

898

**EDUARDO SOUTO
DE MOURA**
CENTRALE ELETTRICA,
DIGA FOZ TUA

RESTAURI
WERNER TSCHOLL,
TONI GIRONÉS, RUCH & PARTNER

TEATRI
ANAND SONECHA,
WITHERFORD WATSON MANN

**40 ANNI FA
IL TEATRO DEL MONDO
DI ALDO ROSSI**

CASABELLA

DAL 1928

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Toni Gironès

Restituzione del Teatro romano di Tarragona

Esili tracce di un imponente passato
Francesca Chiorino

«Ridare la vita ai monumenti significa conoscere quel che tocchiamo e vediamo fino a che esso ritrasmette l'eco delle voci scomparse, che tornano a risuonare tramite quanto di durevole le mani che appartengono a quelle voci hanno creato».*

Il Teatro romano facente parte dell'antica *Tarraco* –insediamento fondato nel 218 a.C. su un rilievo roccioso affacciato al mare– è uno dei diversi tasselli archeologici che compongono la città insieme alle altre emergenze monumentali quali l'Anfiteatro, il Foro e il Circo. I resti dell'antico Teatro di Tarragona, collocato a ridosso delle antiche mura romane sfruttando il dislivello tra la città e il porto, furono scoperti nel 1885.

Trasformare un grande vuoto urbano di 6.000 metri quadrati in un nuovo spazio pubblico accessibile che connette i diversi livelli topografici è quanto il progetto si propone di attuare, attraverso diverse fasi che, al loro compimento, dovrebbero dare vita a un vero e proprio parco archeologico.

I resti del Teatro portano con sé i segni di interventi di epoche diverse. A seguito della scoperta del primo settore dell'intera *cavea* romana, infatti, si sono succedute, nel XX secolo, trasformazioni importanti: sono state edificate due fabbriche di oli industriali, una nel 1920 e una nel 1950, e in seguito sono state realizzate alcune strutture in cemento, nucleo di una serie di residenze, poi bloccate nel 1977. Si è venuta dunque a creare una nuova condizione contemporanea di sedimentazione e stratificazione di materia e il contesto in cui il Teatro si colloca è a tutti gli effetti urbano, a pochi passi da strade carrabili e da residenze pluripiano.

Lo studio Toni Gironès Saderra –fondato da Toni Gironès nel 1993 a un anno dalla laurea alla Escola Tècnica Superior d'Arquitectura del Vallès, a cui è seguito l'insegnamento prima alla ETSAV e poi alla Escuela de Arquitectura de Reus– è avvezzo a questo tipo di interventi

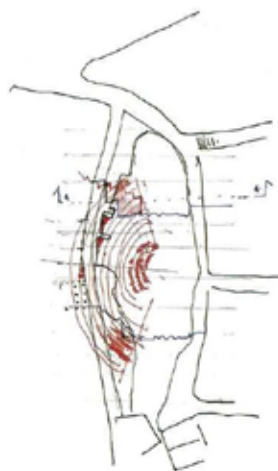
*Andrea Carandini, *La forza del contesto*, Laterza, Bari-Roma 2017

in aree complesse, stratificate e dense, come il box all'interno del servizio cerca di puntualizzare.

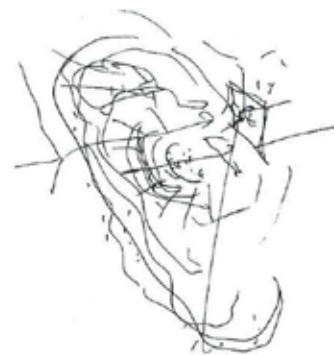
Nel caso specifico del Teatro romano - progetto che è stato recentemente selezionato tra i finalisti del Premio FAD 2019- lo studio ha lavorato cercando di tenere unite le diverse anime del sito, senza eliminare le testimonianze fisiche che lo compongono. Oltre a ciò l'intento è stato quello di confrontarsi con l'occupazione effettiva del Teatro alle origini, un luogo di spettacolo che arrivava a ospitare anche cinquemila persone. Proprio da questo assunto si sviluppa il progetto, che intende rievocare le sembianze del Teatro, farne percepire la scala urbana, gli spazi, la distribuzione, la monumentalità attraverso una ricostruzione che dichiara la sua appartenenza all'oggi. Il progetto prevede infatti la costruzione di una struttura in tondino d'acciaio che disegna le linee guida generatrici dell'*orchestra* e della *cavea*, riattivando la figura semicircolare e concentrica appartenente a questa tipologia.

L'intervento rimanda al mondo del design e dell'arte in cui diverse sono le sperimentazioni recenti e passate sul tondino per produrre oggetti od opere d'arte a scale diverse. In questa sede risulta di particolare interesse il suo utilizzo in architettura per la ricostruzione archeologica di un manufatto, quanto mai pertinente in questo luogo, che porta con sé un passato industriale e tracce di costruzioni in calcestruzzo da cui fuoriescono proprio le armature.

Un attento studio dei resti archeologici e una pianificazione precisa dei punti di appoggio ha permesso di intervenire in modo puntuale sul delicato contesto. Il risultato è un groviglio di linee di acciaio e delle relative ombre che ripercorrono l'antico Teatro e permettono all'osservatore di cogliere scorci diversi e sovrapposti e, al tempo stesso, di ripensare molteplici momenti della storia di questo luogo. Un approccio contemporaneo che attiva canali diversi dell'immaginazione dell'osservatore in cui il palcoscenico si espande, i confini si confondono e non c'è più separazione tra Teatro e città, tra *scena* e paesaggio, tra rappresentazione e realtà.



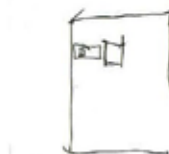
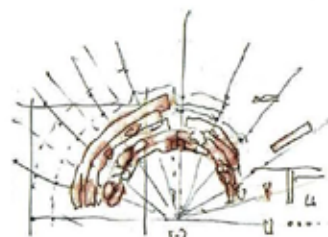
19 studio area 11 numero 13



17 studio area 11 numero 12



19 studio area 11 numero 13



17 studio area 11 numero 12



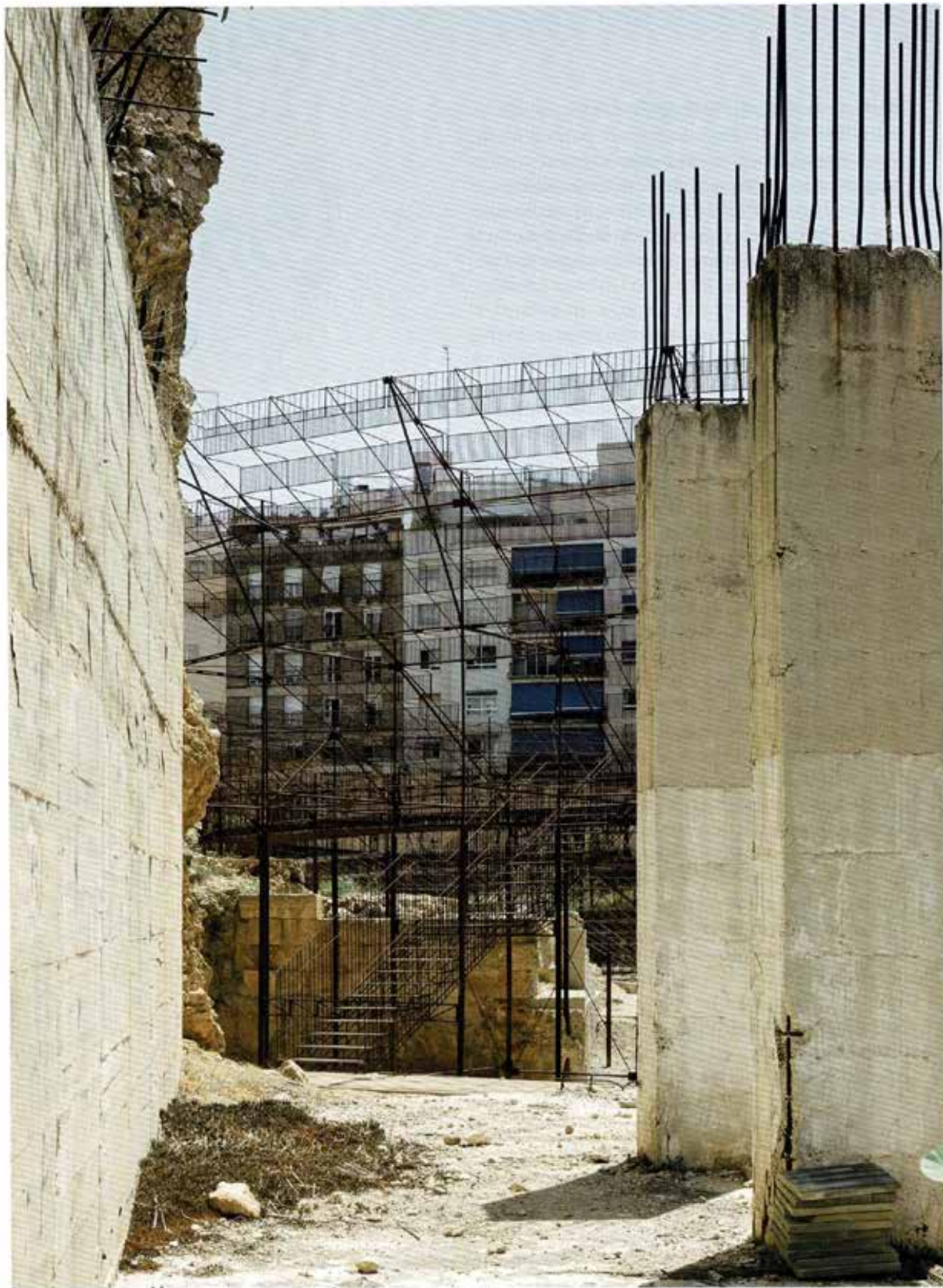
19 studio area 11 numero 13

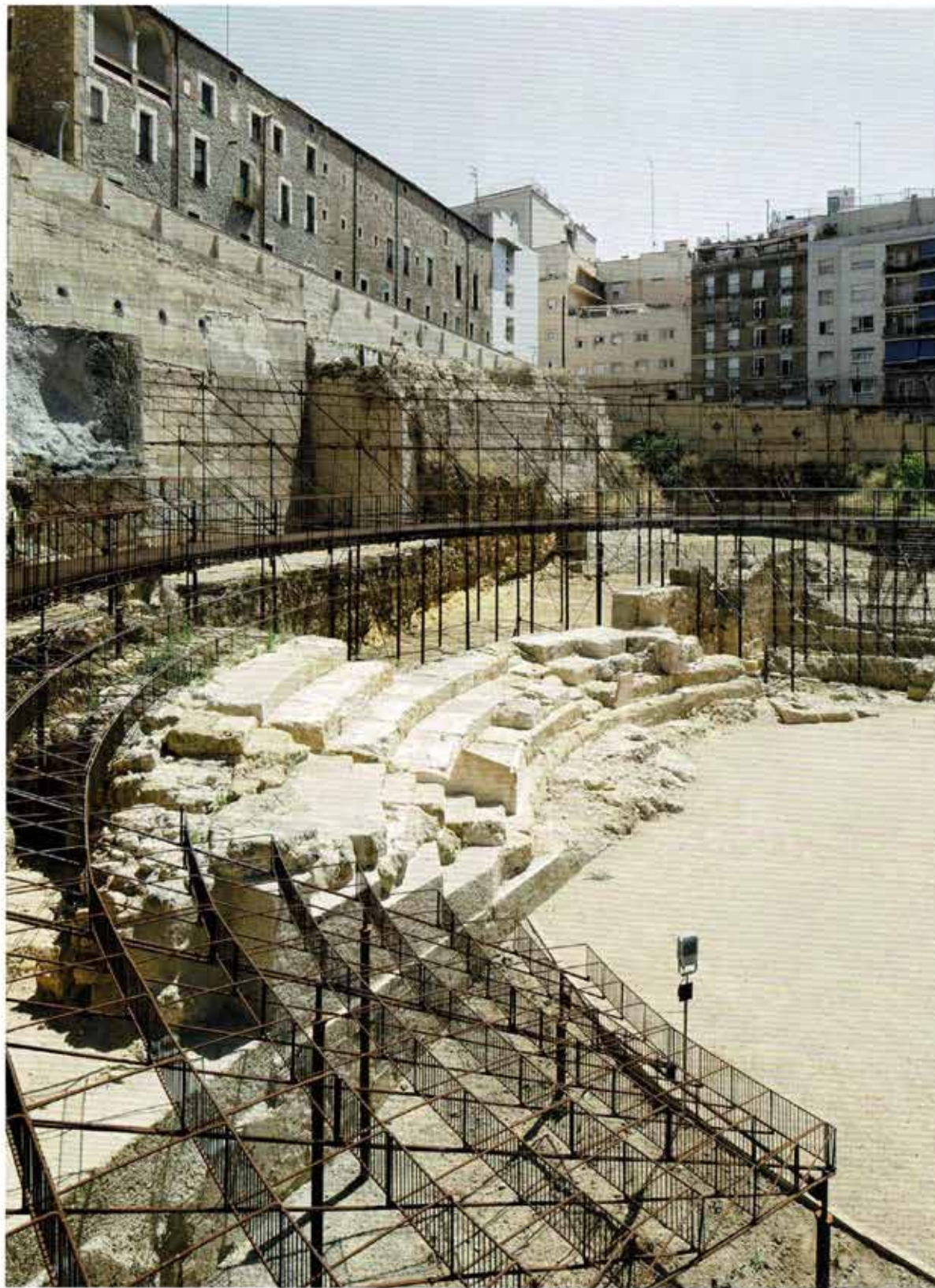


17 studio area 11 numero 12

I
l'uso del metallo per il progetto di adattamento del Teatro trova ulteriore giustificazione nei condoni che fuoriescono dai pilastri in calcestruzzo, segno di un iniziale progetto residenziale, poi lasciato incompiuto

the use of metal for the adaptation of the theater is also justified by the presence of the rods that emerge from the concrete pillars, remnants of a previous residential project left unfinished





2
veduta dei resti del Teatro
romano e degli innesti metallici
contemporanei inseriti nel
contesto urbano di Tarragona
view of the remains of the
Roman theater and the
contemporary metal grafts,
inserted in the urban context
of Tarragona

**Adattamento dei resti
archeologici dell'antico Teatro
romano di Tarragona, Spagna**

scheda di progetto

progettista

Toni Gironès

strutture

Masala Consultors

archeologia

Maite Miró e Maria Adserias

cantiere

Josep Lluís Garriga

impresa

Constecnia

committente

Generalitat de Catalunya

dati dimensionali

2.200 mq superficie area

cronologia

2013: progetto

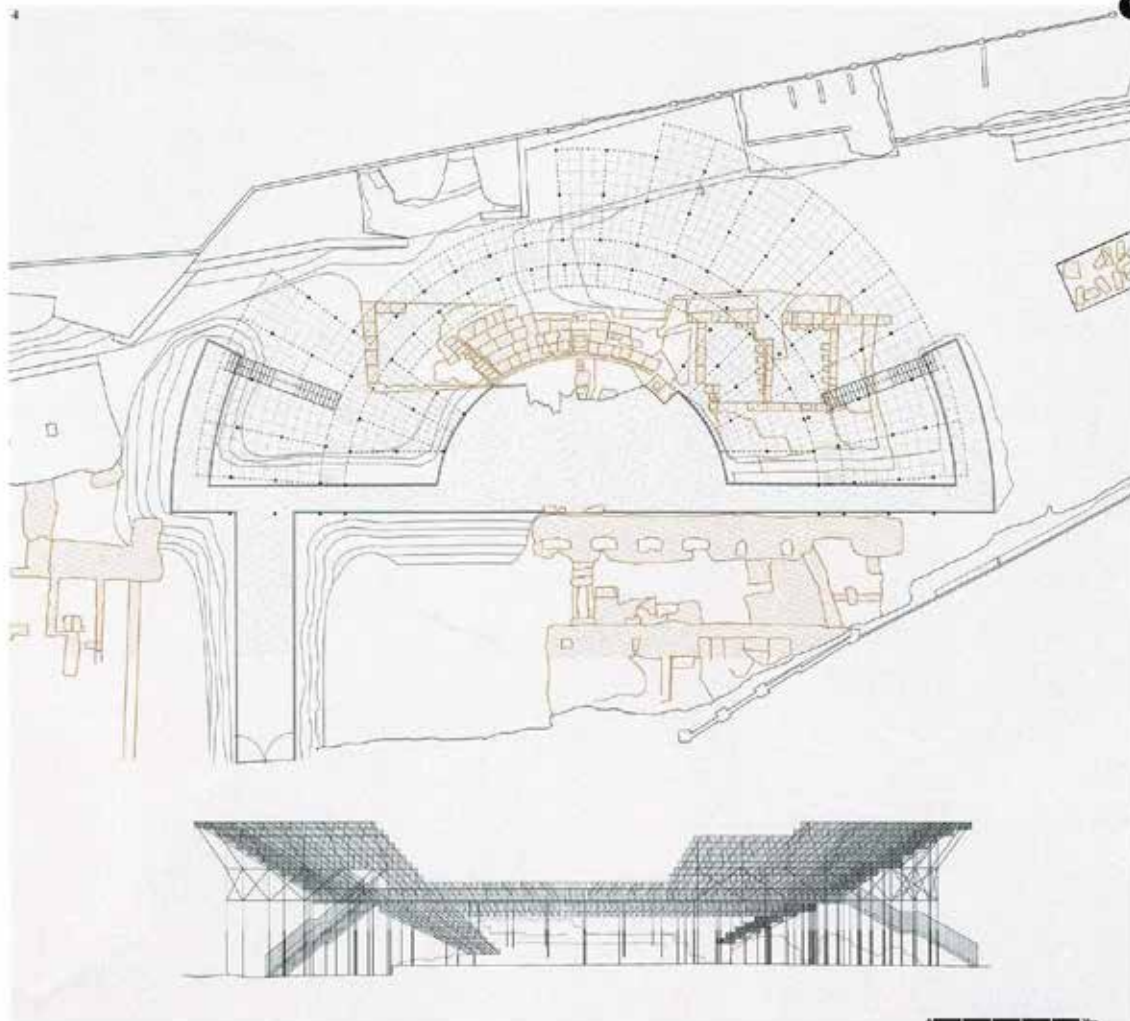
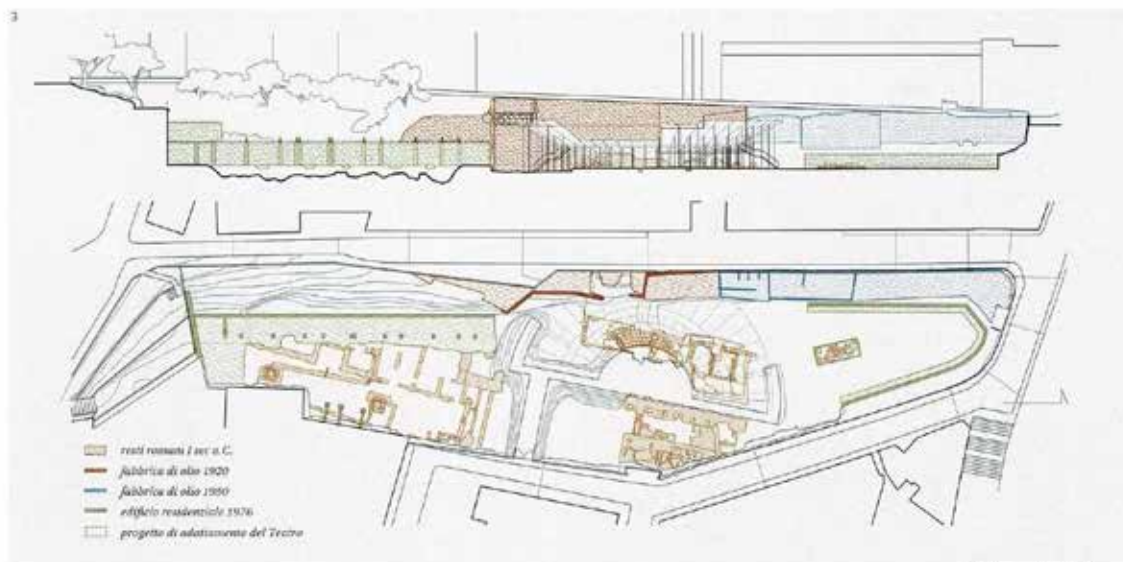
2017-18: realizzazione

localizzazione

carrer Caputxins, carrer Sant
Magí, Tarragona, Spagna

fotografie

Fernando Alda





3
 planimetria e sezione dell'area
 archeologica del Teatro
 comprendente le modificazioni
 nel tempo

plan and section of the
 archaeological area of the
 theater, including the
 modifications of the area
 over time

4
 pianta e prospetto del Teatro
 trasformato
 plan and elevation of the
 transformed theater

5
 veduta a volo d'uccello dei resti
 archeologici e del nuovo
 intervento nel contesto urbano
 bird's-eye view of the
 archaeological remains and
 the new project in the urban
 context

6
 veduta zenitale del Teatro
 zenithal view of the theater

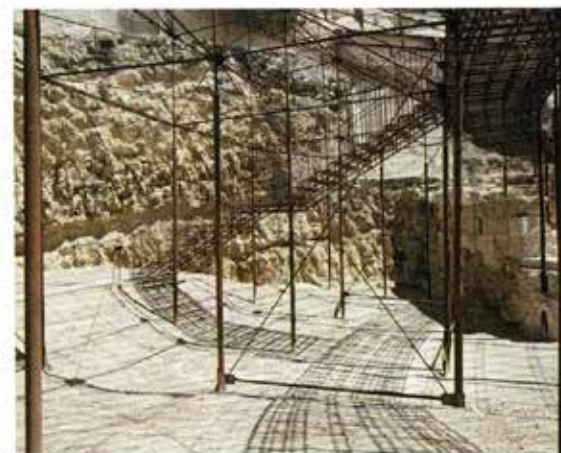
7
 la cavea vista dalla parte
 retrostante
 the cavea seen from the rear
 portion

8
 il complesso è circondato da
 incipienti casggiati di epoche
 diverse

the complex is surrounded
 by large housing blocks from
 different eras

9
 la scala di accesso al passaggio
 calpestabile che permette di
 godere di un punto di vista
 sopraelevato

the staircase leading to the
 passage that offers a view
 from a higher vantage point





10, 11, 12, 13
percorso archeologico museale del Tùculo di Seró, a Lerida. Vedute della passerella di accesso, della parete traforata e dello spazio di contemplazione delle pietre megalitiche
archaeological museum itinerary of the Tùculo di Seró, in Lleida. Views of the access walkway, the perforated wall and the space for viewing the megalithic stones

14, 15, 16
valorizzazione delle rovine romane di Can Tacó a Montmeló. Vedute del complesso della Domus romana, dei percorsi e dei muri di contenimento
enhancement of the Roman ruins of Can Tacó at Montmeló. Views of the complex of the Roman domus, the paths and the containment walls

Toni Gironès, progettare nella storia Francesca Chiorino

Il progetto di Toni Gironès Saderra per l'adeguamento dello spazio pubblico del Teatro romano di Tarragona è da mettere in relazione con altri lavori dello studio che toccano l'archeologia e, più in generale, i percorsi di scoperta di resti storici e la loro valorizzazione, tema su cui l'architetto catalano lavora da diversi anni e di cui, in questa sede, forniamo un inquadramento di due opere rappresentative.

Si tratta del percorso archeologico di Seró e della valorizzazione delle rovine di Can Tacó, entrambi progetti situati in Catalogna e conclusi nel 2012.

Nel 2007, in provincia di Lerida, un inaspettato ritrovamento preistorico, ascrivibile a 4.700 anni fa, ha portato alla luce una serie di pietre megalitiche di arenaria, scolpite con decorazioni geometriche in bassorilievo. L'occasione ha condotto allo studio di un luogo di aggregazione culturale incentrato sulla scoperta archeologica. Al percorso di comprensione e contemplazione del ritrovamento si accostano diverse altre funzioni che arricchiscono il progetto e risultano coerenti al villaggio agricolo della *comarca*, contribuendo a valoriz-

zarne il significato, anche attraverso l'uso di materiali propri del luogo. Trovano allora spazio, oltre al percorso di scoperta del ritrovamento, anche un bar in cui degustare i vini del luogo, un centro di aggregazione e un piccolo museo.

Il secondo progetto riguarda l'intervento realizzato per la valorizzazione delle rovine romane di Can Tacó, a Montmeló, un'area antropizzata a una trentina di chilometri da Barcellona, alla quale Toni Gironès intende ridare senso sia da un punto di vista naturalistico sia archeologico.

Il sito ospita una *Domus* romana risalente al II secolo a.C. e si colloca all'uscita da un bosco in un luogo panoramico verso la *comarca* del Vallès. Il progetto prevede di far emergere e riordinare i terrazzamenti modellati attraverso reti metalliche di contenimento, irrobustite da blocchi di pietra in parte ascrivibili all'antica cava romana e in parte materiale di scarto degli scavi archeologici.

In questo modo pietra e metallo, montagna e industria, convivono in paesaggi fatti di accumulo, che risultano dinamici in virtù del contatto tra frammenti di epoche diverse, interpretando le preesistenze, dando valore, attivandosi e incorporando senza cancellare.



17, 18, 19
vedute della scala,
della passerella e delle gradinate
della cavea
views of the staircase,
the walkway and the steps
of the cavea



The same principles are behind the new library—*decorum* of the abbey, as well as an response to the need to store over 130,000 volumes, an archive of music and the archives of the monastery—starting with the decision to place the new construction below the *Herrengarten*, the terraced and enclosed garden located in the eastern part of the complex. The excavation has made it possible to create an underground volume, almost in the form of a parallelepiped (about 24x36 meters) on two levels, extending to the northwest below the former church of Sant'Egidio with spaces set aside for the music archive, while the opposite side, towards the south, is internally connected to the baroque tower containing the monastery archives and the museum of the school. The vertical structures of the main space are partially in concrete and partially composed of HE-B steel beams (hidden in the shelving), while the slabs are in concrete, with the middle one open at the center (8.8x4.3 meters) to form a sort of full-height hall, on the “vault,” instead of the frescoes found in historic libraries the introductory page of the *Registram monasterii Montis S. Mariae* is “carved,” the “chronicle” begun in 1350 by the monk Goswin, reporting on the life of the abbey from its beginning until the year 1394.

The library is reached from the upper courtyard, through the carriage museum; from here, a sloping path paved in concrete slabs runs along the *Herrengarten*—hidden from view by a high wall, since it belongs to the area of the cloistered monastery—and reaches the public reading room, created in the former church of Sant'Egidio. Deconsecrated since the 16th century, the construction was used by the monks as a sheltered ambulatory during bad weather, and to this end at the start of the last century it underwent the demolition of the entire wall to the south: Tscholl has “restored” this feature with a wall with glass in three layers, whose outer surface is screen printed with white dots to blend with the hue of the plaster and reduce the impact of the sunlight, while a translucent white film between the two inner layers of glass blocks the view of the garden. A circular steel staircase (protected at the garden level) by a glass volume with a very low *g-value* allows the monks—and visitors, on special occasions—to go down into the library where the formidable stone structures of the abbey have been brought to light. The new structures skirt them without touching, abruptly confronting them with a few essential materials, utilized by Tscholl with his usual expertise: the black steel sections treated with wax, the panes of glass of the balconies, the smooth concrete surfaces of the floors and the rough ones of the walls and ceilings, which display the pattern of the OSB panels used to line the formwork of the pours. Along the eastern and northern perimeter walls blades of natural light descend from the outside, spread by glass bands: the climate control is also “natural,” obtained by using mobile aluminum slats placed in openings made in the walls towards the outside and at the level of the courtyard, which regulate aeration by opening and

closing in relation to the internal humidity and temperature. A similar *artificio* generates the “carved” inscription on the ceiling, obtained by designing metal boxes and having them made, one for each letter, with the device of repeating each letter upside-down and in a mirror image on the back of the box, to check the correctness of the inscription during the placement on the formwork, the pouring is then done with great care since the lower layer of the concrete measures just 3 cm, and hoping that all the electrical wires of the boxes will be perfectly intact after stripping.

“All this has been set down in writing here, so that the abbot and the monastic assembly will find, in a single volume, answers to urgent questions, so each of our successors will see how diligent our predecessors were, and will feel encouraged to preserve the rights, the land ownership, the honors and benefits of the monastery.” Goswin wrote, presenting together—in *anno voluminis*—the immediate functional aims and highest purpose of instruction of his chronicle. With this spirit and awareness, the abbot Markus has “desired” the new library, the place in which everything that is important for the monastery and tells its history should be ordered and conserved, to be passed on to the future; and the architecture is also called upon to fulfill this task.

page 44

Adaptation of the archaeological remains of the ancient Roman theater of Tarragona
Francesca Chlorino

“Giving life back to monuments means knowing what we touch and see to the point of retransmitting the echo of vanished voices, which return to resonate through the durable part of what the hands that belong to those voices have created.”
Andrea Carandini, *La forza del contesto*, Laterza, Bari-Roma 2017.

The Roman theater that is part of ancient Tarraco—the settlement founded in 218 BC on a rocky cliff facing the sea—is one of the various archaeological segments that form the city, together with other monumental features like the amphitheater, the forum and the circus. The remains of the ancient theater of Tarragona, placed up against the Roman walls to exploit the level shift between the city and the port, were discovered in 1885. The goal of the project is to transform a large urban void of 6000 square meters into a new accessible public space that connects the various topographical levels, through various phases that should lead to a true archaeological park.

The remains of the theater bear signs of intervention across different eras. Following the discovery of the first sector of the entire Roman *cavea*, in fact, important transformations took place in the 20th century: to industrial oil factories were built, one in 1920 and one in 1950, and later some concrete structures were made, the nucleus of a series of residences, later blocked in 1977. Therefore a new contemporary

condition of sedimentation and stratification of material has been created, and the context that contains the theater is urban to all effects, near streets with vehicle traffic and multi-story residential buildings.

The studio Toni Girones Saderra—founded by Toni Girones in 1993 one year after taking a degree at the Escola Tècnica Superior d'Arquitectura del Vallès, after which he began teaching, first at the ETSAV and then at the Escola de Arquitectura de Reus—is used to this type of project in complex, stratified, dense areas, as indicated in the box contained in this article.

Specifically, in the case of the Roman theater the studio has attempted to hold together the various spirits of the site, without eliminating its physical remnants. Besides this, the intention was to come to terms with the effective occupation of the theater at the outset, a place of entertainment that could welcome as many as 5000 spectators. The project has been developed precisely on this basis, with the aim of suggesting the features of the theater, of making the urban scale perceptible, the spaces, circulation, the monumental character, through a reconstruction that states its belonging to the present. The project calls in fact for the construction of a structure in steel rod that forms the generative guidelines of the *orchestra* and the *cavea*, reactivating the semi-circular and concentric figure that is part of this typology.

The project references the world of design and art, in which there have been various experiments with rod to produce objects or works on different scales. In this case, its use in architecture for the archaeological reconstruction of an artifact is particularly interesting and remarkably effective in a place that contains traces of an industrial past, and of concrete constructions from which the reinforcement rods still protrude.

Careful study of the archaeological remains and precise planning of support points have made it possible to intervene in specific points within this delicate context. The result is a tangle of steel lines and their shadows, to retrace the ancient theater and allow observers to grasp different, overlapping perspectives, while at the same time thinking back on multiple moments of the history of this place. A contemporary approach that activates different channels in the imagination of the observer, in which the stage expands, the boundaries blur, and there is no longer a separation between theater and city, scene and landscape, representation and reality.

page 52

Where water lives
Stefan Lauener

The Paracelsus building in St. Moritz was constructed by Olysses Guggelberg in 1866, based on a design by Felix Wilhelm Kubby, and is part of the historic spa complex whose oldest surviving part is the catchment cistern of the spring of St. Moritz, an Maurizio, unearthed in 1907 and dating back to the Bronze Age. The building was connected to the old spa facility by

means of a tunnel and was used for many years as a room in which to drink the water of the Paracelsus spring, discovered in 1813 and tapped in 1833. Over time, the Paracelsus spring dried up and the building was no longer utilized; a storeroom was set up for the therapeutic mud of the peat bog, while another part was used as a shed for garden tools, leading to deterioration of the structure.

The hot springs of St. Moritz are the highest in Switzerland. The mineral water that is naturally emitted is rich in carbonic acid and belongs to the category of ferruginous waters. We know that the water was already being transported in wooden barrels in the 2nd millennium BC, for drinking, bathing and Alpine mud baths. The fons of the church of St. Moritz became a site of pilgrimage, also in the modern era, and entire royal entourages came to Engadine seeking the curative benefits of the hot springs.

Considering it a duty to conserve and restore this last vestige of the refined culture of the hot springs tradition, the political community of St. Moritz took the opportunity to incorporate in the complex the catchment cistern of the spring, dating back to the Bronze Age, which had temporarily been located in the basement of the Engadiner Museum.

The existing building has been expanded towards the northeast in continuity with the historic original, and a central nucleus has been added to the small internal courtyard. Here visitors can drink the water from the spring of St. Moritz—tapped once again in 1937—and learn about the history of the hot springs tradition in St. Moritz by reading backlit explanatory panels and listening to audio materials. The central nucleus and the fountain it contains are made of fair-face concrete with added iron oxide pigments: the reddish earth tones create a connection with the iron-rich spring water. A large display case in the room with the fountain contains the catchment cistern.

The hall of the spring, constructed around 1866 and restored in keeping with modern criteria of conservation of historical sites, forms a vivid contrast with the newly constructed additions. After it had been used for various purposes over the last century, the goal was to restore its original surfaces.

In certain zones elaborate wall paintings have been brought to light; the gaps have been covered in white plaster, making the original surfaces immediately recognizable and creating an interesting contrast.

This room casts a spell with its bright, airy atmosphere, obtained by means of a large, delicate glazing in the ceiling.

Because the new entrance to the complex is independent of the historic structure, the spaces of the latter are not threatened by the flow of visitors who come to drink at the fountain in the recently added portion. The historical part can be set up for various uses, including concerts, conferences and exhibitions; besides having a separate entrance, it has been outfitted with all the necessary services to ensure practical, flexible use, with restrooms, a kitchen and a small storeroom.

page 60

Fine tuning, Intonation
Massimo Cacciari

This project allows us to think about the deeper meaning of construction in a historical context and the possible positions that can be taken by designers.

The cultural environment of recent years has led us to think it is “correct” to accompany existing contextual features, but without touching them, in a sort of total respect for historical things, always juxtaposed with “neutral” architectural objects. This way of operating has led designers to increasingly take their distance in terms of forms, materials and colors from the context with which they establish a dialogue. Hence the multiple “white” presences inside historical centers, alien to the place, abstract because they are closer to design objects than works of architecture, elements of the so-called contemporary that bear witness to the degeneration of an approach that began with good intentions but today has been sadly misinterpreted.

The encounter with the architecture of the London-based firm Witherford Watson Mann has helped us to remember than an alternative exists to facile abstract counterpoint. In this recent project, as in their award-winning project “Astley Castle” in 2013 (published in *Casabella* no. 830, October 2013), a different approach emerges: a dialogue with existing architecture, after having fully understood it from a historical, structural and constructive viewpoint, involving comprehension of the materials also in terms of sensorial and chromatic presence. The architecture is integrated, the structures collaborate, generating “scars” with “sciches” that are refined to the point of being nearly invisible. Here the reference is to the work of outstanding figures of the European 20th century like Hans Döllgast (1891-1974), who in the restoration of the Alte Pinakothek of Munich, from 1946 to 1957, demonstrated that it is possible to reconstruct directly on the existing architectural body, granting it new life. The structural question is central; each material has to be understood for the active role it plays in the composition of the volume, its capacity to bear the weight of new components. Adopting this approach, everything gets complicated; the game finally becomes fun, and good architects can stand out for their ability to “sense” the existing situation. Here the flexing of muscles doesn't help; one needs only to have patience, eyes, ears and a nose. The long phase of reading, analysis and comprehension finds its most effective tool for the study of the existing architectural body in penciled notes, forcing the architect to make repeated visits to the worksite, complicating his life if he has always designed from a distance, or in the abstract.

The Nevill Holt Opera House is the result of the request of a group of opera lovers to transform the internal courtyard of an old building created as a stable, measuring 16x24 meters and part of a larger property, into an opera theater. The project is located in England, in the green county of Leicestershire to the north of London, not far from the village of Medbourne.