

# **TEACHING TO TEACH**

Alberto Campo Baeza

Teaching to Teach  
1<sup>st</sup> Edition in English 2017

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## FINAL CRITICS

Scott Paden, Cedric Scharrer, Adam Bresnick, Alberto Campo Baeza, Richard Wesley and Hisao Kojama at Furness Library in Pennsylvania University. Philadelphia, April 1999





## INTRODUCTION





## TEACHING TO TEACH

Teaching Architecture in PENN

A possible method for the teaching of Architectural Design

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

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

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

classes in the old Library. In honor of the maestro, I requested that I might give my end of term reviews in the Louis Kahn Hall.

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

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

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

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

As the collection of drawings on the Cultural Center project in Granada was included in the dossier, I thought that it would be appropriate for these drawings to appear in the same publication.

I want to thank Gary Hack, Dean of the School of Architecture, and Richard Wesley, Chairman, and Julia Moore Converse, Director of the Architectural Archives, for their constant gestures of attention and kindness to me, without forgetting my students, whom I recall to this day, each and every one. I must say it was a very happy time.

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

A handwritten signature in grey ink, consisting of stylized, overlapping loops and a long horizontal stroke at the bottom.

Alberto Campo Baeza  
Philadelphia 1999- Madrid 2017



## **ACKNOWLEDGEMENT**

UNIVERSITY of PENNSYLVANIA

---

The Architectural Archives  
The Graduate School of Fine Arts  
102 Meyerson Hall  
Philadelphia, PA 19104-6331  
Office: (215) 896-8323  
Fax: (215) 873-4032

Julia Moore Converse  
Director

William Whitaker  
Collections Manager

April 30, 1999

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

Dear Alberto,

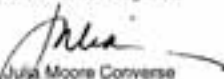
On behalf of the Architectural Archives, please let me express my warmest thanks for the wonderful gift of one hundred seventy two drawings and accompanying text.

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

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

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

With warmest regards,



Julia Moore Converse  
Director

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

AAUP-99.012

UNIVERSITY of PENNSYLVANIA

---

The Architectural Archives

The Graduate School of Fine Arts

102 Meyerson Hall

Philadelphia, PA 19104-6311

Office: (215) 898-8323

Fax: (215) 898-9215

Julia Moore Converse, Director

Alberto -

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

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

With deepest gratitude and affection.

Julia

April 30, 1999

## THE ARCHITECTURAL ARCHIVES

Julia Moore Converse with Alberto Campo Baeza in Pennsylvania  
University. Philadelphia 1999







## **SKETCHBOOK N. 1**

167 pages, A4 colour

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

Philadelphia, April the 29<sup>th</sup> of 1999



UNIVERSITY of PENNSYLVANIA

The Graduate School of Fine Arts  
Department of Architecture  
207 Meyerson Hall  
Philadelphia, PA 19104-6213  
Tel: 215-896-5738  
Fax: 215-575-1190

Drawing have been received by, very kind  
Tullio 1/11. Camera

This is a Collection  
of drawings by  
Alberto CAMPO BAEZA.

They try to show the process of  
teaching with my Students.

Drawings have been made during  
every critic with every Student.  
and they are like a summary  
about themes that CAMPO BAEZA  
try to transmit to his Students.

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

MM

I gave the original drawing  
collection to the Architectural  
Archives in Furness building.  
Philadelphia April 29 1999.

Alberto Campo Baeza  
A Spring semester teaching at PENN in 1999.

### **Building With Light**

#### **Intentions:**

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

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

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

They must be convinced on how LIGHT builds time, which is the precise control of building with light.

[Every week we began our Mondays with a "pill class" about light. I think that the result of this "medication" has been positive.]

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

*UNIVERSITY of PENNSYLVANIA*

The Graduate School of Fine Arts  
Department of Architecture

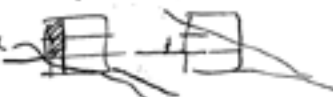


CAMPO-BAEZA  
2<sup>nd</sup> Fl. East Center

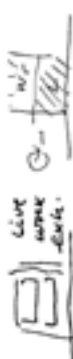
1. Gardner, Mark
2. Grayson, Leander
3. Ham, Sun-ik
4. Hikel, Catherine
5. Keith, Vanessa
6. Kim, Seungwook
7. Kimura, Brian
8. Martinez, Jesus
9. Ours, Mark
10. Pakaravan, Rudabeh
11. Sefton, Stephen
12. Warren, Christopher

Today Tuesday March 16 99. + March 17.

collecting. 1 Brian



painter.



live  
work  
area.

seen

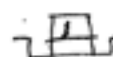
architect.



Scarsdale.

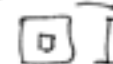
no house (brick)

2 Jenni



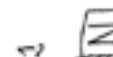
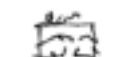
paradoxical  
1 building?

3 Cat



ceramics.

4 Mark



solway things  
insulating.

5 Vanessa



6 Stephen



free.  
Foot.

past.

7 Leanne



dark.

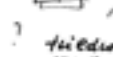
video art.

5 Vanessa



small kitchen.

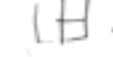
8 Mark



field  
over fence

artist?

9 Rudebeck



"arrogant, urban life.

observe.



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

Visiting Professor: Alberto Campo Baeza

#### Library – Nonlibrary for a New Millennium

##### Site: Granada, Spain

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

##### Program: to be distributed over three levels or tower

|             |                     |
|-------------|---------------------|
| reading     | 1000 m <sup>2</sup> |
| storage     | 500 m <sup>2</sup>  |
| offices     | 200 m <sup>2</sup>  |
| café        | 100 m <sup>2</sup>  |
| toilets     | 100 m <sup>2</sup>  |
| circulation |                     |

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

##### Investigations:

###### Gravity

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

###### Light

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

###### Idea

a distillation of every ingredient that composes the ensemble, architecture as a built idea



our building is looking at the ALHAMBRA  
from here





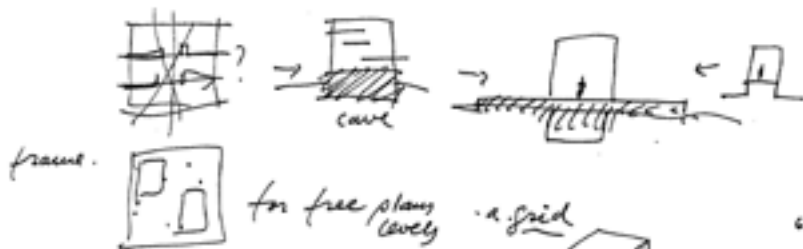
## **FIRST WEEK**

Monday, March 15<sup>th</sup>, 1999



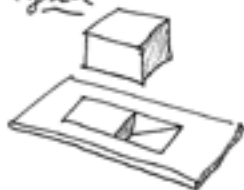
monday 16 . 1999.  
 artist. installation. many units.

MARK  
 GARDNER.



materials.

\* Thursday  
 monday 16. 1999.



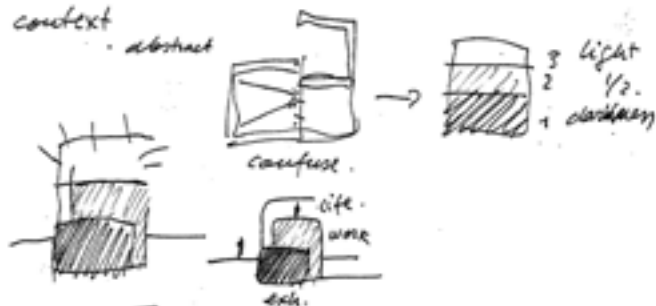
61

monday 16 . 1999.

Artist. Video. -1 darkness.

LEANDER  
 GRAYSON.

context  
 . abstract



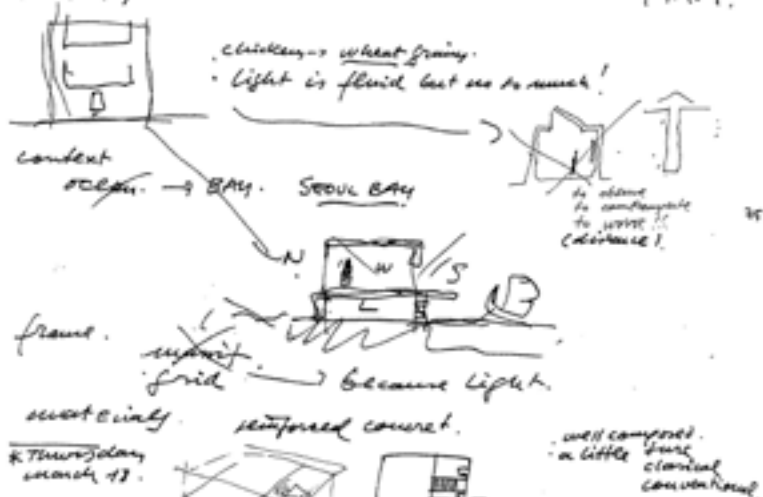
65

\* Thursday.  
 monday 16.

Good words.  
 but. nothing.

March 14. 1999.  
 artist, painter.

SUN. IK  
 HAM.



March 14. 1999.  
 artist, ceramist. -> KICN.

Catherine  
 HICKEL.

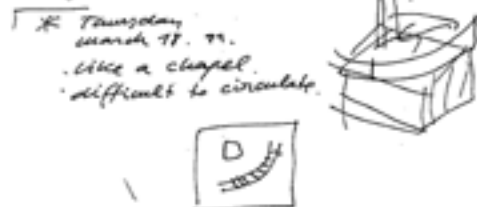
content? garden.



circulation.

sustainable. (thick, wally?) adobe? ADOBE CLY + S.

light. not dramatic





March 17 1999.  
archt.  
multicultural outpost (Silo).

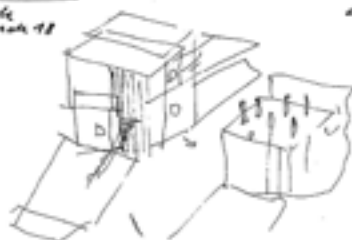
VANISH.  
KEITH



1<sup>st</sup> patio  
courtyard. to project.  
(d. meigas).

29

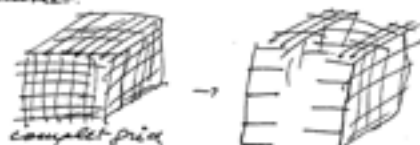
\* 7th  
March 18



about, no windows but SLITS.  
- too complicated .. COMPLEX  
- too much colonnade  
between the SLITS  
- Staircases - ramp?

March 18 - 1999.  
archt.  
architect.

SEUNGWOOK  
(born) KIM.



why? some sp. meters?

inclusions.

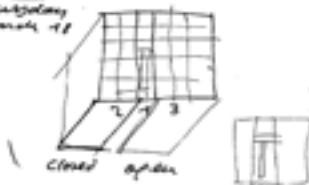
context. (decide)

meat. →

TRANSLUCENT.

alabaster.  
glass-block.  
Stairlift + kitchen

\* Thursday  
March 18

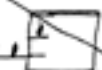


well  
inside!  
entry.  
more contextual!

march 16. 1999.

artist:

context:



frame



sculpting?

translucent  
translucent

attracts?  
glass block?  
traffic flow?

\* Thursday  
march 18.



↑ better.

rich for good.

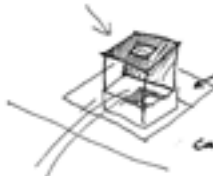
BRIAN  
KIMURA

55

march 16. 1999.

artist: vision (modern computer visualization  
John Cage?)

Context: abstract



covered square  
fabric  
English p.  
Carved courtyard

frame.



like a tent.

Curve + flat

\* Thursday  
march 11. 2001.



forgoten

JESUS  
MARTINEZ

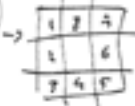
56

march 16. 1999.

artist. -> writer-poet.

many diff. situations light.

Context. abstract



frame. light. - pointy.  
Grid.

\* Thursday  
march 18, 1999.  
very well



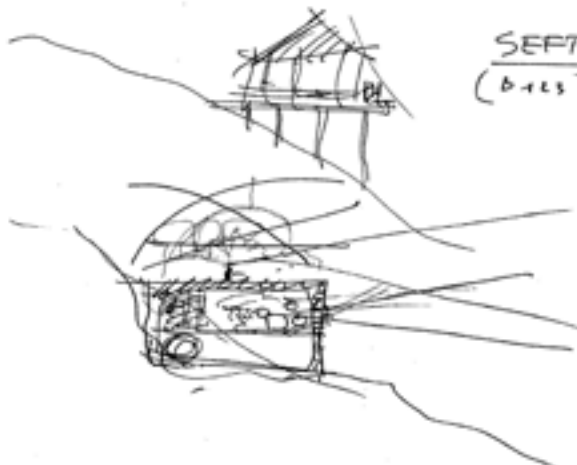
SEASON I

diff. spaces  
diff. light.) connected,  
interlocked.

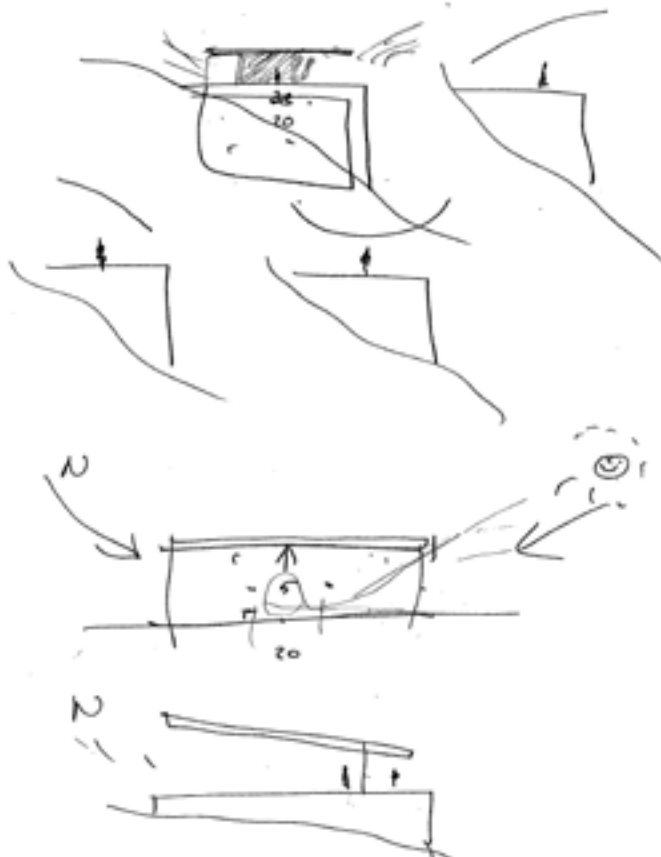
- 1. 4 spaces in 4 situations
- 2. light. to ..
- 3. entrance (well defined).
- 4. ...
- 5. context.
- 6. light panels. (no steel  
but light columns).

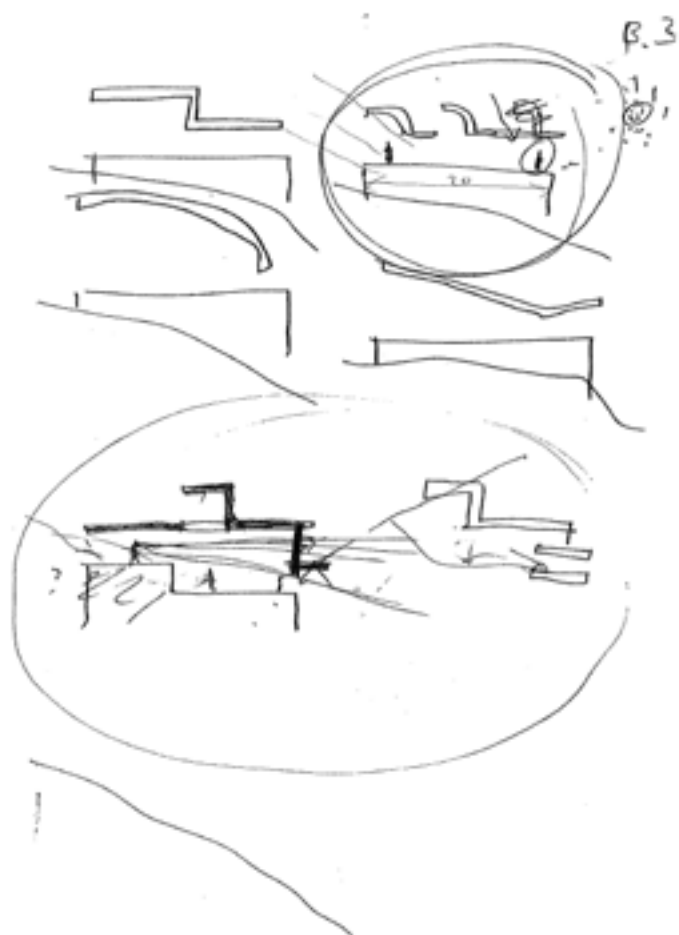
B.7

SEFTON  
(B.113)



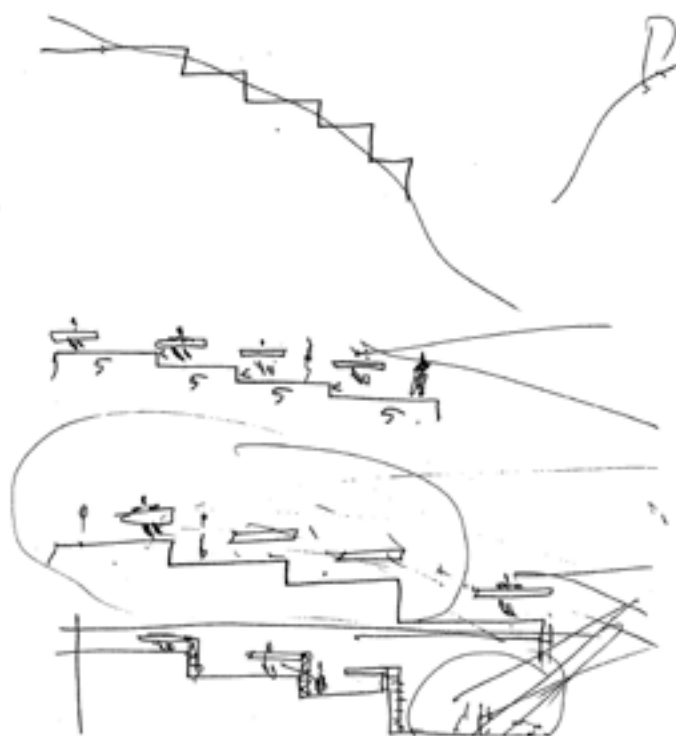
18 2





WARREN.  
(B.4....

848



## **SECOND WEEK**

Monday, March 22<sup>th</sup>, 1999






HYPOTHESES  
PURPOSES

## ATTEMPTS. (intentions).

Ptiti 1  
Sunday 20  
98

FUNCTION: free spaces. Library.  
Spaces in relation with light.  
Controlled dimensioning (2.000 Sq.m.).  
1000 reading rooms.  
500 storage.  
100 caf.  
200 off.  
100 toiletj.

CONTEXT: Strong Slope. in fromada.  
TOPOGRAPHY.  + PLATTFORM.  
oriented to the south.  
GEOGRAPHY.  
with an splendid scene.  
FOCUS. (La Alhambra).

BORDERS. - church. lanes  
Street.  
GARDENS. flowers.

LIGHT: Strong light in the SOUTH.  
convenient north light for  
reading  
shadow for computers.  
GRAVITY. to frame the panoramic view.

73 IDEA.

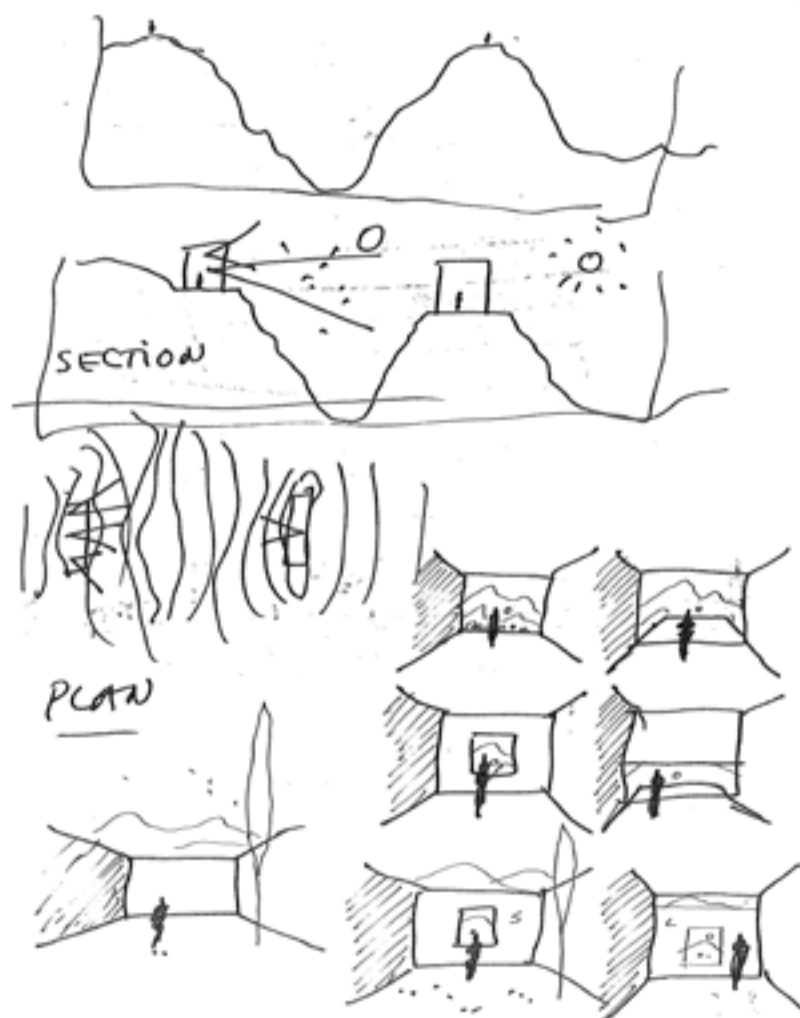
PHI 3.

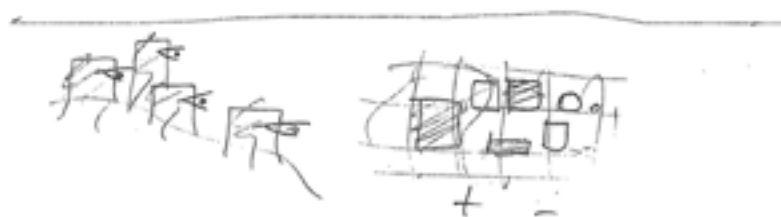
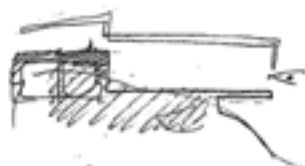
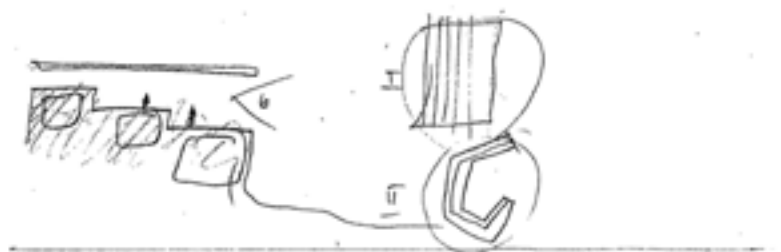
SINTHERIS.  
DISTILLATION. DESTILLATION.  
UNITY & FRAGMENTATION  
VERY HORIZONTALITY & VERTICALITY  
VERY CLEAR - DARK  
- BOX - COFFER

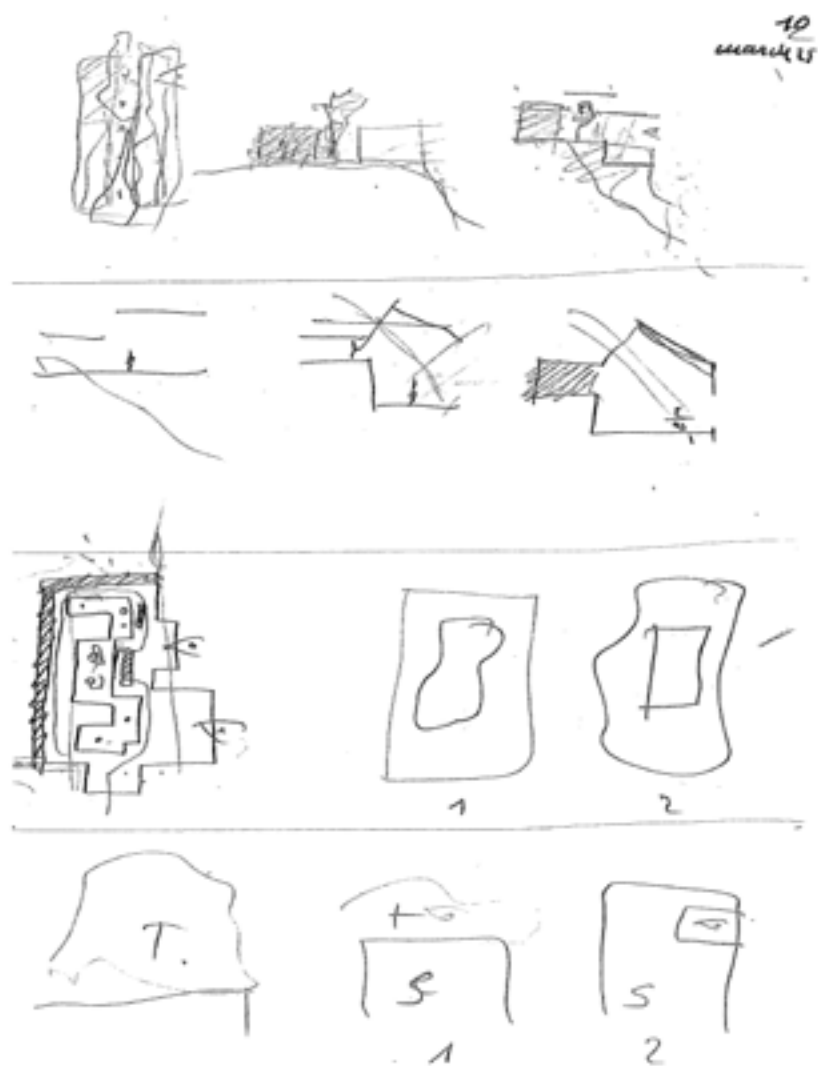


74

(W. SILL)  
THRESHOLD







we saw some shapes from the interior

and what about from the Alhambra!

I



II

from the interior

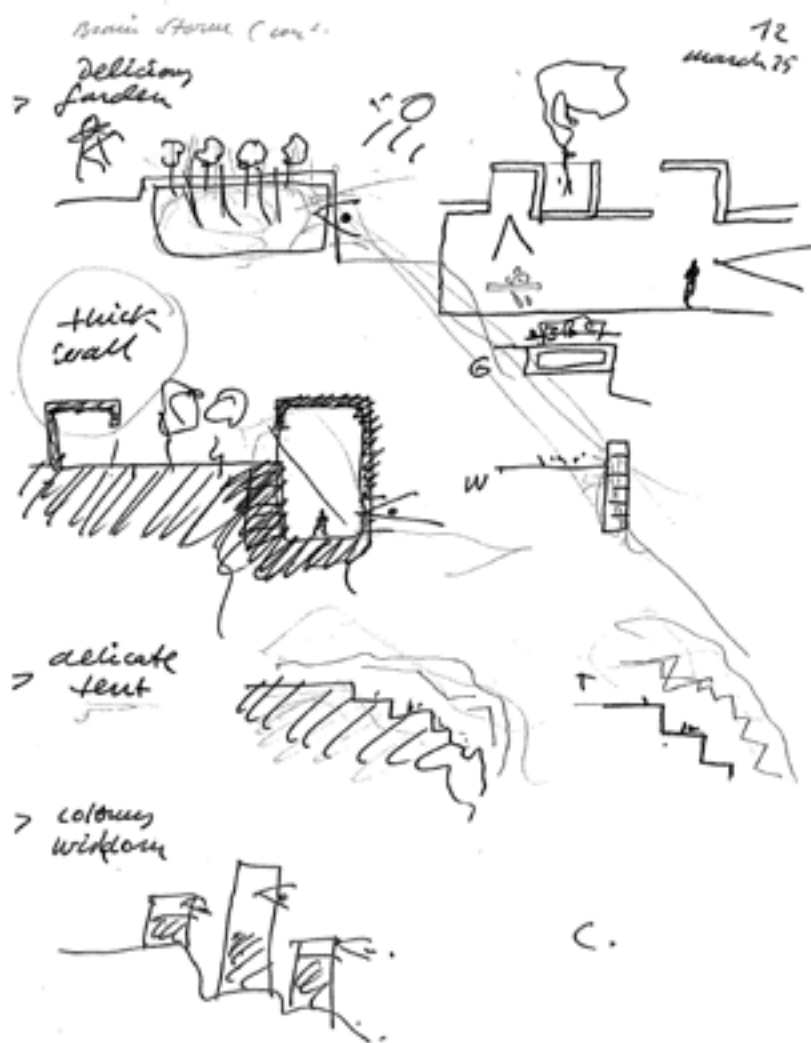
a) to frame

b) to show to stick out

c) to enlight



d) functions (L.C.) to enlight to look at . to frame. to underline to clean to ventilate....



cat / intimacy and publicly. <sup>74</sup> Pt March 25.  
Stegem / 3 interlocking views 25.

Mac S. / opening and close

Teris. / viewing the church.

~~Frugnot~~ /

Sam Ham. / different levels.

Vauessa / warped - <sup>planes.</sup> ~~plans~~  
compression-expansion

Leander / oral tradition stories.

Nutgabel / ~~for~~ poor

PROCESSIONAL

Shadow change

Frugnot / destruction and extension

~~Wris~~ Warren / life contrast

• Marc own / moving towards reality  
• Brian / space and relationship



## **THIRD WEEK**

Monday, March 29<sup>th</sup>, 1999



Students.  
Public Critic.

- I IDEA .
- II CONTEXT
- III CIRCULATION.
- IV LIGHT
- V STRUCTURE
- VI MATERIALS.
- VII function order.



- STUDENTS.
- March 25
- > Chris Warren  
  
 site contrast.
  - > Stephen Lefton  
 (12:30) wednesday  
 march 29  
 1970  
  
 interlocking views  
 looking at.
  - > Catherine Hiller  
 Tuesday  
 40 to  
  
 intimacy  
 and publicity.
  - > Jerry Markine  
 6:00  
 3:30  
 March 29.  
 viewing the church.  
  
 NO model.
  - > Vanessa Keith.  
 1:55 PM  
 3:30 PM  
 March 20  
  
 warped plane  
 compression - expansion.
  - > Cleander Grayson  
 12:30 PM  
 March 30  
  
 NO model  
 oral tradition stories  
 talk.  
 W. Irving.
  - > Rudabeh Pakaravan  
 1:40 PM  
 March 29  
  
 Processional  
 shadowy change  
 ?  
 - from view  
 - from photography
  - > Ward Overy.  
 4:40 PM  
 March 29  
 moving towards reading.

March 25  
H

7 Marc Gardner. opening and close.  
3.30 PM  
March 29

7 Sam Ham. different levels.  
1.57  
March 29

7 Senghor destruction and extension.  
March 29

7 Brian Kimm space and relationships.

Condit



1) position.



Plan



2) circulation



ac. only

3) to the sky (terraces)

garden (?)



Sanctuary 3

water  
+ courtyard

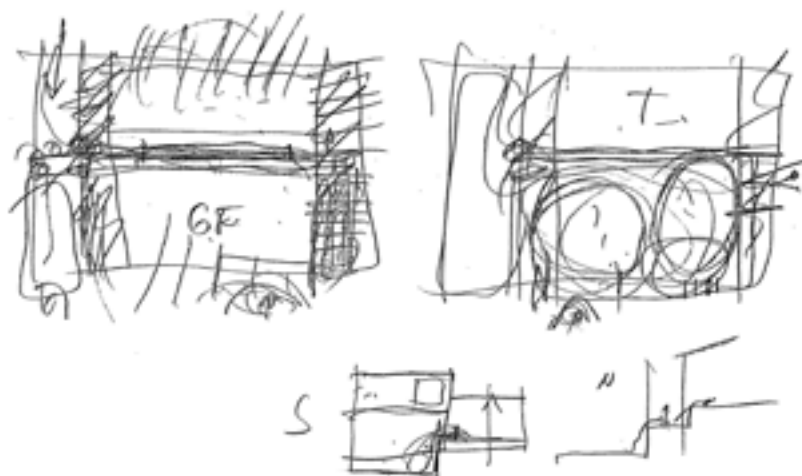
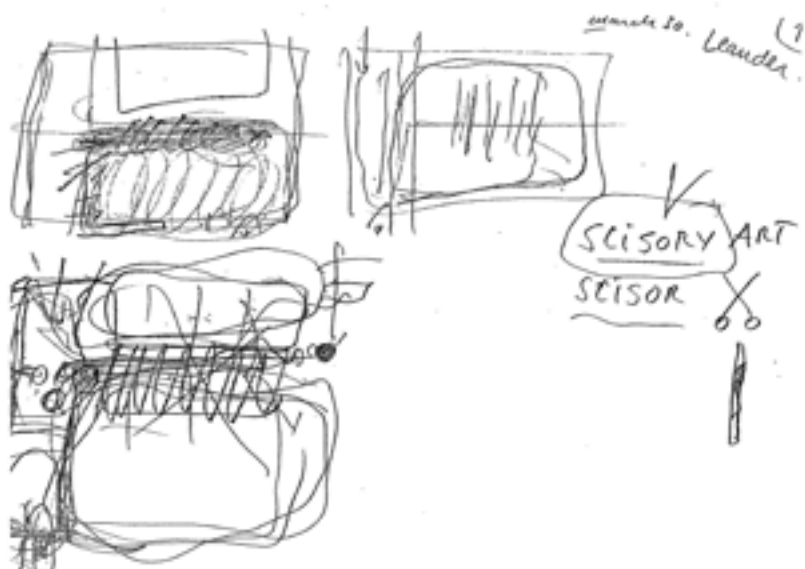


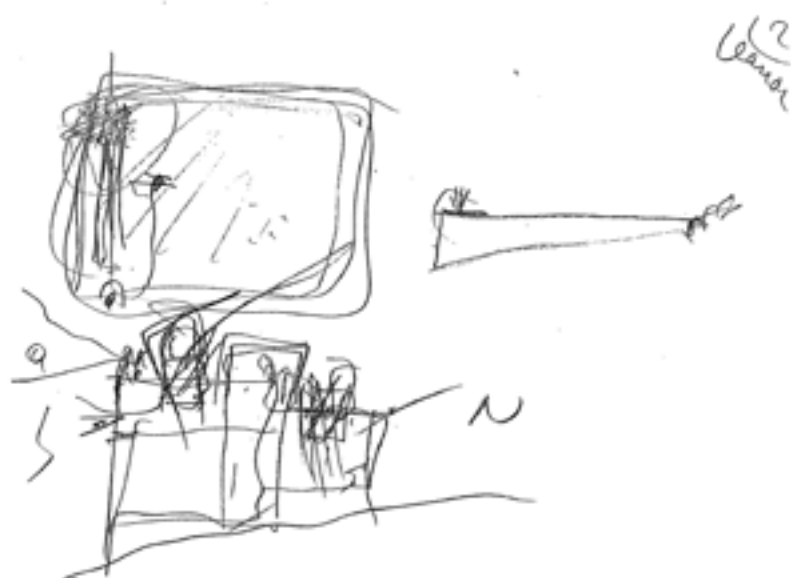
L.T.

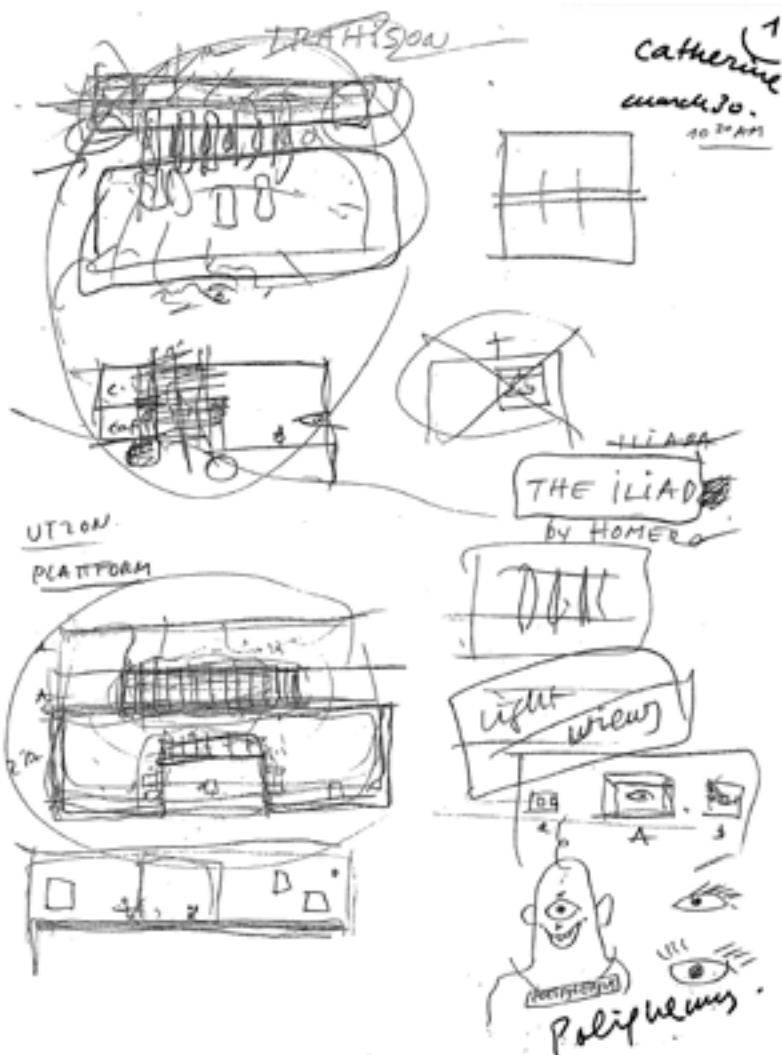
I structure

II.

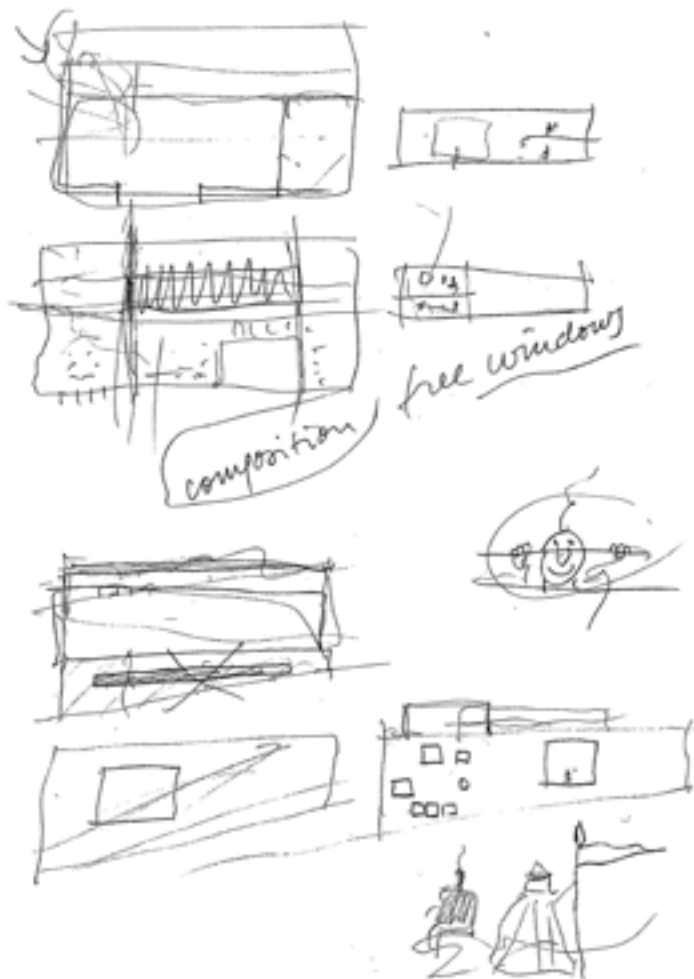


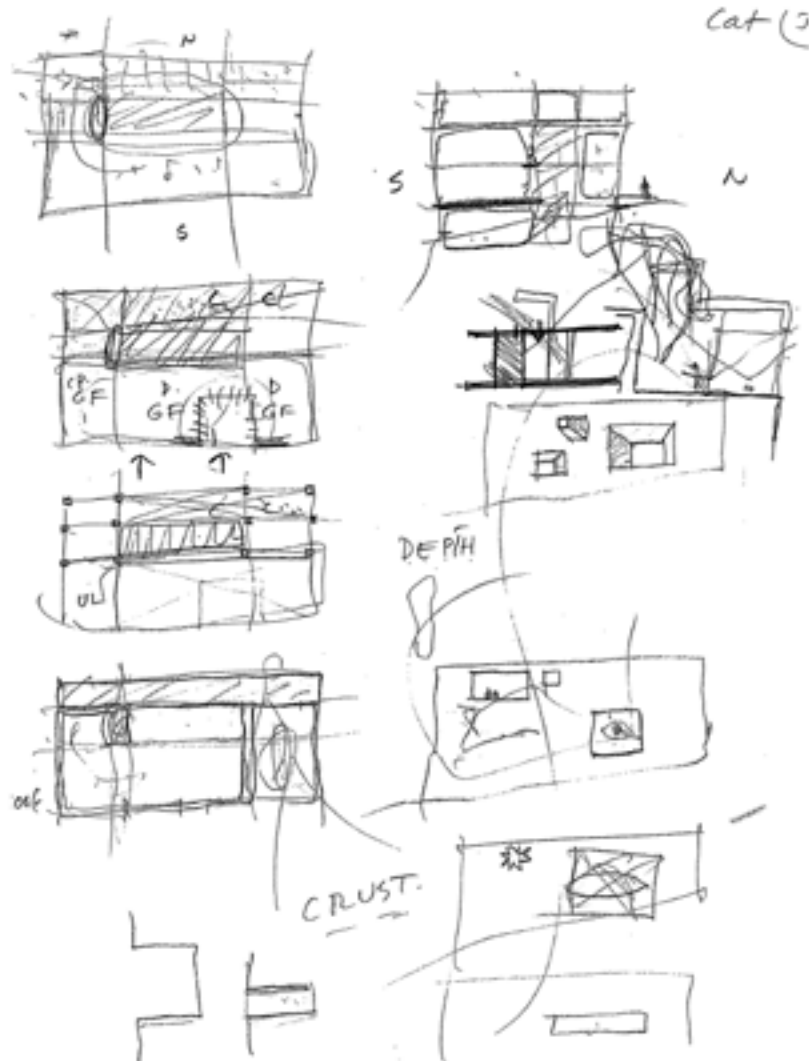






cap ( )





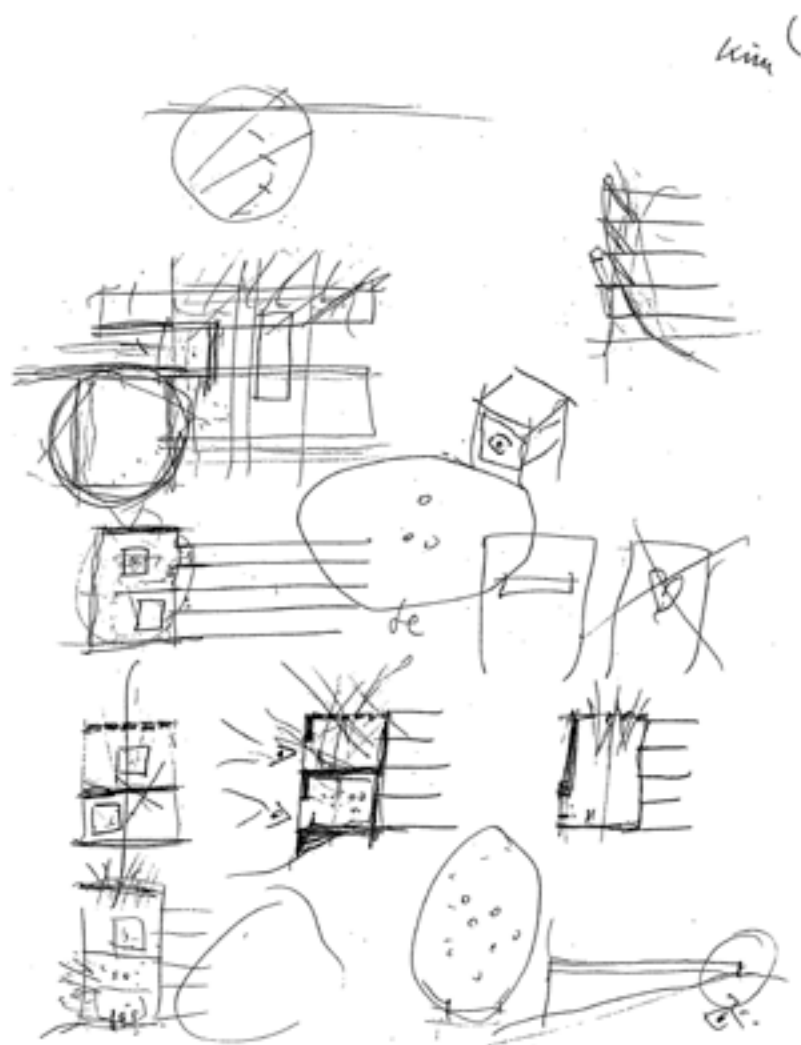


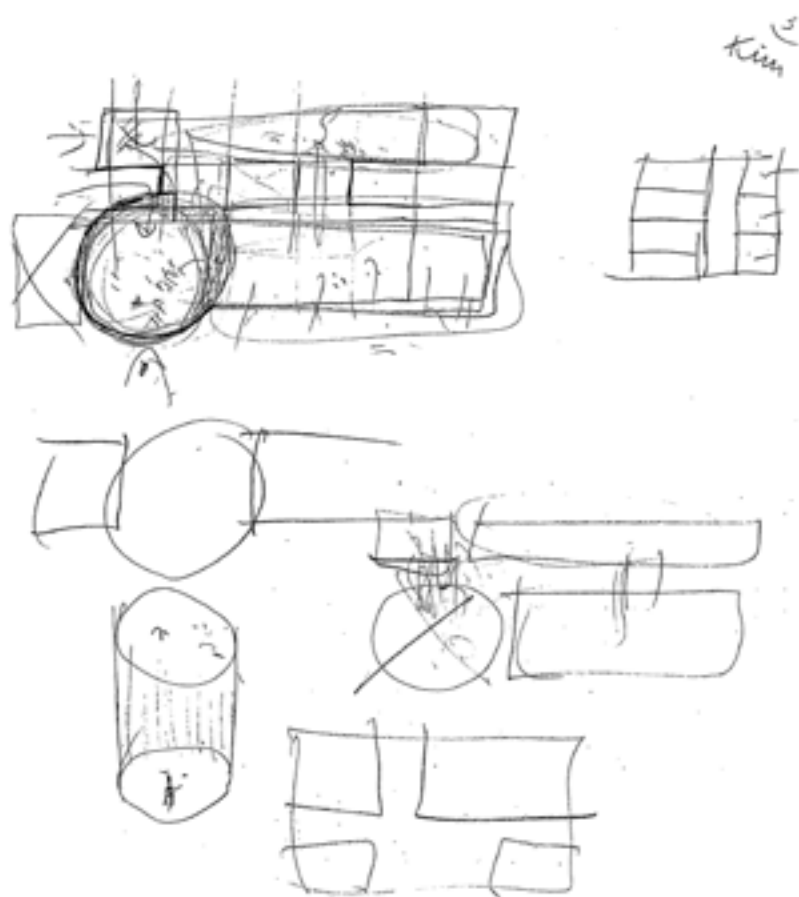


Seungnam Kim 1



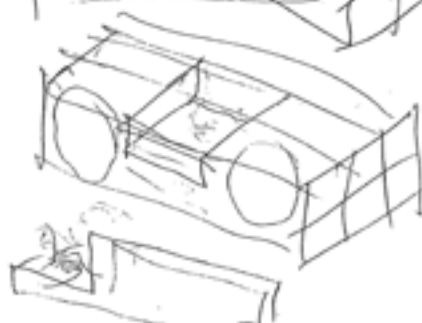
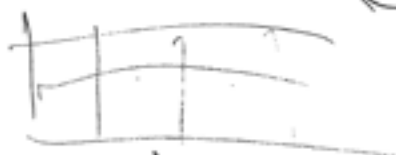
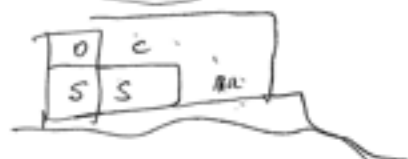


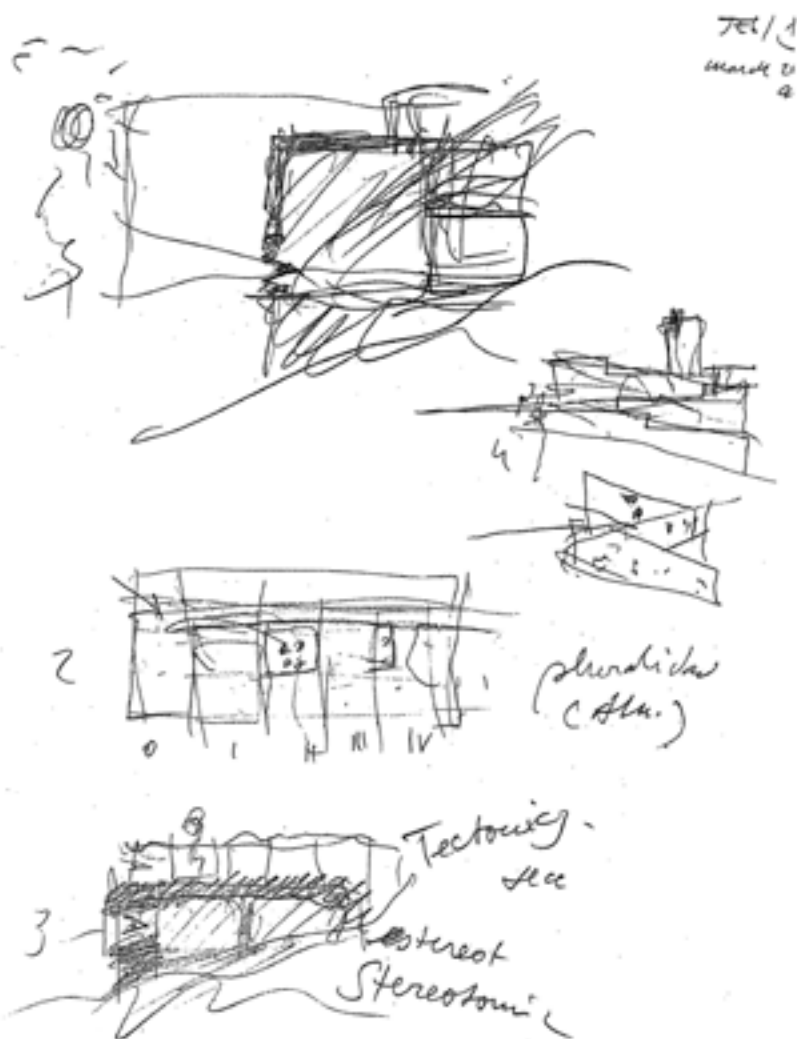






Diagram<sup>2</sup>

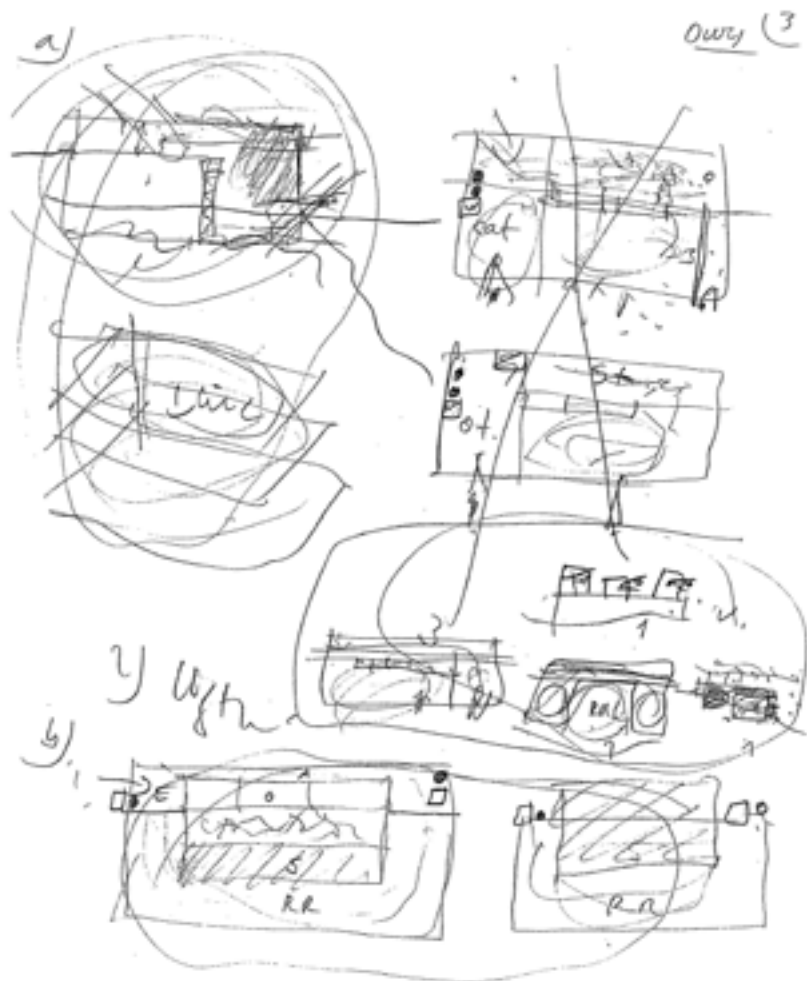




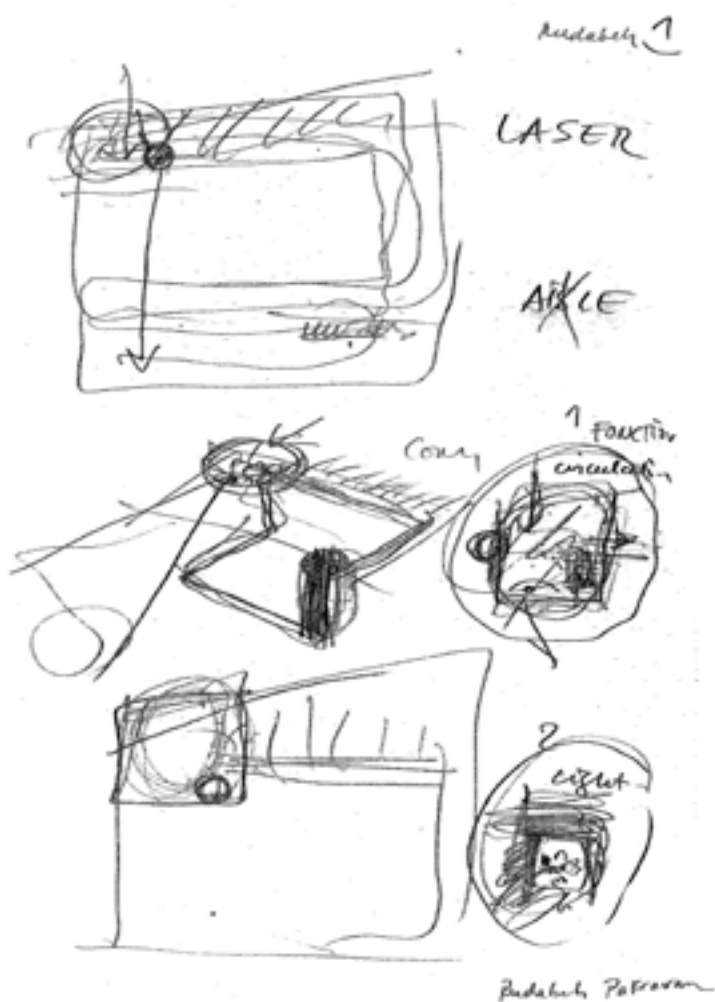


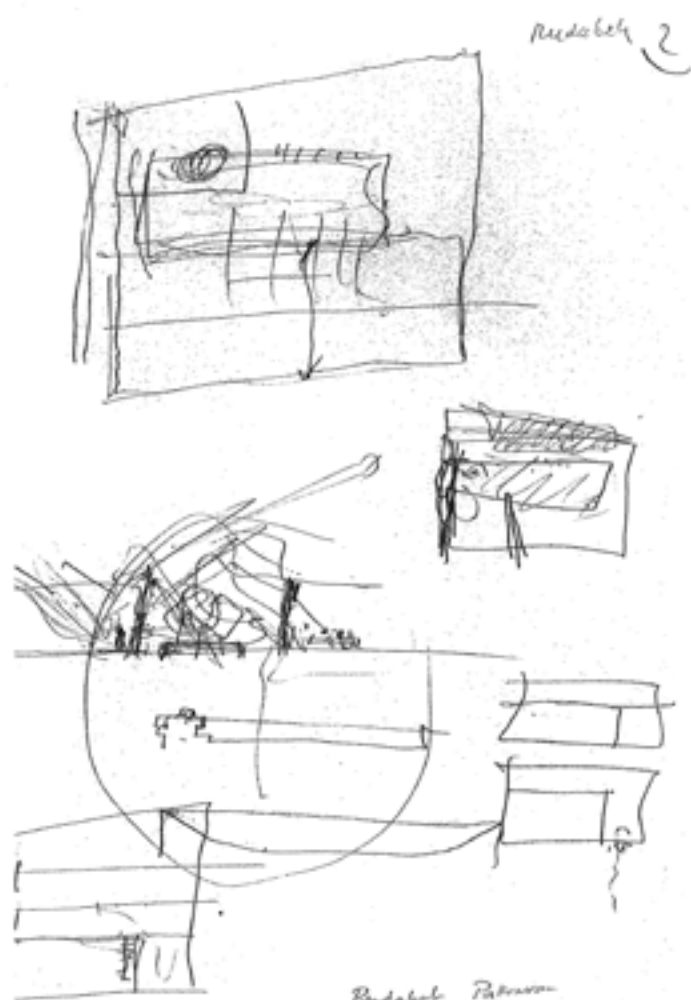
day. 12



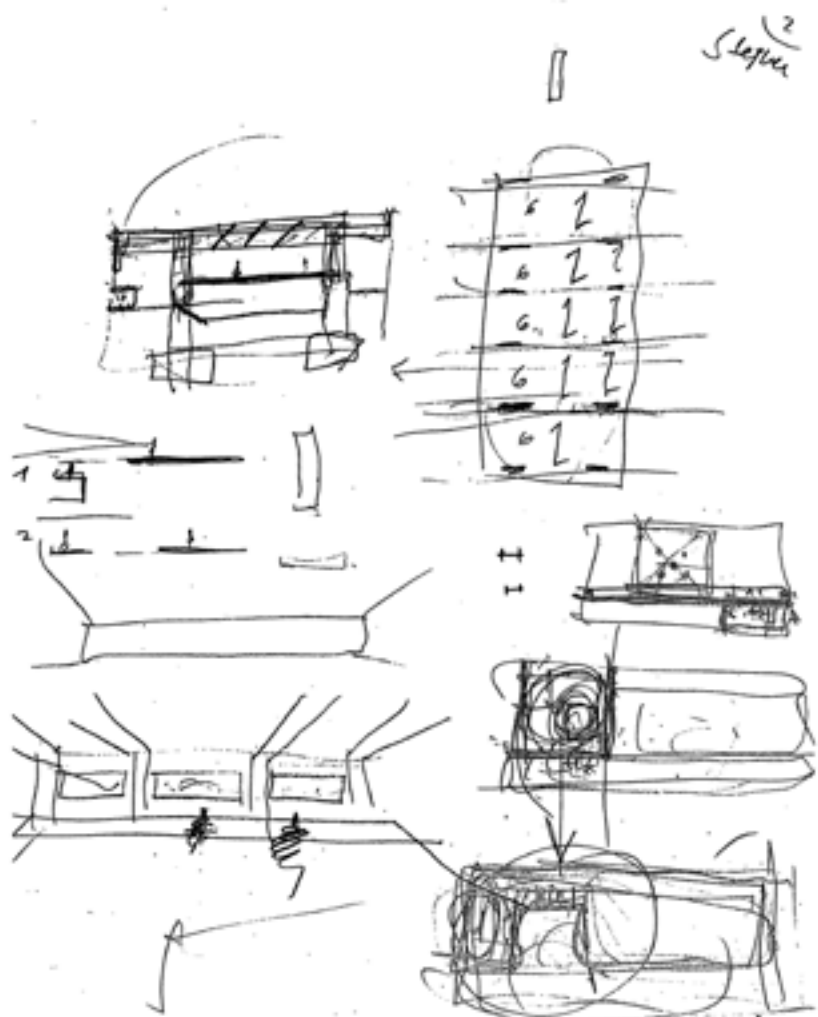








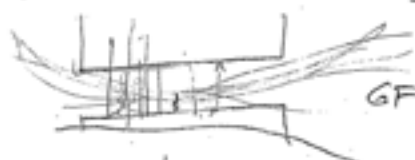




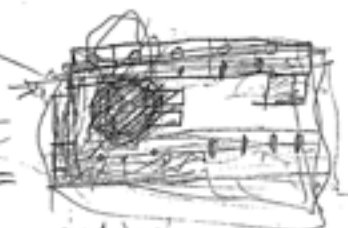
Chris

Joy Collins

Leonard COHEN



GF



FL



B

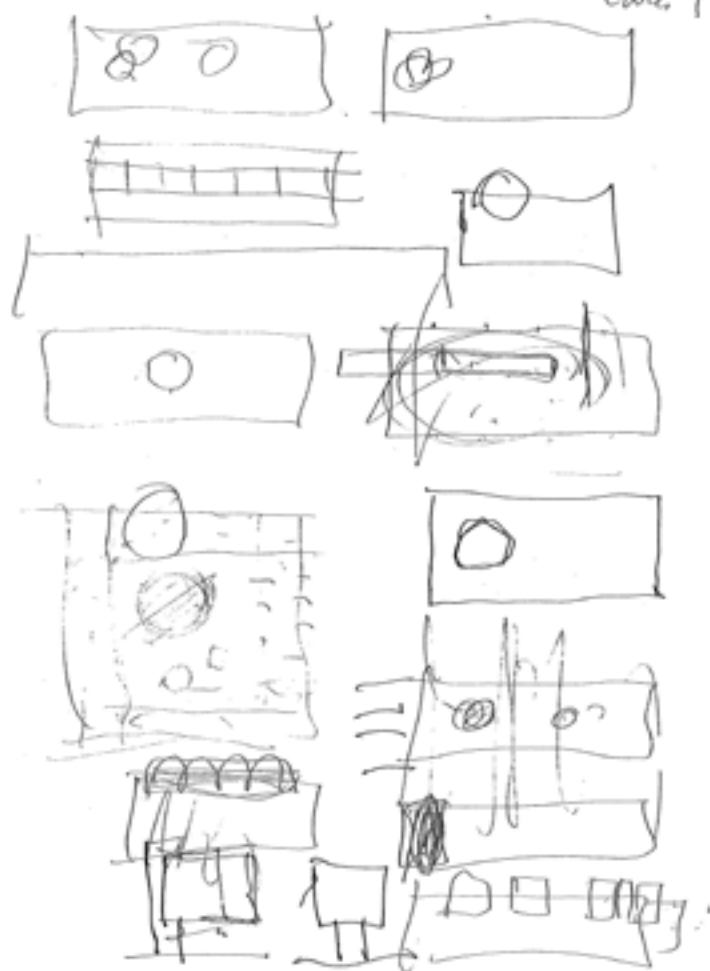


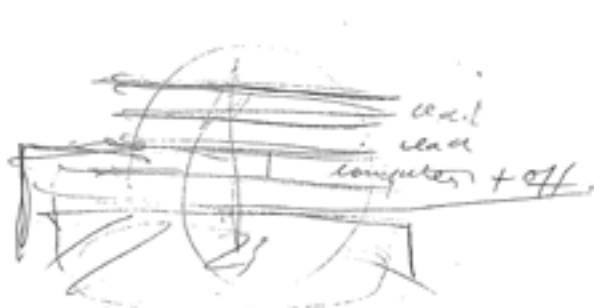
SL



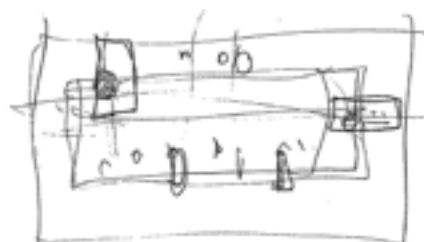
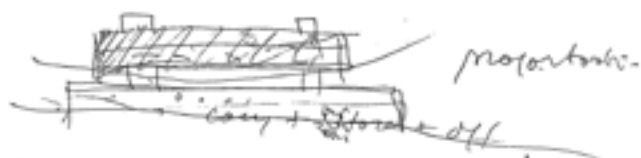


Op  
Chri. [3]





Chris <sup>14</sup>



Monday

10<sup>30</sup> Rudabek

11 Farolun

11<sup>30</sup> Chris

11<sup>00</sup> Ouy

12<sup>30</sup> mill clay



## **FOURTH WEEK**

Monday, April 5<sup>th</sup>, 1999



clay.

PENN.

April 8. 1985.

1. on the wall. together.

scale 1/200.

plans.

sections.

2. general. → Monday 12.

model

section

scale.

1/50

LIGHT.

→ façade 1/50. drawing.

→ structure. (only)

3. to pick up.

a) pictures 1st ex.

b) plans 1/2 1st ex.

c) drawing  
II period.

plan 1/50

section 1/50.

→ intentions 1 word.  
4 lines.

4. general comments.

LIGHT. CONSTRUCT.

MATERIALS. STRUCTURE (Peter McCleary).

monday 5.

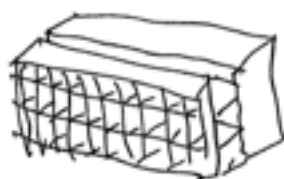
> mark GARDNER.

april 5<sup>1</sup>



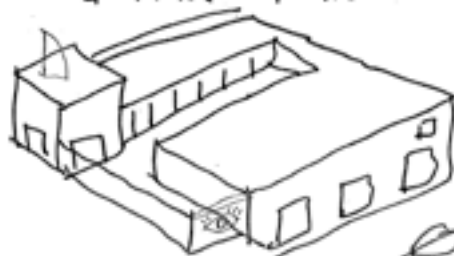
TOWERS

> mark OURS



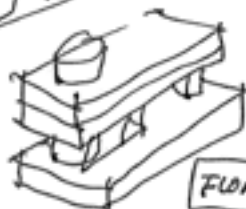
BRÛSÉLÈS

> rudabele PAKARAVAN



PROMENADE  
WALK

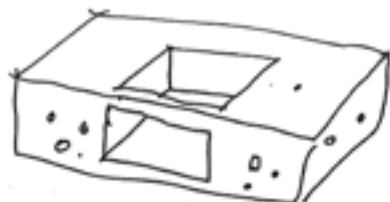
> christopher WARREN.



FLOATING

7 Catherine HIKER...

april 6. <sup>2</sup>



BOX

(Polyform)

+ BAY

7 Stephen ~~STOFA~~  
SEFTON

niche.  
hovel  
den

white  
+ ASH (furniture) + cells. ( )



LIGHT

7 Claudy ? storyteller ?



7 Sun



?

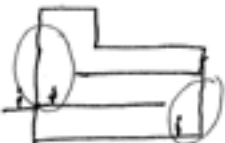
> Vaulena  
Containers



13  
april 6

?

> Brian



INTERLOCK

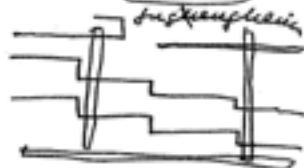
+ light.



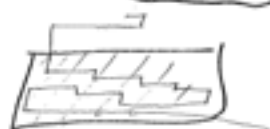
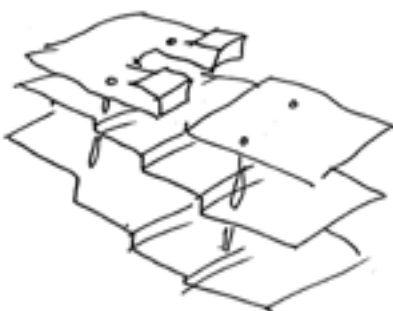
> Jemy COLAO MARTINEZ

RAMP

interlocking

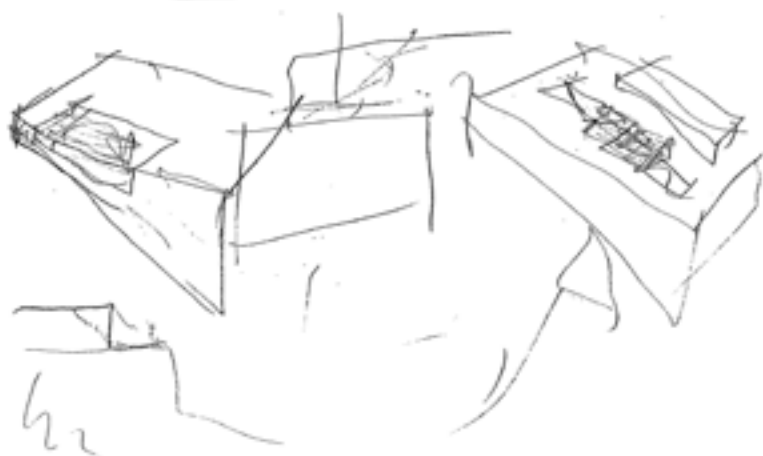
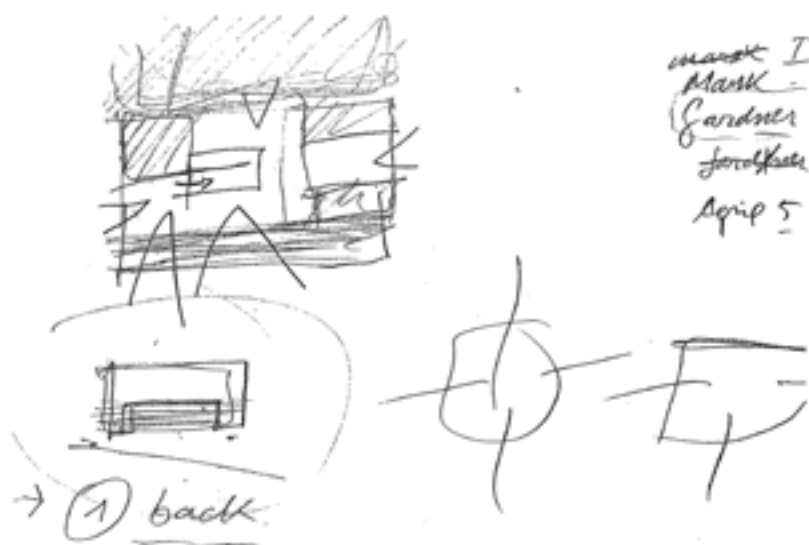


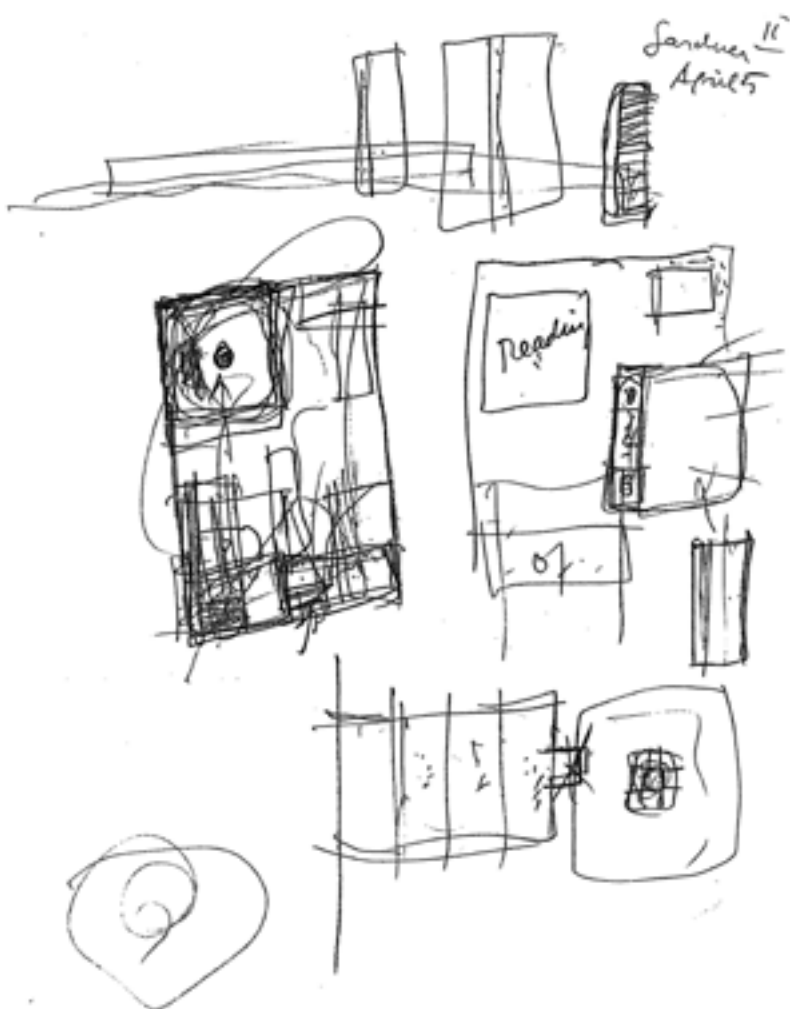
CONTINUUM



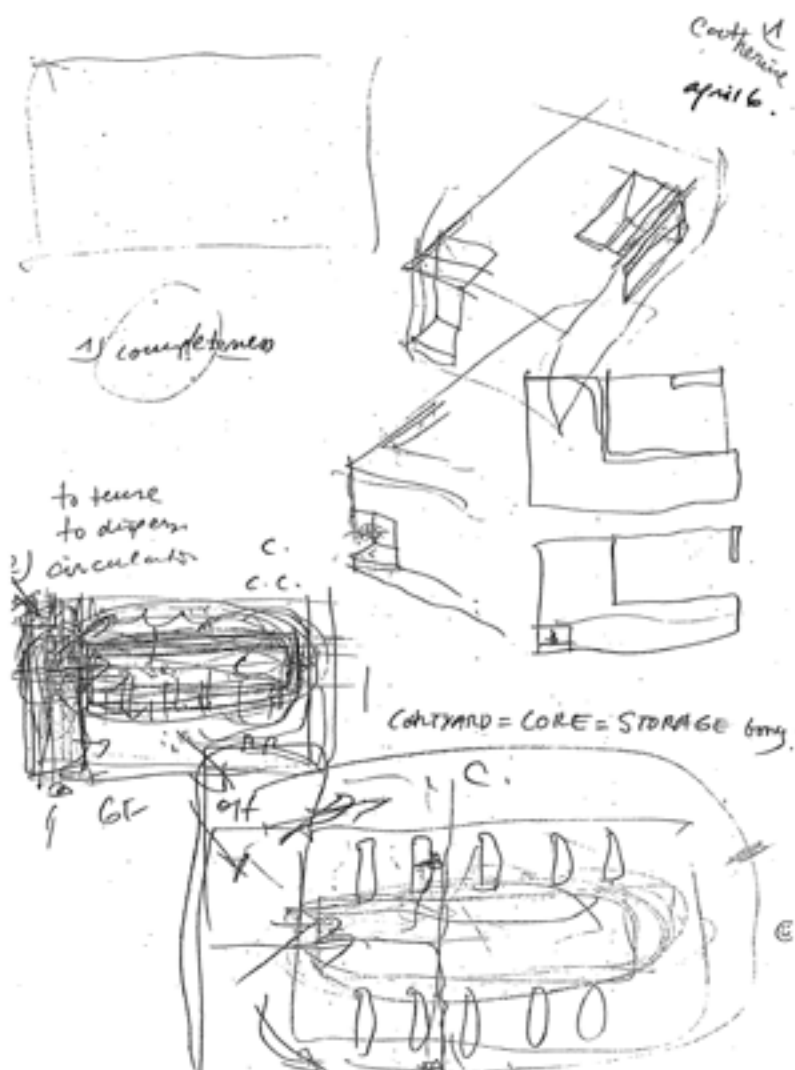
translucent?

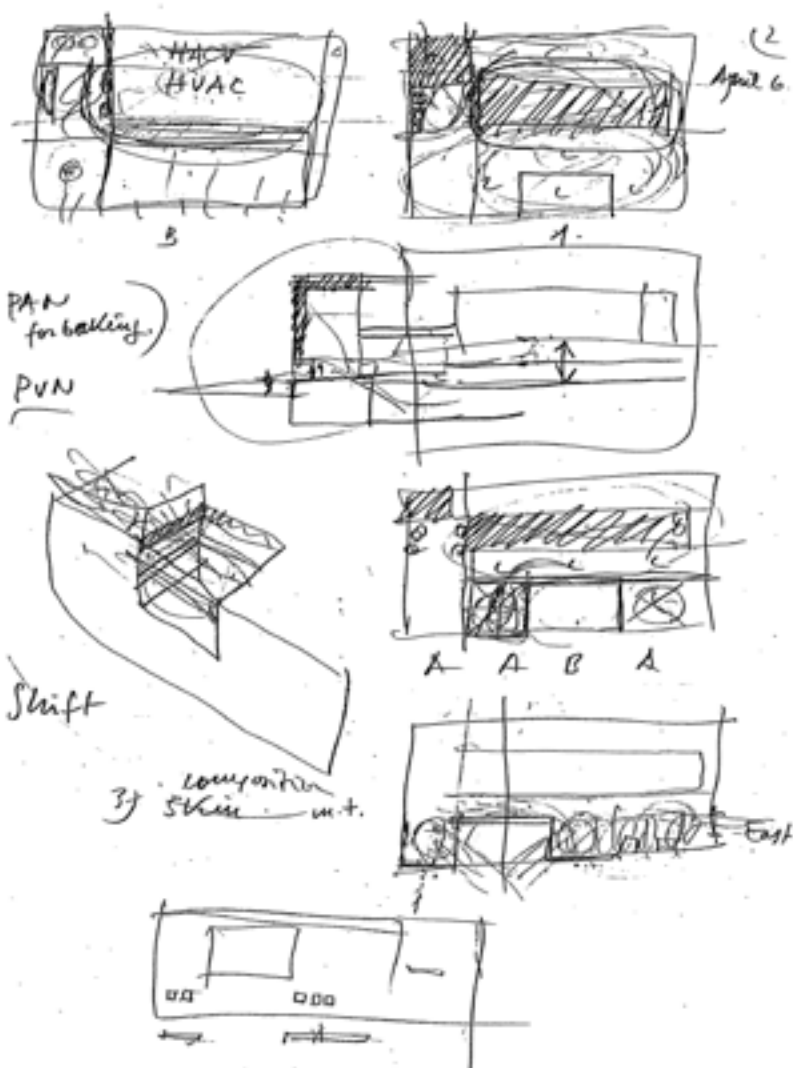
> Jungkook.

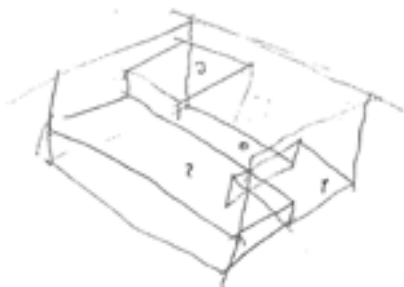




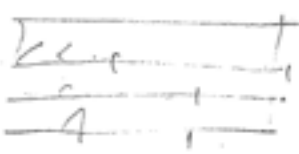
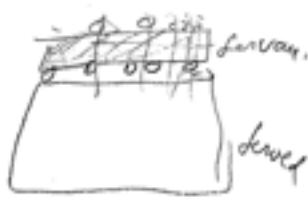
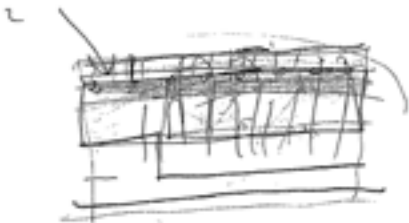




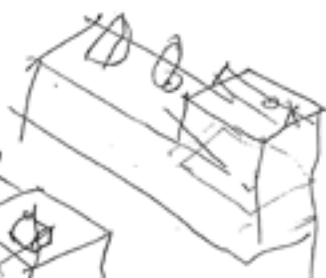
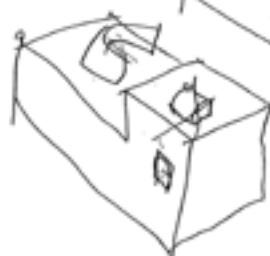




Brion  
April 6 21





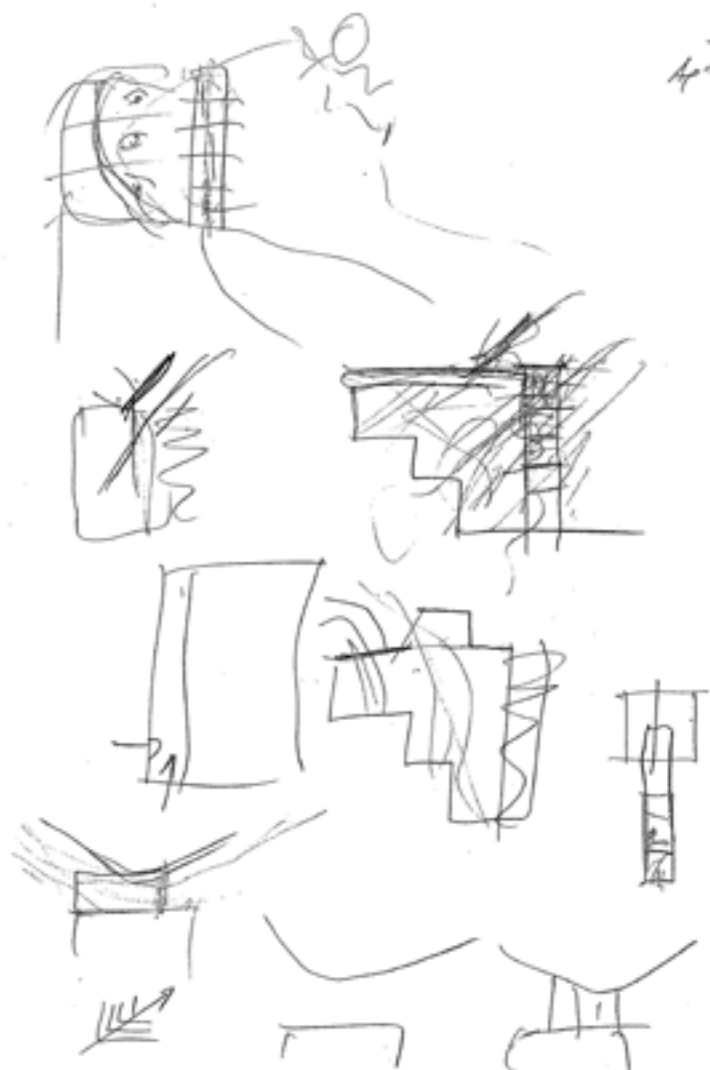


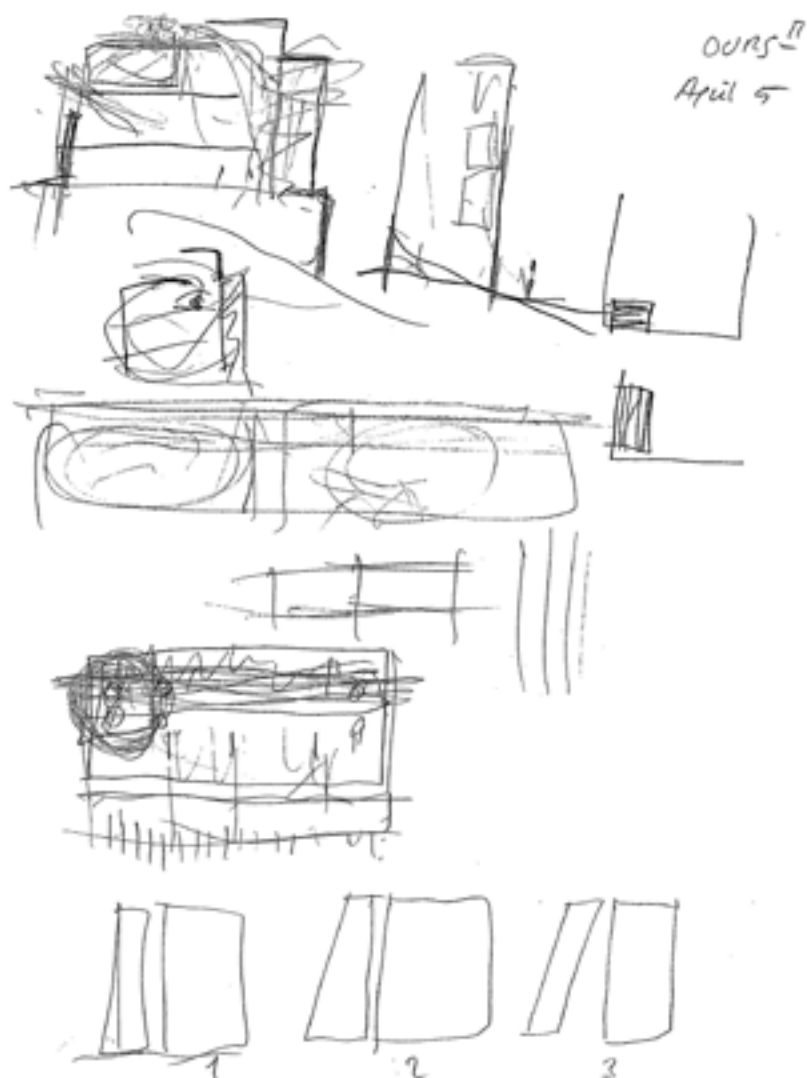
(3)  
Brian  
April 6-7

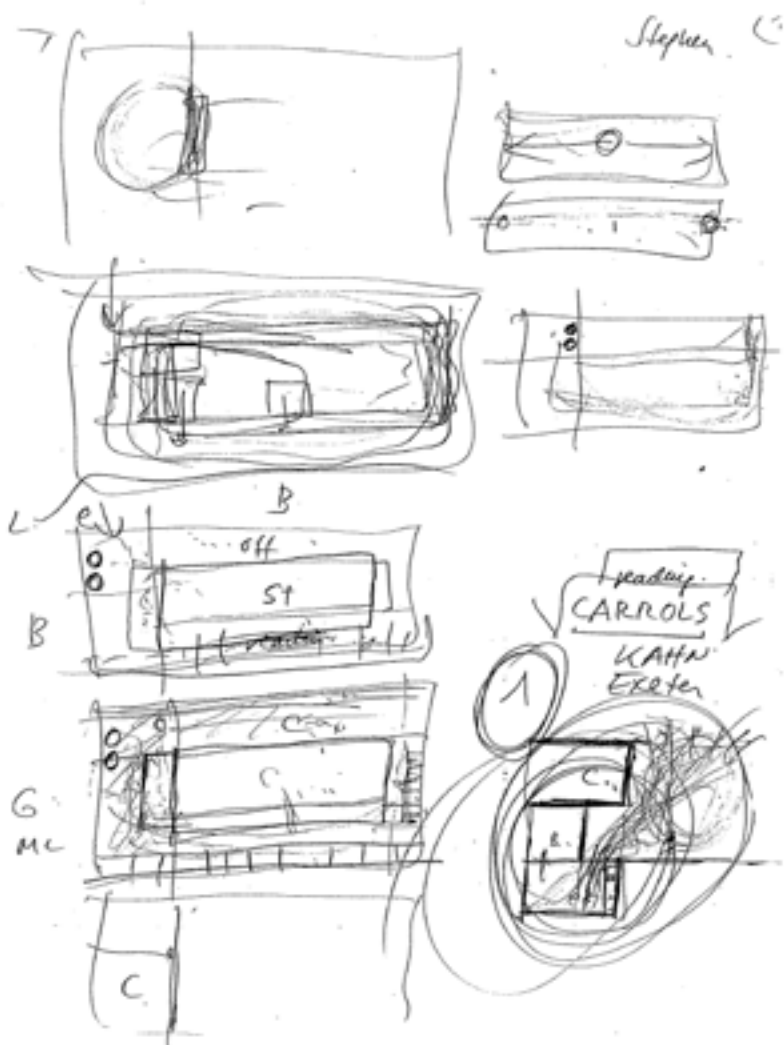
Structure.



M. Ovas  
April 2

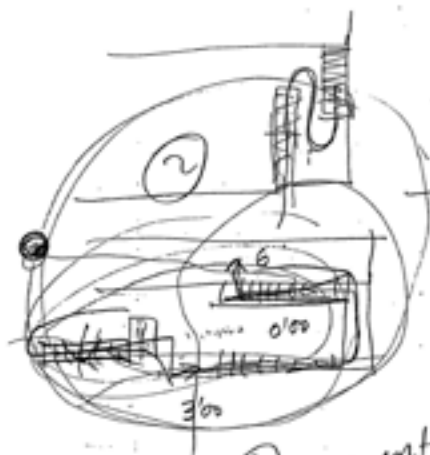
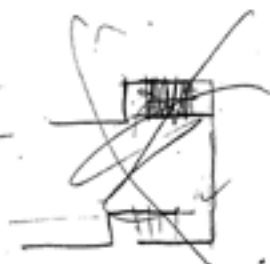
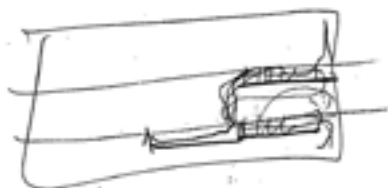
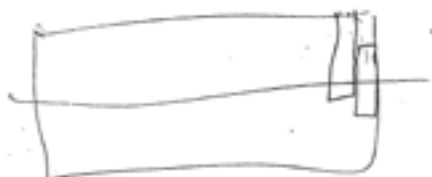








Stephan

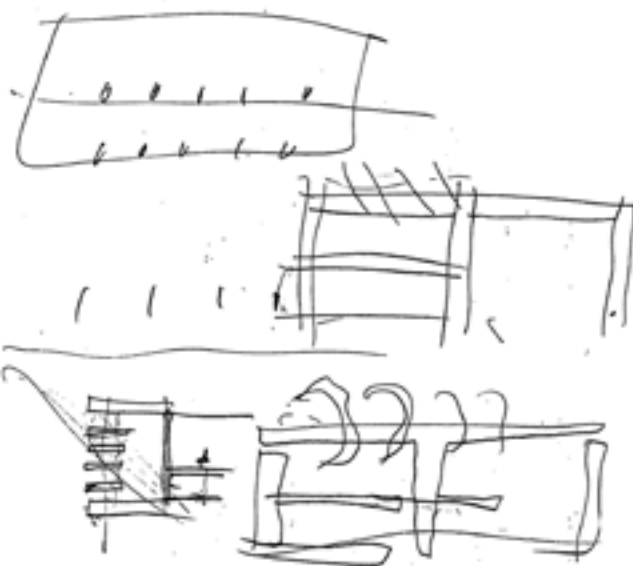


③

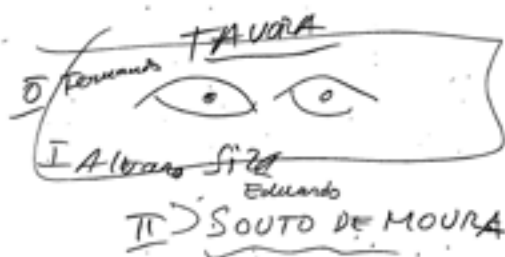
proportion 1 computer (w)  
" special cladding  
liner

structuro.

Stephan (3)



E.T.



Faculty for  
Biology

## **FIFTH WEEK**

Monday, April 12<sup>th</sup>, 1999



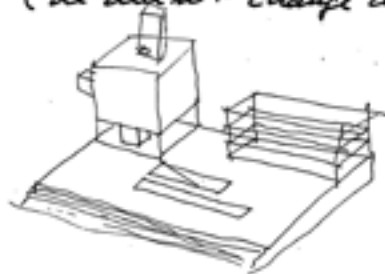
Monday, April 12

- X 1 Leander Grayson
- X 2 Rudabete Pakarawan
- X 3 Christopher Warren
- X 4 Son-ik - Ham (Son'ik jam)
- X 5 Seungwook Kim (Seim uik kim)
- X 6 Jerin Martinez (Song bain - kang back  
sine north)
- X 7 Vanessa
- X 8 Mark Owy.
- X 9 Mark Garding
- X 10. Brian Kimura
- O 11 Katherine
- X 12 Stephen

Thursday 8 1999.

Monday 11

mark gardens.  
(he didn't change anything)

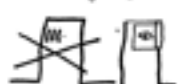


we spoke about  
the same matters.

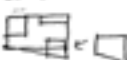
tectonic - light

stereotomic - heavy

**TOWERS** (corner)



order  
find form



Pieces on a plate

Mark owns.

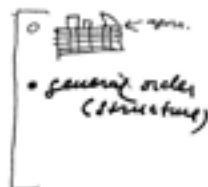


**BILISOLEIL** (unity)

he changed  
but not better.

too separated  
too complicated

**planes**



general order  
(structure)

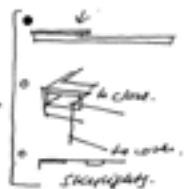
**PROMENADE** (horizontal)  
Rudolf Schindler



Abundant  
11



to look  
again  
horizontal.



to reduce.

continuity  
wall/ceiling.

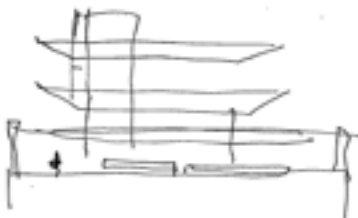


**FLOATING**  
Christopher Warren.

pillars - mole

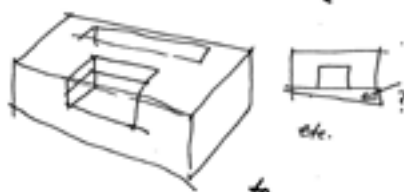
something!

to compose  
(artist)  
formalities.



plinth  
+ float

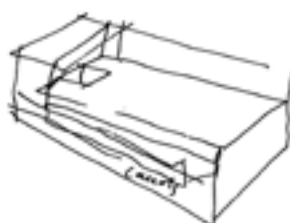
**BOX. eye.**  
Catherine Hibel



- how to dissolve.
- o Bays important Bays
- o fuses Lid 5 CAP 1 TOP 1 COURT 5
- like com. entry

eye polyphenus

**LIGHT**  
Stephen Sefton



- Bays.
- o white + ash.
- o SKYLIGHTS. !!



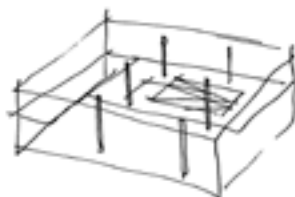
ordered clarity



Vanessa Keith

CONTAINER

Monday 11.

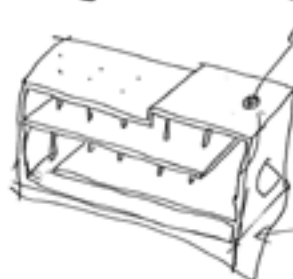


ordered structure

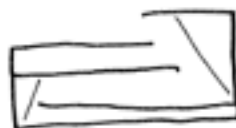
- idea.
- great structural frame
- + facade (v. service).
- stone scale.
- + balcony
- (space + electric)

Brian Kimura.

INTERLOCKED



- to emphasize
- to elevate roof
- to raise



light to emphasize

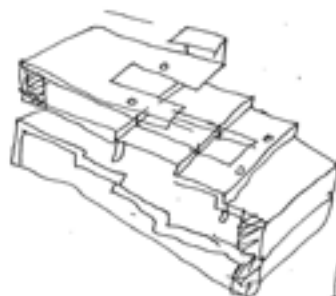
- to use double-height containers!
- balcony.
- order-grid-structure
- facade.
- light against interior walls.
- free facade, (ARVING...)

Jerry C. Martinez

RAMP.



5  
Monday



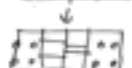
• to continue  
clarify



eye.



"perpetuum mobile"



o calm.

o cladding in  
frustration.

o long-fisted?  
-curves

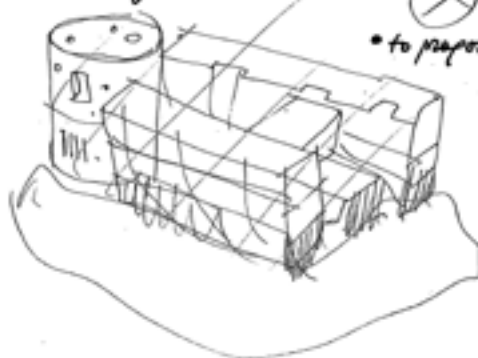
← clear order.

← basement  
base.

Seungwook Kim.



• to proportion



o base.??

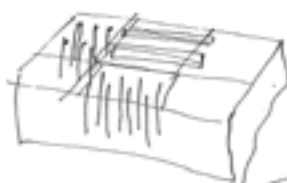
Gate.

o friv.

articulation

composition

Sum-ik Ham.



connect  
to proportions

to adjust



Monday 11.

to clarify 100%

April 11

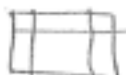
start 100



EMBRACE

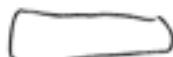
clarify

wings



Vander Grayson.

Story telling.



sect.



to clarify.  
to use literary  
last article.



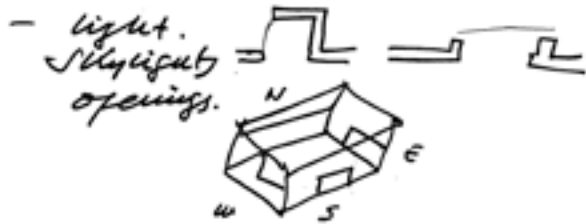
nominate

7 TO DEMAND. (papers)  
for Monday 19.

PHIL.  
Thursday.  
April 15.

7 [ SECTION 1/50 seriously. MODEL  
DRAWING " " "  
plan. 1/100.  
SHORT STATEMENT. ]

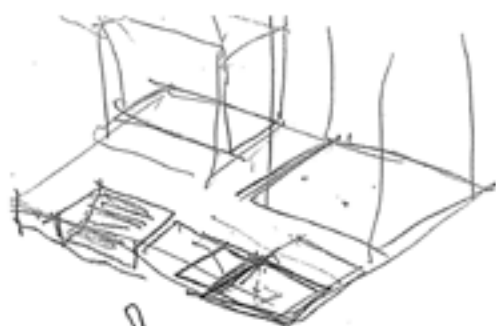
Today. - Structure.



- Façade (South).  
- paper. LOGIC. CAUSEY.

CARROLLS

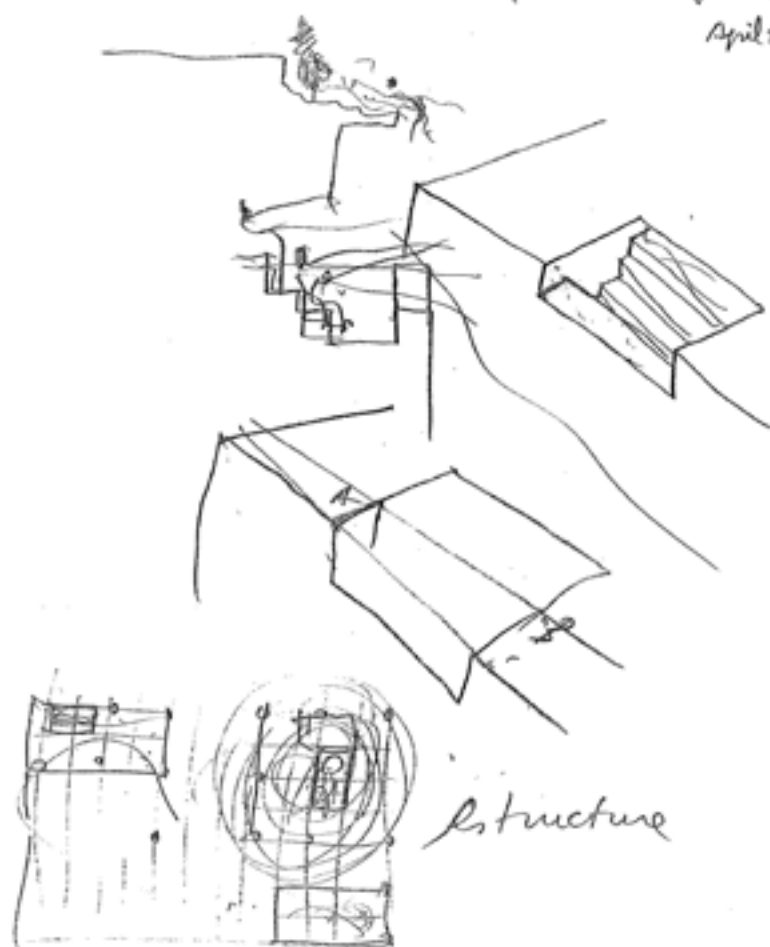
Stylo bafe

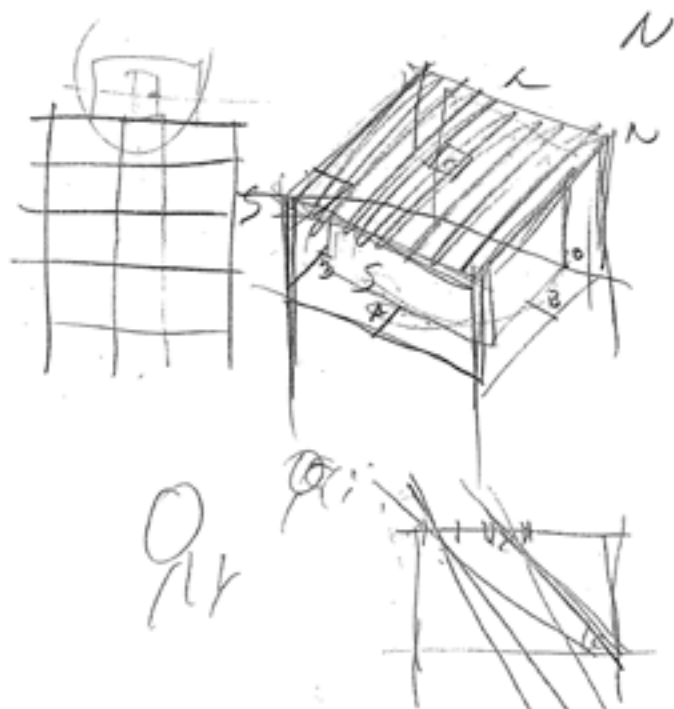


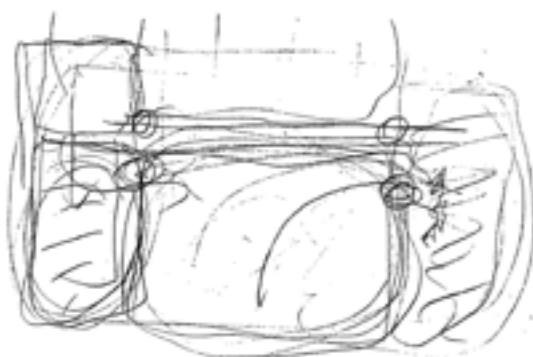
Sardine.  
April 12.



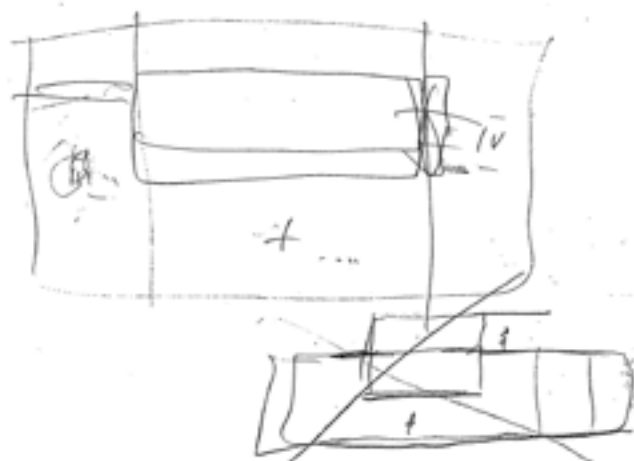
2  
Sardines  
April 12





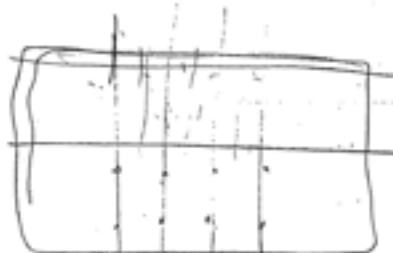
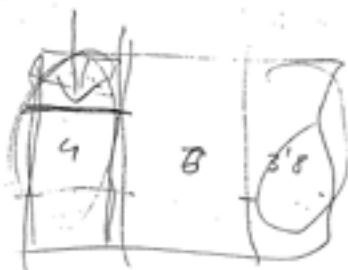
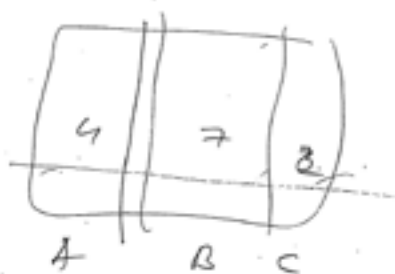


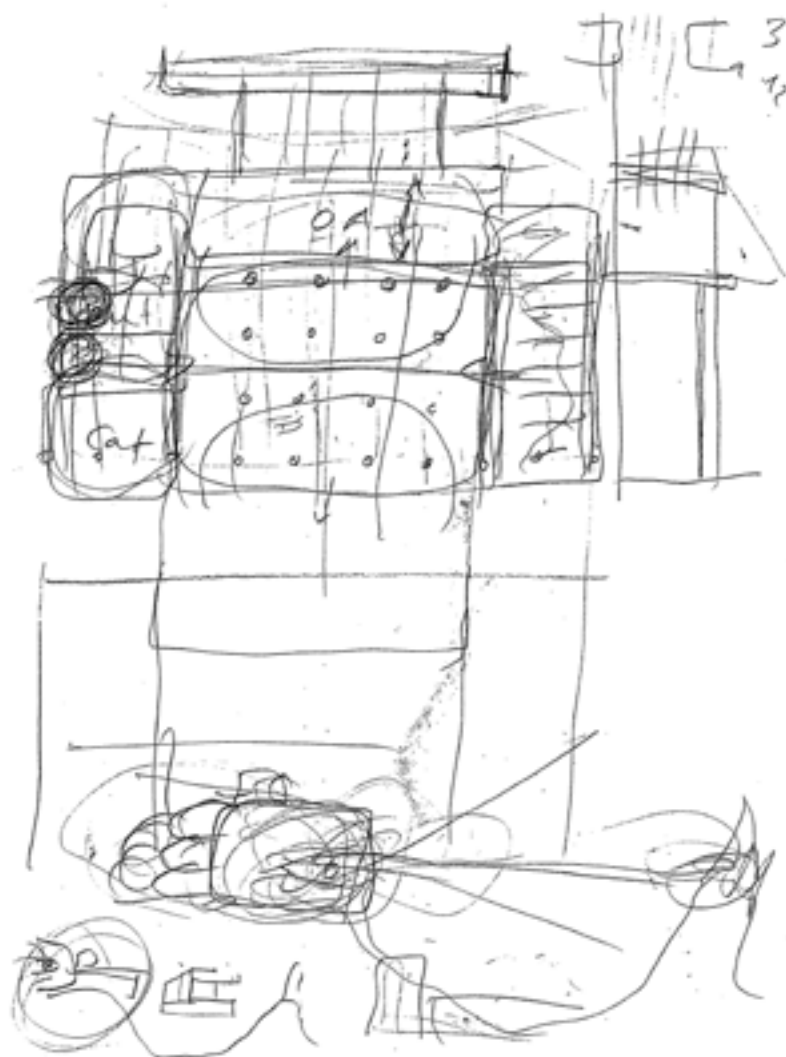
Sum  
Apr 19





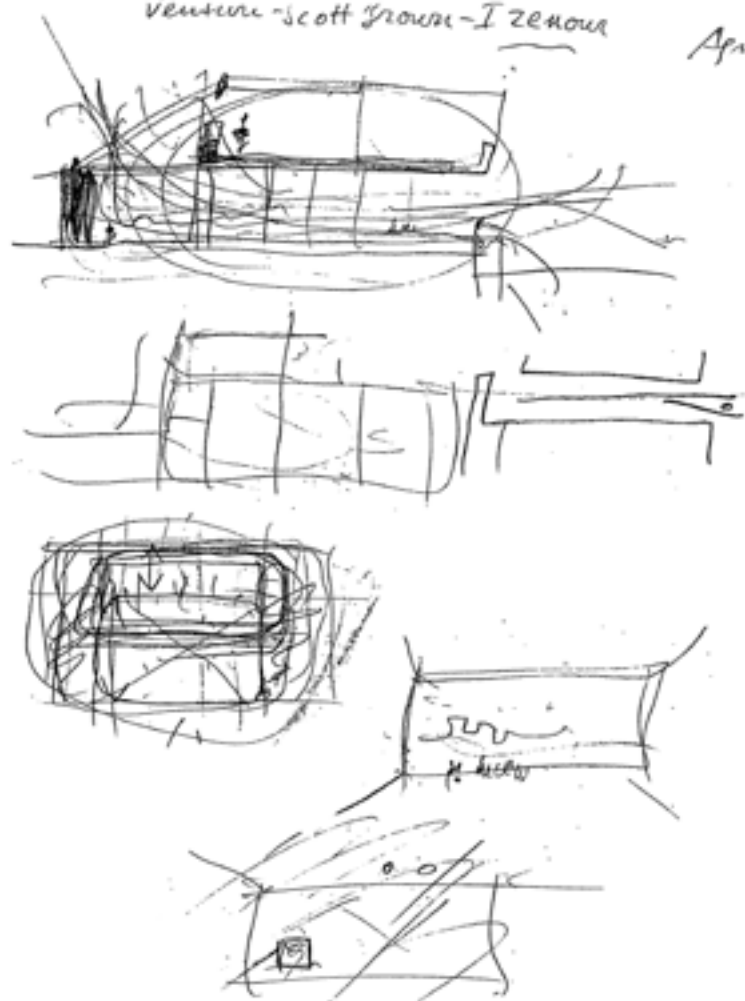
April 12



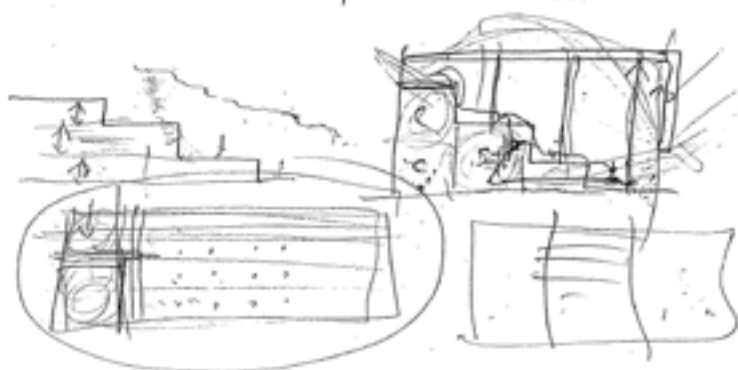
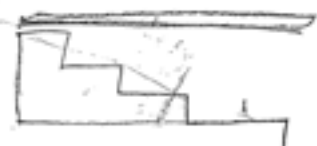
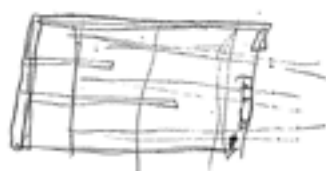
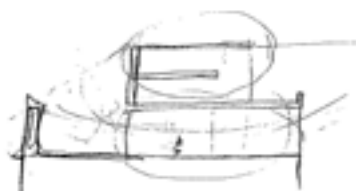
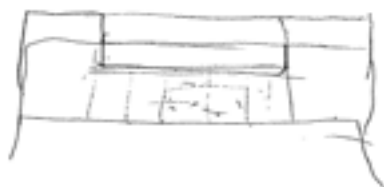


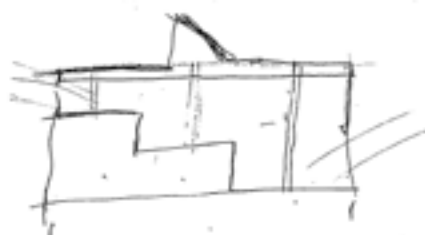
venture-scott brown-izenour

4  
April 1972

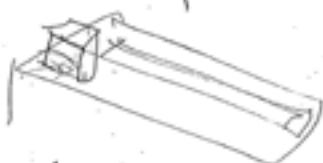
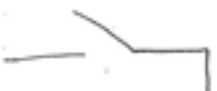
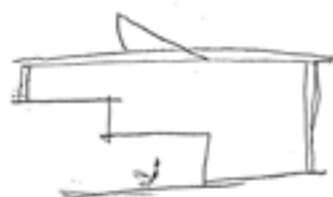


Sam<sup>5</sup>  
April 92

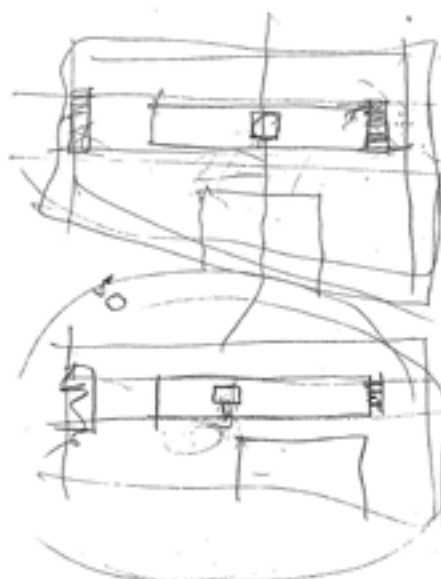




21



- order  
- structure  
- connect  
Link  
UNITY



SUNG-BUN Cat<sup>1</sup>  
April 13

~~SEW~~  
TO ~~SEW~~ SEW  
SOWN

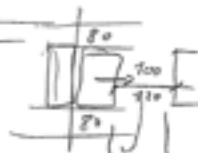
1) to sew

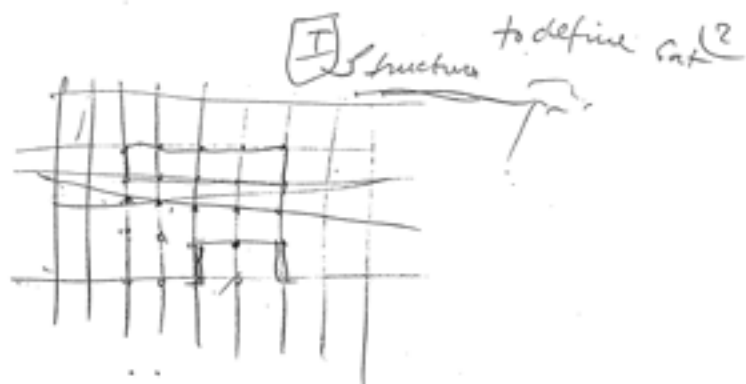
2) to balance?

symmetry  $\leftrightarrow$  equilibrium

3

Slit





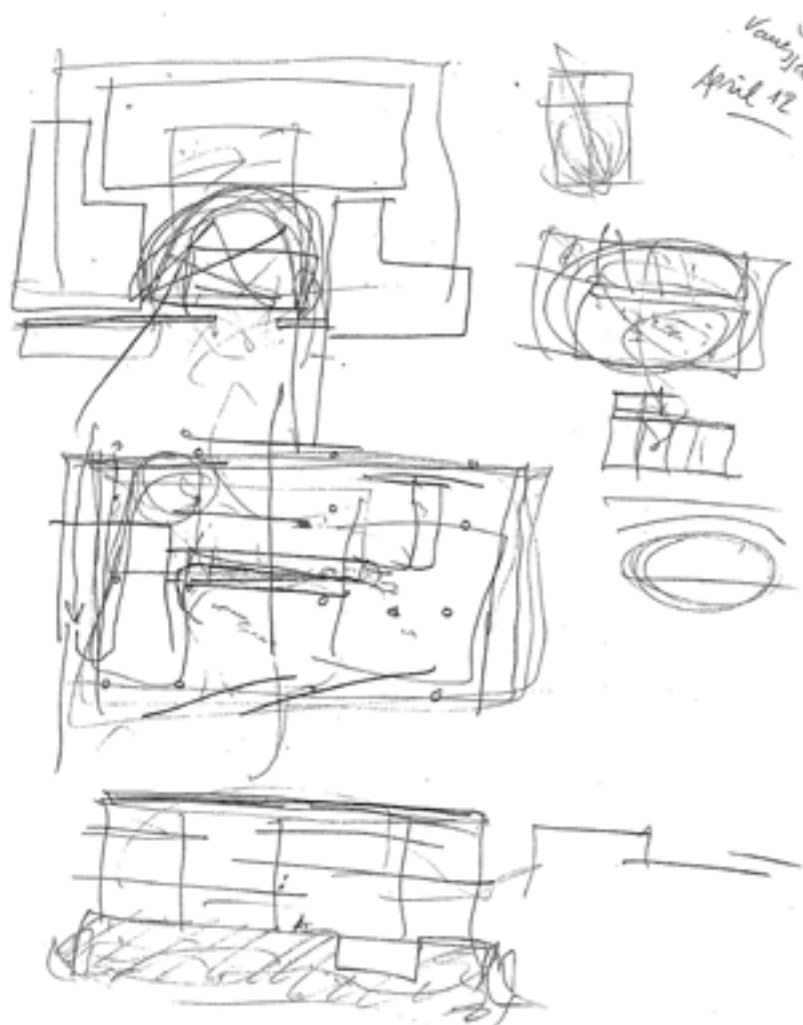
⋮  
 (II) to d. FAÇADE

no l. cover.  
 but logic

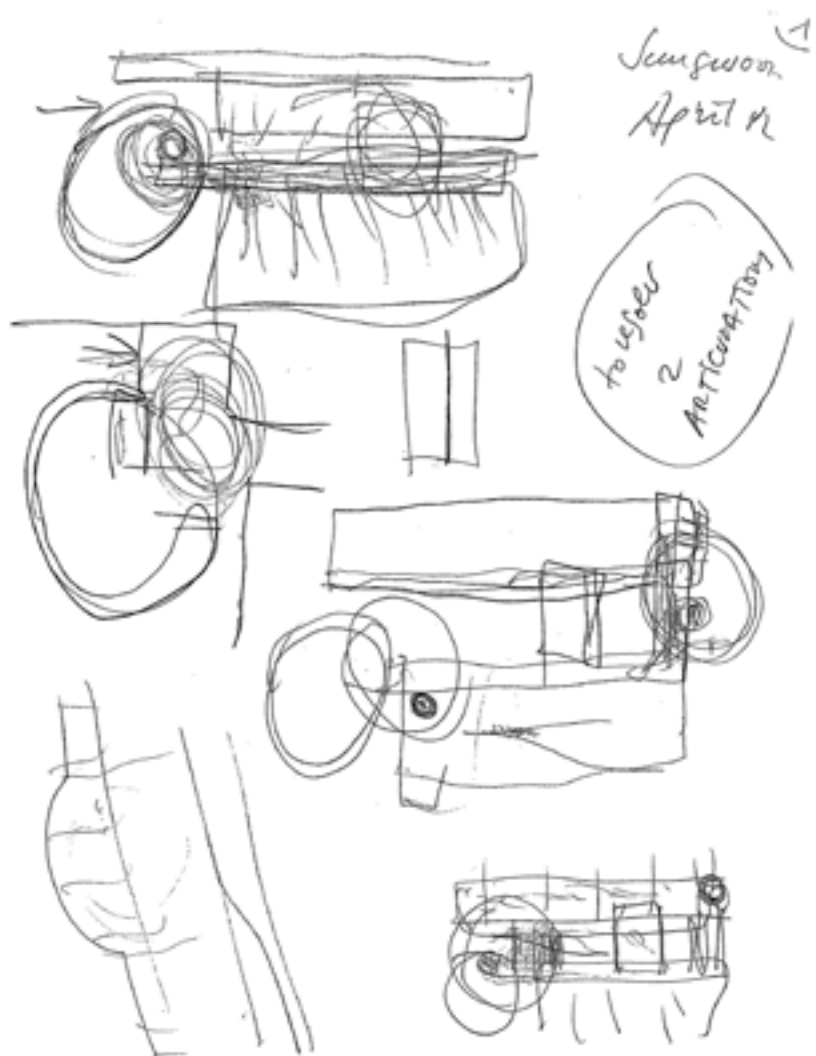
+ (III) light

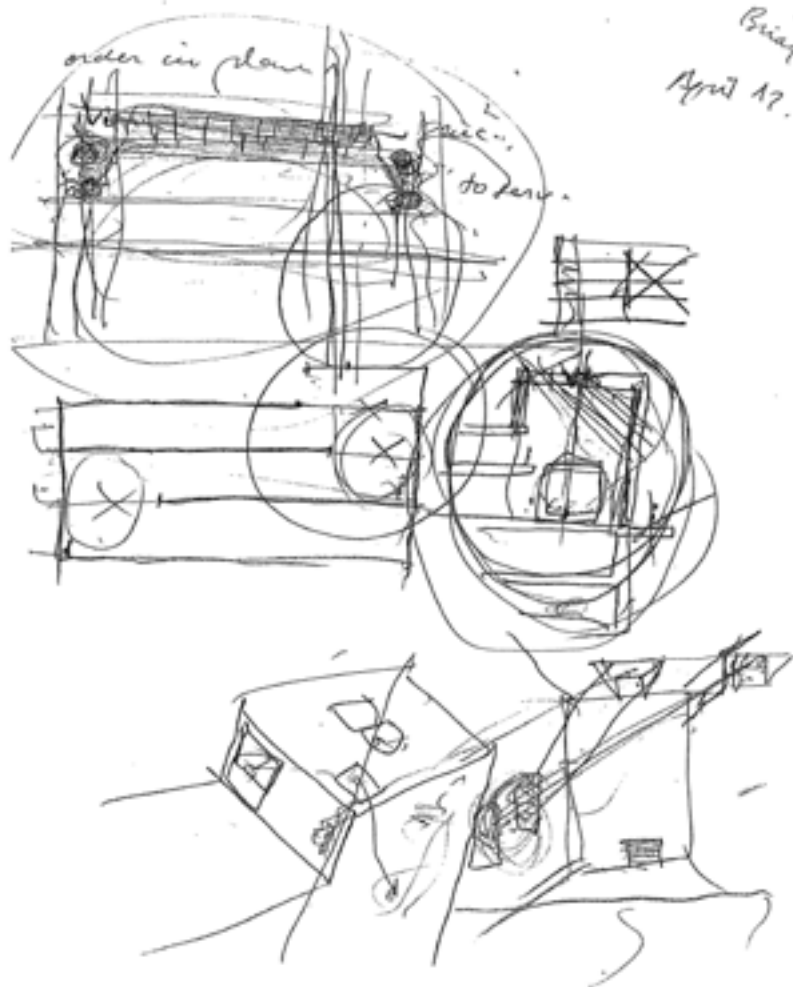
dogs cats

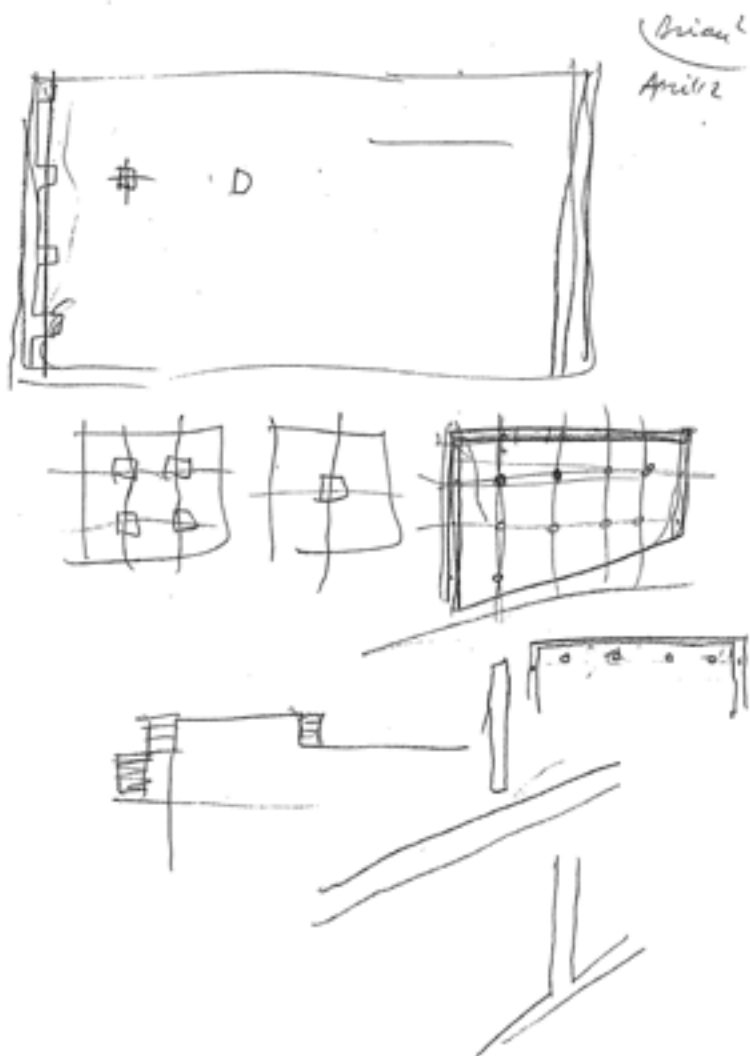
|       |           |           |
|-------|-----------|-----------|
| Spain | guau guau | miau miau |
| USA   | Bow-Wow   | Meow      |













Les.<sup>1</sup>  
April 12.



Skin  
vertical  
~~divisor~~  
partition

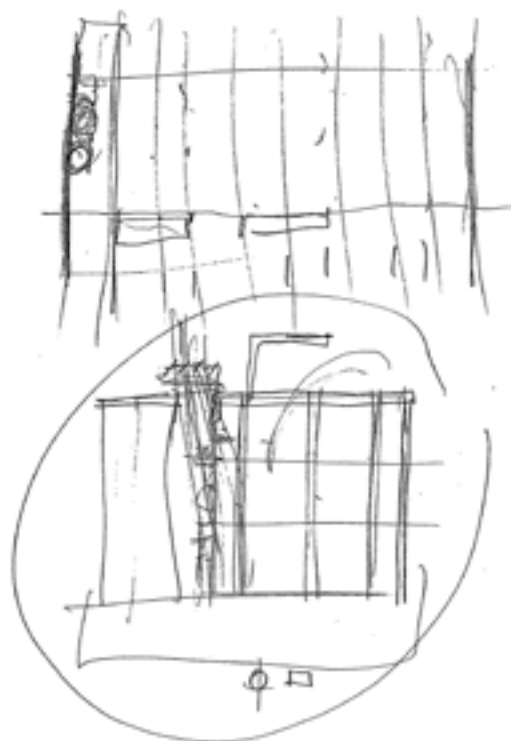




Owry  
April 12

- 1 staircase in its <sup>just</sup> place!
- 1 elevator = refrigerator
- 3 north light for lead  
not for ~~slide~~ slit
- by logical nice wood..  
structure.
- to animate.. peeper!

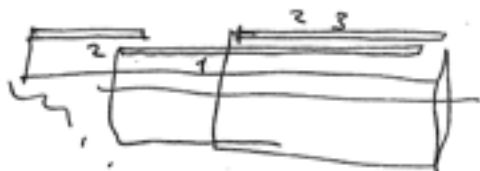
?  
any  
spine m



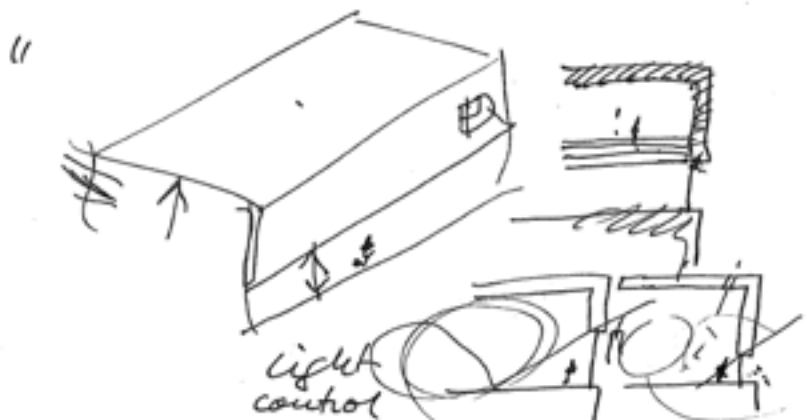
ITIMO

Ruth

Rudabetti  
April 12.

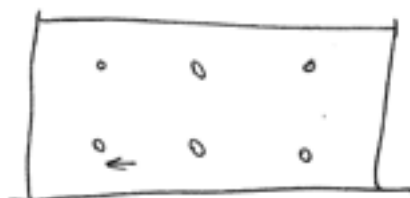


change  
movement

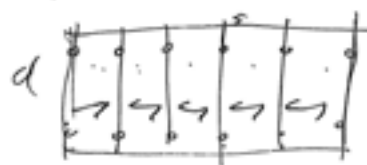
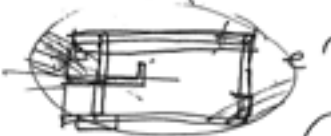
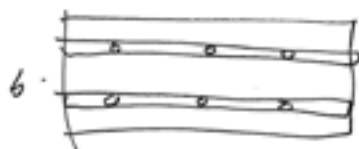
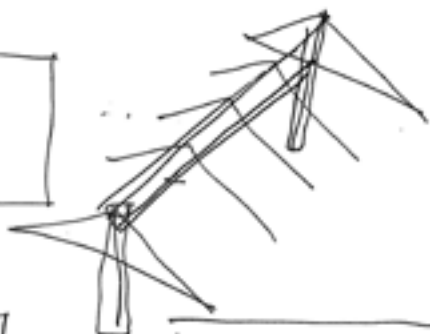


III est.



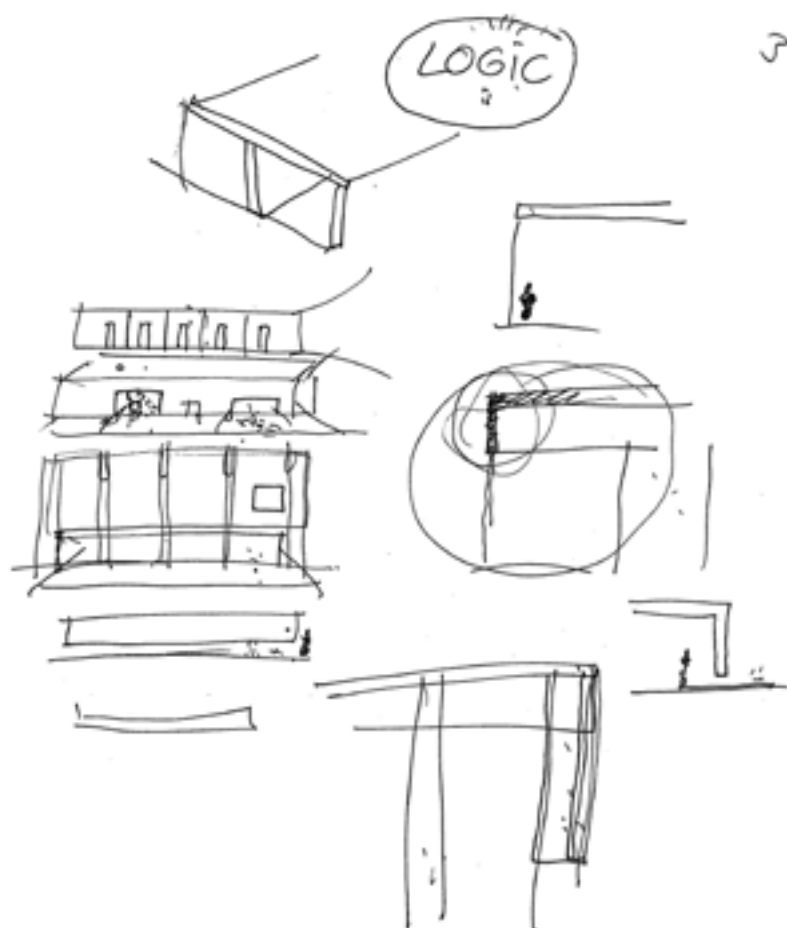


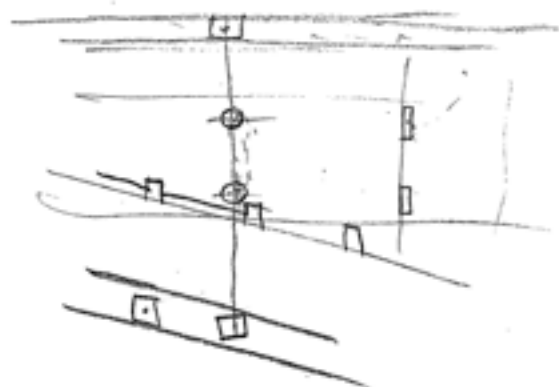
Prod.<sup>2</sup>  
A-12



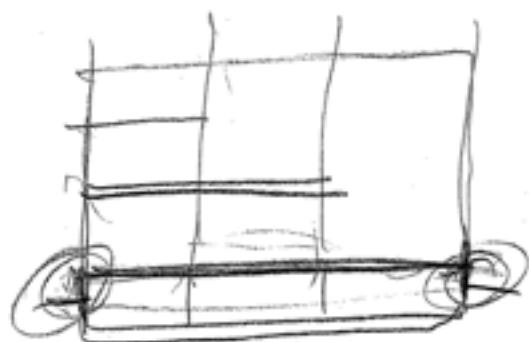
light





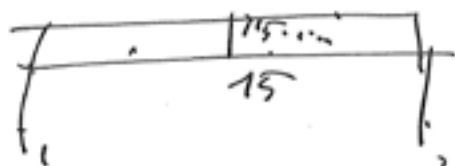
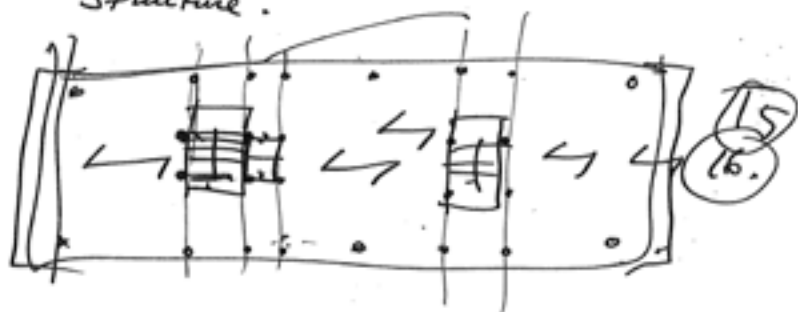


7  
Stephan  
April 12

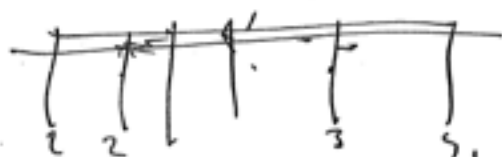


Chris  
April 12

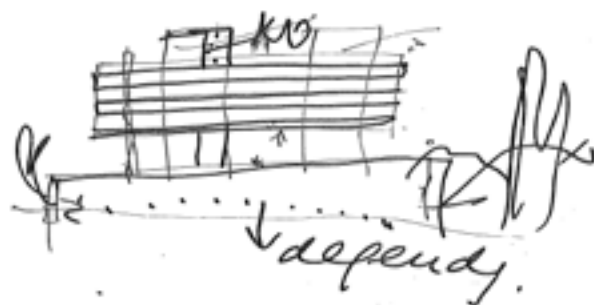
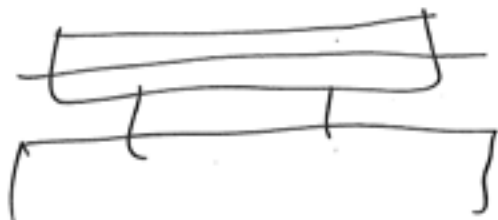
Structure.



Less  
MOLES!



2  
April 12



CAST. POOREN in fi R

## **SIXTH WEEK**

Monday, April 19<sup>th</sup>, 1999

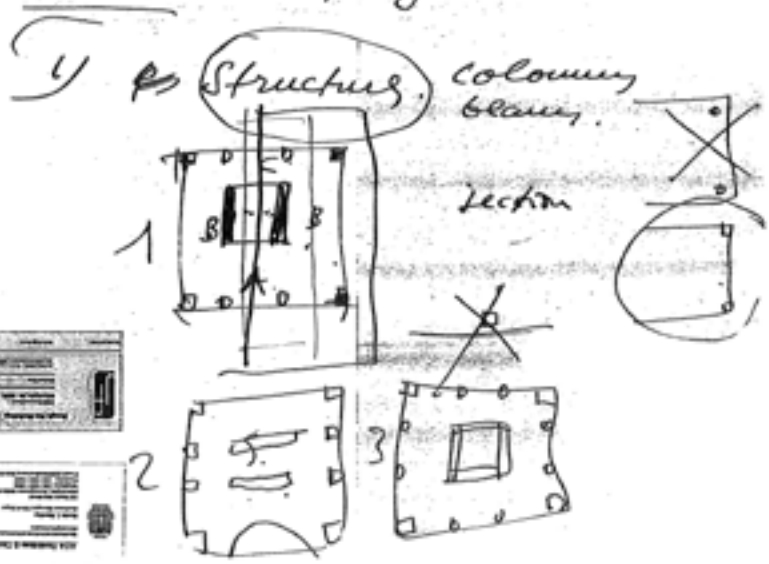


MG<sup>1</sup>  
April 20.

1) you have one  
of the BEST IDEAS

2) you mustn't be so .....  
destroying your own work!

READ your PROJECT!  
HEAR your D. !  
it is crying! ....



YOU CAN DO IT! MG<sup>2</sup>  
 (no cant! April 10  
 but ARCHITECT.

2) façade - materials.

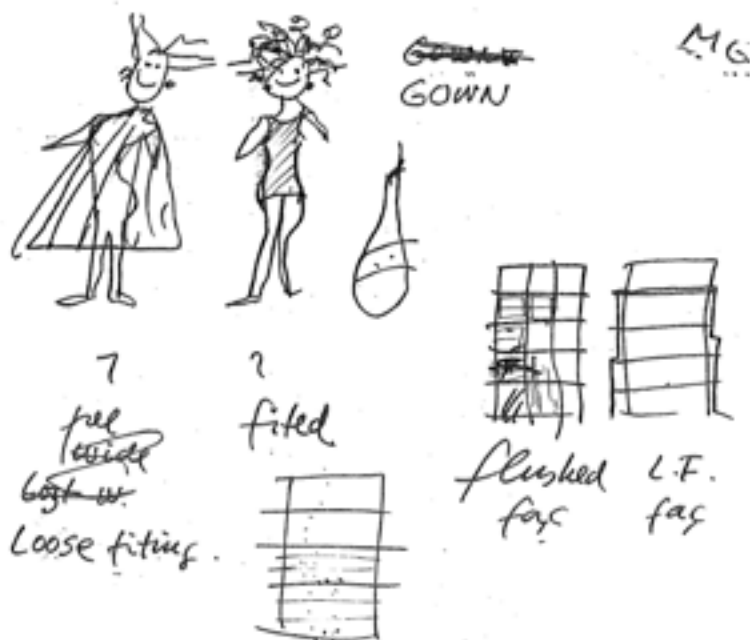


Structu.

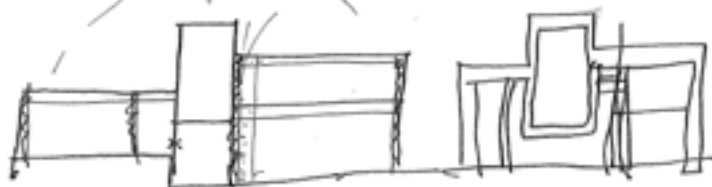
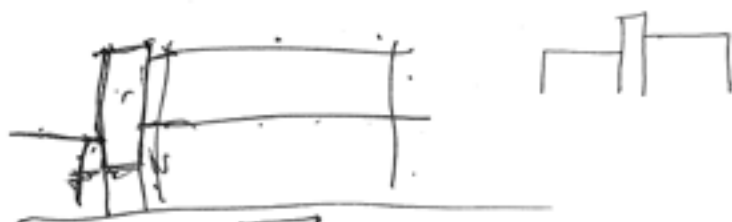


what is  
~~TO SWEN~~  
 SEWN  
 Sewing  
 Downy?





1  
Leander  
Ap. 19



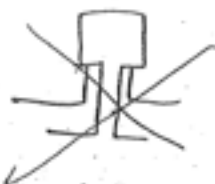
CAT.

April 20

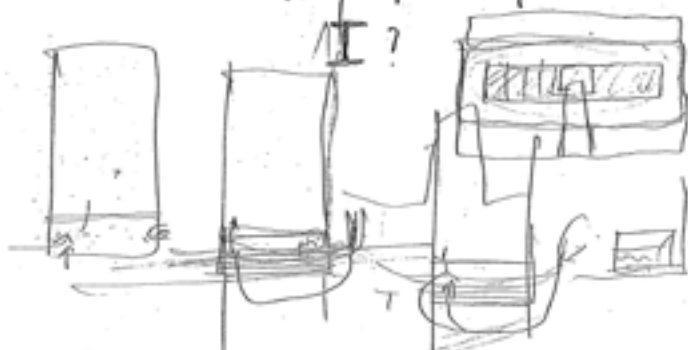
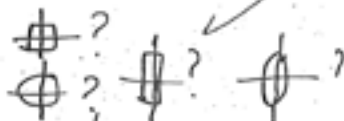
- 1 > color in structure profiles. black? white.!

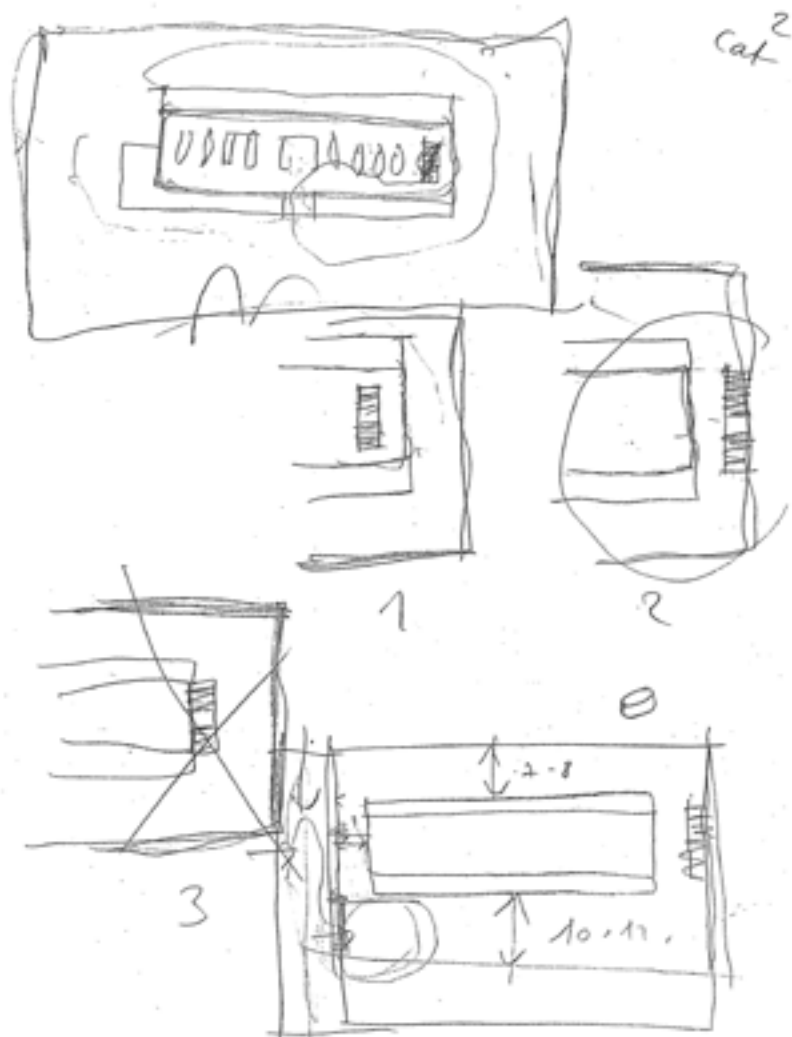
<sup>thinking.</sup>  
(Farrington House in black  
or Sagram building in white.!

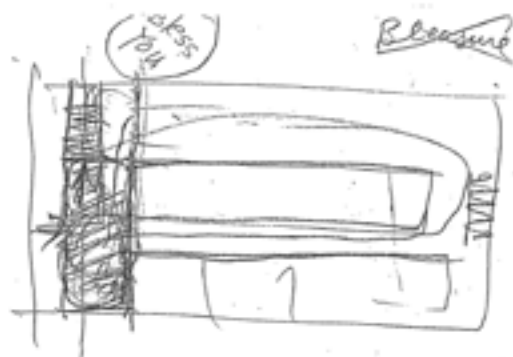
- 2 > bridge no needy slits.



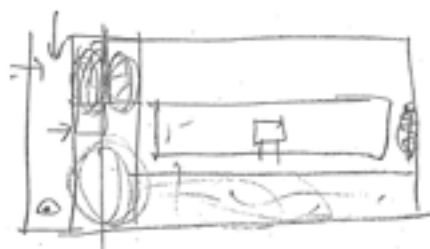
- 3 > Columns  
columns



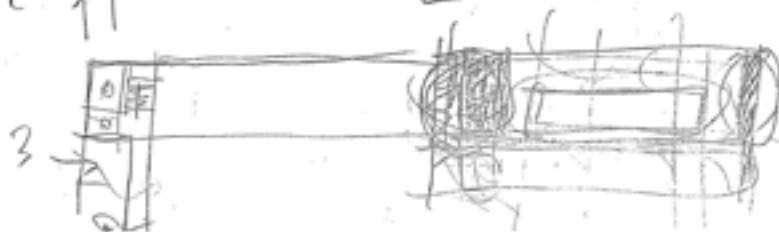
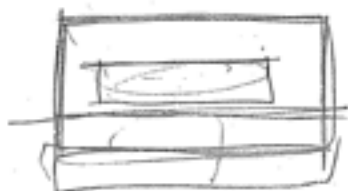


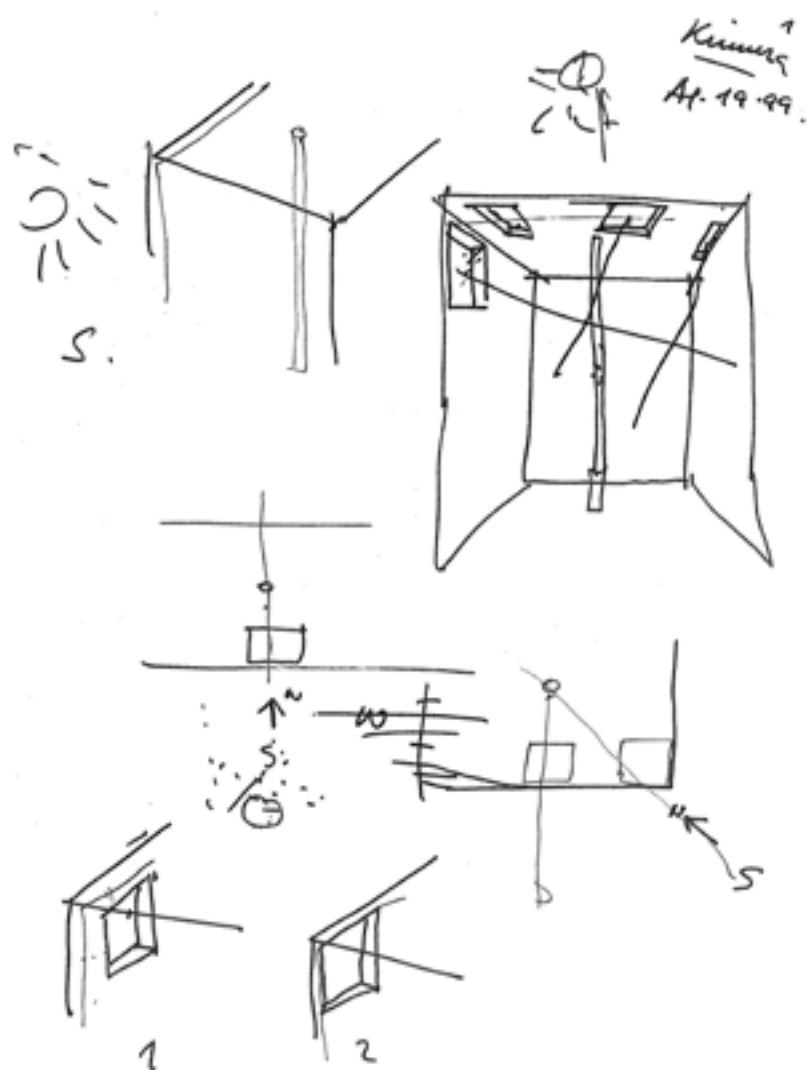


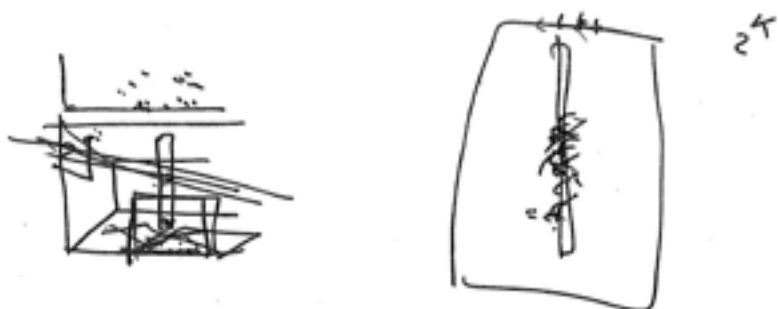
cat<sup>3</sup>



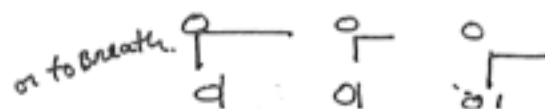
Thursday  
 3 play very precisely  
 with st...  
 - all  
 - foil  
 - in  
 7 main facade



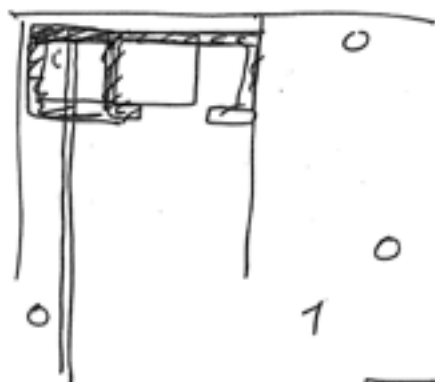




3) more freedom for colouring



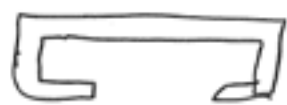
3<sup>4</sup>



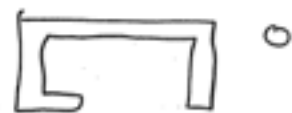
1



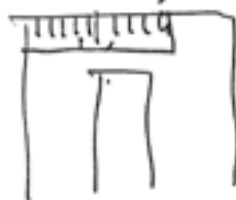
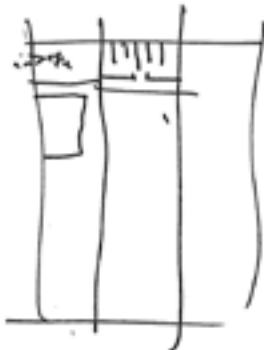
2



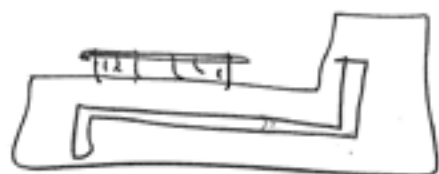
3



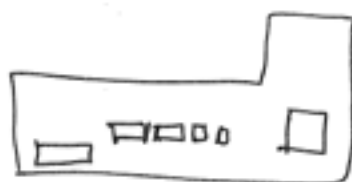
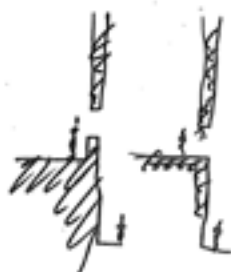
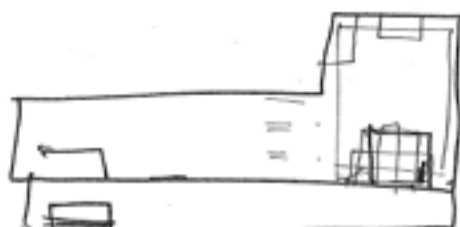
4



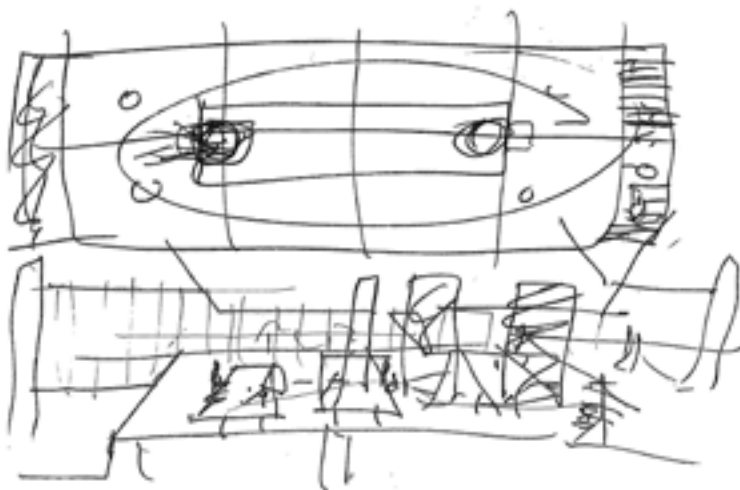
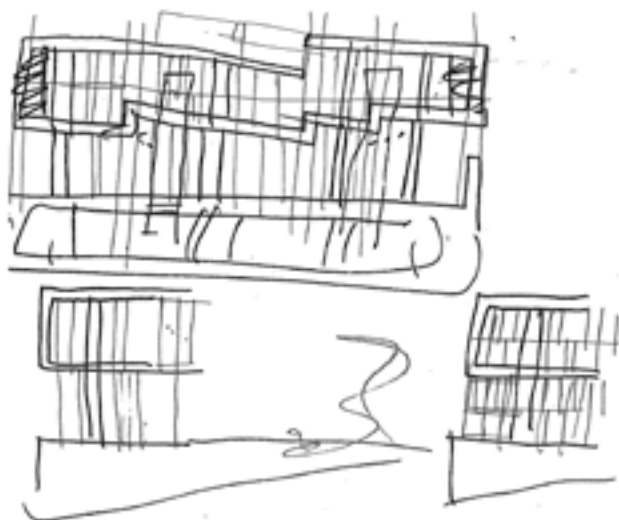




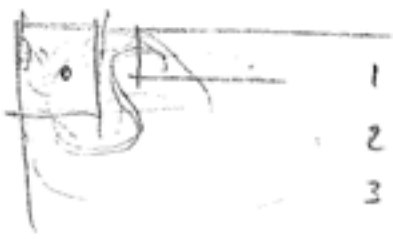
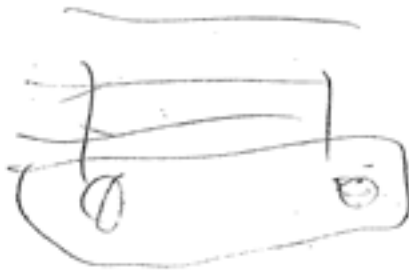
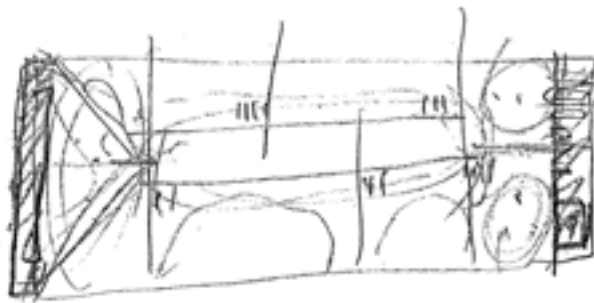
44



Colao 1  
Apr. 19. 194



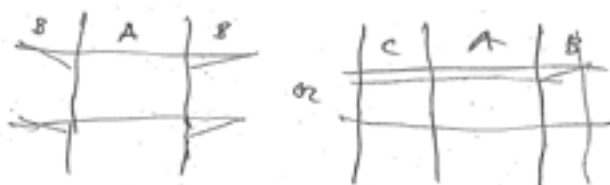
Col 2  
Ap. 19



- 1 fachada volada " "
- 2 toilet solario
- 3 circulación al borde del patio
- 4 acceso. limpio " amplio

Mark Q<sub>23</sub>  
April 20. 93

1) Structure  
to finite of clarity



2) st.

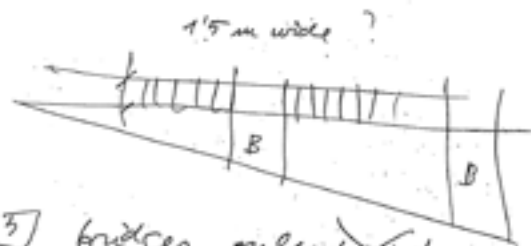


3) skylight.

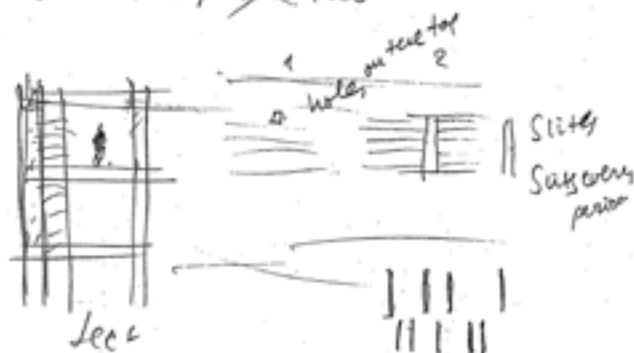


4) main staircase

M.O.<sup>2</sup>  
April 20



5) bridges only ~~gate~~ two



it is very nice  
Jewish name  
Jew  
Jewish  
no it is ugly!

MITCH

6) Cafeteria



Mudabeli  
April 19, 1999

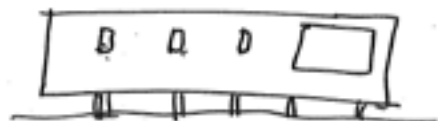
SICKNESS and DEPTH  
he said <sup>figmes</sup> did say ~~DEAD~~ <sup>de</sup> DEATH

---

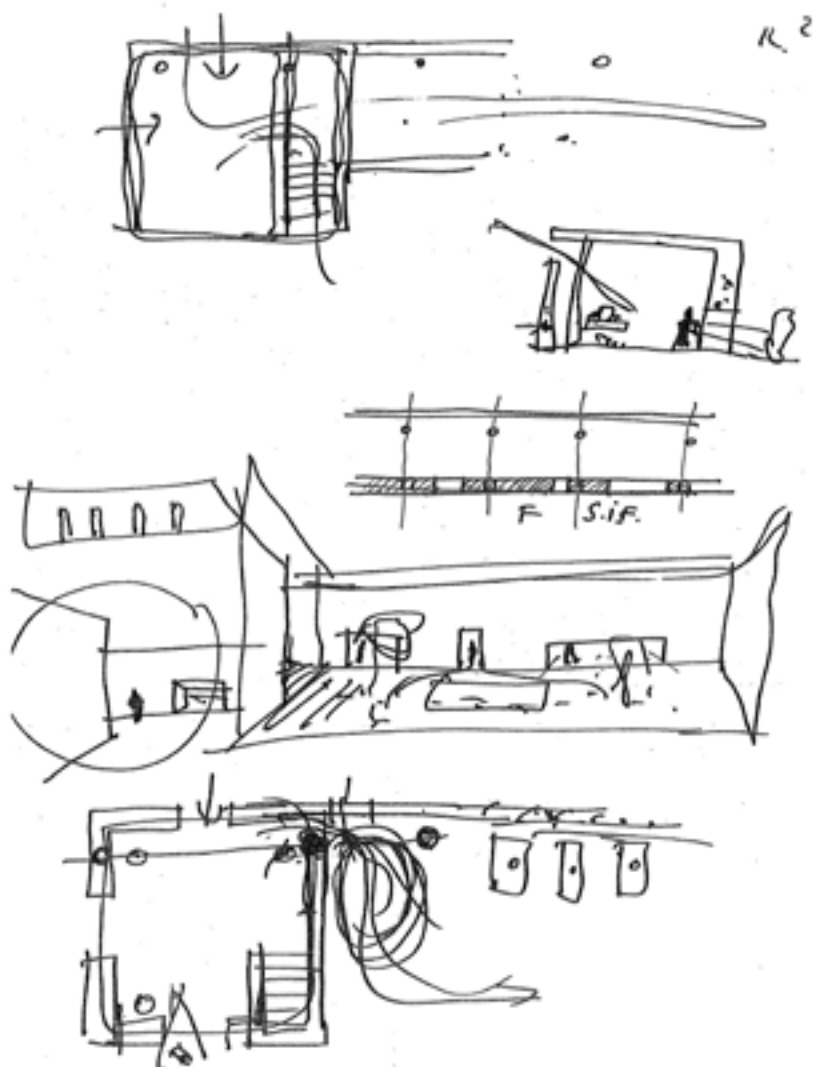
+ THICKNESS and DEPTH  
<sup>(cignen)</sup> <sup>deft</sup>  
he would say

1) entry 

2) South facade

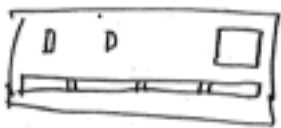
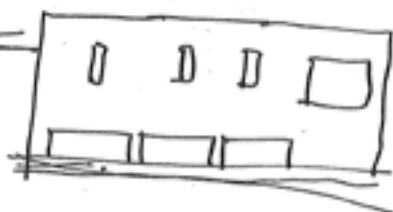
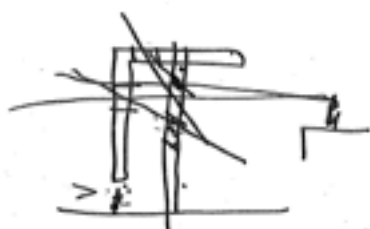
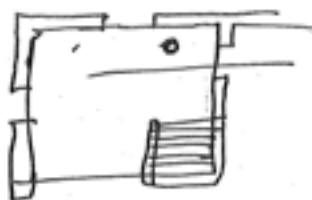


3) materials.

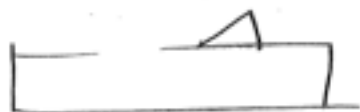


entry

5

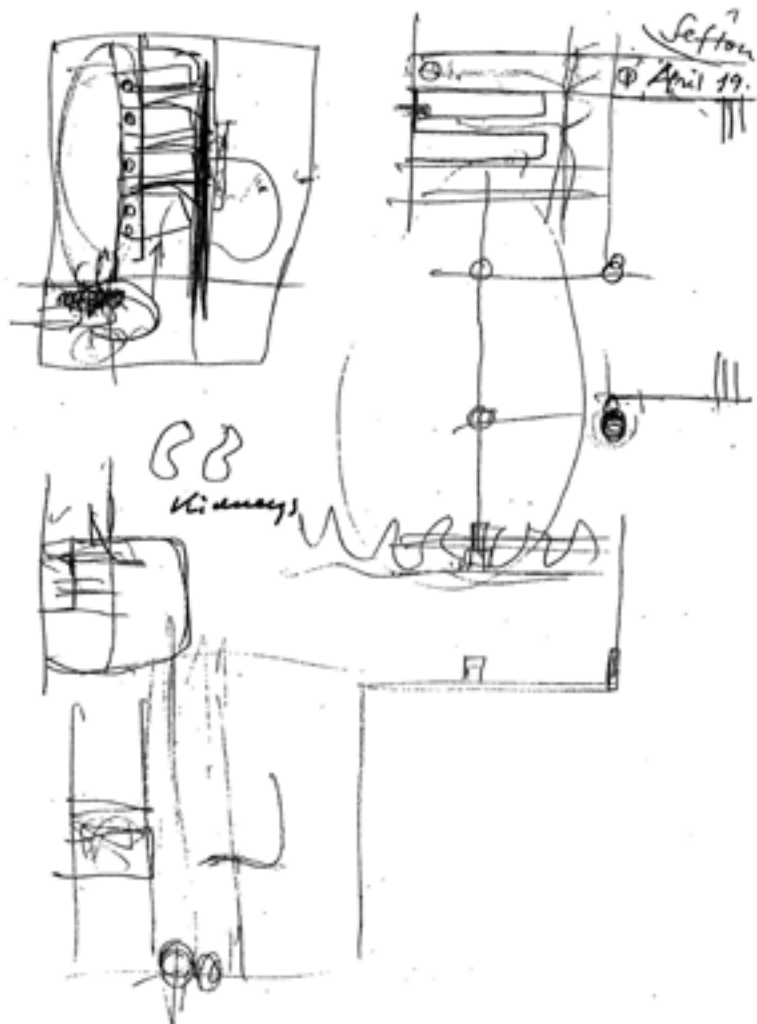


BITING  
piece









## **SEVENTH WEEK**

Monday, April 26<sup>th</sup>, 1999

(Week of the Final Jury)

· CRITICS ·

Cedric Scharer

Adam Bresnick

Scott Paden

Gemma de la Fuente

Richard Wesley

David Leatherbarrow



Mark Gardner  
 Alberto Campo-Buiza  
 Spring 1999 - University of Pennsylvania

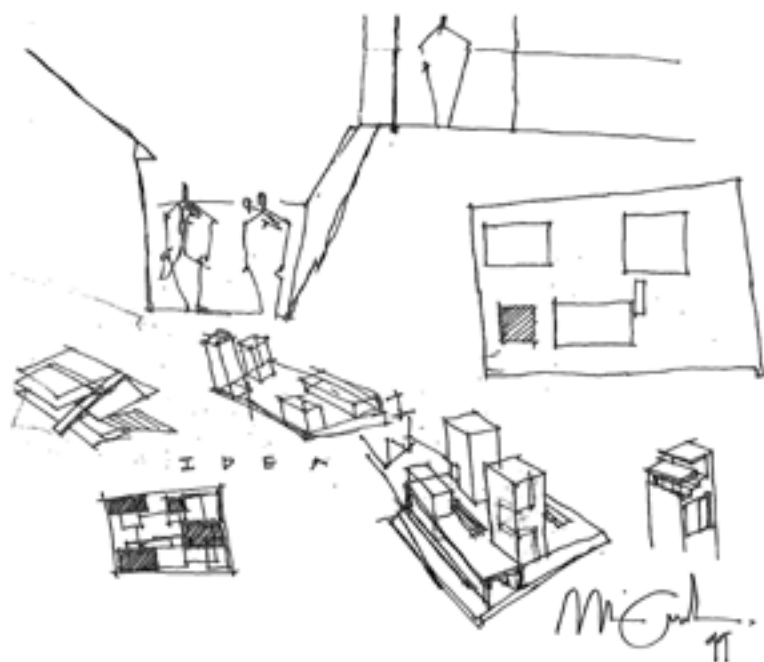
# *Lightness and Weight*

Man                      Library/ Granada, Spain                      Book                      Light

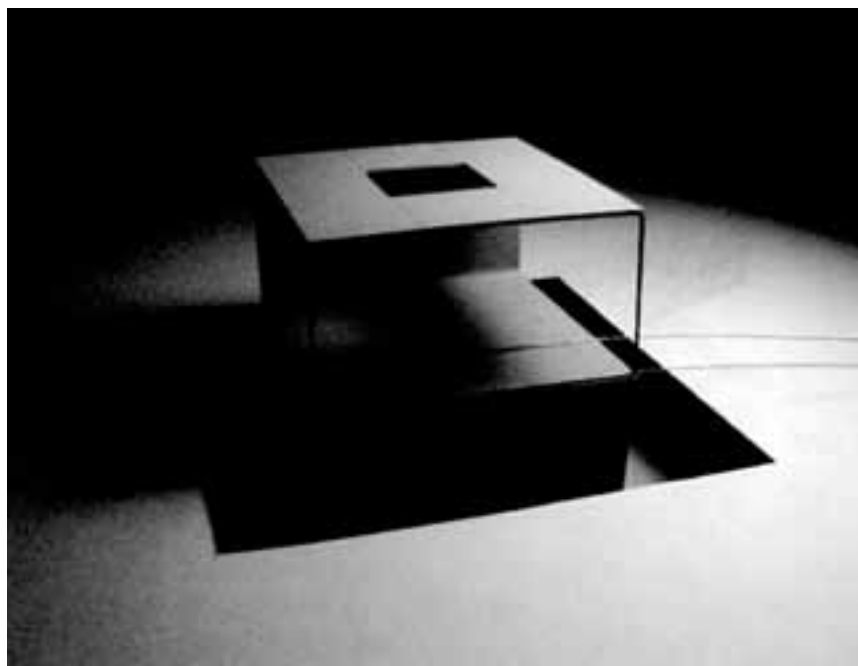
The library is situated between the opposition of lightness and weight. The library is a container for culture. The book is a vessel, a sensibility of "lightness", which coaxes man from the darkness, literally and figuratively. The library seeks to function in a traditional manner, as an internalized program, and acquire the external acknowledgement of history and place. The Towers that allow man and book to meet the sky and entertain a view. The towers face south to the Alhambra. The Reading Tower façade transitions from a heavy stone base to a nullionless façade that reflects the sky. The towers situate themselves on a plinth, which become their critical link and their necessary "meeting of the ground". The books are contained in the base and the reading rooms are in the tower. The book and the procession of discovery become the link between man and "light".

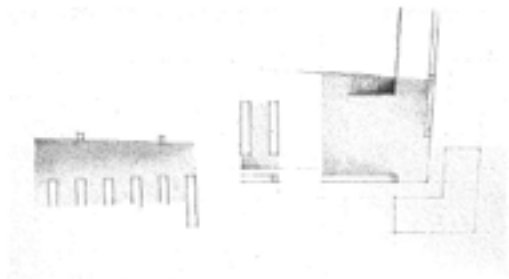


Mark Gardner  
Alberto Campo Bazzi  
Spring 1999- University of Pennsylvania



*Mark Gardner  
Alberto Campo Bazzi  
Spring 1999- University of Pennsylvania*



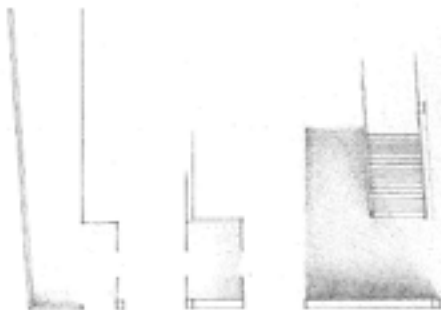


#### Two Paths, Connected Through Light

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

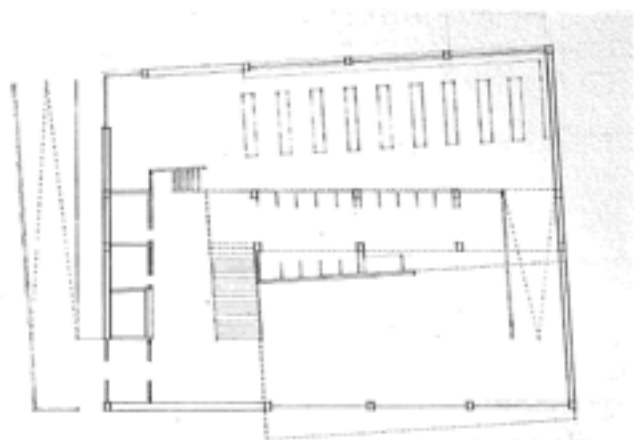
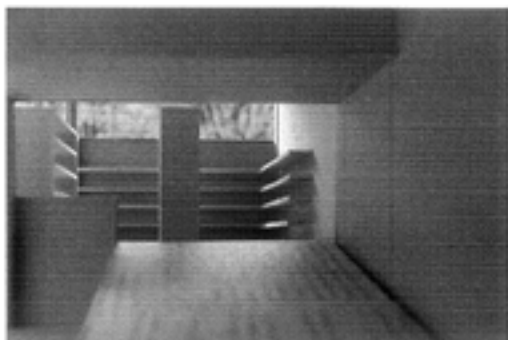
The second path is for the visitor who has come to hear stories. It takes the visitor up and over the first floor stacks, passing through a narrow corridor lit by a slit in the roof above. The path travels along the outskirts of the building, framing views of the Albacin and the Alhambra. At the end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

The two paths are connected through light and view.

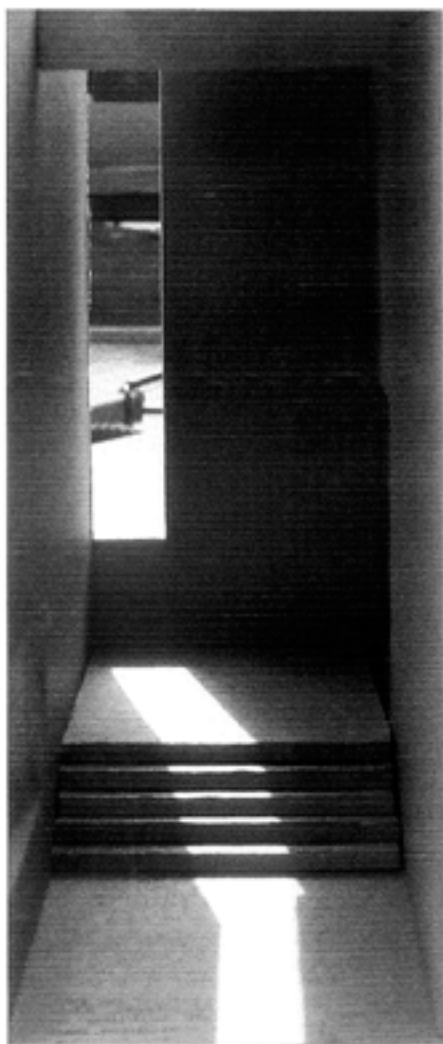


Leander C. Grayson





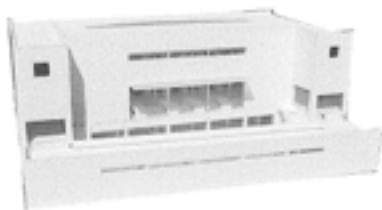
Leander C. Grayson



Leander C. Grayson

## EMBRACING THE ALHAMBRA

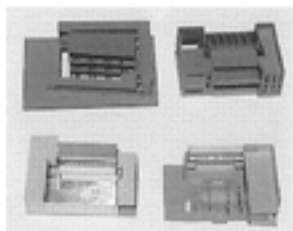
Two main themes of my design were light and view. Situated in front of a magnificent view of the Alhambra palace in Granada, Spain, I was immediately captured by the power of the scene. Therefore the design of my building was focused on providing the view from all levels of the building, except the ground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



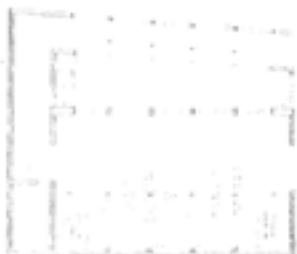
SITE: GRANADA, SPAIN  
PROJECT: PUBLIC LIBRARY  
STUDIO INSTRUCTOR: ALBERTO CAMP BAEZA  
DESIGNED BY: SUN-UK HAM  
SPRING, 1999



### INITIAL SITE ANALYSES



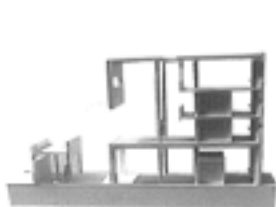
## STUDY MODELS



### GROUND FLOOR PLAN



### THIRD FLOOR READING AREA





ENTERING THE BUILDING



ENTRANCE LEVEL



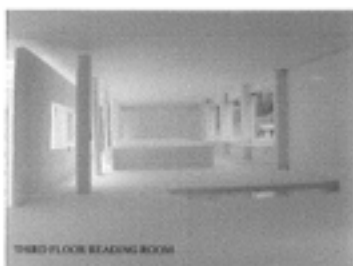
COMPUTER ROOM (FROM EAST CORRIDOR)



VIEW FROM THIRD FLOOR READING ROOM



LOOKING INTO COURTYARD FROM STREET



THIRD FLOOR READING ROOM

# IN LIGHT OF A N T I C I P A T I O N

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

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

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

## D I S C O V E R Y

To awaken the senses.

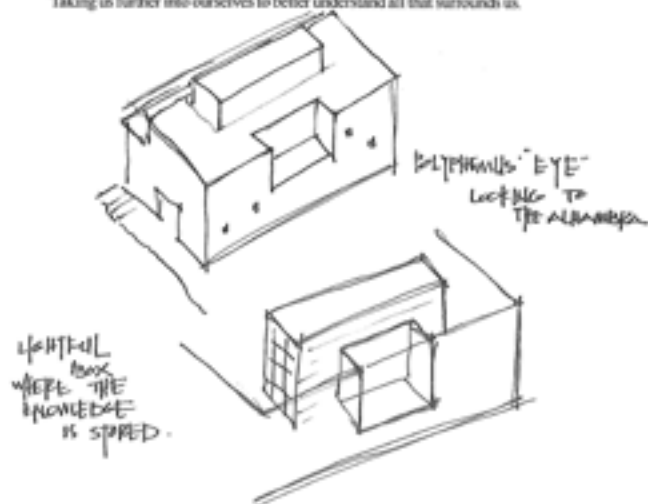
When one closes their eyes, nothing can be seen, one sense of experience has been lost.

But for one whose eyes have never seen, the other senses are heightened.

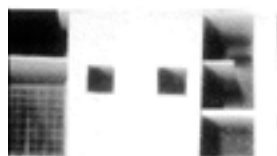
The light can be felt and appreciated for its warmth. It brightens in other ways.

The path that leads you from zones of information to zones of reflection and finally to an understanding of the senses.

Taking us further into ourselves to better understand all that surrounds us.



CATHERINE M. HIKEL

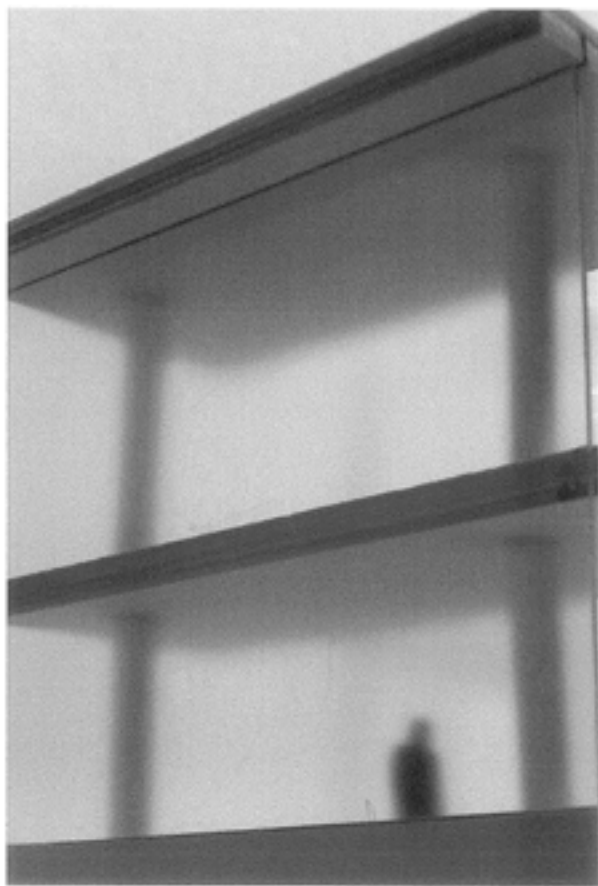


WEST ELEVATION



NORTH ELEVATION

CATHERINE M. HEKEL







Brian Kimura

Studio Critic: Alberto Campo Baeza Spring '99

### Library for the Next Millennium in Granada, Spain

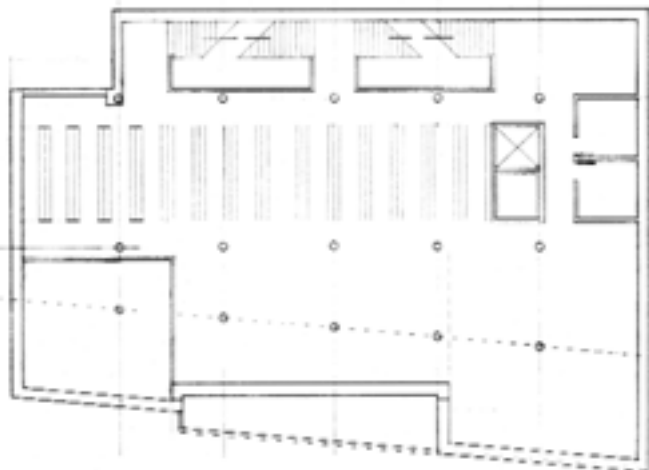
*View as the escape from urban reality.*

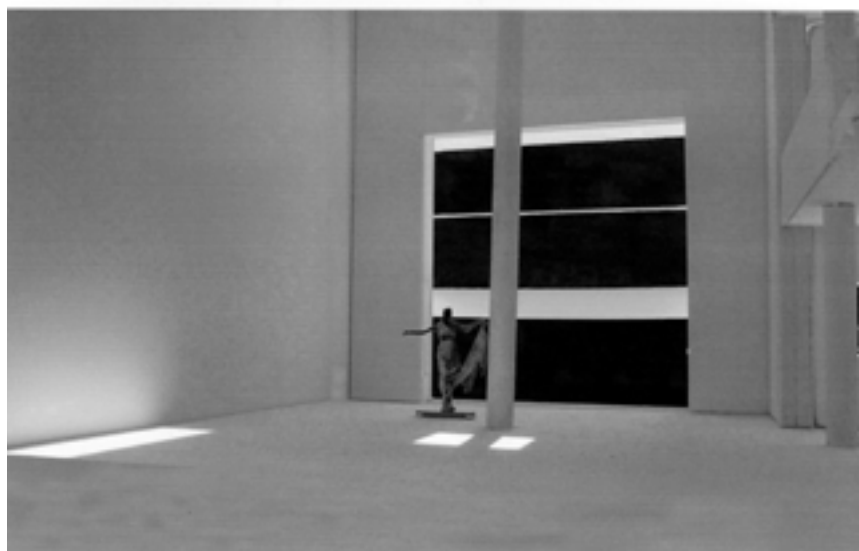
*Light as the organizing element.*

*Program as the refinement.*

#### The Design

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



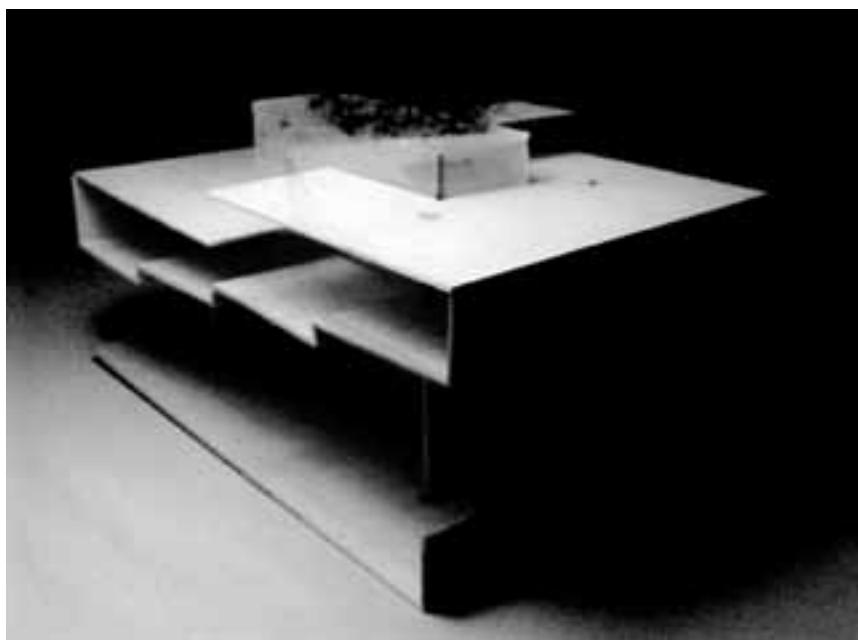


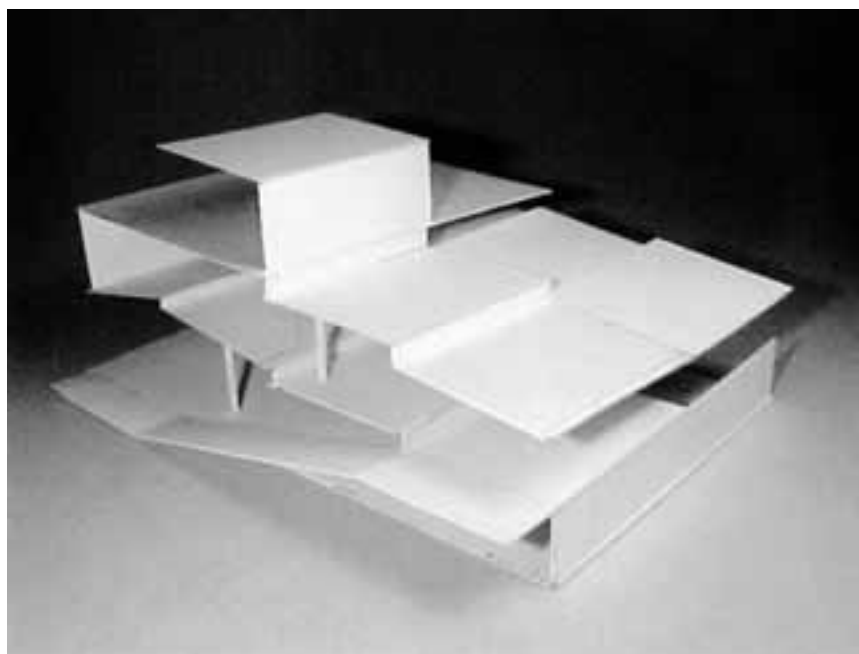


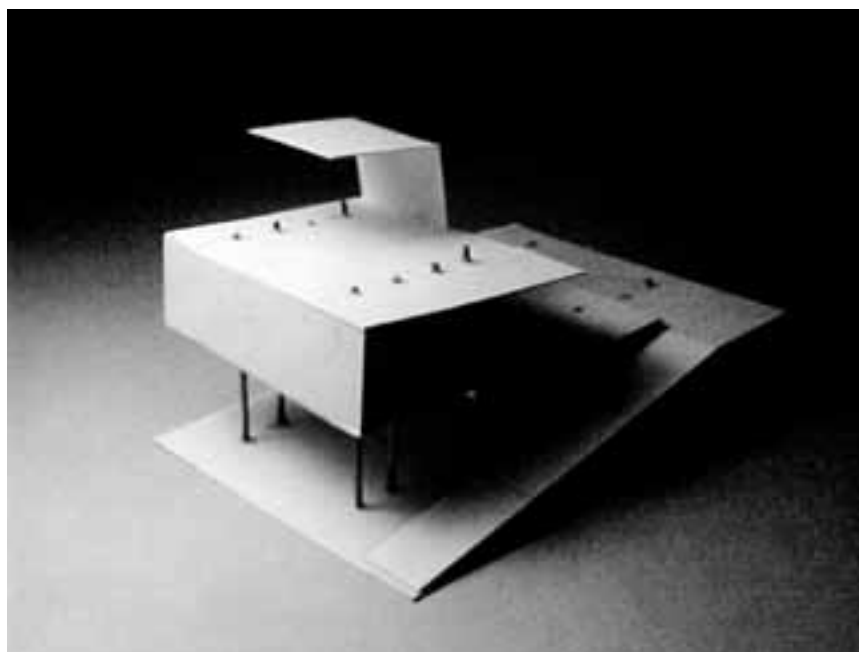
Jesus Colao Martinez  
Alberto Campo Baeza, Spring 1999

Library for the Next Millennium . Granada, Spain

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



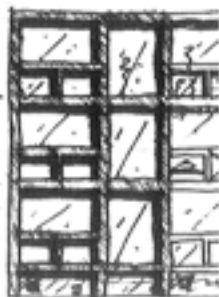
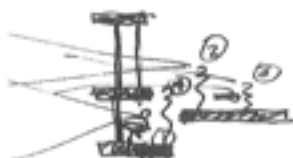




Mark Duns  
 Alberto Campo Baeza, Critic  
 Spring 1999 - University of Pennsylvania

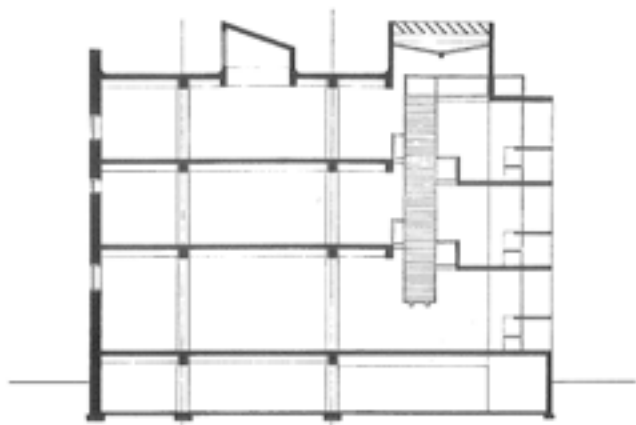
### Light and View

The intention of my library is to create an intimate setting, from which the view of the Alhambra is captured. A library where reading and office space move toward the light, and storage moves into the darkness. The desire to take light from the fierce Granada sun for reading while preserving the views creates a dilemma. My solution to this condition is a brise-soleil. By integrating reading carrels into the brise-soleil, users can enjoy the view, as well as the light. This mechanism is then pulled away from the mass of the building to create a slit for light and circulation. The floors behind the brise-soleil are then split in elevation to give occupants in the large reading rooms and storage spaces views out to the Alhambra.



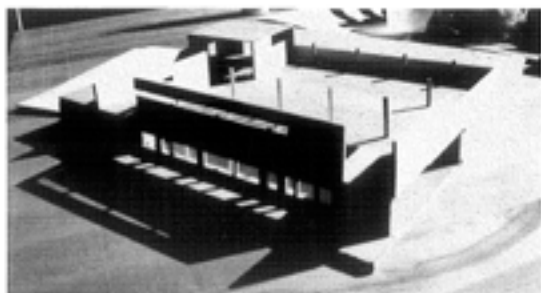


Mark Ours  
Alberto Campo Baeza, Critic  
Spring 1999 - University of Pennsylvania



Mark Ours  
Alberto Campo Baeza, Critic  
Spring 1999 - University of Pennsylvania



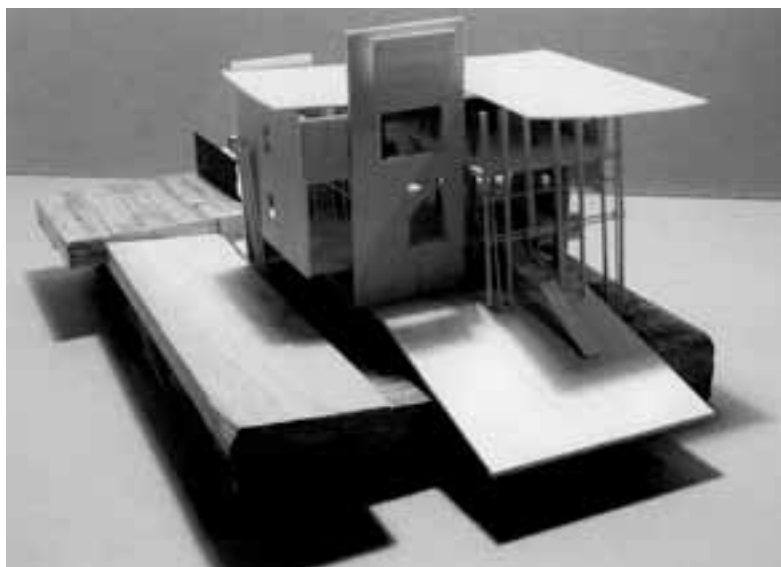
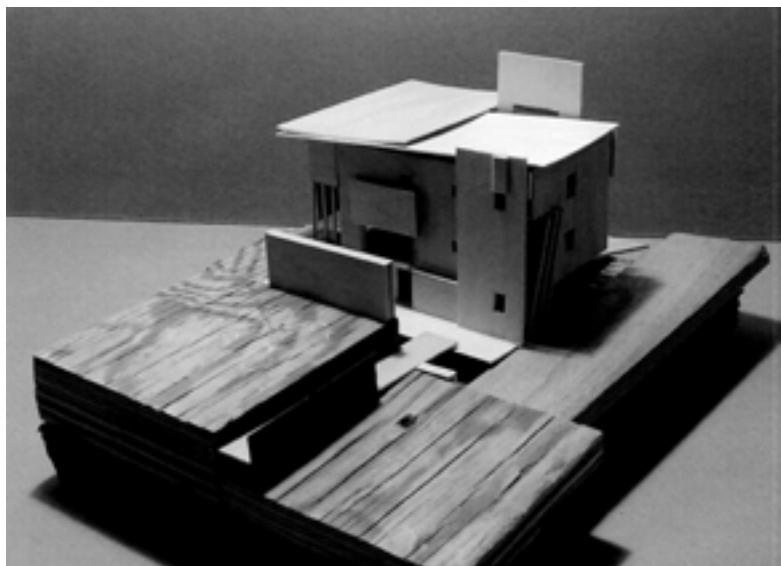


*This was the genius of our ancestors, that by cutting off the light from this empty space they imparted to the world of shadows a quality of mystery and depth superior to that of any ornament...Have you not yourselves noticed a difference in the light that suffuses such a room, a rare tranquillity not found in ordinary light? Have you never felt a sort of fear that in that room you might lose all consciousness of time?*

—Junichiro Tanizaki



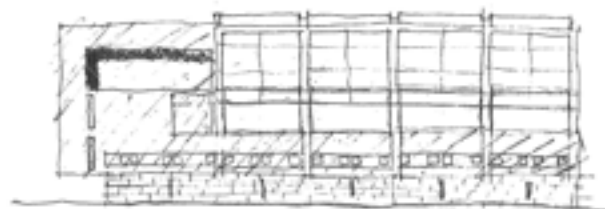
Rudabeh Pakravan



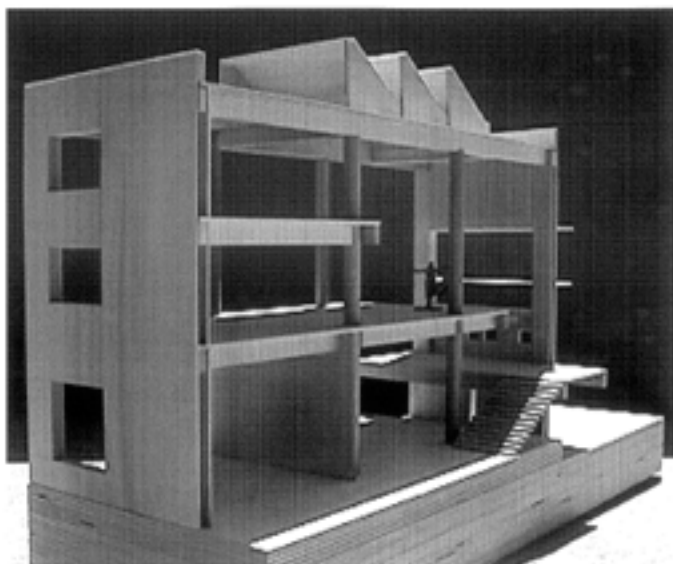
Stephen Sefton  
Alberto Campo Baeza, Critic  
Spring 1999 - University of Pennsylvania  
Library: Granada, Spain

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

The library for Granada is an attempt to express the four essential characteristics of a space for the discovery of knowledge coupled with the view of the Alhambra. Through the design, distinct spaces and qualities of light are used to represent the different relationships between book/information and reader. These relationships are defined as one for books (storage), one for people (reading), one for the individual (camel), and one for the group (reading room); each of these relationships are defined by space and light unique to them. This is represented through the vertical movement from dark to light (the act of finding knowledge and bringing it to light), combined with spatial experiences of compression and expansion ending in the main reading room (having the greatest quality of light and view).



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



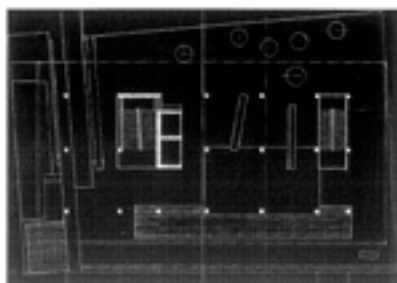
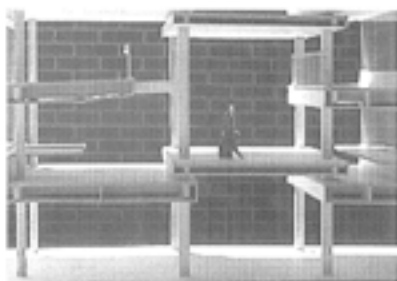
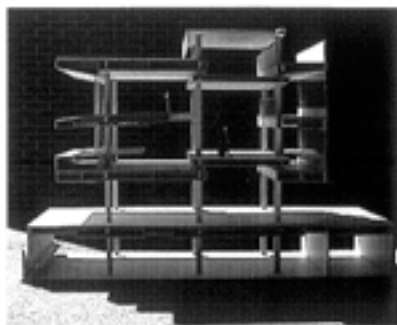
It is my will to make a building which, in its simplicity, enhances the remarkable qualities of the Alhambra. The conceptual contrasts will highlight the beauty of each. A diverse conversation will occur across the valley below. The buildings can talk to one another, complementing their friend's uniqueness.

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

For the Alhambra I will build a comrades. It will hover lightly above its stage. Its friend on the near hilltop asks what it sees. In a language of light and lightness it replies, "I see all."

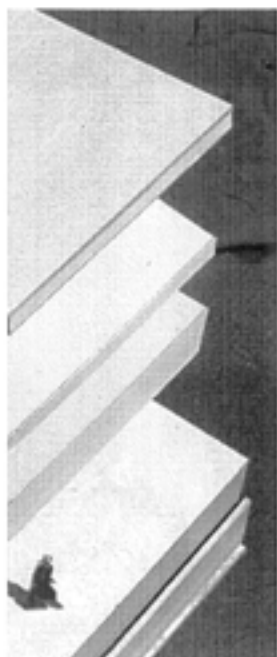


Christopher Warren



Christopher Warren





Christopher Wren



## **SKETCHBOOK N. 2**

43 pages, A4 colour

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

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

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

Philadelphia, April the 27<sup>th</sup> of 1999



Drawings have been received, very kind, by  
Julia M. Conover. Thanks!

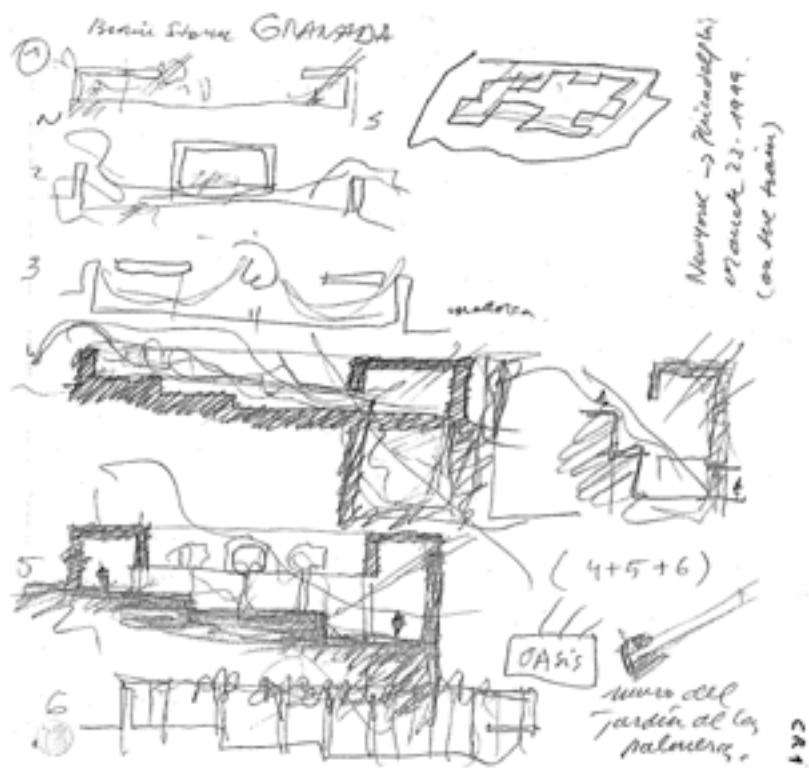
This is another collection of  
drawings by  
ALBERTO CAMPO BAEZA

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

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

My

I give this second collection  
to the Archives in Furness Building  
Philadelphia April 27. 1999





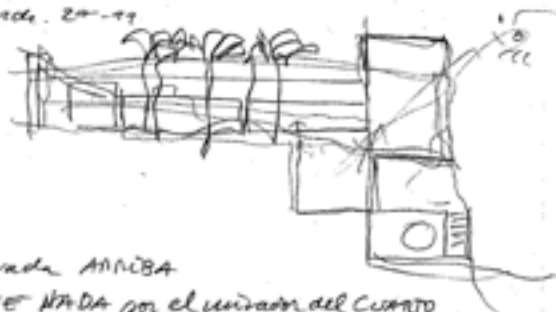
CAR

After Study document - March 26, 1999





Pluilly marzo. 20-49  
(Saturday).



> Fiebre nevada ARRIBA

> YA NO SE VE NADA por el umbral del CUARTO

> LUZ en vez de vistas.

> Jardín exterior - maranto

POSIBLE

6 PALMERAS.

esconden la hora  
limpia, Columnas.

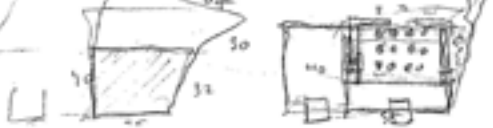
> OJO a lo VISIBLE - S. NERVOZA  
- LA ALTAURAMA  
- EL C. REM.



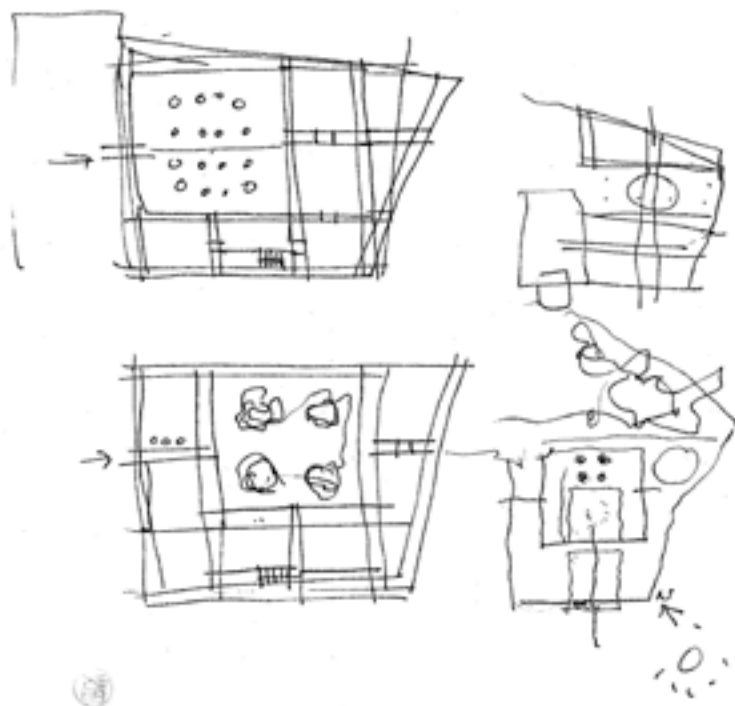
> maranto cipreses - palmeras

"JARDIN DEL PARAISO"

Tanque la "MEDIDA"



CAR



5/2/2



la lecture fut el APRIL. 1. a las 6 PM.

- > presento' Richard Wesley.
- > estuvo JAMES Hart (luego no cenó, ni nada)
- > Estuvieron: HISAO KOJIMA + REIKO.

Vanessa + Jesús (Cena).

CASA

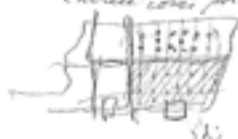
CENA Anette + Ana M<sup>a</sup> (Camarero) + Alice (Camaro)  
 + Alice (Blackburg-vera) + VINKA (al fin a NY NY) +  
 P. BRADHAM. + Claudine + Marvin Rodafuete + ..

+ ... (en Suzanne Fil) [bueno!]

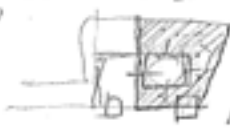
[non comment.]

CASA

116 **Granada / Cuarto Real**  
 (todavía no tengo la solución) *Primo - Stamen*  
**April 3 - 1997.**  
 (diseño para el altar y las estatuas de la casa)



estatuas  
 con patio del  
 altar



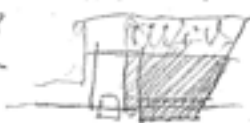
patio central  
 como un camino  
 al centro



fantasía de estatuas  
 (estatuas del altar de la  
 casa)



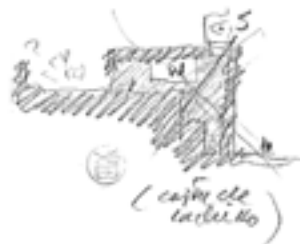
otras cosas  
 como la  
 (Altar)



capiteles de la  
 que sirve  
 para todo.



antismurallas  
 (para el muro)



(capiteles  
 de la casa)



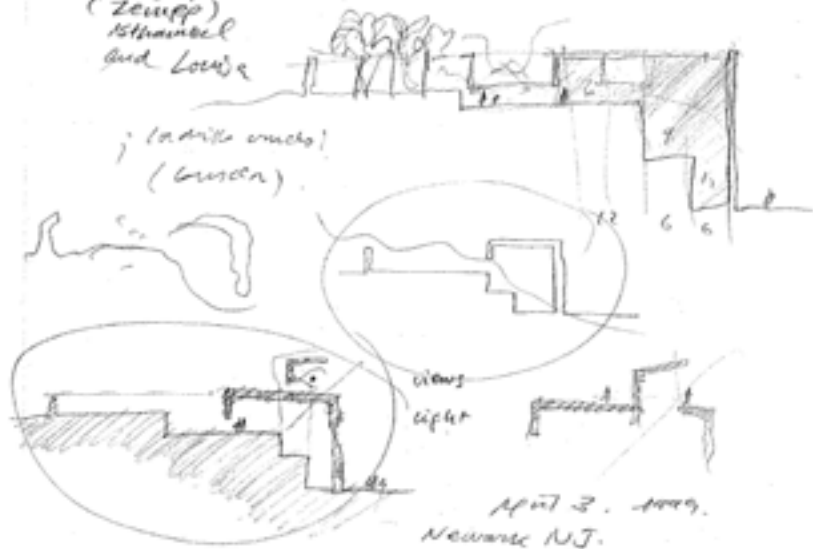
que un mundo nuevo!  
 (como un mundo  
 secreto y nuevo)

(esto se va a hacer!)  
 (el mundo)

CR +

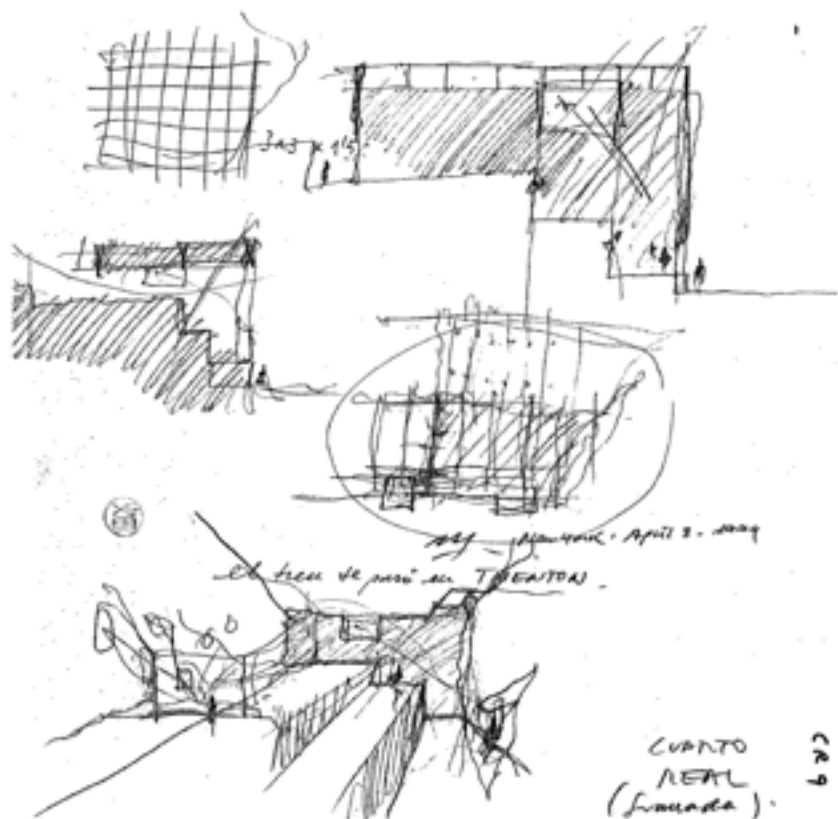
allí estaba en el momento; en casa de  
 el Mrs Taylor, su hermana, INÉS SASTRE  
 (Zeinip)  
 Ibrahim  
 and Louise

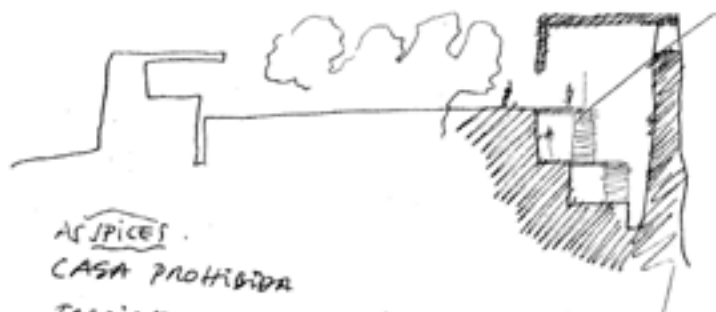
¡la vida mucho!  
 (Linda)



April 3. 1949.  
 Newark N.J.  
 (a photo of the house at 214)

194





ASPIRES

CASA PROHIBIDA

FORBIDDEN FORBIDDEN (!)

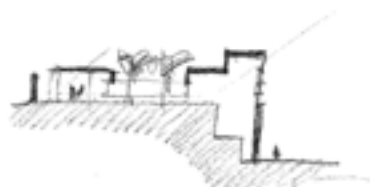
PROHIBITED

- 1 a forbidden house — boxes of light.
- 2 a cathedral square (BUTRER) white marble sides. Cobblestone.

airial nave (neiv) airstrip.  
 lemurance facade by from outside  
 as if it were an alterpiece  
 aisle  
 opening

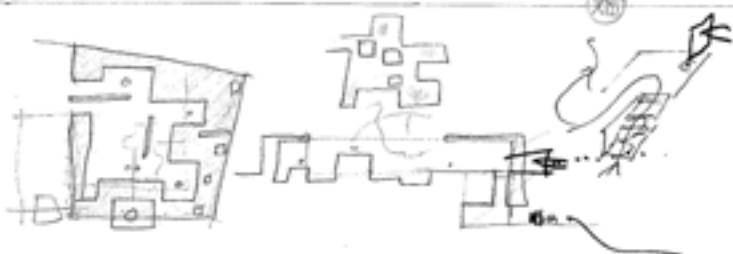
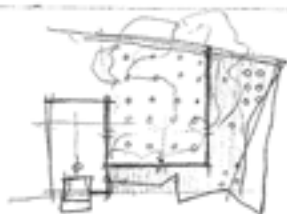


CARTE



C. REAL

11

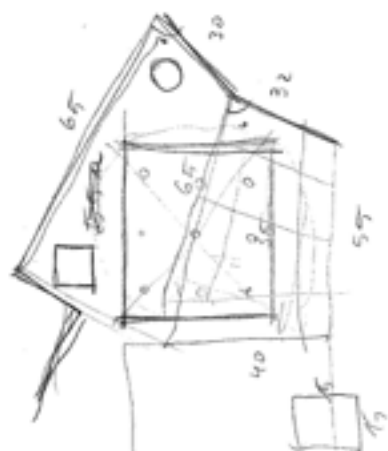


estereotomic





CR 12



an achievement. (an ego.)

to quit - abandon

- I am terrible...

- It's specially.

- fortunate / tidy & /

MORTGAGE v hipoteca

prison?  
hipoteca?

trial - error.

behaving. 200, 100, 100, 100

behaviour communicate

advent BESIDE

SHAPE (unla - form)

really - realmente, effects

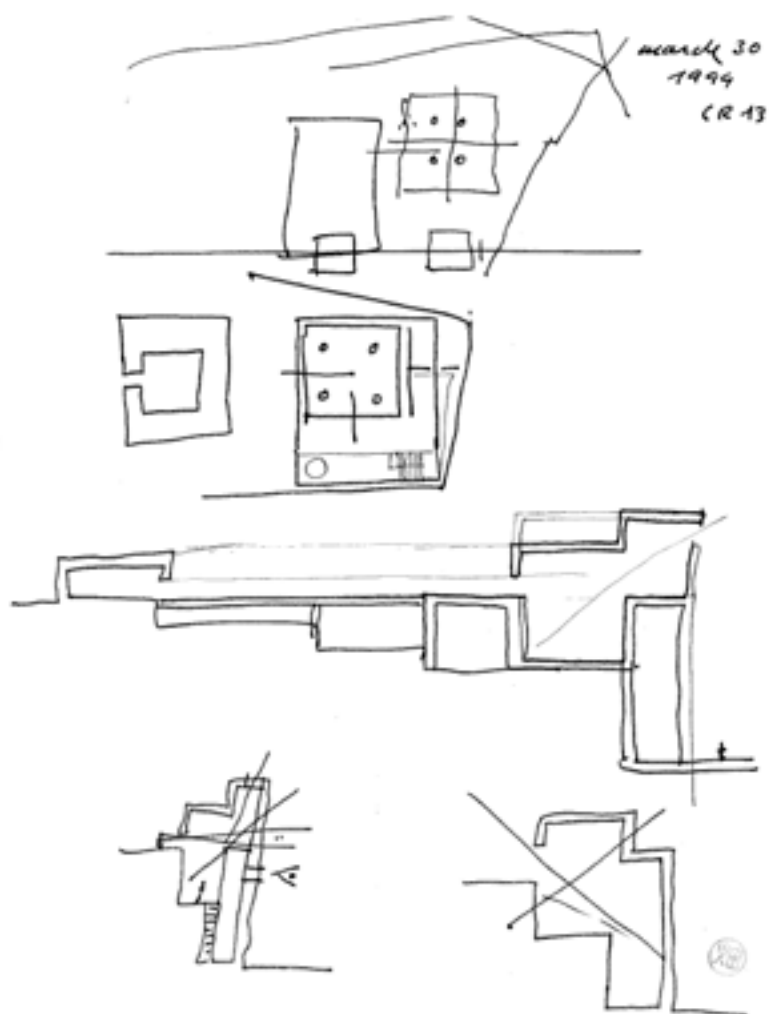
I mean 70 querosoles (I think)  
40 picos.

2'205 L 14 0'4553 kg.

2'12 1  
126 - x 1626 127  
080 791..

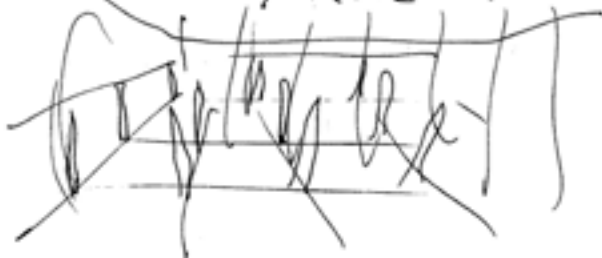
212 - 1  
2 - 70

154

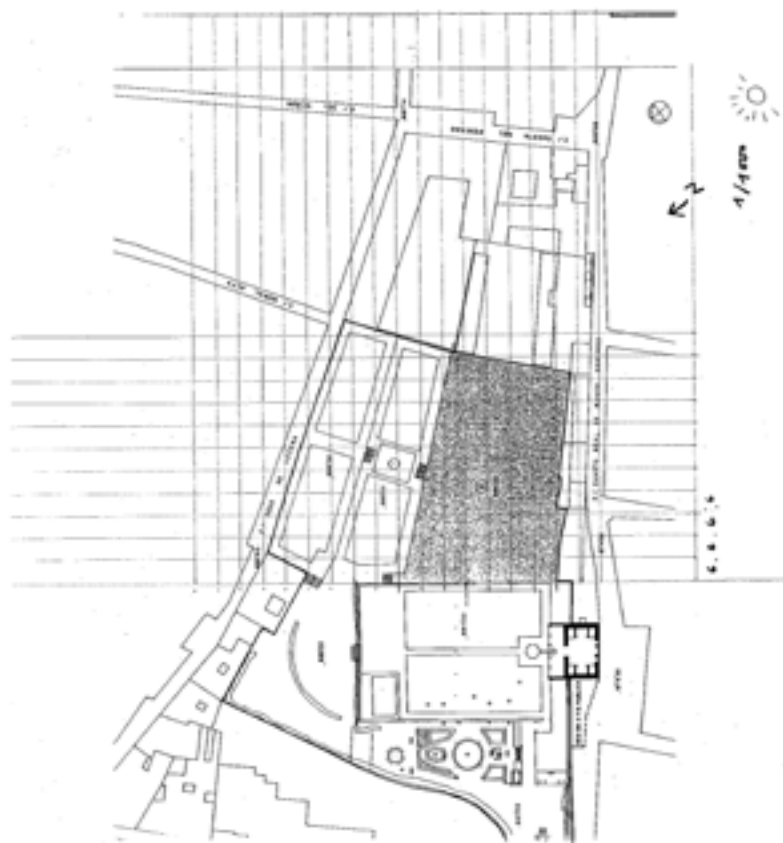




¿ estructura del orden  
¿ medida del cur?

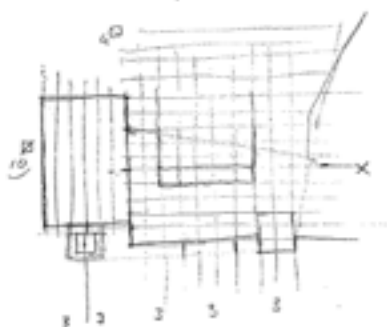


CR 15





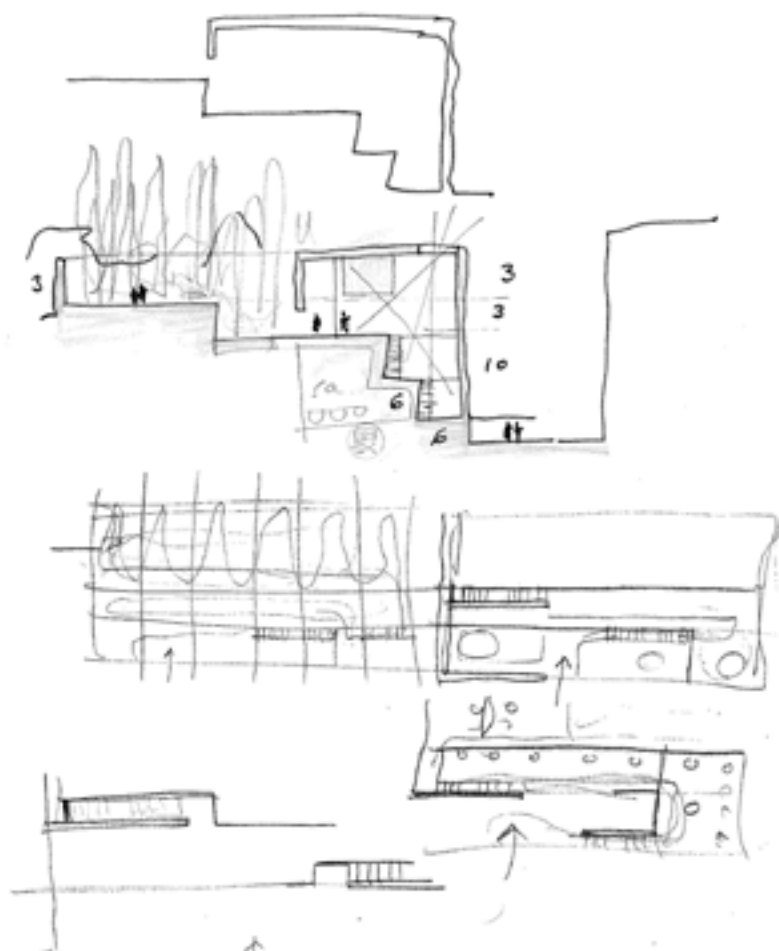
С. П. А. П. 2.  
1999.  
С. 16

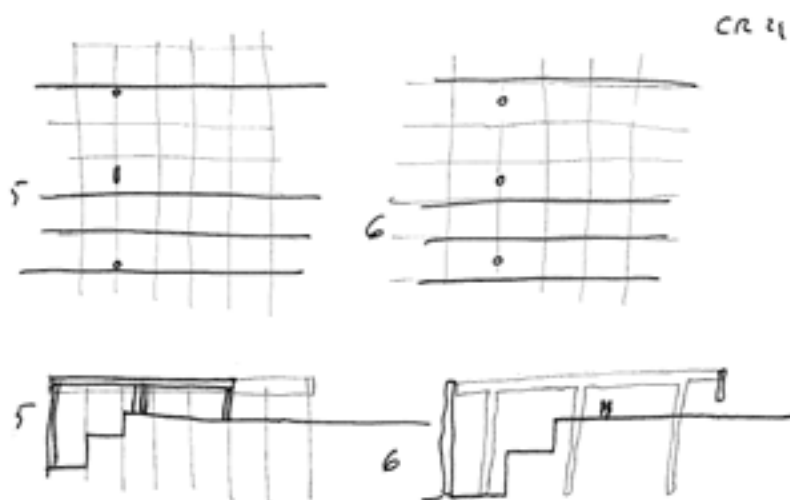


18



CR 17





veo que me puede interesar  
el 1 ó el 3 (Mallorca)  
por hacer que la luz de  
cada lucernario interfiera  
con un pilar ligero y blanco.

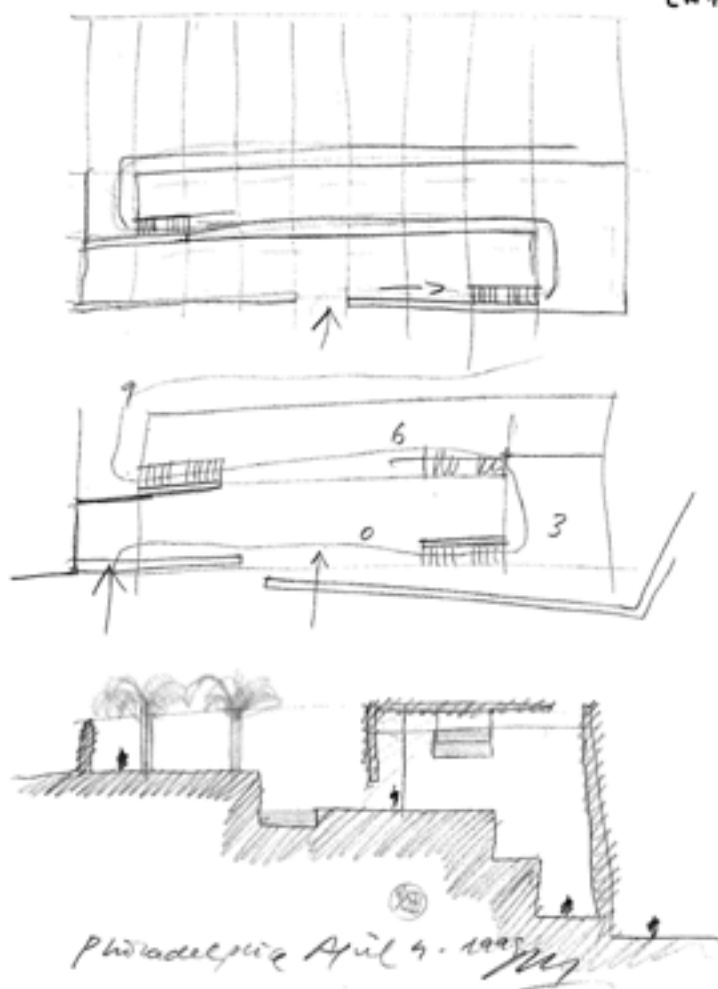
y a la vez orden

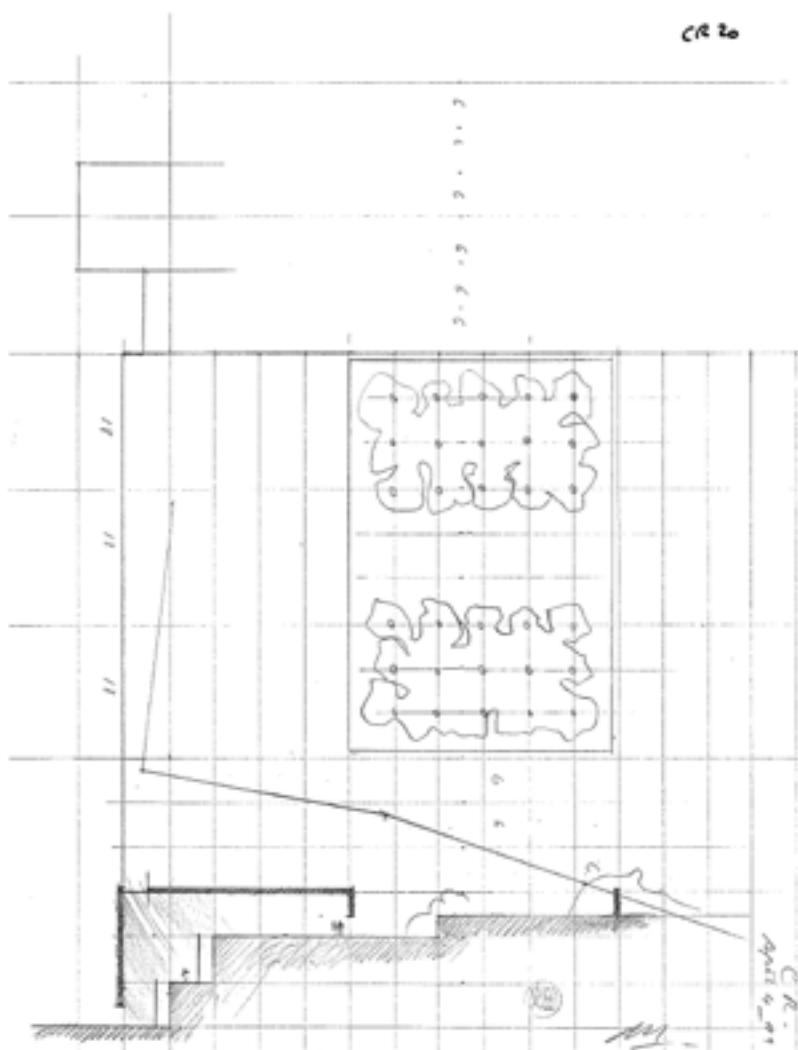
y a la vez lógica constructiva.

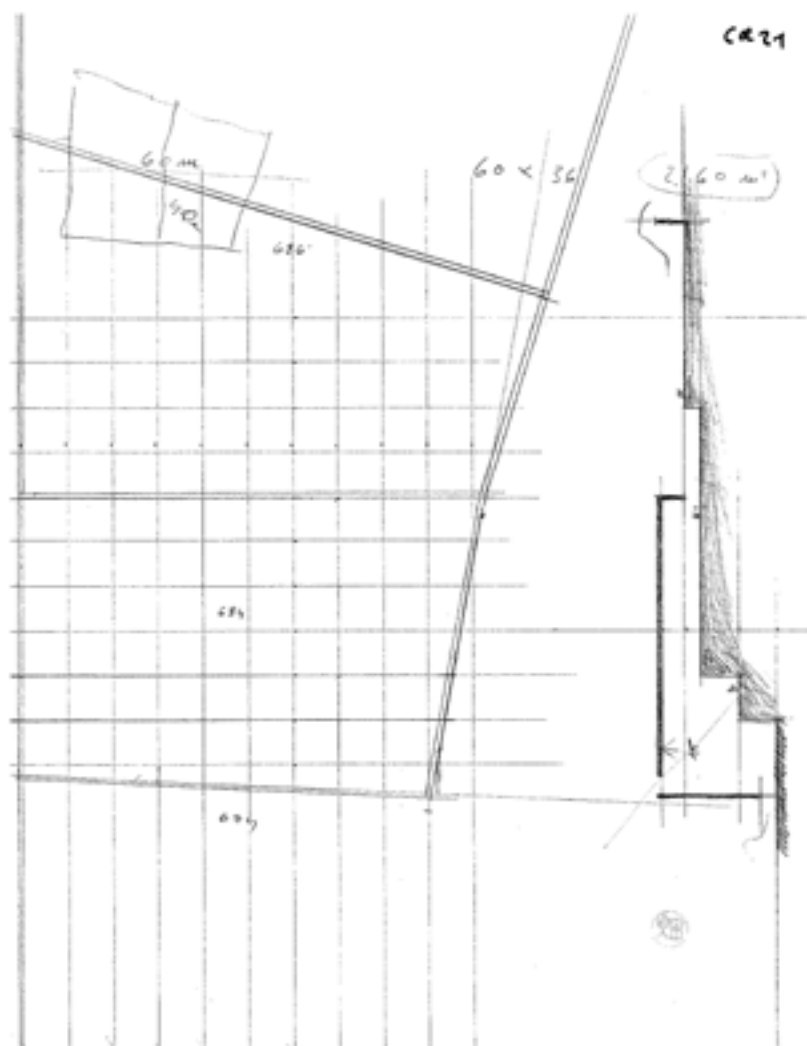
— quizás el 1  
porque claramente hay una dirección.  
no es +

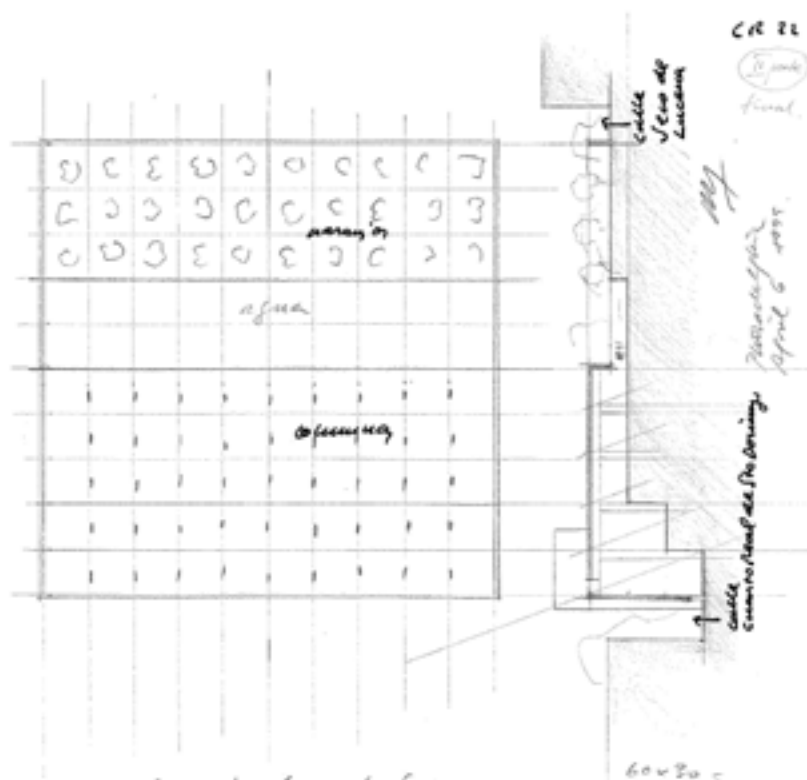


CR 19









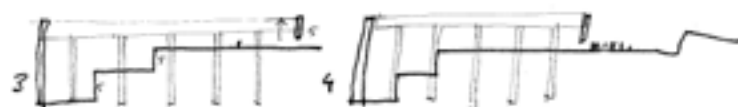
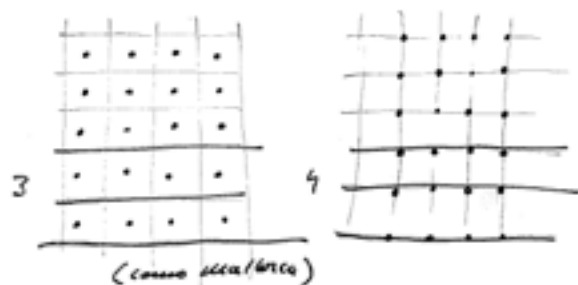
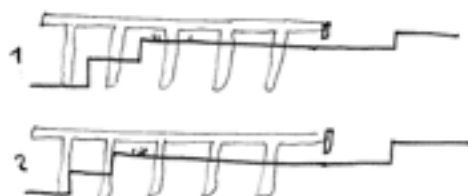
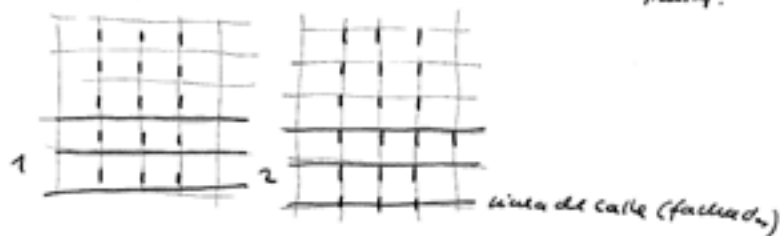
La estructura será de  
H.A. como el PAPEL  
(pintado de blanco)  
con porticos "BAYS" muy delicados

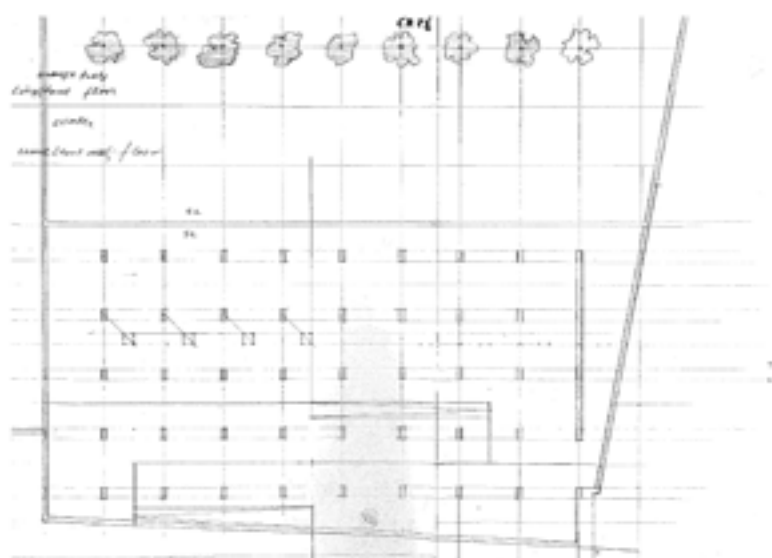
60x20 =  
1200 m<sup>2</sup>  
+ 5 m<sup>2</sup>  
40 m<sup>2</sup>  
delante

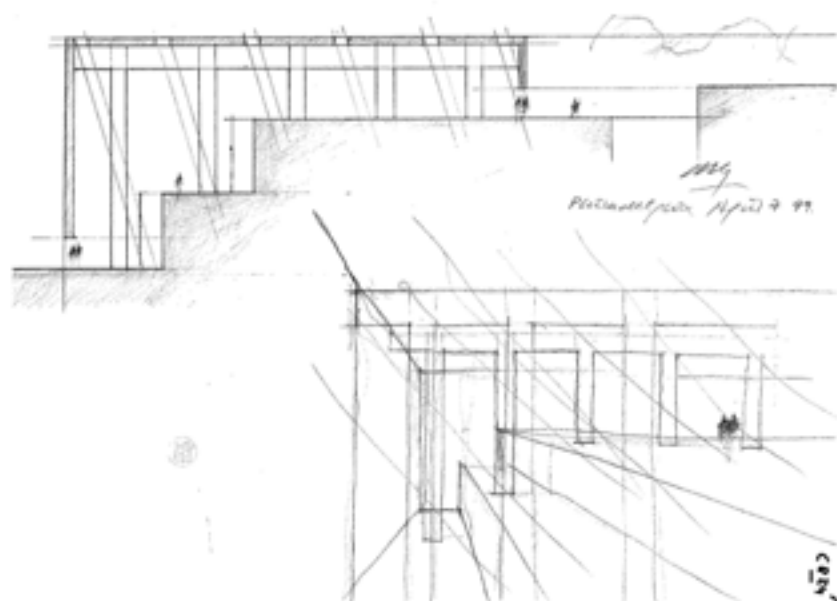
Los muros exteriores se adaptarán  
a las alineaciones existentes.

varias  
 posibilidades de estructura

(R 23  
 (April 7)  
 Philly.

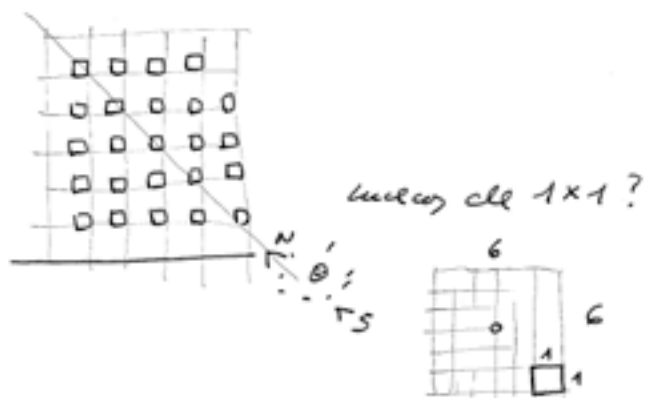




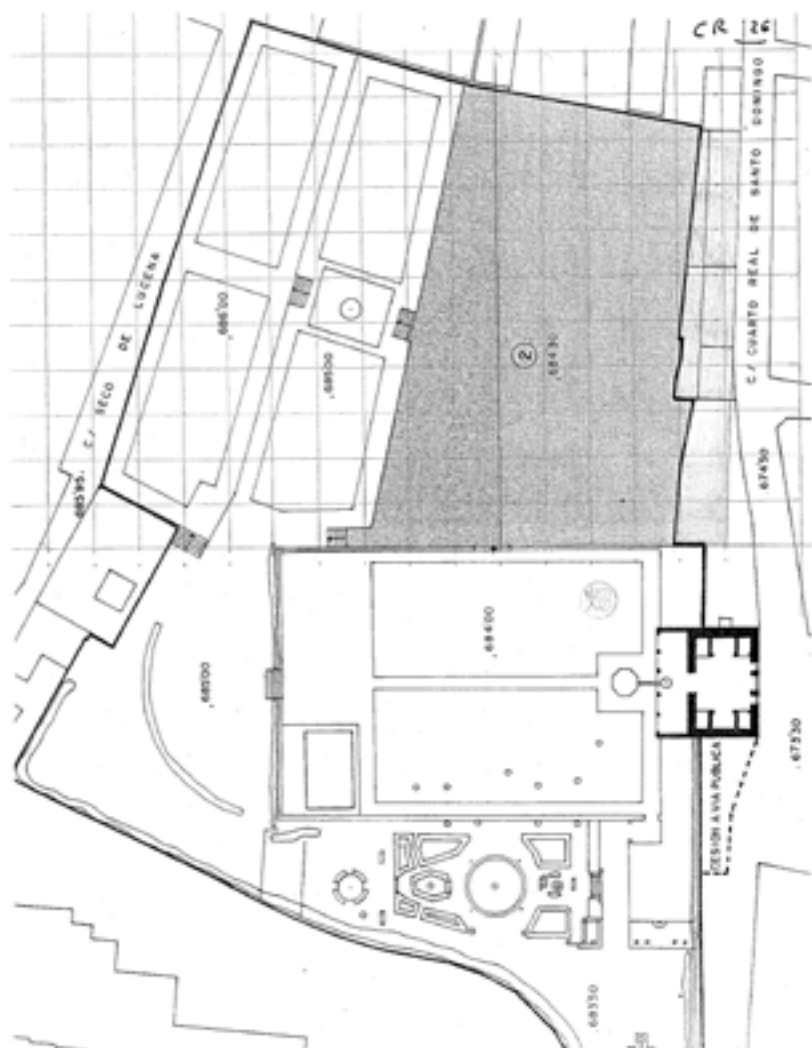


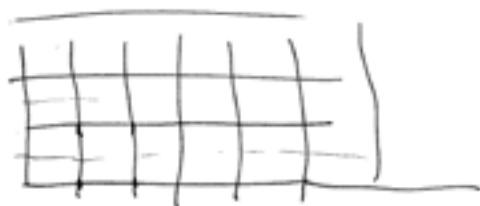
La luz está clara

CR 25.

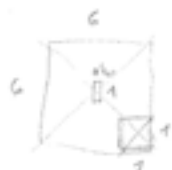






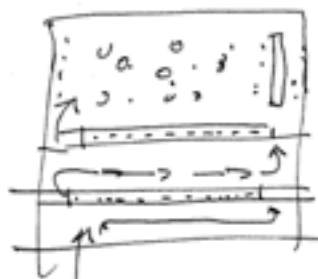


CA 1/2  
April 8. 99.



horrible, rampas escondidas  
(para que el muro "fuer"  
con "cajas empotradas"  
una de ellas es ventana,

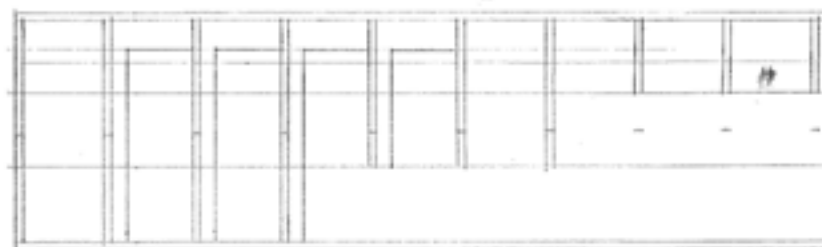




<sup>28</sup>  
 CR 28  
 April 8  
 piedras flotando.

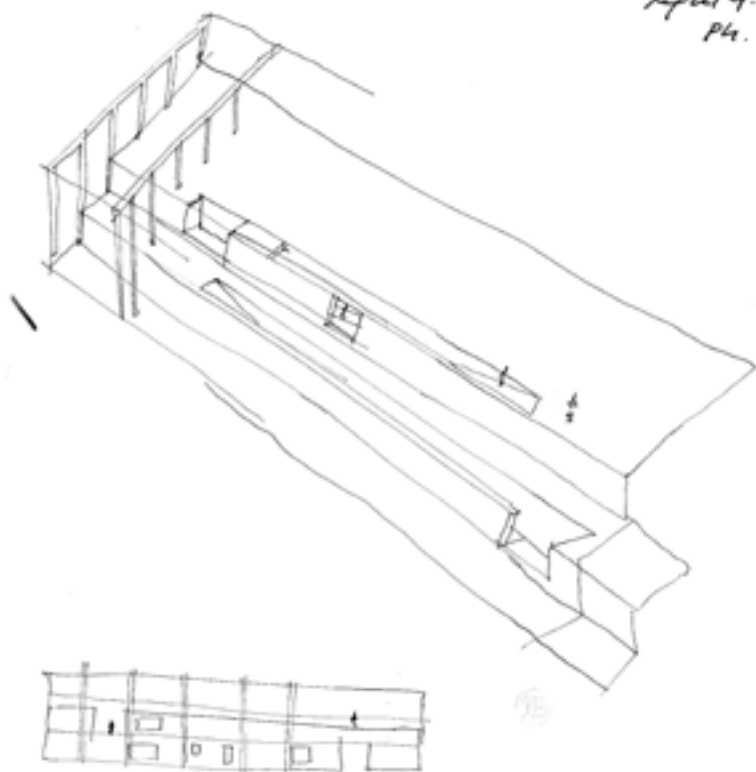
paredes uictory

paredes uictory

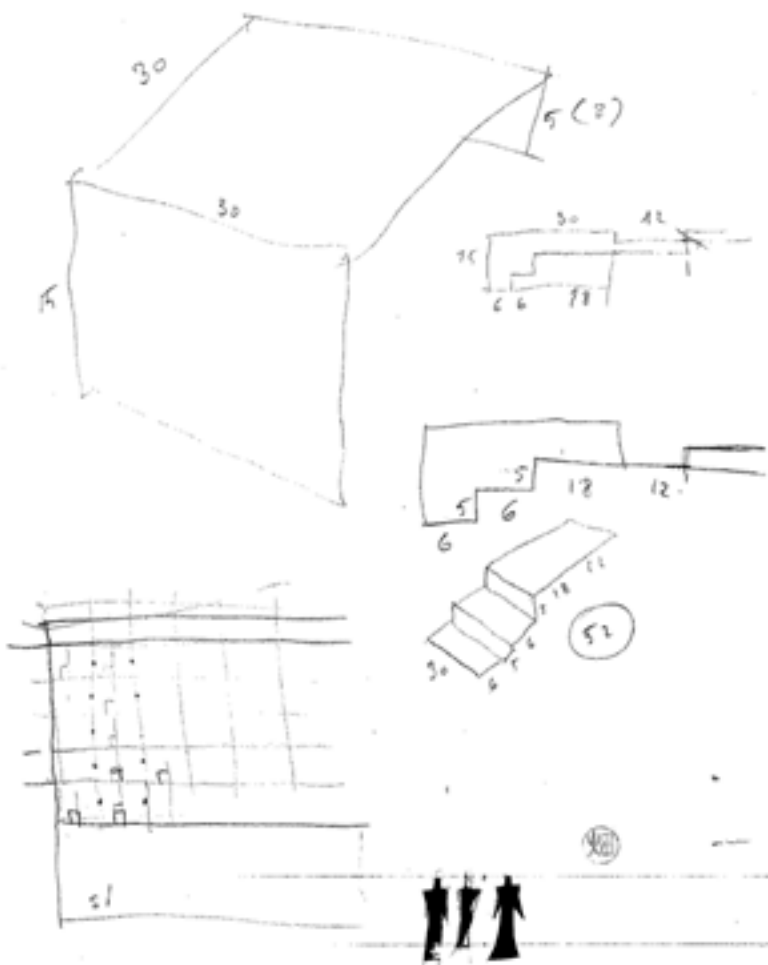


64 29

CR 20  
April 9-99  
Ph.



CR 31




CUARTO REAL.

MEZQUITA  
BLANCA.

CA 32

Se trata más de una operación  
capaz de resolver el problema completo  
existente de ex-toro de la ciudad  
lirónica que de encajar un edifi-  
cio en el área sombreada indica-  
da en los planos.

Al igual que se eliminan las edifi-  
caciones adyacentes a un lado del  
cuarto real, se entiende que deben  
serlo también las viviendas de baja  
calidad de la <sup>misma cuarto real</sup> ~~zona~~ de Santo  
Domingo.

Señala para resolver un toro de ciudad  
con unos tan fuertes cambios de   
nivel se opta por un edificio con  
una sección tal que manteniendo  
un plano horizontal de cubierta cons-  
tante, vaya adaptándose <sup>justillo</sup> en varios  
niveles para acordar el nivel  
más alto de la calle "Seco de Lucena" (686'00)

Con el de la ~~En~~ más baja calle  
del "cuarto real de Santo Domingo" (674'59)

planta

En planta, liberada, las viviendas,  
la nueva edificación recuperará parte  
de la traza de la calle hasta la esquina  
que marca el jardín que precede ~~de~~  
el propio cuarto real. Con trazas para-  
lelas a la pieza histórica, se resuelve  
la estructura espacial y portante de esta  
nueva edificación con un entramado  
hipófito sobre una cuadrícula de  
6 x 6 m. Las columnas, de planta rectan-  
gular 100 x 40, se irán adaptando en  
altura a los cambios de nivel. queda-  
rá así una a modo de sala hipófita con  
su suelo en varios niveles. Para acentu-  
ar este orden establecido, se abrirán  
pequeños lucernarios, también equidistantes  
tanto en cuadrícula de 6 x 6 m., colo-  
cados en la posición más favorable según



su orientación para recibir una luz de dirección diagonal.

La estructura, <sup>franca</sup> muy ligera de construcción armada de mínimo espesor, se organizará en pórtico transversal a la calle "cuarto cal del Santo Domingo". Se pintará toda en blanco para lograr ~~en~~ su interferencia con la luz de los lucernarios una buena luminosidad. Los suelos se cubrirán con piedra clara.

La nueva edificación <sup>con una foudo de 30 cm (5 cm en los 6 m)</sup> se abrirá hacia el jardín interior propio en dos niveles. Uno primero donde el suelo estará en ~~continuidad~~ continuidad con el suelo interior llegando en el jardín a un foudo de 12 m (2 crujeas). En esa línea se subirá a un nivel de 2 m de altura coincidiendo con el diatelo de la abertura continua del edificio sobre el jardín.

En esa parte alta, se creará <sup>CR 35</sup>  
un Puerto de Varadero. En la  
parte inferior, en continuidad con  
el interior, se creará una zona de  
agua.

Exteriormente se piensa en que  
el nuevo edificio, tenga unos mate-  
riales semejantes al propio Cuartito  
Real. Las aberturas del gran muro  
hacia la calle serán mínimas: la  
de la puerta de entrada y alguna  
que se viere conveniente para temas  
de luz. Desgraciadamente las edi-  
ficaciones, realizadas, enfrente ~~taparon~~  
taparon cualquier posibilidad de  
una visión que en su día debió ser  
magnífica. No se desecha la posibi-  
lidad de crear, si aún se creyera  
necesario, algún mirador sobre la  
abertura en caso de que, en ese nivel  
apareciera alguna posibilidad de  
visión lejana interesante.

CR 26  
la ordenación del edificio <sup>servir</sup>,  
permite gran variedad de usos,  
especialmente aquellos de tipo  
expositivo o cultural. Tanto por  
la claridad de circulación, como  
por su especial luminosidad.

[Dado que las experiencias, vistas, de  
que debió forjar el Cuarto Real han  
sido tapadas, entendemos que el  
nuevo edificio debe tomar entonces  
la luz como tema central a desarro-  
llar. Y la posible visión a jardines  
interiores. Temas que de la tradición  
arábigo-andaluz como la mezquita  
o el jardín se <sup>utilizara</sup> ~~tomaron~~ como ~~apoyo~~  
~~para~~ <sup>argumento</sup> para los espacios que creamos.]

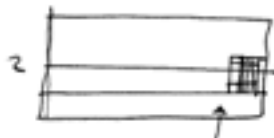
Philadelphia, 11 de abril de 1999.

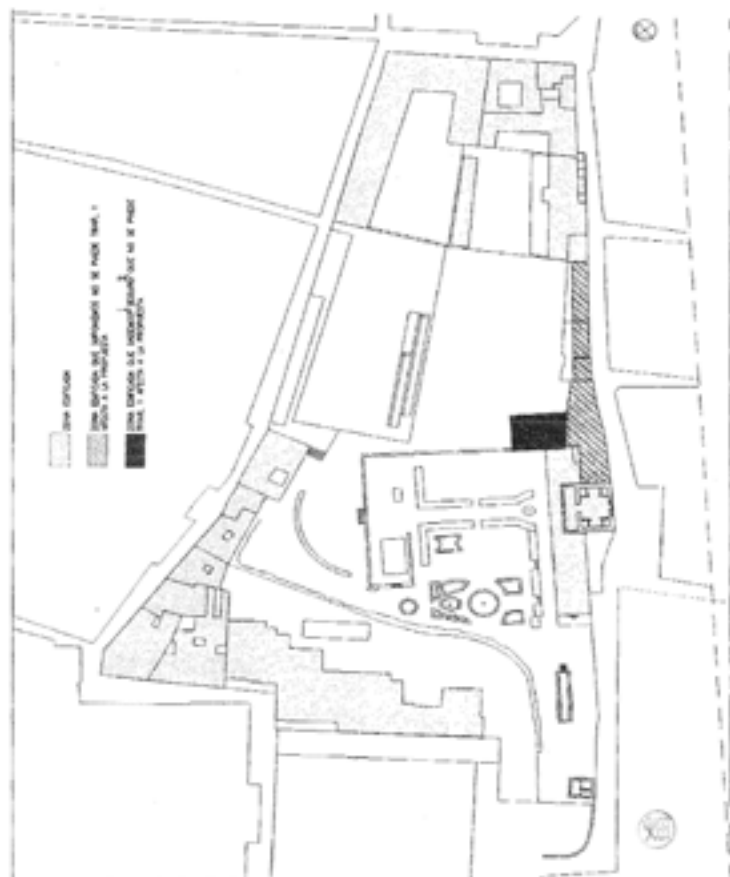
Chueca, hace frío, pero todos los árboles están en flor.  
(blossomed)

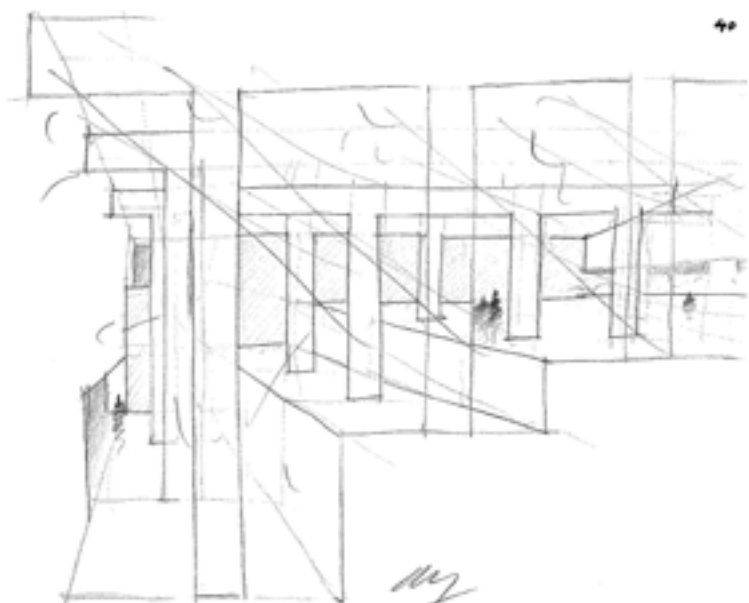
C. Neal

C.R.<sup>34</sup>  
April 12-99.

circulations, des possibilités,

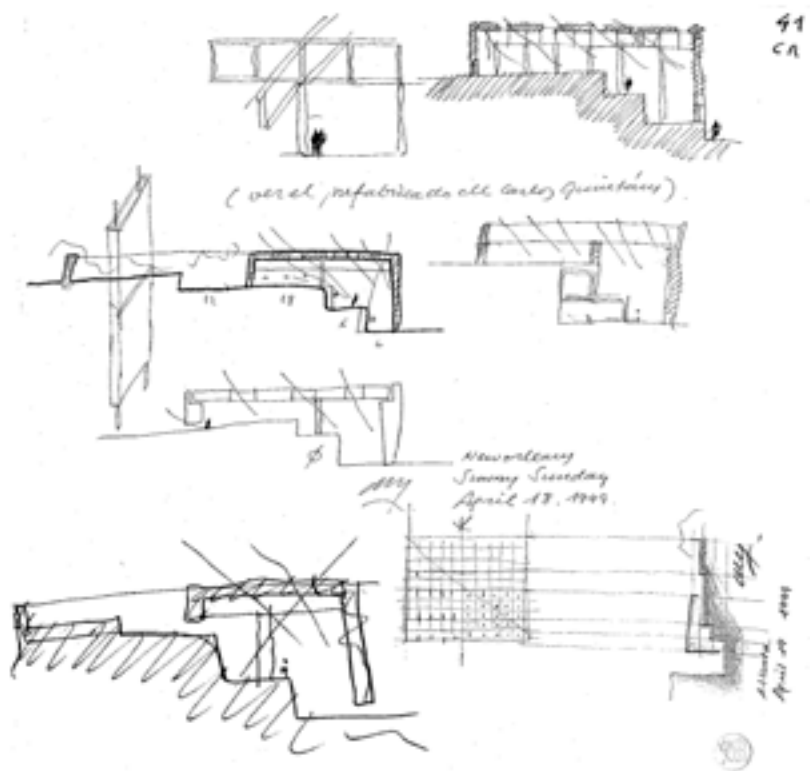






My  
Philadelphia  
April 14. 1904  
Cuento Real Francisco











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