



ETSAB
Visiting
Studio

2016
—2017

**Dietmar
Eberle**

Dietmar Eberle
ETSAB Visiting Studio
2016
— 2017

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— Forewords

The main feature that defines the ETSAB is the particular profile of their teachers, whom reconciles academy and professional activity in one. Conversely, one of the historical shortcomings of the School has been the absence of the figure of the Visiting Professor, whether due to linguistic limitations, ideological warnings or economic difficulties. Thanks to some agreements subscribed with the Metropolitan Area of Barcelona (AMB) and the Barcelona City Council, the intersection of this double finding gave rise to the so-called ETSAB Visiting Studio, semi-annual workshops included in the fifth academic year in the Degree Programme.

During this first four years —chronologically—, Anupama Kundoo, Ricardo Bak Gordon, Stephen Bates, Olivier Philippe and Michel Hössler (Agence TER), Carme Pigem and Ramon Vilalta (RCR), Dietmar Eberle, Tony Fretton and Andrea Deplazes shared their experience with us. As illustrious proper names, they found the best partners among the young ETSAB teachers, for leading remarkable teaching duos. They were Carles Crosas, Eduardo Cadaval, Héctor Mendoza, Ángel Solanellas, Pilar Calderon, Judith Leclerc and Estel Ortega. To all of them, people and institutions, I must express recognition and gratitude for making possible these first editions.

I have the privilege and satisfaction to introduce with these words the ETSAB Visiting Studio Collection, led by the AMB. We are deeply thankful to this institution and, in particular, to its manager Ramon Torra for his continued confidence in this exciting academic adventure, which I suspect it could become part of the future academic life of our School.

JORDI ROS BALLESTEROS

Dr. Architect, ETSAB Director 2013 — 2017
Barcelona School of Architecture
October 2019

Once again, the ETSAB, in collaboration with the AMB, promotes Visiting Studio, a workshop that stems from the close cooperation between the UPC and the Barcelona Metropolitan Area with the aim of adding new visions, from different places, to the studies in Architecture.

These new methodological visions and resources will enable to expand learning tools, as it usually happens in Schools of Architecture in other countries.

This workshop will be taught by a visiting lecturer, a professor from a European university. It is addressed to senior students, future architects about to start their professional career.

The topic proposed is based on a real commission, a project that is being drafted by one of the teams of architects from either the Public Space or the Urban Planning departments. The AMB provides knowledge of the site and its territorial context, the definition of the programme, and the professional experience forged through many years of work in the construction of public space and metropolitan facilities.

Students, tutored by an internationally reputed architect, contribute with different open-minded reflections and academic solutions to the topic raised.

Thus, from this workshop, aimed at sharing knowledge, many stimulating and enriching multidirectional exchanges arise. In the review sessions, thanks to the different profiles of professional practice, students receive new inputs in the process of planning and designing the city, whereas AMB architects are inspired by multiple ways of seeing and understanding public space, as the element capable of structuring and providing cohesion to the metropolitan territory.

RAMON M. TORRA I XICOY

Architect, General Manager
Barcelona Metropolitan Area
October 2019

As a starting point, the AMB proposed a sports facility open programme with the distinctive feature of including the surroundings of the building as an active part of it. In this way the use of the building conquers the adjoining public space, and, at the same time, the surroundings define how the building could be used. Students would be encouraged to design a sports facility where activities carried out could go beyond practising a specific exercise routine in an enclosed area and outdoor training sessions could be regarded as an act of socialization. The big questions were: what is the relationship between the facility and the activities that can be undergone in the immediate area? How does the building relate to the public space?

However, professor Dietmar Eberle posed the challenge of working on a building without a predefined programme, or with an open programme, since he is convinced that the use of a building has an expiration period of about 20 years, while the building itself lasts up to 100 years. So, the discussion focused on how buildings respond to their site and, at the same time, how their shape constructs the city.

As requested by the professor, the AMB chose 3 sites with different morphological features. The first one, in Viladecans, was an edge, a new development by the train station, the end of La Marina Park, and Riera de Viladecans –a gateway to the Agricultural Park, the spaces of the Llobregat Delta and the beach. The second one, in Sant Boi de Llobregat, was a historical centre connected to the Llobregat river and Garraf mountain range. The last one, in Barcelona's 19th century Eixample, was a plot behind El Ninot market and next to other landmark facilities such as Hospital Clínic and Universitat de Barcelona.

Students faced all three sites one after the other to end up choosing and developing one of them. The applied methodology was very clear and structured and, without being rigid, attended the development of the workshop providing students with guidelines for the design process. Thus, the workshop became a laboratory of ideas, a constant exercise where the design process, assisted by a series of models at different scales, was as important as the solution. Methodology revealed itself as an efficient way of sharing a knowledge acquired along many years of experience both in teaching and constructing the city, and of extracting the best facet of each exercise.

NOEMÍ MARTÍNEZ GARCÍA

Architect, Head of Projects and Urban Design Section
Barcelona Metropolitan Area
October 2019

What will your building do for the public? The studio will attempt to teach the student to acquire an objective judgment within a subjective design process. It will do so through the implementation of a teaching method developed by Dietmar Eberle throughout many years of teaching at the Swiss Federal Institute of Technology Zurich and published in the book *From City to House. A Design Theory* of 2015. Prof. Eberle believes that the role of architecture is to improve the quality of life and that the architects bear responsibility towards the public regarding cultural contribution, use value and cost effectiveness. Through the method the student will become familiar with “open buildings”, designing in context, creating identity and managing resource. He will be asked to act at different levels and scales within a teamwork format.

About Site: The site is important as it reflects time, history and values. It has a specific density and atmosphere. Through the site the students understand history. The method includes rotation of the locations. We have 3 sites, 3 histories and 3 values: Viladecans, a 20th century site; Sant Boi, a pre-roman site; Eixample Cerda, a high-density district loaded with history.

Questions raised: What are the goals we are going for? Should we go on like this? Should there be a change in mobility? What do we have to do different in the future? What will your building do for the public? What kind of thinking you have to change to reach new results?

About Programme: Undetermined, for a lifetime of over 100 years. A programme lasts 20 years only, so we should not determine a building by its program.

Eberle's Talks: Dietmar prepared talks on topics that the students had requested on the first day. They went from the broadest issues (*Visions for the Future*), to very practical matters (*Cheap, Stupid, Simple*). In Open Buildings, we finally understood what he meant by no program. Even during his reviews, Professor Eberle would include small improvised lectures like the one on the Bauhaus teachings which he was fond of. But perhaps the most appreciated lecture was 22-26, a monographic talk about the construction of his own office, a mechanical free space, relying on passive design and good craftsmanship, which clarified his key ideas about architecture as well as how to achieve it. It was followed by a spontaneous ovation.

Reviews: Each visit was a public review. The students submitted one proposal for each 3 sites. midterm and final reviews were programmed with guest jury generating a continuous impact at ETSAB. All of Eberle's informal and formal talks have filled my entire notebook.

JUDITH LECLERC

Architect, Lecturer
Barcelona School of Architecture
September 2019

2

— Programme



1956



1965



1974



1992

3 Sites 3 Histories 3 Strategies

by Dietmar Eberle and Judith Leclerc

Student assistant: Roger Badia

Studio goals

As introduced in the foreword, the studio will attempt to teach the student to acquire an objective judgment within a subjective design process. It will do so through the implementation of a teaching method developed by Dietmar Eberle and his students throughout many years of teaching at the Swiss Federal Institute of Technology Zurich and published in the book *From City to House. A Design Theory* (2015).

Professor Eberle understands the brief of architecture to be to create useful works which improve the quality of life and that the architects bears responsibility toward the public regarding cultural contribution, use value and cost effectiveness.

Through the method the student will become familiar with “open buildings”, designing in context, create identity, managing resource. He will be asked to act at different levels and scales within a teamwork format.

Site

The site is important as it is a reflexion of its time and history and values. It has a specific density and atmosphere. Through the site the students understand history. The method includes rotation of the locations. We have 3 sites, 3 histories and 3 values.

AMB

AMB, Metropolitan Area of Barcelona sponsors this studio and has thus provided us with a series of sites.

Viladecans, a 20th century site dealing with edges, infrastructure, end of La Marina Park in relation to Riera de Viladecans and the beach, the agricultural park, the spaces of the Llobregat delta and Serralada del Garraf.

Sant Boi, a pre-roman site confronting the historical center with the Llobregat River.

Example Cerda, adjacent to 19th century mercat del Ninot, where stood the headquarters of the district's firemen, a high density district loaded with history and juxtaposed amenities.

For AMB a vital question is how the building relates to the public space.



1956



1965



1974



1992

Many questions

What are the goals we are going for? Should we go on like this? Should there be a change in mobility? What do we have to do different in the future? What will your building do for the public? What kind of thinking you have to change to reach new results?

Programme

Undetermined, for a lifetime of over 100 years. A program lasts 20 years only, so we should not determine a building by its programme.

Gain

The student will learn a method to tackle design problems in an objective way.

Discussion about values: which architectural instruments can we use to achieve our values? Learn to design quality over quantity.

Discussions

Students will be prompted to confront their values with others and discuss on their implementation. Professor Eberle will prepare lectures on topics designated by the students.

Studio culture

Students will produce as if they were in an office. With Specific goals to achieve daily in their production thus attempting to develop subjectivity through objectivity. Use of the local workshop will be compulsory.

Bibliography

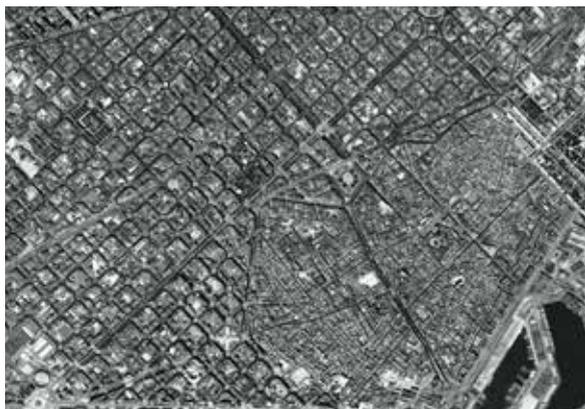
A copy of "The Challenge to Architectural Education" included in the book: *From City to House. A Design Theory* (2005) will be made available through Google Drive.

Assignments

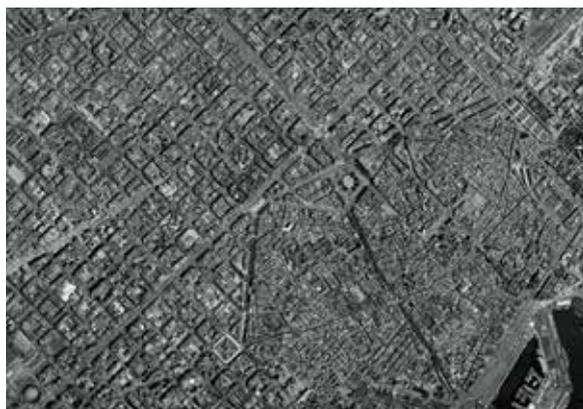
Based on professor Eberle' method, weekly tasks will be assigned weekly and be due digitally on the student delivery folder. All information will be share through Google drive. Information regarding sites as provided by AMB is available in the emplacement folder. A template for submissions in dwg format is also available.



1956



1965



1974



1992

3

— Works



Participants: Adrián Abad Carrasco, Rubén Argudo Salguero, Lluís Botella Calbet, Carlota Bozalongo Rion, Marc Campa Salmeron, Samuel Campillo Yniesta, Aitor Díaz Duran, Oriol Gelabert Crespo, Mar Genovés González, Clara Guillot Martín-Sauceda, Adrián Olmo Mora, Hye Yeon Park, Clàudia Teixidó Santeugini, Oriol Bargalló Mandri, and Adina Alexandra Verenciuc



Viladecans

Oriol Gelabert

On this project I tried to produce an urban composition, using a combination of strategies. First there is a perimeter building; it is a thin building in order to act as a noise controller, this way it can be opened on a single side, allowing a blinder façade on the noisy side. On the other side of the plot there is a thicker building providing a front for the street.

The thick front turns creating the urban composition, this is opening 3 parts, first it creates a square for the train station, this one will be a strong square, allowing every circulation in it. In the middle of the project, an great opening, is stretching the street connecting it to the outside landscape, while at the end it controls a little space in order to create a viewpoint. Finally one of the buildings is going backwards from the street to open a public space in front of the park, this area will be green, creating path and little spaces like a garden, but it will not have trees in order to allow the maximum connection with the park.

The composition is not very tall, the lowest side is on south while it rises up the north buildings.

The structure for it is very simple, it will charge on the wall façades, the ceilings will be solved by alveolar plates and the cores will be bracing the project.

About the semipublic spaces, there is two different strategies: for the thick building the entrance is always connected to one of the urban spaces mentioned before; for the thin ones, I placed a circulation terrace on the blind side, providing this way an open raised side to be used.

The whole complex will be fitted by a double skin façade, this way the complex may have the same character from every point of view, which is specially important considering that it will be seen mainly from the highway. The double skin system gives a public face to the blocks while the dwellers can occupy the interior in a more personal way.

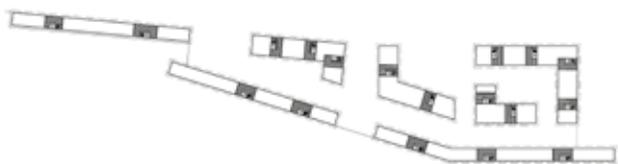
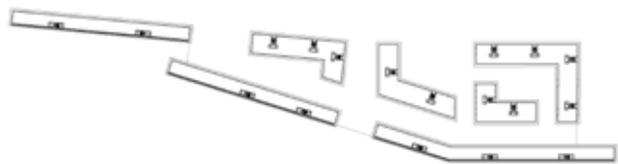
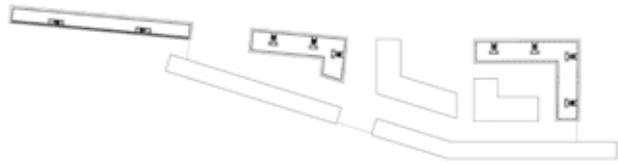
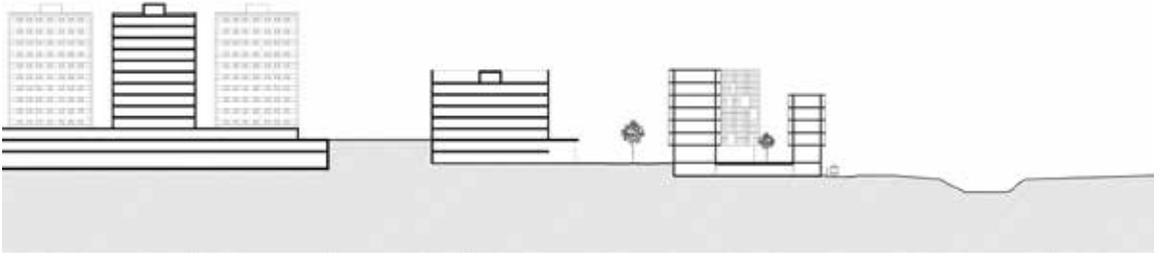
To prove the viability of this complex, I tried to introduce 3 different programmes which are fitting great. These are dwelling, office and hotel.

In conclusion the project answers to the urban situation providing some upgrades for it, and this is made by facing both sides on two different combined strategies.

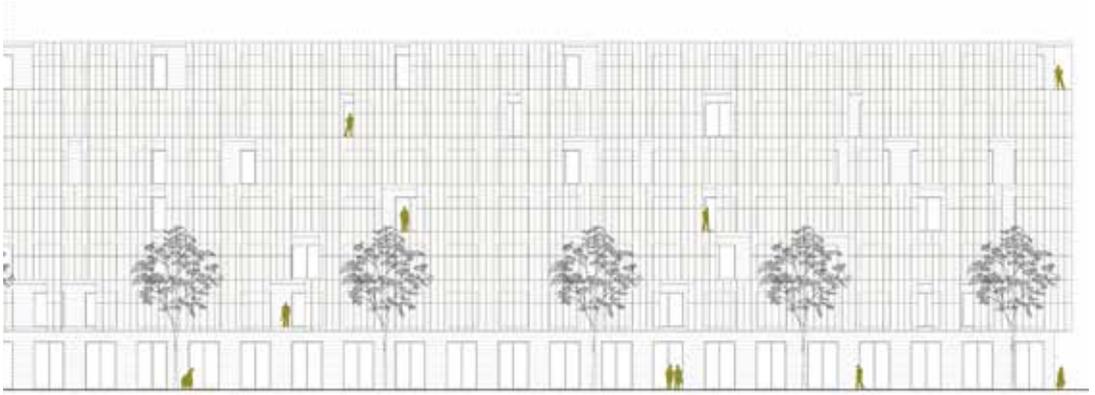




- Ground floor plan -



- Top: Section of situation
Bottom: Various plans -





Sant Boi

Adrián Olmo

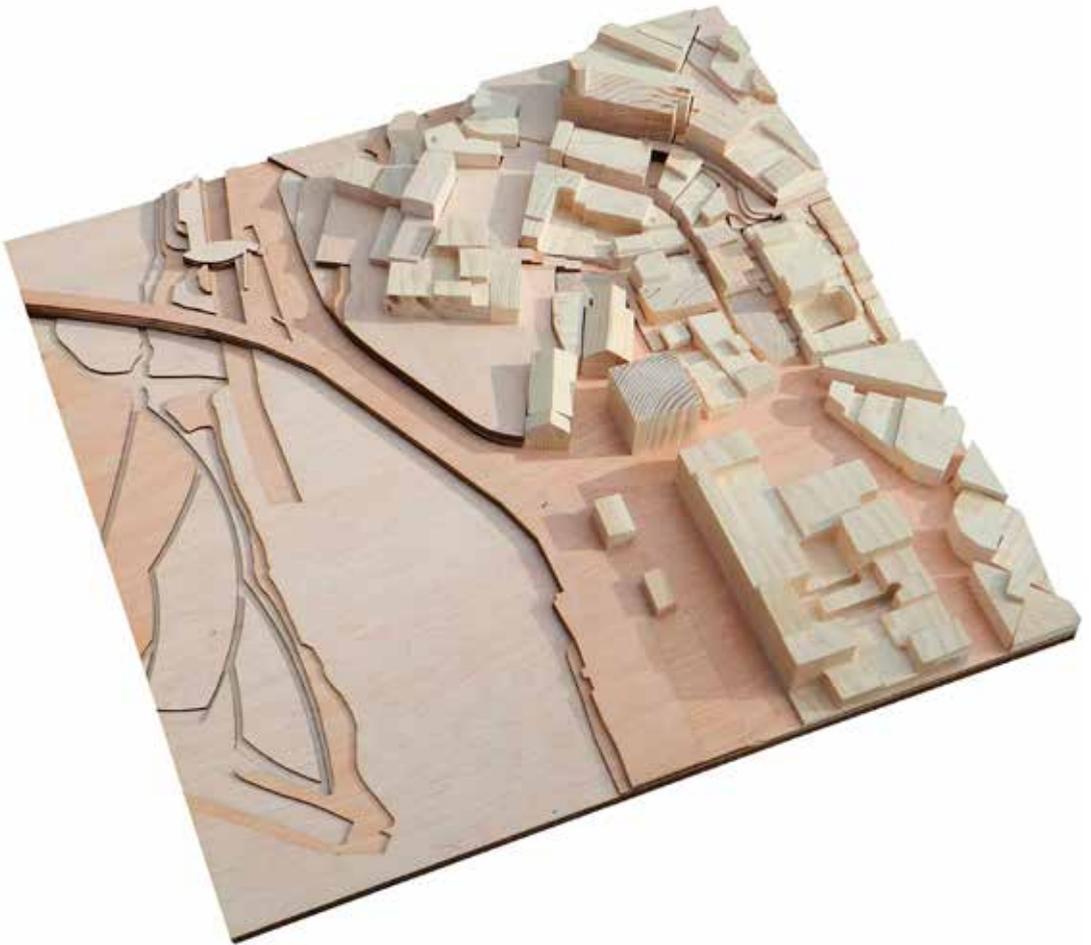
Our plot is located in the main entrance of the city. Next to the train station and next to the road that comes from Barcelona. So, we need to give to the city volume with a great facade that has to become the first image that you perceive when you come. The connection with the city and the Llobregat river and his green area is really close to the plot, another fact that makes the site more important that it can seem.

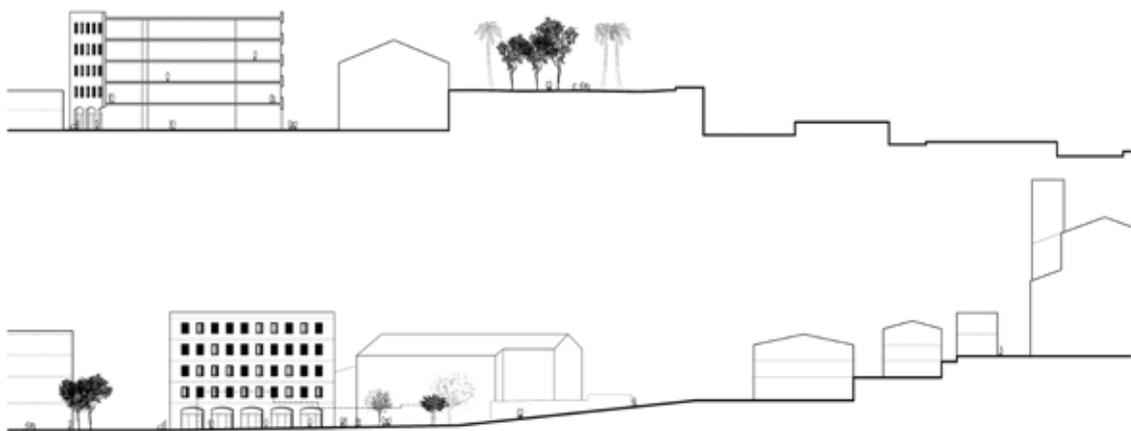
On the other hand the plot is located at the end of the old town, in front of the city council at the beginning of the city built in 20th century. In our project plot we have two public historic buildings for the town: the old athenaeum that's it's a theatre and the other is a big dance hall. So, if we have a look we have free space in the city centre between three public buildings and public space.

The project pretend to be as simple as it's possible to answer this complex urban situation. By adding a regular and simple volume in the corner of the plot that organize the public space between them. Respecting as much as possible the historic buildings. Adding high density but occupying less than a half of the plot (around 45%) and creating public space with good relations. The building has one more floor than the City Council and it's totally an open building, can contain many different programs successfully.

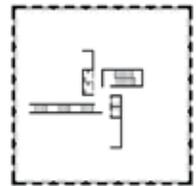
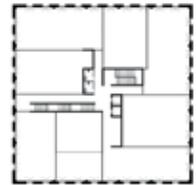
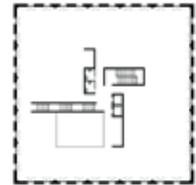
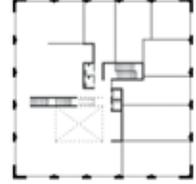
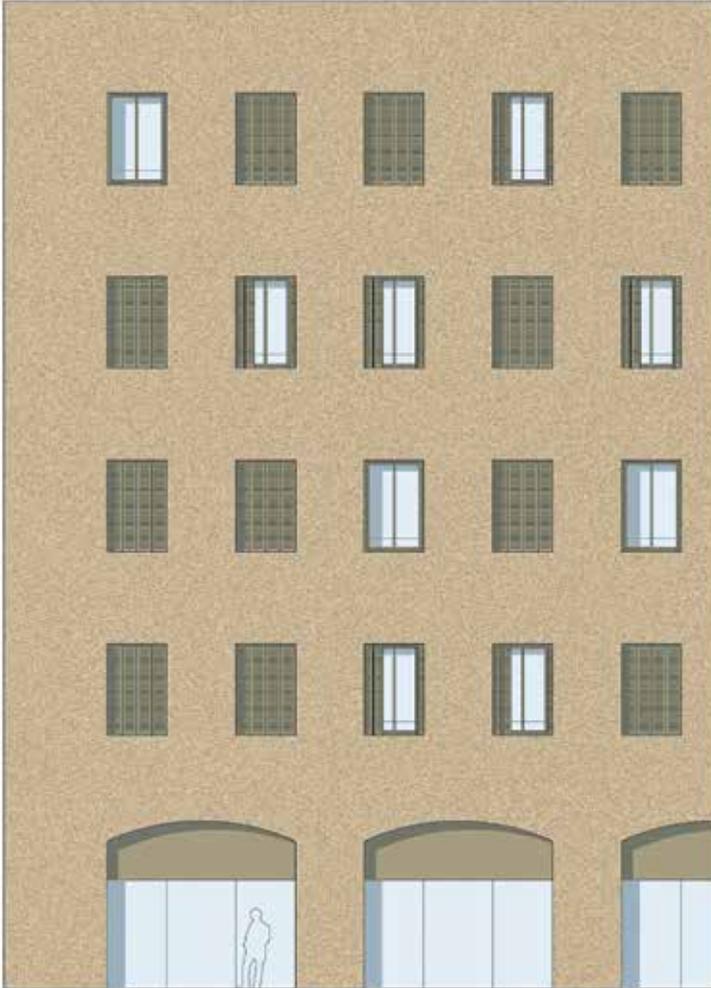
We have a floor plan of 30 x 30 m (900 m²) with 865 m² totally free in an swastika space configuration, without structure and with a neutral façade with regular openings. The building have two stairs cases to allow doubles and totally different programmes and two elevators. And a core with services inside for the programmes that need a diaphanous space.







- Top: Urban section
Bottom: Situation -





Eixample

Adina A. Verenciu

THE ATMOSPHERE, the SIMPLICITY and at the same time —the COMPLEXITY and the high level of life living are the principal attributes which may characterize this project. The 100% percentage of using the site determines a high density and, moreover the possibility of increasing the area of public spaces. The great width of the building (44 m) is not a problem concerning the ventilation or the entrance of light on this building because the space is organized around a succession of different shafts of light which generates the high level of living into the building through public, semipublic, semiprivate and private spaces.

The STRUCTURE consists in 5 cores which articulate these shafts of light. The effective structure of the building is made by walls of concrete.

There are two types of CIRCULATIONS: semiprivate (the evacuation closed stairs which are situated near the elevators) and the public ones (the helicoidal stairs—which are perfectly dissimulated through the trees situated inside the building).

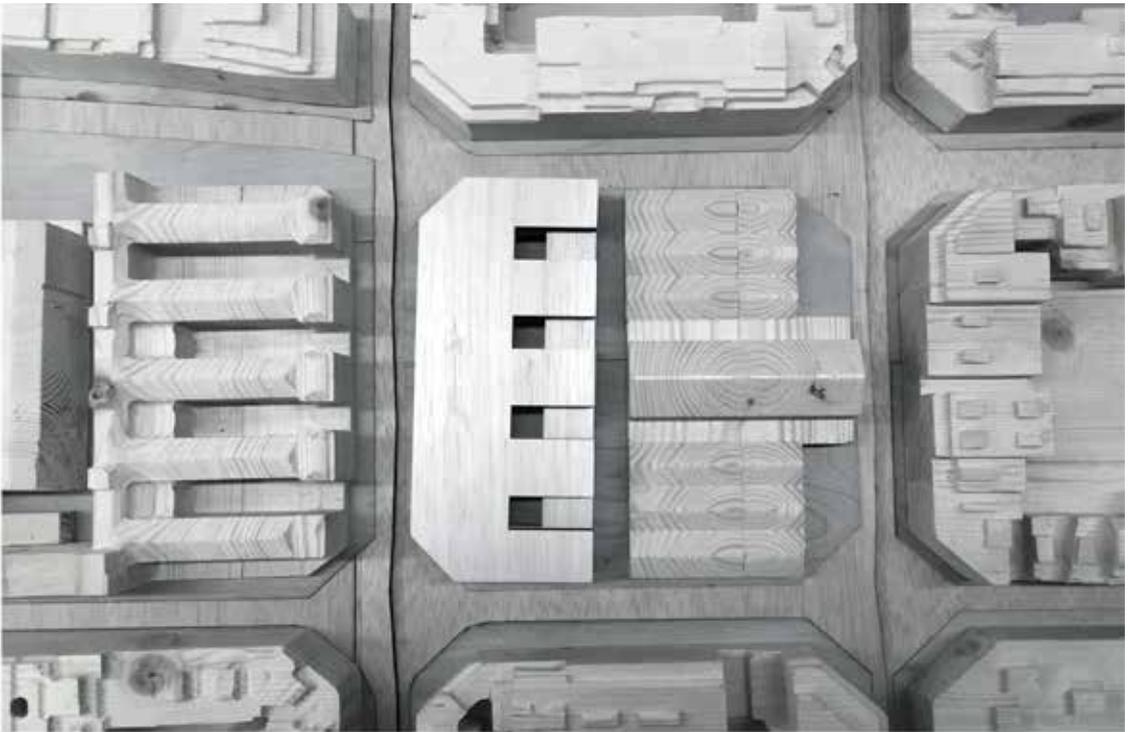
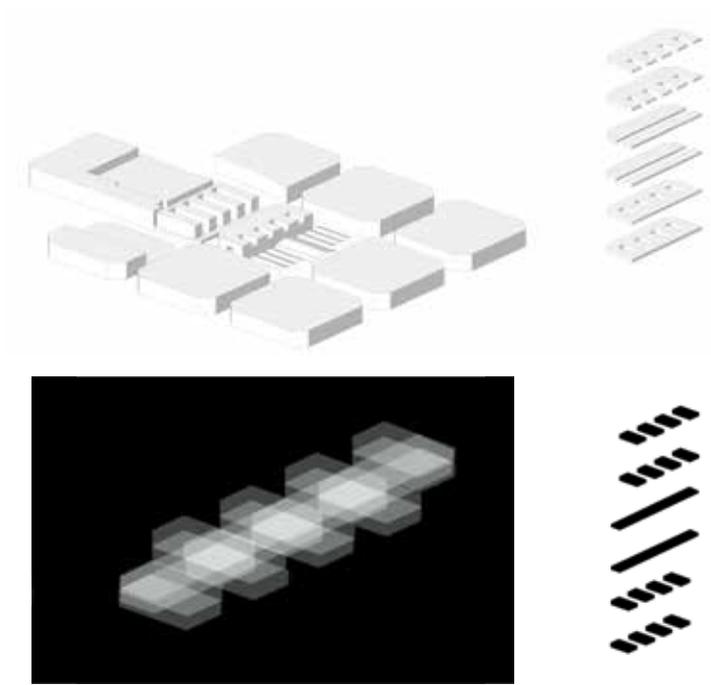
Through various ramps is resolved the difference of level between the south and north street, and moreover we gain the connection with the market.

Concerning the form of the building I have tried to conceive a permanent recognition of the nearby building even if they may not be seen, and—in this case—the building is not a barrier. Through the south façade you can identify elements of the building beside it, and from the other façade - elements which can make you think to Mercat del Ninot.

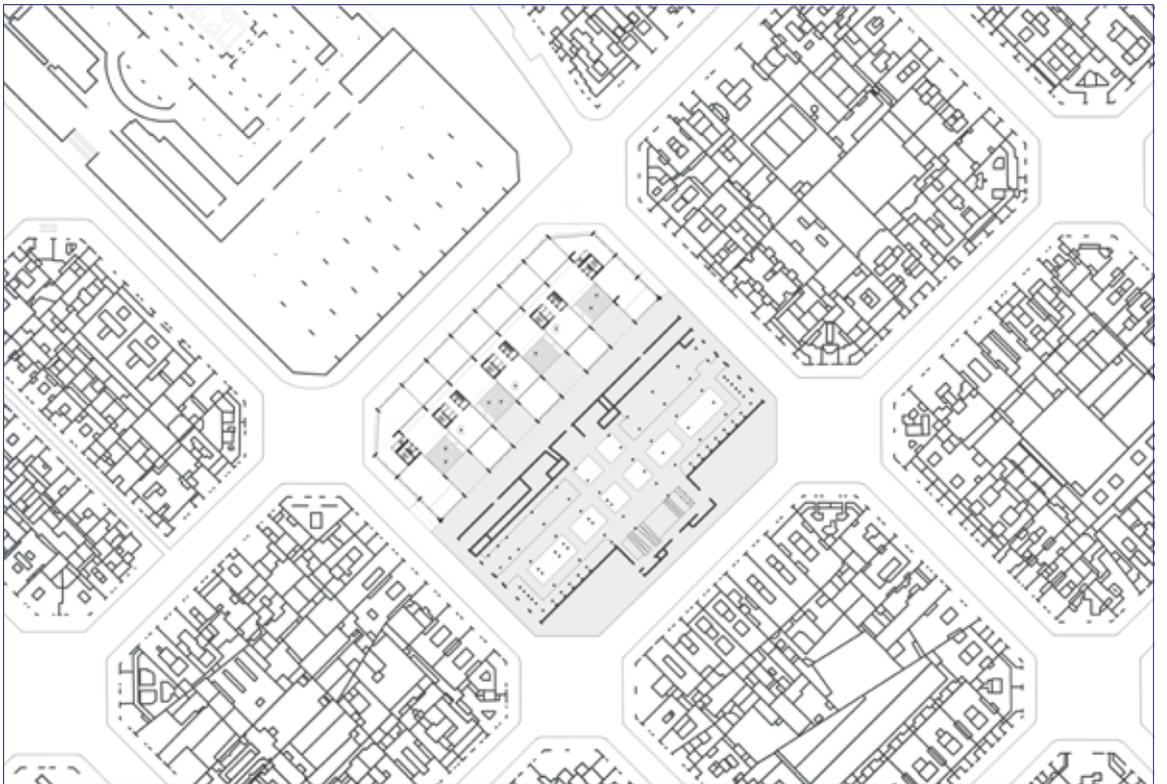
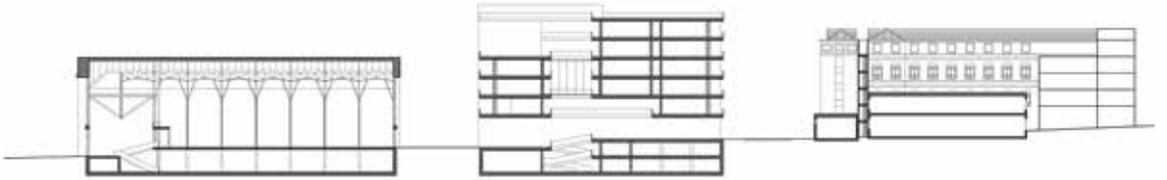
Moreover, the public face of the building should also be integrated to the Eixample model. The vertical structure is situated on the first level of the façade (simulates the rhythm of parcels), the horizontal elements - the slabs - are into a second level, and, into a third level are situated the balconies and the storages which permit the maximum flexibility and versatility in the interior.

The space distribution is not restricted by the structure, this way the space may be used as commercial space, office or housing.





- Top: Solid and Void (public) part of the project
Bottom: Insertion model -



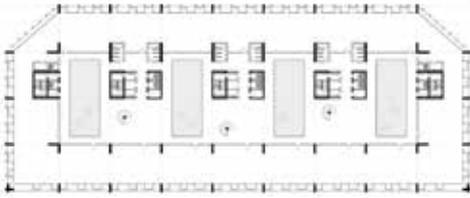
- Top: Area and general sections
Bottom: Situation -



Floor -1



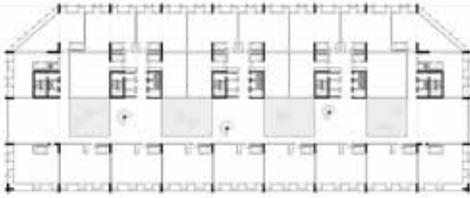
Floor 3



Floor 1



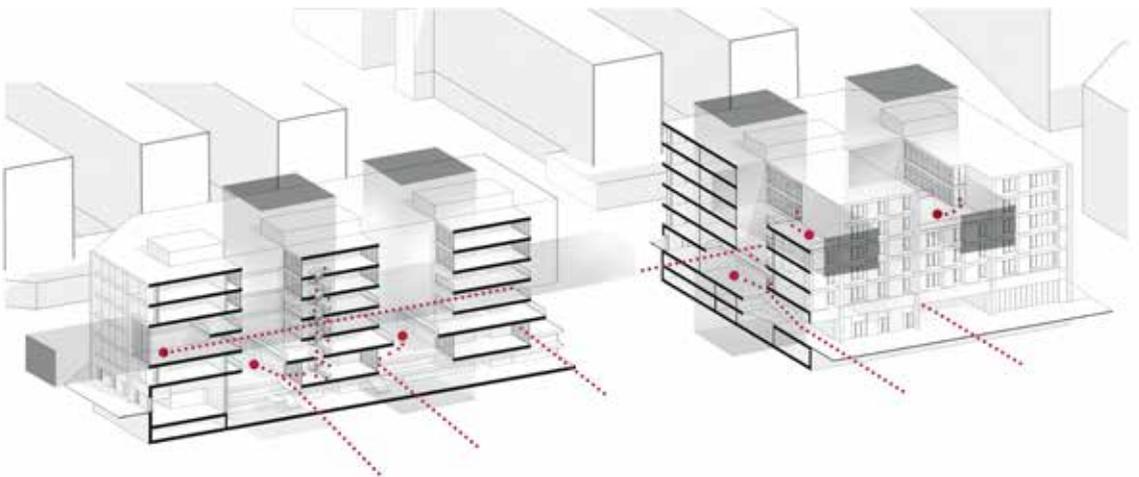
Floor 4



Floor 2

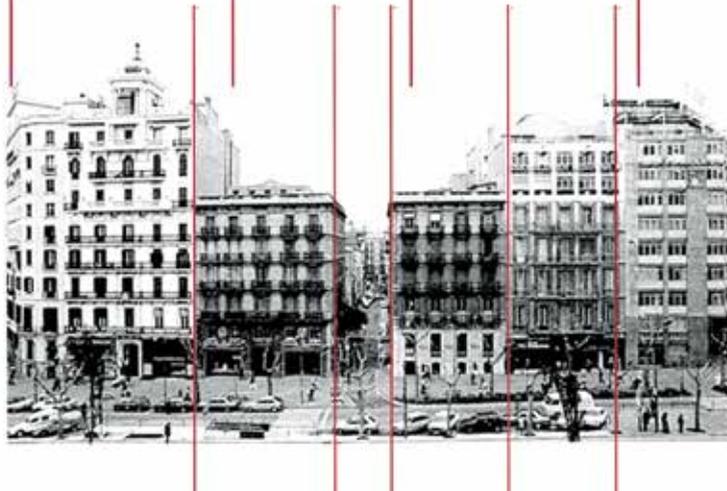
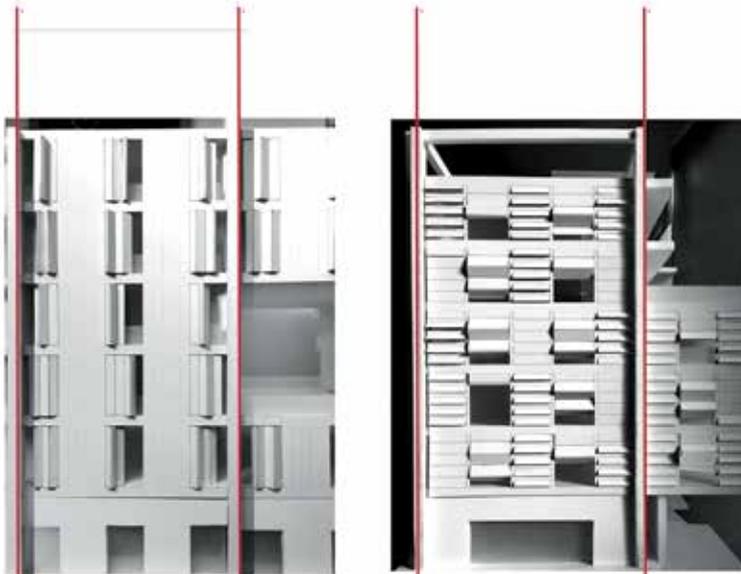


Floor 5



- Top: Floor plans

Bottom: Public space and circulations -



- West façade -

4

— Lectures

Cheap, Stupid, Simple

27 March 2017



by Dietmar Eberle

Somebody asked me how was our understanding of the division between public and private space—in a social way—and then I decided to show you some projects which I built—well, some of the projects that I built—between 1970 to 1979 and 1979 to 1986. During this time I was a little bit younger and I was a student like you. At the university I had this idea that architecture is not useful for myself only. I wanted to be involved in construction but I saw those professionals and architects...

I was very glad that I met towards the end of my studies a friend of mine, called Markus. I was studying at the Technical University whereas he was studying at the Academy of Fine Arts in Vienna, but we both had these same feelings: we didn't trust architecture. We had the feeling that we had to do something, that we wanted to do something for the people from where we came from. We were raised in a very small village, you know,

I already told you—It is about 300 people. We asked ourselves: “How can we contribute with something to their lives by our means?” Therefore I called this *Cheap, Stupid, Simple*. [fig.1]

Because I had to be cheap! Not only in Spain but in Europe there is a relation between the income of people and the price they pay for housing. This is the critical issue. At any percentage, if you can low the price for housing, the freedom of people will become bigger, because they can decide much more about what they want to do with their income. And therefore, we had this idea that architecture has to be much cheaper. And when I talk about “cheap”, I mean that we had to dream they had to be able to build a house or an apartment—or something like this half the price of a regular apartment built during those years. So we knew this would mean a really big progress for these people because afterwards they would be able to live their life in a very different way. So everything was cheap. We focused very much on how you can do cheap building—of course with a certain level of quality.

The second topic which I called “stupid” comes after being aware that when you are a student, your background of knowledge is limited. In relation to what we know today, back then our knowledge was very, very limited and I called myself stupid at that time. Stupid in the sense that we didn’t had as much knowledge as we have today.

And why everything had to be simple? Because when we wanted to reduce the cost of the building, we asked ourselves: What are the resources that we have? First resource is very



Fig.1.

clear: we need a piece of land. Second resource is the need of material. Because... ok, there can't be a house without it—well, maybe in the future, but not now. So we decided quite early that if we wanted to build cheap houses, we had to build them with wood. Wood is normally an expensive material but it has a very good advantage: it is a simple material to use, especially for normal people, because they would be able to handle the tools: a hammer, a knife, a saw... So we could use it in a very simple way.

However, for us the biggest resource—when we spoke about housing back then— was that we needed the time, the free time of one year from the people so they could work on their own house. So our deal was always to get together to make possible that people could build their houses but in a quite short period of time, normally from spring to October. This means that they needed one whole holiday period and several free days to build their own house. The effort when you have this idea, that people should build it by themselves that you need a very simple technology because you can't train the people forces, you to think that everything needs to be simple, so people can build it on their own.

So these are the three things that we were thinking about. We had this feeling that we could do cheap things and make them look nice, that people could really increase the quality of their lives. It had to be simple because we wanted to use the time of the people, so all together they would be able to build the house. Also, to make it even cheaper, we wanted to use the land as efficient as possible. Therefore we did from the beginning not familiar houses, but groups of houses, small communities and so on.

We always believed in the same thing. The goal was very simple: how to simplify the needs of people in the most efficient way. And we knew all the things we had to consider:

individual wellbeing, environmental impact, social developments. [fig.2] Now you could reply to me: how to make this? It has a lot of arguments, it is really complex: correct volumes, optimized use of the squared meters per capita, the traffic and infra-structures, the public spaces and of course to consider local traditions because they are always the cheapest. When you want to build something cheap in I don't know... Andalucía, you go there and if you see what do the companies there, what kind of knowledge do they have... that's always the cheapest way. Don't invent anything, just discover it.



Fig. 2.

I don't want to follow this but you have here a lot of arguments to think about. What I want to show you are just the ideas which were truly important for us at that time. This image represents an idea: Do things together. [fig.3] Don't do them alone but work together. Maybe you can recognize me in this image but it's better if you don't... This was my friend Markus and some members of the families. We tried to organize in a group some people who would like to live in this area. In the background you can already see the structure of the houses. I'll repeat myself. This was a really important idea for us: Do things together. Don't do it alone. Try to be with as much people as you can and then use their time. Doing things together is really simple.



Fig. 3. Future users building together

What was interesting in the structure's connections was

that they were also very simple. We developed a typology of massive wood buildings, not laminated wood buildings because massive wood is much cheaper than laminated wood. This means that every 3.60m there is one big beam, 40x40cm, and then you have the other beams over here. This beam, which covered the 3.60 meters is 8x22 and the other ones 8x18. So if you calculate all this it's very clear: all the walls in the building are 8cm, all the doors are 76cm, all the windows are 76cm, etc. Everything is modulated in one system of coordination between different structural elements. In general when you build with wood, wood forces you very much to be very precise because you only have that, right? If you set it all in the wrong position everything is wrong. It's all about coordination. I don't want to focus too much on this, anyway.

Now, do you remember the second topic I told you before, that all things should be simple? Here you can see the workshop. This is what we built first in the area so people could use it to build their houses. The story of this workshop that you can see in the photo—I think it was taken only two years ago—which is still in use, I think it's very funny. [fig.4]

During my studies, to get all this money, we went to Iran. We weren't interested in our studies, so we did it. There we got a lot of fun because we worked as town planners. We did several projects. I don't know why, but everyone tried to persuade us to stay there, by paying us much more money every month. Then, with all that money, we came back and we bought the workshop that we see in the picture. We didn't know how would we use it, but we were both believing that our future would have something to do with it so we wanted to have a nice equipment. And it's still there! So for me it is funny to go back to the workshop and see still the things there.

The reason why we tried to do this is that for us it was very clear then that there should be a public space.



Fig. 4. Workshop

But when I talk about public space nowadays, I always talk about this relationship between the people who live there. According to our climate, these had to be covered spaces, very big covered spaces so people could use them to get together: entrances, workshops, infrastructure... everything was related to this. [fig.5] For children specially, they came from all over the village! They came there because they complained that in their area was always raining, snowing or windy, so they enjoyed this space. Everything as you see is done very, very simple and cheap. [fig.6]



Fig. 5. Entrance

During this time, when we really much believed in doing things together as a group, to support each other, the next idea we had was that we had to really focus on the craftsmanship, the way how you do things. Nowadays we call this technology. This same idea, which we really believed in, had to do with ecological arguments since we were trying to reduce the building's maintenance and its price, so we really put a lot of effort in the installation project. I don't want to explain it with detail, but I could do.



Fig. 6. Public space

Nowadays it looks like this. [fig.7] The plants have grown, the wood is already brown, there are two windows there... you know how big was the window? 76cm. So two of them 1.52meters. We can also

see a lot of terraces in-between, going down to the garden and entrance, and so on. So even though the house is one level higher, we have this outdoor connection to the outside and so



Fig. 7. Garden

on. You can see it, it's still there. [fig.8] The first part, the first room developed was the workshop. You can see the wooden columns I told you before, and between them we only put bricks as a strategy to make a brick structure to support the house above.

The house is quite big, so one

house is 7.30x10.30 meters, which means that it's about 70 to 75 m². But you can imagine that they are extremely cheap. This project that we did in 1979 starting in spring and finishing in autumn became very, very famous because it was very strange. Firstly, because architects were still at architecture schools and secondly, because it was done in wood during that time. Also, people had organized



Fig. 8. Outdoor connection

themselves, in public meetings, not architectural studios. It was out of everything common done by that time. It was even shown on the German TV.

So this was very funny, we actually got almost 400 letters from

all over Europe telling us: "We want you to do something like this for us". We were too stupid, so we only wrote one letter: "We are really sorry. We are really pleased that you

liked our project, but we are too stupid to build it all over Europe”. Until one day in our surroundings, in the area where we lived, some people came to us and asked us to do something similar.

One family house LUDESCHER, Zwischenwasser-Suldis, Austria

This guy for example was an artist who had absolutely no money, but he had an area and a little bit of wood. And he said us: “Please, I will do this willingly, you only need to tell me how to do so.” And then this is his house. He is still living there. [fig.9] It is 37 years old now. The right part is the atelier and the left part is the living area. We had to think about everything. How to do the house as cheap as possible? How to do the structure? And finally well, can you imagine how big this window is? Yes, 76cm.



Fig. 9. House for an artist

Everything is modulated within the wood structure of the house. This is his atelier, the image was taken last year. He does something which I like a lot. Can you see it? He is collecting stones, and then making the stones bigger and afterwards, he hangs them all over the space in galleries. I really like these “flying stones”.

This is the opening between the atelier and the living. [fig.10] Can you see this material? (Pointing at the metallic mesh used in the handrail). Normally you use this material for small animals, you know? We tried to make everything cheap, to the smallest detail to invest as less money as possible. And during this time



Fig. 10. Views from the in-between space

the clients didn't treat us as architects. They paid us for our work as craftsmen. So in winter we draw and in summer we lived on the construction site and made buildings. Everybody did this. We invented how to do a door, a window, a beam, everything which was normal, was too expensive! So when we saw a window, we thought: how to make the window cheaper? A very simple question. We had this very simple question on



Fig.11. Sliding doors

everything. I always wanted to say that this was our "strategy": how we developed, how we proceeded, not trying to make the building look simply nice.

So this are some pictures of it.

These are for example the sliding doors which I invented with a technique which is really simple... You normally use the hinges to close baskets. I tried to reinvent

them for sliding doors. They are very very cheap. They are 40 years old and still work! Which is very strange, even for myself. [fig.11]

Multi-family House HOHEWIES, Hohenems, Austria

During time more and more people came. Specially, what was very important to me was that... well, you know that there are a lot of groups of people in our society who do have a lot of money: teachers, physicians, people who work in the public administration, etc. but there is also a group who have a very simple chance: maybe because they were very bad educated for example. And for this group of people the surface of the building is much more important than for a teacher. A teacher says "I don't need a bad surface: you can use rough stone or not" but for a really poor guy there

is a little problem, because through his buildings—where he is living—or through his cars they want to reach a kind of social emancipation in society. For real poor people they are not able to say “I don’t need a nice skin” because everybody would tell him “you cannot afford it”. For a teacher, who is an intellectual, if he cannot afford it, nobody would tell him that he cannot. Also for real poor people, the surface and the expression of a building are very important for their social emancipation. I think in our society there is a really simple movement: every social group is looking to the next higher social group and is trying to use its means in order to see himself as a member of the higher social group. It’s a very complicated world.



Fig.12. Social housing

That’s why I think that the form, the surface, does has an own importance, not only if it is architecturally nice or not. It has an importance in society. Each kind of people use their kind of forms, shapes, materials, and so on. Maybe you have already realized that in society, the immigrant groups tend to drive great cars: BMW, or Mercedes. If they can afford it, they show it to prove that they outstand their group in society. So in housing happens the same. How people want to live is much related to the social level that they live in but they never want to express it. They want to show the values of the next social group which they would like to be part of. And therefore, for example here you can see this house that looks white because of plaster, which makes it look more elegant, nobler than the rough wooden surface of the other houses. But for them this was very important. [fig.12]

I understand this social trend, so this is the strategy that we use a lot of times: what materials to use, how to find the way do this public area which we see in the picture.

All people who live there should have some public space and so was born this typology during the end of the 90s was called “passages”. [fig.13] It’s also used for shopping malls



Fig. 13. Shared space

and things like this and some of them are very nice. I like this typology of building some areas in-between and we use it as a strategy quite a lot of times for housing.

You can see that this area now is quite clean, well-organized, but this is a mere perception. We need to be really careful with that kind of surfaces, with

each kind of materials but it still looks really nice. There is the public space and there is another space determining now the difference between outside and inside, from private to public, cold and warm... it’s an special solution of what we were talking earlier in the morning when we were talking about some images over there and so on. It’s very funny to see this things and all this rooms with green in it, it’s just nice. They change with time, they actually emancipate. This is a strategy to be used when you want to tell people that you can build a house half the price than everybody else.

One Family House HELBOCK, Koblach, Austria

And sometimes, you can do also nice houses (I mean,



Fig. 14. Green area

not cheap). This is one of those. [fig.14] There you can see the building, and the glass surface around it, managing this outside-inside program so you can feel both at the same time. Inside there were also romantic details such as the rocks getting inside the house. Again you realize much more

that when you build with wood, you really have to think about the structure, and in this case the diagonal structure divided the slab in four areas and in the middle we placed the temperature, the chimney. [fig.15]

Also you can see that as people became richer, they did the first addition, then the second one... and that's ok! You can see how a nice area is generated between the additions. I actually even made one building where I added five additions! They call back and say: "Well, I think we need some more space", or "we have something in mind", or something similar.



Fig. 15. Interior

As you see it's a green area, we can see the Swiss Mountains over there, the traditional farm houses, etc. What is really common in our area is to see a lot of "ambitious modern" architecture. This is the area, from the whole Europe, which has the highest amount of "modern ambitious" architecture. For people coming from Germany or Switzerland their eyes are astonished. In our area people are really proud of its architecture and they identify themselves with it. So, the majority of people whenever they do something where they live in, they don't want something from "real estate development". So this is a really big difference compared to other areas at this moment.

Housing Complex ZELLGASSE, Lustenau, Austria

This is another building. We started to do something like a "social housing company". Because according to law, if you want to make things even worthier, you can appeal to a tax system. People could rent the house for ten years, afterwards they could buy it at a lower price. And this makes the house even cheaper. We had this idea about this social housing

company considering 30 families and separating them in 3 different groups. [fig.16] And here we can see that every person



Fig. 16. Model

had his own house, every group build its own porch and every group also had a small building for their specific uses. All together had a bigger building where they could meet as a whole group of families. All the small buildings are mainly used by families with children, whereas the common buildings are used for celebrations, marriages, ceremonies, etc. They were originally made of wood, but

afterwards they wanted to add some colour. [fig.17]

When you walk into the public areas, you can see that they look like romantic spaces, but actually they are the entrance to the social housing units. People sit out there with their chairs. This were back then much more related to the social group who lived there, not for outsiders. Nowadays we would call it “semi-public”. It’s very important, from my point of view, to make clear that I don’t want to determine how people have to live. I only want to offer opportunities and then let people decide themselves how



Fig. 17. Entrance to the complex

do they organize in their own house. For example this colour in the carpentries is everyday life. That’s the public space [fig.18], followed by the semi-public, etc. Sometimes I don’t like how some of this atmospheres evolve, but that’s not important. What is important is to generate opportunities so this people can make their homes. The

distribution is also different in each unit. Some of them have the kitchen here or there. I can’t draw the layouts of this building today, only the position of the staircase and that’s it.

I visited the building last summer, and I saw some children who lived in this spaces. I believed that these spaces can help

a lot in order to educate children because when they leave the apartment, they have a conflict. But in an atmosphere like this, instead of facing the conflict, children can leave. This helps to soft the conflict. People rearranged themselves. I've been there, and I got some drawings from children saying “thank you for creating this space for us”. They truly enjoy these spaces. [fig.19]



Fig. 18. Public space became domestic space



Fig.19. Children enjoying the public space

DEZ-MENARDI AREAL, Innsbruck, Austria

Now at the end I would like to show you what we understand for public and private nowadays. In areas like this [fig.20], —this is Innsbruck— you can find the biggest shopping mall in the city, big companies such Ikea, etc. Innsbruck has this specific situation that there isn't a lot of land to grow outside. So at this moment we were working on a question: How can you use this area? Because when you analyse this area, there is only a lot of traffic, not a lot of density because of this big boxes placed here. This was a process that we started about one year ago and it still goes on. This is all about how can we transform an area like this into a well-organized urban city. This is a very strange question when you hear it for the first time, but when you want to generate

a city out of this ugly boxes, you need to generate public space. And the public space issue comes with a question of which kind of ideas do you have for organization and at the same time increase the use of the land in this area dramatically?

This areas normally have one very big advantage: they are very well connected to the infrastructure and well supported by public transports. We are trying to make a city out of this “stupid” areas. And to generate public spaces, a kind of urban centre, small spaces, interjections to other spaces, continuation of binaries, etc. We only talk about public organization of public spaces and we want to increase the use of the land from 150.000 m² to 450.000 m². But at the end of the day, as every district in a city, it will have a certain identity. So not only is the group of people who will move here but the idea of building a public space for this people is will create its identity. When you take part in a political discussion like this, which is really complicated, the first issue you have to deal with is to make clear to everybody that in the future this building will be part of a mixed used area. Nowadays a lot of this areas are monofunctional which make them ugly and dangerous sometimes in social terms. And certainly to revert this situation you need to put a lot of urban planning regulations,

you need to change. Otherwise you cannot do something like this. But then you see that you can start to develop a district and everybody feels much better, to solve a lot of problems: parking, traffic, etc.

I think these are the interesting areas that we have in our societies at the moment because we are able to reorganize them towards an urban

atmosphere. [fig.2.1] This is what we were talking about in our site all the time: What is the relationship between the public and



Fig. 20. Innsbruck, plan area

the private? How do you combine this two very different things? I cannot tell you when we will finish this, but I know the process of working and the process of political decision-making and it's fine at the moment. For now we are trying to do some different studies in different sites about this opportunity in order to try to transform this kind of periphery areas into urban cities. The key is the same: how do you manage the relationship from public to private? How do we bring them together?

This is how it looks now. [fig.22] Very interesting. I do like this questions. Ikea of course is integrated. If you kick them out, you'll generate the same problem in another site. So you have to integrate all this big structures and that is exactly the problem, if you erase them, then it's easier. This kind of areas are also common in Spain. Since they are so well connected, I think it's reasonable to think about using them in the best way. How to bring everything together? We are again over the three topics from the beginning: by using public space.



Fig.21. Innsbruck, urban proposal



Fig.22. Aerial view

5

— Biographies

Dietmar Eberle

Winner of over 150 national and international competitions, he has been a teacher in several universities in North America and Europe. Since 1999 he has been Professor at the ETH Zürich, becoming the Dean of the School of Architecture within the same university between 2003 and 2005. He has also been header of the Center of Housing and Sustainable Urban Development at the ETH Zürich.

Eberle enrolled at the Technische Universität Wien as a student of architecture in 1973 and graduated under Anton Schweighofer in 1978. Having completed his studies, he spent years working in Teheran where he was involved in a town planning study and new town planning.

One of a group of young architects who studied in Vienna in the 1970s, Eberle returned to Vorarlberg in the 1980s to carry out building projects there. He is one of the founding members of the Vorarlberg Architects. While still an undergraduate, he teamed up with Markus Koch, Norbert Mittersteiner and Wolfgang Juen in 1979 to found the Cooperative Bau- und Planungsgesellschaft (1979-1982). The Im Fang project was the sign of 'a new alternative building philosophy' and sent out an important signal at this time.

1982 saw the founding of the architectural practice of Eberle Egger. This was followed in 1985 by cooperation between Carlo Baumschlager and Dietmar Eberle in the architectural practice of Baumschlager Eberle. Launched in Vorarlberg, the practice is well established in Austria and now carries out projects in Europe and Asia. The architectural practice Baumschlager Eberle is a network of international offices run by Dietmar Eberle together with eleven partners. The offices, located at twelve sites in eight different countries in Europe and Asia, have completed well over 400 buildings.

Eberle has taught regularly at various universities since the 1980s. He has been a visiting professor inter alia in Hanover, Vienna, Linz, Syracuse (NY) and Darmstadt. In addition he has taught in Madrid, Jerusalem, Hong Kong and Barcelona.

Since 1999 Eberle has been a full professor for Architecture and Design at the ETH Zürich and was in charge of the ETH Wohnforum up to 2015. He was head of the Department of Architecture from 2003 to 2006.

Judith Leclerc

B.Arch. McGill University, Montréal (1992), Architect ETSABarcelona (2002). Lecturer of Architectural Design at the ETSABarcelona since 2010 and at ETSARQ of the International University of Catalonia (2002-07), Sheff Professor at McGill University (2013), Guest professor at the University of Montréal (2010, 2013) and at the Design College of the University of Calgary Barcelona Program (2011, 2012), as well as at Arkitektuskolen of Aarhus, Denmark (1997). Member of the jury of the European 10 competition.

COLL-LECLERC is a Barcelona-based practice combining both an academic and a professional agenda dedicated to the research on New Urban Landscapes: new answers for the contemporary public space, architecture, landscape and infrastructure in the city. Operating almost exclusively out of architectural competitions of public promotion, COLL-LECLERC is highly committed socially with the development of new social programs. It was co-founded in 1996 by Jaime Coll (Mallorca 1964) and Judith Leclerc (Montréal 1967), on having won simultaneously both the competitions of the Music, Dance and Theatre Conservatory of the Balearic Islands and of the Sports Complex of Sant Just Desvern in Barcelona in 1996.

Their work has appeared in more than 300 articles of international journals and newspapers. They have lectured at the AA in London, Aarhus, Frankfurt, Graz, Montréal, Tucson, Phoenix, São Paulo, Beijing and Mexico City. Their work has been exhibited in the 8th and 11th Venice Architecture Biennial (2002, 2008), the 8th and 9th Spanish Architecture Biennial (2005, 2007), DAM of Frankfurt (2007), Arkitekturmuseet Stockholm (2008), Arc-en-Rêve of Bordeaux (2008, 2012), Art Basel (2009), Cité de l'Architecture et du Patrimoine of Paris (2009) and Arizona State University (2010).

In 2007 COLL-LECLERC received the awards: City of Barcelona of Architecture, IX Spanish Biennial and the Housing National Award for the facilities in Londres-Villarreal and were selected by Herzog & De Meuron-Ai Weiwei out of a 100 international teams to design one of the villas of the Ordos 100 project in China. In 2010 they received the AVS award for the best public housing of Catalonia for the residential housing in Lleida. In 2012, COLL-LECLERC has obtained the certification of Quality Management Systems and ECODESIGN according to the standard ISO 9001 and 14006.

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