



Historical building adaptation to modern function



Erasmus+

Historical building adaptation to modern function

3 ECTS

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Sustainable Heritage

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Elective Courses



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3 ECTS



Sustainable Heritage

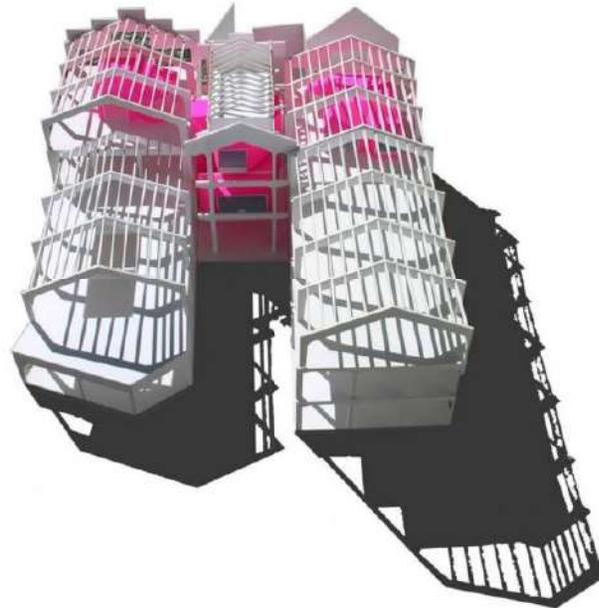


Elective Courses

- 01 Introduction to building adaptation
- 02 Typology: big to big & small to small adaptations
- 03 Typology: big to small & small to big adaptations
- 04 Programme: extensions
- 05 Programme: bubbles
- 06 Programme: other adaptations**
- 07 Circulations: horizontal circulations
- 08 Circulations: vertical circulations
- 09 Enclosure: protective enclosure
- 10 Enclosure: lightweight roofs, façades and finishings
- 11 Systems: climatization
- 12 Systems: fire protection, water supply and evacuation
- 13 Illumination: natural lighting
- 14 Illumination: artificial lighting
- 15 Illumination: lighting systems

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3 ECTS



LESSON 06: PROGRAME-OTHER ADAPTATIONS

FUNTIONAL PROGRAMME

EXTENSIONS

- ALONGSIDE
- WITHIN
- AROUND
- UNDER

BUBBLES | INSERTED BOXES

PARASITES

HORIZONTAL COMPARTMENTATION

VERTICAL COMPARTMENTATION

PARASITES

Similar to the boxes and bubbles, parasites are an architectural strategy that allows to change the scale of a space (the container) by introducing a formally complex object. The parasite invades the space, apparently not touching its limits and generating a new system of opened and closed spaces. It creates spaces closer to the human scale.

One of the requirements of this strategy is to touch as few elements of the historical building as possible. Another point to take into account is to design spaces of the right size, big enough for the proposed activities, otherwise, this architectural piece would only be a sculpture.

Parasites 1

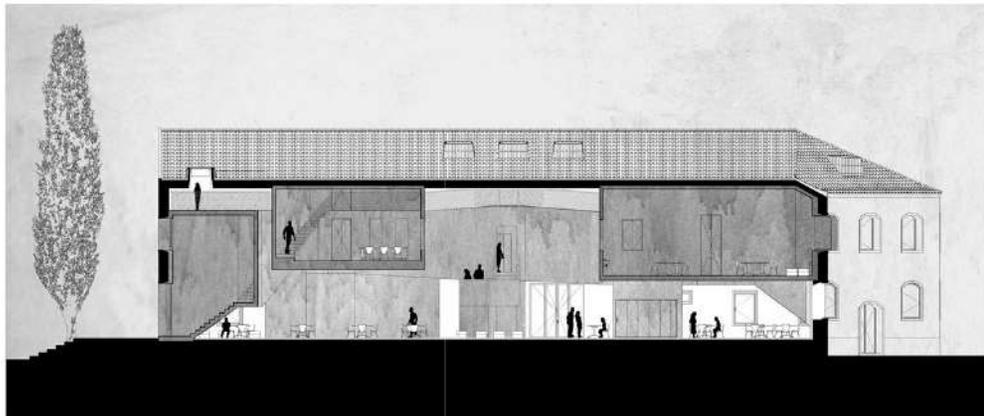
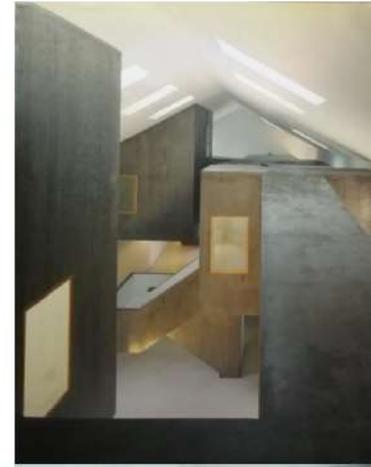
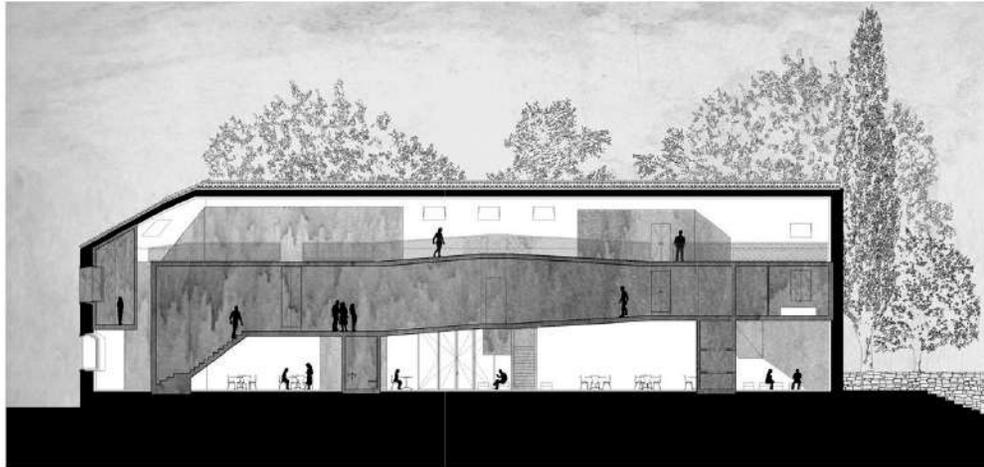
Casa dos Cubos. Monitoring and environmental interpretation center

Tomar, Portugal.

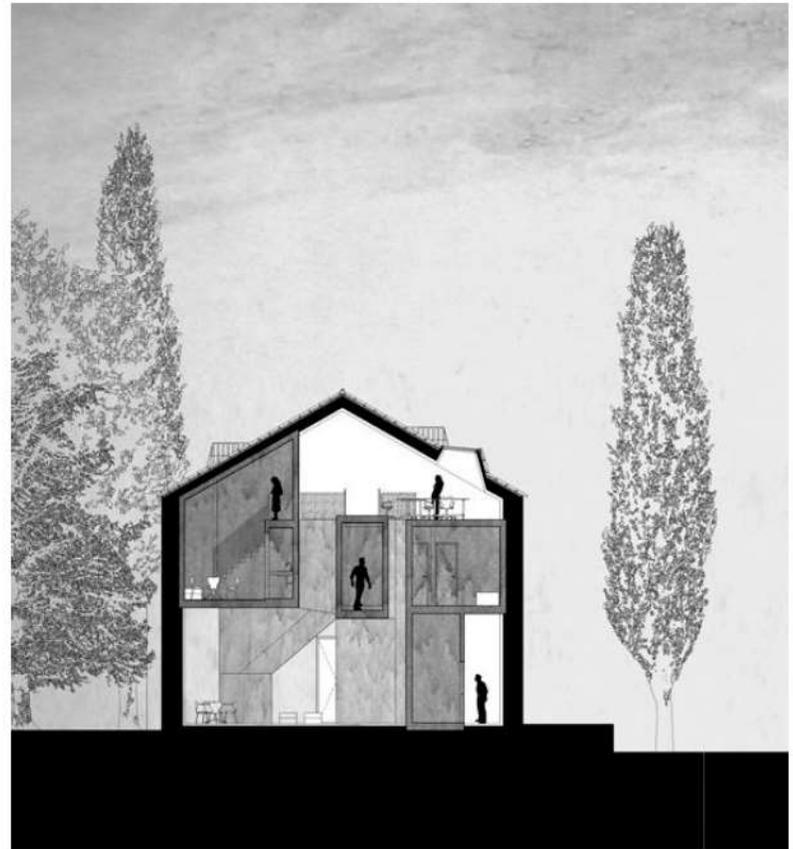
Embaixada Arquitectura



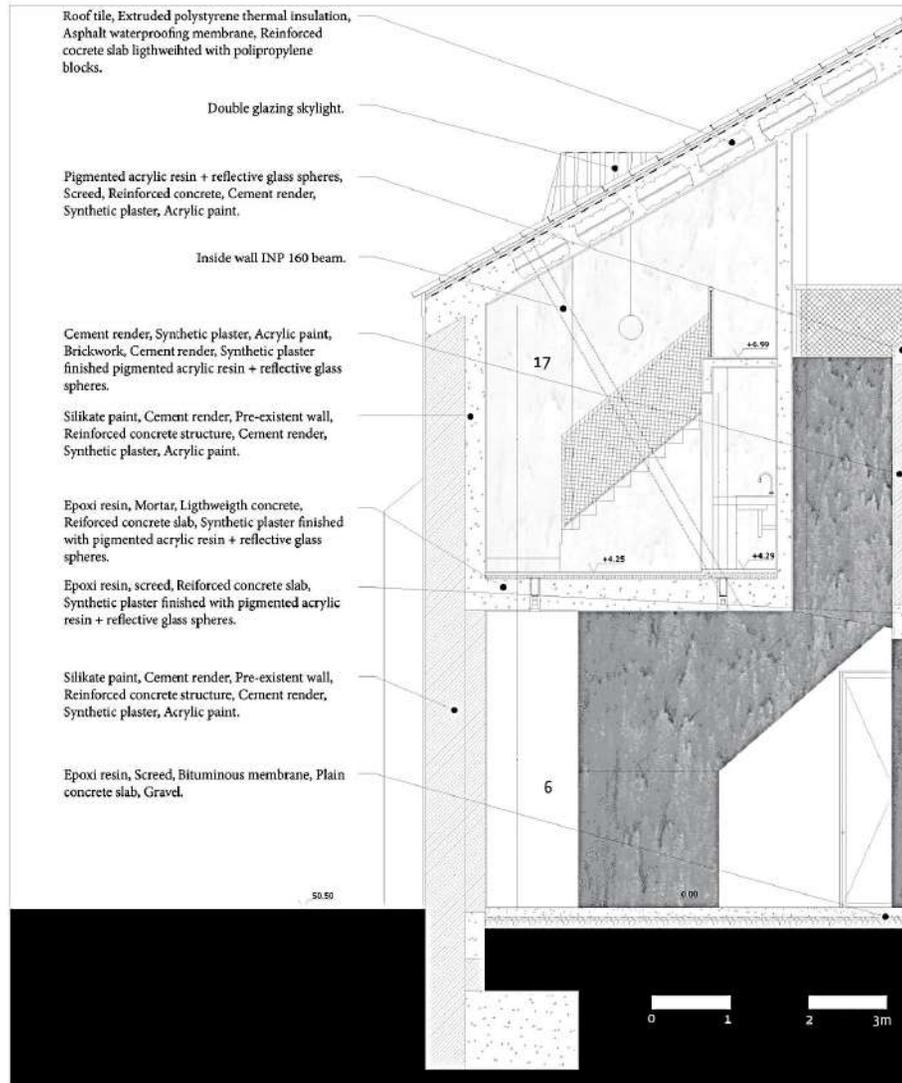
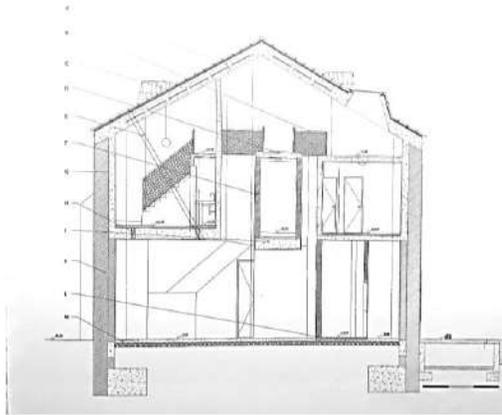
PROGRAMME – PARASITES, HORIZONTAL COMPARTMENTATION & VERTICAL COMPARTMENTATION



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PROGRAMME – PARASITES, HORIZONTAL COMPARTMENTATION & VERTICAL COMPARTMENTATION



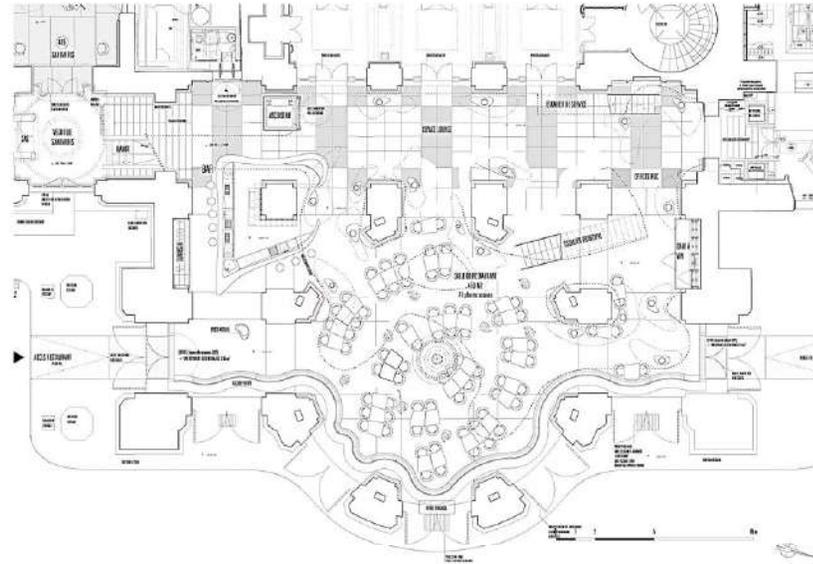
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Parasite 2

The Opera Garnier Restaurant

Paris, France

Studio Odile Decq



FUNTIONAL PROGRAMME

EXTENSIONS

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- UNDER
- ADAPTING TO NEW USE

PARASITES

BUBBLES | INSERTED BOXES

HORIZONTAL COMPARTMENTATION

VERTICAL COMPARTMENTATION

FINISHINGS

HORIZONTAL COMPARTMENTATION

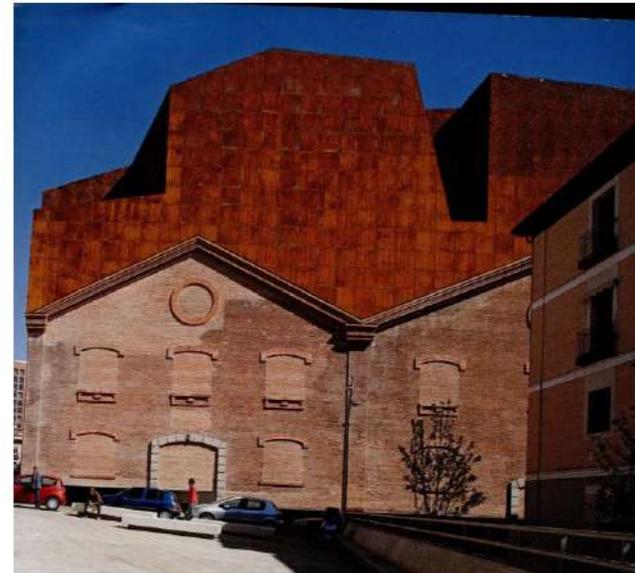
When facing the introducing functional programme into a big empty space, the horizontal compartmentation can be appropriate. This is, the construction of slabs to turn the container into a multi storey building. The placement of vertical circulations and the need of patios, courtyards and voids should be considered.

There should be some consideration about the importance of height as an architectural value in religious building, such as churches. In these, the horizontal compartmentation should be avoided, as the height of the space represents the spiritual aspiration of its original use.

Horizontal compartmentation 1

Caixa Forum Madrid (exhibition centre),
former 'Midday factory' (electricity
transforming). Madrid, Spain. 2002

Herzog & deMeuron



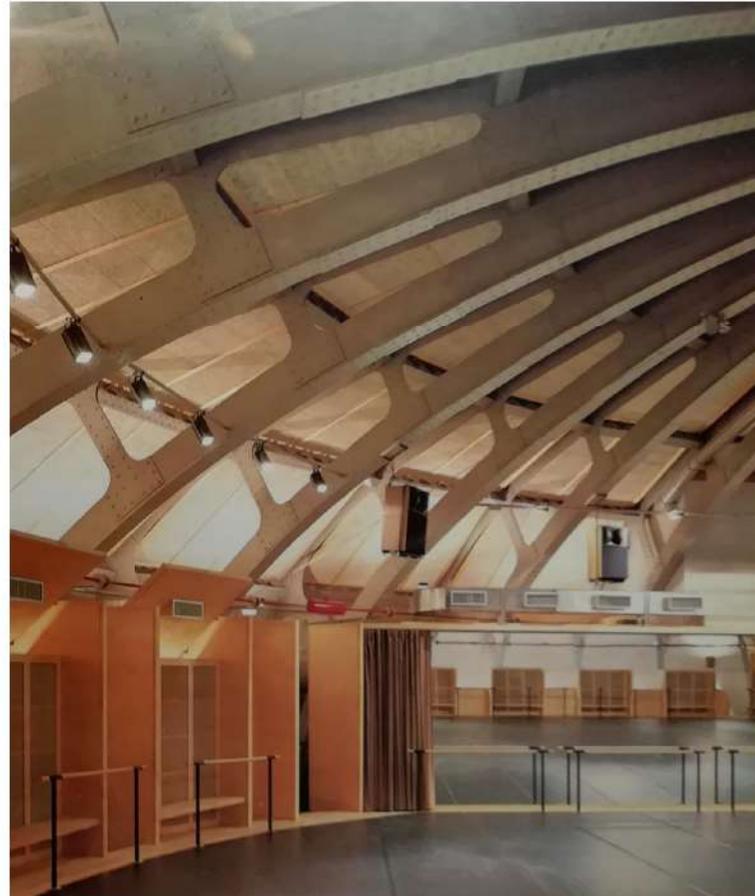
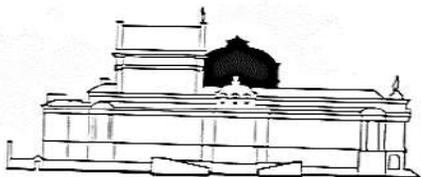
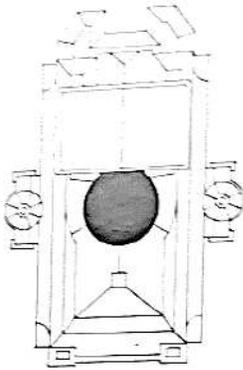
PROGRAMME – PARASITES, HORIZONTAL COMPARTMENTATION & VERTICAL COMPARTMENTATION



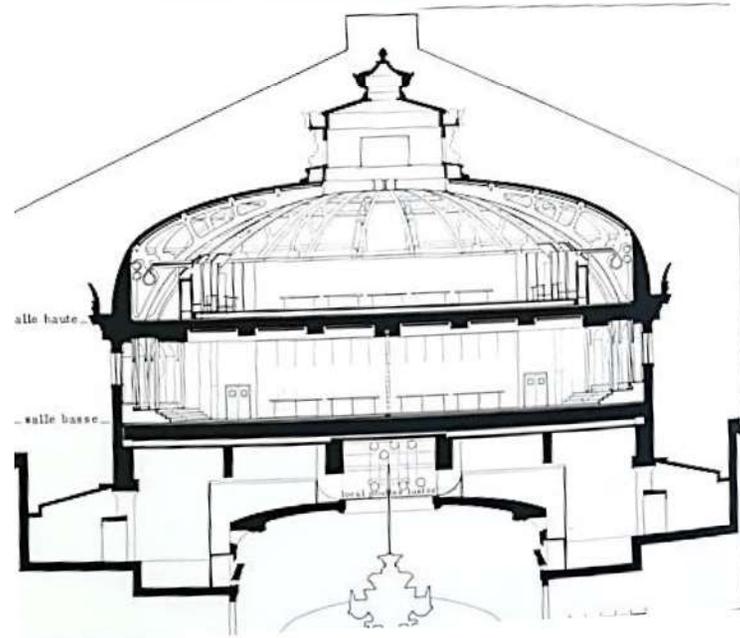
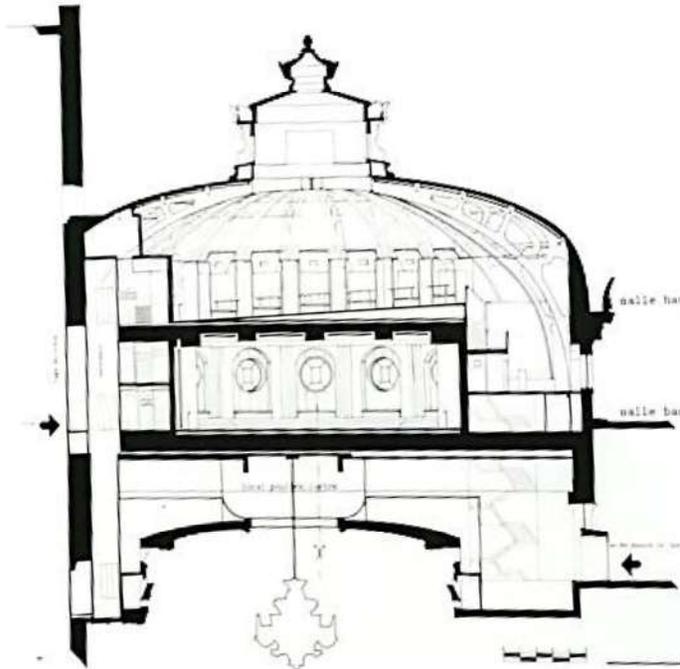
Horizontal compartmentation 2

New opera rehearsal rooms.

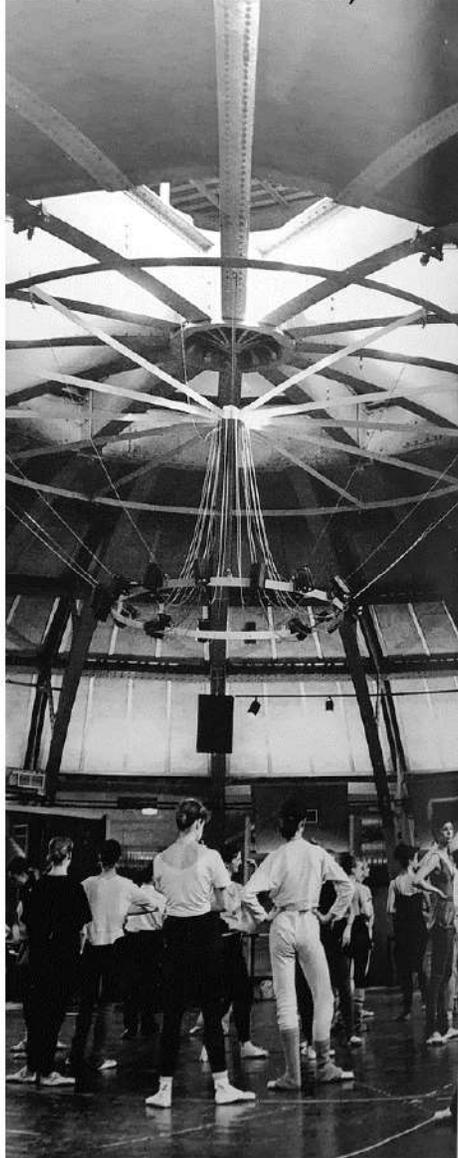
Paris, 1987. Jean Loup Roubert



PROGRAMME – PARASITES, HORIZONTAL COMPARTMENTATION & VERTICAL COMPARTMENTATION



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PARASITES

BUBBLES | INSERTED BOXES

HORIZONTAL COMPARTMENTATION

VERTICAL COMPARTMENTATION

FINISHINGS

VERTICAL COMPARTMENTATION

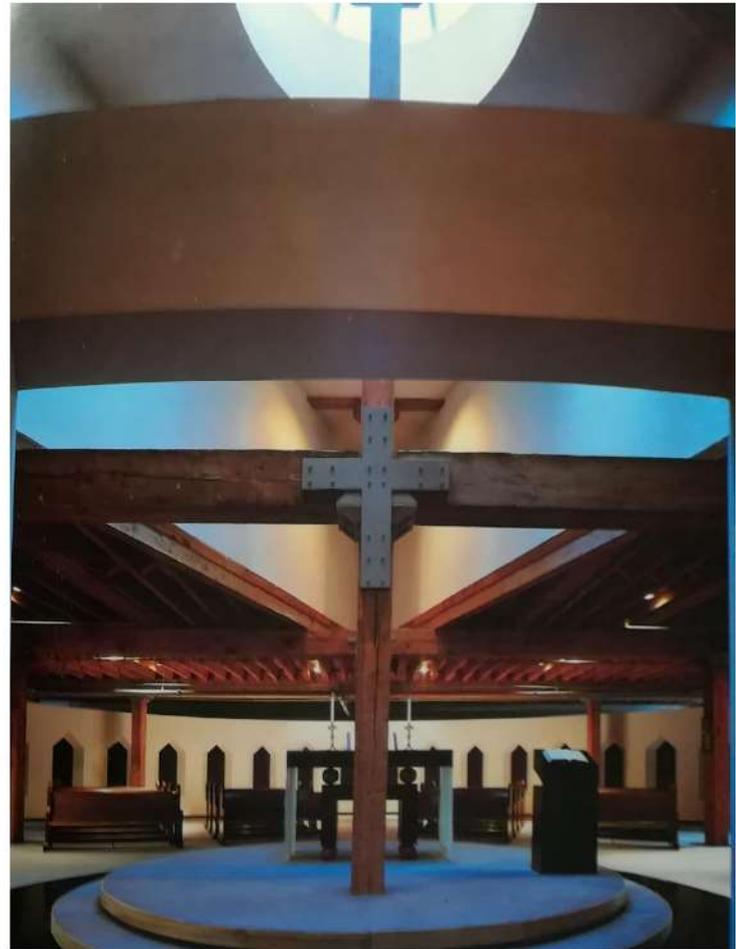
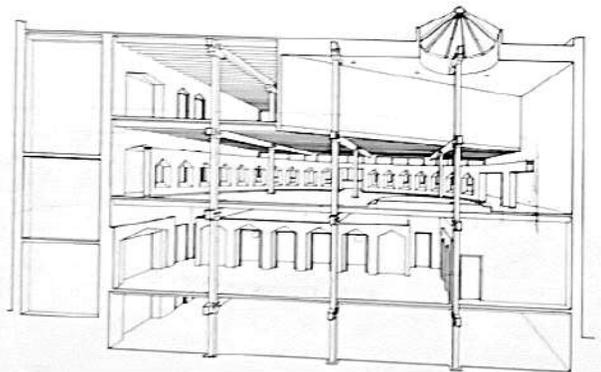
Similarly to the previous type, vertical compartmentations will allow to implement functions which require a smaller scale than the one of the building. It is the case of the adaptation of unused factories and other industrial buildings into exhibition centers and, specially, into housing.

Vertical compartmentation 1

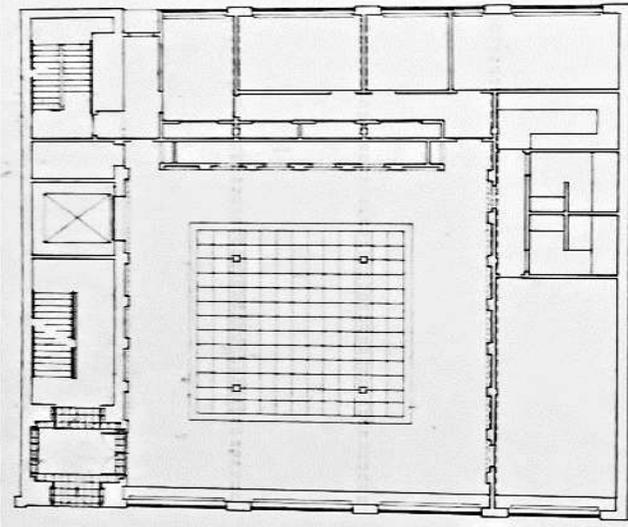
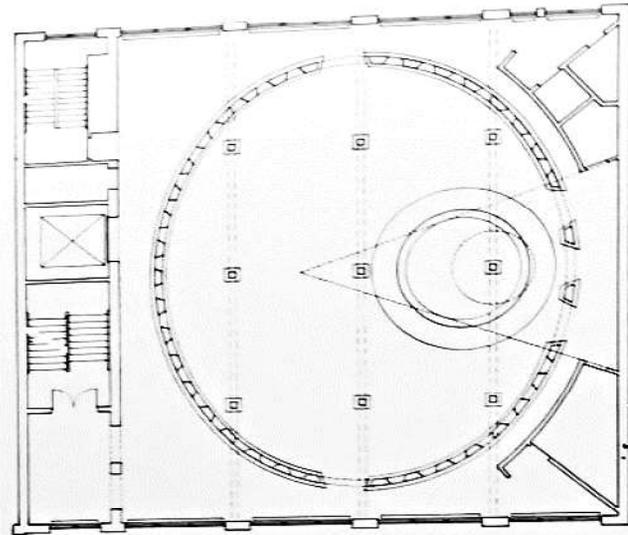
Grace place and episcopal church

Chicago, 1986

Booth / Hansen and associates



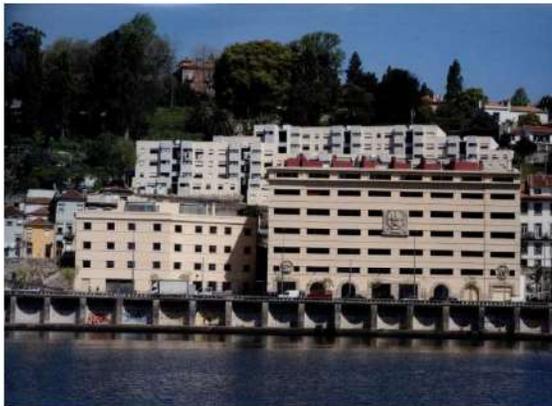
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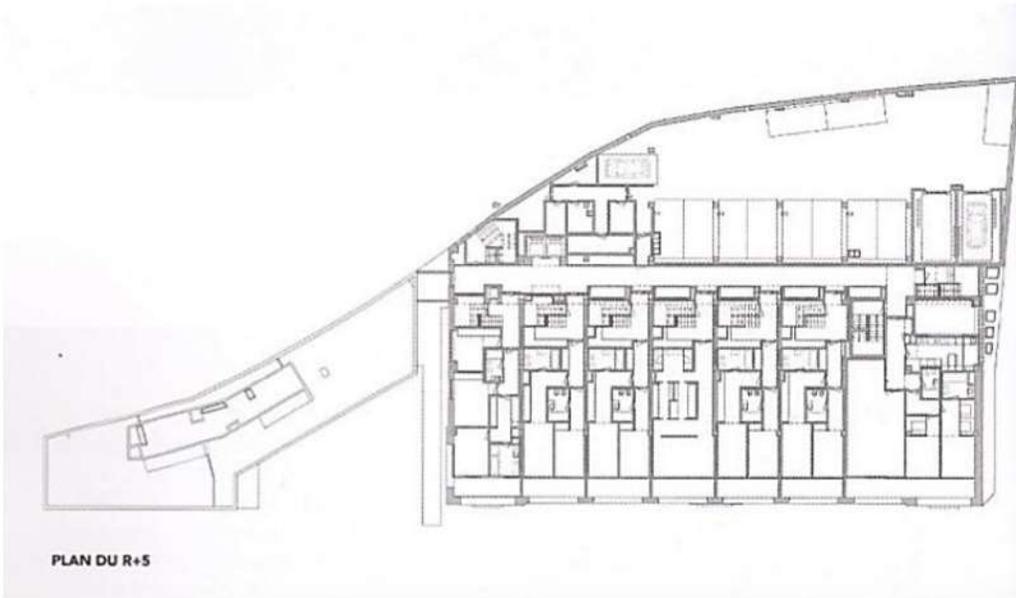
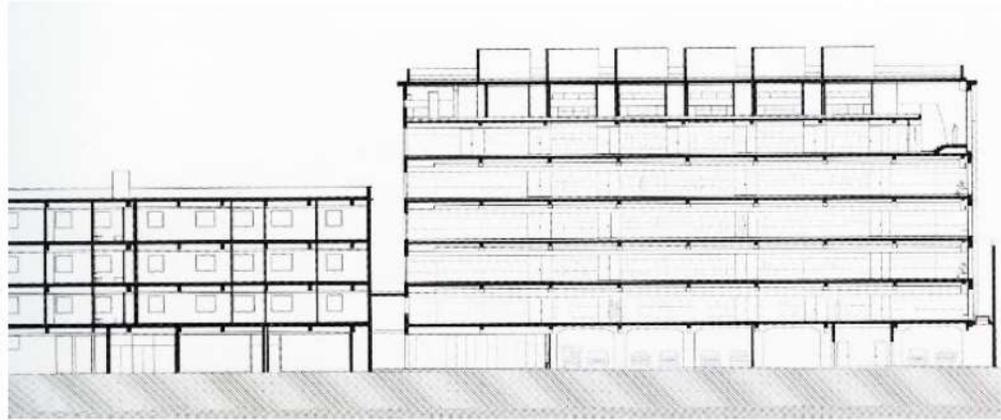
Vertical compartmentation

Douro's Place. Conversion of a refrigerating warehouse into housing.

Porto, Portugal, 1995-2008. Carlos Prata



PROGRAMME – PARASITES, HORIZONTAL COMPARTMENTATION & VERTICAL COMPARTMENTATION





EXERCISE 01: ADAPTATION AND PROGRAMME

INSTRUCTIONS

From the selected monument, explore the possibilities to adapt this building as a cultural centre. This should include the necessity to include a reception, bathrooms, vertical circulations, offices, an auditorium, multi-use rooms, rehearsal rooms and exhibition rooms. It is required to deliver some programme schemes and a short description of the considerations over the project.

It is proposed to study Tabacalera Madrid (Madrid's old Tobacco Company) for this exercise, but the student can select other historical buildings.



EXERCISE 01: ADAPTATION AND PROGRAMME

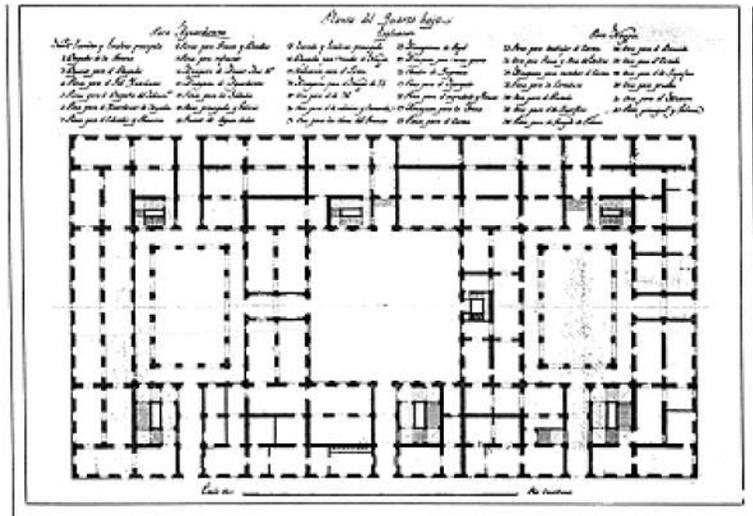
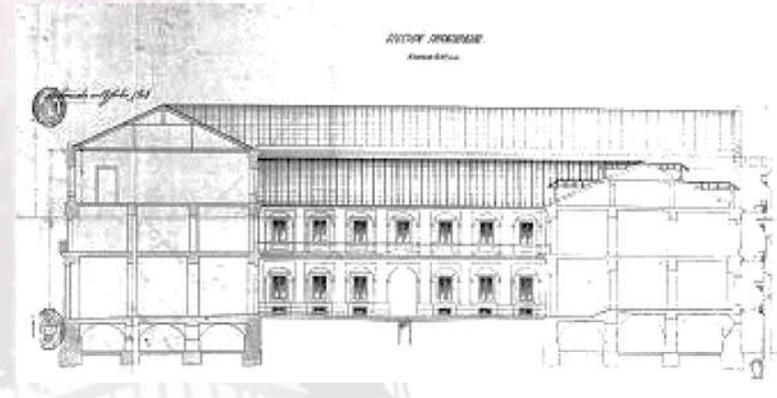
DESCRIPTION

It was built to house the state monopoly of spirits, playing cards and sealed paper. In 1809 the production of cigars and tobacco powder was introduced. In 1887, the factory was awarded to the Tobacco Tenant Company, who began a period of reforms, sanitation and mechanization of the facilities. Manuel de la Ballina built one of the few neoclassical industrial buildings in the capital. It has a rectangular plant with large proportions, distributed around three courtyards to provide greater ventilation and lighting. Their facades, of great simplicity of lines, present / display a socle of granite, they separate the four plants and the pediments in the corners. This is the main reason, to Embajadores street, where the doors appear in a symmetrical arrangement, framed by pilasters of Doric order, highlighting the main one with a correct balcony and a window framed with a poster on the entablature. After many years of neglect, there is currently a project by the architects Fuensante Nieto and Enrique Sobejano for the Visual and Performing Arts Center of the Ministry of Culture.



EXERCISE 01: ADAPTATION AND PROGRAMME

DOCUMENTATION





EXERCISE 01: ADAPTATION AND PROGRAMME

PHOTOGRAPHS





EXERCISE 01: ADAPTATION AND PROGRAMME

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TIEMPO Y CONSTRUCCIÓN

LA INTERVENCIÓN DE SYERRE FEHN EN LA GRANJA DE HAMAR

TIME AND CONSTRUCTION
SYERRE FEHN'S INTERVENTION ON THE BARN IN HAMAR

José José López de la Cruz
Universidad de Sevilla
Revista EN BLANCO, N.º 10. NUBVA ESCUELA DE ARQUITECTURA DE GRANADA.
Valencia, España, Año 2014.
ISSN 1898-5616. Recop. p. n.º 01-10-2015. Aceptación: 06-01-2014. (Páginas 12 a 49)
DOI: <http://dx.doi.org/10.4995/eb.2014.65294>

Palabras clave: Tiempo, construcción, hormigón, ruina y Fehn.

Resumen: La intervención que el arquitecto noruego Syerre Fehn lleva a cabo en los restos de la antigua granja de Hamar, supone un encuentro intenso de tiempos y materias que sintetiza las experiencias vividas en sus viajes a Marruecos y París, sus obras de Bruselas y Venecia y el profundo arraigo en la cultura escandinava. En ella, es la construcción, por encima del diseño de la forma, la que permite establecer un diálogo con el pasado. A través del hormigón bruto, Fehn reconoce al tiempo presente a la vez que construye una pieza eficaz como soporte expositivo que discurre libremente entre las ruinas medievales.

Keywords: Time, construction, concrete, ruins, Fehn.

Abstract: The intervention on the remains of the ancient barn at Hamar carried out by the Norwegian architect Syerre Fehn entailed an intense encounter of time and matter, one that synthesises what he experienced in his travels to Morocco and Paris, his works in Brussels and Venice and his deep Scandinavian cultural roots. In this work, construction, rather than the definition of shape, is what enables it to dialogue with the past. With the use of raw concrete, Fehn acknowledges the present while also building an effective exhibition medium that flows freely among medieval ruins.

Cuando en 1967 el arquitecto Syerre Fehn comienza la obra del Museo Arzobispal de Hamar, en el condado de Hedmark en Noruega, hacia dieciocho años que se había licenciado en arquitectura en la Escuela de Oslo. Con cuarenta y tres años se dispone a construir el que será el más duradero de sus proyectos, si por ello entendemos el que más tiempo estuvo encima de su mesa: desde ese año hasta su culminación en 1979 y posterior ampliación entre 2001 y 2005. Quizá sean pocos los arquitectos cuyos años iniciales de madurez profesional, de los primeros cuarenta hasta a mediados los cincuenta, coincidan con una obra que absorbe casi todos los esfuerzos y el trabajo de su vida. El recuerdo de Gunnar Asplund, inmerso en el proyecto de los juegos de Gotemburgo desde los veintiocho hasta los cuarenta y nueve años, o el de Jørn Utzon, descansando en su casa de Mallorca tres coloridos años de obra en Sidney comenzada igualmente en el inicio de los cuarenta, evoca historias paralelas donde la larga gestación de un proyecto sucede a la par que la sedimentación de las experiencias vividas. Tal vez, el caso de Fehn sea, de los ejemplos citados, aquel en el que convergen de un modo más nitido los conocimientos adquiridos, los intereses explorados y también, las intuiciones por venir y las investigaciones futuras. El proyecto de Hamar no es una frontera que divida el tiempo que fue y el que sería en adelante en la vida de Fehn, más bien es un momento de su obra capaz de alumbrar hacia atrás y hacia adelante con igual intensidad, esclareciendo las experiencias pesadas a la vez que ilumina sus intereses futuros.

1.- LOS AÑOS PREVIOS, EXPERIENCIAS CONVERGENTES

Cuando Fehn comienza a proyectar el Museo Arzobispal, ya había llerado a cabo sus viajes a París y Marruecos e iransistió a los años los cuales su arraigo cultural nórdico no hubiera alcanzado la universalidad humanista que refleja su

When, in 1967, Syerre Fehn began building the Archbishopric Museum in Hamar, in the Norwegian county of Hedmark, eighteen years had passed since he had received his degree from the Oslo School of Architecture. He was forty-three years old when he set out on the construction of what would be his most long-lasting project, considering that it was the design that spent the most time on his drafting table, from the year it was finished to its later extension between 2001 and 2005. Very few architects in their first years of professional maturity—from the early forties to the late fifties—can speak of a project that absorbs most of their efforts and work during that period of their career. Gunnar Asplund comes to mind; he was immersed in the design for the Göteborg Law Court from age twenty-five until he turned forty-nine. As does Jørn Utzon, residing at his house in Mallorca after the fourteen years it took to build the Sydney opera house, a project he also began in his early forties. The recollection of these analogous stories speaks of how the long gestation of a project runs parallel to the sedimentation of lived experiences. Of the mentioned examples, in Fehn's case, acquired knowledge, explored interests and forthcoming intuitions as well as future research, all converge in a clearer way. The Hamar project is not a dividing line in Fehn's life. Instead, it represents a moment in his career that sheds light on both his professional experience until then and the path it would take from there, clarifying his past experiences while also showing the way towards future interests.

1.- THE PREVIOUS YEARS, CONVERGING EXPERIENCES

When Fehn began designing the Archbishopric Museum he had already travelled to Paris and Morocco, vital trips without which his deep Nordic culture would not have reached the universal humanism that his work conveys. By then, he had also built the projects that had brought him international recognition:



**Project "SURE - Sustainable Urban Rehabilitation in Europe"
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Key Action 2: Strategic Partnership Projects
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