

de/from:

**ANTONIO SANMARTIN G. + ELENA CÁNOVAS**  
**aZCÓN architectures SLP\_MaZKs.org**

para/to:COAC

**Working with and without Hejduk**

**3My2023**



*(1Sept2022) doc.2.draft*

## MULTIVERSES HEJDUK\_COAC

### I.

#### Hejduk here/today

John Hejduk is known to critics as a theoretician, teacher, poet and draftsman of extraordinary architecture, but he was above all an architect and builder in the deepest way. His built architectures have been rarely investigated but they manifest that his work finds its purpose in the act of building.

This exhibition attempts to give a complete interpretation of his built work, which includes a number of buildings and architectural installations created between 1980 and 2000, through the analysis of archival documents, analytical drawings and an extensive photographic apparatus, showing the tangible value of Hejduk's thought on architecture and the important role played by his works in the transformation of the city.

- Why did Hejduk leave so little built work?
- Why did the Academic Institutions separate John Hejduk from building the architectures he drew?
- How do you live in these architectures today?
- What contemporary critical actions anticipate, need, promote, the masks of John Hejduk...?
- How much they cost?
- What is the meaning of the masks?
- What is the interest that they are built today?
- How do you make the space of the city today?
- What is the architecture of emotions?
- Is contemporary architecture a practice with transcendence and exorcisms?
- Where is the intersection between the domestic space and the masks?
- What is the architectural program of the piece that John Hejduk calls 'Masque'?
- How do you define it in its geometry and materials?

An book published by LetteraVentidue is a an possible catalogue of the Exhibition:

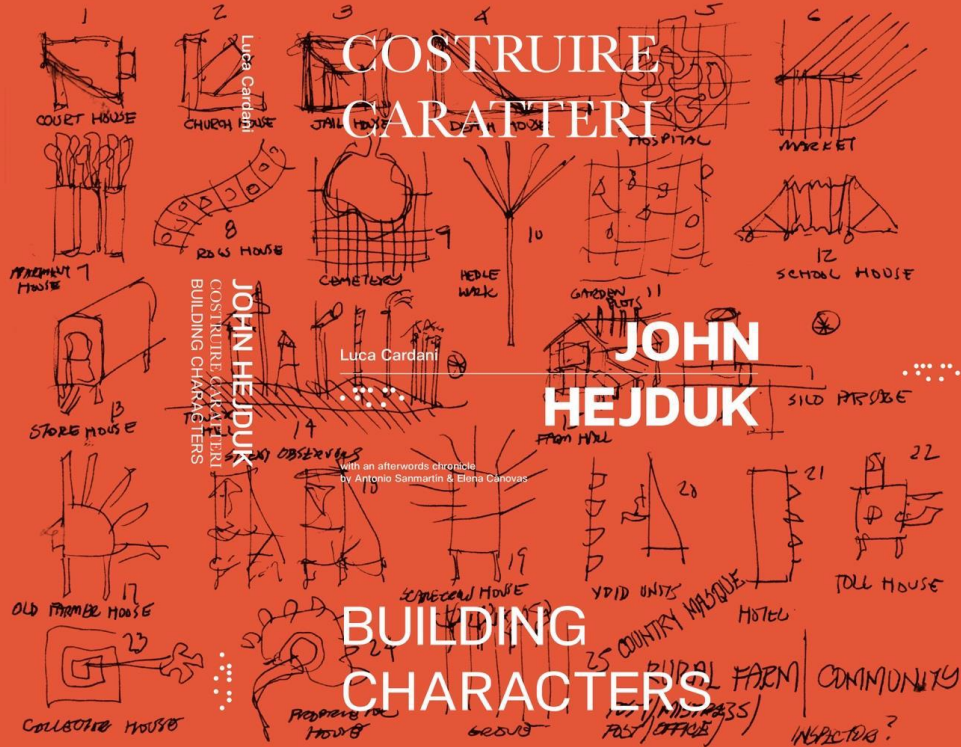
Luca Cardani, Architetto, ha conseguito nel 2017 il dottorato di ricerca presso l'Università IUAV di Venezia e attualmente svolge attività didattica e di ricerca al Politecnico di Milano presso il Dipartimento di Architettura, Ingegneria delle Costruzioni e Ambiente Costruito.

Luca Cardani, Architect, received his PhD in 2017 from the IUAV University of Venice and he is currently teaching and researching at Politecnico di Milano at the Department of Architecture, Built Environment and Construction Engineering.

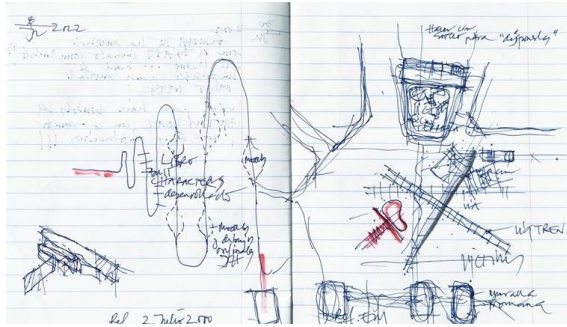
John Hejduk è conosciuto dalla critica come teorico, insegnante, poeta e disegnatore di straordinarie architetture, ma è stato soprattutto un architetto e un costruttore nel senso più profondo. Le sue architetture realizzate sono state raramente indagate ma rappresentano la prova che il suo lavoro trova finalità nell'atto costruttivo. Questo libro tenta di dare un'interpretazione completa alla sua opera costruita, che conta alcuni edifici e installazioni architettoniche realizzate tra il 1980 e il 2000, attraverso l'analisi di documenti d'archivio, ridisegni analitici e un vasto apparato fotografico, mostrando il valore tangibile del pensiero di Hejduk sull'architettura e l'importante ruolo svolto dalle sue opere nella trasformazione della città.

John Hejduk is known to critics as a theoretician, teacher, poet and draftsman of extraordinary architecture, but he was above all an architect and builder in the deepest way. His built architectures have been rarely investigated but they manifest that his work finds its purpose in the act of building. This book attempts to give a complete interpretation of his built work, which includes a number of buildings and architectural installations created between 1980 and 2000, through the analysis of archival documents, analytical drawings and an extensive photographic apparatus, showing the tangible value of Hejduk's thought on architecture and the important role played by his works in the transformation of the city.

ISBN 978-88-6242-628-2  
  
 9 788862 426282 € 39

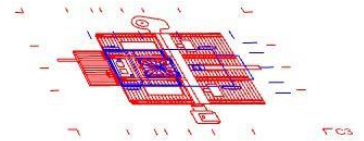
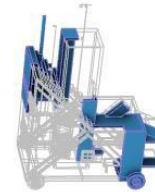
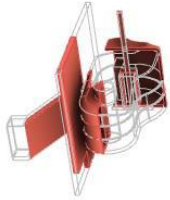
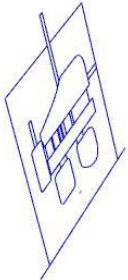


## II.



### ITEMS:

- \_ "WOMAN" MASK, 1/1 scale to be placed outside COAC at Pza de la CATEDRAL. At the other end where Santa Catalina Market by Miralles is. (Both Miralles and Hejduk died on July 3, 2000)
- \_ VICTIMS model at 1/50
- \_ BUILT Architecture A TRISCA y Torres en la Cidede da Cultura de Galicia, Berlin Projects: Sketches, Drawings Executive and Construction materials
- \_ Materiales de SHANGHAI Mask: Dibujos y maquetas
- \_ "HEJDUK, BUIDING CHARACTERS" Book display
- \_ UofMN prototypes
- \_ Valencia Masque research





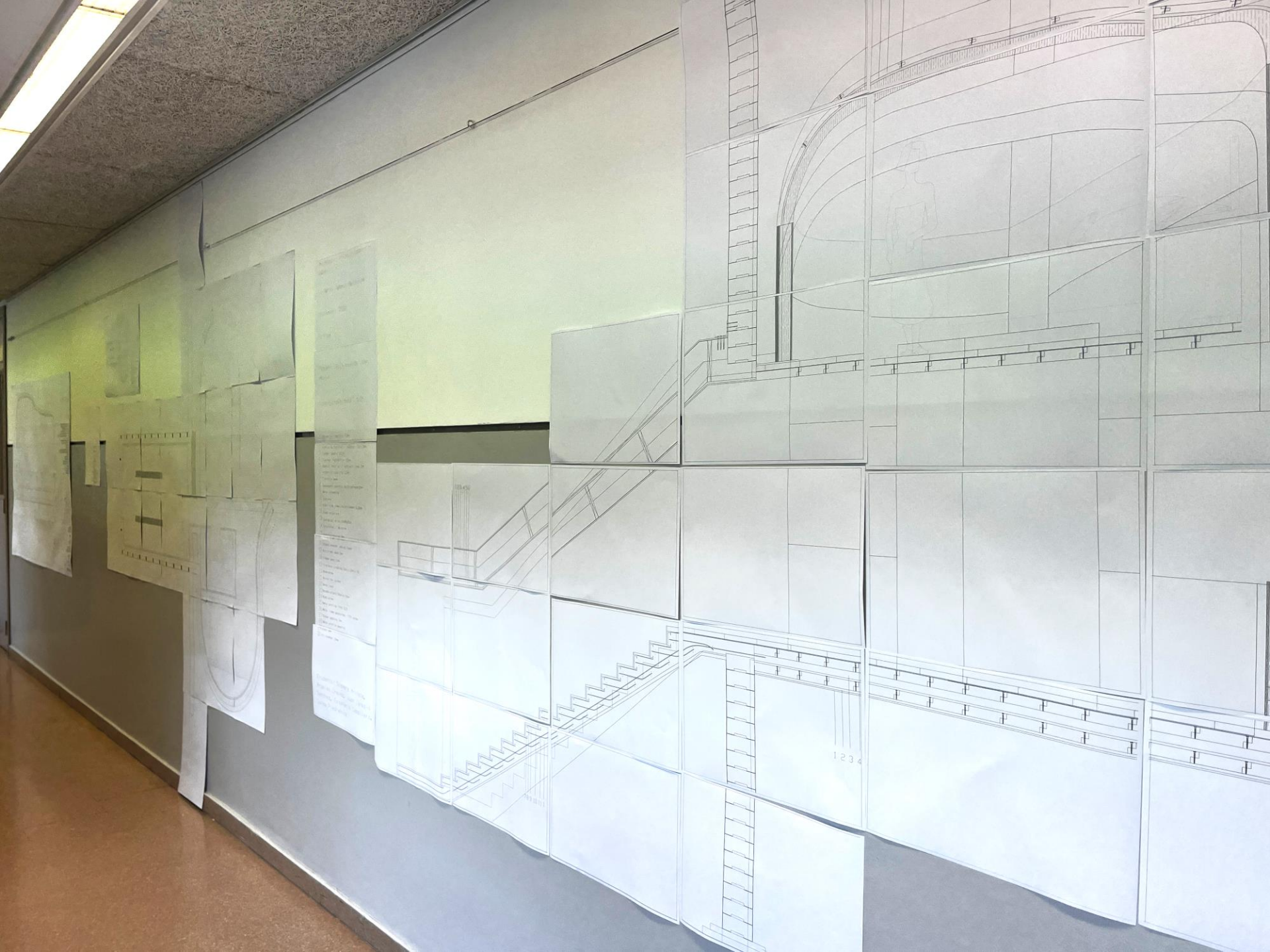
**ETSALS\_ Universitat Raimon Llull-Fall 2022**



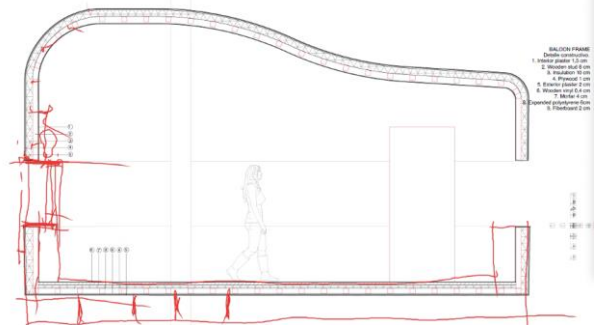
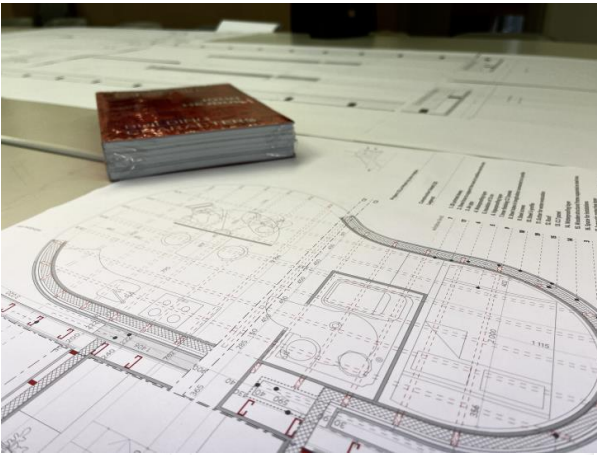




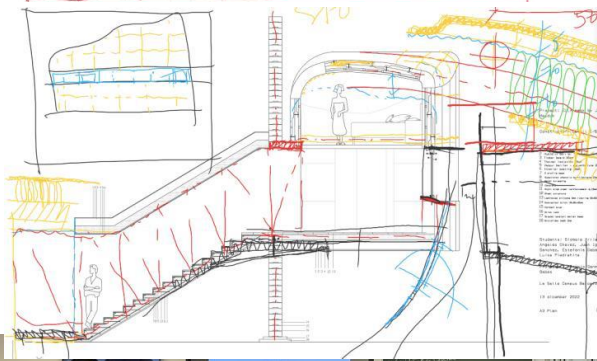




ETSALS La Salle, Universitat Raimon Llull  
 Antonio Sanmartín, Visiting Professor  
 FAB LAB:  
 Col-laborator/TA: Louis Sequeda (TbC)  
 Other Consultants and Departments: Energy/Constuction/Fabrication/COAC  
 Time/Location: One session per week (3 credits)  
 Ref.: ARCH....., W14 (19Dic2022) 11,30am to 14,00pm  
 Ref.: Seminar/Workshop Fall 2022  
 MULTIVERSOS Hejduk\_(Barcelona-Valencia Masks)



45(119)\_It's been a joy and a challenge to share HELDUK MULTIVERSES seminar with this group of students. Thanks for your generosity and will to pursue, to discusse and to learn. Best luck for the next steps on your careers. The explorations and work will be continued. HEJDUK MUTIVERSES Exhibition and the SHE Mask Construction is the horizon ahead.



44(118)\_Xtra class before Final Review: Date 16January2022.  
 Is a Final Review test and rehearsal. Bring Booklet full layout and Plans and Section 175 printed.

43(117)\_ Start planning and working for the Final Presentation. See Item 41(115)

42(116)\_Tasks for Week 14 (19Dic2022)  
 \_Continue working the 1/5 Plans and Sections  
 \_Booklet Table of Content Discussion. Editorial coordinators: Maria, Luisa and Mariia.  
 \_TALK 5: Hejduk Builings Characters by Luca Cardani



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## SHE - STABILITY

WEIGHT  $\approx 1.1G + 1.5V$   
 COUNTERWEIGHT =  $0.9G$

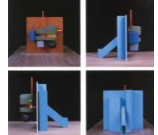
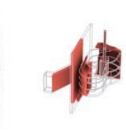
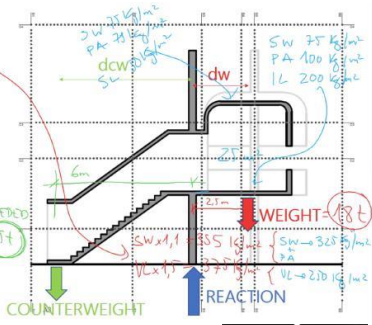
FORCES EQUILIBRIUM:  
 REACTION =  $W + CW$

MOMENTS EQUILIBRIUM:

$W \times dw < CW \times dcw$

$17t \times 2.5m < CW \times 6m$

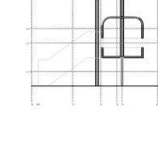
IMPLICATIONS  
 lightness and heaviness,  
 slab capacity,  
 pinned connections



34(108)\_ Also for 15Nov2022 session Print all SHE Plans and Sections in separate dinA3 at scale 1/25 as drawn in .dwg at google drive folder.

## SHE - INERTIA

## SHE - INERTIA



-Located towards the winter sun.  
 -Evening sun is being blocked during the summer by tall building but in the winter the sun comes direct until late.

33(107)\_ "SHE" construction Systems Session 1, 15Nov2022. The session will be hosted by Alfons Hosta.

Session Tasks: For every SHE Mask Interior and Exterior surfaces, select two possible options (A, B) and find the technical description/detail that explains how this surface and what is needed behind it is build, assembled, put together. All this construction and details component are hold by the structures discussed in previous sessions. The conversation and class with Alfons Hosta will be dedicated to this exploration and survey.

32(106)\_Tasks due via Wetransfer 8Nov2022:

Structure tasks second iteration drawn over the .dwg drawings on Google Drive.

a\_Describe Geometry of the conditions related to the PARKING under Plaza de la Catedral and SHE mask Location (Team: Luisa and Nicolas)

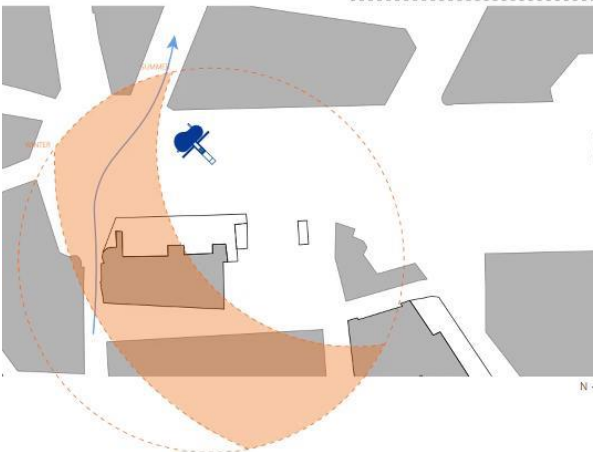
b\_Geometry of CW Conditions (Team: Maria and Lara)

c\_Geometry of Structure to support the "patato" cantilever (Team: Maria and Victoire)

d\_Geometry of Beams/Truss of stair volume.(Team: Angeles, Estephan, Siomara)

31(105)\_Tuesday 1Nov2022 and Tuesday 8Nov2022 no class.

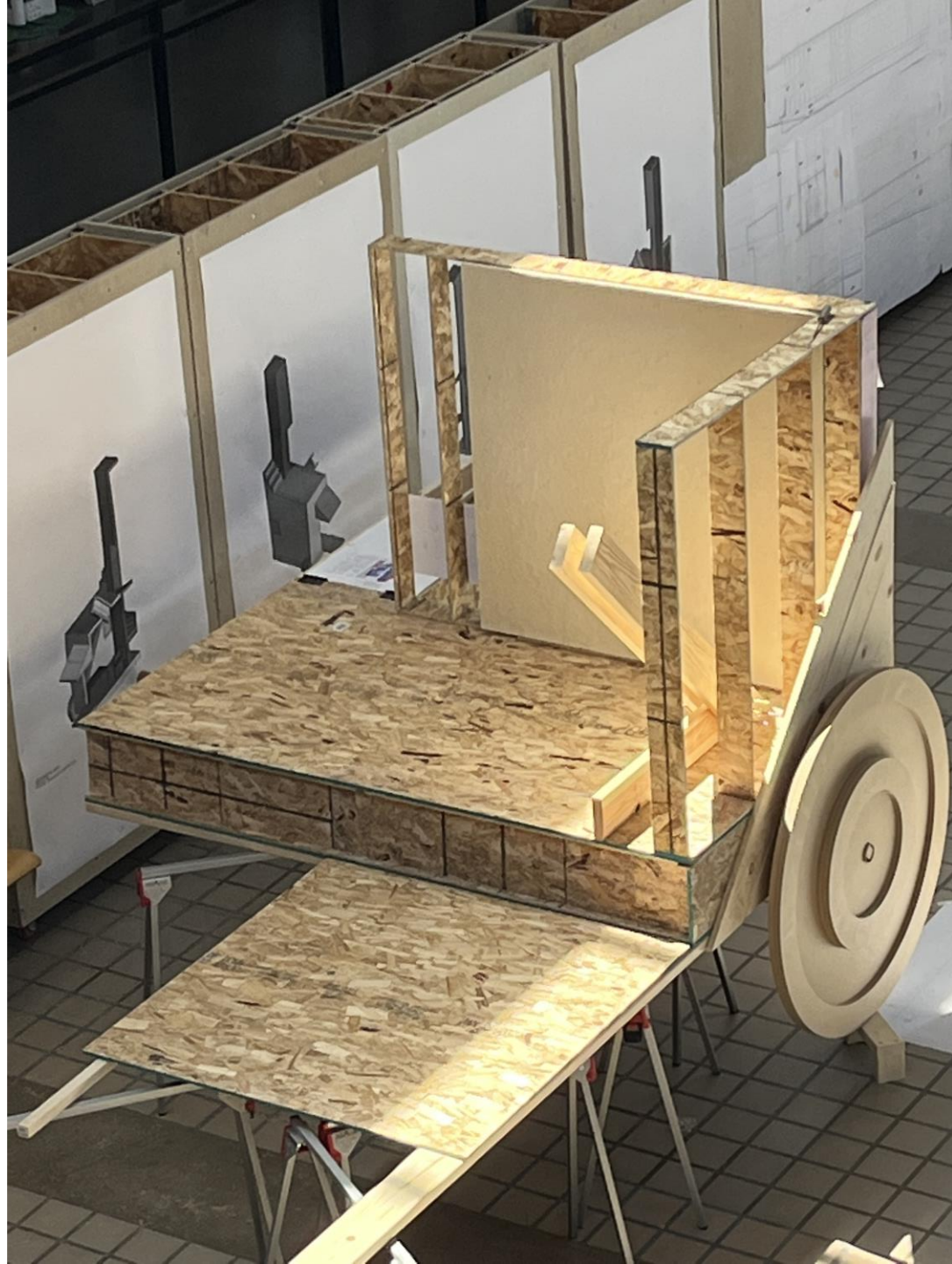
Next presential Class is on Tuesday 18Nov2022

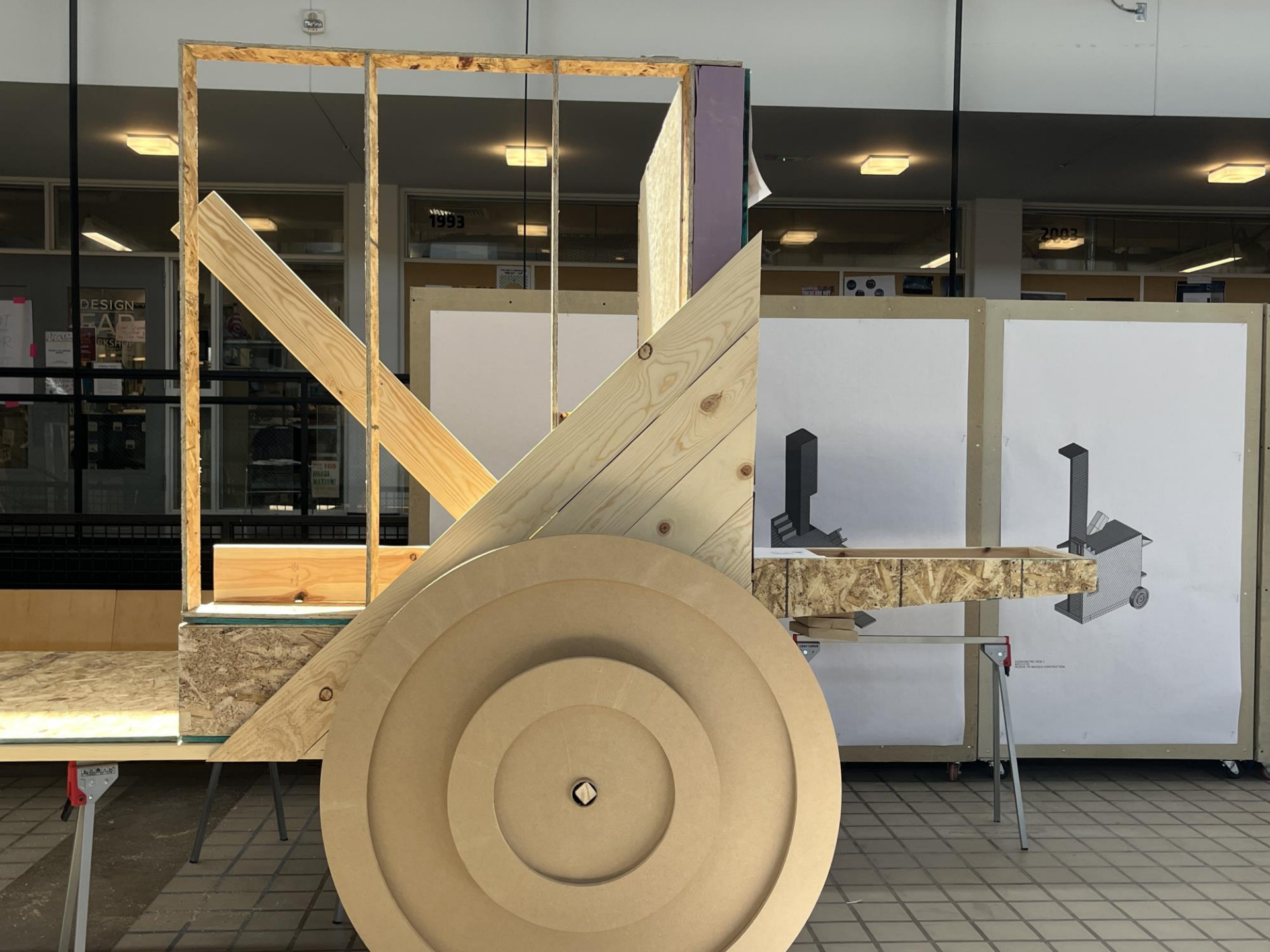




**College of Architecture, U of Minnesota, Cass Gilbert Fellow, Spring 2022.**







1993

2003

DESIGN  
LEAD

MARKET

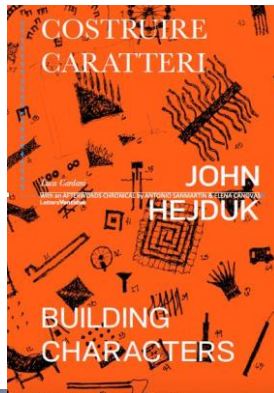
THE  
NATION



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College of Architecture, University of Minnesota  
Antonio Sanmartín, Cass Gilbert Visiting Professor  
FAB LAB: Justin Kindelspire  
Col-laborator/TA: Louis Sequeda  
Other Consultants and Departments: TbD  
Time/Location: Two sessions per week (3 credits)  
Ref.: ARCH 4150-5650, Update W15 (26-28April2022)  
Ref.: Seminar/Workshop Spring 2022  
JH BUILT\_(Valencia Masks\_JHEJDUK)



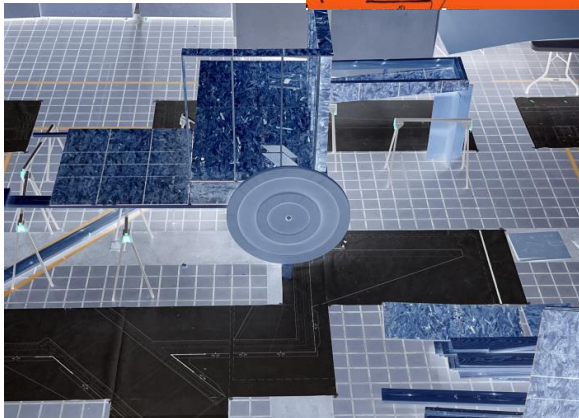
75\_...

74\_Thanks for your generosity and dedication. All students and colleagues involved in ARCH4150 are part of this long term endeavor...architecture occurs through time to become tangible...

73\_Event/Presentation: 27Apr2022, from 9,45 to 11,15: A moment to share and enjoy the work done.

72\_Grades. Evaluation combines the work done to prepare and build the "HE" fragment and the 500 words essay.

71\_From "HE" in UofMN an "SHE" in UNIVERSITAT Raimon Llull and COAC (Catalan Architectural Association). Both institutions in Barcelona have agreed for a following step. Thanks to your work during this semester Students at Universitat Raimon Llull and the CENTRE OBERT de ARQUITECTURA de CATALUNYA will fund and build during the Fall of 2023 "SHE". An exhibition dedicated to John Hejduk will be hosted by the COAC. The book HEJDUK, Building Characters, edited by Lettera Ventidue will accompany these events.



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### 70\_W13 UPDATE: Keep Building..

A few items to be discussed:

\_Should we wrap the outside surfaces with "TAYBECK" or equivalent film?

\_Façade Cladding: Front Façade: Metal Trays 1mm approx. hold with U or doble L profiles Side façade Timber same width and adjusted thickness.

\_Interior wall finishes TbD?

\_Furniture?

### 69\_W12 Agenda:

Tuesday 5Abr2022 session will be dedicated build and fabricate and to plan all reaming 8 sessions.

7-12-14-19-21April sessions will have an 15min wrap-up on line from 11,15 to 11,30 Minneapolis time

### 68\_Fragment Fabrication and Construction.

The printed 1-1 "HE" Detail Sections are installed at Rapson Courtyard South Side.

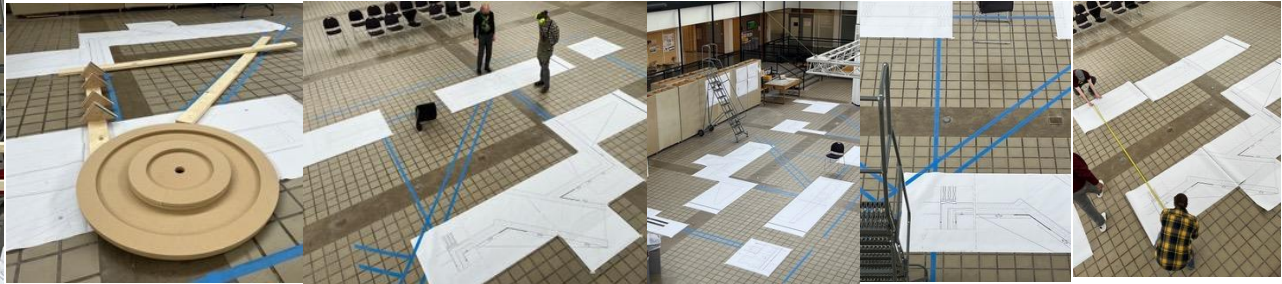
The components of the constructions are placed according to the detail sections and adapting the dimensions to the available materials at the FAB LAB.

All ARCH4150 sessions until end of semester will be dedicated to the fabrication and construction.

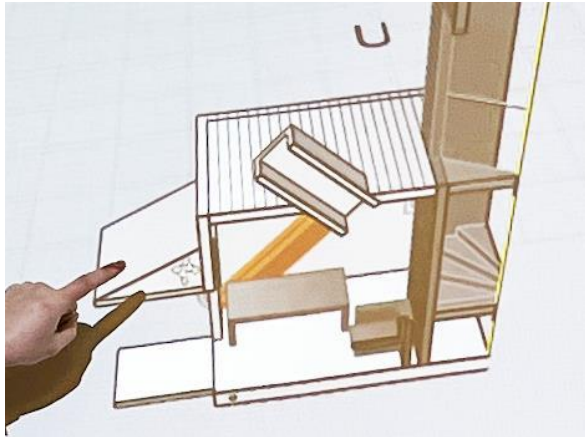
Certain decision will be made "life".

Justin K. is helping and overseeing the process and the making.

A final presentation will be open to all School members, students and faculty.



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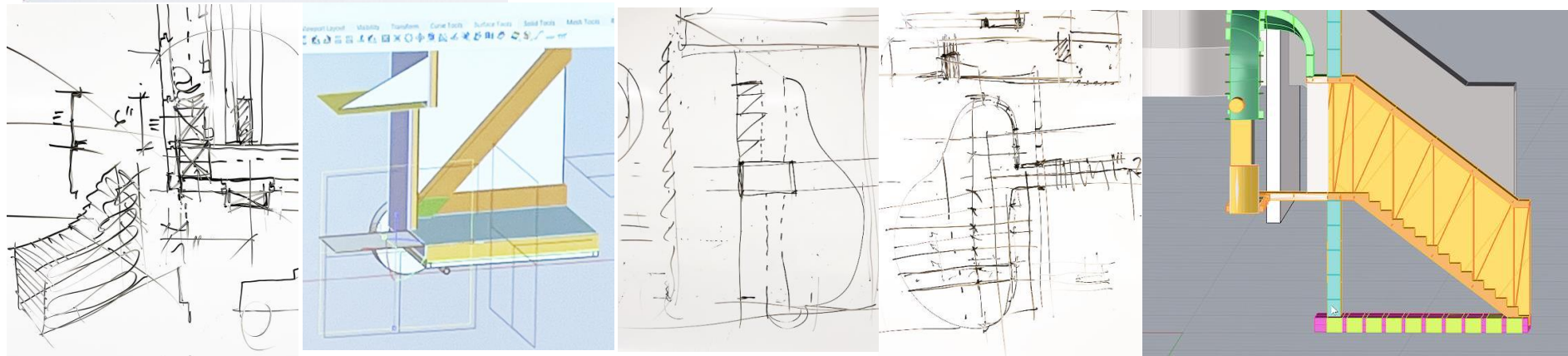
63\_ Proposed Next Travel dates ASG in Barcelona: 26Feb to 20March.  
Classes will continue on line same schedule.

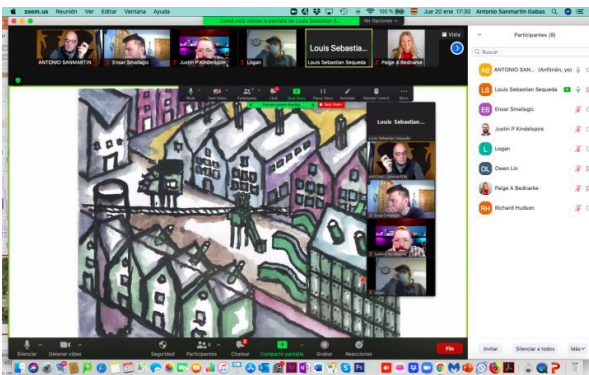
62\_ Tentative Date Talk by Gabriel Bascones: "Hejduk, the art of memory". Thursday 10March2022

61\_ Meeting with Saura Jost: Thursday 24Feb2022, 9,45am

60\_w06 TASKS:

- \_COMPLETE CONSTRUCCION description RHINO files. PRINT 1"-4'
- \_Materials samples for "SHE" and "HE"
- \_Present 2 Hejduk items for research/500 words paper/essay





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**JH BUILT\_(Valencia Masks\_JHEJDUK)**

### 50\_Agenda Sessions W01

- 1\_Welcome
- 2\_Presentation of Seminar/Fabrication scope and departure materials by ASG
- 3\_Presentation of Previous Steps in Universidad de Alicante by Luis Suqueda
- 4\_

**(49)\_Valencia Masks\_JHEJDUK**-Antonio Sanmartín continues the tasks started at Universidad de Alicante, Universidad de Granada and UPC by an group of faculty and international students dedicated to the research, development, fabrication, exhibition and construction of two structures (MASKS) designed by John Hejduk as part of the Berlin Mask and presented in Valencia, Spain in 1991.

This Seminar / Workshop follows the founding acts of a collaborative project linked to the architect John Hejduk with which it is proposed to cover different events between Alicante and Valencia for the analysis and study of the proposals made by the architect from the Bronx. His ultimate goal, the construction of two pieces drawn in 1980 by Hejduk. Both are part of a structure called 'Masque', to be located in the Almuñín museum in Valencia for the exhibition "Valencia Masque", curated by Carlos Barberá and Antonio Sanmartín and scheduled for 2022. Once completed, they will be permanently installed on the University Campus of Alicante to be inhabited and used for scientific and architectural research purposes. The Seminar will record the discussions on some questions not yet resolved:

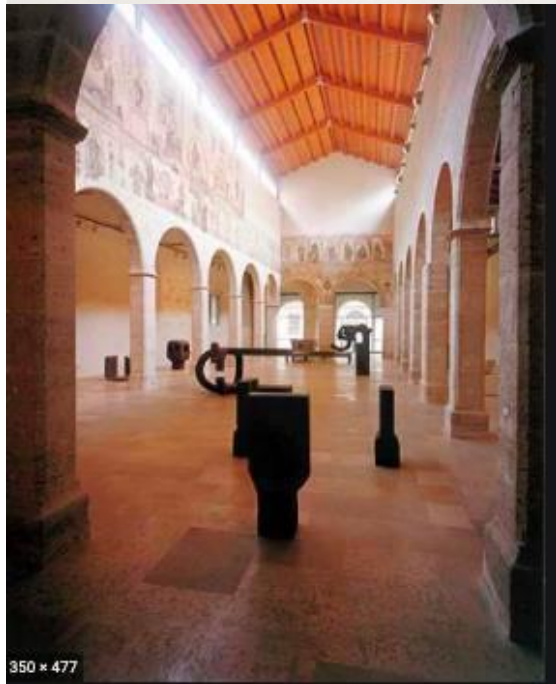
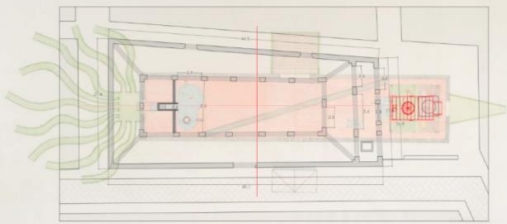
- Why did Hejduk leave so little built work?
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- What is the architectural program of the piece that John Hejduk calls 'Masque'?
- How do you define it in its geometry and materials?

The seminar/workshop will begin the drafting of the projects and the description to build at 1/1 scale. two fragments of the Masque structure that John Hejduk proposes for Berlin Masque. The Masques are two submasks within another masque. They are habitable pieces with which to study and analyze architectural and artistic experiences, made with contemporary techniques and principles for research in architecture. They were called Casa del Hombre and Casa de la Mujer, arising from two projects entitled Retreat Masque and Wall House III. Now we will call them "HER-HER".

The seminar workshop will determine, transcribe and manufacture at 1 to 1 scale at least two "fragments / testings". These portions of the soul of "He-She" and their textual, emotional, technical, energetic or economic variants will be realized and suspended to scale like a new masque.

The workshop includes the location tests on the Campus of the University of Alicante and also at University of Minneapolis Campus.

The participation of students from the College of Architecture at University of Minneapolis adds an edge, decisive strength and goal orientation to the support already given by Universidad de Alicante, Universidad de Sevilla, the City of Valencia, the Almuñín Medieval Exhibition Space, the Canadian Center of Architecture and by JHEJDUK ESTATE-Cooper U. directed by Renata Hejduk together with James Williamson, Steven Hillyard and Kim Skapish. Other private

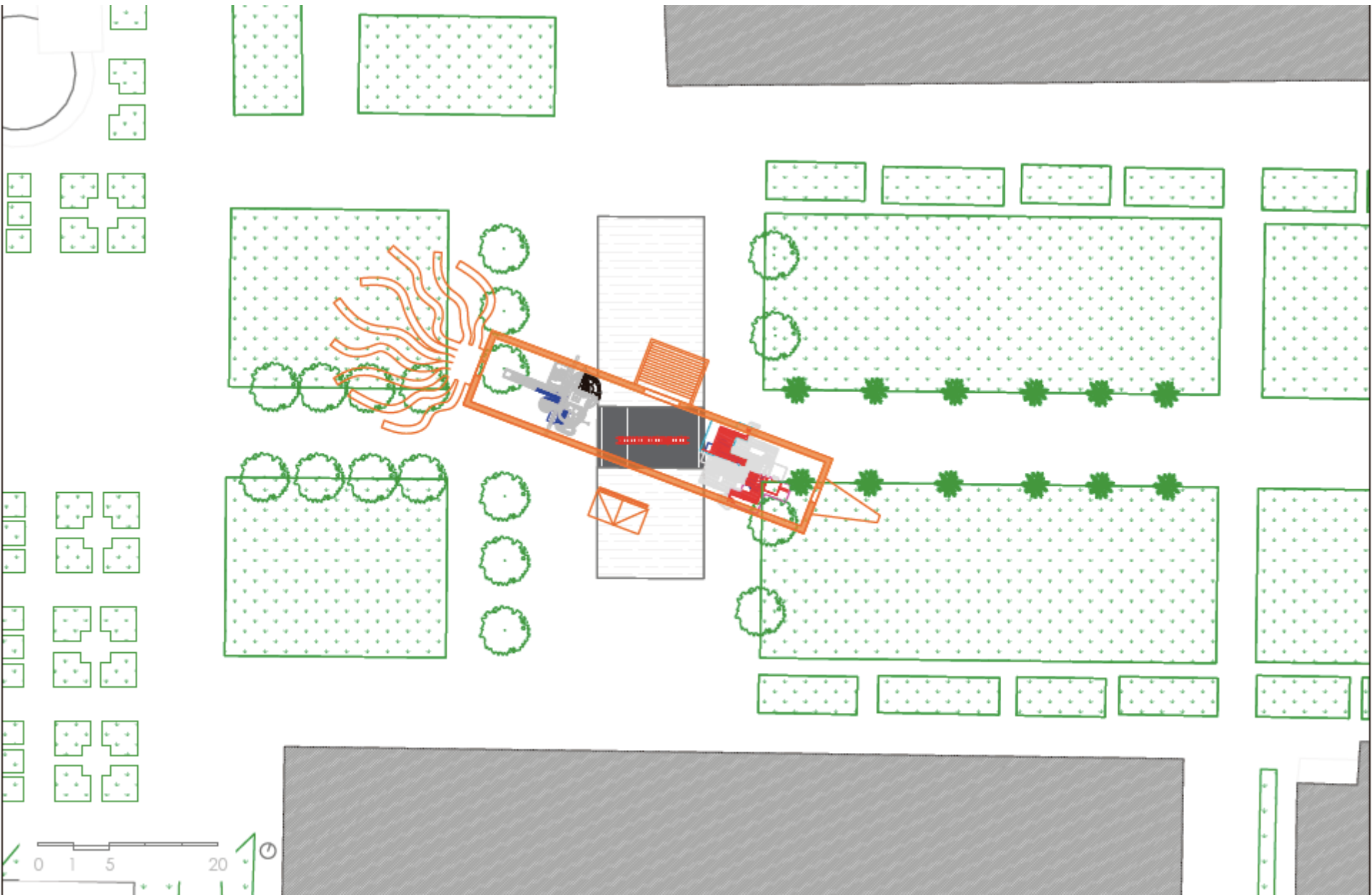


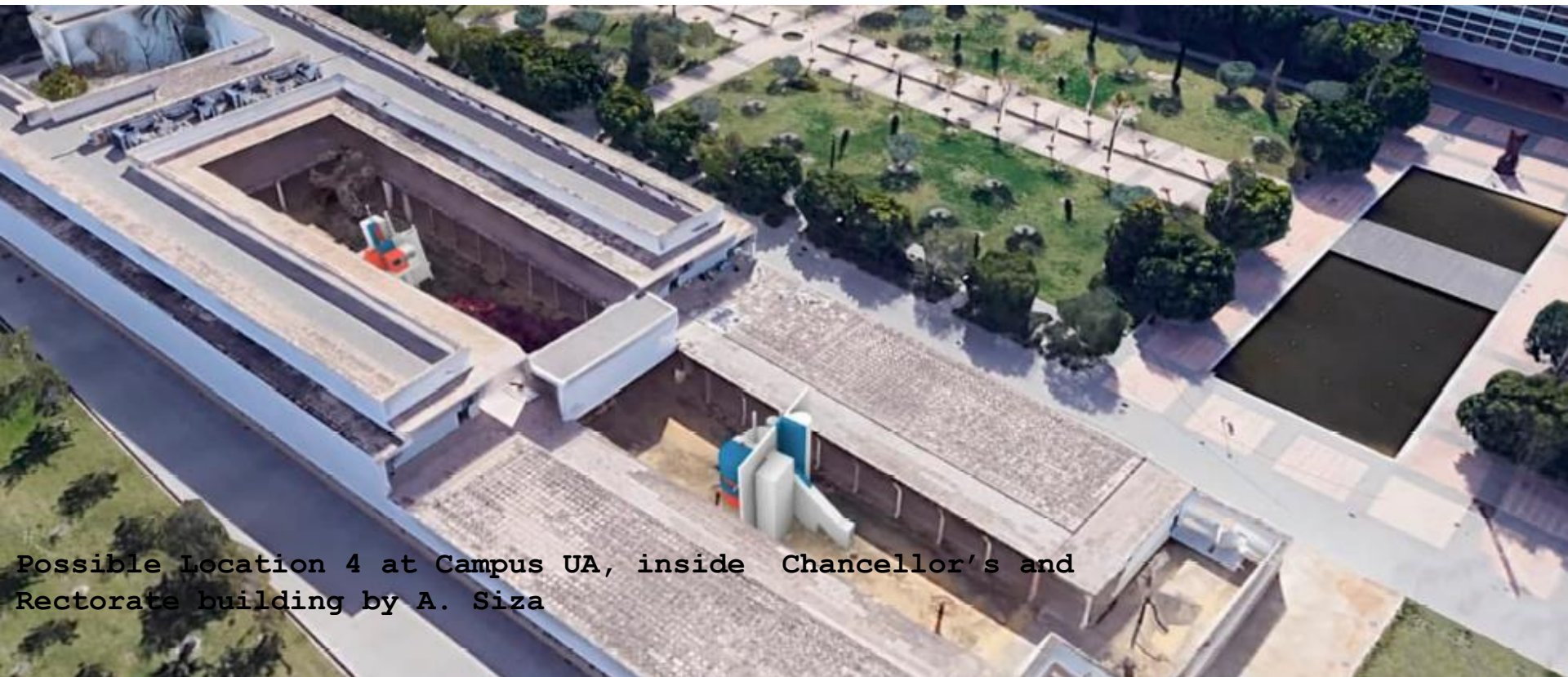


**Escuela de Arquitectura Unuversidad de Alicante\_Spring 2021.**



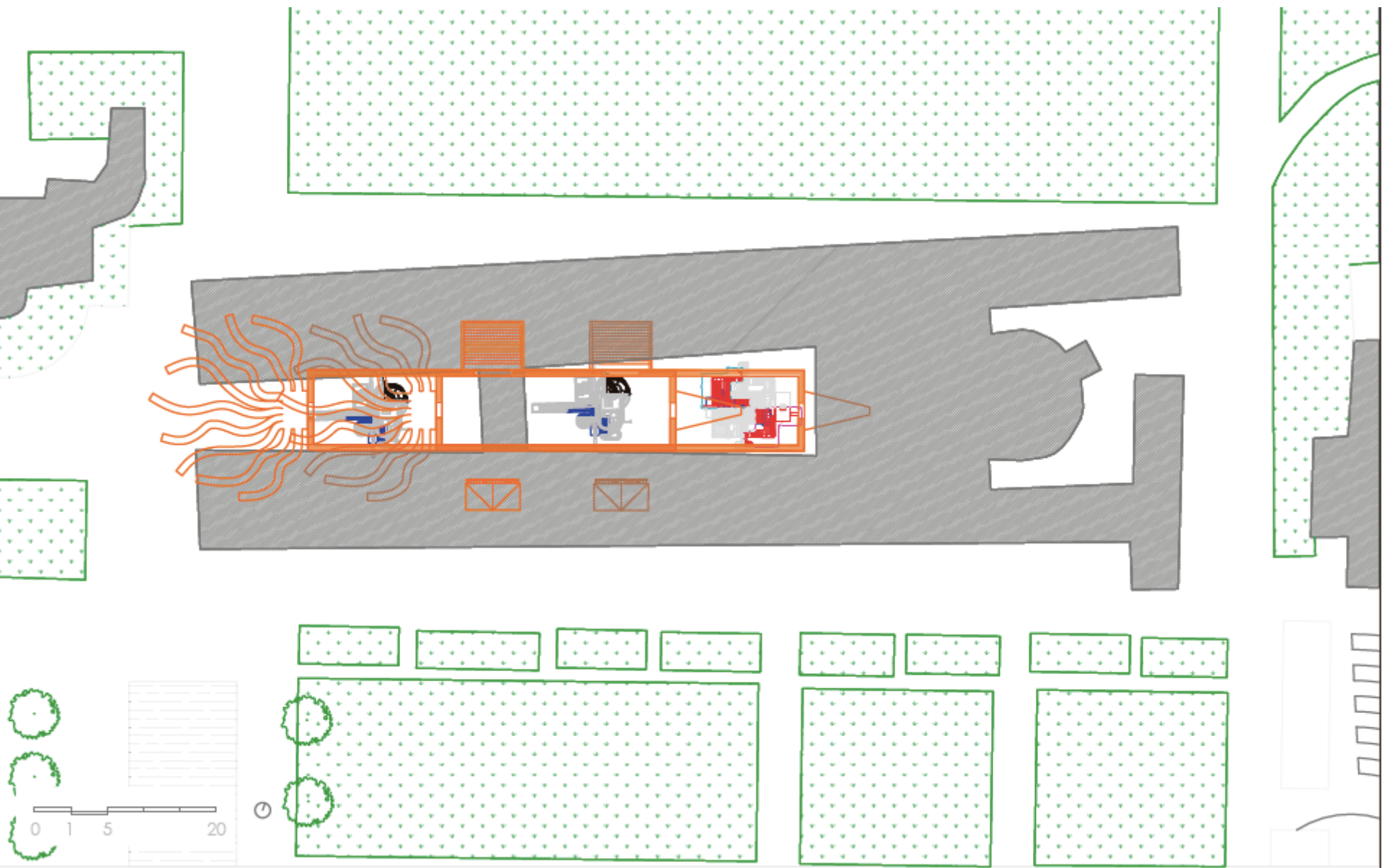
Possible Location 1 at Campus UA; Plaza de la Igualdad

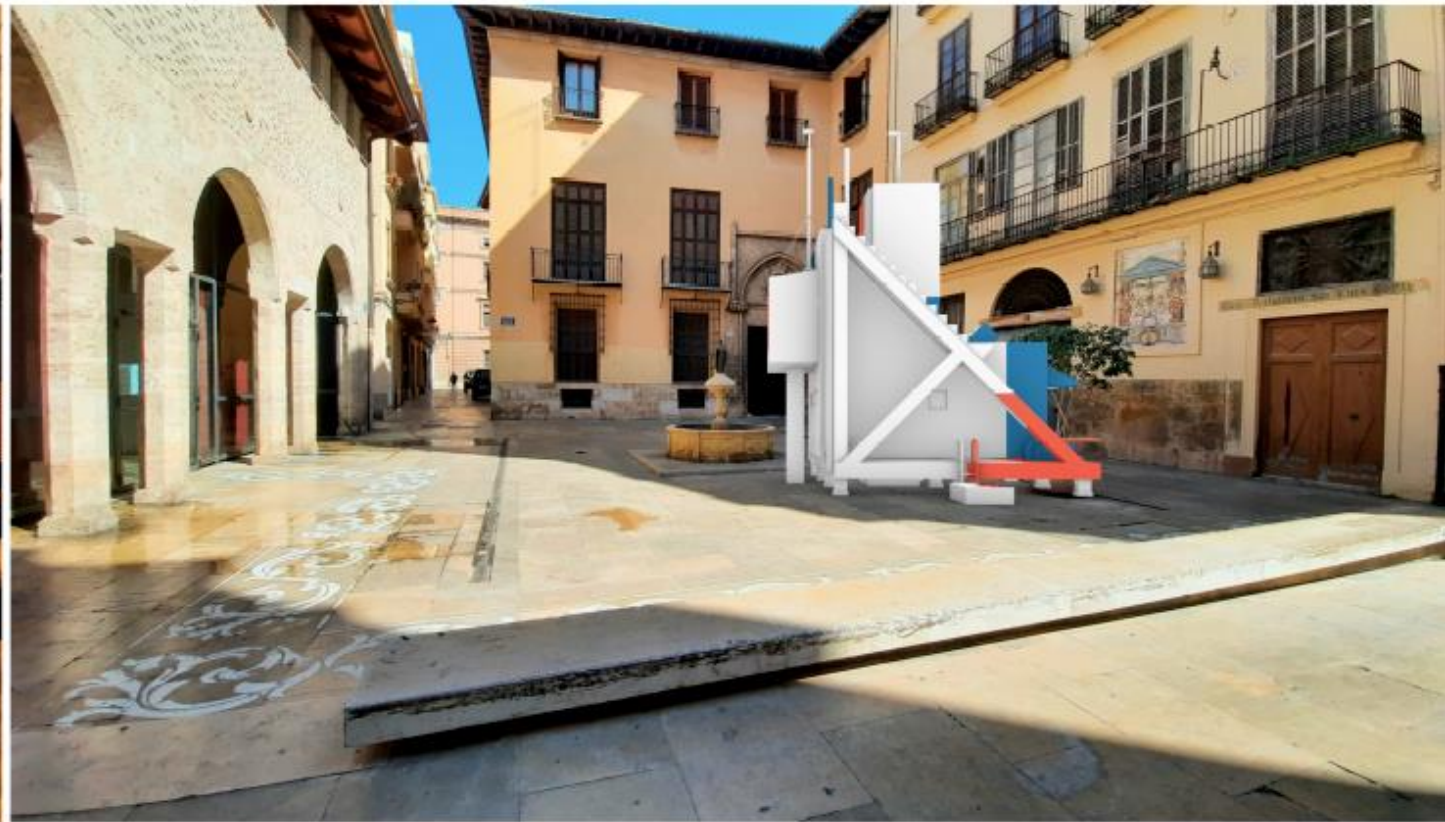




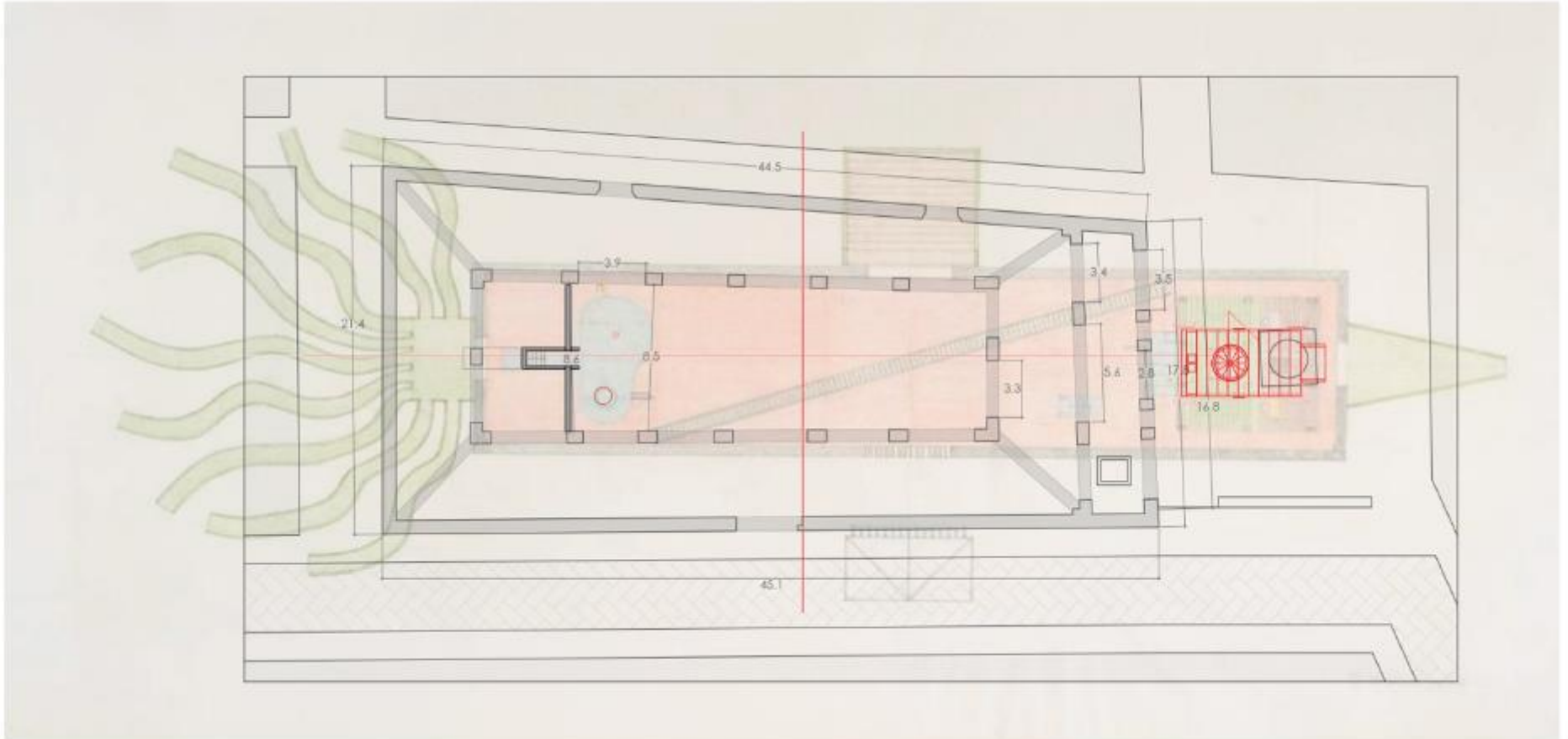
Possible Location 4 at Campus UA, inside Chancellor's and Rectorate building by A. Siza



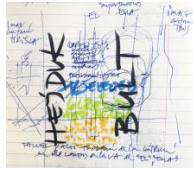




ALMUDIN and EL-ELLA possible inside and outside locations.



ALMUDIN and Berlin Mask superposition.



**Universidad de Alicante.**

Departamento de Expresión Gráfica, Composición y Proyectos Área Proyectos/Composición Arquitectónica  
Carlos Barberá/ Antonio Sanmartín

Otros Departamentos: Departamento de Construcciones Arquitectónicas, Departamento de Ingeniería Civil, Fab Lab Alicante

Assistants: Manuel Gró/

Time/Location: Tbd

Ref.: Taller/Seminario W14\_18Mzo2021

**JH BUILT** (Architecture as/if transcription)

Otoño Invierno 2020-Primavera 2021

### 37. Agenda sesión 4Mzo2021:

Presentación de "EL-ELLA-ALMUDIN" y "EL-ELLA-CAMPUS UA"

### 36. Otros asuntos/coordinación con ENieto/JCarlos Castro/CB/ASG:

- Decisiones y planteamientos tomados en el taller con los estudiantes.
- Financiación definida para la segunda parte y financiación recibida en la primera parte.
- Fase del taller seminario y futura fase presencial. Definición de un posible calendario.
- Propuesta de Gabriel Bascones como parte del curso.
- Solicitud a los conferenciantes de su power point.
- Reunión con las segundas partes del taller seminario, estructuras y construcción.
- Conferencias.
- Posibles reuniones con vicerrectorado.
- Asignación docente 1 cr ECTS para ASG en UA.
- Reuniones/acuerdos con empresas.

### 35. Construcción de "EL-ELLA".

Está pendiente reunión con Departamento Construcción para iniciar el **doc.2. CONSTRUCCION** de "EL-ELLA".

### 34. Estructura de "EL-ELLA" y de los fragmentos.

Reunión con Daniel Carratalaz para presentar los fragmentos e iniciar el **doc.1. ESTRUCTURAS** de "EL-ELLA".  
Criterios y cálculos.

### 33. Fragmentos EL-ELLA para fabricación y construcción

A partir de las exploraciones de los binomios, aZCON ha propuesto la serie de "fragmentos" y combinación de fragmentos para describir la estructura, la construcción y la fabricación.

### 32. Presentaciones PPT.

Son grabadas y están en Google Drive. ¿Es posible pedir a los distintos conferenciantes solicitar que suban también una copia del PPT o del PDF?

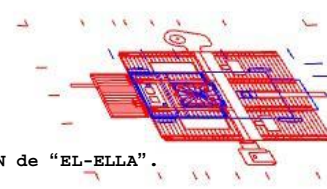
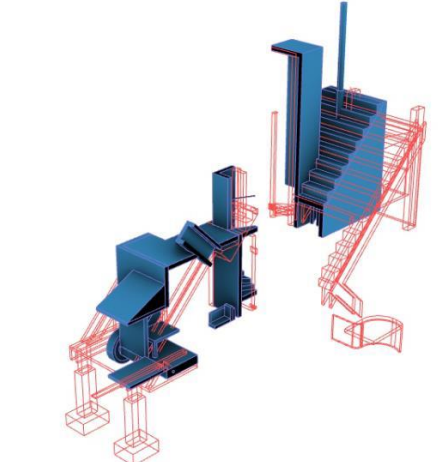
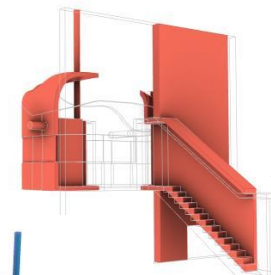
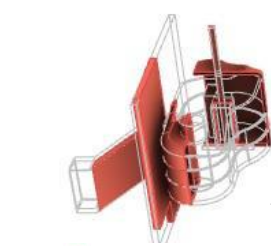
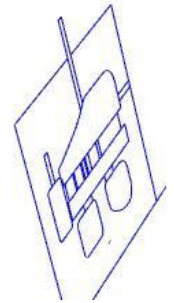
### 31. Garbriel Bascones / Co-dirección de HBUILT

Gabriel Bascones se incorporará como Co-Director/Co-Comisario de H BUILT.

Eso facilitaría también la participación de estudiantes del entorno de la Universidad de Sevilla es un

### 30. Binomio "EL-ELLA-ALMUDIN" y "EL-ELLA-CAMPUS UA"

\_Marya y German trabajarán conjuntamente en los dos entornos. Eso hará que su trabajo se complete.





Universidad de Alicante.

Departamento de Expresión Gráfica, Composición y Proyectos Área Proyectos/Composición Arquitectónica  
Carlos Barberá/Antonio Sanmartín

Otros Departamentos: Departamento de Construcciones Arquitectónicas, Departamento de Ingeniería Civil, Fab Lab Alicante

Asistentes: Manuel Giró/

Time/Location: Tbd

Ref.: Taller/Seminario W14\_18Mso2021

**JH BUILT** (Architecture as/if transcription)

Otoño Invierno 2020-Primavera 2021

22. Tareas para Sesión 26En2021

- a. Agenda de las presentaciones.
- b. Cierre, entrega y PREEVALUACIÓN de todas las Exploraciones PART 1. (.DWG y PDF y Rhino).

21. Tareas para Sesión 19En2021

- a. Revisión trabajos Binomios.
- b. Discusión agenda próximas sesiones.
- c. Intersección con Asignatura ESTRUCTURAS II

~~20. Tareas para Sesión 12En2021~~

- ~~a. Determinación de Escopo Necesario (EN).~~
- ~~b. Cierre y entrega de todas las Exploraciones Fase I (.DWG y PDF y Rhino)~~
- ~~c. Inicio determinaciones de los materiales y sistemas para los 4 fragmentos de EL-ELLA~~
- ~~d. Sesiones con Empresas Industriales/...~~

**19. Previsión Taller presencial para la Fabricación de los fragmentos de EL-ELLA:**

Las condiciones de la pandemia obligan a desplazar la previsión inicial del 10Feb a 19Feb2021 a otra fecha a confirmar entre todos los participantes.

18. Tareas para Sesión 23Dic2020

- a. Presentación Antonio Sanmartín: "Working with Hejduk"
- b. Presentación Exploraciones Binomios 3: determinaciones provisionales, selección de los fragmentos de EL y de ELLA.
- c. EL-ELLA Almudín
- d. EL-ELLA Campus
- e. ...

17. Tareas para Sesión 16Dic2020

- a. Presentación Francisco Linares: "Theater Masque".
- b. Presentación Exploraciones Binomios 2: determinaciones provisionales, selección de los fragmentos de EL-ELLA.

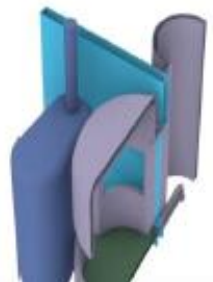
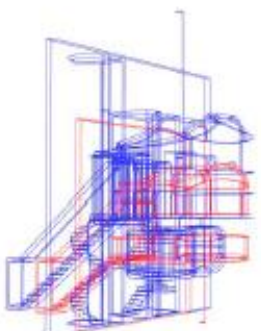
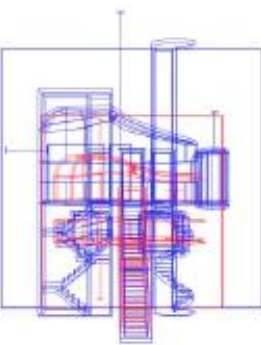
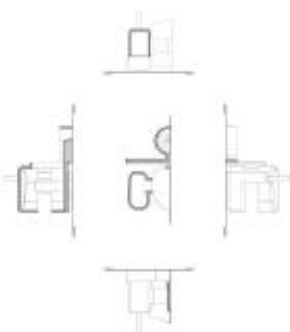
16. Tareas para Sesión 9Dic2020:

- a. Presentación de Carlos Barberá "Masque. Escenografía No Visible".
- b. Presentación Exploraciones Binomios: determinaciones provisionales, selección de los fragmentos de EL-ELLA.
- c. ...

15. Presentación de los trabajos del curso de Proyectos 1.

14. Calendario sesiones y conferencias:

- 02Dic2020. Sesión 2. Introducción 2\_
- 09Dic2020. "Masque. Escenografía No Visible". Carlos Barberá
- 16Dic2020. "Theater Masque.". Francisco Linares



# SEMINARIO TALLER

27-30 NOVIEMBRE Y 1-5 DICIEMBRE 2020

ABIERTO A:  
ARQUITECTOS - ESTUDIANTES - ARTISTAS  
ARTESANOS - ANTROPÓLOGOS

15 OCT : ACTO I  
ENSAYO

27-20 NOV / 1-5 DIC : ACTO II  
ESCENOGRAFÍAS  
DE TALLER

2021 : ACTO III  
POST ESCENA

ALICANTE

# BUILT

# HEJDUK

"ÉL-ELLA" \_Valencia Masque  
Part I:  
Online Seminar/Rehearsal at Universidad de Alicante

**Master Students:**

- Gabriela Silvia Correa
- Violeta Barrao Lasala
- Rafa Garcia Pedraza
- German Shaburnikov
- Nariya Gusenkova
- Jose Gabriel Herrera
- Gabriel Bascones
- Francisco Llinares Martí
- Antonio Sanmartín
- Carlos Barbera

**Lecturers:**

- Enrique Nieto.
- Carlos Barberá.
- Gabriel Bascones.
- Luca Cardani.
- Renato Rizzi.
- Antonio Sanmartin.
- Francisco Linares.

**COORDINADORES DEL PROYECTO:**

- CARLOS BARBERÁ PASTOR (UA)
- ANTONIO SANMARTÍN GABÁS

**PROFESORES COORDINADORES DEL TALLER:**

- ENRIQUE NIETO FERNÁNDEZ (UA)
- JUAN CARLOS CASTRO DOMÍNGUEZ (UA)
- CARLOS BARBERÁ PASTOR (UA)
- ANTONIO SANMARTÍN GABÁS

**PROFESORES ESPECÍFICOS DEL TALLER:**

- ANGEL BENIGNO GONZÁLEZ AVILÉS (UA)
- JOSÉ ANGEL RÚIZ CÁCERES (UA)
- CARLOS PÉREZ CARRAMINANA (UA)
- DANIEL CARRATALÁ CLIMENT (UA)

**ASISTENTE**

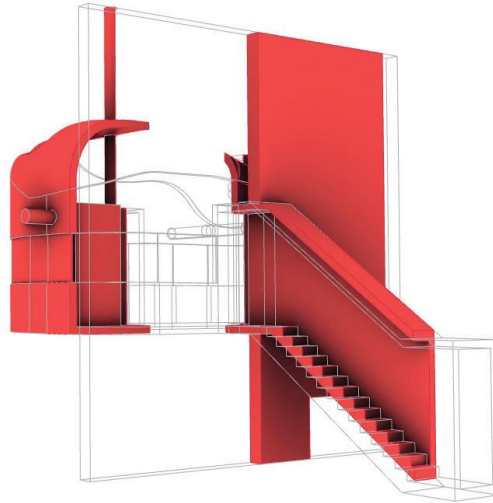
- MANUEL GIRÓ

ESTE SEMINARIO/TALLER ES EL ACTO FUNDACIONAL DE UN PROYECTO COLABORATIVO VINCULADO AL ARQUITECTO JOHN HEJDUK. EL OBJETIVO FINAL ES LA CONSTRUCCIÓN DE DOS PIEZAS PROYECTADAS EN 1980. UNA VEZ FINALIZADA, QUEDARÁN DEFINITIVAMENTE INSTALADAS EN EL CAMPUS DE LA UNIVERSIDAD DE ALICANTE PARA SER HABITADAS Y USADAS CON FINES CIENTÍFICOS Y DE INVESTIGACIÓN ARQUITECTÓNICA-TECTÓNICA.









Nelle pagine successive/  
On the following pages:

Pamen Pererira and Antonio Sanmartin, *Towers with "Temperance" intervention*, 2021. Photo © Manuel Vicente.

pieces that appear in *Berlin Masque* and that he drew at Valencia School of Architecture classrooms blackboards in 1981. The visit to the Almudín where the giant armadillos were displayed caused an impression that those who accompanied him have described in detail. The space of the Almudín and the Berlin Masque warehouse-theater are almost identical. For Berlin the Retreat House and the Wall House are the two pieces that organize the scene. "Woman" and "man" without "house" were drawn during a talk on the blackboard in Valencia.

After Berlin projects, houses, programs and architectures dissolve and become specific masks. The mutation from the former to the later may perhaps be in the visit to the Almudín in 1981.

This initiative includes a several "acts" sequence ranging from seminars sponsored by the University of Alicante with students and professors from various campuses, the 1/1 scale manufacturing of comprehensive fragments, the exploration and definition of how to build and inhabit them, an exhibition curated with Carlos Barberá and myself at the Almudín, the willingness of the University of Alicante to find a place on the Campus for "Ella" - "El" to be definitively built there.

A sinistra/On left:

Antonio Sanmartín and  
Elena Cánovas, aSZ  
arquitectos, *Plan and Section  
for "Temperance" inter-  
vention, 2011.*

An exceptional and also recent moment for the *Towers at de Cidade de Cultura* resulted from an installation designed together with Pamen Periera upon request of her participation on *Inside, I Encontro de Artistas Novos*, on 16 December 2011 to 16 January de 2012. Named as *Temperance* is an double installation: an suspended group of Tillandsias following the geometry of a toroid – plants that live from humidity and dust – for the glass Tower and a suspended group of small Tibetan bells following also the toroid geometry inside the granite Tower. *Temperance* Tarot card is an angel holding two vessels and pouring an substance from one to the other. In this case is the air from one tower to the other and from the underground galleries that made the small Tibetan bells to ring. The Towers have since then hosted a number of installations curated by the *Cidade da Cultura*.

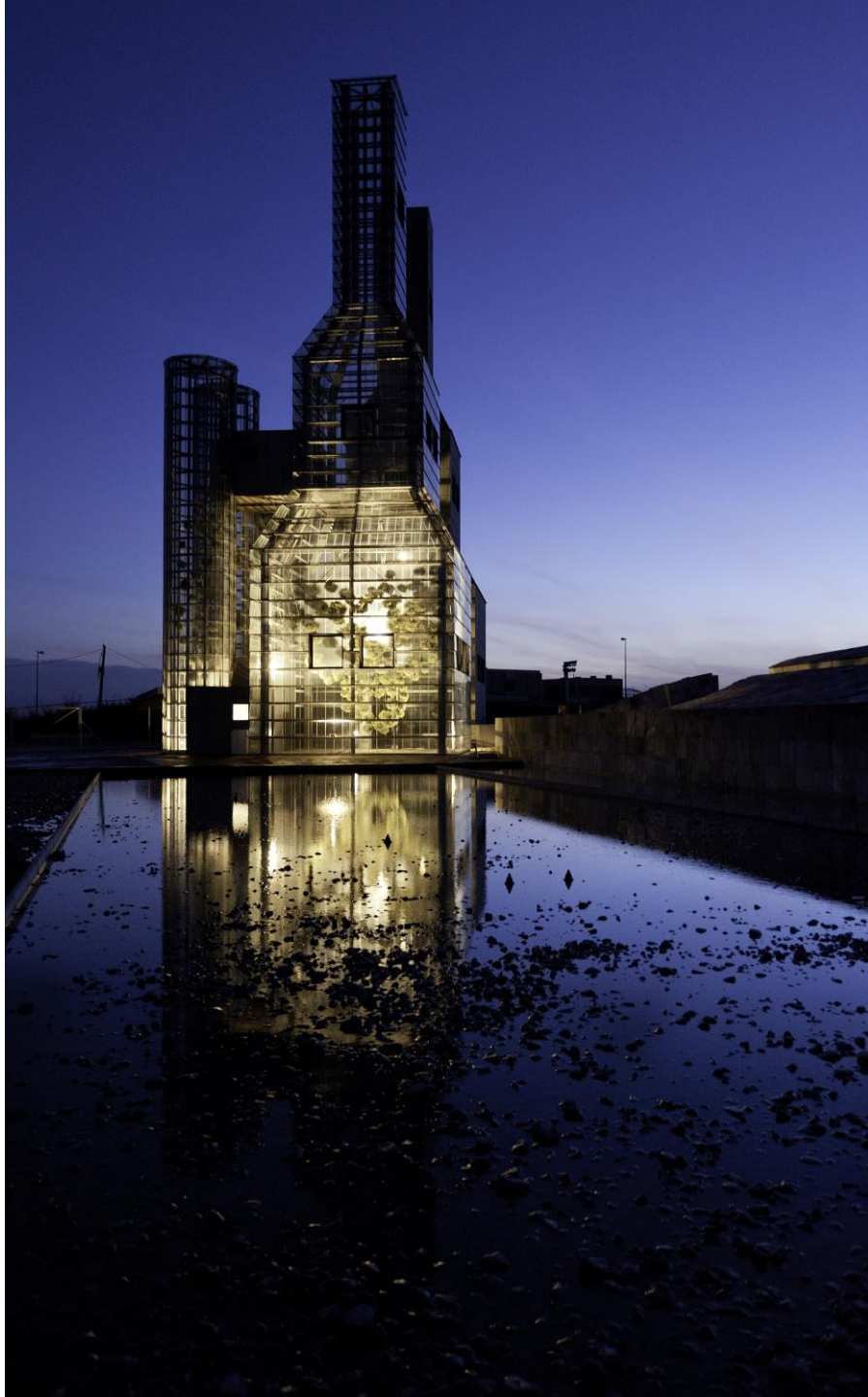
Architects "out of their time" work is open for others to provoke they happen on another time. *Trisca Civic Center* and the Towers that ended up being built in the *Cidade da Cultura* de Galicia were started "with" John Hejduk and we finished them "without" John Hejduk. A delight it was such an association and co-authorship. A "counter-chronicle" would collect and express it as follows.

#### Chronicle

The so-called *Towers in Hejduk's Memory* and the *A Trisca Civic Center* are two built pieces. The Towers are an annex that anticipates and awaits the City of Culture construction. They have witnessed the progress of the transformation of *Monte Gaias*. They were carried out while the gigantic excavations were being completed. *A Trisca* is located at a Santiago de Compostela popular neighborhood. It looks towards the *Cidade da Cultura*. *The Towers* and the *Civic Center A Trisca* stare at each other today.

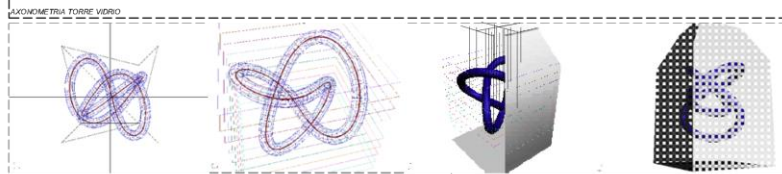
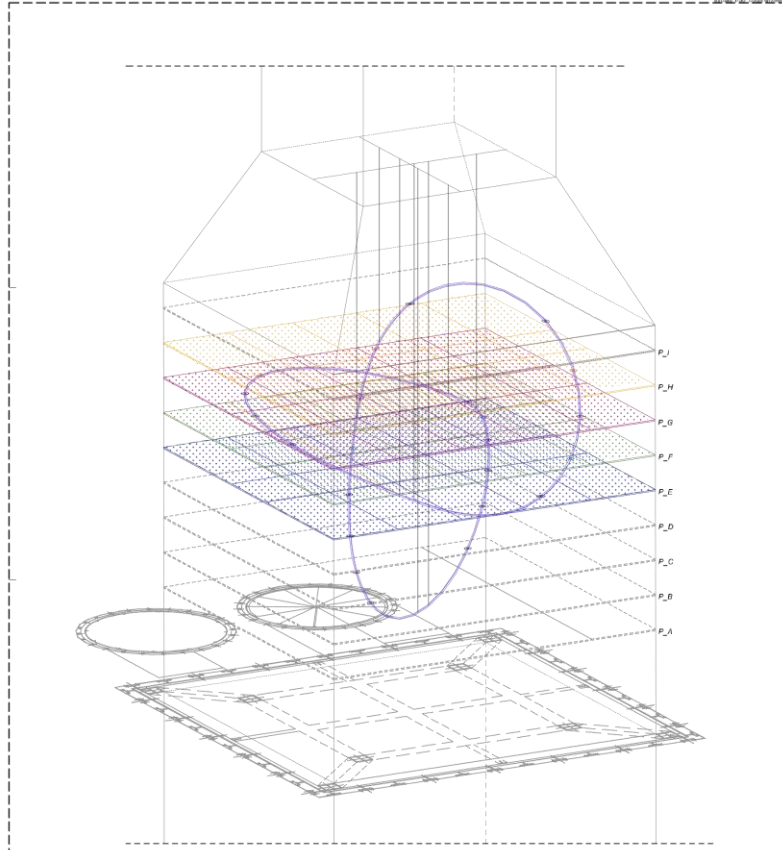
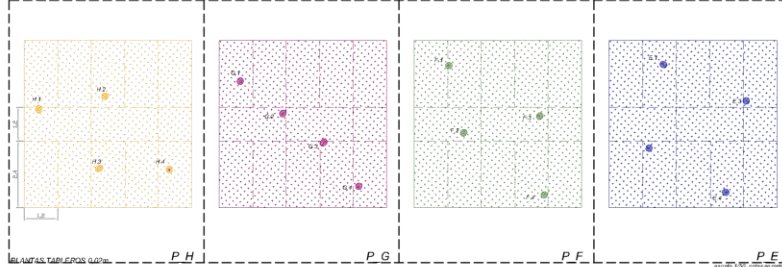
Our work "with" Hejduk ends here. The tasks and rights granted by John were ratified by the *Soundings Foundation: The John Hejduk for Architectural Research* and we were able to exercise them fully.

Celalba Rivera writes *En Compostela 2008-09*, a book with double images which compares the historic spaces, buildings and corners of Santiago with the spaces, buildings and corners made by recent architecture. She describes the proximity and difference between the Torres and the *Obradoiro* or between *A Trisca* and other historical civic buildings:









AS2

INTEMA3

torres a la templanza  
de Galicia

torres a la templanza  
de Galicia





TORRES A LA TEMPLANZA  
de Galicia  
obra de JOÁN MEDINA  
arquitecto  
ARQUITECTOS

ASZ  
ARQUITECTOS  
S.L.  
C/ALVARO DE CUBAS, 10  
36101 BURELA (POUZO DO  
NOROCCIDENTAL)  
TEL. 981 51 11 11  
WWW.ASZ-ARQUITECTOS.COM

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IMPZAO1  
SITUACIÓN



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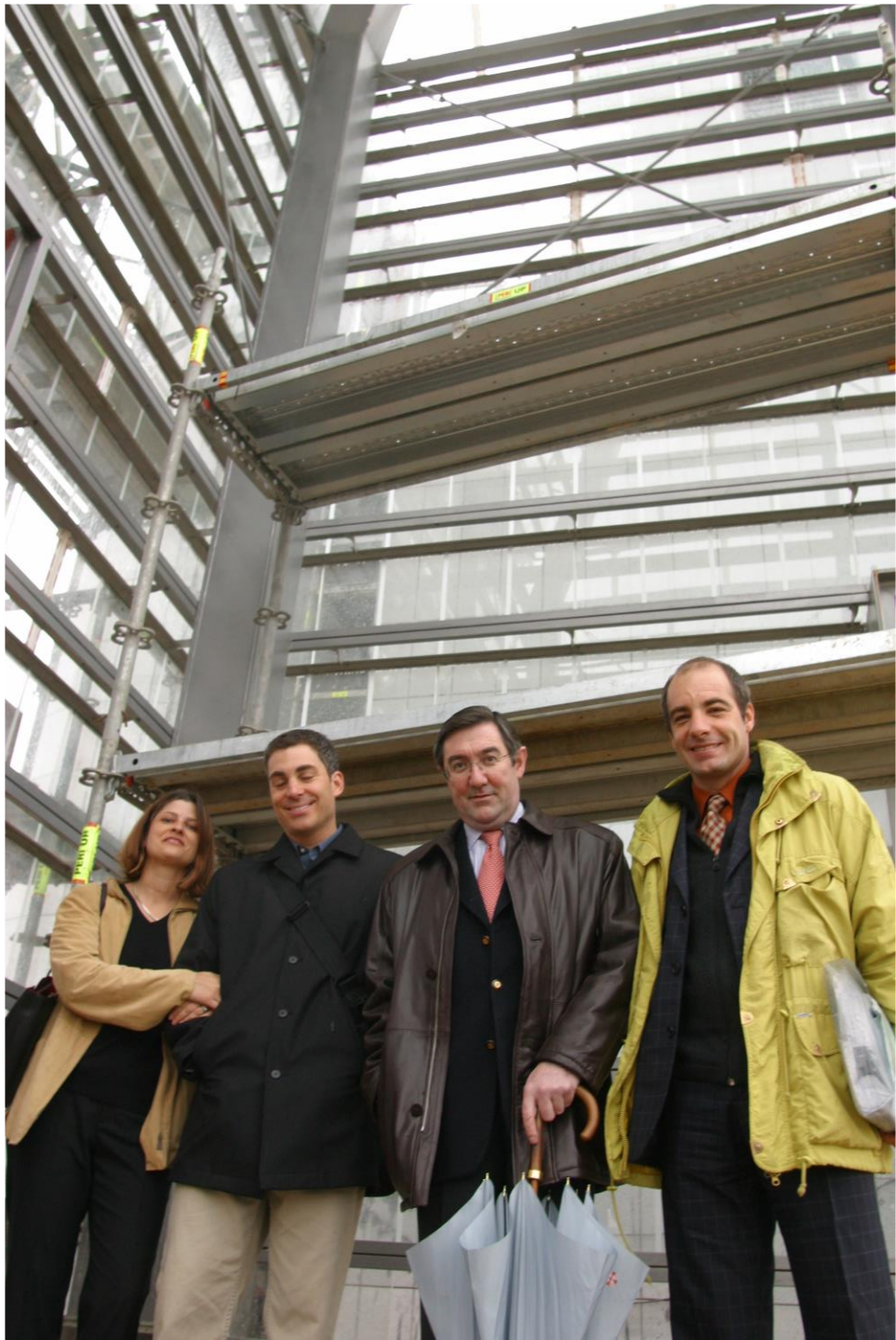


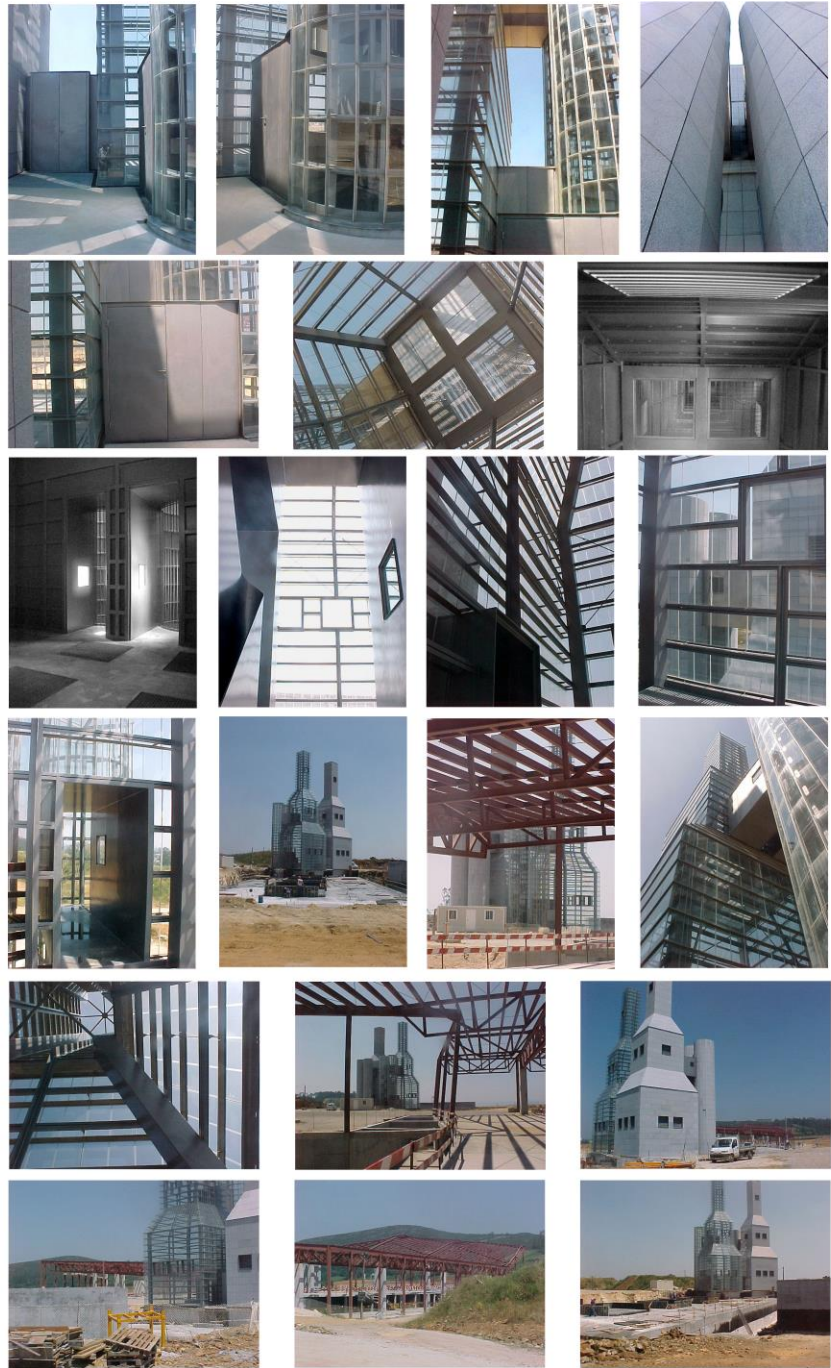














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April 2000

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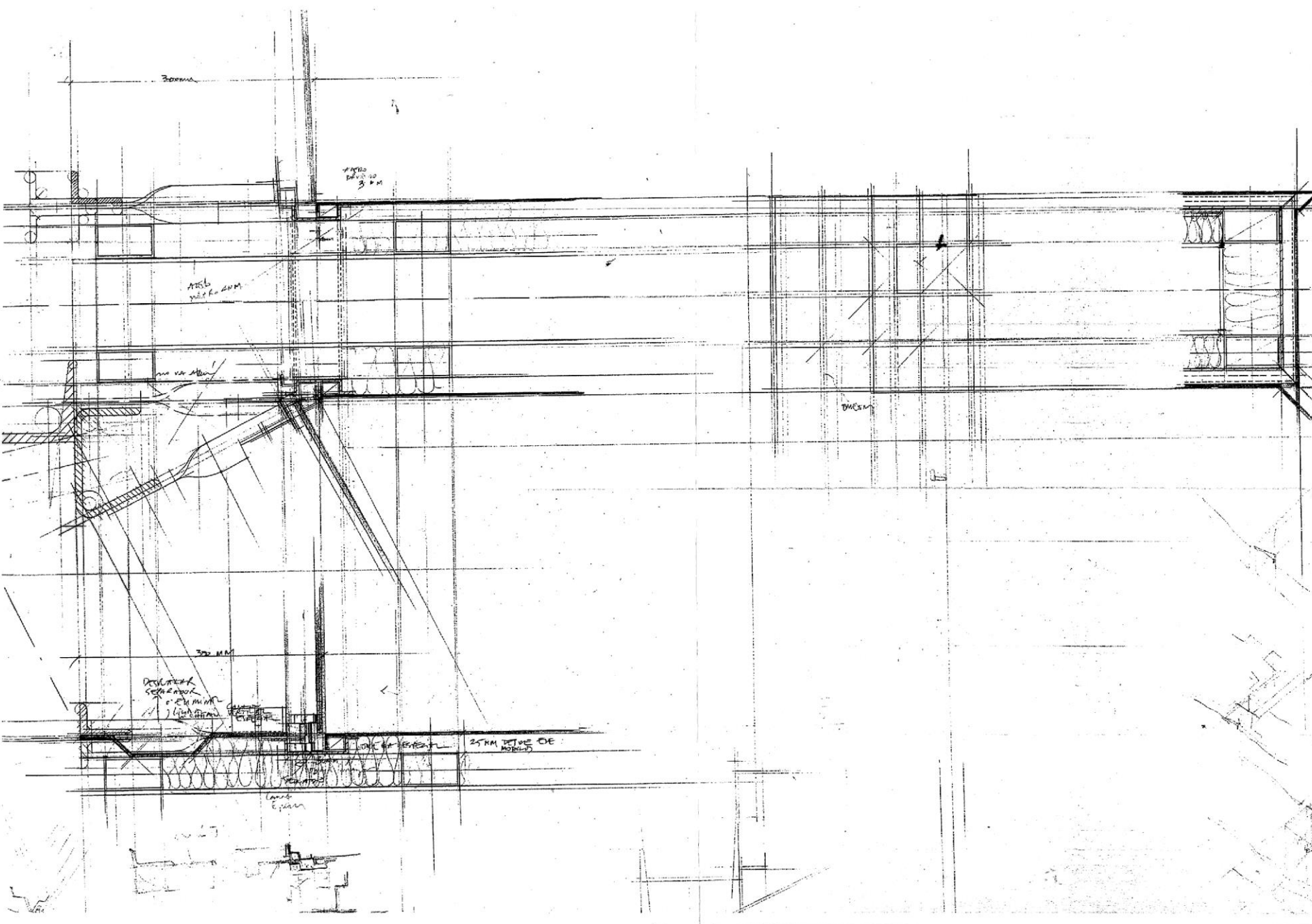
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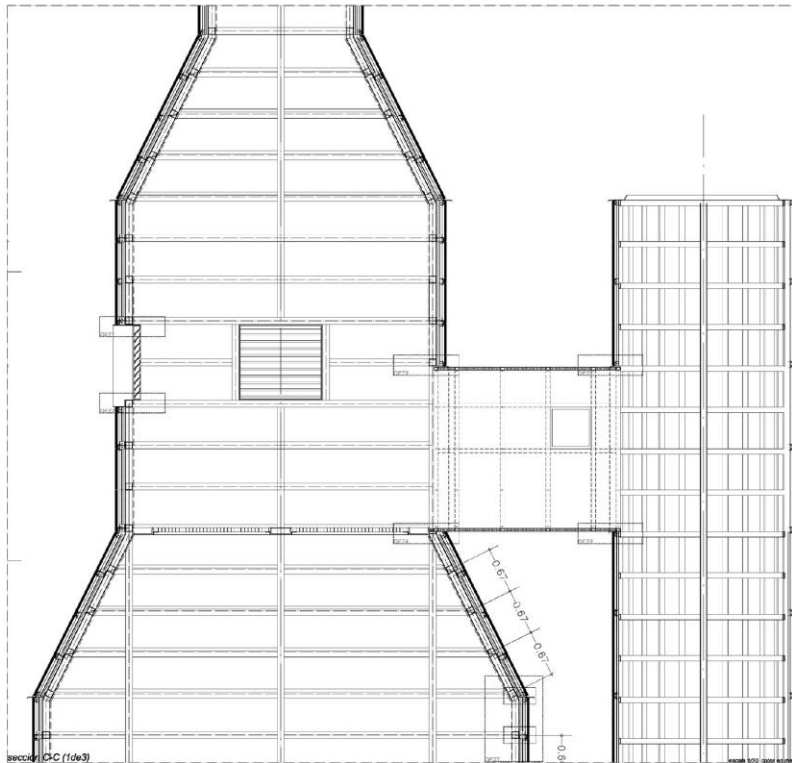
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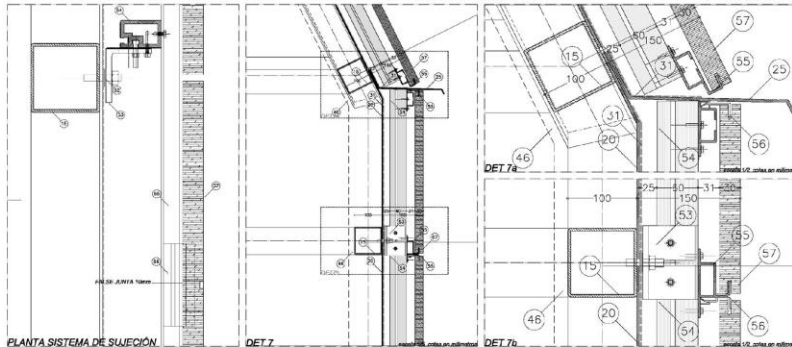
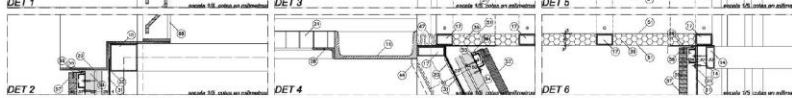
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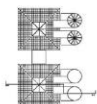
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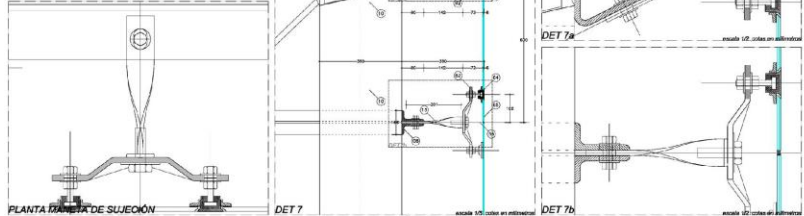
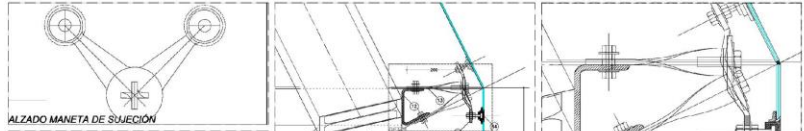
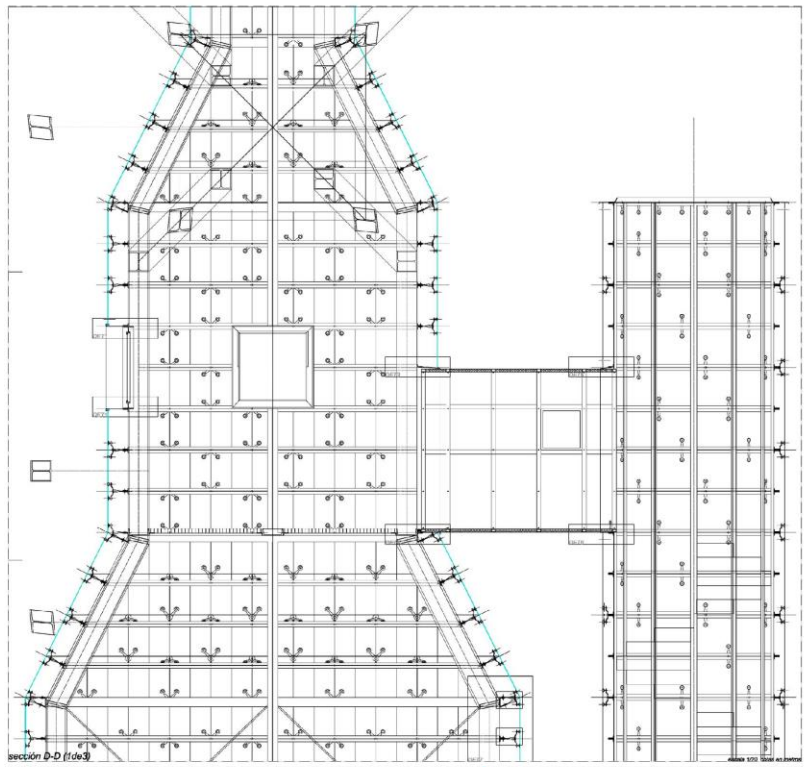
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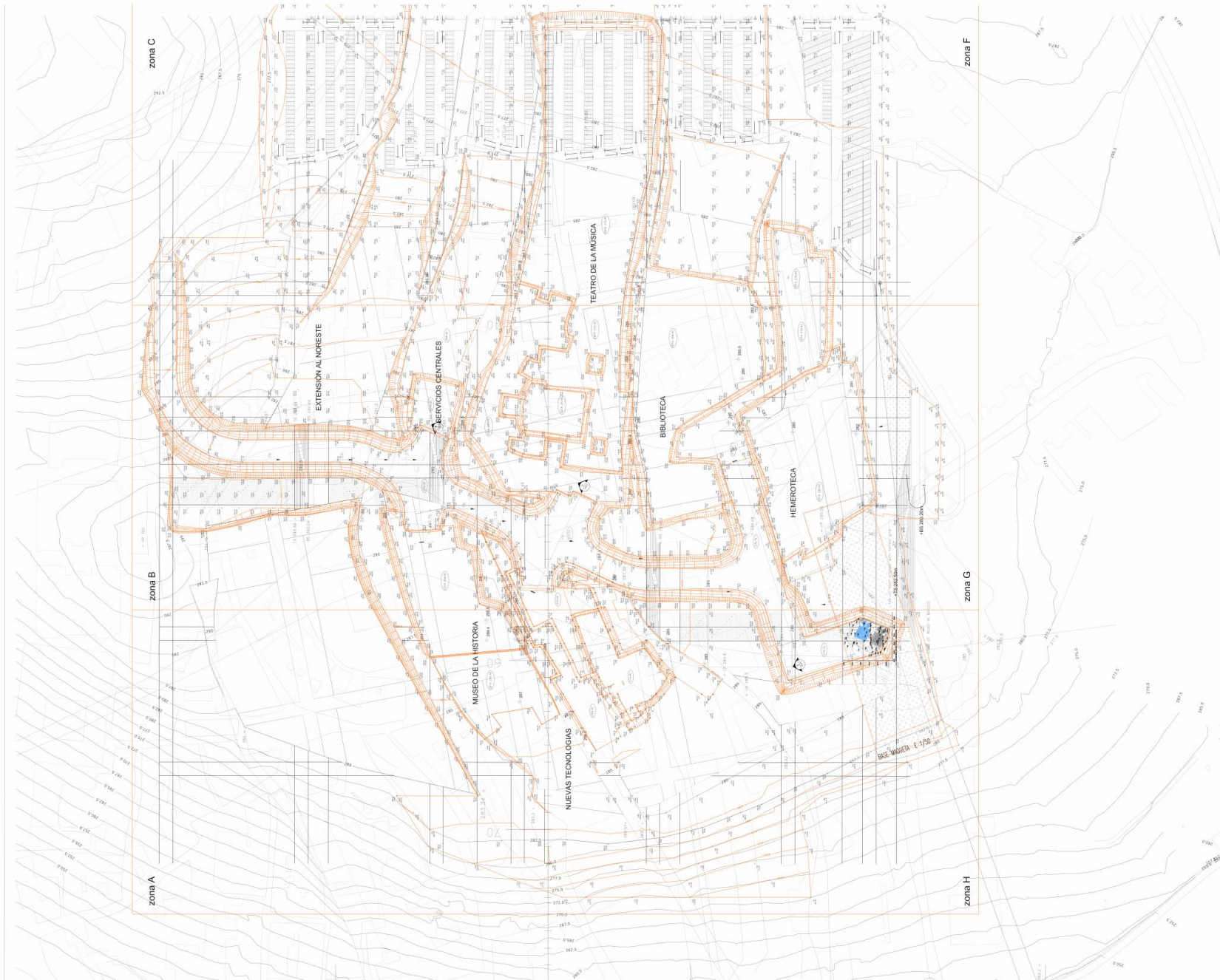


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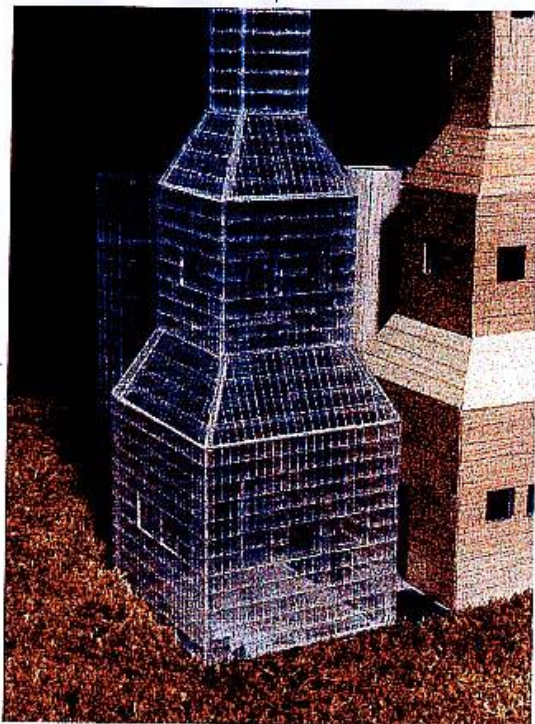


TORRES JH-aSZ archs en memoria de JOHN HEJDUK  
 ARQUITECTOS  
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 GRUPO DE PROYECTOS  
 CAROLINA GARCÍA  
 JUAN CARLOS RIVERA  
 CARMEN L. SANCHEZ ESTARIZO  
 ROSA M. VILA  
 CIUDADELA DE LA CULTURA  
 de galicia  
 ESTUDIO DE ARQUITECTURA

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 67. MUR DE CERCA: MUR DE CERCA EN ALUMINIO  
 68. MUR DE CERCA: MUR DE CERCA EN ALUMINIO  
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 91. MUR DE CERCA: MUR DE CERCA EN ALUMINIO  
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 97. MUR DE CERCA: MUR DE CERCA EN ALUMINIO  
 98. MUR DE CERCA: MUR DE CERCA EN ALUMINIO  
 99. MUR DE CERCA: MUR DE CERCA EN ALUMINIO  
 100. MUR DE CERCA: MUR DE CERCA EN ALUMINIO



Título del Plano: TORRES JH-aSZ archs en MEMORIA de JOHN HEJDUK  
 Fecha: MAYO 2002  
 Escalas:  
 Dibuñado por:  
 Verificado por:  
 Revisado por:  
 Aprobado por:  
 Dibuño Numero: DO-RA01  
 EMPLEZAMIENTO: A 1/1/2000  
 A 3- 1- 17/2000



fecha para MEBO a mil. de con  
 600 dpa  
 ande 100%  
 Largo: Antoma 1/6  
 via tonel: NADA  
 Tides: AVANENON (55%)  
 TRAMA: NADA  
 AREA: NADA

Antonio MARTIN O.

Pr. Partz - Sub de 1. Segun MEX  
ENTREGA MADRID

→ Enviar conit fotos + Slides

→ ROLERA FAVOR A un fuma

→ CD de Plans MEX AS ALP  
A7 A10

→ Plan Control (3º LITEN)

→ Plan Impacto Medioambiental

→ ANEJOS

1. "me gusaba me' de la me"

2. "todavía no esta bien el TX"

la Carter de Rene

"1. E. O. H."



fundación cidade da cultura de galicia

AUTORIZACIÓN DE ACCESO ÁS OBRAS DA CIDADE DA CULTURA DE GALICIA

Nome: ANTONIO SAN MARTIN

Data: 21 y 22 / 12 / 01

Nº de persoas: 1

Asinado Director-Xerente

6. 2001. VISITA a la Ciudad de la Cruz.

N. CAWTERA.

Espes e f. en vien. d'wy a EA  
an'is a. Toma a una ma' imh'ible'.

SPTD  
P. Ld. Calt.

6  
oct 2001

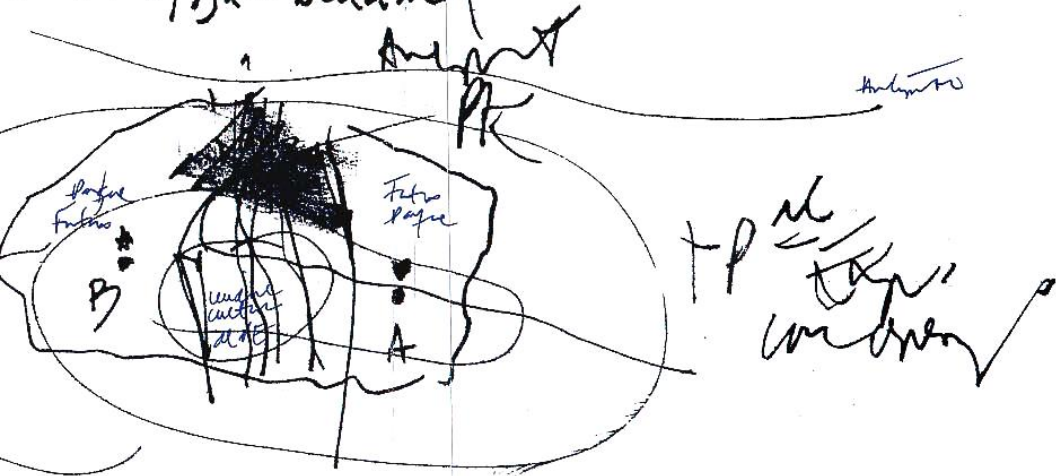
si loro que  
mede camant'or





Coop Cult STSO  
(L. M. M.) + Kim + Peter

fora: 4/25 - Domingo



M

6/7/8  
out

Reunió amb Alvaro de Santiago  
+ FIM + STSO...

... "El Consell de go hem decidit  
dedicar nos del fons Europeu a  
les tres". Me pidon com a la  
plana formada per STSO (PT de la inter  
d'altres...)

Fim se fonda a anar a indorse  
infada com a (E una fibra "mista" van)

A. M. M. - el subcomitè de les  
opertes administratives de com a "STSO" "

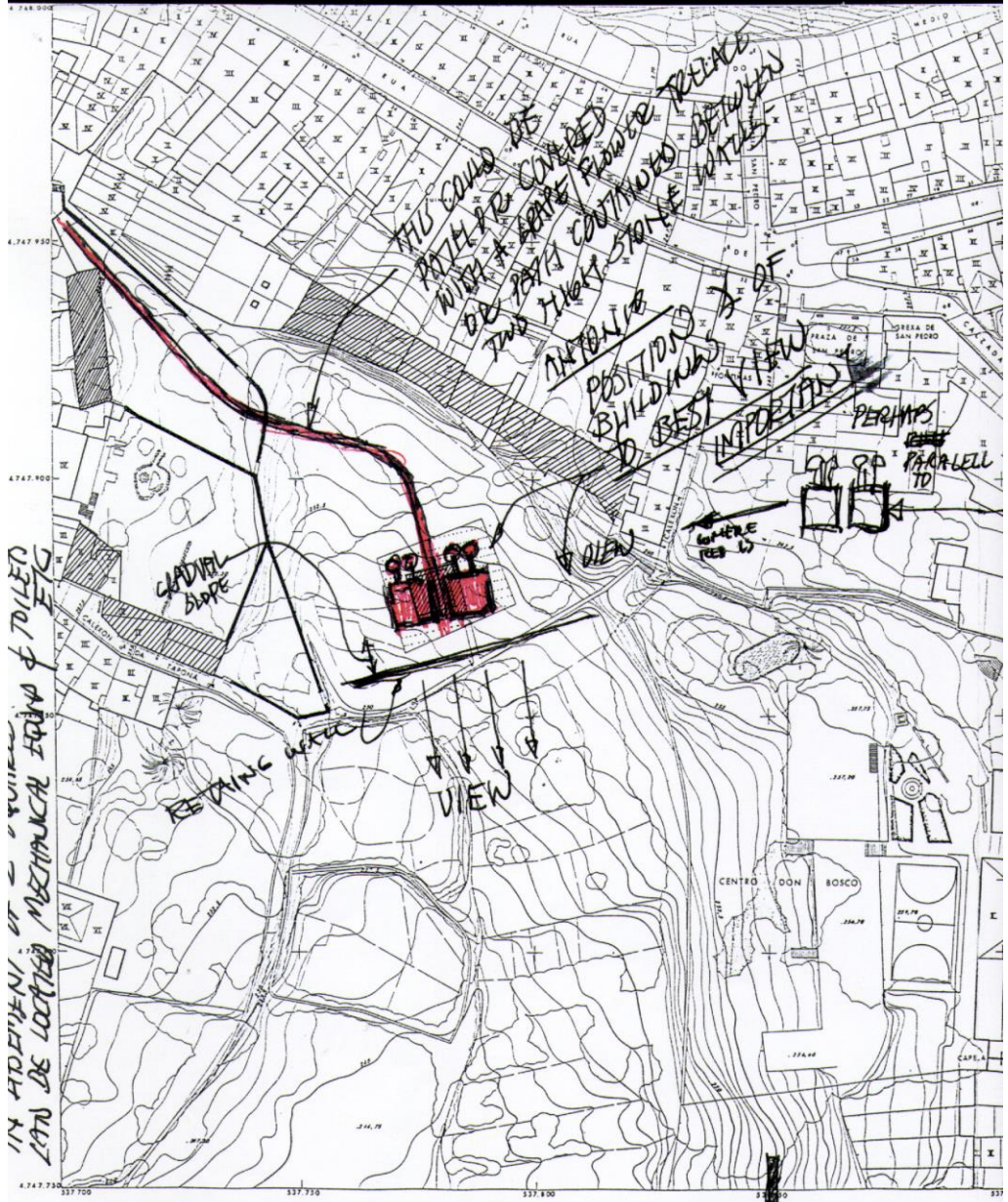
Un cop com a (dat vint d'abril) un  
C. M. M. No tal alguns de la  
Cultura de la cultura: (activa - Sessió #)

Quin propose la posició de les fibres?

→ STSO de la fibra de la fibra...  
FIM, STSO no pot

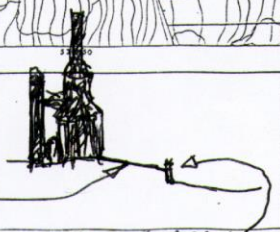
→ V. M. no volem que la cultura de la  
cultura no se hagi: 200.000 pt/m  
fina a suborden  
en el 2001  
... 1. ...

P. M. i posicions: A o B no ?

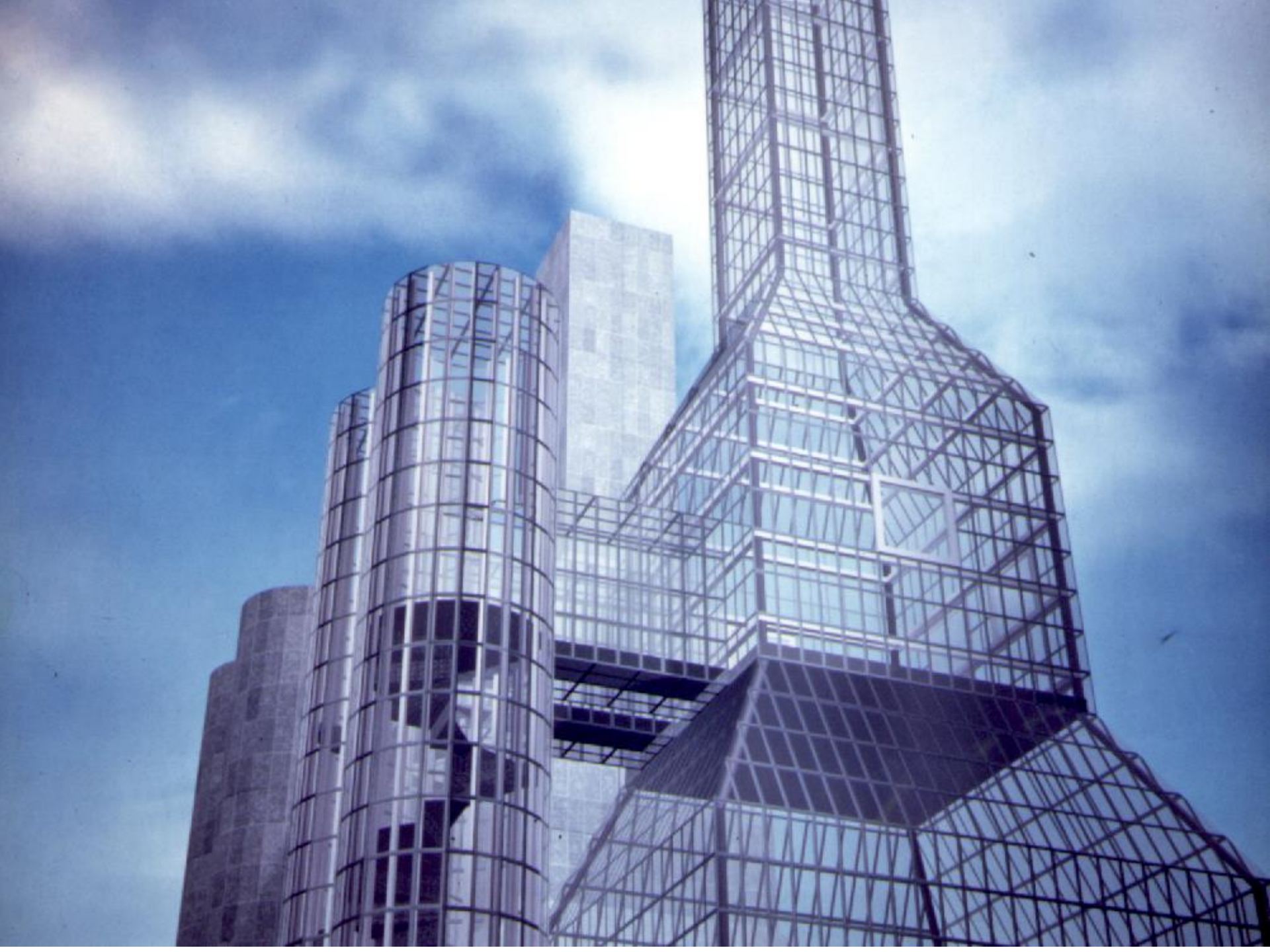


IN ADIJE NI...  
 LATO DE LOCALIDAD MECANICAL IRINA & TOLED ETC

SIGNOS CONVENCIONAIS			
	Estrada		Edificio privado, et de pramos
	Estrada en construcción		Sedificios publicos
	Pista		Sedificios en construcción
	Calle		Muro de pareda
	Calle		Pais, Paises, Capit
	Calle		Terra municipal
	Calle		Vértice - Pomo de agua
	Calle		Punto de abra de fabrica - Ponto de ferria
	Calle		Torre de torde electricos - Poste
	Calle		Parque - Torre de luz en fachada
	Calle		Sanatoria - Cabina telefónica
	Calle		Espectro - Bus
	Calle		Estacion aeronautica, Observatorio
	Calle		Torre - Torre electricidade, telefono
	Calle		Antena
	Calle		Carreos de nivel - Carreos de desmonte
	Calle		EQUIDISTANCIA DAS CURVAS 0.5m



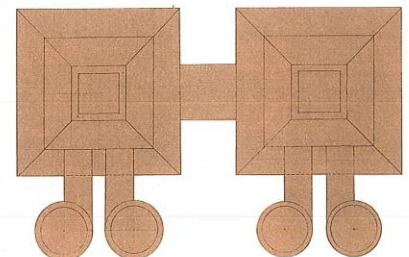
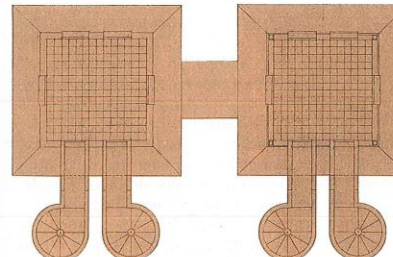
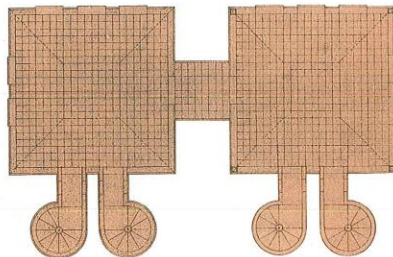
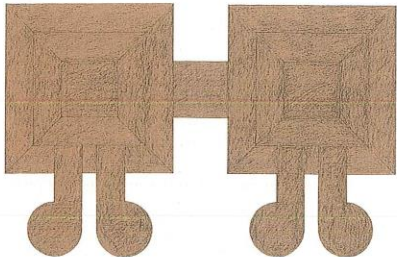
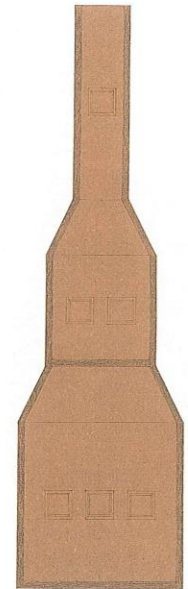
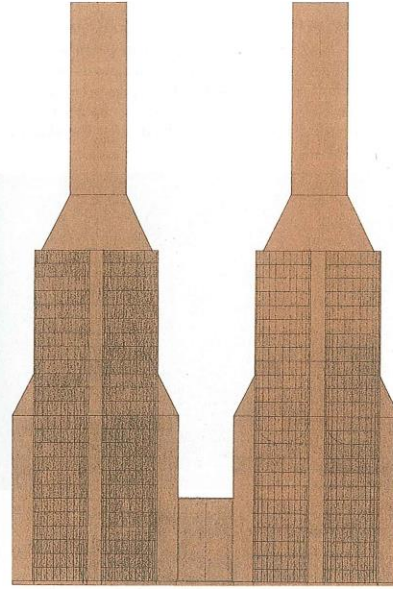
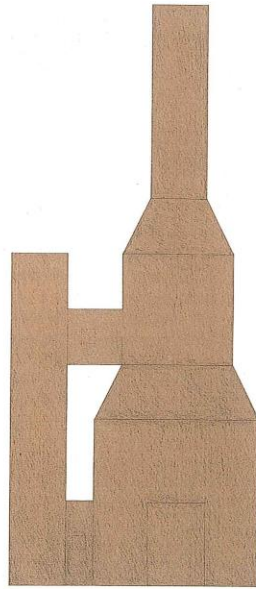
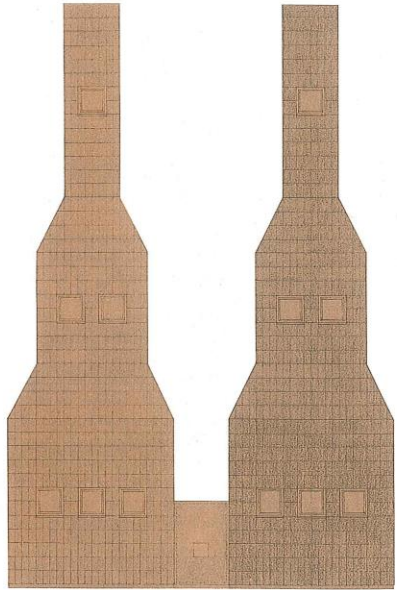
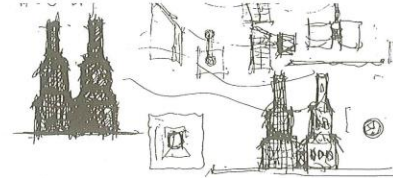
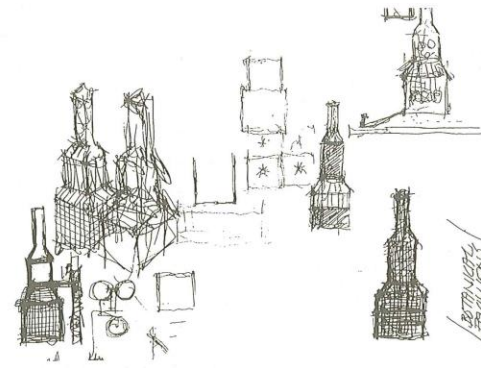
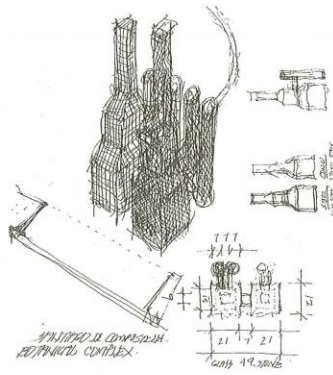
ANTONIO - SLOPE GRADUALLY TO RETAINING WALL



JOHN HEDJUK

EDIFICIOS BOTANICOS EN EL PARQUE DE BELLVIS,  
SANTIAGO 1990 → 1997

CON ANTONIO SANMARTIN Y LEONARDO RIETTI















arquitectos Juan Hejduk (1929-2009), autor da "Cultura" en Santiago, Antonio Sanmartín G. de Azcón e Elena Cánovas Méndez. Ambas construcións son as primeiras de Hejduk en España e amosan o seu orixinal e vangardista estilo, centrado en explorar a dimensión artística da arquitectura.  
Sito no nº 92 da Rúa Corredoira das Fraguas, o Centro sociocultural dispón dun soto, tres plantas e terraza".

#### USOS

**Planta soto:** Aula de plástica.

**Planta baixa:** Recepción e Sala de encontro.

**Planta primeira:** Aula de xogo infantil e sala de uso asociativo.

**Planta segunda:** Aula de talleres e sala de uso asociativo.

**Planta terceira:** Salón de actos e despacho de dirección. Terraza.

#### SERVICIOS - ACTIVIDADES que presta o equipamento:

O centro sociocultural é un PUNTO DE INFORMACIÓN para o cidadán, nel atopará información actualizada sobre os diversos servicios e prestacións municipais, é tamén un LUGAR DE ENCONTRO para os veciños e veciñas do barrio, onde poder consultar a prensa diaria, revistas de actualidade e participar nas actividades programadas no centro, impulsando tamén a través do buzón de suxestión propostas do seu interese.

#### Tipo de actividades das que podes disfrutar:

##### Aula de xogo infantil

Idades: 5 a 10 anos

Horario: Martes a venres de 18.00 a 20.00 h

Sábados de 12.00 h a 14.00 h e de 18.00 h a 21.00 h

Entrada libre.

Precisase ter carné de socio.

##### Aula de plástica

Talleres trimestrais diversos (manualidades, pintura, tear, maquillaxe...).

##### Aula de talleres

- Actividades formativas e de divulgación para todas as idades.

- Actividades vencelladas aos clubs de xadrez, fotografía, comic, xogos de mesa, lectura, saúde...

##### Sala de encontro

Espacio disponible para a lectura individual (prensa, revistas), xogos de mesa. Posibilidade de pequenas exposicións.

##### Salon de actos

Charlas, conferencias.

Ciclos de cine.

Xuntanzas de entidades e colectivos que o soliciten.

##### Aulas de uso asociativo

O centro dispón de dúas aulas de uso asociativo, para pequenas xuntanzas de colectivos interesados, previa petición do uso a través do rexistro municipal.

#### HORARIO DO CENTRO SOCIOCULTURAL

Martes a venres: 18.00 a 21.00 h

Sábado: 10.00 a 14.00 h e 17.00 a 21.00 h



Rede Municipal  
de Centros  
Socioculturais



CONCELLO DE  
SANTIAGO

# Centro Sociocultural de A TRISCA



CENTRO SOCIOCULTURAL DE TRISCA - Rúa Corredoira das Fraguas 92  
Santiago de Compostela - Tel.: 981 554 523 - Fax: 981 554 628



*De todo para todos*



THE HEJDUK FAMILY  
 CORDIALLY INVITES YOU TO  
 A CELEBRATION OF  
 THE LIFE & WORK OF JOHN Q. HEJDUK

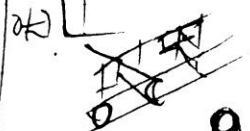



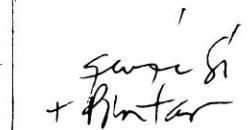

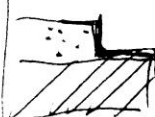

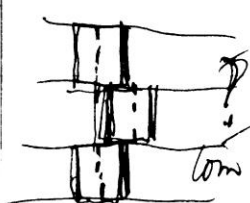
1929-2000

ARCHITECT & POET  
 DEAN & PROFESSOR EMERITUS  
 THE IRWIN S. CHANIN SCHOOL OF ARCHITECTURE  
 OF THE COOPER UNION

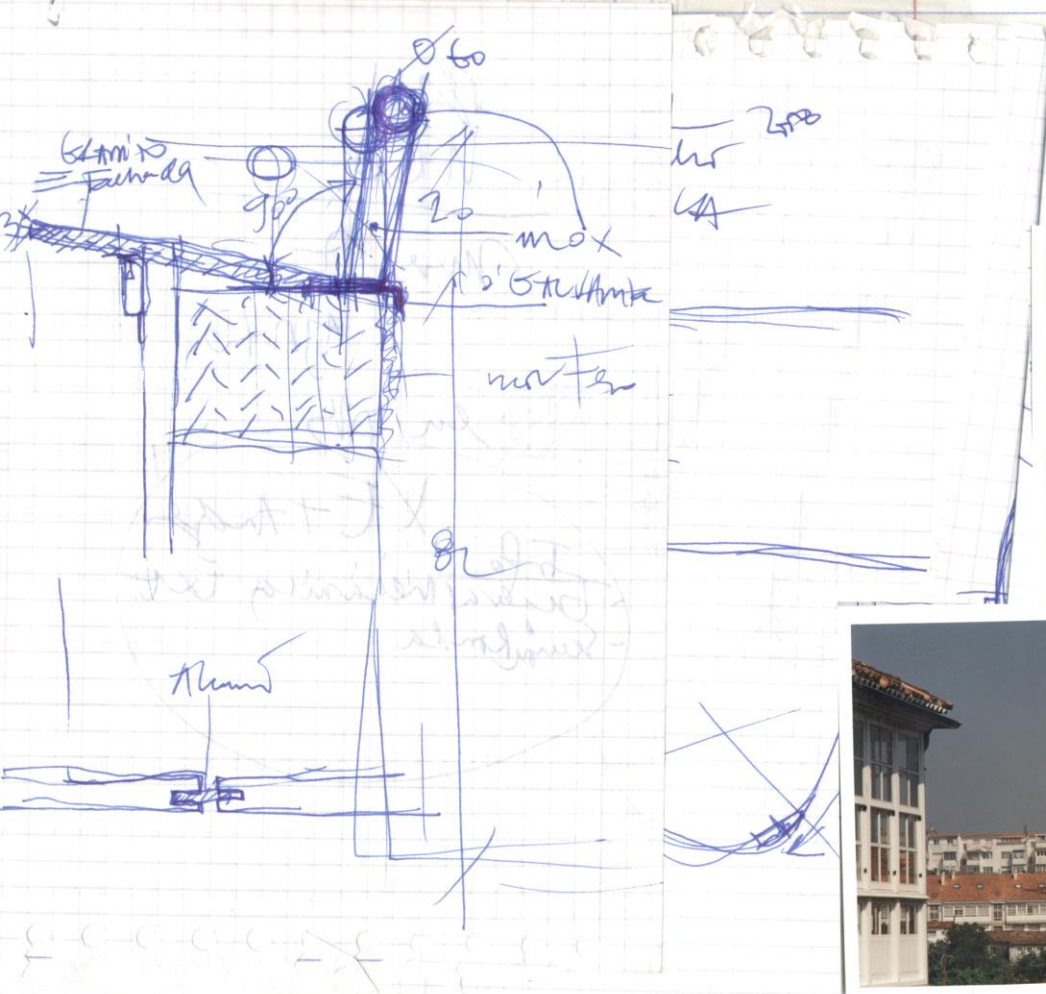
TUESDAY OCTOBER 24 1-4 PM  
 THE GREAT HALL  
 THE COOPER UNION FOUNDATION BUILDING  
 7TH STREET AT 3RD AVENUE

15 NOV 2000. Prop. V.D. + reports Deser's SH. (?)

(No mounted inductive into  
 Explina Bloniz. ---)

S&H	S&H	ASA	E. V. ...
1. balcony			
2. REMAINE FRATERN			
3. Brandill to lake			
4. 			
5. Retra			Sunt a T. B. ...

21 200  
mlw



AGFA

Prestige

AGFA

AGFA  
NNZ

Prestige



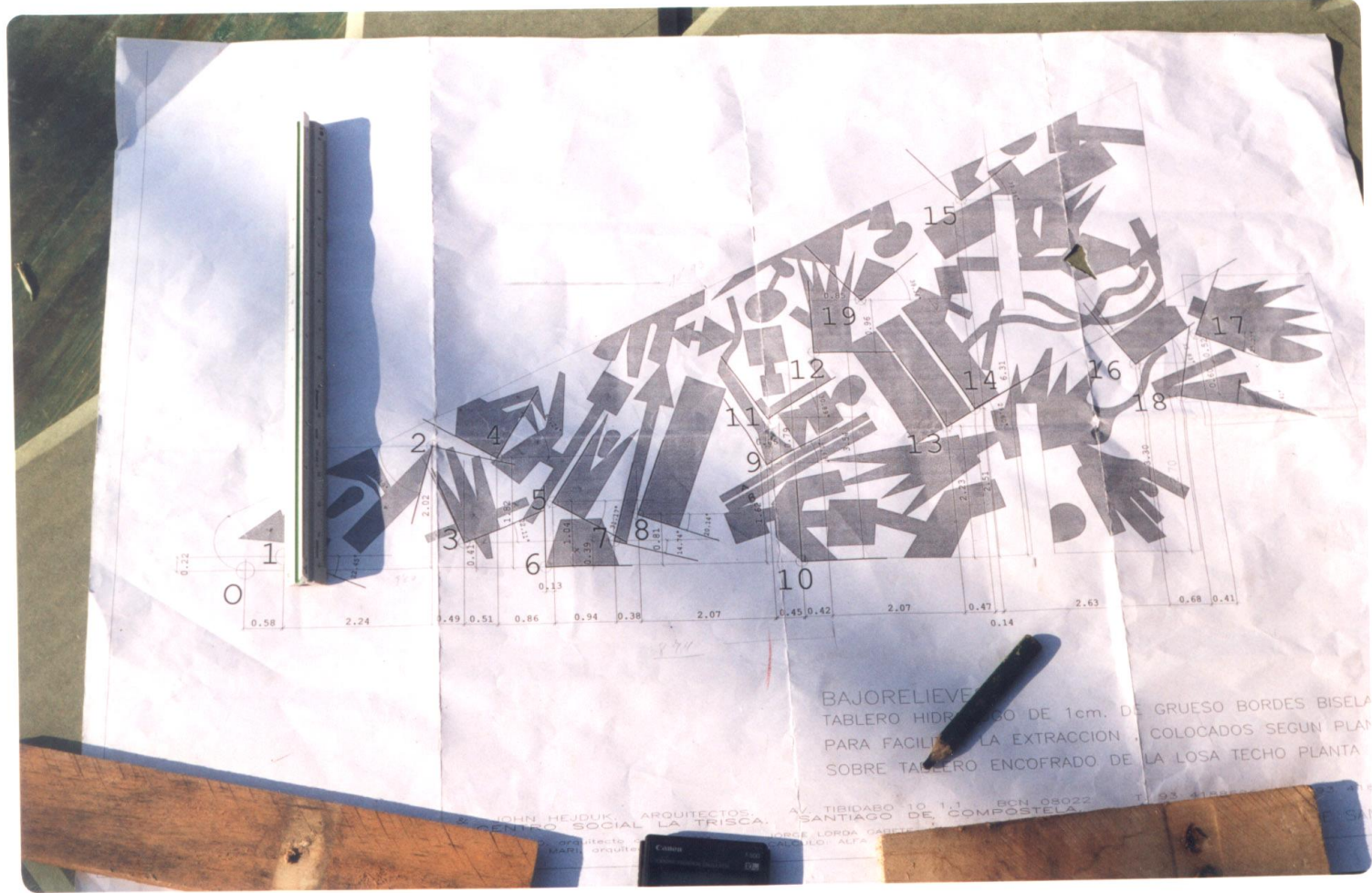
**...in our weekly calls NY-BCN we would hear the same question from John: WHY MY COALLEGUES AND FRIENDS have not helped me to build more pieces where ever in the Word as you and Elena have DONE?.**



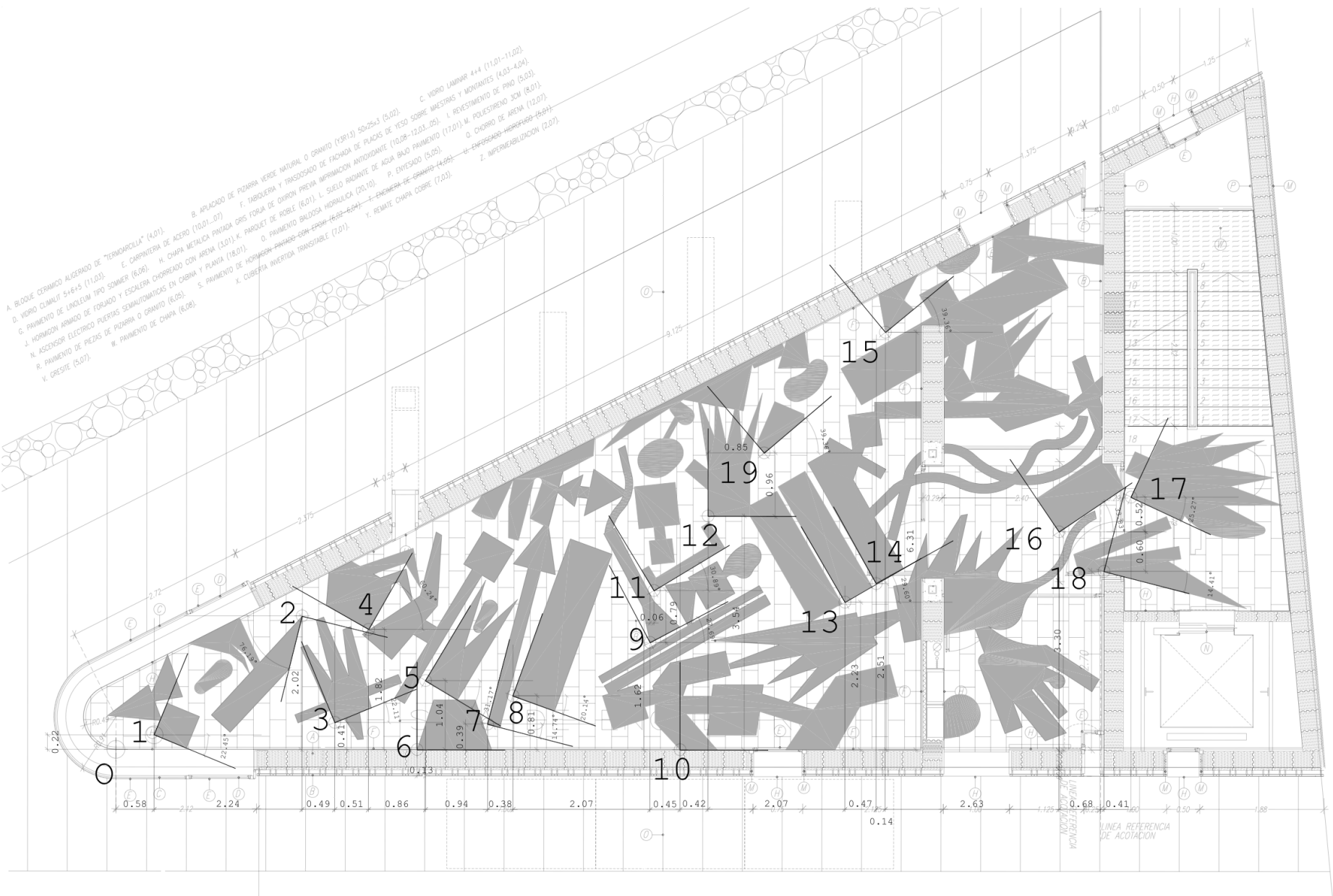
TRUSUM  
23 2000  
01  
de XE



TRJLT  
23 2000  
01  
de XE



ver } ca  
23 }  
51 }  
de x E



57

POSTURE

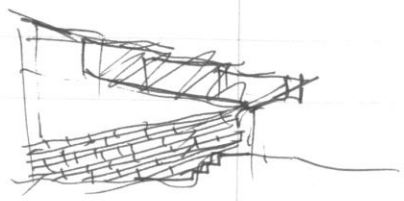
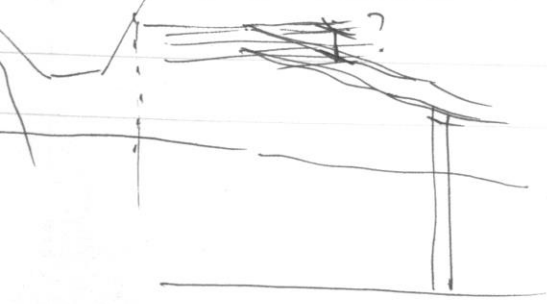
Principios Finales:

- A. Cambios Varig. = Fajing
- ~~Alto~~ de las plantas
- Nuevos nombres - Ilustrarlas con
- Todos - Mandilla Tenesca mueles, - perline  
varias
- B. Repasa Medium
- C. No Instalacion: No mas CRITERIOS!
- D. CONSULTAS de el CMano
- Ahora limit
- Pace up
- Replantas - medidos Super Realy

Visita a Agüero a SANTIAGO

X NIV XVIII de REGISTRO, Marlana

~ Corta como un pesadero



7. 22 1972 de 72 17



5  
h.p.1 - st -

Relevo fax de Carlos Alonso  
con contratos para Centro Social

Han pasado muy muy  
Se abandona la posibilidad de Centro  
luego se abandona la posibilidad  
de una biblioteca . . . -

Han pasado los "mifas" . . .

En el momento poder ir a ver  
en el . . . - pedir billetes a st -



**DECRETO DA ALCALDÍA**

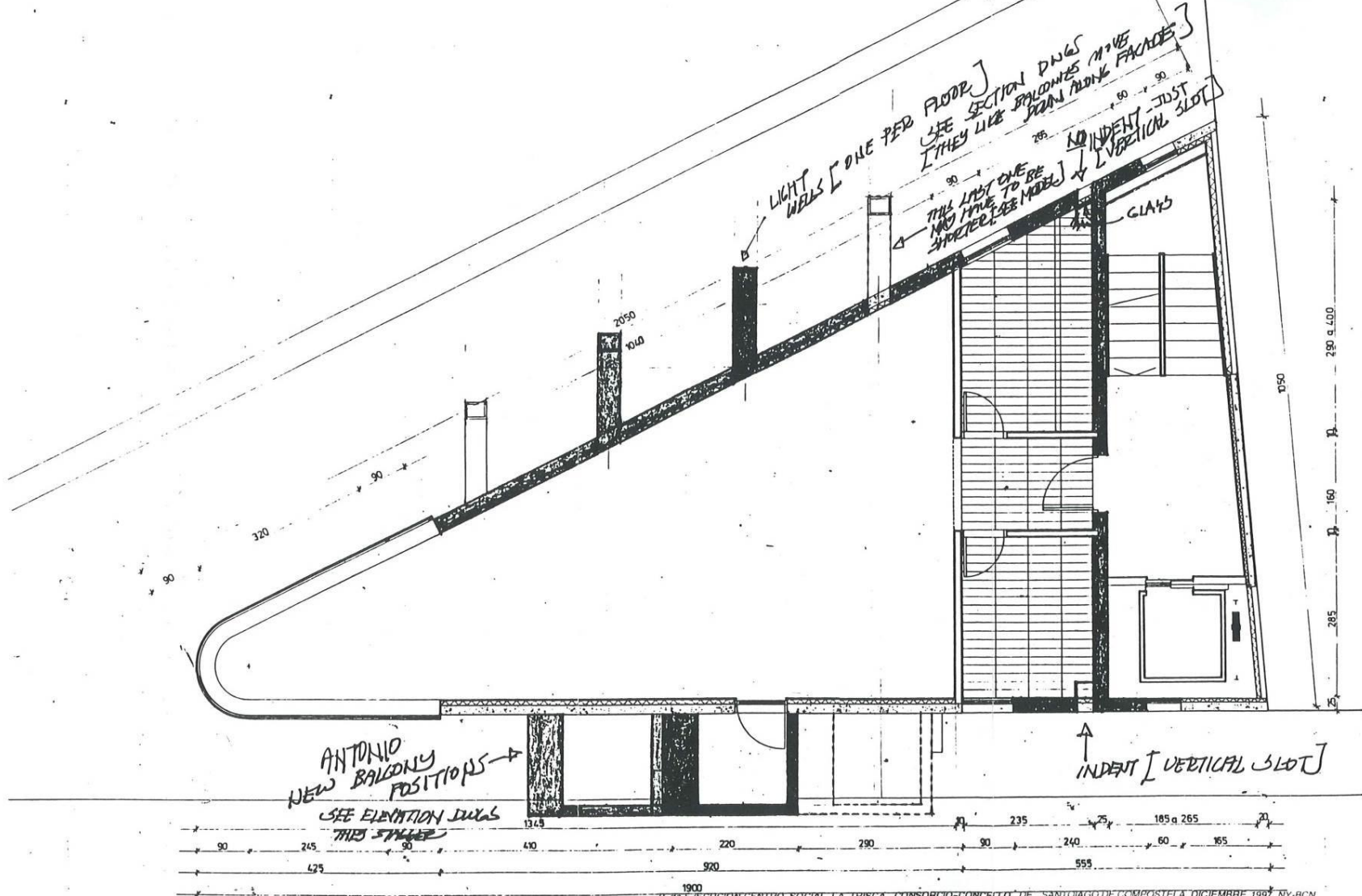
Plantexada a necesidade de ter prevista a execución dun Centro Socio-Cultural na Trisca que remedie a precaria situación actual, e coa finalidade de poder xestionar co proxecto a obtencion de financiación,

Resolvo en base ás competencias que me confire o artigo 21.1. 1 da Lei 7/85 Reguladora das bases de Réxime Local a contratación dunha asistencia técnica para a redacción do proxecto básico de execución para dito Centro Social (Superficie aprox. 467 m2., presuposto estimado final de 70.400.400 pts.) e cuns honorarios de 1.965.000 pts. I.V.E. incluído, e un prazo de execución de seis meses ós arquitectos D. J. Hejduk e D. Antonio Sanmartín Gabás, autores do proxecto básico.

Santiago de Compostela, 23 de Xullo de 1997

O ALCALDE,

Volumen 0.  
CORRECCIONES DE JH A LOS DIBUJOS DEL P. BASICO  
**PLANTA**

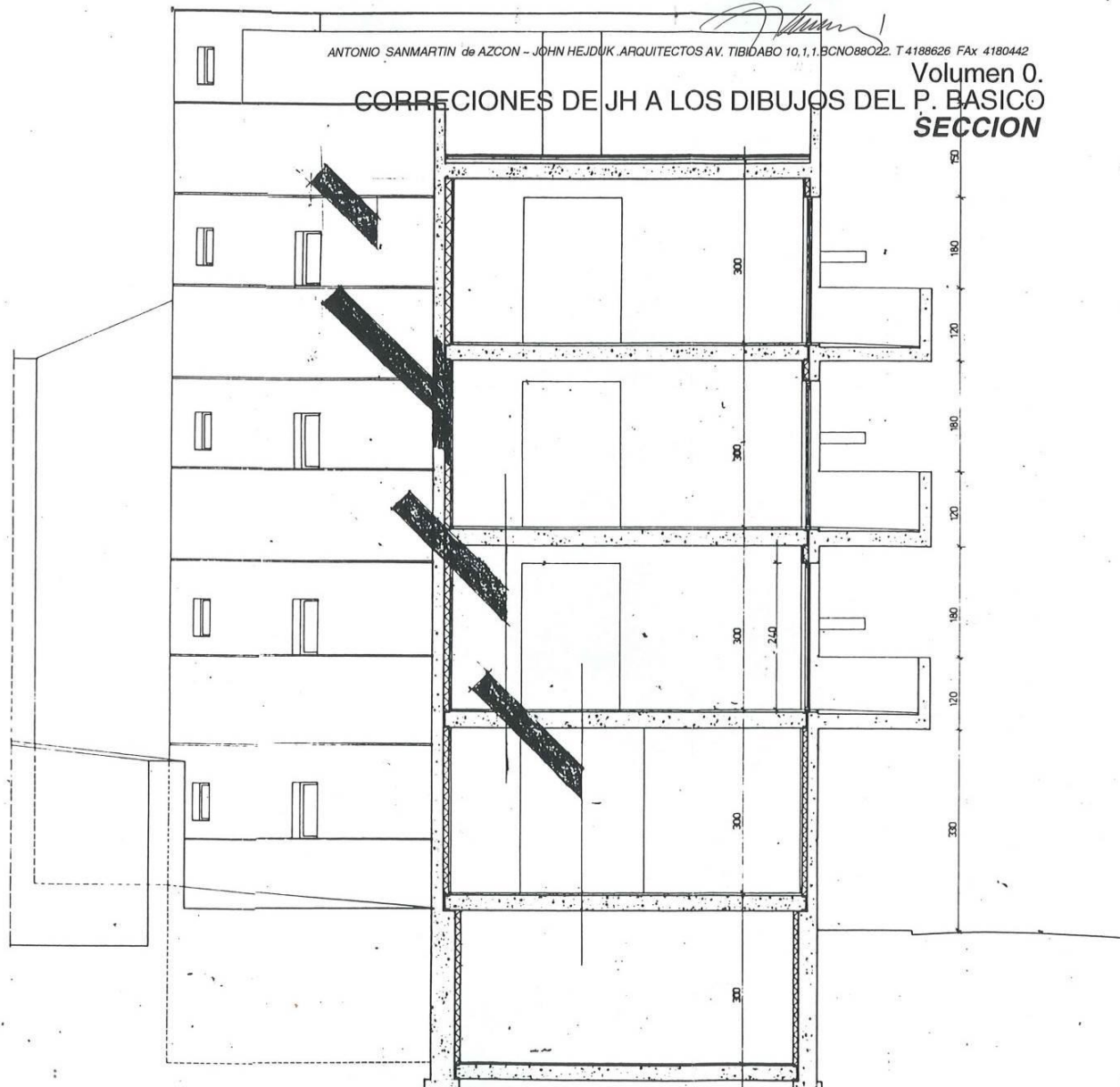




ANTONIO SANMARTIN de AZCON - JOHN HEJDUK, ARQUITECTOS AV. TIBIDABO 10, 1, 1 BONO88022. T. 4188626 Fax 4180442

# CORRECCIONES DE JH A LOS DIBUJOS DEL P. BASICO

## Volumen 0. SECCION



JAN. 15. 1993

JOHN HEJDUK · F.A.I.A. · ARCHITECT · 5721 HUXLEY AVENUE · RIVERDALE · NEW YORK 10471 · TELEPHONE: 212-549-4089

DEAR ANTONIO.

THANKS MILLIONS FOR THE LETTER AND FOR THE PORTFOLIO OF PRINTS OF THE REALLY MAGNIFICANT DRAWINGS OF THE TUD TOWER. IT TRULY IS A MONUMENTAL WORK, AND I HOPE THAT THEY BUILD IT. I THINK THEY WILL, THEY MUST REALIZE IT IS STRONG WORK, AND IS PERFECT FOR SAN MABO. YOU AND LEO HAVE GIVEN IT LOTS OF LOVE. WE WILL KEEP OUR FINGERS CROSSED. I AM EXCITED ABOUT THE PROSPECTS.

I ALSO THINK ONE OF THE WALL HOUSES (BYE HOUSE) WILL BE BUILT IN HOLLAND ..... SO EUROPE IS A PLACE I WISH TO HAVE MY WORKS BUILT.

LOVE TO ALL  
John

P.S. I CAN'T WAIT TO RECEIVE THE COMPLETE WORKING DRAWINGS FULL SIZE.

12 September 1991

Ilmo. Alcalde  
Xerardo Estévez Fernández  
Ayuntamiento de Santiago de Compostela  
Praza de Obradoiro  
15071 Santiago de Compostela  
La Coruña  
SPAIN

Dear Xerardo Estévez Fernández:

I was happy to have seen you in Berlin last June and pleased to have met your wife, also to see again Mr. Dalda and Enrique. The boat ride with Josef through the waterways of Berlin was simply magic. I was very glad to know that you were pleased with the designs we submitted for projects in your magnificent, beautiful and mysterious city. We worked very hard to place the proper architecture that is sensitive to the panorama and architecture of Santiago de Compostela.

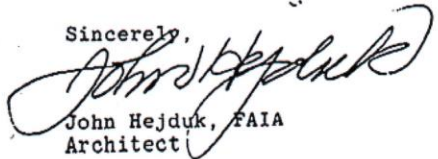
My associate Spanish architects are Antonio San Martín and Leonardo Rietti for whom I have the highest regard and respect. I wish to state in this letter that I hereby give full authorization to Mr. San Martín and Mr. Rietti to represent me in Spain and that they are my Associate Architects for the projects proposed for Santiago, fully authorized to enter as my representatives into the proper contractual agreement according to the architectural forms within Spain. As my Associate Architects along with me we hope to accomplish an architecture worthy of Santiago.

Mr. San Martín and Mr. Rietti have been already in continuous contact with Mr. Dalda as the design proceeded during the past nine months: the development drawings, models, documents have been carefully, diligently and precisely executed and delivered. A lot of work has been produced in the highest of standards. I would appreciate if at this time the formal contracts were to be prepared, signed and payments made.

I would like to add that the drawings for the twin towers for Santiago are presently being exhibited in Prague Castle in Czechoslovakia. They are included in a major exhibition of my work in Prague.

I wish you well and hope that we meet soon again and that the construction of the building begins soon.

Sincerely,

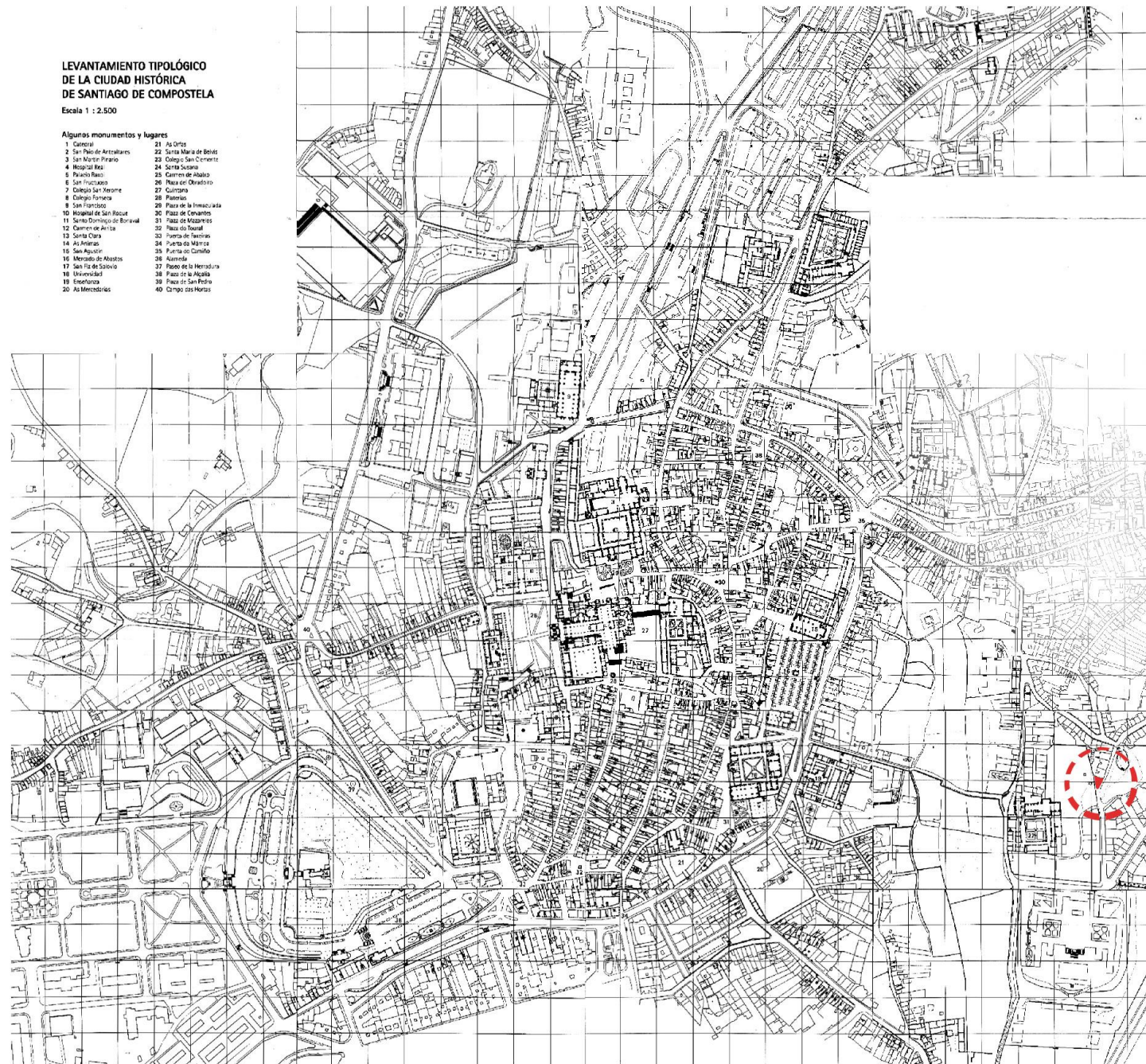
  
John Hejduk, FAIA  
Architect

**LEVANTAMIENTO TIPOLÓGICO  
DE LA CIUDAD HISTÓRICA  
DE SANTIAGO DE COMPOSTELA**

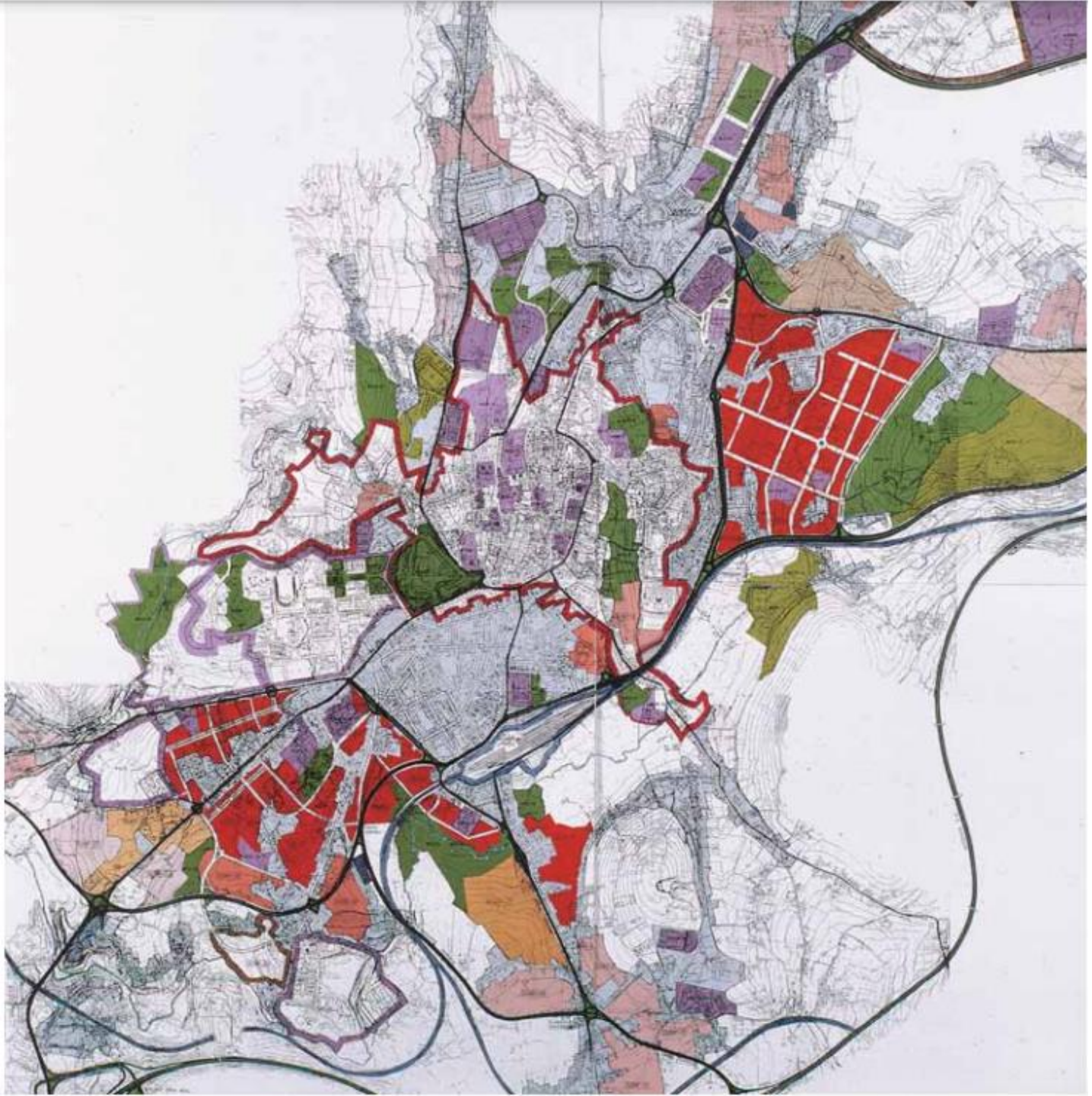
Escala 1 : 2.500

**Algunos monumentos y lugares**

- |                             |                           |
|-----------------------------|---------------------------|
| 1 Calle Real                | 21 As Grietas             |
| 2 San Pedro de Arzobispos   | 22 Santa María de Belet   |
| 3 San Martín Pirato         | 23 Colegio San Clemente   |
| 4 Hospital Real             | 24 Santa Soledad          |
| 5 Plaza del Rey             | 25 Carrer de Albalá       |
| 6 San Francisco             | 26 Plaza del Obradoiro    |
| 7 Colegio San Vicente       | 27 Quintana               |
| 8 Colegio Fonseca           | 28 Patrois                |
| 9 San Fernando              | 29 Plaza de la Inmaculada |
| 10 Hospital de San Roque    | 30 Plaza de Cervantes     |
| 11 Santo Domingo de Borival | 31 Plaza de Mozambicos    |
| 12 Carrer de Santa          | 32 Plaza do Beato         |
| 13 Santa Clara              | 33 Puerta de Tostinas     |
| 14 San Antón                | 34 Puerta de Mércos       |
| 15 San Agustín              | 35 Puerta de Camiño       |
| 16 Mercado de Abastos       | 36 Alameda                |
| 17 San Isidro de Salvoia    | 37 Paseo de la Herradura  |
| 18 Universidad              | 38 Plaza de la Algalia    |
| 19 Sierpeirosa              | 39 Plaza de San Pedro     |
| 20 As Menesteras            | 40 Campo das Hortas       |





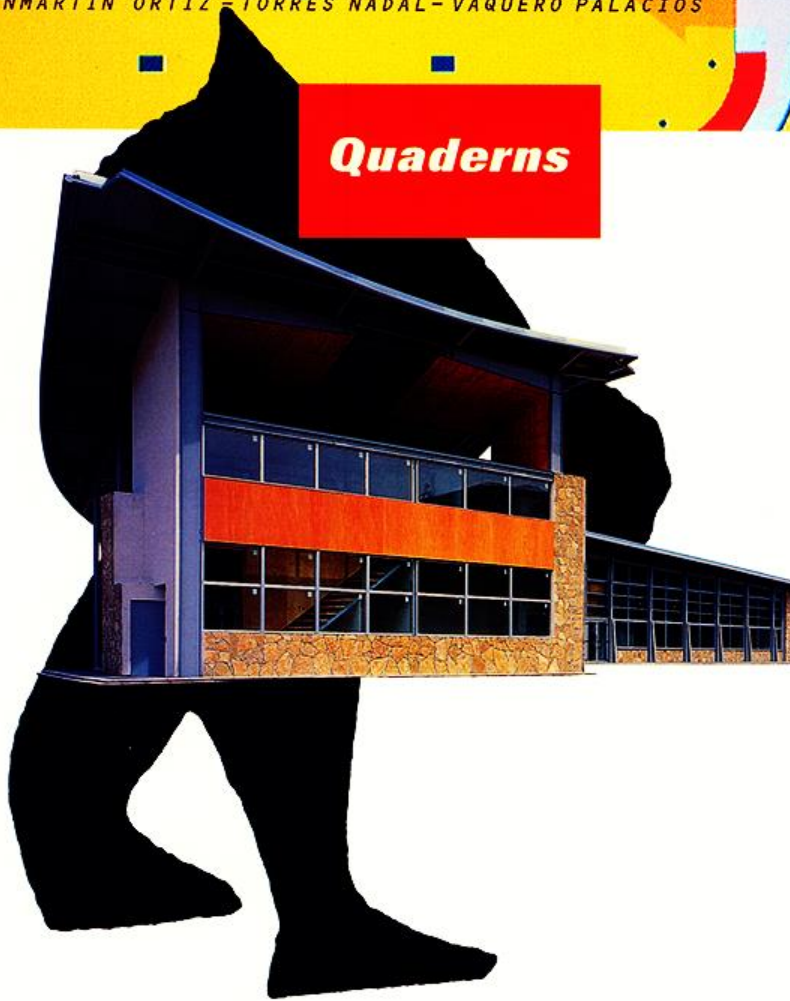


FORM AND PLASTICITY

# FORMA Y PLASTICIDAD

SANMARTÍN ORTIZ - TORRES NADAL - VAQUERO PALACIOS

**Quaderns**



ANTONIO SANMARTÍN  
MANUEL ORTIZ



## À John Hejduk, TROP VASTE

Notre travail – jusqu'à présent cela a toujours été pour moi un « nous » : quand je travaillais avec J.M. Torres Nadal à Murcie; quand je collaborais avec P. Eisenman; quand je me suis associé à Ramón Muñoz d'abord, à Leo Rietti ensuite, à Manuel Ortiz enfin, et, à l'occasion, avec Elena Cánovas – s'est converti en architectures réduites en miettes. C'est-à-dire que si l'on congelait les actions et le temps – si ridiculement épique – qu'il faut à chacun de nos engagements pour être réalisé et devenir événement, qu'il s'agisse d'un dessin, d'un texte ou d'un bâtiment, je crois qu'il n'en résulterait pas une altération physique différente de celle qu'une enveloppe cachetée produit à la surface de la grande représentation sur laquelle nous trainons les pieds, le regard et la mémoire.

Tout au plus provoquerait-elle une légère perturbation microscopique sur l'écran des connaissances dont je dispose et que je préfère regarder du coin de l'œil. Qu'est-ce que nous changerions à la surface de la mer en la pinçant? S'agirait-il d'une intervention excessive?

« Trop » est un terme qui ne convient pas. Le marché réduit en cendres les excédents, parce qu'ils provoquent une moins-value, mais je soupçonne quant à moi qu'il y a quelque chose de minéralisant, qui sent le nettoyage et l'épuration, dans les solutions minimales, même si elles sont « minimement belles », efficaces, et parasitent ou s'approprient une aura de consensus formel, au grand bonheur de ceux de mes collègues qui les rentabilisent en adoptant cette formule et en l'adaptant, et, soit dit en passant, qui nous font envie.

Je soupçonne que l'architecture la plus « dépossédée » et la plus « objective » est en même temps celle qui est la plus chargée de mythes. Je reste cependant convaincu que l'architecture n'est pas un système spatieux et suis persuadé qu'elle ne semble pas toujours autosuffisante.

Ses excès et ses excédents sont les seuils, les silhouettes des ombres capables de donner (arbitrairement?) un sens pour construire d'une manière productive et, au-delà, de s'exhiber comme la sueur qui résulte du conflit entre le désir et la culpabilité, conflit si typiquement occidental.

Ainsi usons-nous de moyens orthodoxes pour révéler l'insolite éventuel, même au prix d'incohérences volontaires, jusqu'à ce qu'ils se supportent mutuellement dans un moule transmissible et physique où l'organisation des espaces, les techniques et le masque avec lequel apparaissent les bâtiments et les projets sont moyens et produits à la fois.

Par exemple :

Dans les réformes de la ferme Burjasenia, effectuées par J.A. Coderch à La Aldea, Tarragone, pour la famille Vidal Ribas, les parements structuraux en forme de croix qui soutiennent et organisent le plan entraînent et pétrifient la lumière au fond des pièces. [1]

Le pavillon des Asturies de l'Expo'92, d'abord construit sur l'île de La Cartuja, puis transféré ensuite à Gijón, aborde le difficile problème d'une architecture qui représente une idée historique, géographique et institutionnelle concrète.

Et ce, non pas d'une façon évidente ou rhétorique : on a proposé de faire s'écouler l'architecture de l'histoire de cette principauté (ainsi que ses diverses modalités de représentation et de production) au-dessus, à l'intérieur et en dessous de l'architecture de sa géographie qui est pourtant son support et sa scène la plus réelle. Entre les deux, on trouve l'architecture de l'architecture, qui sera construite comme un exercice spatial et évocateur. Spatial, parce que vidé de pres- que la moitié du solide disponible en opposition (par absence littérale) à l'espace qu'elle évoque, la Principauté des

## a John Hejduk, INABASTABLE

El nostre treball – fins ara sempre he estat un « nosaltres »: quan treballava amb J.M. Torres Nadal a Múrcia, quan col·laborava amb P. Eisenman, quan em vaig associar amb Ramón Muñoz primer, amb Leo Rietti després, i finalment amb Manuel Ortiz i ocasionalment amb Elena Cánovas – s'ha vingut concretant en arquitectures esmicolades.

És a dir, si es congelessin les accions i el temps – tan ridiculament epic – que necessita cadascun dels nostres compromisos, tant si és dibuix com si és text o edifici, per fer-se i convertir-se en un esdeveniment, crec que no seria diferent de l'alteració física que produeix una plica en la superfície de la gran figuració sobre la qual freguem els peus, la mirada i la memòria, provocant, potser, una suau i microscòpica pertorbació de la pantalla de coneixement de què disposo i que m'estimo més reconèixer de reül. Què canviaria de la superfície del mar si la pessiguéssim? Seria això una intervenció excessiva?

« Massa » no convé. El mercat calcina els excedents perquè causen minusvalies, però sospito que hi ha alguna cosa mineralitzant, alguna cosa que fa olor de neteja, de depuració en les solucions mínimes, encara que siguin « minimament belles », eficaces, i que parasitin o s'apoderin d'una aurèola de consens formal per a la sort d'aquells col·leagues que el rendibilitzen, adoptant-lo i adaptant-lo (per a la nostra enveja, podríem dir de passada). Sospito que l'arquitectura més « desposseïda » i més « objectiva » és també la construcció més carregada de mites. No obstant això, estic convençut que l'arquitectura no és un sistema capaç, i em consta que no sempre sembla autoproveir-se.

Els seus excessos i els seus excedents són els llindars, les siluetes de les ombres amb capacitat de significar (arbitràriament?) per construir productivament i més enllà d'exposar-se com la transparició resultant del conflicte entre desig i culpa, tan típicament occidental.

Així, doncs, procedim de maneres heterodoxes per destapar l'insòlit possible, fins i tot per mitjà d'incohèrencies provocades fins que se sostenen en una matriu transmissible i física en la qual l'organització dels espais, les tècniques i la màscara amb la qual apareixen els edificis i els projectes són alhora mitjans i productes. Per exemple:

A la reforma de la masia Burjassènia de J.A. Coderch a l'Aldea, a Tarragona, per a la família Vidal Ribas, els paràmetres estructurals aspats que suporten i organitzen la planta arrosseguen i petrifiquen la llum fins al fons de les estances. [1]

El Pavelló d'Astúries a l'Expo'92, construït primer a l'illa de La Cartuja i traslladat després a Gijón, aborda el difícil problema d'una arquitectura que representi una idea històrica, geogràfica i institucional concreta; però no d'una manera òbvia o retòrica: es va proposar fer transcorrer l'arquitectura de la història del principat – i les seves diverses modalitats de representació i de producció – sobre, dins o sota l'arquitectura de la geografia que és, en definitiva, el seu suport i el seu escenari més real. Entre totes dues es dona l'arquitectura de l'arquitectura, que es construirà en un exercici espacial i evocatiu.

Espacial en tant que buidat de quasi la meitat de sòlid disponible en contrafigura (per absència literal) de l'espai que evoca: el mèdi físic del principat d'Astúries, la figura de la seva geografia.



ELEVATION

1 DISPLACEMENT

2 INTERSECTION

3 SOLIDS WITH VOIDED INTERSECTION

4 ROTATION

AN

ELEVATION

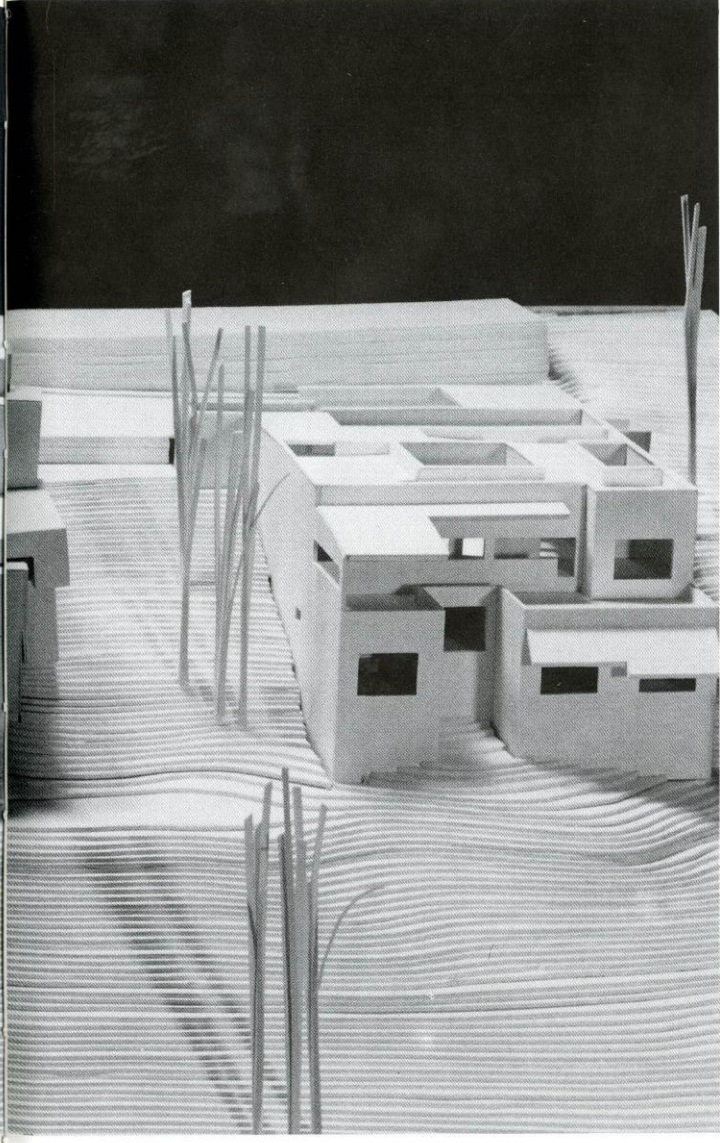
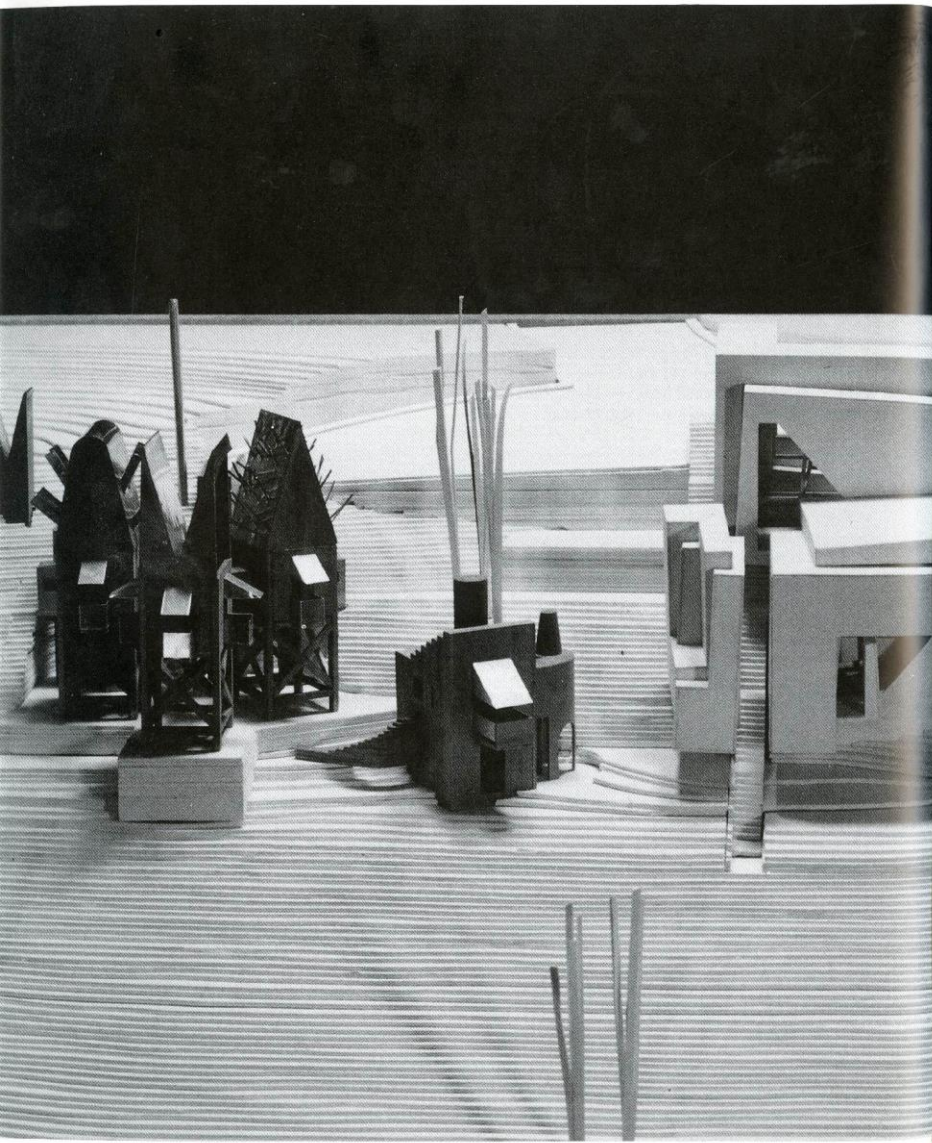
5 DISPLACEMENT BETWEEN SOLID AND VOID

6 TRACE AND FRAME DEFINITION

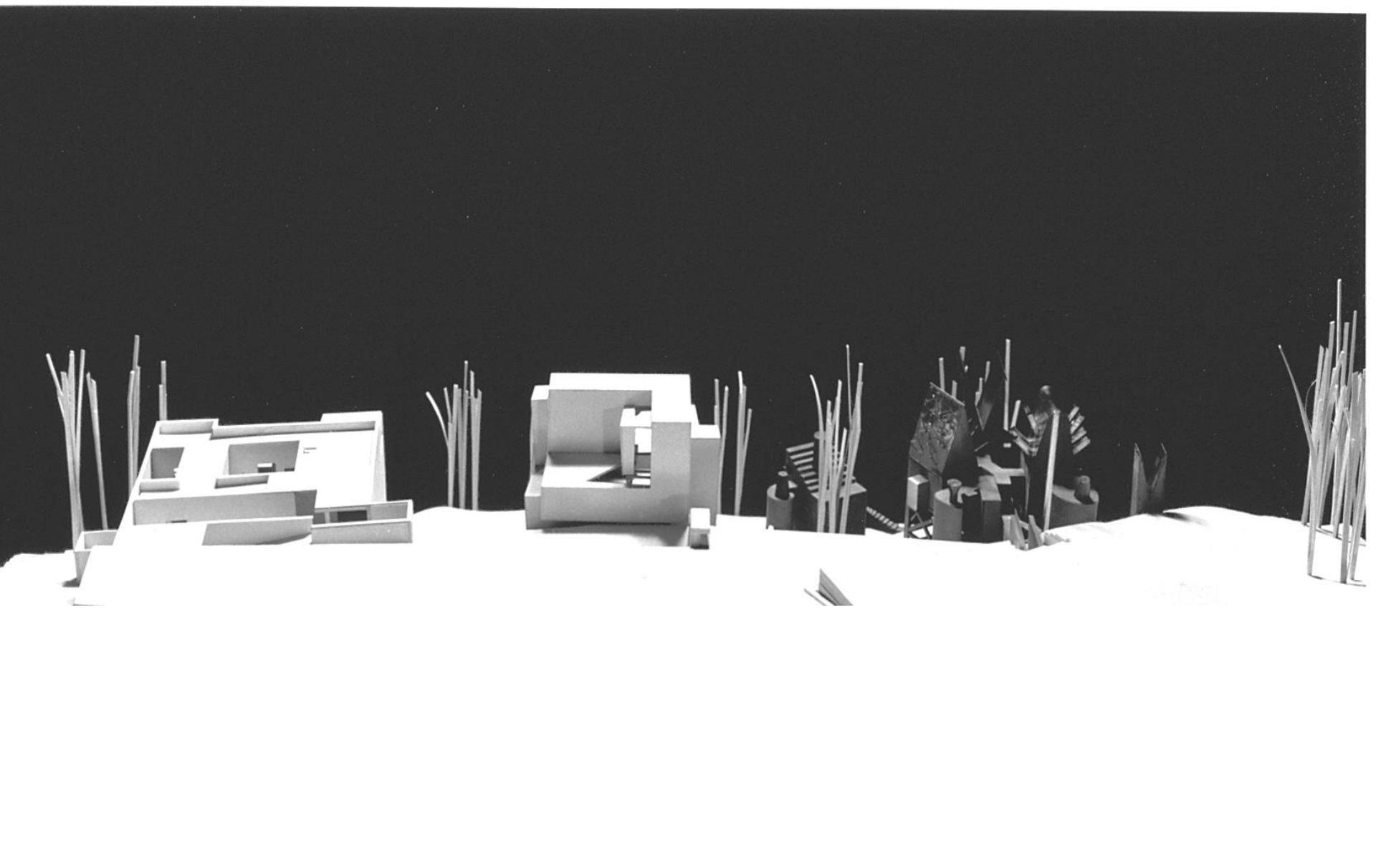
7 IMPRINTING SOLIDS

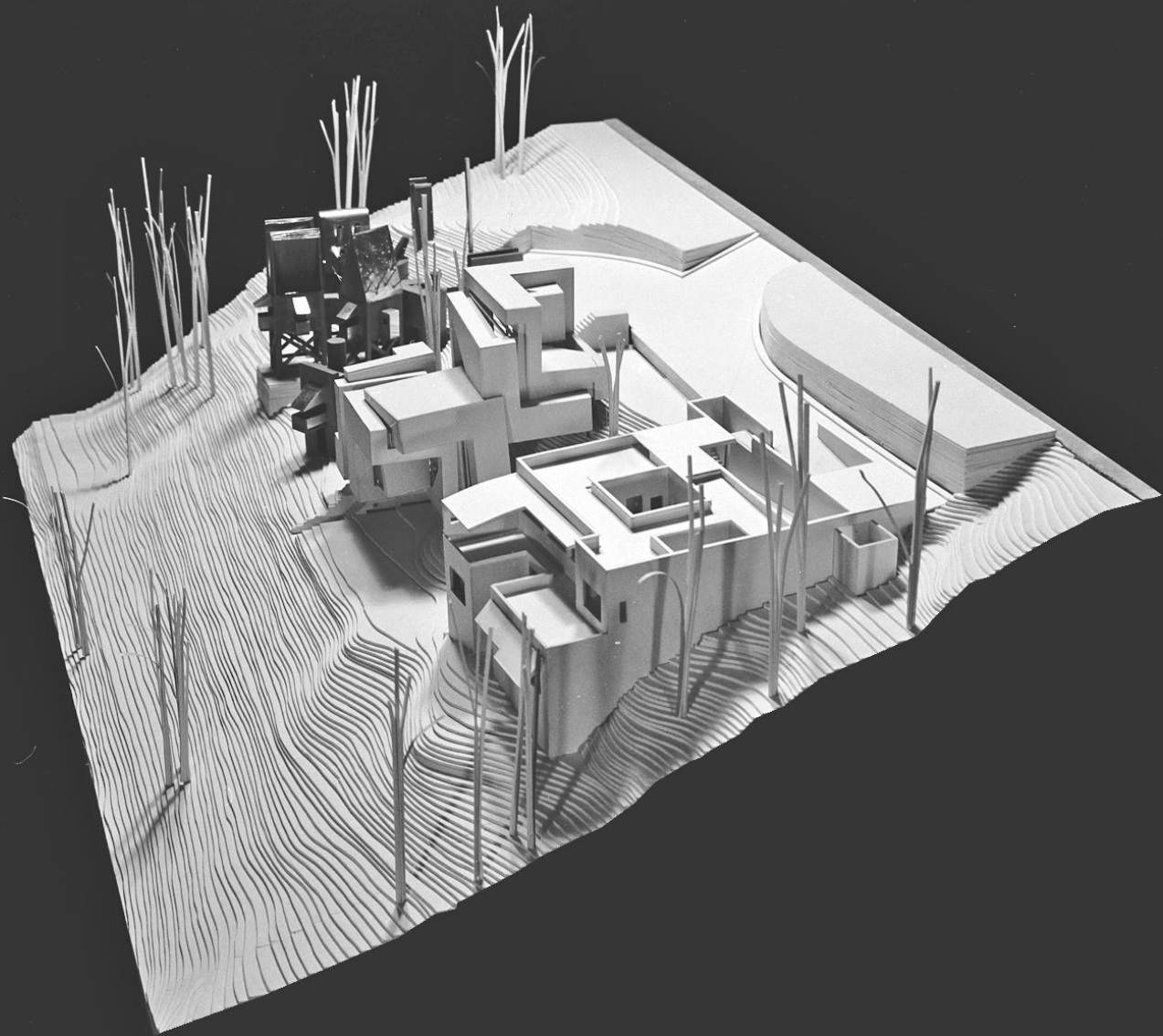
8 IMPRINTING THROUGH SURFACE

*Casas Guardiola en el puerto de Santa María  
La Baixa como proyecto urbano  
Estrategias visuales y proyecto deconstructivista  
1930. Estímulos y alusiones en el paisaje*



# 3RES casas verdaderas





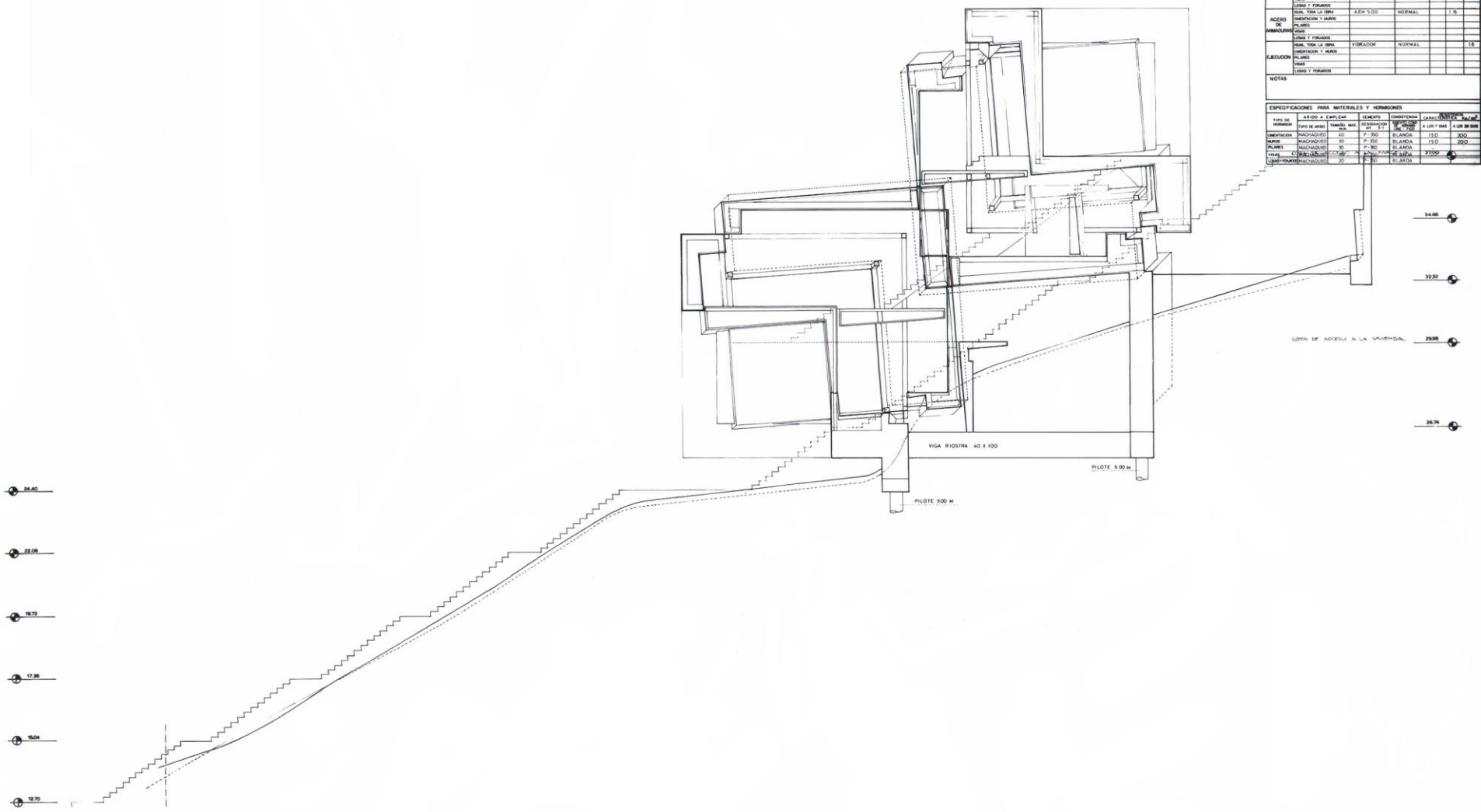
**STARC**  
 INGENIERIA DE ESTRUCTURAS  
 PROYECTO: ESTRUCTURA SECCION CIMENT. A+502 E  
 PLAN: GUARDIOLA HOUSE  
 ESCALA: FECHA: HOJA: 01 DE 01

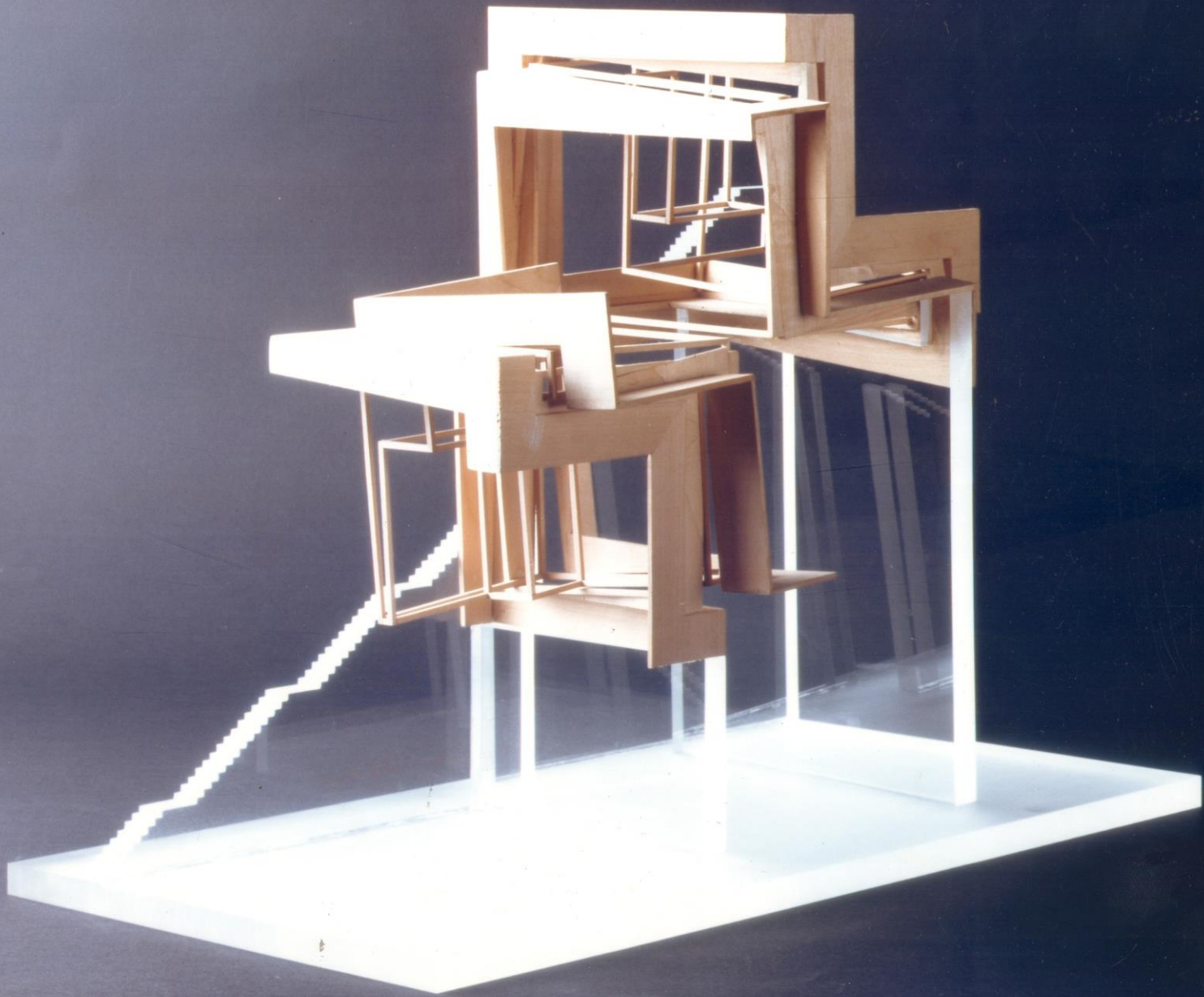
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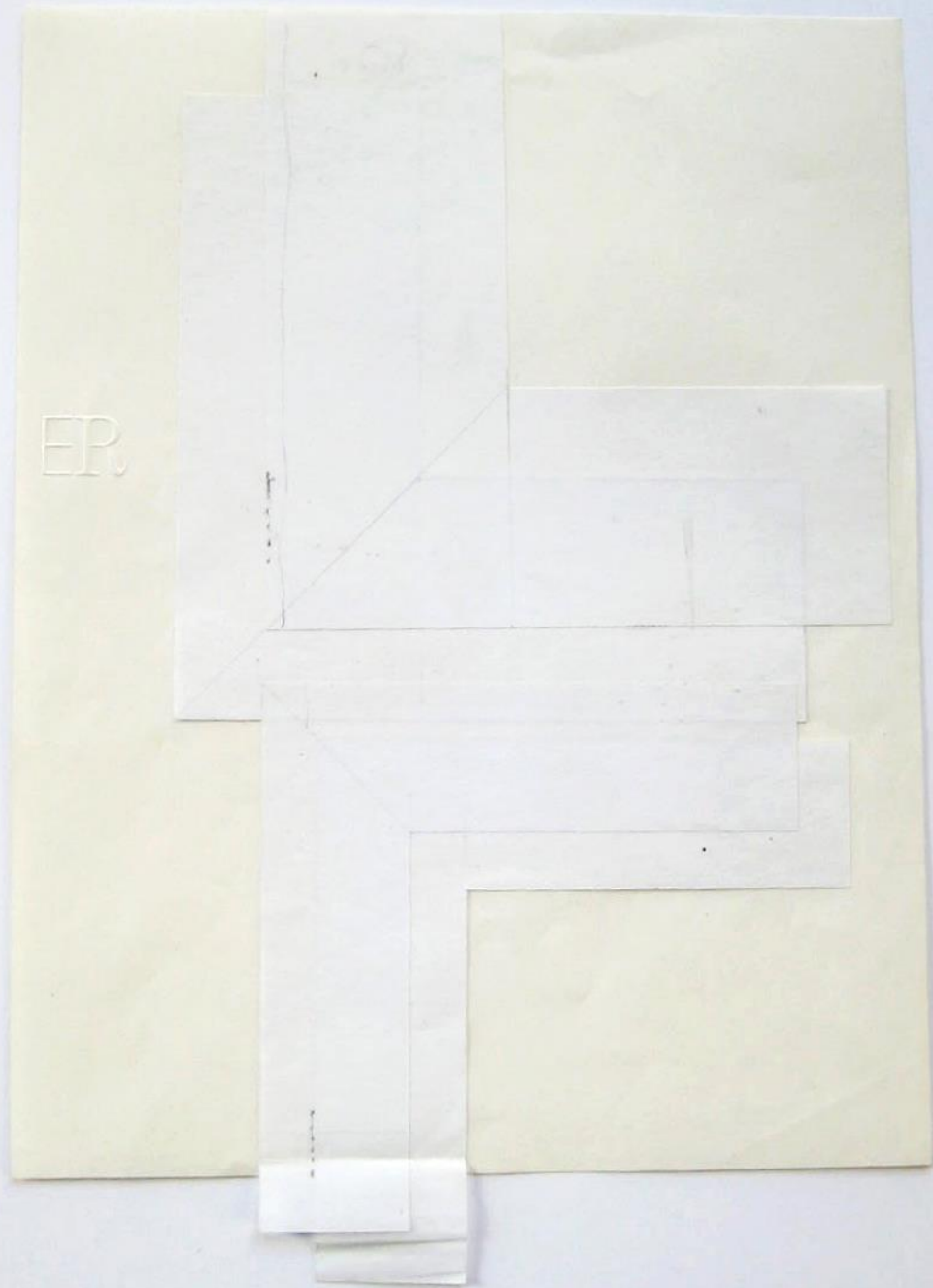
ELEMENTO	LOCALIZACIÓN	ESPECIFICACION DEL ELEMENTO	TIPO DE CIMENT.	ESPECIFICACION DE CIMENT.	ESPECIFICACION DE CIMENT.
HORMIGÓN	SEÑAL, TUBO LA SEÑAL	Ø 100	NORMAL	15	
	CIMENTACIÓN Y MARCO				
ACEROS DE ARMADURA	SEÑAL, TUBO LA SEÑAL	A-2EH 100	NORMAL	15	
	CIMENTACIÓN Y MARCO				
SEÑAL	SEÑAL, TUBO LA SEÑAL	Ø 100	NORMAL	15	
	CIMENTACIÓN Y MARCO				

ESPECIFICACIONES PARA MATERIALES Y HORMIGONES

TIPO DE HORMIGÓN	ESPECIFICACION	RESISTENCIA	CONCRETO	ESPECIFICACION	RESISTENCIA	ESPECIFICACION	RESISTENCIA
SEÑAL	Ø 100	15	SEÑAL	Ø 100	15	SEÑAL	Ø 100
CIMENTACIÓN	Ø 100	15	CIMENTACIÓN	Ø 100	15	CIMENTACIÓN	Ø 100
MARCO	Ø 100	15	MARCO	Ø 100	15	MARCO	Ø 100
SEÑAL	Ø 100	15	SEÑAL	Ø 100	15	SEÑAL	Ø 100
CIMENTACIÓN	Ø 100	15	CIMENTACIÓN	Ø 100	15	CIMENTACIÓN	Ø 100



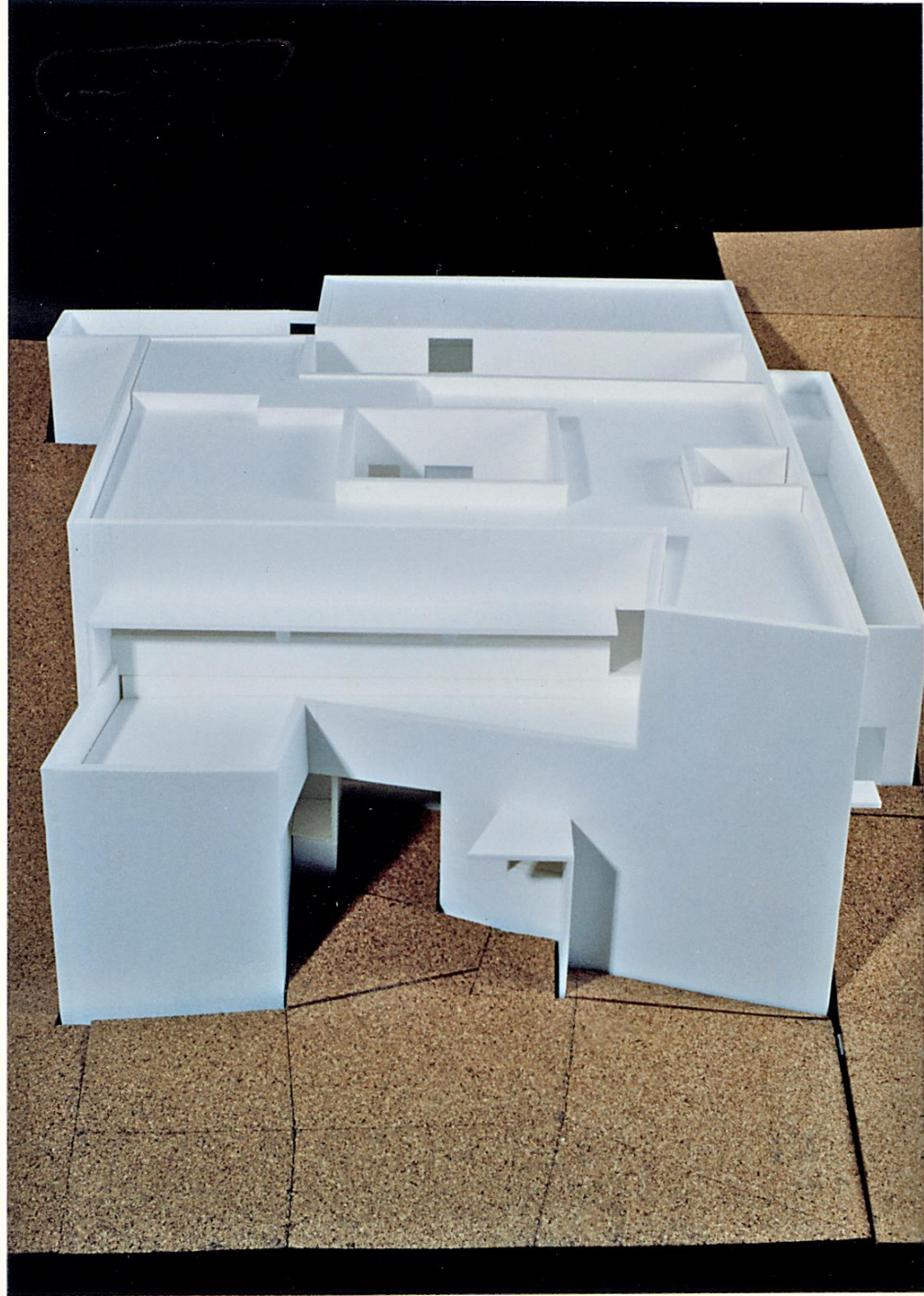




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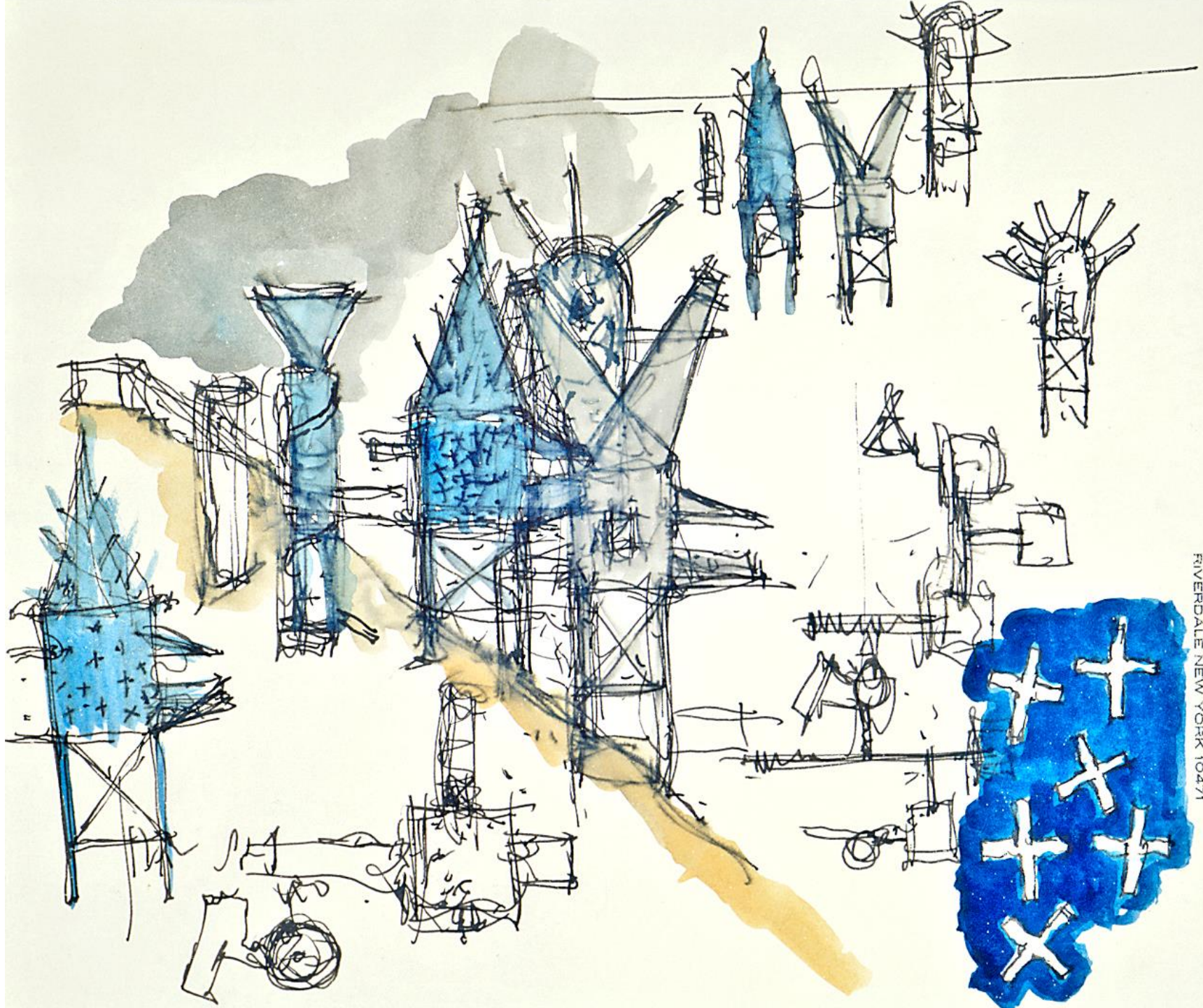


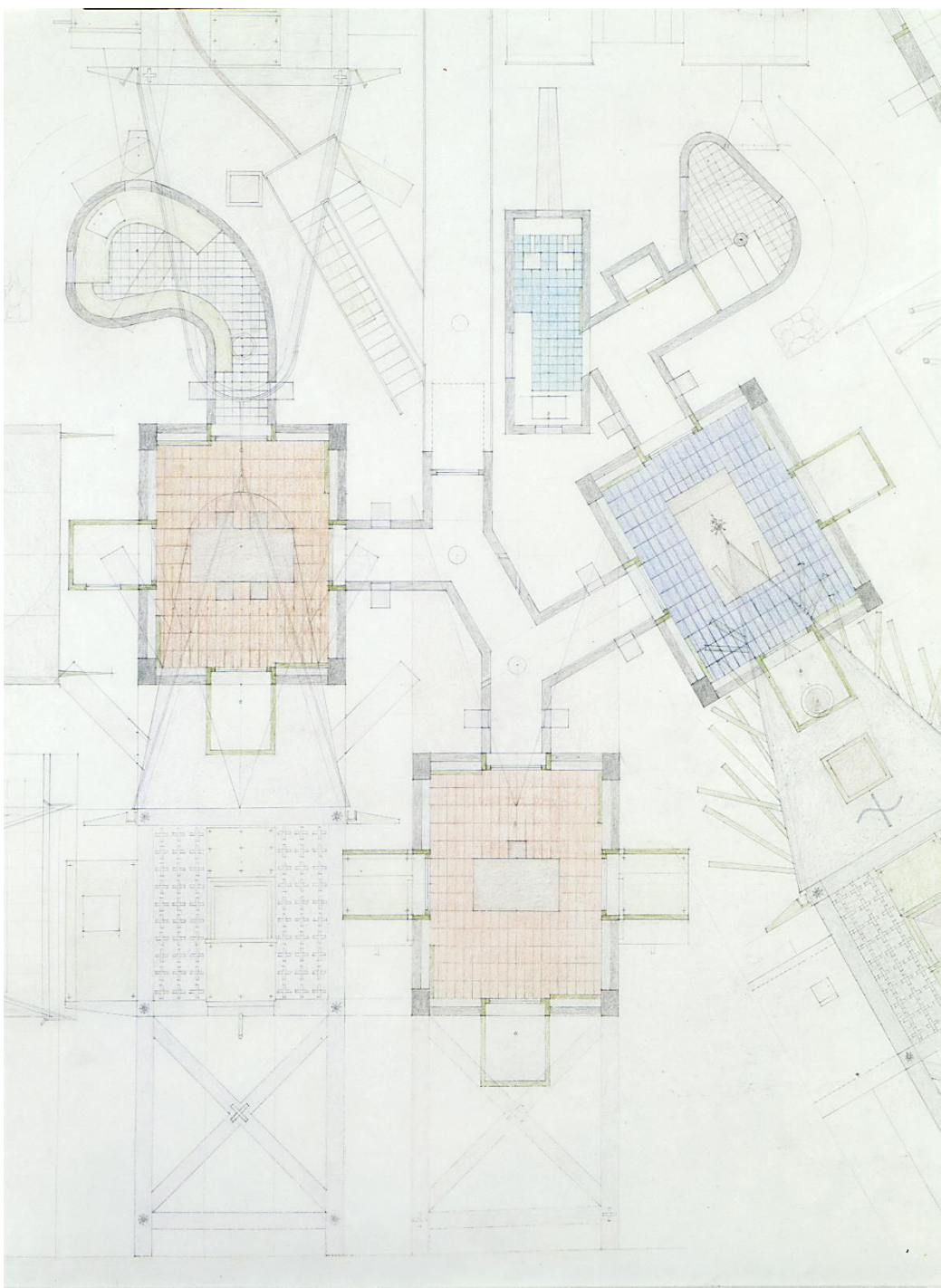


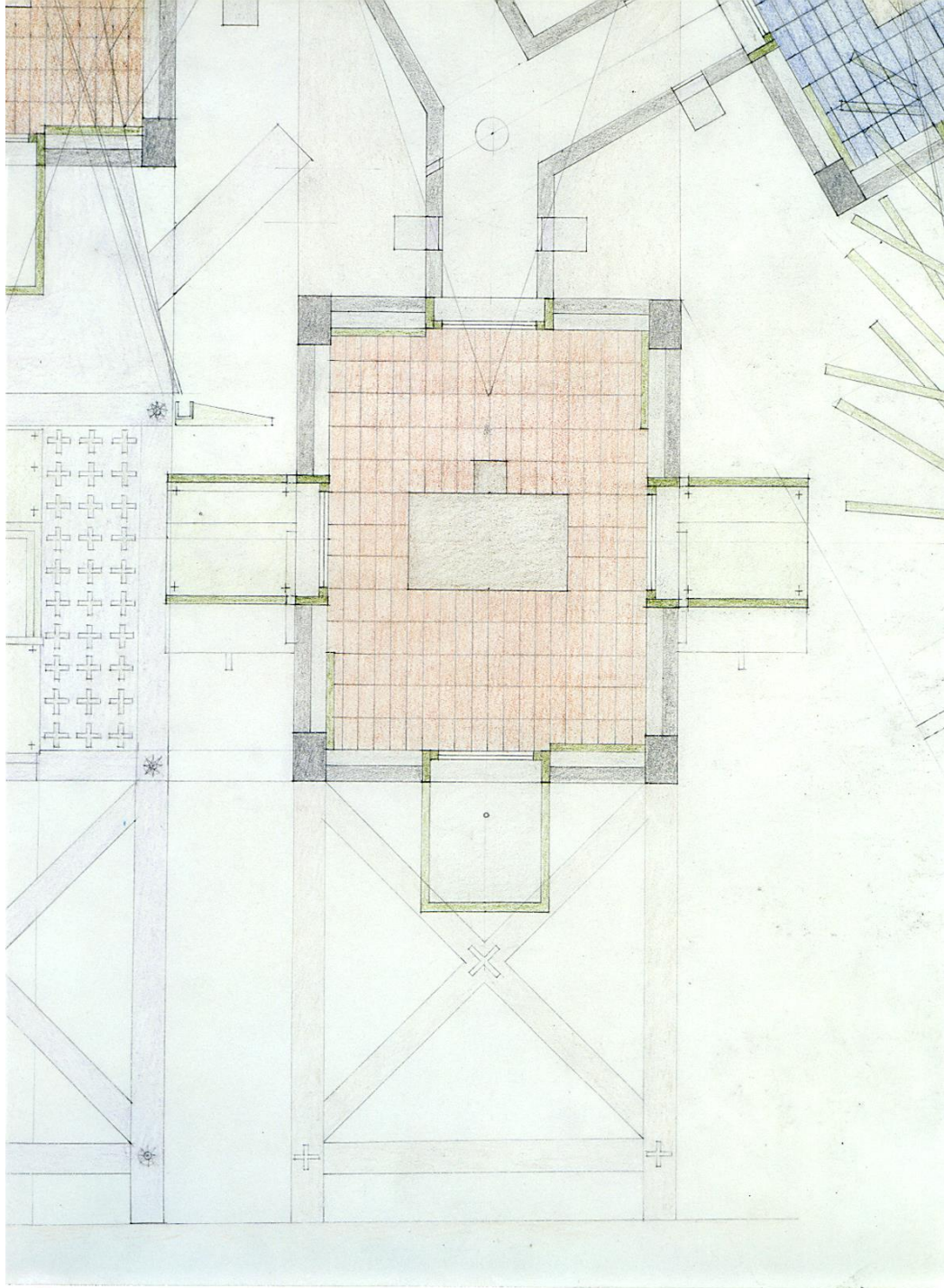


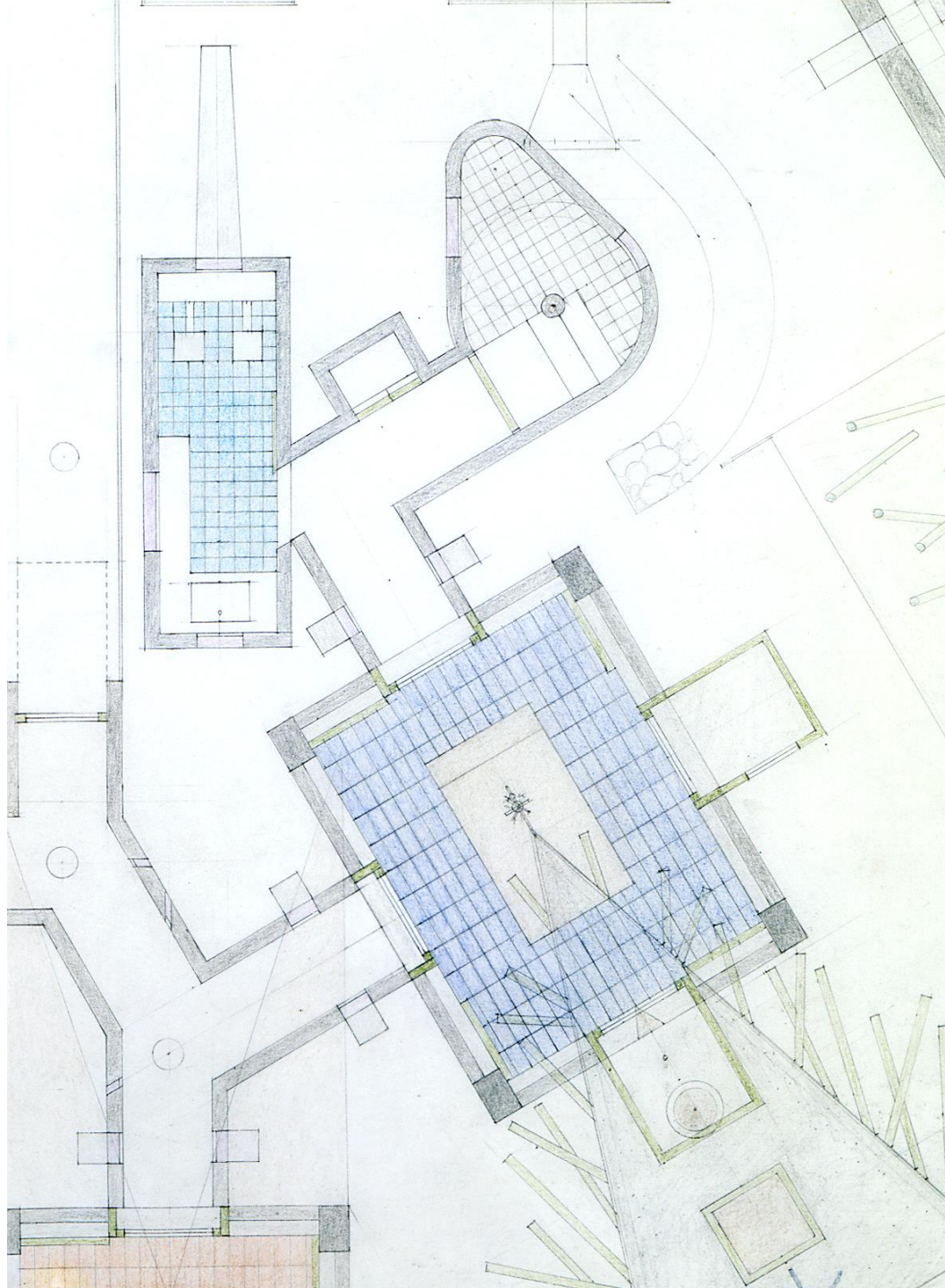
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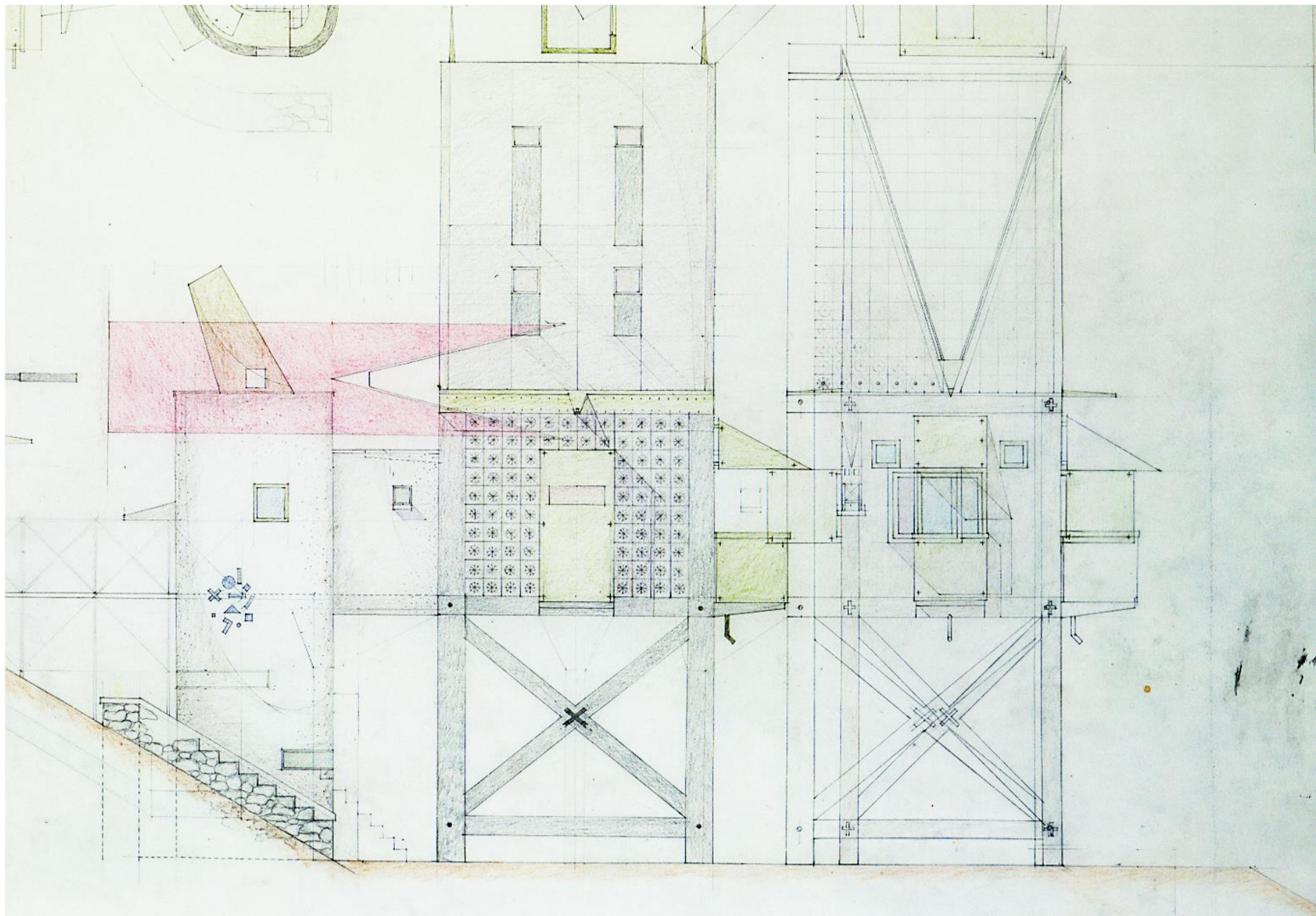
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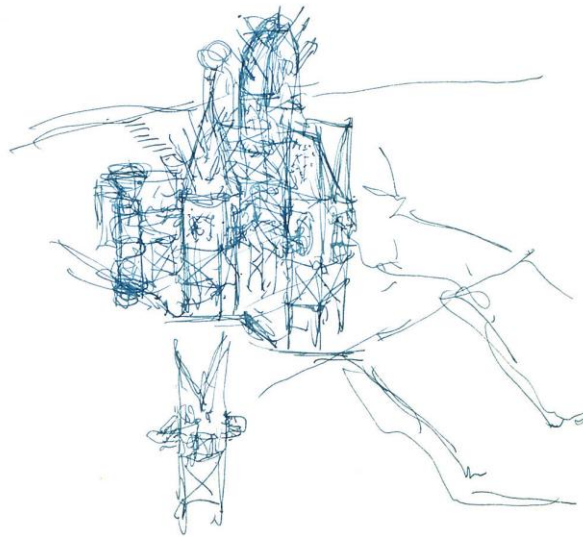












John Hejduk, *Guardiola House Ink Sketch*, 1991.







Plaza de Toros de la Real Maestranza de Caballería

Calle Adriano

Adriano Hotel

Calle del Circo

Calle 16

Calle Antonio Díaz

Calle del Circo

Calle Antonio Díaz

Calle Alcázar





**...an evening on March 1988 at Gramercy Park Hotel in New York to ask him if he would be interested to join the Guardiola Houses project, (I was PE project architect) was the second ZERO of our relationship with John H.**