TEACHING TO TEACH

Alberto Campo Baeza
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FINAL CRITICS

Scott Paden, Cedric Scharrer, Adam Bresnick, Alberto Campo Baeza, Richard Wesley and Hisao Kojama at Furness Library in Pennsylvania University. Philadelphia, April 1999
INTRODUCTION
A possible method for the teaching of Architectural Design

I don’t know about you, but I spend my time tidying papers. My books spend their time talking to one another, and I dare say they have plenty to talk about! My papers, however, without a word, reproduce at a dizzying speed. And they always grow in horizontal piles. I think that they try to play hide-and-seek with me. But I always end up finding them.

Among my recent finds is a pile of pages, tidily arranged inside a thick transparent envelope, which is a collection of drawings from my Architectural Design classes at the prestigious PennDesign School of Architecture of the University of Pennsylvania. They are all neatly organized, numbered and classified.

The PennDesign School of Architecture at the University of Pennsylvania is where Louis Kahn taught. I was Visiting Professor there in the spring of 1999. At the time Gary Hack was Dean, and Richard Wesley was Chairman. Both were extremely generous toward me. Classes in Architectural Design were given in the new School of Architecture building built by Kahn during his tenure as professor, although he was never commissioned to do it. Kahn never wanted to enter the building, and continued giving his
classes in the old Library. In honor of the maestro, I requested that I might give my end of term reviews in the Louis Kahn Hall.

The document I unearthed consists in a collection of drawings, each complete with annotations and corrections, done for each of my students, with all kinds of details. They were so beautiful that on seeing them, Julia Moore Converse, the very efficient Library Director, asked me if I would donate them to the Architectural Archives.

I was delighted to oblige and added another collection of drawings for a competition for a Cultural Center in Granada that I was working on at the time and didn’t win. I always say that to win a competition you have to lose many more. I must also add that I have always put heart and soul into every competition I entered and so have all my team.

Julia Moore Converse was delightful and, apart from this dossier, she gave me a high quality copy of both dossiers, which is the document that has now appeared in my library in Madrid and the one used for this publication. The scan job is so perfect that the drawings in the book look like originals. The marvels of technology.

It seems to me that the document could be very useful to architects giving classes in Architectural Design, and also to their students. I didn’t think twice when asked if I would publish them.

As the collection of drawings on the Cultural Center project in Granada was included in the dossier, I thought that it would be appropriate for these drawings to appear in the same publication.
I want to thank Gary Hack, Dean of the School of Architecture, and Richard Wesley, Chairman, and Julia Moore Converse, Director of the Architectural Archives, for their constant gestures of attention and kindness to me, without forgetting my students, whom I recall to this day, each and every one. I must say it was a very happy time.

I would also like to offer a very special word of thanks to Heather Isbell Schumacher, the current Archivist of Architectural Archives at the University of Pennsylvania, for her generosity and efficiency. She sought and found the original documents and provided me with invaluable support in bringing about this new publication.

Alberto Campo Baeza
Philadelphia 1999- Madrid 2017
ACKNOWLEDGEMENT
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Julia Moore Converse
Director

April 30, 1999

Alberto Campo Baeza
c/ Almirante No. 9, 2 L
28004 Madrid
Spain

Dear Alberto,

On behalf of the Architectural Archives, please let me express my warmest thanks for the wonderful gift of one hundred seventy-two drawings and accompanying text...

The two sets of sketches document your work here at the University of Pennsylvania while a visiting critic in the spring of 1999. One set reveals the theoretical foundations for your teaching, as seen through your critique sketches of your students’ projects.

The other set presents us with the first conceptual drawings of a Competition for a Cultural Center in Granada, Spain.

We are deeply honored to add these wonderful works to the permanent collection of the Architectural Archives, where they will be made available, under curatorial supervision, for study and exhibition.

With warmest regards,

Julia Moore Converse
Director

CC: Gary Hack, Dean and Paley Professor
Richard Wesley, Chair, Department of Architecture

AAUP 99-012
Alberto -

Your visit has enriched our school in so many ways. You have inspired us all, students and colleagues alike.

The gift of your drawings to the Architectural Archive will forever honor the time you spent with us and the timeless friendships you have forged.

With deepest gratitude and affection. [Signature]

April 30, 1999
THE ARCHITECTURAL ARCHIVES

Julia Moore Converse with Alberto Campo Baeza in Pennsylvania University. Philadelphia 1999
“This is a collection of drawings by Alberto Campo Baeza. They try to show the process of teaching with my students. Drawings have been made during every critic with every student, and they are like a summary about themes that Campo Baeza try to transmit to his students. More than just now, they could be interesting in a future. I give the original drawings collection to the Architectural Archives in Furness Building”

Philadelphia, April the 29th of 1999
This is a Collection of drawings by Alberto CAMPO BAEZA.

They try to show the process of teaching with my students. Drawings have been made during every critic with every student, and they are like a summary about themes that CAMPO BAEZA try to transmit to his students.

More than just now, they could be interesting in a future.

I gave the original drawings collection to the Architectural Archives in Furness building, Philadelphia April 29, 1999.
Alberto Campo Baeza
A Spring semester teaching at PENN in 1999.

Building With Light

Intentions:
During this period of time, it is my intention that the PENN students understand that, not only is it necessary to resolve a program, a function, a circulation, or to create an adequate relationship to the context with a good composition, or precise volumetric organization, etc...but:

They must discover how necessary it is to generate an IDEA capable of distilling the previous ingredients.

They must also understand how convenient it is to know that GRAVITY builds space, and how this must be translated through a well-conceived STRUCTURE placed in harmony with its materials.

They must be convinced on how LIGHT builds time, which is the precise control of building with light.
[Every week we began our Mondays with a "pill class" about light. I think that the result of this "medication" has been positive.]

The drawings that I enclose are made during our critiques, either private at each student’s desk or public every week. I think the drawings clarify the intentions of our work; something very complex and simple at the same time. Some call that "more with less" or "more with light", but I prefer to think of it as searching for an ESSENTIAL architecture.
CAMPO-BAEZA
2nd H, East Center

1. Gardner, Mark
2. Grayson, Leander
3. Han, Sun-Ilk
4. Hikel, Catherine
5. Keith, Vanessa
6. Kim, Seungwook
7. Kimura, Brian
8. Martinez, Jesus
9. Ours, Mark
10. Pakaravan, Rudabeh
11. Selton, Stephen
12. Warren, Christopher
Today Tuesday March 16th + March 17th

1. Brian

2. Jim

3. Cat

4. Mark

5. Vallen

6. Stephen

7. Leon

8. Mark

9. Rudolph

painter

architect

ceramic

sculpture

writer

video art

writer

writer

writer
University of Pennsylvania
Graduate School of Fine Arts
Department of Architecture
Elective Design Studio
Spring Semester 1999

Visiting Professor: Alberto Campo Baeza

Library – Nonlibrary for a New Millennium

Site: Granada, Spain
The site is composed of a 30 m x 20 m, rectangular, sloped plot. Bounded by two party walls, the site is oriented to the south, facing the Alhambra.

Program: to be distributed over three levels or tower

<table>
<thead>
<tr>
<th></th>
<th>m²</th>
</tr>
</thead>
<tbody>
<tr>
<td>reading</td>
<td>1000</td>
</tr>
<tr>
<td>storage</td>
<td>500</td>
</tr>
<tr>
<td>offices</td>
<td>200</td>
</tr>
<tr>
<td>café</td>
<td>100</td>
</tr>
<tr>
<td>toilets</td>
<td>100</td>
</tr>
<tr>
<td>circulation</td>
<td></td>
</tr>
</tbody>
</table>

Intentions: to distill existing components of topography (slope), geography (southern orientation), history (city fabric of Granada), views (looking at the Alhambra), and function (to reflect on what a library is today). In addition, key factors such as composition, construction, structure, light, space, and circulation are to be considered.

Investigations:

Gravity
structure, generating order; skeletal frame, building space from the beginning; podium (stylobate), basement level; horizontal plan, main level

Light
natural light revealing space for man, building time; light as a material, measuring its quantity, controlling its quality

Idea
a distillation of every ingredient that composes the ensemble, architecture as a built idea
our building is looking at the ALHAMBRA from here
FIRST WEEK

Monday, March 15th, 1999
March 16, 1999

GARDNER

February 15, 1999

Grayson

Artistic vision: in darkness.

Context: abstract

March 22, 1999

Mark

For free plans very small.

Material.

Good words, but... nothing.
March 10, 1949.

artist, painter.

chicken's wheat gamy.

light is fluid but use too much!

context:

SUN. IK

HA.

SEUL BAY

frame, support, grid, because light.

reinforced concrete.

well composed, a little more classical conventions.

March 17, 1949.

artist, ceramist, -- KICH.

contact? garden.

circulation.

materials. (thick, white?) adobe, CLY +

light, too dramatic.

Catherine

HICK.

Tuesday

March 17. M.

like a chapel.

difficult to circulate.
VANETIA
KEITH

1st, patio
courtyard, to project. (n. meager)

* mar. 18

* mar. 18

about, no window, but slice.
- too complicated - COMPLEX
- too much, complex, become the site
- stairs, ramp?

march 14, 1999.
artist
architect.

complicated

why? more depth?

context, decide

* Thu.

* Thu.

more contextual!
Brian
Kimura

March 18, 1949

Context: abstract

Frame: like a tent.

Court + tent

* Thursday
March 18

Artist: musician (modern, contemporary)

John Cage
March 26, 1969

* Thursday, March 26, 1969

Context: abstract

Frames, light, point, grid.

SEASON:

DIFF. SPACES, DIFF. LIGHT. CONNECTED, INTERLOCKED.

1. 4 spaces in 4 situations
2. Light to...
3. Structure (well-defined)
4. Context
5. Light panels (no steel, but light sources)

B.7

SEFTON

(0.125)
SECOND WEEK

Monday, March 22nd, 1999
HYPOTHESIS
PURPOSES

ATTEMPTS
(intentions)

FUNCTION:
free space: Library.
Space in relation with light.
Controlled luminosity (2,000 Sq.m).
1,000 leading rooms.
500 staff.
100 caf.
200 office.
100 toilet.

CONTEXT:
strong slope: in fraction.
TOPOGRAPHY.
platform.
oriented to the south.
GEOGRAPHY.

with an splendid scene.
FOCUS.

BORDERS: Church, lane, street.
GARDENS: flowers.

LIGHT:
strong light in the south.
Convenient north light for leading.
Shadows for contrast.

GRAVITY:
to frame the panoramic view.
IDEA

SIN/THESIS

SELECTIVE DESTINATION

UNITY OR FRAGMENTATION
HORIZONTAL OR VERTICAL
CLEAN OR DARK
BOX OR COFFER
we saw some shapes from the interior.

and what about from the Alhambra!

1) volumes
2) materials (reflection)
3) from the interior
4) to frame
5) to show
6) to stick out
7) to enlighten

functions: to enlighten, to look at, to frame, to underline (etc.)

to clean, to ventilate...
Brain storm (cont.)

> delicate tent

> colorless window

> thick wall
cat / intimacy and publicity.
Steph & interlocking views
Marc S. / open and close
fensi. / viewing the church.

Vanessa / warped / spacing
compression-expansion
leader / oral tradition story
Nutkawa / tea pot
processional
Shadow Changes
Sungwook / destruction and extension
Warren / life contrast
Marc our / moving towards / leading
Brian / space and relationships
THIRD WEEK

Monday, March 29th, 1999
Student.

Public Critic.

Idea.

Context.

Circulation.

Light.

Structure.

Materials.

Function. Role.
STUDENTS.

Site contrast.

Interlocking view, looking at.

Focus and publicity.

Viewing the church.

No model.

Worship, plans, compression, expansion.

No model.

Oral tradition, story, talk.

Processional, shadow play.

Moving towards reading.
Marc
3:35 PM
March 29

Sam
1:57
March 29

Debra
Destruction and extension

Brian
Space and relationship
to decide decision

structure!!

made to test a good advocate
precise decision
PENN.
April 8, 1955.

1. on the wall. together.
scale 1/200.
plans.
sections.

2. General. monday 12.
model scale.
section 1/50.
LIGHT.

3. To pick up.
   a) picture, model 1st ex.
   b) plan 1 1st ex.
   c) drawing 1st period.
   d) intensify 4 color.

4. General comments.
LIGHT. CONSTRUCT.
MATERIALS. STRUCTURE (Peter McCleary.)
Monday 5.

Mark Gardner.

Mark ours.

Rudabieh, Parker.

Christopher Warren.

Towers.

Brisésoleil.

Promenade walk.

Floating.
Catherine Hikel

Stephen Sefton

Niche, novel, den

White, + ash (frame) + cells.

Claude, storyteller?

Sam
FIFTH WEEK

Monday, April 12th, 1999
Monday, April 12

• 1 Leander Grayson
• 2 Matthew Rucker
• 3 Christopher Warren
• 4 Sonick Ham
• 5 Seungwook Kim
• 6 Jeroen Stizonter
• 7 Verena
• 8 Mark Owry
• 9 Mark Sanders
• 10 Brian Utin
• 11 Katherine
• 12 Stephen
Thursday 8 1999

Mark Sanders.
(We didn't change anything)

we spoke about the same matters.
technic - light
stereotomic - heavy

TOWERS (corner)

pieces on a platter

Mark ours.

he changed but not better.
too separated
too complicated

BRISASOLEIL (unity)

planes

* general rules
  structuring
PROAERDE (unoculated)

Pneumocystis carinii

future again

continuity

up to reduce.

floating

Christopher Warren.

continuity. another.

pillars - more

something!

to compose (artist) formality.

plinth + float

- to conclude

- to be logic.
Catherine Hikel

Light

Stephen Sefton

ordered clarity
Vanessa Keith

Container

Brian Kimmura

Interlocked

- Idea:
  - Great mixed frame
  - Foundation
    - Stone Sack
  - Balcony
    - Staircase
    - Railing

- To use double-decked canopies!
  - Balcony
  - Order's Staircase
  - Facade
  - Relief against light wall
  - Free facade (AROUND...)

Light to emphasize
Sunik Ham.

connect to proportions

to adjust

April 11

clarify

 vuilages

embrace

Mauder Gruyser.

Storytelling.

a clarify.

o use literature next week.

Homework
To demand (papers) for Monday 19.

Model Drawing 1/50

Plan 1/100

Short statement

Today: Structure

- Light, Significant openings
- Façade (faute)
- Papers, logic, cause

Carrels

Stay to bath
to define cat² 

structura 

π to d. façade 

no l. cours. 

but logic 

light 

dogs cats 

Spain guau guau miao miao 

USA Bow-Wow meow
1. scavenger in its place!

2. Elevator = refrigerator

3. North light for lead
not for slit

4. Log of nice wood
by structure.

5. Activate... peep!
SIXTH WEEK

Monday, April 19th, 1999
1) You have one of the best ideas.

2) You must... be to... destroying your own work!

Read your project! Hear your P! It is crying!...
1. You can do it! MG
   (no laws! April 20
   but Architect.

2) Façade - materials:

- Open Air
- Glassazed Compl.
- Glazed
- Cloven stone
- Stone
- St. Ivoone

What is

Do Swen
Seven
Sewing
Sewing?
Gown

7
fitted
Loose fitting

flushed

L.F.
fac
fac
1. Color in structure black? (Four wings house in black)
or Seagram building in white!

2. Bridge no need slide.

3. Coloring columns.
Fluorescent play very precious with xl tel + main facade
3) more freedom for colonnade

on to breathe.
1. fachada ordenada
2. toilets frotar
3. circulación al balcón del patio
4. acceso amplio
1) Structure
to finite of density

2) Slu.

3) Skylight.
1) main staircase

1.5 m wide

2) bridges only keep out

3) Lee

no to lift west

4) cafe

MITCH.
Si GN for and DEPTH DEATH

We would say THICKNESS and DEPTH (signature)
dept
he would say

1) entry

2) South façade

3) materials
SEVENTH WEEK

Monday, April 26th, 1999

(Week of the Final Jury)

· CRITICS ·

Cedric Scharrer
Adam Bresnick
Scott Paden
Gemma de la Fuente
Richard Wesley
David Leatherbarrow
Lightness and Weight

Library / Granada, Spain

Man
Book
Light

The library is situated between the opposition of lightness and weight. The library is a container for culture. The book is a vessel, a sensibility of "lightness", which coaxes man from the darkness, literally and figuratively. The library seeks to function in a traditional manner, as an internalized program, and acquire the external acknowledgement of history and place. The Towers that allow man and book to meet the sky and entertain a view. The towers face south to the Alhambra. The Reading Tower façade transitions from a heavy stone base to a mullionless façade that reflects the sky.

The towers situate themselves on a plinth, which become their critical link and their necessary "meeting of the ground". The books are contained in the base and the reading rooms are in the tower. The book and the procession of discovery become the link between man and "light".
Two Paths, Connected Through Light

An oral tradition library consisting of two separate paths. Both begin at the same, public entrance. The first path is for the library user. It curves around, creating a hierarchy of spaces. The front is the reading area, most public and brightly lit. The center is darker and used for computers, and the back is lit by north light and used for book storage. At the very end of the path is a smaller, more private reading room, elevated, and enclosed by books, it looks out over the entrance of the building.

The second path is for the visitor who has come to hear stories. It takes the visitor up and over the first floor stacks, passing through a narrow corridor lit by a slit in the roof above. The path travels along the outskirts of the building, framing views of the Alhacín and the Alhambra. At the end of the path is a terrace that looks out over the city and towards Northern Spain. This path is for storytelling and public gathering.

The two paths are connected through light and view.
EMBRACING THE ALHAMBRA

Two main themes of my design were light and view. Situated in front of a magnificent view of the Alhambra palace in Granada, Spain, I was immediately captured by the power of the scene. Therefore the design of my building was focused on providing the view from all levels of the building, except the ground floor where the view is not accessible due to the existing buildings in front of the site. On the ground level I created an open courtyard to capture the natural light and to put an art pavilion that can be seen from both inside of the building and the street through a framed opening. The other theme of my building, light, was manipulated to provide adequate lighting conditions for different spaces, such as common reading area, computer area, and more private reading area. It was also my intent to use the natural light and columns as space dividers. In order to achieve these goals I created two arms and one main body with a big eye open to the Alhambra so that I can place all the servant programs in the two arms and put the main activity of the building in the center with unobstructed view.

SITE: GRANADA, SPAIN
PROJECT: PUBLIC LIBRARY
STUDIO INSTRUCTOR: ALBIEITO CAMP BAEZA
DESIGNED BY: SUN-IK HAM
SPRING, 1999
In light of **A N T I C I P A T I O N**

To see what lies ahead as full of possibilities. An episodic series of events that begins as a lightful, thoughtful experience. A lightful box in the core of solidity. An eye that is always open to see.

**I N T E R A C T I O N**

To happen upon four walls, an enclosure for pockets of time, recordings of our lives. To create experiences that reveal, where events are allowed to take place between and through things. The user becomes an integral part of the network.

**D I S C O V E R Y**

To awaken the senses. When one closes their eyes, nothing can be seen, one sense of experience has been lost. But for one whose eyes have never seen, the other senses are heightened. The light can be felt and appreciated for its warmth. It brightens in other ways. The path that leads you from zones of information to zones of reflection and finally to an understanding of the senses. Taking us further into ourselves to better understand all that surrounds us.
171
Library for the Next Millennium in Granada, Spain

View as the escape from urban reality.
Light as the organizing element.
Program as the refinement.

The Design
The library design begins as a spatial investigation of the programmatic elements. The program is organized into three zones according to the appropriate type of natural light. The three zones are broken down into reading, circulation, and support space. The organization places the reading spaces to the south with a view of the Alhambra. The vertical circulation space is located to the North to take advantage of the soft natural light, and situated in between the two is the storage space. The intent for the orientation of these three zones is that when you enter into the reading space, you always penetrate through the support space. These support spaces will frame a view of the Alhambra, and as you enter through the support space, the view unfolds upon arrival in the reading space. Within the reading spaces, a double height space is oriented to the west and a triple height space is oriented to the east. Due to the limited amount of walls within the library design, these spaces use the exterior walls to create verticality and to take advantage of the natural light entering the space from all sides.
Jesus Colao Martinez  
Alberto Campo Baeza, Spring 1999  

Library for the Next Millennium . Granada, Spain  

For the proposal of a public-building (library); the approach was to embrace the characteristic qualities of the city of Granada. The moutainous terrain and the continuity of its urban landscape are united as a microcosm. A promenade culminating at an expensive view of the Alhambra. A series of horizontal platforms circulate creating free flowing reading rooms which receive a continuous change of diffused light. The buildings' heavy concrete structure and light translucent skin make this public work a calm addition to its immediate surroundings.
Light and View

The intention of my library is to create an intimate setting, from which the view of the Alhambra is captured. A library where reading and office space move toward the light, and storage moves into the darkness. The desire to take light from the fierce Granada sun for reading while preserving the views creates a dilemma. My solution to this condition is a brise-soleil. By integrating reading carrels into the brise-soleil, users can enjoy the view, as well as the light. This mechanism is then pulled away from the mass of the building to create a slit for light and circulation. The floors behind the brise-soleil are then split in elevation to give occupants in the large reading rooms and storage spaces views out to the Alhambra.
This was the genius of our ancestors, that by cutting off the light from this empty space they imparted to the world of shadows a quality of mystery and depth superior to that of any ornament... Have you not your selves noticed a difference in the light that suffuses such a room, a rare tranquility not found in ordinary light? Have you never felt a sort of fear that in that room you might lose all consciousness of time?

-- Junichiro Tanizaki

Rudabeh Pakravan
Stephen Sefton
Alberto Campo Baeza, Critic
Spring 1999 - University of Pennsylvania

Library: Granada, Spain

books + people + light = LIBRARY (+ view) = LIBRARY FOR GRANADA

The library for Granada is an attempt to express the four essential characteristics of a space for the discovery of knowledge coupled with the view of the Alhambra. Through the design, distinct spaces and qualities of light are used to represent the different relationships between book/information and reader. These relationships are defined as one for books (storage), one for people (reading), one for the individual (cabinet), and one for the group (reading room); each of these relationships are defined by space and light unique to them. This is represented through the vertical movement from dark to light (the act of finding knowledge and bringing it to light), combined with spatial experiences of compression and expansion ending in the main reading room (having the greatest quality of light and view).
It is my will to make a building which, in its simplicity, enhances the remarkable qualities of the Alhambra. The contrast in contrasts will highlight the beauty of each. A diverse conversation will occur across the valley below. The buildings can talk to one another, complementing their friend's uniqueness.

The Alhambra speaks a language of verticality. It is blind, not able to see its surroundings. It seems to have grown from the earth itself.

For the Alhambra I will build a conical. It will never lightly above its stage. Its friend on the near hilltop asks what it sees. In a language of light and lightness it replies, "I see all."

Christopher Warren
“This is another collection of drawings by Alberto Campo Baeza. They show very well the process of teaching with my students. Sketches are made with every critic with every student, and are like a summary about the themes that Campo Baeza try to transmit to his students. More than just now they could be specially interesting in a future!

I give this second collection to the Archives in Furness Building.”

Philadelphia, April the 27th of 1999
This is another collection of drawings by Alberto Campo Baeza.

They show very well the process of teaching with my students. Sketches are made with every critic with every student, and are like a summary about the themes that Campo Baeza try to transmit to his students.

More than just now they could be specially interesting in a future!

I give this second collection to the Archive in Furness Friday Philadelphia April 27, 1899
Día en mundo AMANECER
YA NO SE VE HAÍDA por el interior del cuarto
Luz en vez de vistas.
Jardín tendrá < máquinas>
Posible < PALMERAS, < segunda columna>
Vista a la UV: S. NEVADA < ALHAMBRA > < C. Ñ.>
< manzanas, palmeras

“JARDIN DEL PARAISO”

TRANSP. LA "MEDUSA"
la lectura fue el 4 de abril a las 6 PM.

presos: Richard Wesley

- Stuart Jones (mi hermano)
- Estevan: Hisao Kojima y Reiko.
- Varela y Toribio (ciudad).
- Carlos

Carnes: Anette + Alice de (Emusen) + Alice (cena)
+ Alice (Blacksburg, cena) + VIENCA (en la red)
+ P. B. RAHAM + Claude + Manuel Rodriguez +
+ (en su casa en Fer.) [bueno]

[no comment]
Francia / Cuarto Real
(toda un poco la solución)
April 3, 1747.

[Sketches and notes]

- [Sketch 1]
- [Sketch 2]
- [Sketch 3]
- [Sketch 4]
- [Sketch 5]

“[Additional notes]”
allí estaba en Metrópolis, en una cantera
de Ann Taylor, sufragista, INES SASTRE
(Ñeuchâtel)
Katharina
and Lotôra

[drawings]

views
curt

4 May 5. 1999.
Newark, N.J.
(a punto de caer a orillas)
estructura del orden
subzona de luz.
veo que me puede interesar el 1 ó el 3 (Mallorca) por hacer que la luz de cada lucernario interfier
con un pilón ligero y blanco.

y a la vez orden
y a la vez lógica construcción.

quizá el 1
porque claramente hay una dirección.

no es +
la estructura de la "mitad" del P.A. como "el PAPEL" (vidrio de blanco)
dentro de la "caja" con delicadez

los muros exteriores se adaptarán a las circunstancias existentes.
Las posibilidades de estructuras

1. Variación
2. Vista de calle (fachada)

3. (como detalle)
4.
La luz está clara...

¿Cuál es el 1 x 1?
posible, tareas escancidó
para que el secreto “fije
con “Cajas empotradas”
una de ellas es ventan.
peiza, flotando.
parado, viendo
parado, riendo
CUARTO REAL.

Se trata únicamente de una operación capaz de resolver el problema complejo existente de este trozo de la ciudad histórica que debe encararse un edificio en el área sombreada indicada en los planos.

Al igual que se eliminan los edificios adyacentes a un lado del cuarto real, se entiende que deben hacerse también las viviendas del bajo cedelo de la esquina de Santo Domingo.

Para resolver un trozo de ciudad con una torre fuerte, cambio de nivel se opta por un edificio con una fachada tal que mantendrá un plano horizontal de cubierta contorneada, vaya adaptándolo a varios niveles para acordar el cuvel lúdico alto de la calle "Cristo de Lucena" (686'00).
con el de la tercera tarde calle
del "cuarto real de Santo Domingo" (674/59)

En planta, liberada, la vivienda, la nueva edificación recuperará parte de la fara de la calle hasta la esquina que marca el jardín que preside el propio cuarto real. Con traza paralela a la pieza histórica, se renueva la estructura espacial y portante de la nueva edificación con un entramado hipóstilo sobre una cuadrícula de 6 x 6 m. Las columnas, de planta recta, sularán 100 x 40, girando adaptándose a altura, a los cambios de nivel. Queda así una red de tal hipóstilo con su ruedo en varios niveles, para acuñar este orden, establecido, se abrirá un pequeño lucernario, también equidistante en cuadrícula de 6 x 6 m, colocado en la posición más favorable según
la estructura, una ligera con
nuración armada de cuñinas espa-
for, te organizará en pórticos transus-
sales a la calle "cuarto del bau-
to Damián". Se pintará toda en blanco
para lograr que tu interfierencia con
la luz del lucernario sea buena
luminosidad. Los suelos se cubrirán
con piedra clara.

La nueva edificación se abrirá
hacia el jardín interior propio de
el nivel. Uno primero donde el
suelo estará en continuidad conti-
nuada con el suelo interior depende-
do en el jardín y del fondo el
12 m (1 cuadra). Entonces el suelo te subirá
da un nivel de 2 m de altura coincidi-
te con el cuadeto de la abertura conti-
nuada del edificio sobre el jardín.
En esa parte alta, se creará un muro de ladrillo. En la parte inferior, en continuidad con el inferior, se creará una zona de agua.

Exteriormente se piensa en que el nuevo edificio, tenga un nuevo callejón frente al propio Cuarto Real. Las aberturas del gran muro hacia la calle serán mínimas: la de la puerta del encalzado y alguna que se vierte conveniente para tener de luz. Desgraciadamente las edificaciones realizadas la frente tampoco tapan cualquier posibilidad de una vista que en tu día debió ser magnífica. No te desesperes la posibilidad de crear, si anís escoger necesario, algún cubridero sobre la cubierta en caso de que, en el uso, aparezcan alguna posibilidad de visión lejana interesante.
la ordenación del edificio descríte permite gran variedad de uso, especialmente aquellos de tipo expositivo o cultural. Tanto por la claridad de circulaciones como por su especial luminosidad.

dado que las explicaciones, vistas de que debíamos el Cuarto Real hacen tendencia, entendemos que el nuevo edificio debe tomar cuenta, la luz como tema central a diseñar. Hay la posible visión a jardines interiores. Tenemos que de la tradición arábigo-andaluza como la miríada o el jardín como espesor argumento para los espacios que creamos.


Chica, hace frío, pero todo lo árbol está en flor (blossomed).
Philadelphia
April 19, 1929
Cerros Real Granada
White Dog Cafe
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