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## La experiencia del ILAUD y la “Escuela de Barcelona”

**Paolo Belloni**

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# 1985 YEAR BOOK

ILAUD  
Annual Report  
Siena

profesores

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**M. Ruisanchez Capelastegui**

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Creando un paralelismo entre el antiguo Hospital de S. María della Scala en Siena la Escuela de Barcelona, como resultado de las Permanent Activities, propone un estudio sobre el Hospital de la Santa Creu y el contexto de la Casa de la Caritat en el Raval en el lugar donde dentro de pocos años se realizaran el MACBA de Richard Meier y el CCCB de Viaplana y Piñon a demostración de como el ILAUD se usó, quizás de forma no siempre tan calculada, como lugar de experimentación para una aplicación concreta a los temas con los cuales la ciudad de Barcelona se estaba enfrentando. La intención de este estudio, como declarado a introducción del texto publicado en el Year book de este año es el de "crear una estructura de referencia teórica para el proceso del proyecto arquitectónico para la intervención sobre edificios existentes. Se introducen dos conceptos de referencia:

La idea de "Modificación", y la idea de "Pertinencia" que supone que cada arquitectura es el resultado de una específica, tradición, cultura, lugar y tiempo.

En el Curso Residencial para los estudiantes el tema sigue siendo Santa María della Scala y sus recorridos interiores que hacen de este conjunto arquitectónico "una ciudad dentro de la ciudad"

así como se lee en el texto de presentación del trabajo del "grupo dos" con la presencia de Manuel Ruysanchez como profesor. En el diseño del espacio exterior detrás del Palazzo del Capitano se aprecia el diseño de un espacio abierto donde pocos elementos, muros y escaleras resuelven los desniveles de la situación existente y la conexión entre este espacio, un nuevo parking y el espacio abierto hacia el Foso de S. Ansano.



## 10th Residential Course Siena 1985

### Barcelona Valles

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Joan Fogas  
Teresa Gimeno  
Ana Puig-Pey  
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Dorilyn Lyndon

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## Escola Tecnica Superior d'Arquitectura - Barcelona & Valles Hospital de la Santa Creu

### The Theoretical Framework

The Permanent Activities will centre on the problems that arise from contemporary architectural interventions in urban contexts and buildings that were structured in the past. In our attempt to construct a theoretical framework that will act as a guide for the architectural process of design, we want to follow two specific ideas:

1. The idea of modification.
  2. The idea of belonging.
- The idea of modification implies the consideration of that which exists - urban environment and buildings - as working material for the process of design.
- As such, it is placed between two other ideas that of preservation, according to which the only possible destiny of past architecture is that of its turning into a museum, and that of the tabula rasa, which implies starting from scratch.

As O.M. Ungers says, "Modification in architecture only means the actual recognition of features and qualities and their transformation into a new kind of quality. Modification addresses the past by observing history and looks into the future by defining new concepts."

In this sense, the idea of modification simultaneously implies a commitment to history, a consideration of the needs of the present time, and a cultural engagement with the future since it means the apportion of something new.

This concept attempts to overcome the antithesis between preservation and tabula rasa, old and new, and make these opposites part of a common idea of reference.

Thus, from the point of view of modification,

architectural intervention is understood as the positive manipulation of the relations between the existing reality and the new proposals.

"The modification of these relations becomes in this way the primary goal of the new architecture, creating certain changes at a perceptive level, even when the existing building remains unchanged."

(S. Brandolini, Strategies of modification, Casabella 498/9)

At the same time, this idea of modification suggests the idea of 'belonging', which means that architecture is seen as a product of a specific tradition, culture, place, time... The idea of belonging takes its interest in the history of the discipline on the continuity of the ideas of place as a context and of the existing material as a basis for the project and for the actual relationships; this means that the process of design becomes extremely important in the process of modification." (V. Gregotti, Modification, Casabella 498/9)

While the idea of modification implies the consideration of the existing reality as a working material, thus moving us away from the position of nostalgic preservation, the idea of belonging attempts to overcome the concept of tabula rasa by discovering a consciousness of being part of a pre-existence, understood as a collective patrimony.

"During the last twenty years, the appearance of the idea of place, the reappearance of the idea of the permanence of traces, the increasing importance of collective and subjective memories and the interest in all that is archetypal and symbolic, all have emerged as aspects of this tense pointing towards the fact of belonging to a context."

(S. Brandolini, op.cit.)

With these two basic ideas as a theoretical framework, we will attempt the conversion of an architectural complex of the past that has outlived its original function, that is, its 'modification to return into the current circuit of activities of the area to which it belongs.

"The first condition of design is to know what we have to do. To know what we have to do means to have an idea, and to express this idea we must have principles and form, that is a grammar and language."

(E.E. Viollet de Duc, in J.Mc. Keen, The Conversation: ILAUD Year Book 1983/84)

### Hospital de la Santa Creu

The complex of the Hospital de la Santa Creu is located in the old area of El Raval in Barcelona, in the space between the second and the third walls.

The first settlements took place during the 10th and 11th centuries. They consisted mainly of outside the wall buildings like convents, accommodation for pilgrims and hospitals.

14th century. After the building of the third wall, this area was finally incorporated into the city even though until the 16th century it will continue to be occupied by the above mentioned settlements: the Hospital de la Santa Creu and the Casa de la Caritat. The latter will probably be used again as a museum of Contemporary Art.

18th century. At the beginning of this century the area was at its height. An important urban expansion developed along its south axis.

19th century. The area became completely deserted. After the demolition of the walls towards the middle of the century, the city

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grew and spread itself, while the area of El Raval suffered a general deterioration that turned it into one of the most degraded parts of the city.

Nevertheless, this process of degradation has been stopped by a series of initiatives of the Administration, whose goal is to recover the area as an important centre of culture for the city.

The origin of this institution dates back to the merging of the four larger hospitals in Barcelona.

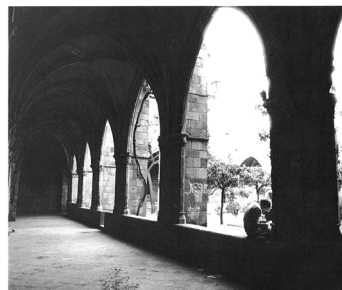
15th century. In 1410 a decision was made to construct a new building near one of the hospitals, the Hospital del Calonge Guillem Colom, which stood to the southwest of the complex and was assimilated by means of its successive enlargements.

The original design proposed a building with a rectangular plan composed by four naves surrounding a cloistral yard.

The works began with the construction of the east and north naves and the church. The latter was separately built and stood to the southwest, with its front towards the street of the Hospital.

17th century. The north nave was completed and the west nave was built to meet the old nave of the Hospital de Colom. Because of the change in the needs, the south nave was never built, and the cloistral yard was enlarged to the south by means of a new yard. This new yard was circumscribed by the church building, the old Hospital de Colom and the 16th century body that links both.

18th century. The Academy of Medicine was built in the 18th century. This is the only remaining building of the old Colegio de Cirujia, located at the east part of the complex, with its front towards the Calle del Carrer.



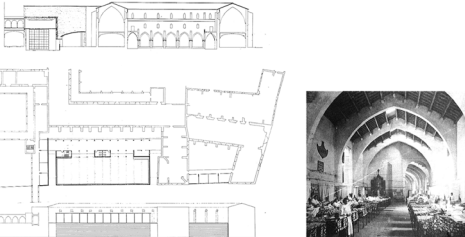
20th century. After that, and up to the beginning of the 20th century - when the Hospital changed its place - the building was successively enlarged until the block where the complex stands was almost completed. Nowadays the building belongs to the Administration. It is the present location of the Library of Catalunya, the Bookbinding School, the Escola Massana (of Arts and Crafts) and the Academies of Pharmacy and Medicine. In the near future, only the Library of Catalunya will remain there, because the other services will be moved somewhere else.

Because of all this, it is easy to see the old Hospital de la Santa Creu is one of the most adequate places to develop the work of our Permanent Activities. Moreover, part of the buildings of the Hospital are currently

undergoing the process that will be probably applied in Santa Maria della Scala. On the one hand, several professional teams are working on the enlargement of the Central Library. On the other hand, the Escola Massana is going to be moved to some newly-built premises in a nearby area (the old Convent dels Angels).

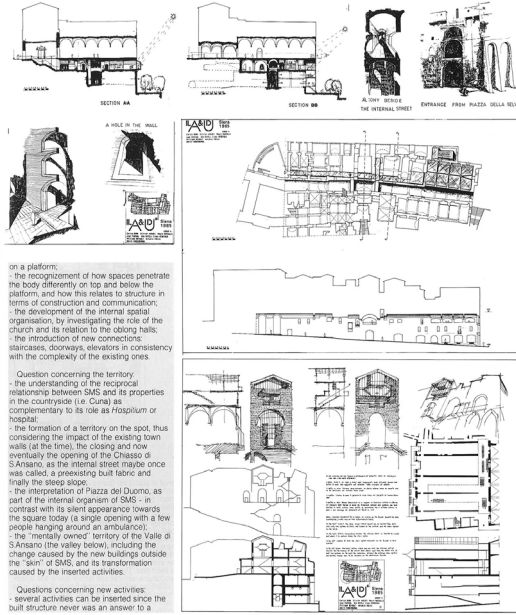
Considering that the present enlargement of the Central Library continues fast to the restoration of the noble floor, the task that we propose is based on a reconsideration of all the ground floor, including the yard - or yards, so that it can be used as a complementary area for the Library.

Actually, this process has already begun with the creation of a Children's Library in one of the naves of the gothic cloister.



## GROUP FOUR

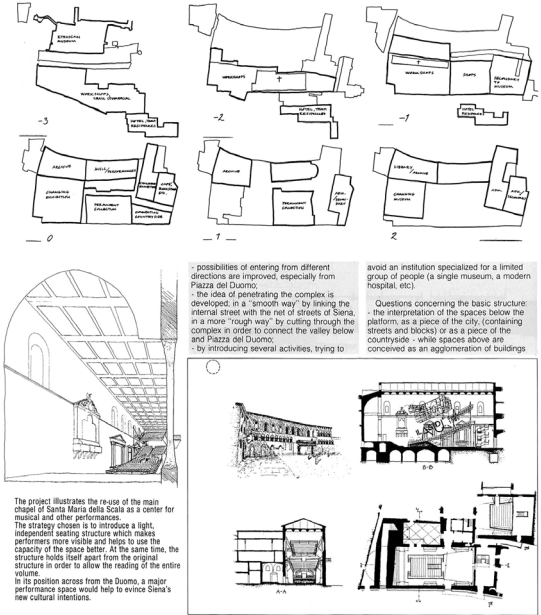
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Ana Ravell  
Clara Pedersen  
Philipp Rivausti  
Antonio Trossi  
David Vandenburgh



on a platform:  
- the recognition of how spaces penetrate the body differently on top and below the platform and how this relates to structure in terms of construction and communication;  
- the development of the internal spatial organization by investigating the role of the church and its relation to the colonnaded halls;  
- the introduction of new connections: staircases, storeys, elevators in consistency with the complexity of the existing ones.

Questions concerning the territory:  
- the understanding of the reciprocal relationship between SMS and its properties in the countryside (i.e. Cuna) as complementary to its role as Hospitium or hospital;  
- the formation of a territory on the spot, thus considering the impact of the existing town walls (at the time), the closing and now eventually the opening of the Chiasso di S. Ansano, as the internal street major once was called, a preexisting built fabric and finally the steep slope;  
- the interpretation of Piazza del Duomo, as part of the internal organism of SMS - in contrast with its silent appearance towards the square today (a single opening with a few people hanging around an almost empty "mentally owned" territory of the Valle di S. Ansano (the valley below), including the change caused by the new buildings outside the "semi" of SMS, and its transformation caused by the inserted activities).

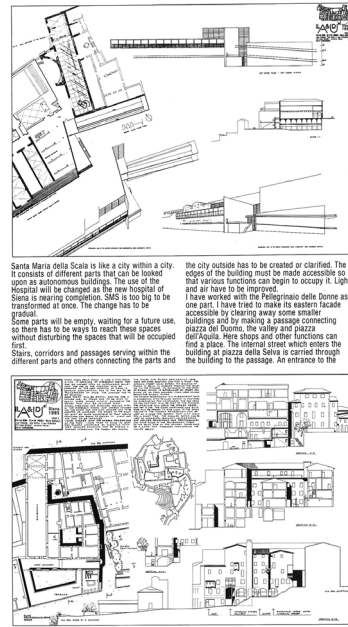
Questions concerning new activities:  
- several activities can be inserted since the built structure never was an answer to a



The project illustrates the re-use of the main chapel of Santa Maria della Scala as a center for musical and other performances.  
The strategy chosen is to introduce a light, independent seating structure which makes the performers more visible and helps to use the capacity of the space better. At the same time, the structure holds itself apart from the original structure in order to allow the reading of the entire volume.  
In its position across from the Duomo, a major performance space would help to evince Siena's new cultural intentions.

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## GROUP FOUR



Santa Maria della Scala is like a city within a city. It consists of different parts that can be looked upon as autonomous buildings. The use of the hospital will be changed as the new hospital of Siena is nearing completion. SMS is too big to be transformed all once. The change has to be gradual.  
Some parts will be empty, waiting for a future use, so there has to be ways to reach these spaces without disturbing the spaces that will be occupied first.  
Stairs, corridors and passages serving within the different parts and others connecting the parts and

the city outside has to be created or clarified. The edges of the building must be made accessible so that various functions can begin to occupy it. Light and air have to be improved.  
I have tried to make its eastern facade accessible by clearing away some smaller buildings and by making a passage connecting Piazza del Duomo, the valley and Piazza dell'Aquila. Here shops and other functions can find a place. The internal street which enters the building at Piazza della Selva is carried through the building to the passage. An entrance to the



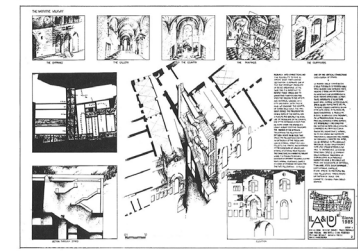
level of piazza del Duomo is established by steps arriving at an open gallery. From here you can reach piazza del Duomo. The Pellegrinatio della Donna is a double height room in connection with smaller rooms on two storeys surrounding two courtyards. The one near the del Duomo is part of the passage. The staircase will serve the rooms above it. The Pellegrinatio della Donna can be used as a home for shops that visit Siena for a short time. The smaller rooms can be used as workshops, seminar and lecture rooms and offices. Exhibitions and performances can take place in the Pellegrinatio itself. On the south side of the gallery there could be a cafe and terraces overlooking the valley below.

New system of connections between piazza del Duomo, Sant'Ansano valley, piazza dell'Aquila and Piazza della Selva.  
Pellegrinatio della Donna as a main entrance to the Museum of SMS, located in the main galleries of the ground and first floors.  
An external corridor as a way to reorganize the interior circulation.  
Continuity of the internal street between piazza della Selva and piazza dell'Aquila.  
A new space connecting the entrances from the Pellegrinatio della Donna and the entrances from the valley.

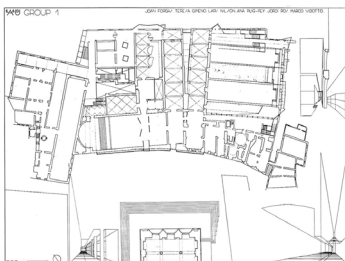
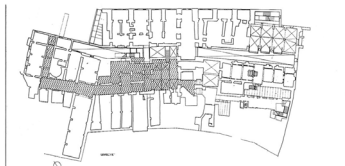
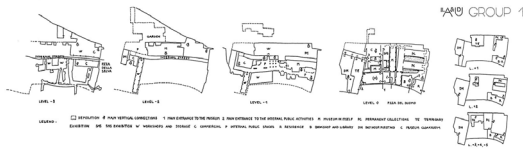
Research into connections and the possibility to move in spaces when they change destination is perhaps one of the most important problems to reuse operations. At the same time it is important to respect these spaces and to understand their possibilities when they belong to the artistic and historical heritage of city like Siena.  
With this in mind we consider the Hospital of Santa Maria della Scala. The program defines the transformation of some parts of the Hospital into a Museum and generally the actual use of the building by the community. One of the entrances is from Piazza del Duomo where the opening of an already existing loggia transforms the meaning of the entrance transforming the relationship between inside and outside. This space (the Pellegrinatio) becomes an extension of the piazza and like an internal street or a hall collects the traffic and the connections. The sequence of spaces and the connections in a narrative way, where it is possible to discover a sequence of different galleries, courts, views, internal courtyards, etc. is a sort of creation between the two. Pellegrinatio is located one of the vertical

mono-functional activity. It should not be looked upon as a "container" which can afford any activity.  
- an institution as a hospital (thus considering this century) is known as something specialized, but nevertheless, it has a strong character which can be reinforced on behalf of a museum, by introducing everyday activities.  
- the process of change and transformation of the built structure itself, does include possibilities to collect around in SMS different categories of professions - bricklayers, carpenters, engineers, architects, archaeologists, art restorers, historians, etc. This could even constitute a platform from which other operations in the town or in the region can start.  
- the improvement of tourism in general, on one hand in terms of facilities regarding visitors in town (arrivals, walkways, eating, departures, etc) and on the other, the organization of a modern museum (located in different places) in which it should be possible to gain something from a visit.

**Epilogue - remaining doubts**  
The designs and our discussions during the Course do, nevertheless, contain several doubts. Especially what SMS is all about. - If cleaning the structure (from separating walls, additions and so on) will the spaces then remain as dead as they seem today? - If cleaning the space will it function as a character then be lost, as maybe happened once when the city light became fixed, rather than transported by the person which it served? - If now opening up the body of SMS (after a gradual enclosure during the course of time), will the organism then be destroyed



# GROUP ONE



The complex morphology of SMS grew together with the stages of its development, through the absorption of a part of the first circle of town walls and then of a road, until its definition on a second town wall on the boundary of the valley of Sant'Ansano, and then finally it became a "conglomerate" of groups of buildings. There are major rooms, secondary rooms, very few left over spaces.

This "conglomerate" was the global answer to a complex series of activities that had to meet the modern subdivision between serving and served spaces. The same space had to accommodate different activities. The circulation was through the space. When a particular communication was needed, the main walls supported it together with the service.

The chapels were at the same time entrances, filters of light and landscaping, and were contiguous to the major rooms.

The courtyards, now filled up with terraces, service rooms and passages, were once light and air for the entire building. The level of Piazza del Duomo, the so-called "platform", is a screen on which to project what happens inside and what happens above. The flatness is a result of a progressive series of interventions.

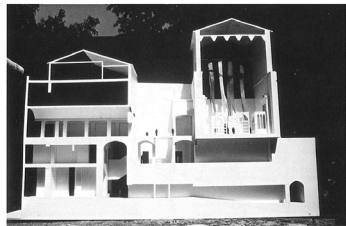
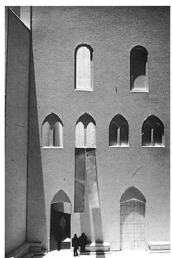
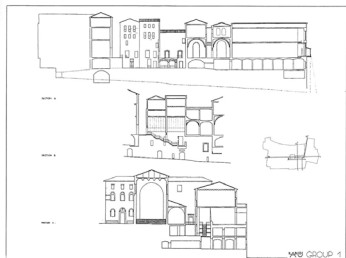
The facade on Piazza del Duomo is an eclectic face on which different cultural signs of dignity. Losing its original vitality, it is now mute and solid. The concavity is not legible. The facade on the valley of Sant'Ansano is surprisingly

3-dimensional despite its rectilinear perfection.

The continuous fabric of relationships and meeting points and directions, at the level of the platform, is a metaphor that creates SMS to the complexity of relationships of a town, as well as the mechanical pace of supplying and dumping with its storages and stables, with the concrete sign of the relationships of SMS with the territory of its countryside.

SMS is more than a town within a town: is a town and its countryside within a town.

Joan Fargas  
Teresa Gimeno  
Lars Nilson  
Ana Puga-Puy  
Jordi Ros  
Marco Vidotto



The buildings on the valley of Sant'Ansano and the bridge that links them to SMS have to be demolished as the very first step to re-establish the "void" that will allow its re-linking with the valley.

The project develops these thoughts, opens up for light and air, improves connections (direct and visual) in relation to the new activities. (See master plan).

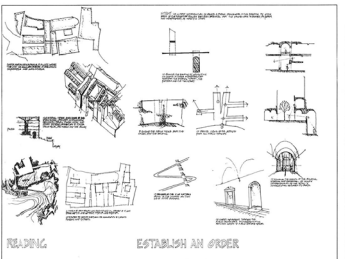
It creates the possibility of a geometrical circulation as a threshold towards the inner activities and the outer spaces and as a system of circulation that links space to space.

The project works on the facade on Piazza del Duomo, crosses small distances to allow new permeability and points of interest (light beyond the wall).

The Museum as well as the Museum of Health is positioned together with activities that do not cut SMS from the city's life.

The main entrance is through the church.

# GROUP TWO



**Reifing**  
Santa Maria della Scala is a city within the city: an agglomeration of buildings separable and connectable.

The internal street, once part of the urban fabric, provides an organizing mechanism below piazza level and offers possible connections to piazza della Seta, dell'Acqua and the valley.

A system of open space has been filled in. Opened up to bring light in, and connect interior and exterior. Connected by stairs they can be analogous to Siena's piazzas and streets.

**Establish an order**  
Intent as a first intervention, to create a public framework in the building by giving form to the "negative" spaces between potential uses. The specific uses.

To connect the building by collecting its parts in three interconnected systems: the internal street, the platform and the "sky street".

To extend the public space from the piazza into the building.

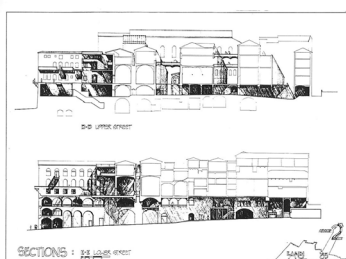
To provide views to the outside from all public spaces.

To reinforce the two natural paths up the hillside as they exist in the building.

To clarify the structure through the public framework by differentiating between gates to public and specific uses.

To enhance the edges of the building, internal and external, to allow components of the total and connections between its parts.

Jose Maria Baquero  
Neta Brew  
Gail Sullivan  
Jan Wampler  
Francois Freund  
Massimo Invernizzi  
Thomas Loschener  
Manuel Ruy Sanchez  
Steven Aguirre  
Mikael Ahnberg  
Christer Malmstrom

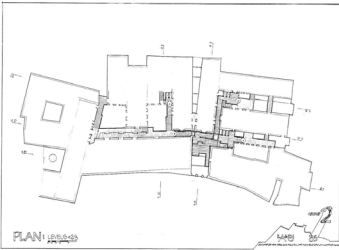
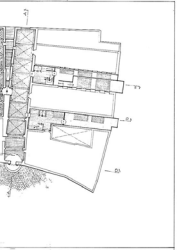
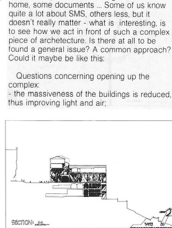
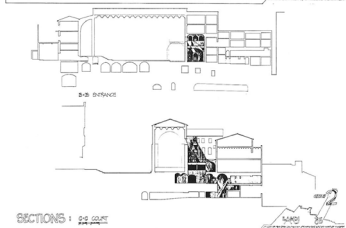
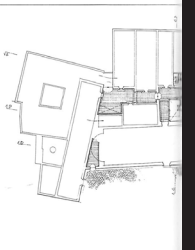


since they corresponded to a specific use, rather than a specific place. Secondly, because of a decision taken in that same period, to build a new hospital outside the town walls.

In this moment, the hospital is moving away, little by little, from piazza del Duomo, thus leaving its old structure for new activities.

**The future on SMS - outcomes of design**  
and once again people come to Siena to see the hospital - and to bring with them back home, some documents... Some of us know quite a lot about SMS, others less, but I don't really matter - what is interesting is to see how we act in front of such a complex piece of architecture. Is there at all to be found a general issue? A common approach? Could it maybe be like this:

Questions concerning opening up the complex:  
- the massiveness of the buildings is reduced, thus improving light and air.







BARCELONA/VALLS  
HOSPITAL of SANTA CREU

Jordi PASQUA  
Manuel RUIZARCHEZ

Jordi ROS  
Jose BARBERO

Juan FORGAS

Teresa CRIBELL

Anna PUIG PEDR

Anna RAUILL

Barcelona description  
Old Town - Plan Cepran

The Hospital -

Proposed - 1 Open space  
Initial open space  
More recent building

Nothing to do -

beyond functioning Work at the town level  
Infection -

Public intervention

Take away part of the volume  
to make an open space

Re-use

They build to keep the market  
in motion -

More than of matching human  
needs they are worried of  
continuing as fast as possible -

The land, the building,  
the town has become a tool  
of production as well as a  
commodity

No loss of duration of the message  
contained in a valuable  
bdg, is a valuable piece of  
town fabric -

Those systems of value, that  
are institutional in architectural  
terms of any town, village,  
suburb, park, garden, wells,  
windows, man-made infrastructure, etc. --

are more than just a secure  
reference -

The more the great references  
(religion, patriotism, moral codes,  
etc. --) disappear, the more

architectural references become  
important for mere survival -

Warsaw } what was terrible - for  
Hiroshima } those who survived -  
Sahel } was to not find  
any more their spatial  
coordinates

**1986**  
**WHERE WHY**  
**AND HOW**

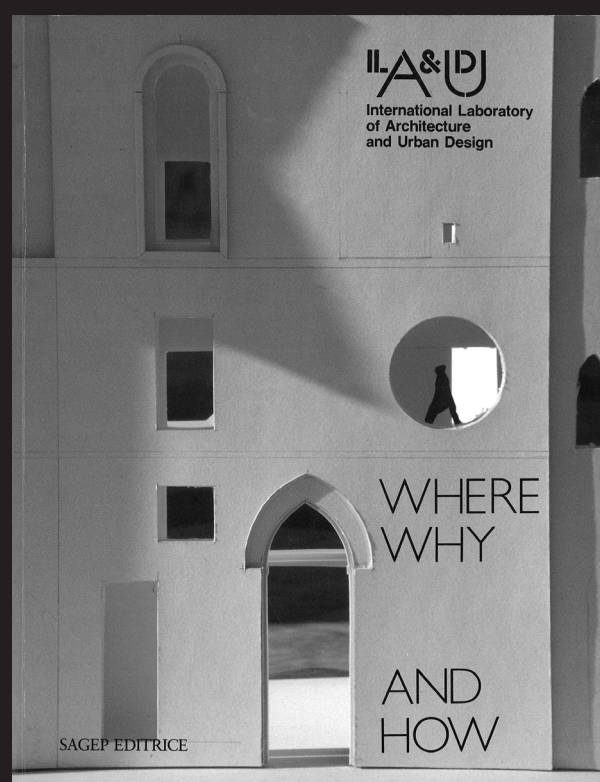
ILAUD  
Siena

profesores

**Aquiles González Raventós**  
**Xavier Peiró Grasa**  
**Antonio Millán Gomez (ETSAV)**

estudiantes

*Isabel Bachs Bertrán*  
*Josep Ma. Birules Bertrán*  
*D.Catalayud Souweine (ETSAV)*  
*Francesc Xavier Fabré Carreras*  
*Antón Ma. Salvadó Cabré*



Para la ETSAB participa Aquiles Gonzales y por la ETSAV A. Millán y Xavier Peiro Grasa. Durante las Permanent Activities el grupo de Barcelona continua el tema presentado el año anterior con un proyecto sobre el antiguo Hospital de la Santa Creu con una propuesta para ser reutilizado como Escuela de "Arts and Crafts". Durante el Curso residencial destacan la presencia de Manfred Tafuri y de Renzo Piano que ya había participado en varias ocasiones a las actividades del ILAUD y un texto de Peter Smithson sobre el concepto de "Orden Conglomerado" que capturar el interés y el estudio de A. Gonzales y A. Millán.

Es interesante que P. Smithson en las imágenes que acompañan el texto de su discurso, incluye una fotografía del Pabellón de Mies en Barcelona tomada en octubre de 1978 y en la cual se distingue la presencia de E. Miralles que acompaña la pareja Smithsons en esta visita.

Los profesores son directamente involucrados en los proyectos de los estudiantes e interesados en enfrentarse con los temas que el ILAUD presenta como ocasión de proyecto sobre la regeneración urbana de un contexto urbano tan denso de historia y superposiciones. A. González y A. Millán, con su grupo de trabajo, presentan un interesante texto de análisis sobre el grueso y la riqueza de

composición y lenguaje de la fachada de S.M. della Scala hacia el Foso de S. Ansano y se introduce el concepto del "límite".

El tema "city within a city" referido a S.M. della Scala lleva a subrayar como este edificio sea el resultado de una serie de superposiciones arquitectónicas sin una estructura que obedece a un único concepto de composición arquitectónica. El trabajo desarrollado lleva una actitud muy rigurosa con un análisis y un levantamiento de las plantas a los diferentes niveles y de la fachada hacia S. Ansano que presenta la riqueza de diferentes intervenciones que se han superpuesto en los siglos y que se analiza por su esencia actual como un únicum arquitectónico.



11th Residential Course  
Siena 1986

<b>Barcelona Valles</b>	Aquiles Gonzalez: Raventos Antonio Milan Gomez Xavier Pons Grass	Isabel Bachs Bertran Josep Ma. Barusa Bertran Daniel Catalayud Sowaena Francisco-Xavier Fabre Carreras Anton Ma. Salvado Cabre
<b>Berkeley</b>	Jean Paul Bourcier Russ Ellis Dorothy Lyndon	Greg Albertson Eric A. Chan Lisa Jones Elizabeth Newman Stan Vistica
<b>Brussels</b>	Patrick Labarque Robino Mathu Bruno Vella	Johan Clasen Lieve Kuypers Marc Rochet Christian Sauvage Sébastien Van Acker
<b>Genova</b>	Enrico D. Bona Enrico Pina Ernst Sora	Giovanna Franco Oggi Gambarelli Matteo Piga Mercurio Mauro Moriconi Francesco Rossini
<b>Grenoble</b>	Bruno Queysanne Patrick Thepot	Helene Desort Veronique Kimmo Michel Maren Catherine Pichat
<b>Lund</b>	Bernt Nilsson	Helene Lotstedt Lena Soborg Monica Zamblyas
<b>Marseille</b>	Jean Louis Paris Jacques Stanglo Laurent Alacoiss Corinne Vezioni	Valiane Logre Veronique Perez
<b>MIT</b>	Jean Wampler Denise Frenchman Rosemary Greenhaw	Julie Ann Campbell Denise Henrich Paul May Billy McShee Neil Prasad Woo-Hyun Yang
<b>Oslo</b>	Jean Dignard Stein Ekstrand Per Olaf Fjeld	Børre Högblat Ippocrate Holmebak Siri Noren Janson Sigbjørn Karlsson Dag Krogh
<b>Stockholm</b>	Bengt Edman Chel Karra	Nils Ahlstrom Peter Hermelin Ulrika Zingmark

Director: Giancarlo De Carlo      Field Director: Corinne Cochrain      I.L.A.U.D. Staff: Attilio Gabbi, Christian Mattarom, Marco Vignolo      Veronica Menghi, Stefano Tommese

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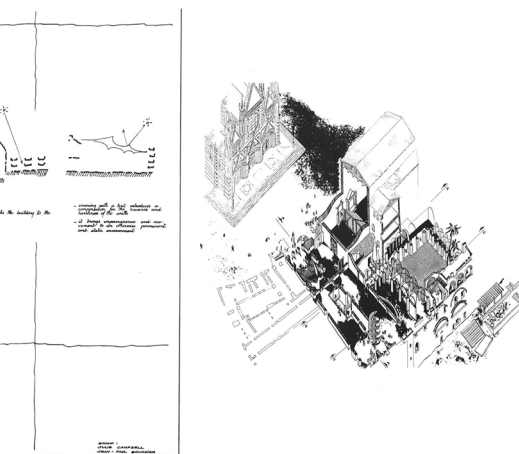
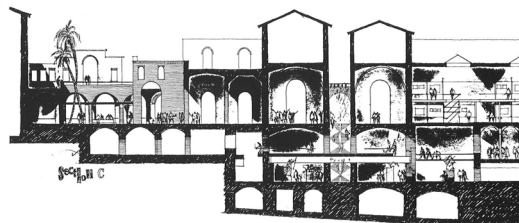
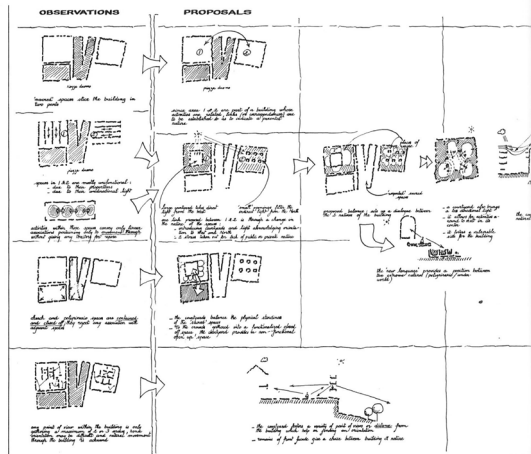
Project on the transversal section descending from the main access to the Fosso di S. Ansano.

Jean Paul Bourcier  
Julie Campbell

General approach

→ to strengthen the dualities to bring equilibrium to the building  
→ the scale is kept as an inspiration suggesting scale of light heights  
→ to have a dialogue with the building by listening to the present forms and in part by allowing an intuitive response: to be silent, or respond to what we think needs to be done  
→ in terms of form  
→ in terms of activities they should welcome  
→ in keeping with the perceived spirit of the building

enhance the existing qualities with what we see appropriate  
→ the intent is to clarify the range of qualities and experiences that exist, to render perceptible the layers of growth, both conscious to monumental, prone to sacred, to suggest and encourage exploration and discovery.







# Peter Smithson Conglomerate ordering

## Response to Conglomerate Ordering:

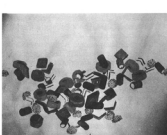
"Life falls through the mesh of the four functions" was a phrase of the Commission we sat on at Aix-en-Provence, during CIAM 9 in 1953.

We knew the things that fall through the mesh were too numerous and to in a state of change that attempting to categorise them in the old CIAM way would be too simplistic and would, moreover, block flexibility of mind. We trusted that the mind, aware of the variety of functions was best equipped to deal with both their inter-readiness and their state of change. That is, we were interested in training the architect's mind, in a kind of free-fall ordering, an ordering without imposed variations, without imposed boundaries; capable of recognising unfolding orders, dimensional systems developing naturally out of a sweet resolution of a programme; we were opening our minds to possibilities. In the mid 1980s the sort of building that appears to suit our needs and respects the complexity and changeability of its functions — offering an ability to include in its order continuous change — the building developed from the inside outwards — so that when it is materialised, our recognition of it, so that's what it looks like — is the conglomerate building.

In many ways, the return of the Conglomerate building — from out of the medieval days of no mechanical services — where there were only people carrying, emptying — precedes the invention of services capable of looking after themselves, remotely controlled, space age style; for example beamed electrical cables, the equipment able to receive; the end of the 'tube and wire age'.

A.S. February, 1986.

Smith's Luceira House  
(Painting by Doris Smith, 1983)



## More about Conglomerate Ordering

For me the greatest wonder is the settings-out of the Doric temple and the exposure of the stones to that miraculous fit. Perhaps only one building in our period has attempted such a level of perfection... the Barcelona Pavilion. But it is of a common geometric order, using the customary horizontal, vertical, right-angle, plane, part, circle.

Customary because for my generation the horizontal is dominant, the vertical is plumb, upright and both are 'true' — a statement of ethical as well as geometric soundness. But when one sits before the front of an evolved medieval building such as S. Maria della Scala in Siena and tries to imagine a simple framework of lines to draw on paper to which one could then raise the dimensions of a part, the mind collapses, lacking its usual supports of a horizontal floor, or a level stilted course of line of windows, or even level courses of brick-work. The mind collapses because one has learned to survey and to draw as a person who has to make things fit; and the things that have to fit in our period are usually square to each other. Present-day buildings use straight pieces for good reason; for machines most easily and economically extrude straight, plane level, and saw square. And as one usually makes buildings for simple uses which need economy, they are therefore assembled from straight pieces — flat boards — rectangular blocks, mostly fitted square one-to-the-other.

The architects of the Heric Period wanted squares — straight pieces, flat walls and level floors — for another reason — because squares spoke for a revolution: like the tallness of Gothic, the squareness best carried the revolutionary intention of the period.

But we are now into the fourth generation of that revolution when machines, machine-made materials, the formal characteristics of machine processes are normal.

So when we think about old buildings of a conglomerate ordering — such as S. Maria della Scala or La Grancia di Cuna — with floors that slope, ceilings that fit and drop, walls that set in and out, or are battered or warped — we think about them with difficulty. But there are characteristics which have already been identified to help us —

A conglomerate building has spatial presence! — Spatial presence is more awesome than any object presence... think the feeling when one is alone in the woods, think of one's first passing into the silence of San Bernardino in Urbino in the late, hot,



afternoon. They are experiences not reducible to a simple geometric schema or even remotely communicable through two-dimensional images.

A conglomerate building has a capacity to absorb spontaneous additions to its fabric... La Grancia di Cuna has a capacity to absorb spontaneous additions, subtractions and technical modifications which in no way disturbs its sense of order. Every day different, yet every day familiar and comforting!

In a conglomerate building one is never afraid! — Certainly at La Grancia di Cuna, it is possible to find oneself in an hidden alcove, secret, alone, yet one is never afraid.

An in-see-itself says reassuringly: I can always find my way back to the central access ramps by which I came up when surely will take me down and out... and even if the big door is locked the sky above is open and I can, after all, shout and talk to the birds flying across that rectangle of sky, know what time of the day it is, feel the rain on my face, note the shadows crossing the walls.



A conglomerate building seems natural... the feeling we experience of a fabric being ordered even when we do not understand it or are 'lost'. We may not be able to see where we are, but can nevertheless navigate through our capacity to feel light and warmth and wind on our skins; sense the density of surrounding fabric, know that behind that wall are people, smell who has been here, or where someone has gone.

Conglomerate order harnesses, it can operate at night, it can offer especially, pleasures beyond those of the eyes; they are perhaps the pleasure of territory that the other animals feel so strongly.

One further characteristic of conglomerate lies unspoken alongside that of their capacity to absorb spontaneous additions, subtractions, and technical modifications... and that is their ability to accept varied uses without apparent conflict.

It is unspoken because of the difficulty of expressing more concretely the idea that the change a conglomerate building can accept

Palazzo and column drum of the Doric temple of Paestum. (Reference looking towards the street of Fozzoe. Precious period work on a terrace to have ceased with the beginning of the Renaissance that...)

The geometry here at Paestum — as also at Bassae, is less complex than that of the palazzo at Urbino here. (Photo P.S. January 1986)



is within a 'convention of use'; for example those things within the ethos of a hospital (S. Maria della Scala) or a granary (Cuna). Of course there are physical things which give the limits of that 'convention of use'; for example, if there is a 'way' that pins uses together it has to be dimensioned to that order of all those uses... and the fabric, it would seem, has to have weight so as to be able to absorb the effects of the sometimes conflicting uses and the change of those uses.

Now it could be said that the Barcelona Pavilion — in spite of that common geometry — is a kind of conglomerate building. Readily unclassical, ungothic, uneverything. It appears both simple and lucid but it is hard to retain in the conscious mind... like a smell or a walk.

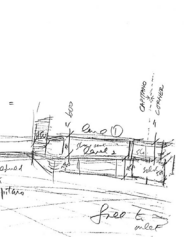
For the Barcelona Pavilion one can never imagine any use other than that for which it was originally intended... a place for walking through — like the canvas-covered walkways



Harlick New Hall (Peter Smithson) 1959-67. 'The tallest of Gothic... best carried the revolutionary intention of the period.' (Photo P.S. April 1983)

'Squares — straight pieces, flat walls and level floors, spoke to a revolution.' Blood and Quaker: stonemason 'Somerset' Weston, 1907. (Photo P.S. 1964)

Fortes at Saccopere (Francesco di Giorgio) (Photo P.S. October 1978)



to the marquees of a college summer party it is a promenade... a kind of miniature Las Ramblas — and for that use it still seems perfectly adequate even if we walk through it now differently. Of course the Barcelona Pavilion has no wall-weight in the sense that Cuna has, but it has walled enclosures and those walls are of an incredible density, which help to give a sense of protected territory.

At this point it becomes obvious that ideas of 'conglomerate ordering' and those of 'territory' are inextricably bound-up one with the other.



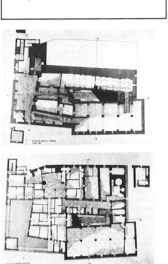
La Grancia di Cuna, access ramps courtyard (Photo P.S. August 1983)

The Barcelona Pavilion in 'a space for walking through, a promenade' (Photo P.S. October 1978)

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## We have a strong instinct for differences

We have a strong instinct for differences — the old provincial museum with its armchairs, periodical specimens and stuffed animals each in a separate section, the accumulation exhibiting the differences — the town market with fruit, vegetables, meat, fish, each in their own unvarying place, with its own special smell, noise and humour.

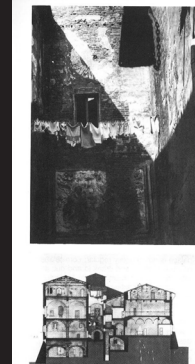
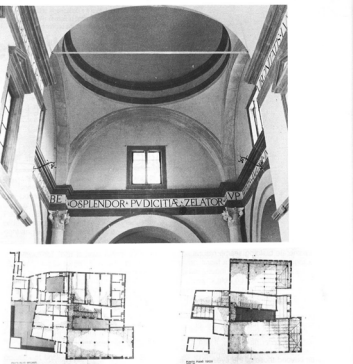


It would seem that both need all our senses to play over a wide range of experiences... experiences of density... experiences of massiveness and permanence... experiences of lightness and impermanence... experiences of being open to the sky... experiences of being closed in... experiences of looking-out... experiences of looking-in... and it is upon these differences we operate, enjoying the pleasures of territory.

The pleasures — and the terrors — of territory are so usual to us that we do not recognise them as such... our ordinary Saturday morning shopping is a ritual sniffling around, recognising old faces, old places, new faces, new places, setting things in order in our minds as purposefully as bankers grunting along the hedge — yet to ourselves and to observers it seems without pattern. With only a nominal purpose — an excuse — we test that our territory and our relationship with the other persons within it is still as intact on the ground as it is in our minds.

On foreign ground we test our acceptability as strangers in an other's territory: past anxiety anticipated, past anxiety dispelled.

We are feeling, as we buffet around, the wide difference between the weight of the marketplace and the lightness of the stalls set-up within it... the permanence of one, the impermanence of the other. We are savouring the smells... gauging the season through the time delay in the release of smells after the rain... slow from the old stone fabric; or the earth on the hand, immediate from fresh apples or dry grains on the other.



San Bernardino Urbino (Francesco di Giorgio) (Photo P.S. Sept/Oct. 1983)

La Grancia di Cuna, plans, section through ramps. (Photo P.S. August 1983)

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La Grancia di Cuna, access ramps courtyard (Photo P.S. August 1983)

The Barcelona Pavilion in 'a space for walking through, a promenade' (Photo P.S. October 1978)

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## Restructuring and ordering of the accesses from piazza del Duomo; morphological reflections on the facade towards the piazza.

Enrico D. Bonà, Enrico Pinna, Emmi Serra  
Josep Bifulles, Toni Casamor, Mauro Moriconi, Ton Salvado

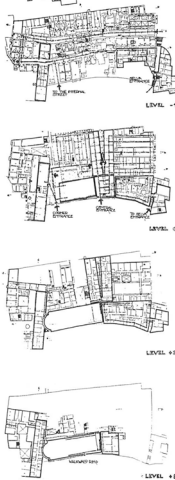
### Process of Transformation - A timeless emergence

Santa Maria della Scala is becoming an empty space and, in our present time, there is no single situation that can take charge of its physical and symbolic space.  
The morphological character of SMS, a physical multiplicity inside a functional unity, will change according to the form multiply, despite the term unity complexity, as structure of previous and continuous reuses, regulates the conversion of -one building- into a -piece of urban fabric-.

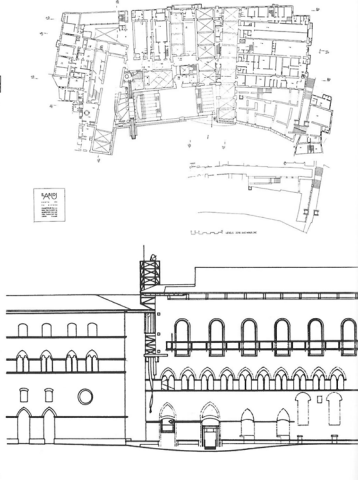
### Connections - A topological adventure

Movement through the building remains circuitous but is enriched by the newly designed accesses and articulated system of circulation (horizontal and vertical).  
The platform at level 0 is considered as overcome by the three-dimensional nature of SMS:  
— one entrance at level -1 in Scalinata della Selva in order to stabilize the corner on the right;  
— two entrances at level 0 (between Pellegrino & church, and the existing one);  
— the internal street, according to its urban

vocation, is brought outside the building into the external space of piazza del Duomo and relates to piazza Jacopo della Quercia, the external street of the unfinished cathedral. But the history of the construction continues in the underground: the floor is lowered to meet the sloping of the ramp and to take the human scale from the bottom of the arcades according to its metaphorical centrality.  
— a light metal walkway at twelve meters height is superimposed to the facade, connecting with the existing corridor on the other side of the church & introduces the idea of a ring at level 5. Beyond the wall of the church another walkway implements the joint between inside and outside and works as a balcony towards the auditorium.



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— level 2 is vitalized by the connections with the system of walkways and with the auditorium;  
— a new circulation comes as a promenade through the Pellegrino delle Donne from level -2 to level +5 to give evidence to its morphological elementarity.

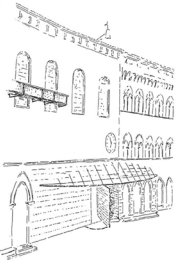
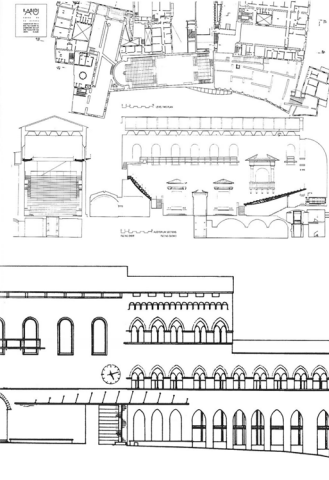
church between the two options auditorium and sacred space, the "Piazzazzo del Vescovo" as administration or day-hospital. The main entrance will lead to a porch, the hall of today and the chest, gathered in a communicating space, which will remain always open to the people, day and night.

with copper panels is conceived as something linear, superimposed, transparent, bright. These subtle qualities dialogue with the richness of the Duomo facade as a counterpart. The canopy in the central entrance and the bridge in the corner entrance are consistent with the same concept.

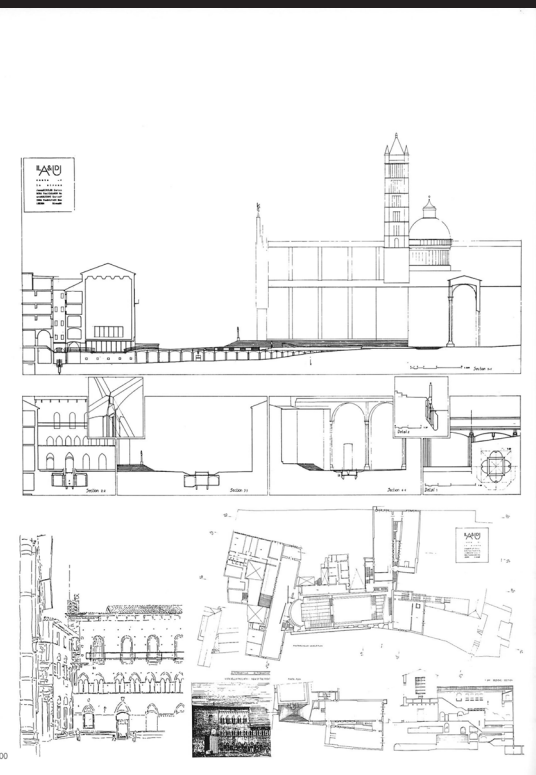
### Piazza del Duomo Facade - A light-beam on SMS

Piazza del Duomo facade has been explored in its third dimension, behind and in front of the wall. We assume the Pellegrino as cultural space, the

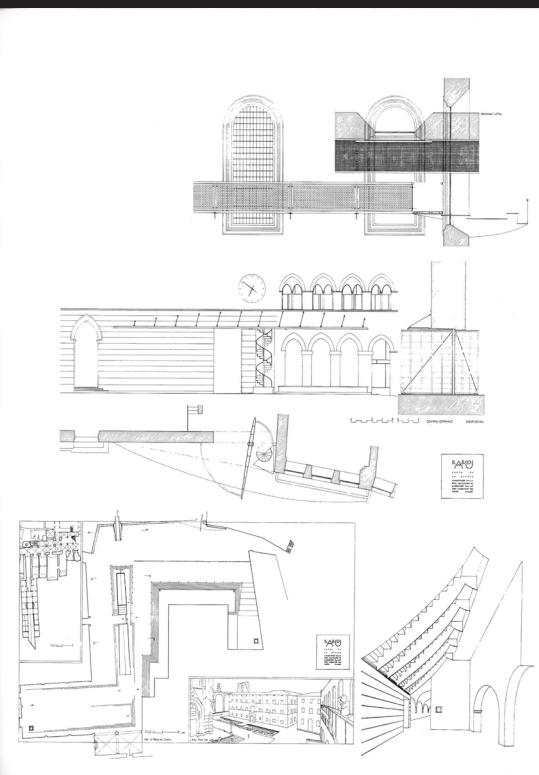
The walkway follows the line of the previous medieval roof, other visual references are the loggias of the noble Sienese houses, the passage above the facade of the Duomo Nuovo and the Belvedere on the Mangia Tower. All these define a suspended platform from which you have a peculiar perception of the urban space.  
The architecture of the walkway, a metal structure



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## The restructuring of the «thickness» of the facade towards the Fosso di S. Ansano as motive for the re-organization of the internal spaces at the various levels and of the external spaces at the level of via del Fosso.

Marco Vidotto  
Isabel Bachs, Xavier Fabre, Olga Gambarella, Helene Lofstedt, Veronique Perez, Lena Spjoberg

### The Choice

The starting point of our work was based on the conviction that working in a laboratory, i.e. LAUD, when it is possible and meaningful, we should follow a line which takes care of the achievements of the previous years.  
A line of continuity, or rather, a line which picks up those links that could stimulate further steps forward.  
When LAUD ends each year we have behind us, together with some results, a new set of questions which ask to be developed.  
San Ansano facade contains many of those questions. And that was our choice.

San Ansano facade, or if you like, the XVI century addition based on the medieval buttresses, gives form to that straight ribbon of spaces and rooms, added as a sort of new threshold of SMS towards the valley what we called the thickness of the facade.

The choice this programme was based on the wish to verify if the thickness could provide some special space for horizontal or vertical communication between different parts of SMS which needed new connections related to the new programme of activities, related to the museum, workshop etc. Thus we wanted to check if we could avoid disturbing the «location» of SMS to be a conglomerate of spaces without special spaces mainly designed to communication.

The subdivision between serving and served spaces is modern, in SMS the spaces, the rooms, are at the same time serving and served in themselves. (Look at the facade in the Pellegrinaj).

Thus we started a process of researching the «authentic» location of this conglomerate of spaces. This process led us quickly to understand profoundly that we cannot go back to discover any «authentic» on which to base a new process of reuse.

We discovered in fact that what is more authentic in SMS is its tradition of being conceived, reviewed and reused in relation to its development as a hospital.  
This concern allowed us to read and design without any subjectivity or ideology, except the fact we continuously have in front of this now less mysterious but still moving facade.

### Tools for Reading

We worked on a series of longitudinal sectionations, each of them showing just the elements that were out of the material evidence.  
The first one shows the elements added to the facade and the second one shows the holes in it.  
The third one is immediately behind the skin of the facade and shows, together with the second one, the relationship between the inner spaces and their openings.  
The fourth one is a cut through the second wall which is based on the ancient walls of the town. We also built a model that basically shows the relationship between the two walls and the buttresses that sustain the XVI century addition, and their relationship to the ground.  
This analysis led us to underline the meaning of the essential elements of San Ansano facade in

relationship to SMS's inner spaces, the skyline, the understanding of the Level of piazza del Duomo, the rhythm of the axes of the openings, the constructive axis on the buttresses.

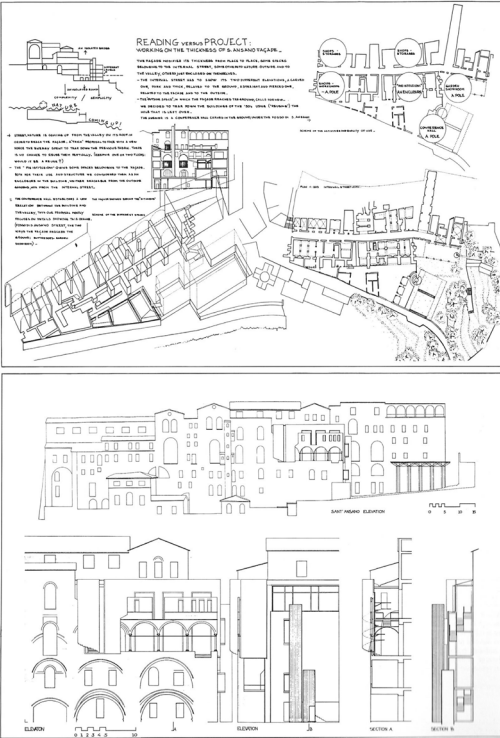
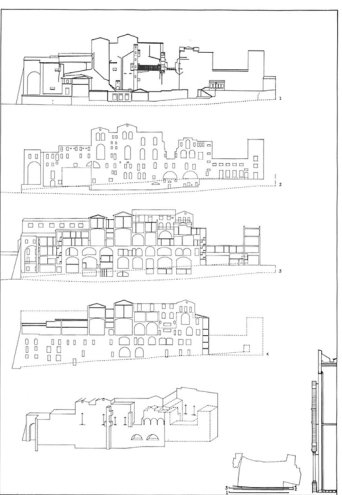
No exclusive design was ever carried out to build a facade that changed continuously adding elements and denouncing others, in reference to new uses.

The process is the one that gives consistency to its expressive disorder and its convergent effect is tied together by the dimension of its straight plane.

### The Project

Our designs are an attempt to continue this process not forgetting the contemporary needs in terms of use, light, materials and technological equipment.

An attempt to integrate the contemporary language of architecture within the ancient context of SMS's elements and denouncing others, in reference to new uses.  
The facade releases its thickness from place to place in different ways. Some of its parts belong to the internal street, some other to the future urban side and the valley; other are just enclosed in themselves.



## Analysis of the morphological redundancy in the thickness of the facade towards the Fosso di S. Ansano with the aim of using it for the creation of a multiple language.

Aquiles Gonzalez Raventos, Antonio Millan Gomez, Xavier Pairo Gresa, Veronique Klimme, Michel Marin, Catherine Pichat

At a time (like ours) of increasing specialization, the search for a method – that is, of a way to face complexity – is more important than the mere excavation of events.

Water Objects

### some notes about S.M.S. and S. Ansano facade

San Ansano facade has been a recurrent theme of reflection at meetings with Faculty members and teachers for the last few weeks. The aim of these notes is none other than leaving some notes and remains of our thoughts, as well as doubts concerning the study of this facade of S.M.S. during LAUD 86.

At the same time, this could be a good opportunity to specify some opinions suggested to our group by the initial programme proposed by LAUD.

Equivalently speaking, the S.M.S. complex has been taken as a city within a city and its morphology could be compared with that of the «città» i.e. the result of a series of additions of different adjacent structures which do not obey to a criteria of global composition, and which were seen as assembled in Siena even today. In few words, it could be considered as a huge mass progressively adapted to the site where it is built, generally without a pre-established disposition.

In the same way, its openings do not follow a regular order or formal criteria of composition, rather, it is a selection of its uses, and as the result of a settlement on existing volumes that the site and of the activities that occur independently from its interior. The lack of regularity in the building is not appreciable unless we overturn the conventional idea of composition by engaging its understanding which is its subsequent morphology or redundancy.

This way of shaping by means of successive additions of several structures results in a great variety on the outline of these masses and later interventions before the original guidelines which can explain to a certain extent the formation of such results.

All these concepts are applicable in some ways to S.M.S., for instance, the dimension of the Pellegrinaj – though not its actual form, is related to the original requirements of use.

Similarly, this plurality of features – at times so contradictory – could have been seen in San Ansano facade and that of Piazza del Duomo in order to understand their different functions. We assumed that Francesco di Giorgio's intervention intended to give the original guidelines based on environmental relations expressed spatially by the control of the whole form and its parts. Later interventions have followed this conceptual idea.

The factor of S.M.S. being understood as a city within a city coupled with the fact that later interventions follow the original guidelines, the existence of a considerable degree of redundancy in the shaping of its spaces and in the composition of its elements.

An initial point in the development of our task was to clarify how a programme could be understood, and if seemed plausible to accept it as a morphological scheme of the building as well as an understanding of its future.  
Considering it as a conglomerate order, a reading could be approached, from which some points were isolated:  
— The mode of aggregation in the S.M.S. complex appears from a single building, rather than as a set of independent volumes.  
— The fabric could be understood as constituted by a set of interlocking «boxes» or packages, which tune into the complex essence of the conglomerate.

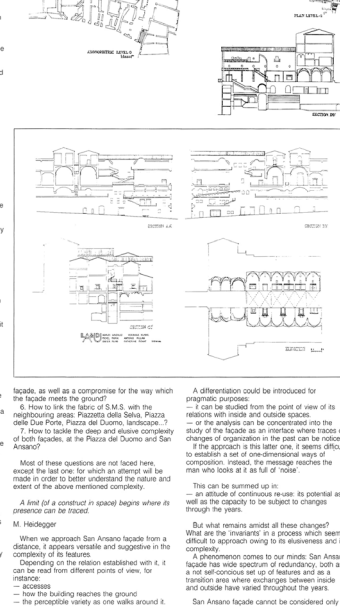
— More importantly for us, there is a high degree of flexibility.  
Flexibility of organization which enables us to house diverse activities and, in turn, this offers some means to re-interpret the existing form in several ways.  
Flexibility in the combination of passage of reading structures which makes the present morphology quite variable in the future.  
Flexibility of coverage, so that one could establish the use of the spaces more suited to their nature, thus transforming the character of the space, specially in the case of the internal street.



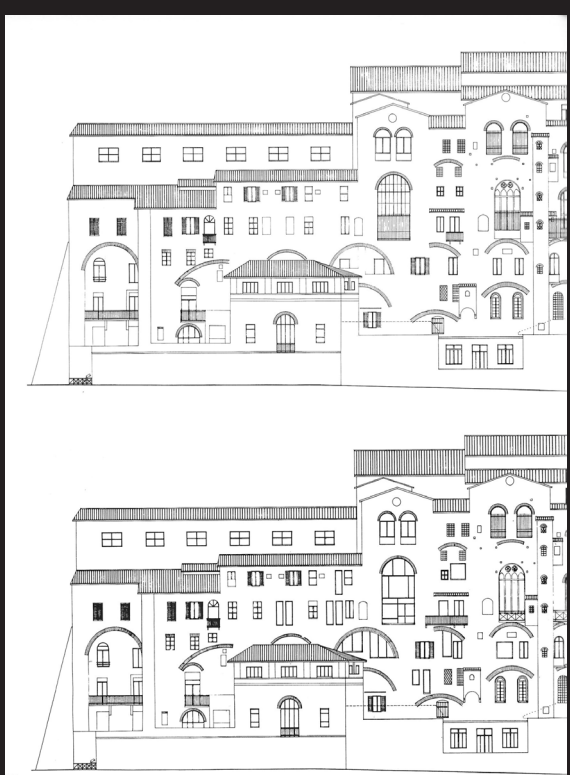
These points constituted a framework within which a general idea could be advanced and which a possible proposal could be understood. This considered the alternative accessibility of the building and the need of an awareness of the specific quality of space at the different levels of the complex.  
— As Piazza del Duomo a question still persists as to whether or not the existing main entrance should be maintained.  
In fact, there is no main entrance but only a way to enter the building and which in fact is a part of the chapel acts as such. This alternative were to keep the existing access to move to the bay area to it, facing the Pellegrinaj.  
This access can be complemented by an entrance to the «gotic houses» providing independence or a specialized activity such as a first aid center or similar, besides the entrance to the internal street in the interstitial space between the church and the Women Pellegrinaj, offering great possibilities as a direct entrance to a public space.  
These two entrances can be linked through a courtyard at the back of the gothic houses, by means of a ramp located there and which could be bound easily by its light.  
From the rear the two entrances to the internal street are so direct that they should be kept as they are.

The quality of space at the different levels of the building varies. At level 0 it is ceremonial (Pellegrinaj) sacred and institutional (memories of Ospedale S.M.S.) which turns it into an almost public network of spaces.  
At level –1 the burst of activity in the internal street could be enhanced and the strict organization of spaces which face San Ansano facade offer many possibilities, yet to be developed.  
At level –2 access is provided to a series of split levels in San Ansano facade, thus offering a great flexibility of changing the spaces closest the ground. A concrete proposition is also offered as alternative to the existing one.  
At level –3 the entrance to the internal street present a synthesis of relations with neighbouring areas and there we find the access to a public level.

After all the process of analysis & proposal some questions remain open for further discussion:  
1. How to reuse or reuse the interstitial spaces in a creative way which would reuse it rather than being a dead space where the services are thrown away?  
2. The notion of institution is rather abstract at the present moment; the contractor play an important role, but the institution of S.M.S. is not involved in the concrete mission of articulating groups, rather there seems to exist a kind of voiding to reach a neutral domain, a kind of nowhere land where hierarchies disappear. There exists a building, but not an institution, because as it is worked rather than shared. So the question is: How to gain access to the complex and still keep the memories of the institution? Should there be several accesses or only one?  
3. How to create within the building in spaces which have become deteriorated through the years and recover at least part of the memory of the existing fabric.  
4. How to set a hierarchy in the activities added to the building and compatible with the social structure of Siena?  
5. How to show the potentialities of the area between the «Fosso di S. Ansano» and the



facade, as well as a compromise for the way which a differentiation could be introduced for pragmatic purposes:  
— It can be studied from the point of view of its relations with inside and outside spaces.  
— or the analysis can be concentrated into the study of the facade as an interface where traces of changes of organization in the past can be noticed.  
If the approach is this latter one, it seems difficult to establish a set of one-dimensional ways of composition. Instead, the message reaches the man who looks at it as a set of «noise».  
— This can be summed up in an attitude of continuous reuse: its potential as well as the capacity to be subject to changes through the years.  
But what remains amidst all these changes? What are the «invariants» in a process which seems difficult to approach owing to its ephemerality and its complexity.  
A precondition comes to our minds: San Ansano facade has wide spectrum of redundancy, both as a set of self-contained set of features and as a transition area where exchanges between inside and outside have varied throughout the years.  
— how the building reaches the ground  
— the perceptible variety as one walks around it.



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its facade, because one recognizes a sort of tension between the quality of its facade and the virtual volume constituted by the two walls that are the outdoor facade today and the previously existing one.

Mostly the tension is characterized as an opposition between facade and thickness, tension defined by the absence of predominance of one above the other. Further, the present situation can be better explained through the notion of existing one.

In San Marino facade there are several kinds of tension.

The first one is caused by overlapping: it is superposition of singular elements as rectangular windows on each window; or the inclusion of a curvilinear window within the frame of a similar one. A second tension mechanism is the repetition of a singular element with different dimension or position throughout the facade (balconies, orders, etc.).

Also through the addition or juxtaposition of two or more different elements a first mechanism of redundancy appears as it happens in the vertical volumes that included the services and which is faced upon the facade of the facade.

And lastly the traces or remains of formal elements belonging to earlier activity that one can still recognize in the facade: parts of arches, lintels, or infilled windows.

The presence of these and other particularities is developed on a syncretized rhythm that one can understand in the process of reading the facade.

At this moment the process becomes possible through a careful survey of the facade, recognizing and defining the architectural elements by which it is constituted.

At the same time, a certain degree of "clearing-up" is necessary, so that the elements that are undoubtedly alien to this syncretized appearance of the facade are taken away.

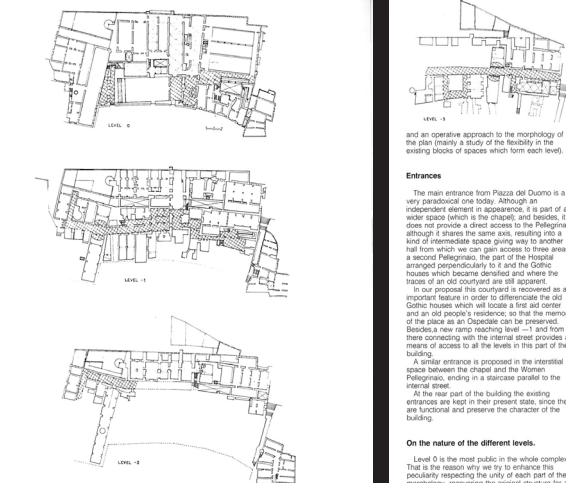
Upsets to say, this process of redundancy cannot be extended over all the facade since it would cause the loss of its form.

This can be understood in a different way: as a rumour that underlines the reading, letting no chance for a single or a very clear sound to spring from it, since it is always disguised by this low note.

We should bear in mind that the presence of the facade cannot be left in its entirety, owing to the topographic location of SMS, and its surroundings in the "fossil" of San Marino that offers a very specific selection of points of view from the street parallel to it, and then only from the hill in the landscape in front of it.

This means that the facade cannot be observed as a whole but only in parts related to different horizontal and vertical fragments of the facade, as in this space one cannot forget the presence of the group of buildings built between the street and the facade. For this reason we consider these volumes as parts of the "noise" of the complex.

The approach here proposed generates mechanisms of intervention and composition directly related to these aspects. We have to understand the proposal of San Marino facade in this way, as developed in two consecutive levels, one already described and a second one consisting



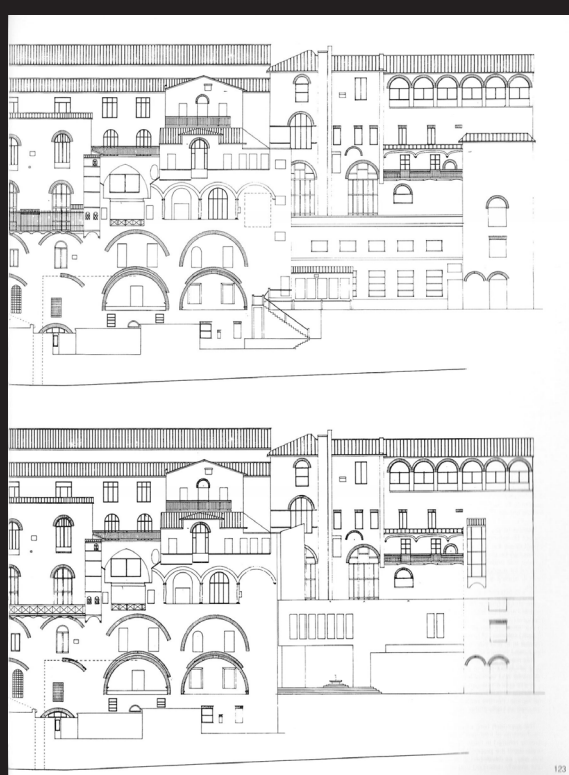
on a test to introduce the different elements in the facade while their impact in the overall composition is progressively checked.

### Some Captions about an Intervention in Santa Maria della Scala

Our efforts were concentrated on three main lines: an understanding of the levels to—3 and their compatibility with a new building for the complex; a survey of San Marino facade related to a theoretical approach as proposed above tested by means of some examples of intervention and, lastly, a tentative study of two areas around the SMS complex.

A. We found necessary a general reading and an understanding, in order to set the limits of our task from which sprang an awareness of a possible programme for the design process. In the beginning a metaphorical representation of the existing building gave way to an abstract site of work already existed, both in terms of built fabric and in terms of spaces developed in previous seminars.

Our intention was to go deeper into the nature of some features which seemed essential to a better knowledge of the entrance to SMS, the emblem of the spatial nature of its different levels



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and an operative approach to the morphology of the plan (mainly a study of the feasibility in the existing blocks of spaces which form each level).

### Entrances

The main entrance from Piazza del Duomo is a very paradoxical one today. Although an independent element in appearance, it is part of a wider space (left) is the chapel, and besides, it does not provide a direct access to the Pellegrino although it shares the same axis, resulting into a kind of intermediate space giving way to another hall from which we can gain access to three areas: a second Pellegrino, the part of the hospital arranged perpendicularly to it and the Gothic houses which became demolished and where the traces of an old courtyard are still appreciable.

In our proposal this courtyard is recovered as an important feature in order to differentiate the old Gothic houses which will locate a first aid center and an old people's residence, and the memory of the place as an Ospedale can be preserved. Besides a new ramp reaching level -1 and from there connecting with the internal street provides a mass of access to all the levels in this part of the building.

A similar entrance is proposed in the interstitial space between the chapel and the Women's Pellegrino, ending in a staircase parallel to the internal street.

Both ideas, redundancy and tension, are expressed in full detail in the report above. The intervention is mainly related to the openness of the facade plane according to the trading. Openness referring to the different events or relations between full and void which we find along the length of the facade and is also related to the nature of the exterior wall. Our suggestions have to be understood in terms of its peculiarity and, for this reason, we intend to be respectful and even elusive when treating the basic elements, not trying to reproduce the exterior which is in our opinion the main feature of the facade.

Our proposal is based on the use of modern elements related to the ideas already expressed.

Level -1 seems at first a very disorganized structure. Our wish to propose a new order is centered around the rehabilitation of the internal courtyard. This is a local landmark. Besides, the distinction of the spaces closest to San Marino facade from the facade is to be achieved by emptying those passages which lie on top of the internal street, creating full light or at least light and obtain a better reading of the place.

Level -2 and -3 are reorganized along a similar method. That is, by clarifying its morphology we have located several of the most essential levels: we introduce crossways traffic as well as emptying the one already existing from the street. Underneath the existing staircase between the two passages from the one which belongs to Santa Caterina della Scala.

In this way, the need to clean up the facade of its most disturbing elements — pipes, holes, ironwork — has to be faced very carefully and with delicate interventions in order to lower the high degree of complexity which is its most prominent morphological trait.

C. And lastly we consider two further design interventions. One related to the substitution of the existing building on the triangle formed by San Marino facade and the two lengths of the +0.50 level of San Marino facade, and the other dealing with Piazza del Duomo and the outdoor space next to the Palazzo della Scala.

In the triangle of San Marino facade we distinguish several features: the above mentioned street, which is of great importance within the urban structure of San Marino, since it links Piazza del Duomo and Palazzo della Scala. Due to the way in which the building relates to the viewpoints below the outer wall, and the way in which it connects with the street, two existing walls — one between the viewpoints and the street and another acting as a

limit of the SMS domain — thus constitute two horizontal lines which define a niche upon which the building visually rests.

However, the building situated in this area form a barrier that hides the complex, obstructs a direct relation with outdoor space and disturbs a clear transition to the nearby spaces. On the other hand the three buildings located at the corner next to Piazza della Scala develop a useful role, in terms of scale and visual relation with the mass of the building behind, scale and purpose, acting as a buffer between inside and outside spaces. Next to them we find a series of walls, perpendicular to the corner boundary, forming terraces which define levels of transition between the street and the Piazza dell'Asca above.

Although we have a very deep concern on preservation related to the whole complex of SMS we worked on the substitution of these buildings in the San Marino facade by a new group of buildings which follow the rhythm of the existing ones and point out the direction of the entrance to the internal street, which is maintained in its present position. Thus, it will be possible to establish a path from the landscape to the Piazza del Duomo across the building through the internal street. This group of buildings will constitute a kind of podium whose several interconnected volumes stand, thus emphasizing its independence from the large volume behind. The portion of the small volumes, parallel to the guideline of the complex of SMS, relates to:

1. In front of the new entrance we propose a place that leads to three alternative entrances to different parts of the facade across the two main courtyards and to the internal street.

The purpose of this new building is to house an old people's home which will preserve the idea of hospitality which SMS has from its very beginning.

2. The second design proposal refers to the Piazza del Duomo across the building through the internal street. This group of buildings will constitute a kind of podium whose several interconnected volumes stand, thus emphasizing its independence from the large volume behind. The portion of the small volumes, parallel to the guideline of the complex of SMS, relates to:

— the presence of SMS facade as a visual limit to the Palazzo.

— the present uncontrollability in the use of the space, which is temporarily occupied by cars, casual markets, etc. and located in very uneasy ways.

— the proposed levels to define more precisely the existing Piazza by means of retaining the space that connects them, thus introducing a static transition both in front of the Duomo and the Palazzo della Scala.

— the way in which the building relates to the viewpoints below the outer wall, and the way in which it connects with the street, two existing walls — one between the viewpoints and the street and another acting as a

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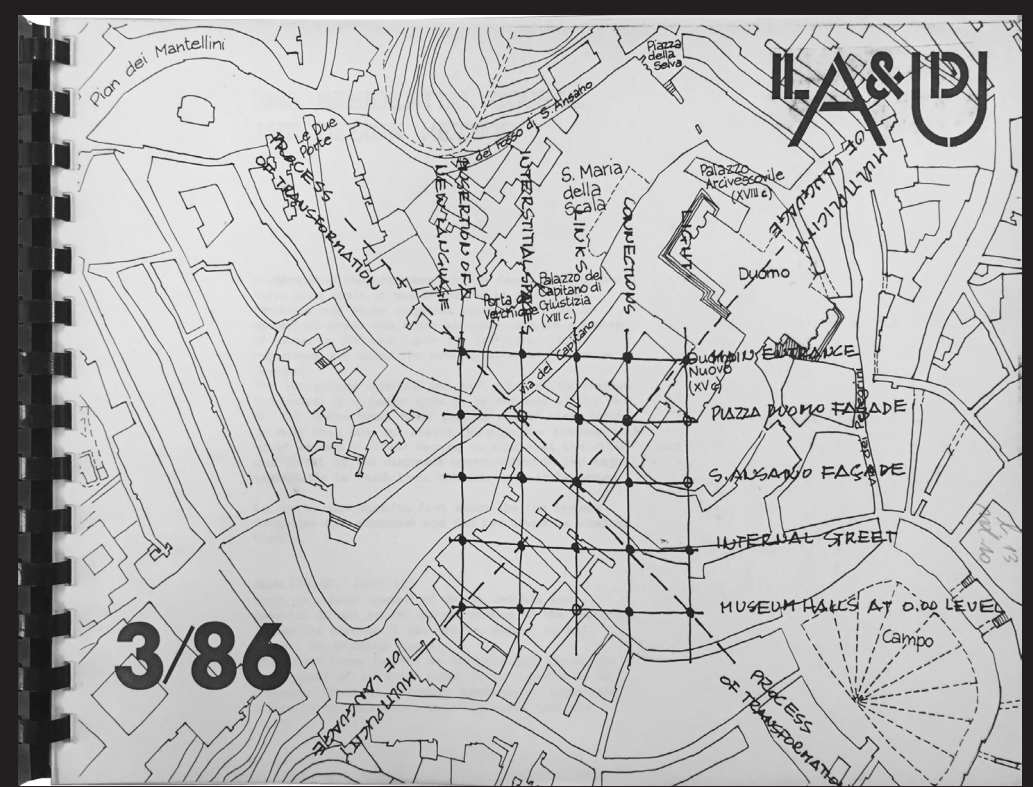
— the way in which the building relates to the viewpoints below the outer wall, and the way in which it connects with the street, two existing walls — one between the viewpoints and the street and another acting as a

Aquilino González Raventos  
Antonio Millán Gómez  
Xavier Pons Gual

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For us historic building, old or modern, are materials for our own project. We wouldn't be historicists nor following; the proto-industrial city structure, not assuming without criticism the models of the rationalism.

Our intervention had to be strategic. Using the existing materials we have to recognize the conflict of structures as a starting point of our own solution.

More precisely: the object of our work will be to attain a solution for preservation and reuse of the Modern GAZEPAC building but with an idea of intervention specially related to the surroundings of it and trying to reshape its open spaces connecting them to the extension of the proto-industrial building structure.

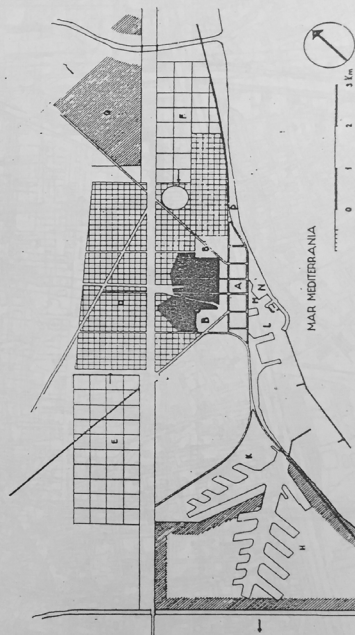
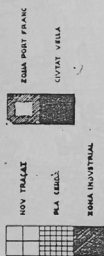
We believe the Modern Movement architecture had been not very accurate structuring; the architectural objects brought the design of public space and also this public space was not so comfortable as was the same in the traditional city.

Redesigning public spaces of the modern movement architecture is, for us, part of a necessary exercise today. We have to understand and profit from this modern way of doing city but also we have to improve them by the way of proposing complex and rich structures for it.

This particular case study, seems in that sense, not only a possibility of developing this ideas but also an exercise of checking it in front of a degraded part of the city who has highly cultural value.

Barcelona, May 1984.

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"PIA MACIA", BARCELONA 1932.

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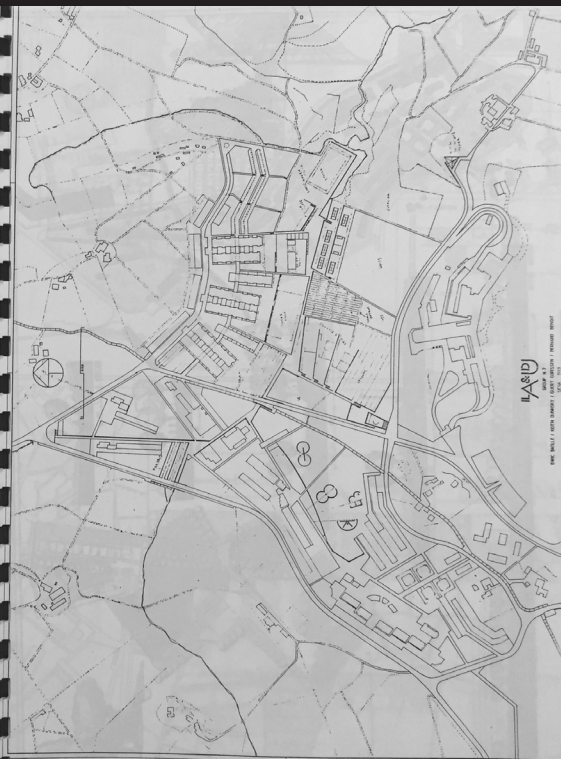
Eric Batlle

Keith Dubinsky

Guert Gorissen

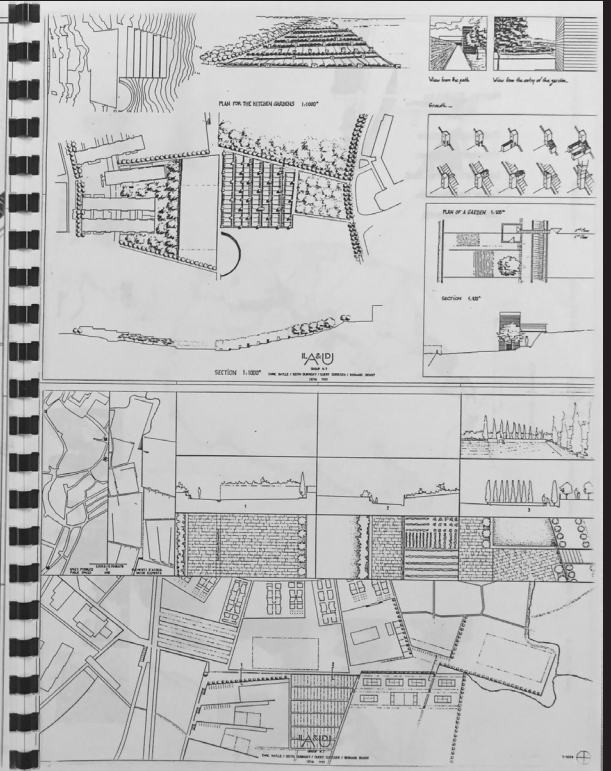
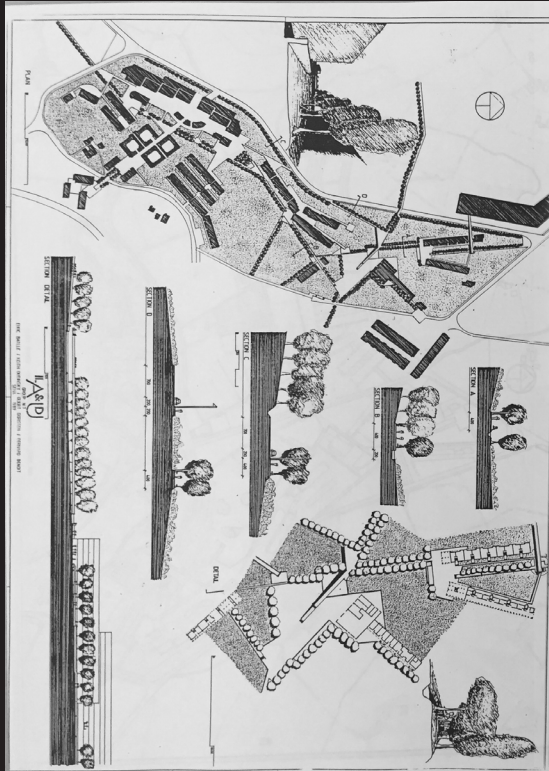
Bernard Benoit

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IASUD

1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025

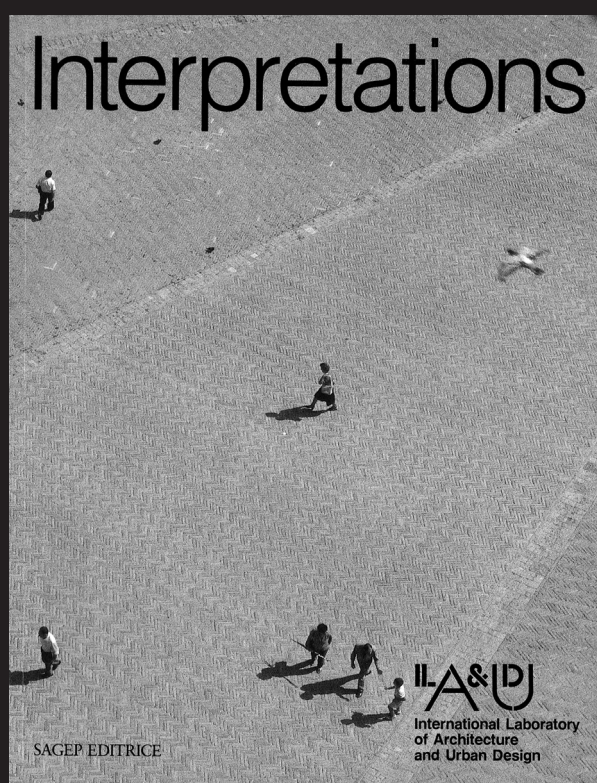






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La Sagrada Familia se presenta como tema de investigación para definir un método de intervención sobre un objeto arquitectónico de gran valor histórico. La Sagrada Familia en este momento es todavía una obra prácticamente parada que se presenta como un gran esqueleto de un cuerpo no acabado, se propone una estructura que permita habitar el espacio interior de esta especie de "ruina contemporánea".

En relación con el Residencial Course sigue el tema de S.M. della Scala, pero la atención se dirige a los aspectos topográficos y a la relación entre la fachada sur, la conexión con el valle de S. Ansano y la introducción en el programa para la realización de un auditorium que obliga a enfrentarse con la relación entre las preexistencias, un edificio con cierta dimensión volumétrica y la relación con la topografía del lugar.

Con el proyecto "a Journey within a Journey" el auditorium se resuelve con unas cubiertas inclinadas con una organización muy simple en planta que produce una articulación más compleja en alzado y la relación con un espacio abierto y un jardín organizado con una secuencia de terrazas y pérgolas. Una solución discreta en la cual se puede reconocer el carácter de cierta arquitectura catalana que se empezaba a realizar en aquellos

años. En el proyecto "Edges" se introduce el tema del "límite" que es realmente el tema conceptual de fondo de este lugar puesto entre artefacto y naturaleza, entre ciudad histórica y campaña. El Auditorium se resuelve en este caso con la realización de un gran espacio hipogeo por debajo de una nueva esplanada "belvedere" y de una muralla contemporánea que se inspira al diseño de las fortificaciones de Francesco di Giorgio.



**12th Residential Course  
Siena 1987**

**Barcelona/Valles**

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**The Design Work**  
(international groups)

**1. The Line of Attachment**

Earlier research revealed a disequilibrium between SMS and the additional buildings along via del Fosco di S. Ansano. We will pay particular attention to the empty space that will occur after the demolition of these buildings. The exploration of the void will be the focus of our study. This area is to be inhabited by an auditorium for 2000 people, a function hopefully strong enough to begin and end "The Journey Across". Our task is not necessarily to design an auditorium but to study within the spirit of a laboratory a path that engages the auditorium, SMS and the Duomo. This system of circulation must also engage the valley, as it is here a structure of circulation has the ability to draw people to the auditorium and its related activities, as well as designate the point of entry and departure.

**2. The Outline of Place**

The task is to create a form that will serve the activity "auditorium" as well as preserve the present atmosphere of the valley. Its form should strengthen and focus upon the various facets of the existing S. Ansano facade and give the total building complex a stronger identity.

Russ Ellis  
Per Olaf Fjeld  
Attilio Gobbi  
Aquiles Gonzalez Raventos  
Marco Vidotto

# Escola Tecnica Superior d'Arquitectura Barcelona & Vallés Sagrada Familia

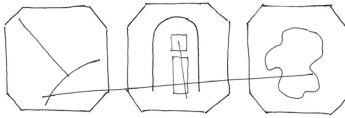
The main challenge of this project lies on how to intervene into a historical building/object. A building which still does not exist as such. A building which has been subjected to constant alterations from the very moment it began to be conceived, alterations of location, volume, language. Nevertheless, it has always been recognizable by the collective memory.

The built object we are dealing with sprouts from a group of devoted subjects' illusion, who decided to erect a temple dedicated to the Sagrada Familia, built with their donations.

It was born as a pure object, independent of location or context. An idea of temple which had to be placed somewhere in the Barcelona Ensanche, a Barcelona still in its inception when the Ensanche's skin was not apparent beyond a draft plan. It did not still exist. It was not.

Consequently, an ideal temple initially located on an ideal city plan.

The first conception of the Sagrada Familia is



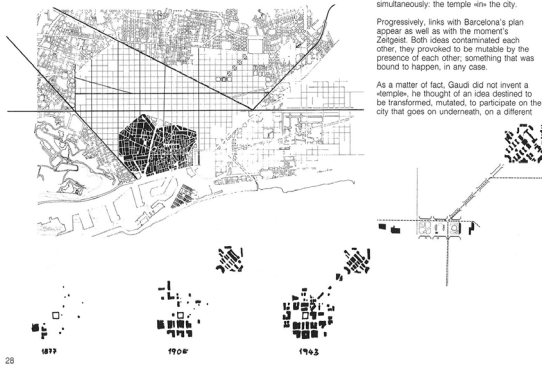
placed within a block, which still lacked materially, on a territory which was not yet Barcelona, and with an image recovered from the Middle Ages. Both ideas: the city and the Temple stopped being ideas simultaneously, by means of their construction. But they carried on being independent, both ignoring each other.

already conceived a building where the period cars reached the higher levels of the building (first sketch for House Milà). He was used to distinguish a city's strata of activity as well as form (as he would later show in his project for the Park Güell).

His spirit was that of an innate explorer/essayer, aware of the laws of physics, mysticism, the city, art and life. This proved him to share what might be an idea's experiment (Gust and Colón Gaudí) with that idea's materialization (the Sagrada Familia). He conceived the temple and the city simultaneously: the temple *in* the city.

Progressively, links with Barcelona's plan appear as well as with the moment's Zeitgeist. Both ideas contaminated each other, they proved to be mutable by the presence of each other, something that was bound to happen, in any case.

As a matter of fact, Gaudí did not invent a 'temple', he thought of an idea destined to be transformed, mutated, to participate on the city that goes on underneath, on a different



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Antonio Milán  
Jordi Oliveras  
Pere Joan Ravellat  
Josep Arrangó  
Luis Felix Aranz  
Ramon Casanovas  
Montserrat Piel  
Jose Manuel de la Puente  
Ferran Pons



way of life which would substitute the contemporary one. He insists on it: «Other generations which are to come will know how to continue the works of the Sagrada Familia...»

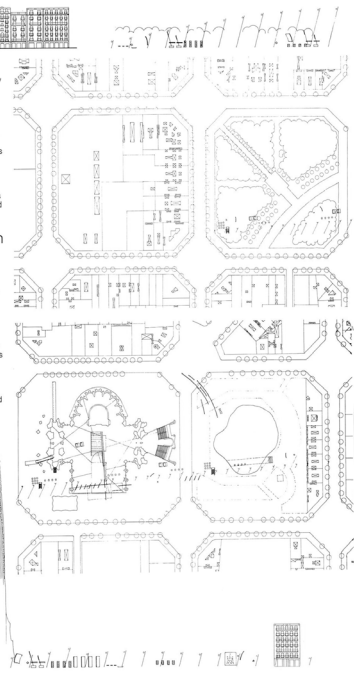
Accordingly, the intervention we present is not proposed as an alternative to what is being built at the moment... It's reconstruction of what might have been Gaudí's original idea, where the original motivations as well as the way there would be erected as: Architecture are left aside, preferring faith/futures... rather, as an effort to advance in that research where two conceptions meet: idea of city, idea of temple, with the materials we inherited from Gaudí on the one side, and from Barcelona on the other.

## Parameters of intervention

Our first effort arises from a recognition of what the place and what is built offer by themselves, by distinguishing what could be invariant - since what already exists has changed it into permanent - from what have only been aborted intentions or, simply, planning policy's chance.

And what we find is a vast world full of contradictions: a building whose interior can be seen from the outside - still in the city. As a giant skeleton, transparent to the observer's view; but, at the same time, something perceptible as a building, with a clear image, perfectly recognizable.

This simple fact might oblige whom is located there to make an effort distinguish from everything that lies in front of his sight...



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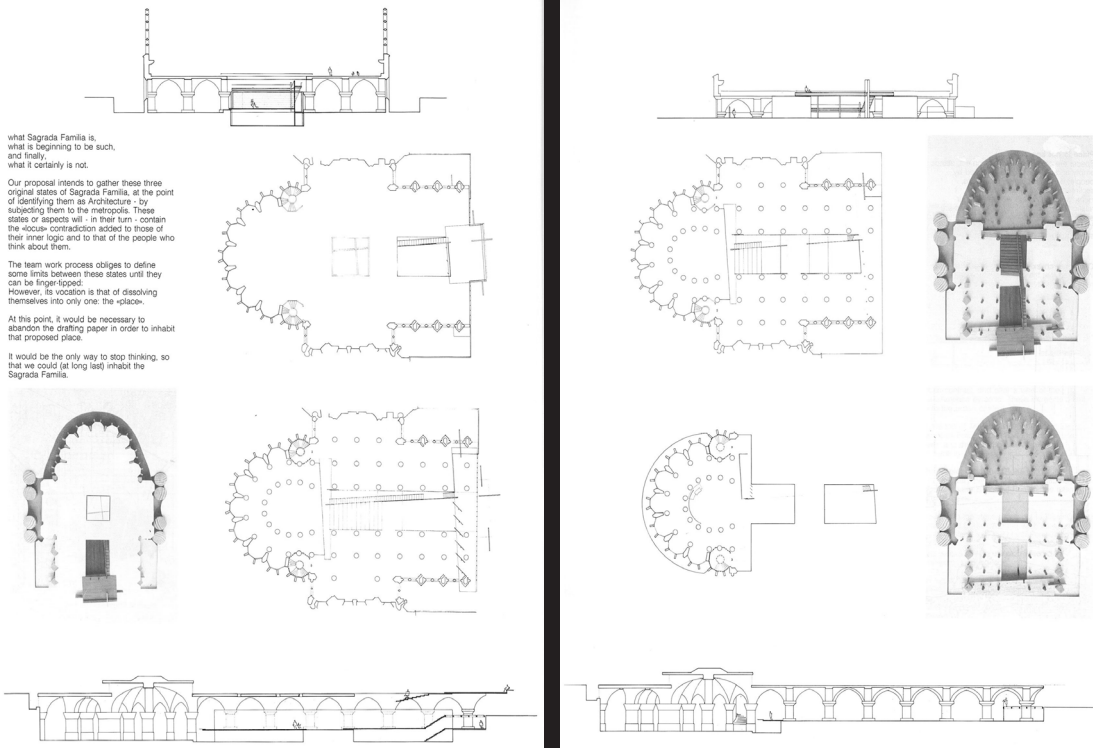
what Sagrada Familia is, what is beginning to be such, and finally what it certainly is not.

Our proposal intends to gather these three original states of Sagrada Familia, at the point of identifying them as architecture - by subjecting them to the metropolis. These states or aspects will in their turn - contain the «focus» contradiction added to those of their inner logic and to that of the people who think about them.

The team work process obliges to define some limits between these states until they can be finger-tipped. However, its vocation is that of dissolving themselves into only one: the «place».

At this point, it would be necessary to abandon the drafting paper in order to inhabit that proposed place.

It would be the only way to stop thinking, so that we could (at long last) inhabit the Sagrada Familia.



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## A Journey within a Journey

Sam Davis, Russ Ellis, Aquiles Gonzalez, Don Lyndon, Pere Joan Ravellat, Ramon Casanovas, Alexis Froment, Julie Johnson, Sigridur Magnúsdóttir, Sandro Rolla, Jenny Turesson

The themes of this year's work held multi-faceted opportunities:

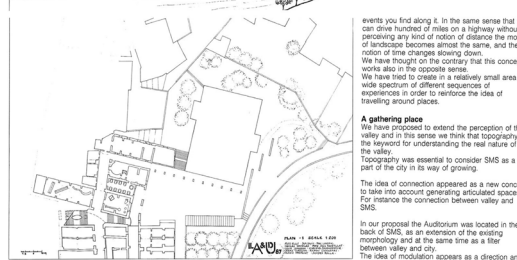
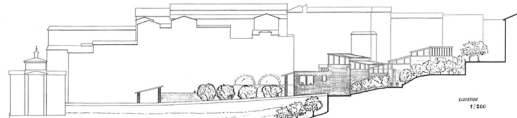
1. The Journey across across SMS - across the valley across place
2. complementary Activities to SMS as a museum.
3. design of an Auditorium for 2000 people as a complement to SMS.

In discussing these ideas the group evolved attitudes towards the meaning of journeys, of the valley, of SMS, and of the activities which give life to a place.

These ideas, described by diagram, set the stage for design directions. In considering journey, we considered what a journey consists of. We questioned how 'journey' would allow better understanding of SMS, of the valley, city and music places. As an edge to both the city activity, for music. The transformation and meeting of these dimensions focus upon a gathering place - a space of connection.

### Meaning of Journey

We have developed different meanings of journeys. Traveling is not always related to distance. The experience of a journey has to do with different



events you find along it. In the same sense that you can drive hundred of miles on a highway without perceiving any kind of notion of distance the motion of landscape becomes almost the same, and the notion of time changes slowing down. We have thought on the contrary that this concept works also in the opposite sense. We have tried to create in a relatively small area a wide spectrum of different sequences of experiences in order to reinforce the idea of travelling around places.

### A gathering place

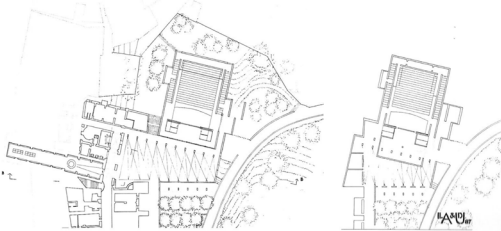
We have proposed to extend the perception of the valley and in this sense we think that topography is the keyword for understanding the real nature of the valley.

Topography was essential to consider SMS as a part of the city in its way of growing.

The idea of connection appeared as a new concept to take into account generating articulated spaces. For instance the connection between valley and SMS.

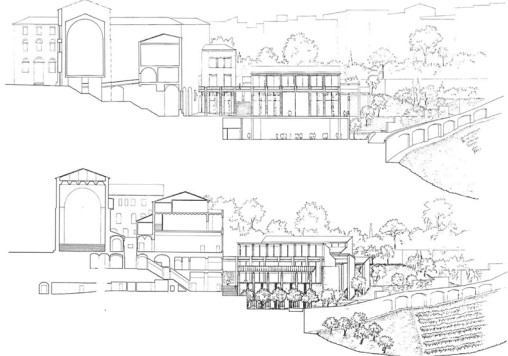
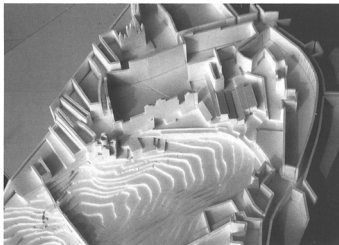
In our proposal the Auditorium was located in the back of SMS, as an extension of the existing morphology and at the same time as a filter between valley and city.

The idea of modulation appears as a direction and



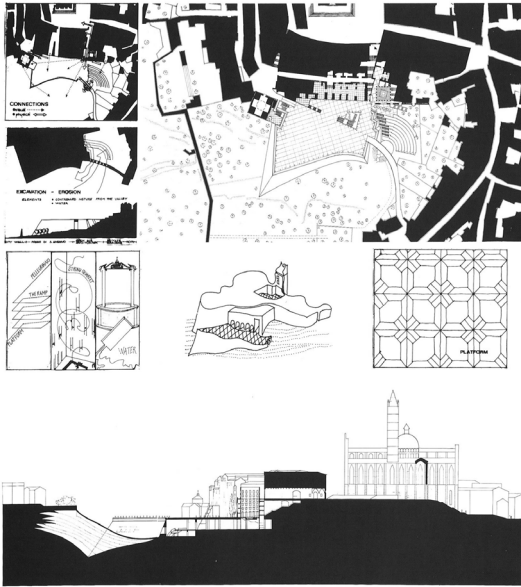
rhythm of the hospital existing structure. That means the modulation and proportion of the back facade was giving character to our Auditorium.

The two directions which we can see in the plan generate a central core that becomes both stage and the end of the internal alleys configuring in front of the facade a main space open to the valley. The modulation was also a way to go from consideration to differentiation keeping the same rhythm. In one side the Auditorium was the most formal space for performances including within a system of loggias and articulated open spaces which permits a different way of acting. All the Fosso di San Anselmo facade was understood as a whole in terms of the place was transformed in a space of music. Thus if we recognize at the beginning that the facade has a very special character based on its equilibrium the new profile opens this facade as a back-stage of a series of activities.



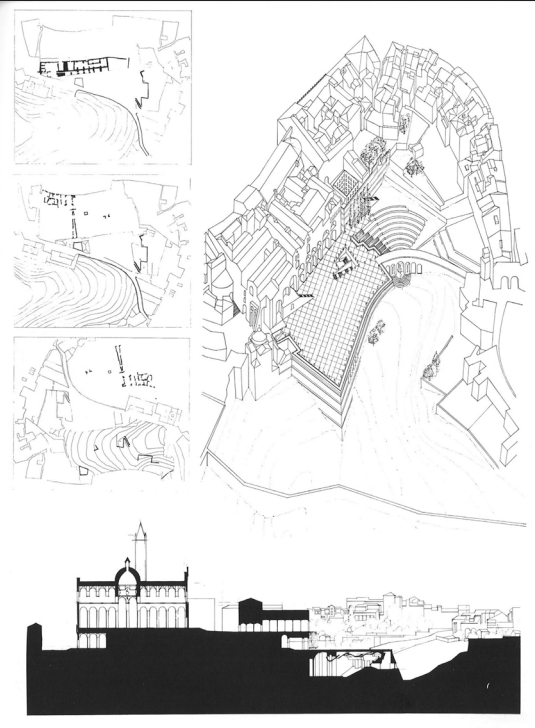
## Edges

Jan Digerud, Antonio Millan Gomez, Christian Mushalek Martin Bashevkin, Betsy Delvau, Anne Cecilia Schmeling, Michela Zaniboni



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SECTION HH



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SECTION FF



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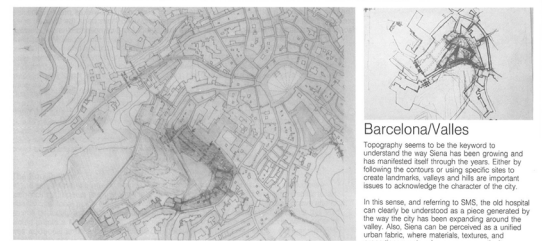
SECTION ZZ

## The Charrette

A charrette is personal. Each country assumes an identity, a method of work, a persuasion, an ideology. It is a time of frustration and hope, dramatic, just as the first meeting with Siena. Here the exhilaration is in the scale, as each block is visualized individually, and at the same time one experiences the vast scale of the Duomo, the intimacy of the Campo, and the complexity of St. Maria della Scala. A charrette is a challenge edged between the past and the present. It initiates a fresh start, and in the end encovers the true signals of the city and its surroundings, while others

turned directly upon the SMS convinced that the building alone carried enough energy to trigger an urban change. These two dissimilar approaches are interesting, as they of course react differently to the transformation of SMS, and by so doing indirectly serve as a catalyst for a variety of results. Almost all projects take into account the valley outside the St. Ansano facade as a creative complement to the urban piazza del Duomo, thus forming an interesting interplay between the urban fabric and nature. Many projects perceived SMS as a filter for new activities. It became clear that

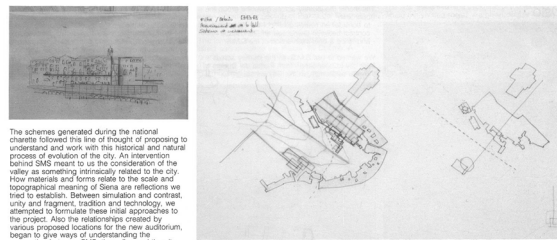
the building alone carried enough energy to trigger an urban change. These two dissimilar approaches are interesting, as they of course react differently to the transformation of SMS, and by so doing indirectly serve as a catalyst for a variety of results. Almost all projects take into account the valley outside the St. Ansano facade as a creative complement to the urban piazza del Duomo, thus forming an interesting interplay between the urban fabric and nature. Many projects perceived SMS as a filter for new activities. It became clear that



### Barcelona/Valles

Topography seems to be the keyword to understand the way Siena has been growing and has manifested itself through the years. Even by following the contours or using specific sites to create landmarks, valleys and hills are important issues to acknowledge the character of the city.

In this sense, and referring to SMS, the old hospital can clearly be understood as a piece generated by the way the city has been expanding around the valley. Also, Siena can be perceived as an united urban fabric, where materials, textures, and proportions create a homogeneous continuity.



The schemes generated during the national charrette followed this line of thought of proposing to understand and work with the historical and natural process of evolution of the city. An intervention behind SMS meant to us the consideration of the valley as something intrinsically related to the city. How materials and forms relate to the scale and topographical meaning of Siena are reflections we tried to establish. Between simulation and contrast, unity and fragment, tradition and technology, we attempted to formulate these initial approaches to the project. Also the relationships created by various proposed locations for the new auditorium, began to give ways of understanding the connections between SMS, the valley and the city.





# 1988 THE CONTEMPORARY TOWN

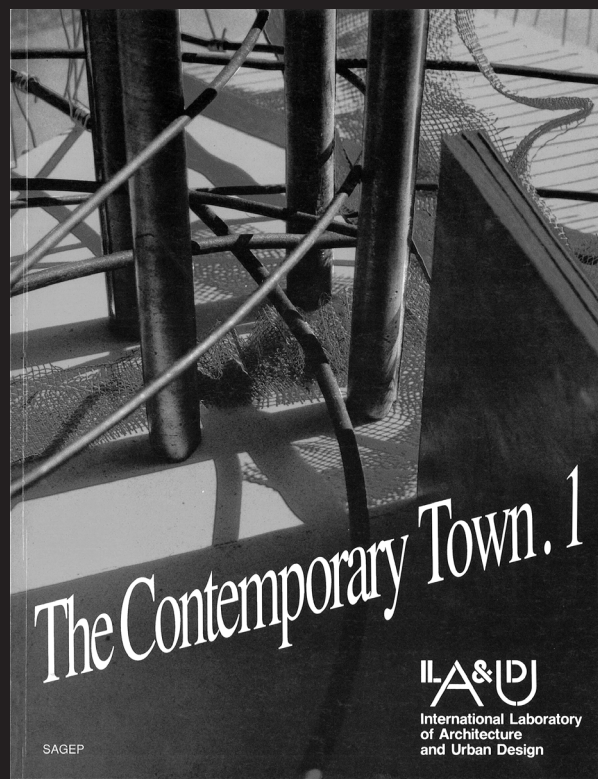
ILAUD  
Siena

profesores

**Eduard Gascón Climent**  
**Karin Hofert Feix**  
**Carles Teixidor Felip (ETSAV)**

estudiantes

Alberto Del Cerro Camara  
Margarita Costa Trost  
Carme Pigem i Barcelò  
Enric Serra Grau  
Imma Subjas Pujadas  
Elisenda Tortajada Flores



El interés del ILAUD se traslada desde S. María della Scala a San Miniato y la escala es ahora una escala más urbana y territorial.

ETSAB y ETSAV concentran la actividad de las Permanent Activities sobre la Vall Baixa a lado del río Llobregat investigando la relación entre centro y periferia de un lugar que en 30 años había visto crecer de manera importante la población y el proceso de urbanización del territorio.

Aquiles González publica un texto sobre San Miniato que pone el tema de la ciudad contemporánea en relación con su capacidad de producir un espacio capaz de crear una idea de pertenencia y, en relación con la ciudad histórica valora sus propiedades de densidad, de estratificación de construcción de ese "Orden Conglomerado" citado por P. Smithson.

Entre los estudiantes hay que subrayar la presencia de Carme Pigem, que asociada al grupo RCR sería galardonada al cabo de 29 años con el Pritzker Prize. Su grupo de trabajo propone el tema de una pequeña plaza dentro del tejido urbano subrayando el valor del espacio público como instrumento necesario para construir este sentimiento de pertenencia a la ciudad.

El Grupo de A. González y K. Hofert propone en cambio una intervención de paisaje con un proyecto que se desarrolla en la sección de la colina.



## 13th Residential Course Siena 1988

### Barcelona/Valles

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Carlos Tevdor Felip

Alberto Del Cerro Camara  
Margarita Costa Trost  
Carrie Pogem i Barco  
Eric Serr  
Irma Subas Pujadas  
Elsenda Tortajada Flores

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Dorlyn Lyndon  
Santoro Hestren

Bruce Brubaker  
David C. Early  
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Rose M. Lane  
Peter Walter  
Sam H. Winkleblick

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Roland Mathu  
Jacqueline Raton  
Willy Semeels

Anne De Goots  
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Sabine Lerbaux

### Genova

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Permanent Staff:**  
Rusli Ellis  
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to try to overcome the difficulties of having direct contacts with the aim of avoiding wretched evaluations and abuses in design. But what would such a reading make of San Miniato's open spaces, other than the strong idea that they are not yet sealed with life.

The concept and tool 'Reading' must be re-examined in San Miniato. Reading means a history of ownership. San Miniato has not been claimed. Quoting Occupying, Managing, Changing, Deciding, Choosing, Understanding.

There were the features of Appropriation agreed on by the faculty of the 1981 Residential Course. I call this record of five identified themes out for inspection because the problem is so crucial to San Miniato as it has never been claimed. Here we have a new, alternative way of seeing. It is not a match of human possession of a place in the usually limited circumstance of planning. Planning is a life like thing, neither one can duplicate the intricate structure and surprise of reality. Participation is supposed to keep the structure and surprise of actual life in the planning process and the planned outcome. This appears not to have effectively happened in the case of San Miniato and this is one of possession.

Appropriation must be examined in San Miniato I want to call particular attention to two summary observations on appropriation that emerged from the 1981 Residential Course.

"Appropriation lies at the edge of social custom, that it depends upon their silent open agreement regarding identifiable levels of appropriation. Finally, it was concluded that it may be more important to think in terms of not preventing appropriation than to attempt to invent forms of appropriation, since the emergent used should be those of the individuals, not the designers." D. Lyndon

"Appropriation is an agreement upon territory". N. Pask



## Aquilas Gonzalez Raventos Reflections on San Miniato's process

Referring to the idea of appropriation I think that it is difficult to deny that people appropriate a place when they feel proud of it. And that happens when they are not alone. It is a kind of creative act, as if their own element, a kind of creative thread, and through it create a community. And this is not, not of the line, a matter of architecture but of culture when the idea of belonging to a community does not exist, it is completely unnecessary to try to change their mode of life with architecture. This conception of belonging to a community can only be one of the problems of San Miniato. What can mean to belong to San Miniato? But it is not just an architectural problem. As architects we must not be afraid to go far beyond the capacity of the team of managing directly with the projects that exist in the development of a community. Thus what we should ask of the architect, especially if it is not, should be especially architectonic. However the problem will not be solved only with that. Of course all we should assess to the question of identity with a place.

**Behind the idea of a lake**  
Thinking on how we can describe the morphology of SM the image of a lake surrounding the site as a "total" is conceived and even suggested. During the first visit to the place I had a similar feeling when I was looking from the hills: I felt that the territory of a lake open down looking towards the horizon. This is an attitude, looking towards the horizon was the bottom. So the bottom is not an acquired a great importance, it is transformed as a whole into a focal point. In the same way a landscape because we do not imagine a vast area as a focal point it depends of course on the point of view and in this case it is seen from a suitable distance. The way to the lake is not a straight line and the space is a green area understood mainly as a way of arriving to the top and the slope would present different views of the built bottom. Different approaches of appropriation and relationships. But of course all this is only a theoretical reflection. Actually we have a mixture of these two alternatives.

One of the aspects that caught my attention in GDC master plan was the creation of a lake. Rather the reason for putting one there. Or the image beyond that. I think that we must be very important part of that master plan. The lake. The way was in the lake. Because the lake can be understood as a mirror and in some way is some specific points of the edge of it we would see reflected in the water what would be happening on the hills. Transform the notion of the bottom. We could see on the bottom-surface what is happening on the slope. The double meaning of this lake is not casual. If you study carefully the plan, the lake is the centre of the bottom. It receives all the elements "dreams" that fall from the slopes. The direction of the lake places have a sense. They are looking to the heart of the valley. The relationship between architecture and nature is complete through the continuity of a

walking course crossing the buildings and in the recognition of its elements as the water in which the buildings in a symbolic way transform its built nature in a reflection.

Now the situation is different. We do not have any reference of what happens on the bottom of the valley. Even on the slope because nature appears behind the buildings that form a kind of "wall" on the top of the hill. In a certain way we have missed that continuity which expands the water as a part of a characteristic geography. We should keep the new references as well as the lake. In a metaphorical way actual SM I could be seen as a kind of lake in the city.

**Reading through the elements**  
Reading is to recognize to define the qualities of the place. The process is not only to recognize the nature and the wealth of the earth characteristic every of the elements. The gradient of the slopes suggest different ways of development. The vegetation is one of the most important elements. The buildings represent a specific notion of the dimension of the site. To describe the dimension of the site is a basic dimension in terms of ground. Dimension in terms of approaching a more accurate definition of its limits, of the different specificity of the boundaries. The notion of an "enclosed" space and where we know that we are in San Miniato. Of course it is an intentional reading. To transform a kind of new town that never became a living place in a new one. It is necessary to mention the problem of density but in a correct measure, it seems obvious to explain this. The problem will be to define which one is correct. To define a kind of hierarchy of the different "types" of use. The order that after the reading should be another one of the objectives of our design projects. This is the notion that after the reading we will be surprised by some aspects of the place that we do not expect. In spite of the necessity of using the plan for the bottom, SM I think that the conception of the site should be pedestrian.

And this is really one of the facts of the "Senses" model. We walk along and across Siena, going up and down through the slopes, through the contours, through the streets. This, the notion of the different places inside the walls is more direct, you can touch the texture of the walls, rocks and windows if you want. You can participate of what is happening in the interior of the fabric. Sometimes it is a very strange idea of privacy that you find walking through Siena. Nobody is saying that we should make another place of fabric in SM. Above I just said I want to recognize not only a morphological aspect of the old town but to propose architectural forms in the same way I remember Peter Smithson's idea of concrete order referring to SMS. In another scale the old town can be understood as a conglomerate order. 83

And this is also a notion of what is Sienese. It implies the already mentioned concept of density and perhaps could suggest another way of comprehension of the Sienese reality. Even though what follows could seem contradictory with this idea of conglomerate, it is not, for we could understand the city of Siena also as a result of a kind of continuous craftsmanship along the time. Soley from a craftsman's point of view we can understand the care for the details of the way in which the parts of every piece of town are interrelated. It seems to me a work made with pleasure and care. Even in most of the last interventions in the town, I mean inside the walls, there is this attitude. It is a kind of craft design.

Another topic that should be interesting to develop already mentioned is the relationship with Siena. That implies a change of the scale which we would be working with. Perhaps the way through SM would be Sienese depending on the way that Siena starts to depend from SM. Or Siena starts to recognize in SM some similar elements of itself. SM should be transformed into an attraction pole for Siena.

This should happen through the activities of the Delta Bank, of the importance of the sports activities, or because the new civic center is a plenty of offerings to the old town, and last, but not least, because of the formalization of the place as a given to the city in which the people can meet in a space with which they identify and at the same time enjoy the new outline of the place, with the new forms that emerge from everydayness. In this sense the idea of the lake was attractive also. Water is a great element in the city. The water is a great element in the city, during summer the people go outside the walls to the public water pools, to the beach (both on the other different locations). Water is related to nature. I think that SM is closer to nature in its deep occupation owing to the nature of water, than to see the future more than the past as its mirror.



## Lode Janssens SMS-S + SM

**Redefinition of an ex-urban area**  
which means transforming SM into an appropriated sennese urban development.

Actually SM seems an uncompleted dormitory with building the manners, in process of constant change. A not very charming situation, but a very real architectural and urban problem that LAUD should face.

Approach on three levels:  
- understanding of the original virgin place - understanding of the actual built stage - data collection (sociological, political, demographic, etc.)  
Some issues, that can help us to think about:

- The place**
  - Tuscan sennese place
  - cultural landscape, built nature in the shape of a valley
  - ex-urban location, at the boundary of the sennese territory
  - pre-existent "narrow strip" connection with the city
  - very near, but out of view, of the historic centre of Siena in background
  - present generators: railway station and University hospital

Why does one call the place San Miniato; where does the name come from (place, convent, agricultural settlement...)?  
What is the memory of the "inhabitants"?

- The actual settlement**
  - young and fragile and lonely
  - non-habitat, not village
  - unconformable dormitory with building type character
  - no appropriation visual, no territory feeling, the "lines" do not recognize
  - no historical or cultural centre of SM
  - no traditional public-squares (markets, piazzas, etc)
  - no sign of existence, no symbolic elements
  - no boundaries, no internal coherence
  - no lighting, no mobility, no noise

Because SM lives its childhood, we have to help it. The LAUD's love warm enough to transcend the history of designs, and to help SM into life.

**New born-old town aspect**  
valleys, hills, ex-urbanities, disjunction and social segregation, small scaled grandeur, collection of unrelated elements, granulated focus, towers and incoherent, dense and compact, daily change, unstable, smooth, "open" spaces, "open" spaces, "open" spaces, cool and neutral, soft touch and beauty.

This simplistic black-white picture can be used as a checklist and brought to a subtle nuanced understanding of residential characteristics. In that the history of SM and the way to help understand SM, and the PAs are a strong tool for putting intercultural experience about SM-like problems.

The laboratory approach:  
1. Remediating the "lack of togetherness", so that San Miniato really starts to be. Buildings are floating in isolation.

1. Establishing internal coherence:
  - study of potential intergenerations of buildings
  - investigation on soil and deterioration
  - conducting scale dog scale of the layout, ambiguous scale of the buildings, scale of SM in relation to Siena and landscape
  - making the built morphology consistent with the morphology of the place.
2. Building identity and personality.
  - See how we can make San Miniato sennese and at the same time distinctly Sienese.
  - What does San Miniato want to be, and to become?
3. Accommodating the San Miniato life.
  - Once SM begins minimally to be itself and to show its existence, we have to take care of a happy development of its life.
4. Facilitating and stimulating the appropriation of the place.
  - designation of the spaces and bringing them under social control
  - selection of, and search on built forms that facilitate appropriation

2. Stating and marking the SM identity:
  - exploring potential qualities, specific to SM
  - action of appropriation and representation (dedication, monuments, signs, centre-forming, gathering place, etc)
3. Separating building activity from building up society.
  - investigate in finding separate organization of building activity, by locating a better life and social space
  - defining new stage of the work directly into final achievement, so that built places can immediately be appropriated - conducting the actual, constant rapid change in such a way that it turns out in a smooth habitable act of transformation

5. Socializing stage of SM with the historic Siena.
  - The final stage of softness can be reached through the history of designs, and to help SM into life:
    - establishing the fragility connection
    - introducing a common interest that link both poles.

(First reflections on San Miniato after one of our visits and two days of discussion)

# Escola Tecnica Superior d'Arquitectura Barcelona & Vallés

## Vall Baixa Barcelona: Centre and Periphery

The population of Barcelona grew enormously during the last fifty years (1920-1970) incorporating in its "interstices" over three million people. Nowadays Barcelona is the center of a metropolitan area that extends its influence in a radius of about 40 kilometers. The pattern of the different urban settlements shows the lack of a previous urbanistic control. Aside the layout of the grid of streets (Cerdà's "Eixample" (expansion)) the city appears as a continuous built fabric. With a very few exceptions the fabric lacks a significant urban structure, accessibility, and an appropriate balance of urban uses. We can clearly observe the autonomy and absence of verticalization of several metropolitan areas such as isolated neighbourhoods and marginal industrial zones. The improvement of the relationship between city centre and periphery is one of the tasks in which architects and urban planners are involved. Due to the incorporation of several ancient towns of the pre-industrial territory, Barcelona has become an urban reality with a double scale: the local one focusing on the neighbouring units and the metropolitan one observing the relationship among working places, residence, services and facilities. The recovery of the interstitial areas will help to ventilate a new composite and functional order to Barcelona. This recovery will happen by reordering the suburban areas and by re-establishing new facilities and service centres that will improve the architectural quality of a peripheral growth.

The Vall Baixa, the land on both sides of the river Llobregat nearest to its mouth, is part of the Metropolitan Area of Barcelona. As all the

territory near the city, the Vall Baixa has increased its population enormously since the beginning of the century, especially in the last 30 years: for instance Sant Boi has increased its population from 11 000 to 75 000 inhabitants. That means it has been occupied by great number of residential layouts and the necessary public facilities linked to them, as well as by some metropolitan facilities linked directly to the whole city. In this case the location of the Fourth University gives the area the role of a metropolitan polarity as a subcenter of Barcelona.

The area between Sant Boi and Santa Coloma de Cervelló can be regarded as a typical example of layouts in the Vall Baixa. The four factors that nowadays define this area are the Colonia Guell, the Cluat Cooperativa, the factory and, as general structure, the road system. This last factor, and among all the valley consists of a main road (the way coming from Barcelona) which supports the local systems that, like grapes, are connected with the main road just by a single node.

The Colonia Guell is a settlement, of

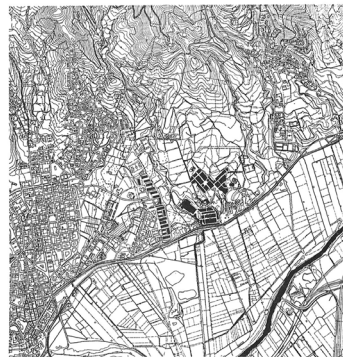


Eduardo Jaillon Ciment  
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Carlos Teixidor Feliu  
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considerable value, grown in the first decades of the century around a factory, property of the Guell family, to give dwellings to the workers. These dwellings are single family houses, one next to the other, forming streets in which commercial activities are mixed with the residence. Next to La Colonia, the area of the factory consists of a series of small workshops disposed exactly as the houses, that is, one next to the other along the streets that form the general structure of the zone. Finally, Cluat Cooperativa is a typical housing of the area, apartment flats disposed on a street system that is just a means of giving access to the residence. Commercial activities are concentrated in central public spaces. To these four factors, we must add the proposals of the Administration planners: the new road linking the existing towns at a higher level, from Sant Boi to Santa Coloma, and the Fourth University that is planned in the studied area.

All the pre-existences considered, our proposal in the Vall Baixa is meant to give a general structure to the area, being respectful of the existing layouts (specially the Colonia Guell), and at the same time, connecting them through the public space. It is also meant to set a third kind of housing, far from the proposals of the twenties and sixties and that, also through the public space, will be connected to the existing settlements and the new Fourth University.

Our proposal is based upon the understanding of the Vall Baixa as a system of layouts connected by a main road, being one independent from the other, with its own rules and autonomy. None of them is strong enough to be followed as a generator for a new settlement. That means that, in the proposal, including a new settlement, must



necessarily be also independent from the existing, but introduce another factor that helps to understand the whole area as a unique place. In our proposal, this factor will be the public space. Another point that helps to understand the territory and gives clues for the proposal, is the particular topography of the zone. The regular slope towards the river Llobregat, in the area between Sant Boi and Santa Coloma as in the rest of the Vall Baixa, is interrupted every now and then by steeper slopes that, like

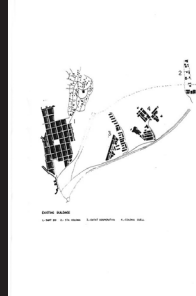
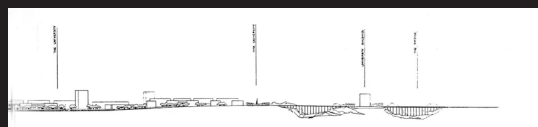
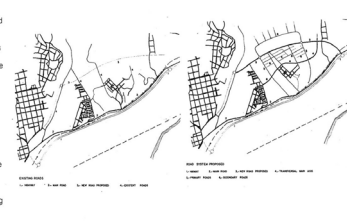
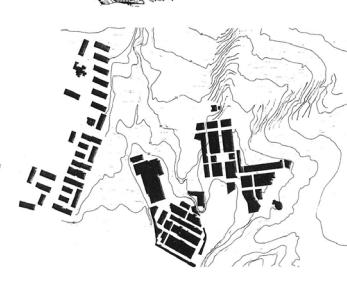
small valleys, cross it perpendicularly. The new road proposed by the Master Plan, called the cornice way, is an axis for our proposal, an axis that, in addition to be the main arrival to the new settlements and the support of the new local road systems, is also the line that divides the area in different zones: the one above it where the University is sited, and the one below where the houses are. Two main streets, coming from the principal nodes in the cornice way, cross the area from west to east towards the existing road from Barcelona.



In between the cornice way and the existing road, the intermediate street is the central space of the proposal as well as the necessary link between Cluat Cooperativa and La Colonia. It is a street that crosses all the different zones, from the Southern Park, through the fringe of the new and ancient residential layouts towards the woods in the North and to Santa Coloma. It's also the street that supports the local public facilities such as the new school, the existing one in La Colonia, a market place and an open-air terrace transformed into a restaurant. From the bridge over the Park, the intermediate street links all the zones of the proposal and is the central place from where the public walks start.

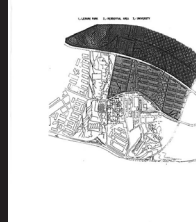
The Fourth University, a facility at a regional scale, is placed above the cornice way. This gives the University the chance of growing scale independently from the surrounding towns (though there are, of course, natural limits) and an easy connection to Sant Boi and Santa Coloma and to the general road system, that is, a good accessibility. Moreover, this location can be understood from the point of view of the fact that of the University as a whole and that of the buildings.

The University proposed is basically a linear structure for 30 000 students and a standard of 10 m<sup>2</sup>/student with a central representative public space which is at the same time the axis of the whole system. This central axis is also the main road that, connected by two principal nodes to the cornice way, gives access to the complex. The housing is placed under the cornice way, in the area between it and La Colonia Guell, above the internal street. So, the boundaries are the cornice way to the West, the Leisure Park to the South, the internal street to the East and the topographical limit, the woods to the North. The street system of the residential area is essentially the one typical of the Vall Baixa: two extreme streets connected to the cornice way by the two nodes that also are the extreme nodes of the University, and two internal ones, support the "grapes" of the residence. Those streets, designed according to topographical characteristics of the territory, divide the residential zone in three

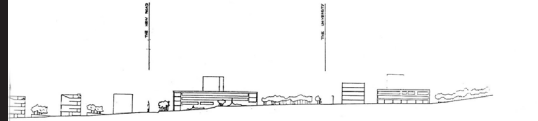


groups of blocks and are the axes of communication between the parallel streets that are the proper entrances to the buildings, as well as parking areas. The residential model chosen, an adaptation of the Immediate-Hills by Jo Corbusier, constitutes a re-interpretation of the single-family housing of the flats in Cluat Cooperativa and to the Colonia Guell, and especially, to the endless rows that invade the territory lately. This model is an example of a certain standard of living, a kind of building that introduces the private gardens into the house and converts the ground into a real public space. Understanding the whole area between Sant Boi and Santa Coloma as a park, the residential buildings chosen should also be understood from the point of view. The residence is linked to the existing layout, in addition to the intermediate street, by two commercial axes, which also link the zone to the University through pedestrian walks. The commercial areas are characterized by a second type of building, the tower, that gives a different clarity to these spaces.

The Park, a leisure space, is structured in bands. The one next to Cluat Cooperativa is the most beautiful built fabric and the proper park; also a way to give easy reach and views to the green from the town all along its northern edge, and a way of separating the northern facade from the



The central band, limited and crossed by a stream of water all along the park, constitutes the wider part where the sports facilities are installed, such as tennis courts or a swimming pool placed in a widening of the stream. All these facilities are placed on the main road where the bus station is placed, up to one of the bridges in the cornice way, under which the park extends towards the University. Apart from these terraces, in the central band, the original topography and vegetation is maintained. Not so in the third fringe where, all along in between the stream and one of the streets that crosses the area some poplars are planted next to the existing trees. Finally, the other "non-built" space proposed, the strip fields, are a proposal for work (next to the factory), open (next to the park), and communal (next both to the airport and the new residence) space.





## Barcelona/Valles

**Analysis of the territory**  
San Miquel contrary to Senia is located in a concavity.

San Miquel is a part of the discontinuous city, linked with Senia with an "umbilical cord". San Miquel is a residential area with a variety of facilities at a territorial/provincial scale. At the moment there is a lack of study of local services.

The territorial landmarks and visual boundaries of San Miquel are the podium and the Hospital.

### Analysis of San Miquel, the form of San Miquel

The form of San Miquel as a result of the shape of the territory and the position of the buildings. The configuration of the territory is given by the concavity of 3 valleys.

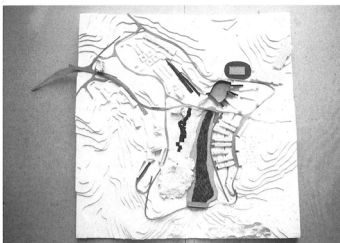
The bottom flat surface can be compared with "Plaza del Canós".  
The buildings do not define the form of a compact city. It is possible to identify different areas within the built space in terms of the definition of open space and urbanity.

### The "finger"

**Positive aspects:**  
- density  
- occupation on the site  
- definition of open space (public, private)  
- buildings - open space - roads  
- completeness of the compact city

**Negative aspects:**  
- how the buildings meet the ground  
- the monumental figures  
- the incorporation of the space inbetween buildings  
- the misunderstanding of the internal street.

**The rest of the built area**  
- isolated blocks and towers  
- the parking and the towers: these pieces do not define the open landscape.



In terms of how the buildings relate to the topography and the access road we distinguish 2 areas:

The entrance area: the buildings are aligned to the road due to the concavity of the valley. The entrance area and the position of the building slopes. The building define a semi-private space. The measure of the space can be compared with the Plaza park.

The area of combination of horizontal blocks and towers: lack of definition of space morphology; no relation with roads. The problem is increased by the movement of the blocks in relationship with the tower. The addition of the supermarket.

**Access and mobility**  
Access: the present road (limited cost) does not offer a clear and comprehensive entrance to San Miquel, due to the lack of continuity of the green system and the change of direction at a different level "today".

Mobility: the internal street would be pedestrian. Lack of clarity of the entire system; incomplete itineraries in relationship with morphology.

**New goals objectives**  
Understanding from the form of the territory and its structure.

Understanding from the existing situation and the bottom of the territory.  
Understanding San Miquel as a part of the whole Senia territory.  
Understanding the physical and formal problems of the area and mixing them explicit through the ideas and possible solutions.

The main problem in San Miquel can be summarized as: incorporation and lack of identity and urban quality. Therefore the goals and objectives will be:

- 1) Reinforcement of the concavity
- 2) "Socially" increase of social life and attractiveness (large facilities, local facilities, diversification)
- 3) Landmarks.

**Suggested interventions**  
Access: continuity of "pink way" (former road system) (cars, pedestrian, parking). Curvature, reinforcement of the section of the place through the horizontal and vertical planes.

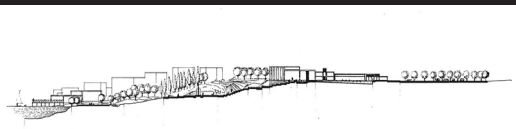
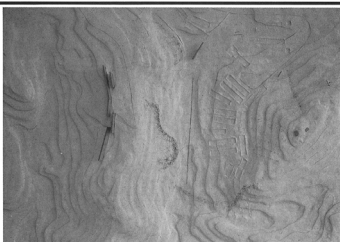
- how the buildings meet the ground: the scale involves at different levels; through the formalization of the university central line spine, the civic centre (includes the parts at the lower level - the redefinition of the internal street).

## Oslo

Our intention was to come up with some intuitive ideas after the first visit to San Miquel. A more careful reading on later visits had to meet the first ideas and adjust them or supplement them. The model shows the reading in a schematic way. The buildings as structures are given less importance, and more attention is given to the experience of the nature and its landmarks.

The model points out and makes suggestions for the elements that will be important for the further development of San Miquel.

These are:  
- the entrance (arrival)  
- the landscape with its three valleys  
- the vegetation  
- the hospital as monument  
- the water  
- the direction of elements



## Karin Hofert Feix, Aquiles Gonzalez Raventos Thierry Keuller, Dorota Jarochowska, Marie Laure Roa, Vidar Vollen

San Miquel occupies two valleys. Buildings are located on the slopes opposite in an arbitrary way, that means without a general structure that could organize the complex as a whole. At the same time, San Miquel shows a lack of those facilities that could help to transform the district into a place with its own character, mainly an urban character. Our proposals try to monitor the quality at the interior scale and also provide the necessary territorial clarity for the district.

San Miquel is one of the several peripheral areas connected to the main road coming from Senia. By crossing S.M. the road isolates the district in a general system. By going down and up again it gives us the notion of an entrance and explains the concavity of the site.

Two of the areas we have worked on are located along this road.  
Our proposals on these and two other places will give a new balance to the "historic center" valley. Due to their topological configuration and their relationship to the existing buildings and road system they all have a potential of development, and should be understood as a favor for further urbanization.

The area of what we call vertex A, from where the road slopes down showing the peculiar location of S.M. in a basin, should be the "main arrival" and a link between the two valleys. A small system of buildings (shops etc.) and public spaces, easy to identify from all S.M., could incorporate some of the activities that are already taking place nearby. The area, which includes one of the water systems proposed for the valley, would help to define the primary S.M. area, and the hospital.

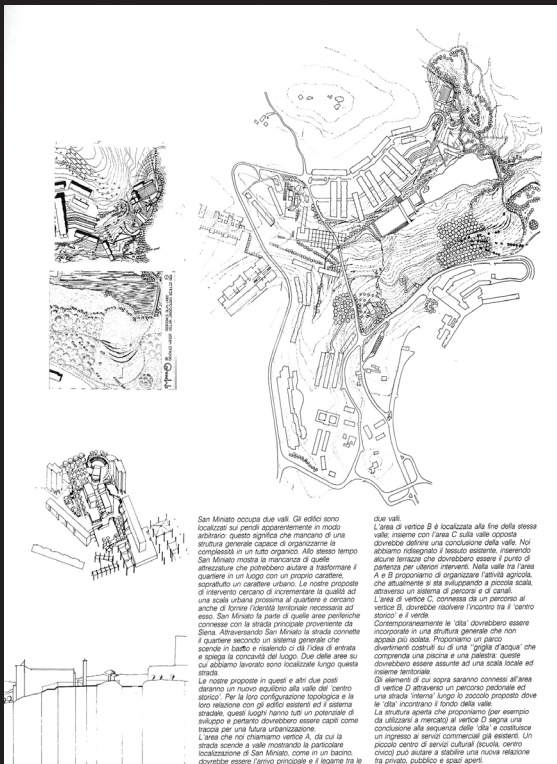
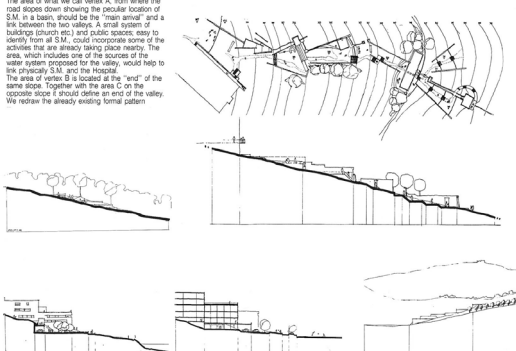
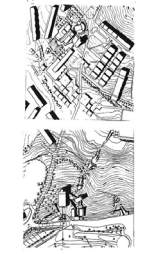
The area of vertex B, located at the "neck" of the same slope. Together with the area C, on the opposite side of the road, should be understood as a favor for further urbanization. We retrace the already existing formal pattern.

inserting some terraces, which could be the starting point for later interventions.  
On the slope between areas A and B we propose to create the agricultural activities that presently are taking place at a small scale through a system of paths and water channels.

The area of vertex C, connected by a path to vertex B, should smooth its meeting between the "historic center" and nature. At the same time the fingers would be incorporated in a general structure appearing no longer as left out. These should be understood both at interior and territorial scale.

The above vertices will be connected to the area of vertex D through a pedestrian path and an "internal" road along the proposed "basement" where the "finger" meet the bottom of the valley.

The open structure (for instance to provide a market) we propose at vertex D gives an end to the sequence of the fingers and is a gate to the existing commercial services. A small center for cultural activities (school "Civic Centre" helps to establish a new relationship between private, public and open spaces.

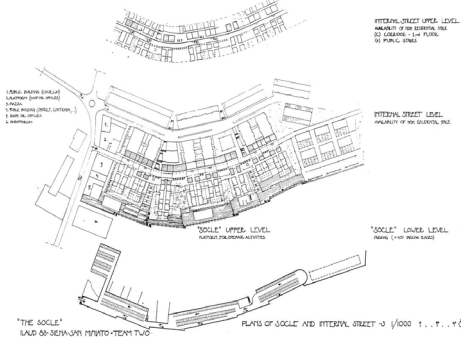


San Miquel occupa due valli. Gli edifici sono collocati su pendii apparentemente in modo arbitrario: questo significa che mancano di una struttura generale capace di organizzare le attività in un tutto organico. Allo stesso tempo San Miquel mostra la mancanza di quelle attrezzature che potrebbero aiutare a trasformare il quartiere in un luogo con un proprio carattere, soprattutto un carattere urbano. Le nostre proposte di intervento cercano di incrementare la qualità di una scala urbana prossima al quartiere e cercano anche di fornire identità territoriale necessaria ad esso. San Miquel fa parte di quelle aree periferiche connesse con la strada principale proveniente da Senia. Attraversando San Miquel la strada connette il quartiere secondo un sistema generale che spande in basso e risale fino al fondo di una valle e spiega la concavità del luogo. Due delle aree su cui abbiamo lavorato sono costituite lungo questa strada.

La nostra proposta in questi e altri due posti delineano un nuovo equilibrio alla valle del "centro storico". Per la loro configurazione topologica e la loro relazione con gli edifici esistenti ed il sistema stradale, questi luoghi hanno tutti un potenziale di sviluppo e pertanto dovrebbero essere capiti come tracce per una futura urbanizzazione. Il punto di svolta si chiama vertex A, da cui la strada scende e sale ritornando al parcheggio localizzatore di San Miquel, come in un bacino, dovrebbe essere l'arrivo principale e il regime tra le

due valli.  
L'area di vertex B è localizzata alla fine della stessa valle insieme con l'area C sulla valle opposta dovrebbe definire una conclusione della valle. Noi abbiamo individuato il tessuto esistente, inserendo alcune terrazze che dovrebbero essere il punto di partenza per ulteriori interventi. Nella valle tra l'area A e B proponiamo di organizzare l'attività agricola, che attualmente è stata abbandonata a piccoli scale, attraverso un sistema di percorsi e di canali.  
L'area di vertex C, connessa da un percorso al vertex B, dovrebbe risolvere l'incontro tra il "centro storico" e il verde.  
Contemporaneamente la "dita" dovrebbe essere incorporata in una struttura generale che non appare più isolata. Proponiamo un parco diversamente costruito su di una "griglia d'arancio" che comprenda una piazza e una palestra, queste dovrebbero essere assunte ad una scala locale ed insieme territoriale.

Gli elementi di cui sopra saranno connessi all'area di vertex D attraverso un percorso pedonale ed una strada interna lungo la strada proposta dove la "dita" incontrerà il fondo della valle.  
La struttura aperta che proponiamo può essere da utilizzare a mercato al vertex D spiega una condizione alle esigenze della "dita" e costituisce un ingresso ai servizi commerciali già esistenti. Un piccolo centro di servizi culturali (scuola, centro civico) può aiutare a stabilire una nuova relazione tra privato, pubblico e spazi aperti.



"THE SLOPE"  
LAD 85-SEH-VUJ-NIVNO-TEJNY-TUO



**Lo Zoccolo**  
San Minato è un fatto particolare della periferia di Siena: un quartiere che non ha ancora accusato la sua identità e un soddisfacente livello di qualità urbana.  
San Minato è parte della "città contemporanea" ed è risultato di una "crescita disordinata" in contrasto con la "crescita della città compiuta" dei centri storici e della città fino al 1950.  
Questa situazione comporta per Siena, per il centro di città e il suo patrimonio storico, un problema di ordine e di accoglimento per San Minato in condizioni di "città disordinata" che necessita di chiarezza e di regolarità in sede urbanistica, con una non manifesta solo negli aspetti formali e funzionali, ma anche in termini di ruoli, attività, e rapporti complementari.

La prima proposta di San Minato è stata data dalla condizione della unità urbanistica. La posizione di questi edifici sul luogo fornisce spacci.  
L'ordine e l'organizzazione di questo spazio, la cui forma concorre di base a più alta della costruzione di lei.  
Nel punto iniziale del nostro lavoro, noi abbiamo trovato già costruiti edifici che sono stati concepiti come parti di una logica completa che manca di articolazione.

**Obiettivi e proposte di intervento**  
Come può il progetto architettonico fornire un livello soddisfacente di qualità urbana e identità alle parti della città contemporanea? Noi diamo la risposta in due parole: articolazione e forma. L'articolazione del territorio di San Minato può essere resa possibile secondo la nostra opinione, attraverso un chiaro legame con il centro e con le altre aree del territorio, attraverso il ritorno e l'ingresso del due accessi a San Minato, uno proveniente da Vico Alto, l'altro dalla strada del ospedale. Il ruolo dell'area, non solo della parte residenziale, include vari servizi per l'intera città e la regione: culturale, turistica, di sport, attività ricreative, culturali e ricreative.  
All'interno di San Minato l'articolazione sarà fondata attraverso la forma e gli usi.  
La conclusione è il miglioramento del quartiere necessario di forme servizi e attrezzature in modo

di migliorare la vita sociale. "Inocenti" Allo stesso tempo, per ragioni sociali ed economiche, sembra necessario aumentare la densità attraverso la costruzione di nuove unità residenziali. L'idea dello zoccolo stabilisce come risultato della compressione della morfologia e dell'uso del luogo. Lo zoccolo è utile nel processo della progettazione come un "sistema di articolazione" che può essere applicato in diversi modi: soluzioni formali, edifici, edifici bassi. Lo zoccolo è un elemento di carattere artistico che crea una varietà di forme e di possibilità formali, paesaggistiche, e spaziali. Il suo funzionamento è di essere leggero, limite generatore e contenitore. La sua forma è un elemento strutturale della forma in cui configurazione collega e articola diversi parti, centri, servizi, spazi aperti e aree costanti.

La proposta dello zoccolo è collegata anche all'idea di articolazione e dimensionamento di una possibile crescita di San Minato.  
La qualità urbana non è solo relativa alla quantità dello spazio, non soltanto al pubblico (che nell'area dello "zoccolo" rappresenta l'80% della sua superficie) ma anche con le sue dimensioni e disegno.  
Lo zoccolo, con un parcheggio di 400 macchine e la piattaforma all'aperto genera non solamente una risposta ai problemi formali, funzionali e di paesaggio, ma fornisce anche soluzioni e possibilità a costi di investimento e di mantenimento attraverso la ridotta scala degli spazi di risulta.  
In tal modo, la conclusione della ricerca condotta attraverso il processo del lavoro di progettazione di una possibile di incrementare le attività residenziali lungo la strada interna sia a livello urbano che a livello parco (da un livello potenziale dello spazio al piano e di 2000 m<sup>2</sup>).  
La chiara organizzazione del traffico veicolare permette la distribuzione interna dei negozi e le connessioni verticali della strada tra il livello più basso e il livello più alto della passerella, questo fatto permette un recupero dell'identità dello spazio interno e la sequenza interna di luce e ordine e stile, enfatizzando nelle proposte di progetto.  
La sequenza della cima delle dita al fondo valle attraverso spazio, scala, passaggio sotto la passerella, rampe e zoccolo esprime l'idea di una connessione tra la parte alta e la parte bassa



Karin Hofert Faix, Aquiles Gonzalez Raventos  
Thierry Kuller, Dorota Jarochowska, Marie Laura Roa, Vidar Volian

San Minato occupies two valleys. Buildings are located on the slopes apparently in an arbitrary way, that means without a general structure that could organize the complex as a whole. At the same time, San Minato shows a lack of those facilities that could help to transform the district into a place with its own character, namely an urban character. Our proposal try to improve the urban quality at the micro scale and also provide the necessary territorial identity for the district.

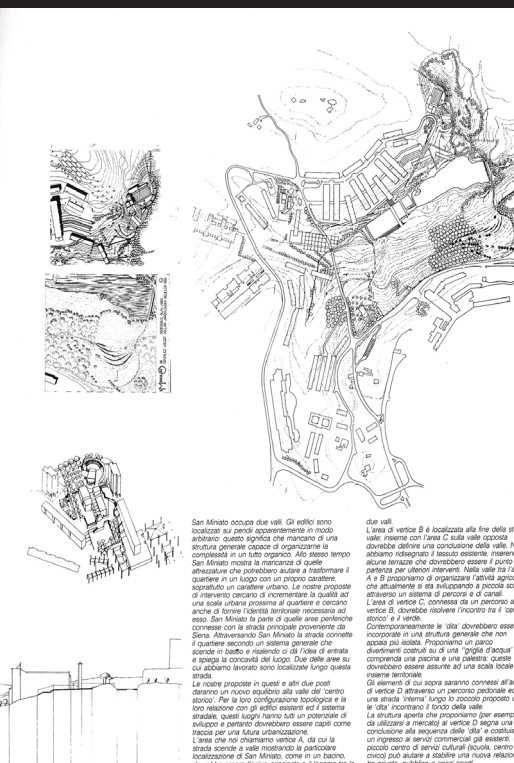
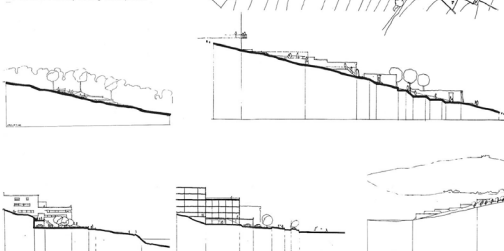
San Minato is one of the several peripheral areas connected to the main road coming from Siena. By crossing S.M. the road includes the district in a general system. By sloping down and up again it gives us the notion of an entrance and explains the continuity of the site.

Two of the areas we have worked on are located along this road.  
Our proposals on these and two other places will give a new balance to the "Historic Centre" valley. Given their topological configuration and their relationship to the existing buildings and road system they all have a potential for development, and should be understood as a layout for further urbanization.

inserting some terraces, which could be the starting point for later interventions.  
On the slope between areas A and B we propose to order the agricultural activities that presently are taking place in a small scale through a system of paths and water channels.  
The area of vertex C, connected by a path to vertex B, should smoothen the meeting between the "Historic Centre" and nature. At the same time the fingers would be incorporated in a general structure appearing no longer as left-out. We propose a leisure park based on a "water grid" including a swimming pool and a gym; these should be understood to both at exterior and territorial scale.  
The above elements will be connected to the area of vertex D through a pedestrian path and an "internal" road along the proposed "basement" while the "fingers" mark the bottom of the valley.  
The open structure (for instance to provide a mall) we propose at vertex D gives an end to the sequence of the fingers and is a gate to the existing commercial services. A small center for cultural activities (named "Civic Centre") helps to establish a new relationship between private, public and open spaces.



The area of what we call vertex A, from where the road slopes down showing the peculiar location of S.M. in a basin, should be the "main street" and a link between the two valleys. A small system of buildings (shops etc.) and public spaces, easy to identify from all S.M., could incorporate some of the activities that are already taking place nearby. The area, which includes one of the basins of the water system proposed for the valley, would help to the projects S.M. and the "end" of the same valley. The area of vertex B is located at the "end" of the same valley. Together with area C on the opposite slope it should define an end of the valley. We restore the already existing formal pattern



San Minato occupa due valli. Gli edifici sono localizzati sui pendii apparentemente in modo arbitrario, questo significa che mancano di una struttura generale capace di organizzare la complessità in un tale rapporto. Allo stesso tempo San Minato mostra la mancanza di quelle attrezzature che potrebbero aiutare a trasformare il quartiere in un luogo con un proprio carattere, appunto un carattere urbano. La nostra proposta di intervento cercano di incrementare la qualità di una scala urbana partendo al quartiere e cercando anche di fornire l'identità territoriale necessaria ad essere San Minato la parte di quella area periferica connesse con la città principale proveniente da Siena. Attraversando San Minato la strada fornisce un quartiere secondo un sistema generale che spande in basso e risalendo di volta in volta e spiega la continuità del luogo. Due delle aree su cui abbiamo lavorato sono localizzate lungo questa strada.  
Le nostre proposte in questi e altri due posti daranno un nuovo equilibrio alla valle del "centro storico". Per la loro configurazione topologica e la loro relazione con gli edifici esistenti ed il sistema stradale, questi luoghi hanno tutti un potenziale di sviluppo e pertanto dovrebbero essere capiti come pezzi per una nuova urbanizzazione.  
L'area che noi chiamiamo vertex A, da cui la strada scende a valle risalendo ad un particolare articolazione di San Minato, come in un basino, dovrebbe essere l'arrivo principale e il legame tra le

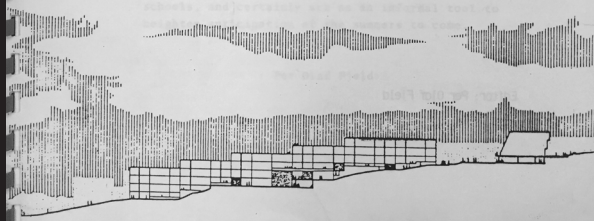
due valli.  
L'area di vertex B è localizzata alla fine della stessa valle, insieme con l'area C, sulla valle opposta, dovrebbe definire una conclusione della valle. Noi abbiamo ridisegnato il tessuto esistente, inserendo alcune terrazze che dovrebbero essere il punto di partenza per nuovi interventi. Nella valle tra l'area A e B proponiamo di organizzare attività agricole, che attualmente si svolgono in modo irregolare, attraverso un sistema di percorsi e di canali.  
L'area di vertex C, connessa da un percorso a vertex B, dovrebbe riavvicinare l'incontro tra il centro storico e il verde.  
Contemporaneamente la città dovrebbe essere incorporata in una struttura generale che non appare più isolata. Proponiamo un parco distribuito costruito su una "griglia" all'oculto che comprenderà una piscina e una palestra; questo dovrebbe essere inteso ad una scala locale ed insieme territoriale.  
Gli elementi di cui sopra saranno connessi all'area di vertex D attraverso un percorso pedonale ed una strada "interna" lungo lo zoccolo proposto dove le dita "incornano" il fondo della valle.  
La struttura aperta che proponiamo (per esempio da utilizzare a mercato) al vertex D spiega una conclusione di un rapporto di continuità con gli edifici. Un piccolo centro di servizi culturali (chiamato "Civic Centre") può aiutare a stabilire una nuova relazione tra privato, pubblico e spazi aperti.





ILA&IDJ

3/88



REFLECTIONS ON SAN MINIATO'S PROCESS

- 1) A WORK PROGRAMME DURING THE RESIDENTIAL COURSE.
- 2) COMMENTS ABOUT THE BULLETIN

1) Some general ideas about the work programme. The work programme is very closely related to the approach which will be developed during the next SC. I mean that the definition of the activities during the Course will depend on the definition of the approach. In this sense we should be able to specify how we can work in each item of the three point list (boundaries, single items, or whole area) or better how we could develop them. The emphasis will characterize every approach according to a personal intuition.

There are some points that seem to need precising, in my opinion. Referring to the idea of appropriation I think that it is difficult to deny that people appropriate a place when they feel proud of it. And that happens when people recognize in that place some elements as their own. It seems to me that people need to find a common element, a kind of Ariadne's thread, and through it create a community. And this is not, most of the time, a matter of architecture but of culture. When the idea of belonging to a community does not exist, it is completely unsuccessful to try to change their moods just with architecture.

This conscience of belonging to a community perhaps may be one of the problems of San Miniato. What can mean to belong to San Miniato? But this is not just an architectural problem. As architects working with architecture we do not have the capacity or the talent of managing directly with all the problems that exist in the development of a community.

Thus what we should ask of the approach, specially in its text, should be specifically architectural, however the problem will not be solved only with that. Or better still, we should answer to the question of identity with a place.

1.1. About the "existing situation".

We are in front of two alternatives. First we should say that we have two different situations and both exist.

On the one hand, the first alternative is that the existing situation is considered as it currently is. I mean by considering just the buildings which we find in the place, including those under construction because in some aspects they will change the outline of SM also.

On the other hand, the second alternative is to consider the existing situation in its virtual aspect. That is considering part of the outline all the new buildings which will transform in the near future the area. The new faculty, the computer building, the new civic centre, the sports pavilion, etc.

Both situations are part of the reality. Reality always implies virtuality. I think it would be a mistake to mingle these situations in just one design programme. Specially because the reading of the place

In the same way I remember Peter Smithson's idea of conglomerate order referring to SMS. In another scale the old town can be understood as a conglomerate order. And this is also a notion of Sienese. It implies the already mentioned concept of density and perhaps could suggest another way of comprehension of the Sienese reality.

Even though what follows could seem contradictory with this idea of conglomerate, it is not, for we could understand the city of Siena also as a result of a kind of continuous craftsmanship along the time. Solely from a craftsman point of view can we understand the care for the details, for the way in which the parts of every piece of town are interlocked in between. It seems to me a work made with pleasure and care. Even in most of the last interventions in the town, I mean inside the walls, there is this attitude. It is a kind of craft design.

Another topic that should be interesting to develop already mentioned is the relationship with Siena. That implies a change of the scale which we would be working with. Perhaps the way through SM would be Sienese depending on the way that Siena starts to depend from SM. Or Siena starts to recognize in SM some similar elements of itself.

SM should be transformed into an attraction pole for Siena. This should happen through the activities of the university, of the Data Bank, of the importance of the sports activities, or because the new civic center is plenty of offerings to the old town and last, but not least, because of the formalization of the place as a given to the city in which the people can meet in a space with which they identify and at the same time enjoy the new outline of the place, with the new forms that emerge from everywhere. In this sense the idea of the lake was attractive also. Water is a rare element in the morphology of the city of Siena. For instance, during summertime the people go outside the walls to the public swimming pools, to the nearest beach or to the different thermal locations. Water is related to nature. If I may say so, SM is closer to nature in its deepest vocation than to the nature of walls. SM must see the future more than the past as its mirror.

2) Looking at the bottom.

Coming back to my text about Cubernauid and Milton Keynes I would like to add some ideas that are present in it but not necessarily clear enough. Most of them are presented as questions. So lets continue with the questions. The first one was related to the definition of any relationship of the site, if there was one and in the way which both specifically originated the different structures -in terms of urban design of both new towns.

Was the site and its morphology an element to consider in the design of them? How can we define this relationship?

At first sight I should say that MX design recognizes the topography, often plain with few slight slopes and almost no significant element besides the existing vegetation. The grid superimposed on the site is regular and its dimension obeys to traffic criteria instead of formal considerations or a hierarchy of the buildings.

would be equivocal. The complexity of the place will improve in a very high level considering the new buildings. The reading would be made more from the drawings than from the place. A model can be useful but it is not enough for understanding the new place.

On the contrary, separately they can be considered as interesting starting points for a design programme. Perhaps we should consider working with both situations, and then compare the results of the different approaches. Or maybe it is a matter of making one choice. And we can work from the drawings using the place as it is now just as reference point. But this is an idea to discuss.

1.2 Behind the idea of a lake

Thinking on how we can describe the morphology of SM the image of Attilio explaining the site as a "crater" is correct, and even suggestive. During the first visit to the place I had a similar feeling: how to work in a hole, how to work in a crater as Attilio says. I imagine at least two ways. First, just designing on the slope. But I remember that when I was there looking from the hillside I had the tendency of either going down or looking towards the horizon. This is an attitude. Looking towards the horizon we also see the bottom. So the bottom acquires a great importance. It is transformed as a whole into a focal point. In this sense it is a paradox because we do not imagine a vast area as a focal point. It depends of course on the point of view and in this case it is seen from a suitable distance. The second way is to design the bottom and leave the slope as a green area understood mainly as a way of arriving to the main area. The slope would permit different views of the built bottom, different approaches of appropriation and relationships. But of course all this is only a theoretical reference. Actually we have a mixture of these two alternatives.

One of the aspects that caught my attention in the GDC master plan was the presence of a lake. Rather the reason for putting one there, or the image behind that idea. I think that we miss a very important part of that master plan. The lake. The key was in the lake. Because the lake can be understood as a mirror and in some way in some specific points of the edge of it we would see reflected on the water what would be happening on the hillside. Transform the notion of the bottom. We could see on the bottom-surface what is happening on the slope.

The double meaning of this lake is not casual. If you study carefully the plan, the lake is the centre of the bottom. It receives all the different "streams" that fall from the slopes. The direction of the big pieces have a sense. They are looking to the heart of the valley. The relationship between architecture and nature is complete through the continuity of a waving outline crossing the buildings and in the recognition of its elements as the water in which the buildings in a symbolic way transform its built nature in a reflection.

We should say that the grid means a kind of neutrality in terms of a design option.

On the contrary in Cubernauid it seems that the hill played a very specific role in relation to the surroundings. I mean that the structure may be seen from very far and it constitutes in itself a landmark. I do not know if this was the intention of the designers. I just recognize that in terms of designing one must take some decisions, for instance to build on the slope or on the bottom instead of the top of the hill.

The absence of a grid or a structure that relates the main structure with its surroundings has the consequence that the building had been transformed into a pole of the area. A center of activities, interchange, the heart of the new town. A symbol seems to be created. I could say that the axial system adopted falls in its intention of relating the activities of people.

I think that symbolism is an important element in architecture but it is difficult to say where will lie the symbolic aspect a priori. Paradoxically in the case of MX the neutrality of the grid is what permits a later symbolic place.

The already mentioned Central Area made possible a development of the new town in terms of appropriation. The quality of the design of the Shopping Center gave to the Area a new character that it apparently lacked.

Both in Cubernauid as in MX the center constitutes the main element of the new town. But the way in which they are inserted are different and contradictory.

Referring to SM I think that we could face a similar problem. For instance, the new civic center can be designed in an accurate way elegant and fashionable but it should be in relation with a more general idea of the place. On the other hand if we just add a creative grid to the existing situation we should pay attention to latter developments.

This means that we should consider a town as a process in itself. Sometimes flexibility derives from a very strict framework. And this most times is completely designed.

Aguiles González Raventos

Barcelona, april 14, 1980.

Now the situation is different. We do not have any reference of what happens on the bottom of the valley. Even on the slope because nature appears behind the buildings that form a kind of "wall" on the top of the hill. In a certain way we have missed that continuity which explains the valley as a part of a characteristic geography. We should find-design the new references as was the lake. In a metaphorical way actually SM it could be seen as a cloud in the sky.

1.3 Reading through the charrette.

It seems to me necessary to define the qualities of the place in terms of its morphology. Definition means to know the place and its possibilities of change. The slopes are different in themselves. The sunlight and the warmth of the earth characterize every hillside. The gradient of the slopes suggest different ways of development. The vegetation is one of its most important elements. The buildings generate a specific notion of the dimension of the site. To discover the dimension of the site is basic. Dimension in terms of going over. Dimension in terms of approaching to a more accurate definition of its limits, of the different specificity of the boundaries. The notion of an "entrance". When and where we know that we are in San Miniato. Of course it is an intentional reading. To transform a kind of new town that never became a living place with its own conscience.

It is necessary to mention the problem of density but in its correct measure. It seems obvious to explain this. The problem will be to define which one is correct.

To define a kind of hierarchy of the different hypotheses that will appear after the reading should be another one of the objectives of our design programme. I'm convinced that after the reading we will be surprised by some aspects of the place that underlie in front of our eyes.

All these ideas would constitute one of the topics for the charrette, and we could resume them in the idea of travelling over the place.

In spite of the necessity of using the car for going to SM I think that the perception of the site should be pedestrian. And this is in reality one of the facts of the "Sienese" mood. We walk along and across Siena, going up and down through the slopes, through the contours, through the streets.

Thus, the notion of the different places inside the walls is more direct, you can touch the texture of the walls, doors and windows if you want. You can participate of what is happening in the interior of the fabric. Sometimes it is a very strange idea of privacy that you find walking through Siena. Nobody is saying that we should rebuild another piece of fabric in SM. Above I just said want to recognize not only a morphological aspect of the old town but to precise in architectural terms an aspect of the Sienaese.





# CHARETTE

## ① BARCELONA

### - AQUILES

- o UNDERSTANDING THE SITE
  - TOPOGRAPHY } REGION LEVEL
  - MORPHOLOGY }
- o DISCONTINUOUS TOWN
- o PLURALITY OF FACILITIES
  - VISUAL BOUNDARIES

LACK OF LOCAL FACILITIES

### THE FORM OF S.M.

- 3 VALLEYS
- UNCOMPACT
- OPEN SPACES ?
- RUGERS

### - KARIN

THE FIRST VALLEY  
THE CENTRE & THE CAMPO

- UNCLEAR ENTRANCE TO S.M.
- THE GREEN SYSTEM.
- MORE DEFINITE MOVEN. SYSTEM.

### - CARLE

IDENTITY & COMPLETION

SOUL FOR RUGERS

CONCAVITY - LAKE  
SOCIALITA  
CIVIC CENTRE FOR THE UNIVERSITY

# Permanent Act's

## BARCELONA -

VALL BAIXA — Proposal

Description with invisible reference  
to sq/m for student

— Residence, can't be no longer what  
it was till now —

— University as a system —

The backbone  
of the system  
is the road

— two new independent parts  
added to three ind. parts

— two parts

Willy -

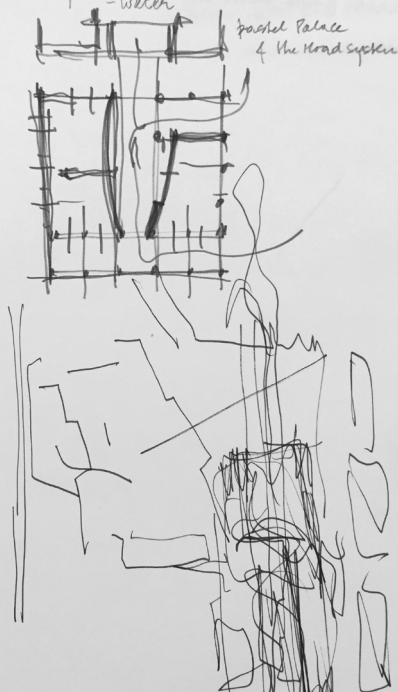
## AQUILES/KARIN

- public space

- increase density

- water

Wentz open spaces.



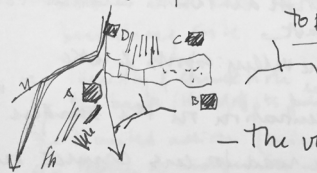
## 7 AQUILES-KARIN

Lola Vidal Terry

- The bottom of the two slopes (the valley)

- The road going north from here

TO TOPOGRAPHY



- The vertices

- The lake -

- Crows

- Agriculture

- The change of  
seasons

- The water

- ISLANDS

- LACTICE

- Topography as the best grid  
for designing  
a new town

- Fragmenting as a way of  
dissolving togetherness

**1989**  
**THE**  
**CONTEMPORARY**  
**TOWN**

ILAUD  
Siena

profesores

**Enric Battlé Durany (ETSAB)**

estudiantes

Mercedes Conca Gomez

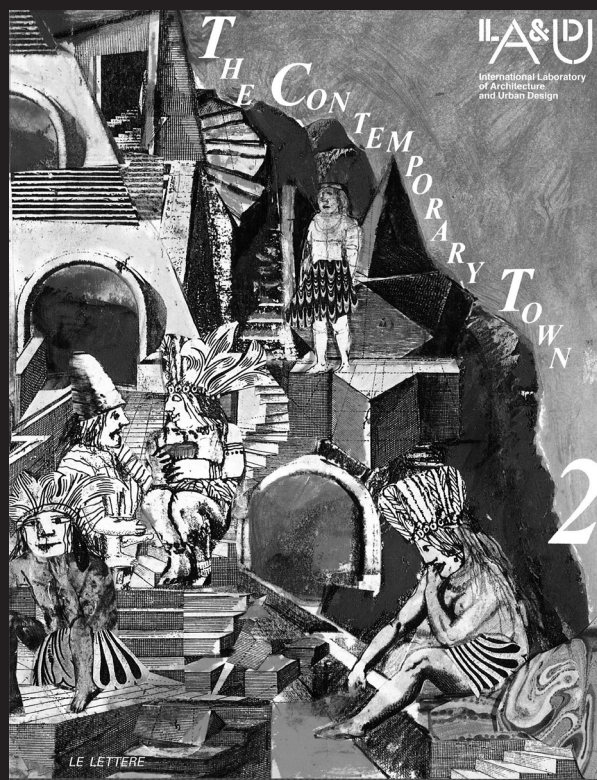
David Closas Nuñez

Arturo Frediani Sarfati

José Soler Carreras

Lucia Feu Villarino (ETSAB)

Luis Maldonado Ruiz (ETSAB)



El interés del ILAUD se traslada desde S. María della Scala a San Miniato y la escala es ahora una escala más urbana y territorial.

ETSAB y ETSAB proponen un estudio sobre la Ciudadela de Barcelona que se prepara a ser un lugar de importantes transformaciones por la preparación de las Olimpiadas que se realizarán en Barcelona.

El tema es el de las conexiones entre este lugar y el mar.

Federico Correa presenta su proyecto para el Anillo Olímpico en el Montjuic.

Para la Escuela de Barcelona en Siena es presente como profesor solo Enric Battlé que con su grupo presenta un trabajo que en este barrio en las afueras de Siena busca un dialogo entre " Tradición y modernidad".

## 14th Residential Course Siena 1989

### Barcelona/Valles

Eric Batlle Durany  
Mercedes Conca Gomez  
David Closas i Nured  
Luca Fbu Villarino  
Antonio Frediani Sartari  
Luis Maldonado Ruiz  
Jose Soler Carreras

### Berkeley

Jill Stoner  
Jean Chu  
Keith Dubinsky  
Kyle Hicks  
Vincent Jordan  
David Kau  
David Moffat

### Brussels/Gent

Freddy De Guchteneere  
Luc De Vos  
Loole Janssens  
Roald Mathu  
Jacqueline Ramon  
Willy Sereels  
Christien De Laey  
Christoff Dell Zoni  
Alex Demyere  
Valerie Dubois  
Guert Gorissen  
Peter Hoogen  
John Voncken

### Genova

Enrico Bona  
Juan Piaggio  
Angelo Bonanni  
Patricia Bruzzone  
Umberto Enoli  
Roberto Lopp  
Elisabetta Parodi Dandini  
Roberto Silvestri

### Lund

Jahnnu Alvin  
Bent Nilsson  
Lars Ståhlberg  
Kerij Myrzi  
Greger Palmsterna

### Paris/Strasbourg

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Raul Patrera  
Bernard Benoit  
Philippe Fabre  
Olivier Musset  
Martine Schmitt  
Odile Schwazer  
Chi-Ming Shih

### Oslo

Per Olaf Fjeld  
Finn Koltstad  
Egil Nordin  
Hans Gulltjøstgard  
Bendik Manum  
Per Christian Omvik  
Gunnar Røderstrom  
Liv Kristine Rud  
Sveel Tonnesen

### Stockholm

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## Escola Tecnica Superior d'Arquitectura Barcelona/Valles La Ciudadela and Barcelona

### Historical process

We are now going to explain the historical process of the place which is now occupied by the Ciudadela park. Every model that we have made is the result of overlapping the situation of the park and the pre-existence of the place.

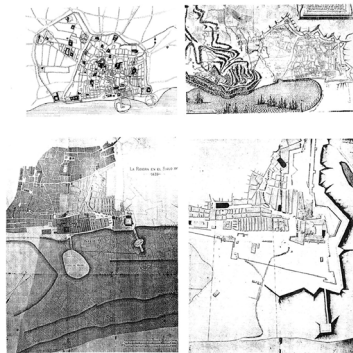
In the fifteenth century there was the maritime district of the medieval city with the first medieval wall. The next situation that we have studied is before the end of Succession war in 1714: the war between the Catalans, who preferred Charles as a king, and the Spanish king. At that time there was a second wall placed down to the south. After the war, in 1714, the Spanish army built a citadel over the sea quarter in order to keep the city under control.

Here we have to underline the fact that the more active area in the city up to that moment was expanding towards the east. After the demolition of the maritime quarter and the construction of the citadel, the active area began to move in the opposite direction. The railway was built during the nineteenth century, before the citadel was demolished, so the railway had to surround the fortress. After the demolition of the citadel, some proposals for the place began to appear. One of them, designed by Fontserè (1865), proposed a park as an imitation of the old forms of the fortress. In 1872 there was a competition in order to propose a park in the space left by the citadel. Fontserè obtained the first prize and proposed to connect the park with Passeig de St. Joan (a boulevard), one of the widest streets of the nineteenth-century grid, and also proposed to formalize the end of the park (with a semicircle) as a response to the shape of the railway.

In 1888 the city decided to build the park using it as a place for an international exhibition. So, Fontserè adopted his first proposal to the new use. This new proposal included also the romantic areas foreseen in 1872, kept three of the buildings of the citadel and projected a semicircle for the buildings of the exhibition. For the exhibition, a little bridge which connected the park with the sea was one of the exhibition was built, crossing over the railway tracks. In 1929 Fontserè redesigned the square between the old buildings of the citadel.

### The intervention

Central and important location in the city. At the center of the new developments, restore value to the city. Today the park is in the background of works in this area: Olympic village, sea front belt, new beaches and sea

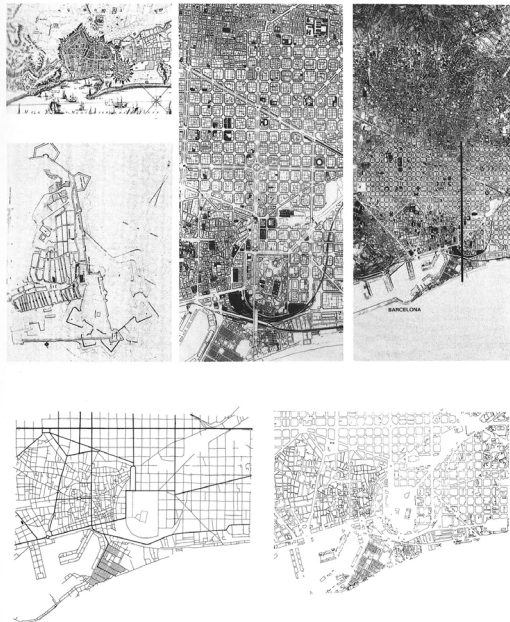


front opening Barcelona to the sea, Barcelona's plan, old and new harbour, Moit de la Fusta, new parks in Meridiana and Gran Via and new cultural center at Plaza de las Glorias.

The intervention wants to change the role of the park from being a closed element that has been and is a cap for the development of the city to an open and joint element. Although the park is crossed by new streets it remains continuous and joins the new open spaces. We want to reinforce the role of the park as a structural element that relates the park to the city, the city to the sea and the Olympic village and the Barcelona quarter with the rest of the town.

Through the proposal we want also to solve some other problems that were detected during the analysis:  
— to clarify the different pieces of the park using them as if they were layers, tracks left by the different periods of the city's history,  
— to solve the problem of the limit given by the railway trench (not covered, at last,

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around the park perimeter) and by the new sea front belt uncovered only in this piece, facing the park.

- to connect the old sea front to the city's new system of public open spaces.

The design is based on three complementary works:

1. to allow Paseo San Juan to proceed till the sea in the same way as Carles I at the Olympic village as the most important infrastructure.
2. to make connections from east to west through the park and from north to south: Wellington St. and Pisos Pisos, finishing the grid that serves all the different spaces and changing the traffic. This work will reinforce the role of Paseo San Juan as a city scaled structural element.
3. to work the park taking away its limits and clarifying its different parts as historical layers of the city.

### Description of the bridge

The bridge can be understood as the placement of three different pieces over the same supporting structure.

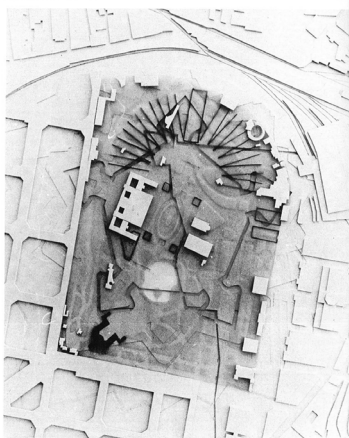
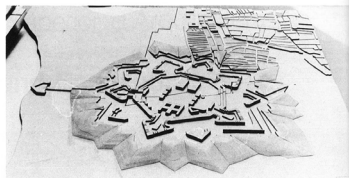
#### Parking garage:

- three floors with a capacity of almost one thousand cars
- intermediate levels for parking access. At these levels there are also stairs, lifts, safety, water, light systems...
- last evacuation ramps and access ramps at the different levels.

We chose a parking garage because it's the most important and needed facility today in this area (Olympic village, Barceloneta, new beaches) thinking about it as a profit-making element to fund the operation in the same way as all the designs that are under construction in Barcelona now.

#### Pedestrian ramp:

- it starts at different places close to Paseo San Juan in the park and has its highest point on the axis of the railway trench.
- it ends connecting with the new park at the south, the beaches and the sea front promenade.



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#### Auto ramp:

- it has its highest point on the axis of the sea front belt and connects with the Barceloneta grid reinforcing the opening at the end of the big street.

The bridge also includes two facilities at the edges in a way that allows only the three central slabs to be seen avoiding the forest of pillars that usually appears in this kind of large bridges.

We think that other things as materials (corten steel, painted steel, aluminum, white concrete...) and proportions could clarify and reinforce its character as a street jumping over a big void.

It can also be seen as a reference arch when or while coming to the city by the sea edge: sea front promenade, railway, sea front belt.

### The Ciudadela and S. Mniato

The Ciudadela and S.M. are very different places, in very different cities, presenting both very different problematical characters.

In the XIX century, after the fortress was demolished, the Ciudadela park was projected as a liberation from the city. As time passed it became a place which cut the communication between the different parts of the city, between Gaudí's grid and the sea, the old quarter and the future Olympic village, between the Barceloneta and the rest of the city.

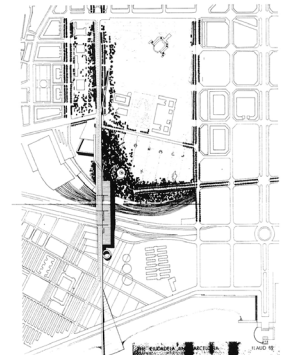
S. Mniato is a district from the seventies which was designed following the arms of the contemporary town in the surrounding of the city of Siena. It was staid in a place where the new city and the existing landscape were ignored and confused. Time has shown that it was too isolated from the city, and the surrounding landscape has lost its original quality.

Both places present a lot of problems, but above all, one arises: to look for a new connection, this being the element which could give structure to the place, and a present global idea which leads to the solution of all the rest of the problems. In the Ciudadela it is the connection between

the city and the sea, the continuation of "Paseo de San Juan"; in S.M. it is the link between the district and Siena, creating a stronger and clearer link.

The scale of both problems is different, as well as the construction process of both cities. Maybe an intervention like this in Siena is not at present possible, however in Barcelona it is the right moment.

Despite the existing differences and real possibilities, we want to present a common point we find interesting.



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## CHARRETTE CHARRETTE CHARRETTE CHARRETTE CHARRETTE CHARRETTE

### Barcelona/Valles

For us, the analysis is the origin of the idea. Our proposal is not a finished work but the expression of our first impressions about the place. The idea takes form although the line has not allowed us to test it.

#### Analysis of San Miniato

The bottom of the valley is free of buildings which permits the view towards the agrarian landscape and the Tuscan villas on the top of the hills.

The heights of San Miniato lay over the topography hanging from the upper road and are reserved by the supposed green open valley.

The new constructions filling up the bottom of the valley would deteriorate close the view and comprehension of the whole area.

The buildings of San Miniato, the Hospital, the new University, the office centre and the future sport area would reinforce the necessity of having a clearer and stronger communication with the city as well as foresee a possibility of a public transport.

The existing road to the Hospital could support this new access to San Miniato although its section should be transformed.

The highest point in the other side of the valley, near the Hospital could be a possible site for a facilities building.

The umbilical cord  
The proposal is the superimposition of three interventions: one line, one point, one surface.

The line is a complete road, a parkway with a monorail.

The point is a belvedere over Siena, a civic centre with the terminal station of the monorail.



The surface is an open valley, a public park with sport facilities.

The umbilical cord links Siena with San Miniato, crosses the open valley and formalises the new civic center.

The new access to San Miniato (the line) needs to become clearer in order to create the feeling that the quarter is clearly placed and at the same time nearer to Siena. The "line" needs a new section with an important pedestrian walk. It would start at Pavia Camilla and would end into the fingers of San Miniato. It would be longer but clear, complex but useful.

The point is an ensemble of services, a square with a view overlooking Siena and San Miniato. It is a

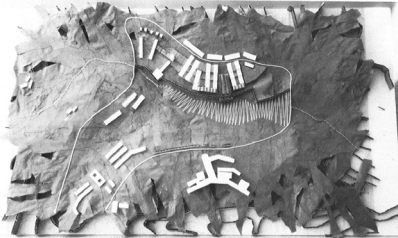
topographic work but it is also a building. It is a belvedere but it is also a part of the road.

The surface is the prolongation of the Tuscan landscape and its agrarian structure, giving it new uses. It is an agrarian landscape but it is also a park with sport facilities.

In San Miniato, we should find the solution to many other problems but for us all of them would be referred to a global idea.

#### The model

Following the last summer analysis we have studied the place, not only considering the topography, but taking care of the development of San Miniato in time. In this manner our model is a superposition of three layers representing past, present and future.



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