MIGUEL ANGEL CAMPO Y ROBERTO ERCILLA

TIENDA DE ILUMINACION ERCO
La reforma interior de una lonja

Mediante un sencillo e imaginativo montaje, Miguel Angel Campo y Roberto Ercilla logran transformar el reducido local de una tienda en un original y atractivo espacio para exposición y venta de objetos de iluminación, configurando un teatral recorrido a través de un fascinante y sugestivo escenario.

Reportaje: JUAN LLAMAS. Fotografías: CESAR SAN MILLAN
El proyecto se divide en dos zonas de actuación: la tienda de objetos de iluminación, que se sitúa en la planta baja con acceso directo desde la calle, y las oficinas que ocupan la planta alta y cuentan con un entrada independiente.

En la tienda se busca crear una cierta sistematización en la exposición de los productos para evitar el tradicional desorden de este tipo de establecimientos.

The design is divided into two zones of activity: on the lower floor, with a direct access from the street, is the store with its lighting implements and objects; the upper floor houses the offices, which are served by an independent entry.

A certain systematization of the display of the products has been sought after in the shop, one that eschews and avoids the traditional disorder of this type of establishment.
El elemento que protagoniza la tienda es una luminosa rampa ascendente de vidrio que se sustenta por medio de una serie de pedestales que lo atraviesan y que ofrecen su plano superior como barandilla de exposición; elemento del que reproducimos la sección y dos detalles: el primero, del encuentro de la rampa con el pedestal y el segundo, de la unión de dos baldosas de vidrio con el apoyo: 1. baldosa de vidrio; 2. Aglomerado de madera forrado de formica; 3. Estructura de perfiles de acero; 4. Rail electrificado; 5. Apoyo de neopreno.

The dominant element in the store is a luminous ascending ramp, made of glass, which is supported by means of a series of pedestals that span it and whose top surfaces provide exhibition tables. We also reproduce the sectional view and two details, the first of the junction of the ramp and a pedestal (A), and the second of the union of two of the glass floor tiles with the support frame (B): 1. Glass floor tile; 2. Wood board covered with formica; 3. Structural frame, made of steel sections; 4. Electric rail; 5. Neoprene supporting brace.
Para que exista una relación fluida entre tienda y oficinas se propone una plataforma intermedia que sirve como punto de atención al cliente. Además, el espacio bajo la escalera se utiliza como almacén que oculta el gran portón corredero de madera. Las paredes se configuran mediante una cuadrícula de elementos metálicos que establecen las líneas sobre las que se fijan las lámparas de pared y los apliques, enmarcando unos plafones de aglomerado forrado de moqueta.

A algunas de las propuestas arquitectónicas más atrevidas y originales las proponían proyectos de temática sencilla, programas claros y condicionantes escasos, donde son posibles gestos contundentes que otros temas de mayor complejidad no permiten realizar. Aunque, inversamente, cabría decir que son las respuestas más imaginativas y audaces las que con su claro planteamiento hacen parecer fácil de resolver el problema al que se ha dado solución.

El proyecto de reforma de la tienda de iluminación Erco —situada en el número 25 de la calle Rioja de Vitoria— viene a servir de claro ejemplo para demostrar la formulación anteriormente expuesta. Un programa y unos requisitos muy comunes permiten a los arquitectos la realización de una interesante propuesta que se manifiesta ejemplar por la audacia y decisión con la que se enfrentan a los problemas planteados.

El local dispone de dos zonas principales: una de exposición y venta de material eléctrico abierto al público; y otra de almacén y oficinas con entrada independiente situada en un nivel superior. La propuesta debía relacionar ambas zonas y, sobre todo, resolver el problema que supone ambientar y dignificar un reducido espacio de exposición y venta que habitualmente resulta agobiante por la cantidad y el desorden de objetos exhibidos en este tipo de tiendas.

El elemento protagonista de la intervención lo representa una rampa ascendente de cristal, iluminada desde abajo y soportada por unos pedestales que atraviesan el plano, actuando en su parte superior como bandejas de exposición. De este modo se logra sistematizar la exhibición de las lámparas organizando un recorrido a través de un improvisado escenario.

Del techo se suspenden unas mamparas de cartón yeso a modo de bamba-líneas que marcan las alineaciones de las lámparas colgadas y evitan su visión desde el exterior. Las paredes se configuran mediante una cuadrícula de elementos metálicos que enmarcan plafones de aglomerado forrados de moqueta, estableciendo las líneas sobre las que se fijan lámparas de pared y apliques.

El luminoso piso de la rampa accede a una plataforma intermedia que sirve para atender a los clientes, con una mesa de trabajo y un pequeño almacén situado bajo una escalera y oculto tras un portón corredero de madera. La escalera conduce al piso superior, donde se almacena el material sobrante —desahogando un poco de objetos el espacio de la tienda— y donde además se disponen dos despachos y un aseo.

La originalidad y sencillez de la intervención facilita la comprensión de un único gesto que constituye el soporte escénico en el que se basa la ambientación del local; la imaginación y efectividad exhibidas en esta propuesta vienen a demostrar cómo las ideas más claras y rotundas se muestran muchas veces como el modo más efectuoso para resolver los problemas planteados en los proyectos.

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arseness of the means with which one then could resolve certain construction problems. Now, of course, the problems are different.

And much of it needs to be explained and defended if it is to go forward, and this is doubly so in a cultural ambit with such limitations as certain to that of Vitoria-Gasteiz. There, a positive aspect is the French-Basque regionalism, pleasant and with an intense rapport with the natural environment, but all this is totally to the place and the confines of our suburban extensions and in the declining industrial zones. Similar problems exist in numerous localities throughout the Basque country.

The Vitoria-Pamplona axis

Architecture need not pay homage nor necessarily even attention to the term "region" and by extension, neither to that of "nation". Only the admission of a plural situation and the empowering of individual creation will allow for the emergence and strength of personal styles and stances which are not chained into the trends and tendencies of the day. How does the architectonic production of the Basque-Navarra region look as we approach the century's close? The production of works of quality does not obey geographic formations or questions, nor is it a function of historical opportunity. Its principal causes lie in socio-economic reasons.

The transfer of the Bilbao-San Sebastian axis to that between Vitoria and Pamplona has been confirmed as a fait accompli in recent years. Vitoria and Pamplona retain the same architectonic sensibility as well as various common interests. Their urban characteristics coincide on various points: they are each capitals of their autonomous communities, they possess populations of comparable size and equivalent social profile, they operate with a similar level of public sector interventions, a similar infrastructure of construction companies, and their physical spaces are linked under the same professional association.

In those same recent years, and for different reasons, Bilbao and San Sebastian have each suffered a considerable decline in investments. When investments appear they are of such a scale and magnitude that they slip over to the professionals from the regions of Biscay and Guipuzcoa. In Vitoria or Pamplona, on the contrary, urban evolution has been gradual, paused, and replete with time for reflection. As a result of this, they have managed to obtained advantageous results from their urban processes, purified from megalomania and with an authentic rigour and measure in the matter of designs.

The work of Navarran architects such as Pauzón Mangado and Alfonso Alzuaga or Miguel Angel Alonso and Ruffino Hernández or Ramón Garitano, amongst others, in large measure relates to the works done in Vitoria-Gasteiz that are shown in this edition of Diseño Interior. They are another promise that in the future, contacts and critical meetings with the totality of concrete works with a power and force sufficient enough to personalize the new Basque-Navarran architecture.

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MIGUEL ANGELO CAMPO AND ROBERTO ERCILLA

SINGLE FAMILY HOUSE

ARMENIA

In which the client is an accomplice

The confluence of favourable circumstances that concur in the realization of this house for Mirial Ballesteros and Carlos Ercilla -the brother of the architect- give to Miguel Angel Campo and Roberto Ercilla the chance to elaborate a proposal that transcends the merely technical and formal, attending instead to the intrinsically spatial condition of existence. As well as the relatively few conditions imposed by orographic or urban facts, and as well as the wide-ranging control exercised over the design and the construction by the architects themselves, and as well as the professional maturity of the latter in bringing it to a fine end, one must add the capacity and interest of the clients for promoting and assuming the risks and the novelty of the proposal. Without the participation and complicity of the clients -who after all are those who begin and, in the last analysis, are those who will enjoy the production-it is not possible to make a house which offers an ample response to the fact of residence, and which configures its spaces for the experiences, feelings, silences, and dreams that architecture aims to recreate.

The building is located in Armenia -a small village near Vitoria- in a residential area made up of single-family homes. The plot measures 1,000 square meters, and the house takes up 100 square meters, the rest being dedicated to the garden patio, adapting itself around two concrete volumes related by a third body, made of white painted aluminum, within which is set a ramp which establishes the vertical communications of the whole.

The house unfolds primarily on the first floor, where, on one side, are bedrooms, a bathroom, and a master bedroom, and on the other, there are a dining-cum-living room and a kitchen, with a terrace as the interlinking element between both areas. On the ground floor are found a garage and, further inside, a bathroom, a guest bedroom, an office, a wardrobe and an ironing and laundry space. A stairway winds up, across the terrace of the upper storey, from the garden to the rooftop terrace, where there is a clear example for the demonstration of the above stated formulation. A set of specifications and some very common requirements allows the architects to create an interesting proposition, one exemplary for the audacity and the decisiveness with which the implicit problems can be confronted.

The locale disposes of two principal areas: one that is open to the public, for the exhibition and sale of electrical objects; and another, for the offices and for storage, which permits an independent entryway situated on the upper level. The proposal had to establish a relation between both areas and, above all, to resolve the problem entailed in the bestowal of a dignified ambient on a reduced exhibition and sales space, one of the sort that is habitually overcrowded by the quantity and disorder of the objects displayed in this type of store.

The primary element of the intervention, protagonizing the whole, is represented by an ascending glass ramp illuminated from below and supported by some pedestals which cross the plane and which provide, on their upper surface, a series of exhibition tables. In such a way is achieved the systematization of the exhibition of the lamps; the resultant system organizes a pathway across an improvised stage set. Some sheetrock screens are hung from the ceiling in a manner resembling that of the fly loft of a theatre; these frame the alignment of the hanging lamps and prevent their visibility from the outside. The walls are composed by means of a square of metal elements framed by carper-covered particle board softits, establishing the lines along which the wall lamps are installed. The luminous floor level of the ramp gives way to an intermediate platform which serves as the space for client attention, with a work table and a small storage area located beneath a stairway and hidden behind a sliding wooden wall. The stairway leads to the upper level, where excess stock is stored—thereby clearing some of the objects from the space of the store itself—and where there

ENGLISH SUMMARY / VERSION INGLESA

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ERCO LIGHTING SHOP

The interior reform of a marquet

The design for the renovation of the ERCO lighting shop located at 25, Rioja de Vitoria, serves as a clear example for the demonstration of the above stated formulation. A set of specifications and some very common requirements allows the architects to create an interesting proposition, one exemplary for the audacity and the decisiveness with which the implicit problems can be confronted.

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Discriminador
are two offices and a bathroom as well. The originality and simplicity of the intervention facilitate the composition of a single stroke, constituting the scenographic support of the ambient space. The imagination and efficacy displayed in this example serves to demonstrate how the most clear and definite ideas many times show themselves to be the most eloquent way to resolve the problems confronted by any design proposal.

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LUIS MARÍA URIARTE
HEALTH CENTER
Recovering the ludic character of Architecture

The recent policy of decentralizing medical and attention has prompted the creation of the new type of building, that of the health center, which is seen with increasing frequency throughout the country. All of them basically respond to the same concept or idea: a series of consulting offices linked together through a functionally central area which is turned into the most significant and emblematic space of the building. The personal character and the singularity of each building is determined by the distinct conditions and circumstances of each design project. The Health Center constructed in the Abendalfo neighborhood of Vitória also follows this guiding principle; its location in the middle of a flat ground plot without too many conditioning topographical factors allows it to be organized from the inside, and thereby to avail of much freedom in its external configuration.

The building is organized around a central nucleus constituted by a square floor plan which surrounds a well which goes through all the floors and around which one navigates by means of various passageways located on each one of its sides. These spaces correspond to the waiting rooms of each floor, while the basement is turned into a multi-use room. The floor of these spaces is made of glass blocks, which invite the entrance of a zenithal lighting which bathes the interior and reinforces the symbolic character of this crypt-like nucleus.

Around the central nucleus, and enveloping it, there are the offices for medical consultation, which communicate between each other through a hallway for personnel and for out-patients. The arrangement of these offices appears on the outside as an organization of clustered cells. The study of offices that crowns the upper level serves to finish and close the building; the building, with the goal of distinguishing and emphasizing itself on the lot, is raised above grade level, separating itself from the plot itself.

The exterior configuration constitutes an attractive and varied play of materials, textures and colours: a closure with prefabricated panels of GRC, an oxidized steel finishing for the cell-like consulting offices, shields of deconstructivist planes, showing the various entrances, sculptural stairways both for the fire-escapes and for the access to the building, and bright and felicitous strokes and touches of colour.

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JAVIER MOZAS
AZOL-GAS FACTORY AND INDUSTRIAL BUILDING
A stimulating example

Industrial buildings tend to be works of architecture which, apart from a few honorable exceptions, offer little or no interest, due mainly to their lack of originality and individuality of those who promote them. Industrial developers often consider that architecture is something aesthetic and capricious, something against the common sense that they, the industrialists, aim to represent. With this excuse they shut the door on the possibility of introducing a little bit of poetry in these buildings — a poetry, that is, made of rationality, economy of means, structural clarity, logical construction, and good taste... a poetry that seeks only for that intensity which humankind desires to imprint on all works that a man or woman might take up.

Antonio Cabretrizo, the manager of Azol-Gas however, wanted something more for his Azol-Gas building: he was well aware that the facade and the image are also important aspects for the smooth functioning of a business. He commissioned Javier Mozas, a well known architect and director of the journal A-T (Previamente Tecnología y Arquitectura), to create the design.

The building is located in the industrial polygon of Júndiz, near to the city of Vitória, and is composed of two clearly differentiated areas: one hall for hydraulic and pneumatic assembly, and another for administration and offices. Both zones are arranged separately, and are connected through the interposition of service spaces.

The office zone is located in the entry front, and advertises itself in being raised one meter above ground level. Inside, a few small patios produce a dose of light and more of colour in the offices, over which rule a general sobriety and elegance, as well a design that yields to natural light, colour and the quality of the materials the role of providing the main ambient qualities. Meanwhile, in the corresponding area of the assembly hall, the key motifs and features are structural clarity, the construction logic and techniques, and suitable lighting. A few skylights take advantage of the slope in metallic structure of the industrial hall, and in the side elevations, some projections from the wall allow light to enter, as well as helping to compose the facade and break its monotony.

With the end of creating an adequate relationship between the office zone and the assembly area, the service spaces — archives, bathrooms, etc. — have been intercalated, optimally separating and connecting the two parts of the building as a whole. When architecture proves itself to be clear and effective, there is little or nothing left to add. Upon seeing the result of the Azol-Gas building and the satisfaction of its proprietor, all that is left is to praise the work and hope that its example goes forth and multiplies.

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KENNETH FRAMPTON
USONIA REVISITED
The roasting of the Guggenheim

All building is more problematic than we would like to think and this is surely doubly so in the case of the restored and expanded Guggenheim Museum in New York as recently realized to the designs of Gwathmey Siegel and Associates. The multiple and protracted difficulties encountered in this undertaking and the full decade that has elapsed between receiving the commission in 1982 and its formal opening as a renovated institution in June of this year seems to parallel the sixteen years that transpired between Wright's initial design for the building in 1943 and its inauguration in 1959, a few months after his death and ten years after the demise of its original benefactor, Solomon R. Guggenheim. It is sobering to acknowledge that between Wright's initial commission and the present re-embodiment almost a century has elapsed. In the interim much has changed not only in the field of architecture but also in art and perhaps above all, in our attitude towards the management of museums and their ostensible public role in a post-modern society. Thus any assessment of the renewed and expanded Guggenheim must confront us with these perplexing circumstances since the amount of exhibition space required under the brief patently reflects a more maximizing attitude towards the holdings of the museum than was once the case. Indeed we are forced to concede that the curatorial approach of art at the end of this century lies uncomfortably suspended between big business on the one hand and mass entertainment on the other. The combination of media hype, popularized culture and an increasingly privatized society favors the kind of initiative deployed by the current director Thomas Krens, whose strategy of exposing the entire collection as much and as often as possible surely lies behind the sheer quantity of space the architects have been asked to provide, not to mention the demand of being able to accommodate large paintings. Whether all of this had to be met on the site of the original foundation or not is by now a debatable if academic point, since the downtown Guggenheim Museum in Soho has become a reality and other franchising option are evidently in the offing, Graz, Bilbao, etc. While 5,000 artworks is surely a lot of material one begins to wonder how far a given collection can be stretched.

An unobstructive back-drop

The preservation controversy that has surrounded this renovation from beginning makes it paradoxically difficult to arrive at a reasonable critique for in many respects some of the more intense battles were fought over issues that now seem to be irrelevant as far as the final result is concerned. I am referring in the main to the mass of the eight story annex, that fills out the north east corner of the site. As the architects maintained in their final presentation this bulk does not depart that much from the size of the annex projected by Wright and Wesley Peters in 1952. Perhaps the surface treatment of this block could have been more felicitous, since coursed limestone is hardly displayed at its best when overlaid with a squared two-way, tartan grid of grooves relentlessly covering the entire surface. And while the last thing one wants is some Neo-Wrightian kitsch along the lines of the Wesley Peters's rather crude four story annex that previously occupied the site, Wright's annex nonetheless affords us a number of hints as to be appropriate alternative renderings, from the tessellated curtain wall of his National Life Insurance offices, proposed for Chicago in 1924, to the horizontally projected facade of his Capitol Journal building projected for Salem, Oregon in 1931. As it stands the idealized decorative rationalist grid