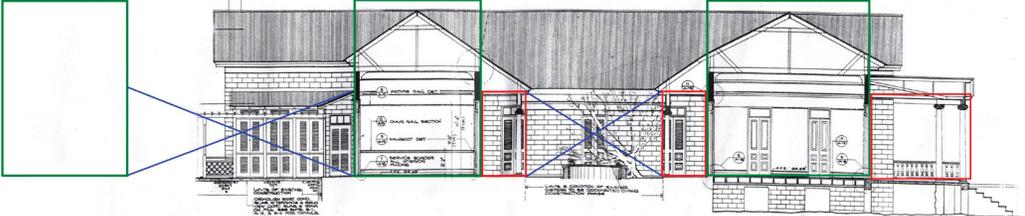
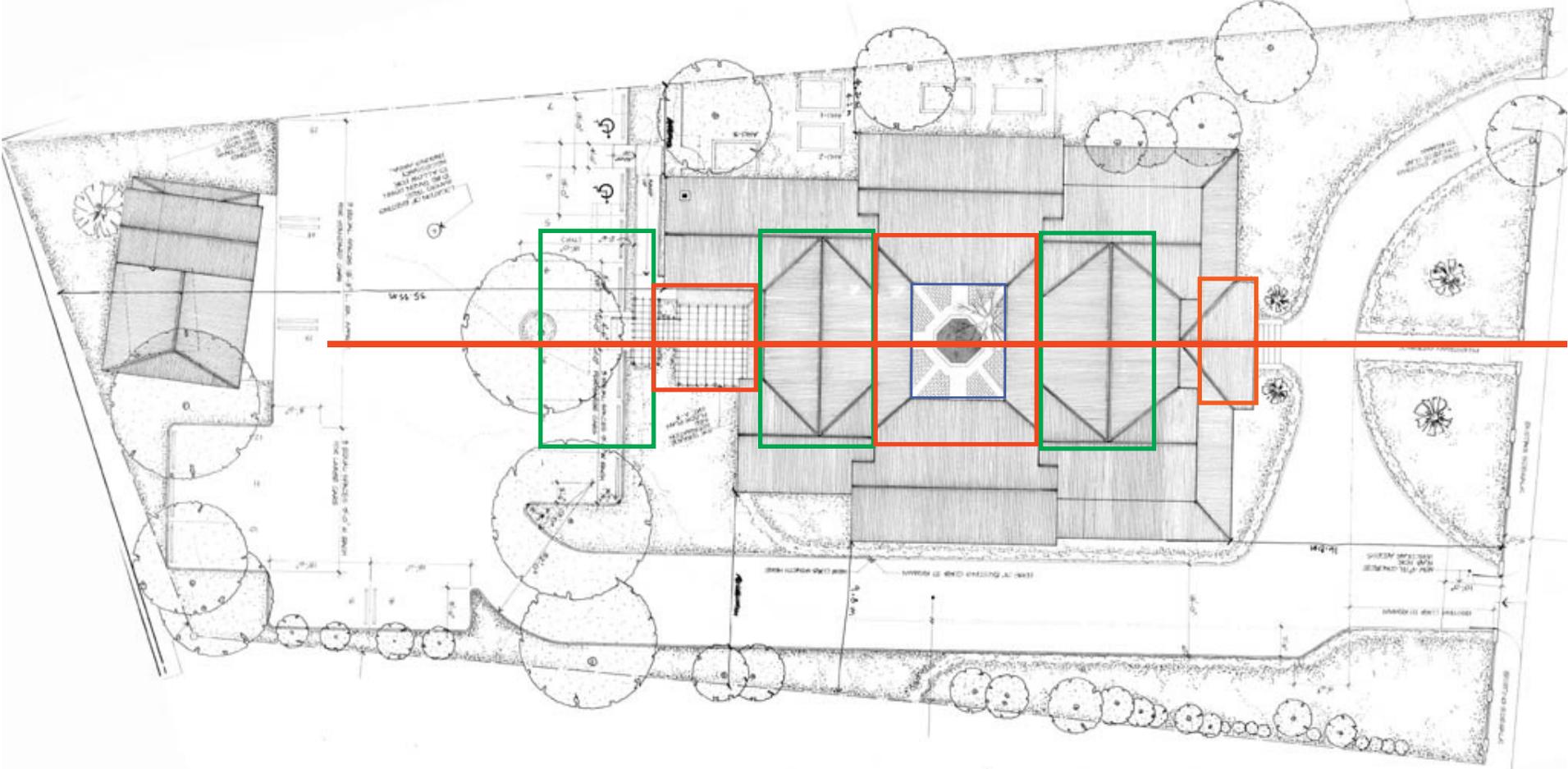


Project Concept

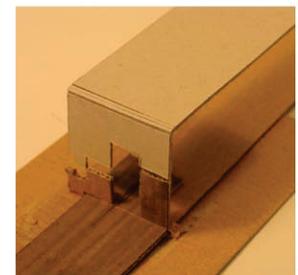
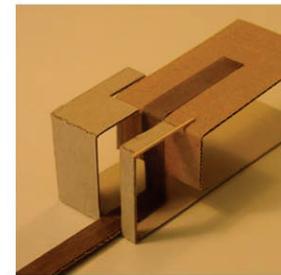
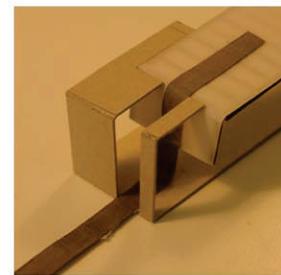
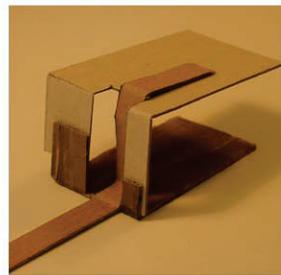
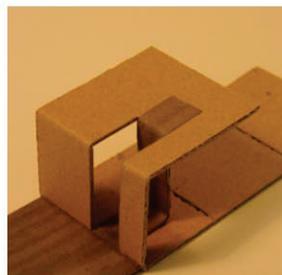
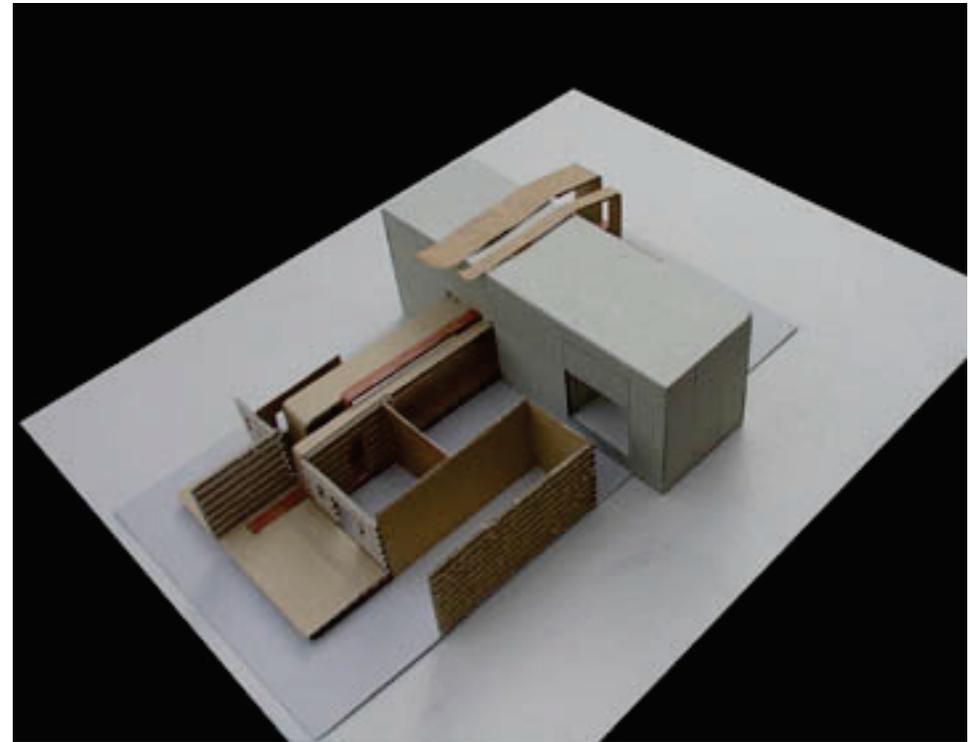
The Gonzalez Cuyar house, can be read as a series of volumes connected with each other. The arrangement of the volumes forms the courtyard yard which is the main circulation element. The new addition continues the repetition of volumes forming a sequence of interior and exterior spaces. The existing courtyard offered itself as the perfect meeting place for the existing house and the new addition.



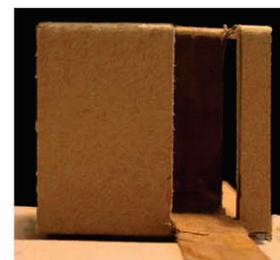
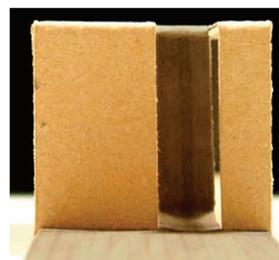
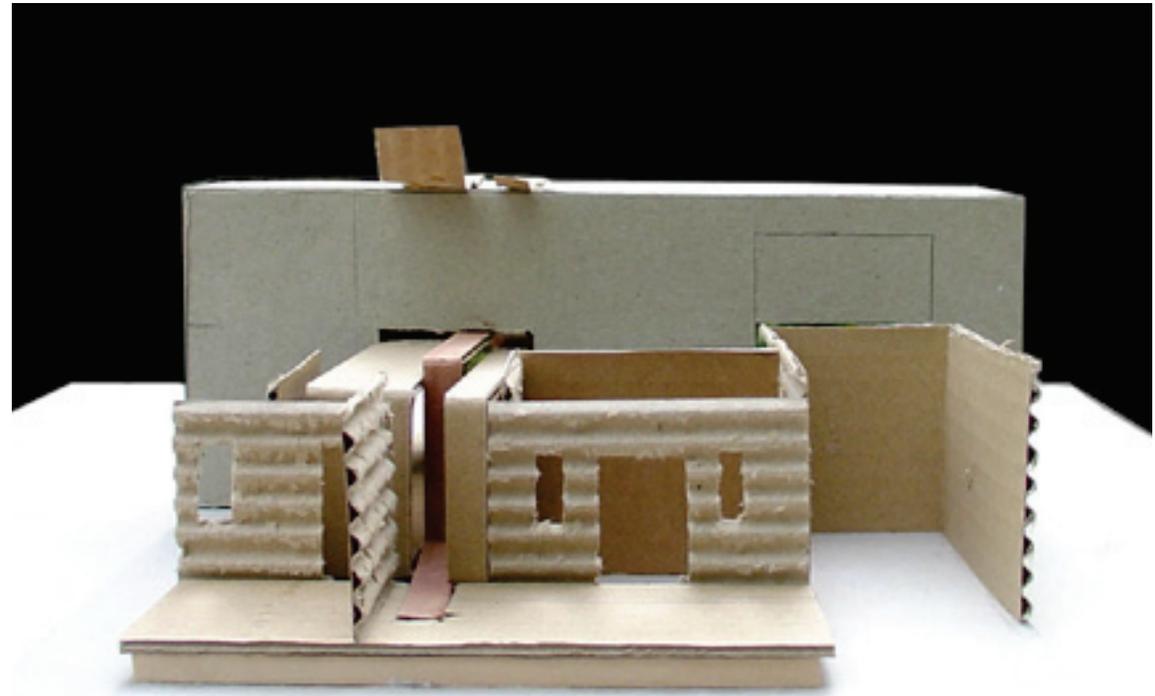
Study Models

Studies of the first connection element began as a series of planes that come out from the old and new structure. The planes of different materials and proportions interact with each other to create a transition space between the two entities. These series of planes evolve into one element: a ribbon.

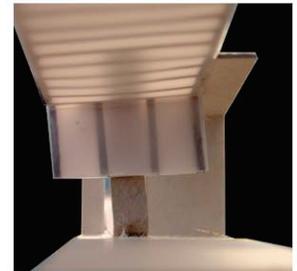
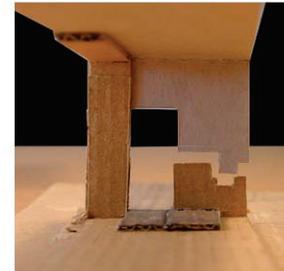
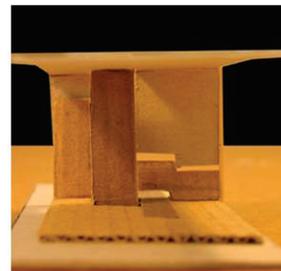
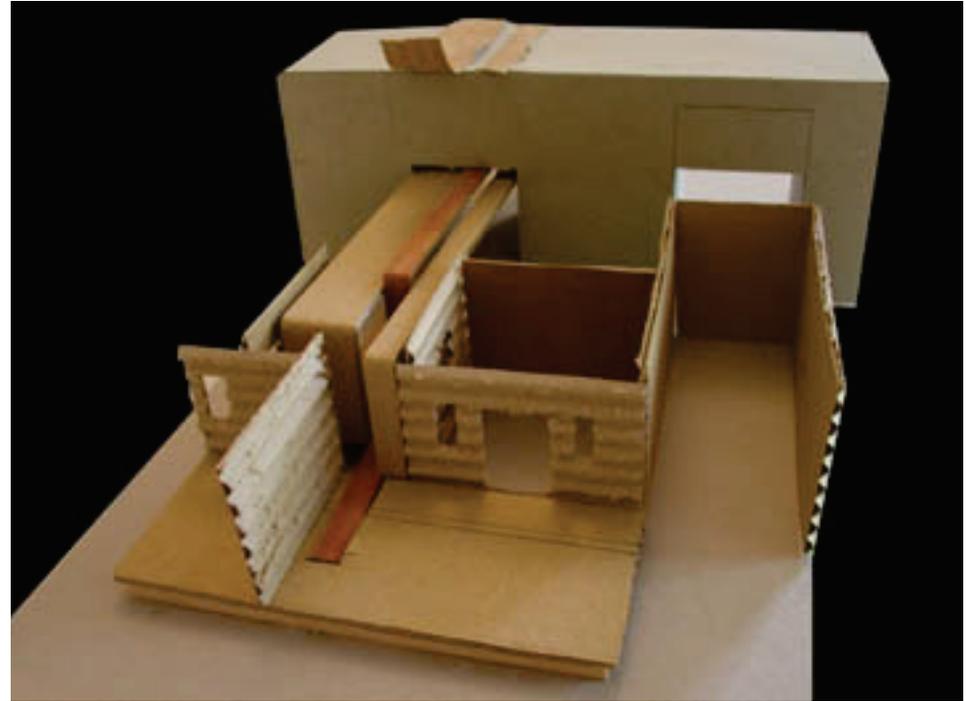
The ribbon penetrates the existing building and is the element to bring the two different structures together. This new piece takes the characteristics and materials of the two confronting structures.



The ribbon penetrates the existing building. At the same time it is the element that evolves to define both structure and space in parts of the of the new building. In the courtyard the ribbon penetration challenges the symmetrical arrangement and the circulation sequence of the original house.

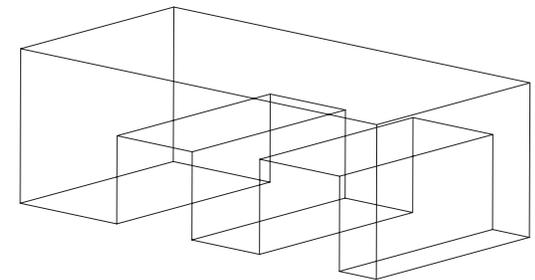
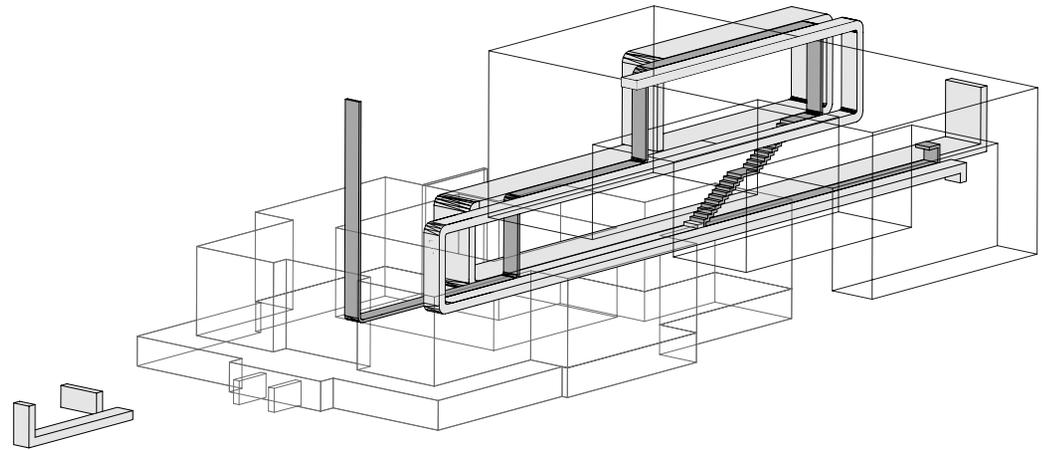


A simple penetration into the court yard ends in a series of transformations and confrontations of the pieces that converge with each other creating a dialog between the existing house and the ribbon.

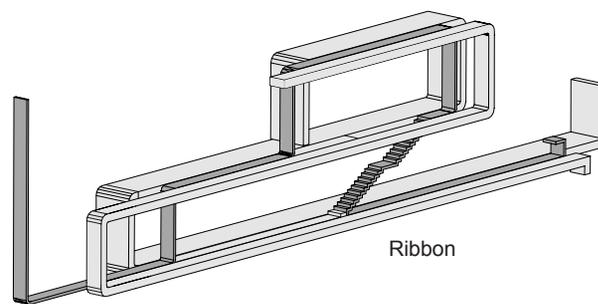


Project Development

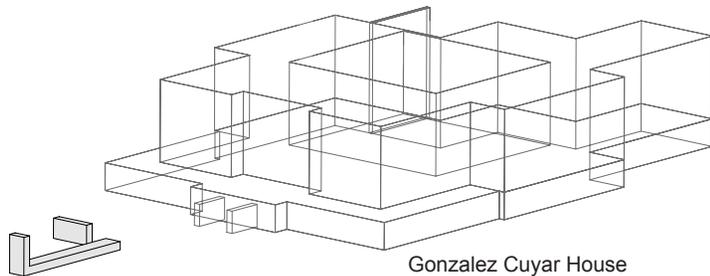
The Gonzalez Cuyar house and its new addition look for an element of connection, unification and a point to converge. At the end of the research there are three elements, the existing house, the connecting element and the new building. The connecting element is a ribbon that penetrates the existing structure.



Addition



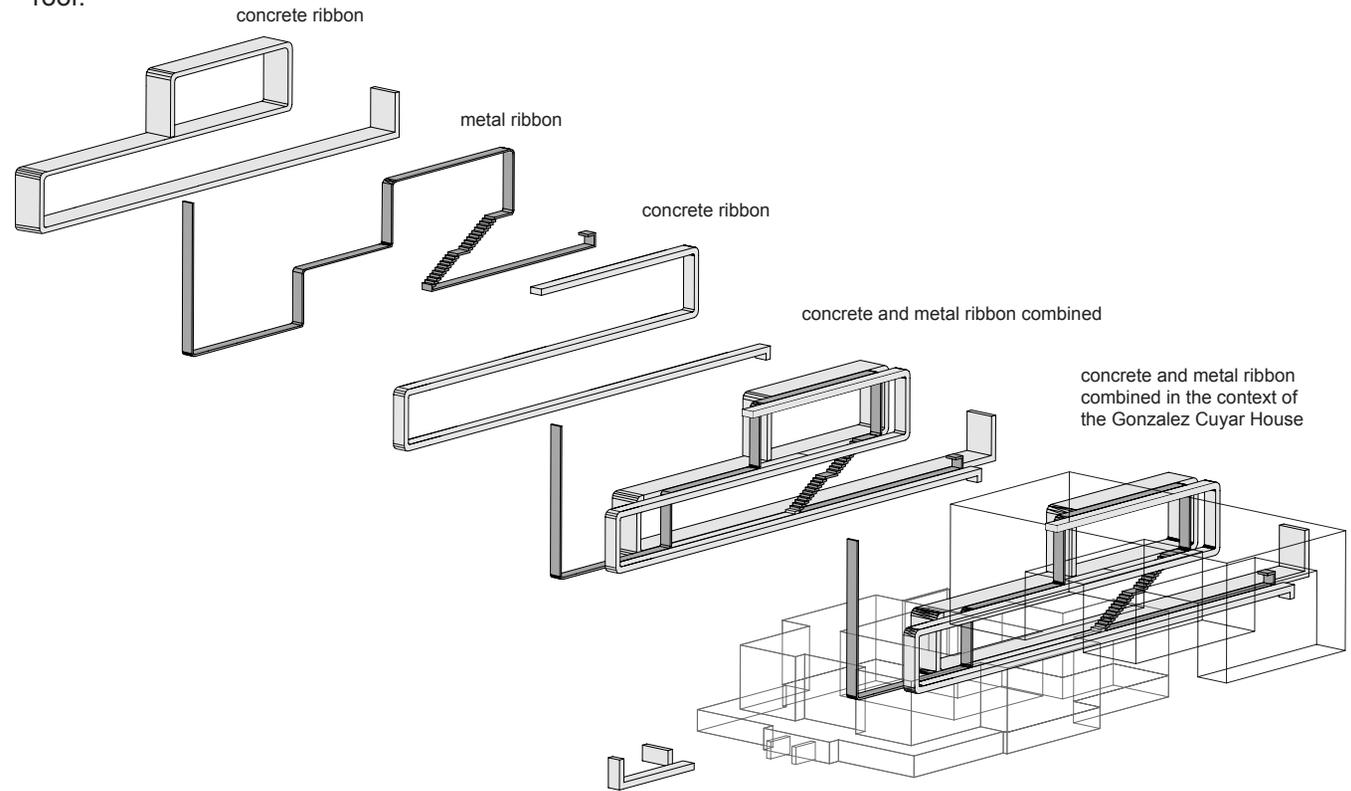
Ribbon



Gonzalez Cuyar House

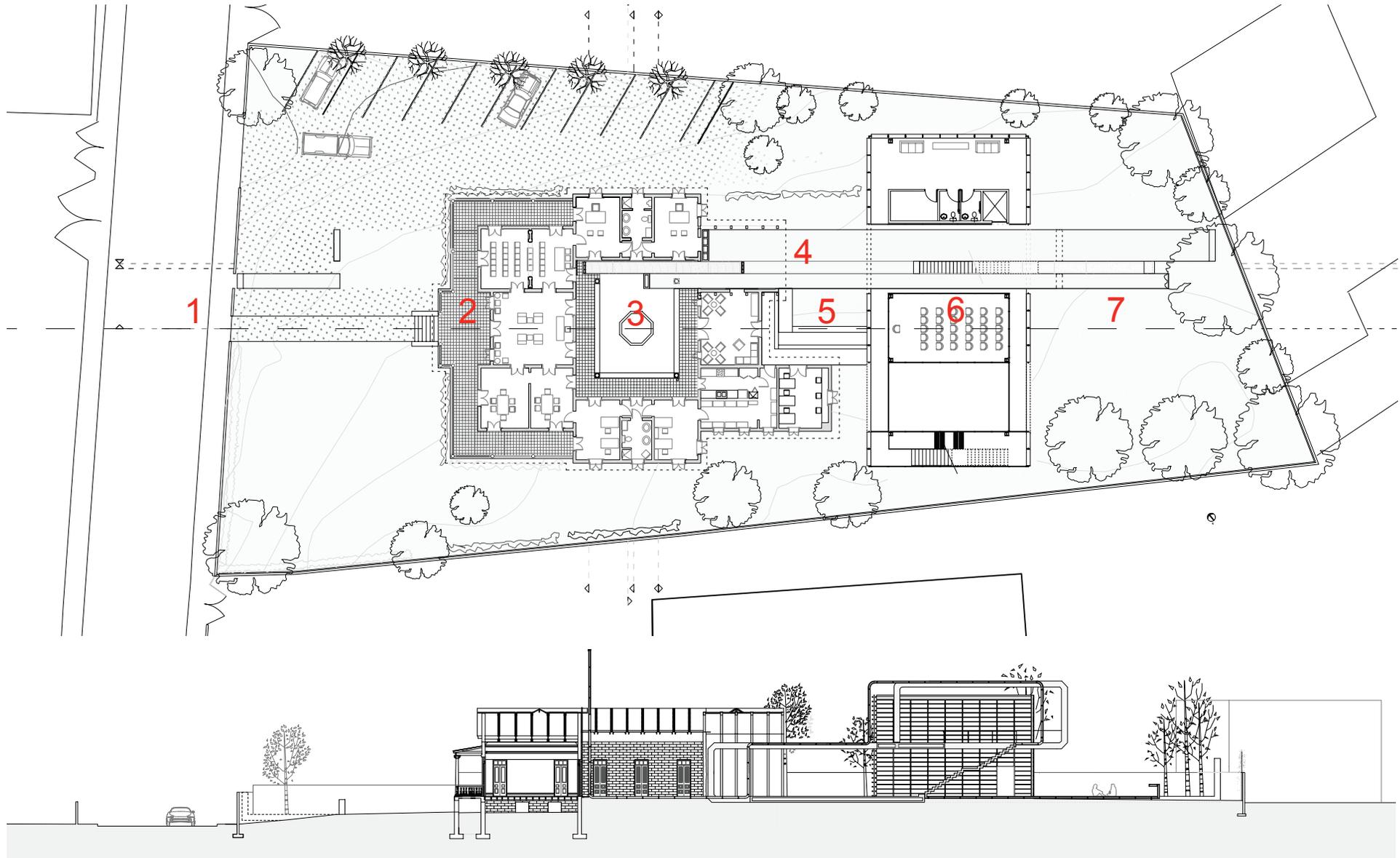
The Ribbon

The ribbon is articulated with two different materials: concrete and metal. The metal part of the ribbon begins as a contrast to the existing wood and concrete block walls in form of a steel column that emerges vertically in the new court yard corner. The metal ribbon transforms from a column into floor, column, roof and stairs. The concrete part of the ribbon is introduced to the court yard as a replacement of existing elements, which had been removed to redirect the path toward the new addition. The concrete parts of the ribbon transform into floor, column and roof.



Spatial Sequence

- 1 Front Façade
- 2 Entrance Situation
- 3 Existing Courtyard
- 4 Connecting Path
- 5 New Courtyard
- 6 New Building
- 7 The Garden



1 Front Façade

As an element of first confrontation the metal column, a part of the ribbon that stands out between the pieces of the roof breaking the symmetry of the old façade. Simultaneously the light metallic curtain wall of the new building serves as a backdrop for the heavy concrete of the existing structure. Another penetration of the concrete ribbon takes place in the green landscape of the front patio.



Day view, North West Façade





Night view, North West Façade

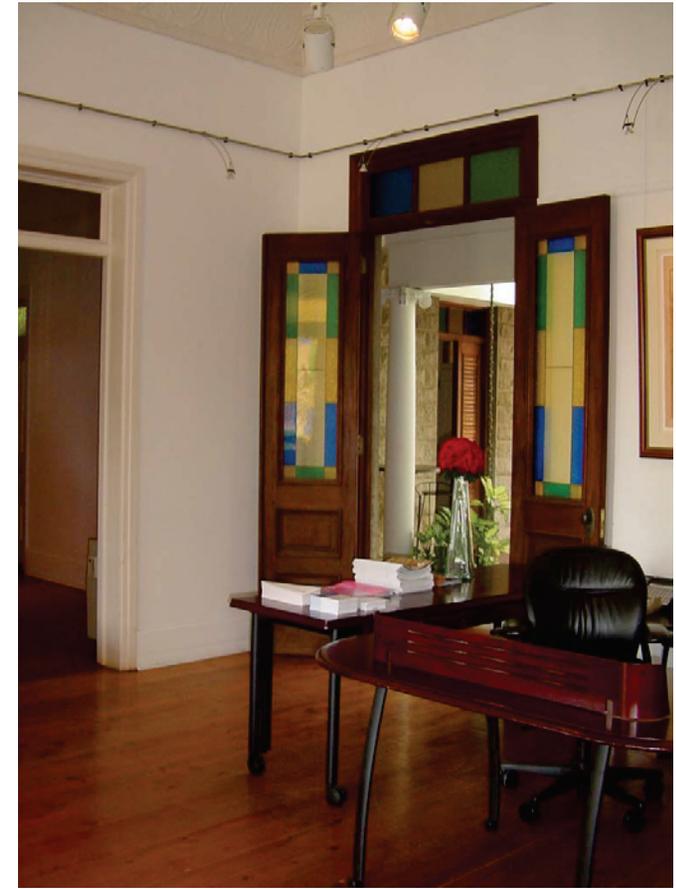
The confrontation is amplified at night when the vertical ribbon and the curtain wall of the addition are illuminated as bright planar background for the old house.



2 Entrance Situation



Exterior of the Gonzalez Cuyar House

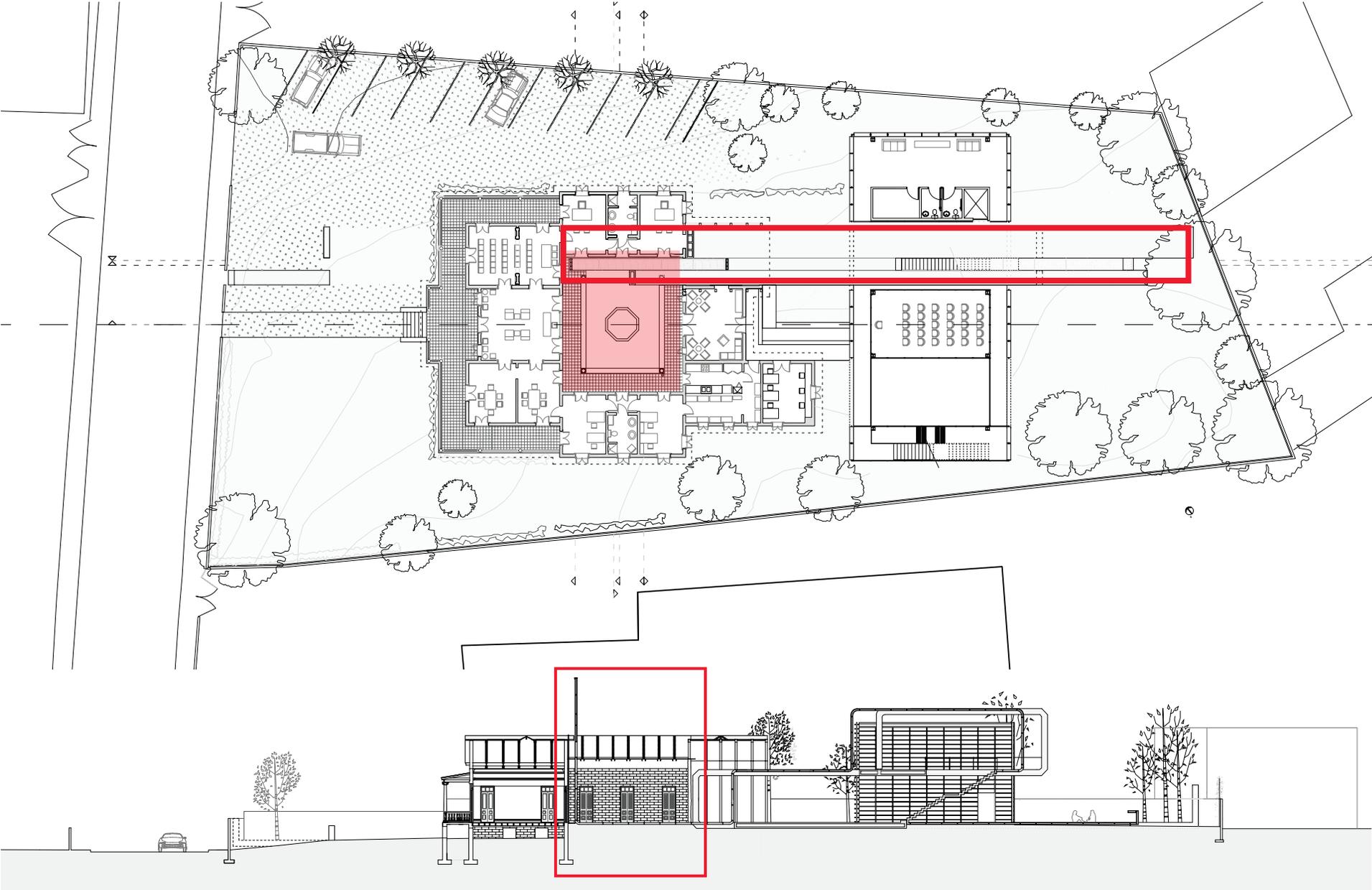


Interior of the Gonzalez Cuyar House

The use of the existing building as the entrance to complex allows a first contact with the original Gonzalez Cuyar house. As you pass through the house the materials change and transform letting you sense the beginning of a different space. The exterior spaces use primarily materials such as concrete blocks and smooth tiles. The interior rooms offer a more intimate atmosphere with wood floors and soft wall surfaces.

3 Existing Courtyard

The courtyard is the central and most important element in the arrangement of the rooms and circulation of the Gonzalez Cuyar house. This courtyard becomes the main element of connection with the introduction of the ribbon. Here, the ribbon touches the old building and proposes a dialog between two architectural expressions.





The penetration of the ribbon in the courtyard marks the beginning of the path to the new building with several transformations of existing elements:

- a** A new glass canopy is introduced and a beam is removed as the existing roof set back to make room for the ribbon.
- b** The metal ribbon transform into a column in one of the courtyard corners.
- c** The removed beam is replaced with two tensile cables to keep a structural equilibrium.
- d** The compressive column is removed.
- e** A tensile steel connector now inverts the previous support to open the corner as the new path.
- f** An existing wood beam supported by the removed column is replaced by a new steel beam.
- g** A metal column is introduced to give structural stability to the new steel beam and the tensile connectors.

- a** Glass Canopy
- b** Metal Ribbon



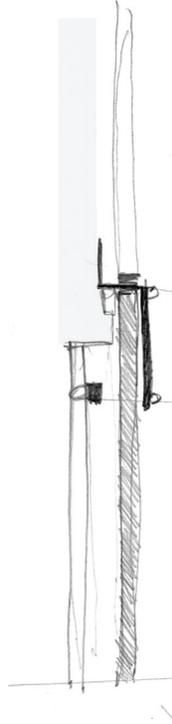
The metal part of the ribbon contrasts the walls and roof of the old house. Here the existing structure is transformed to make a place for the ribbon. The roof is rolled back to make room for a new glass canopy. This new glass roof complements the path to the addition with natural light coming through the metal ribbon.



b Metal Ribbon

A new metal cover for concrete wall serves as a background for the metal column and a replacement to an existing door.





View of metal ribbon and the new metal cover



c Metal Cables

A horizontal pair of cables replaces a beam to achieve a structural equilibrium but also keep the geometrical memory of the previous element.



Existing courtyard



New courtyard

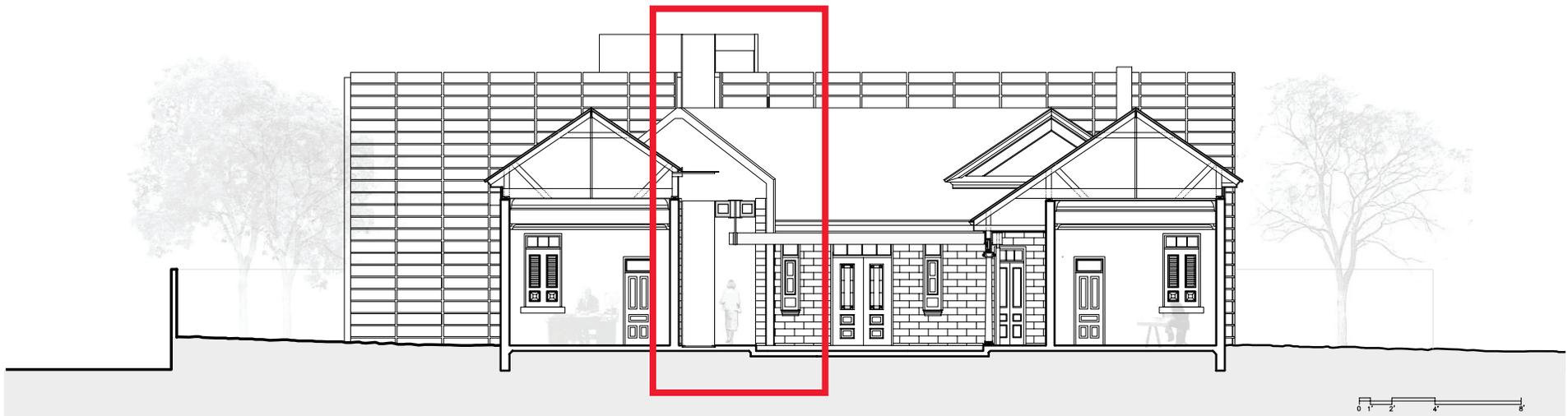
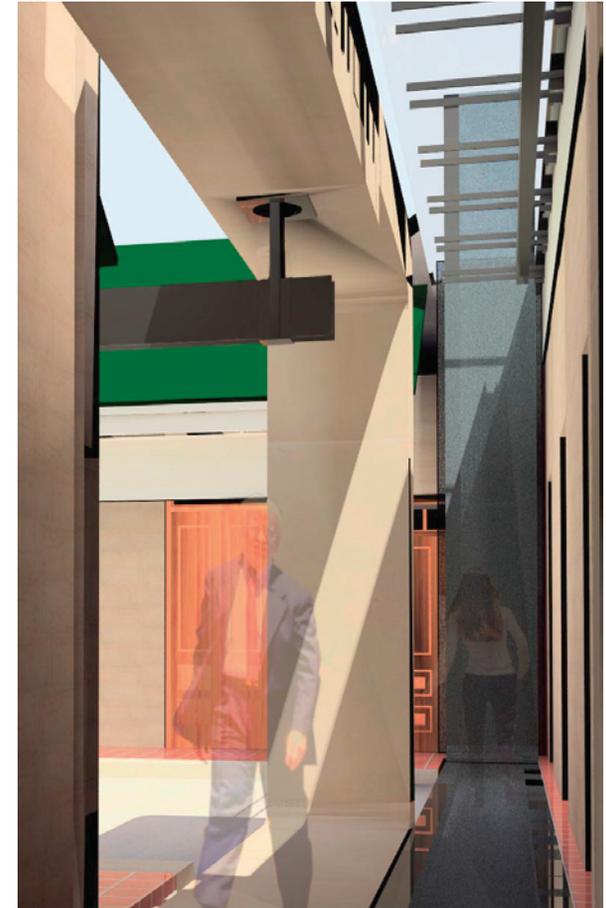
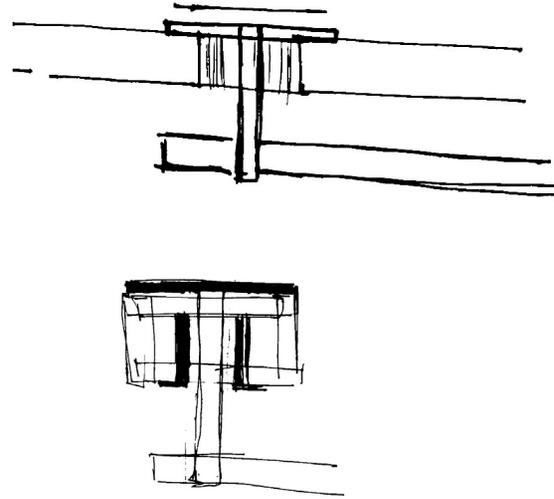
d Ribbon as a column

Another transformation of the space is suggested with the introduction of the ribbon as a replacement of existing elements. Where the ribbon is introduced in the court yard, a wall, a column and a beam are removed to redirect the path toward the new addition. Here the ribbon carries the structural responsibility of the old elements. As result new connection details are introduced to the court yard where the old building and the ribbon meet.



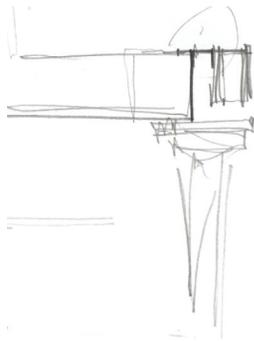
e & f Hanging Beam

A new metal tensile connector suspends the beam. It is positioned at the same place the original column was supported the same beam as a regular compressive element.



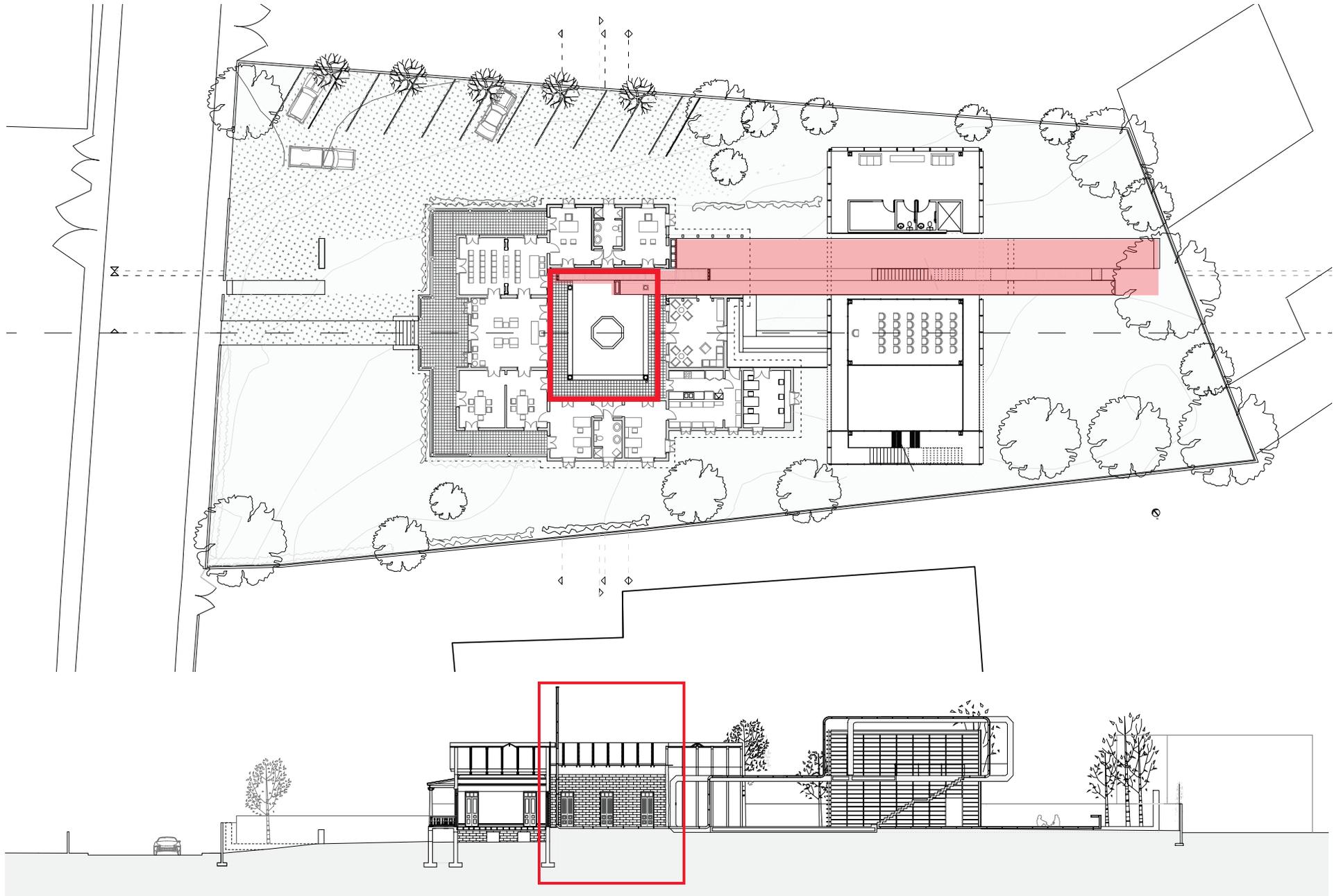
g New Metal Column

A point of confrontation point is created with the placement of a new column next to an old one. This new column is introduced to carry the weight of the new beam.



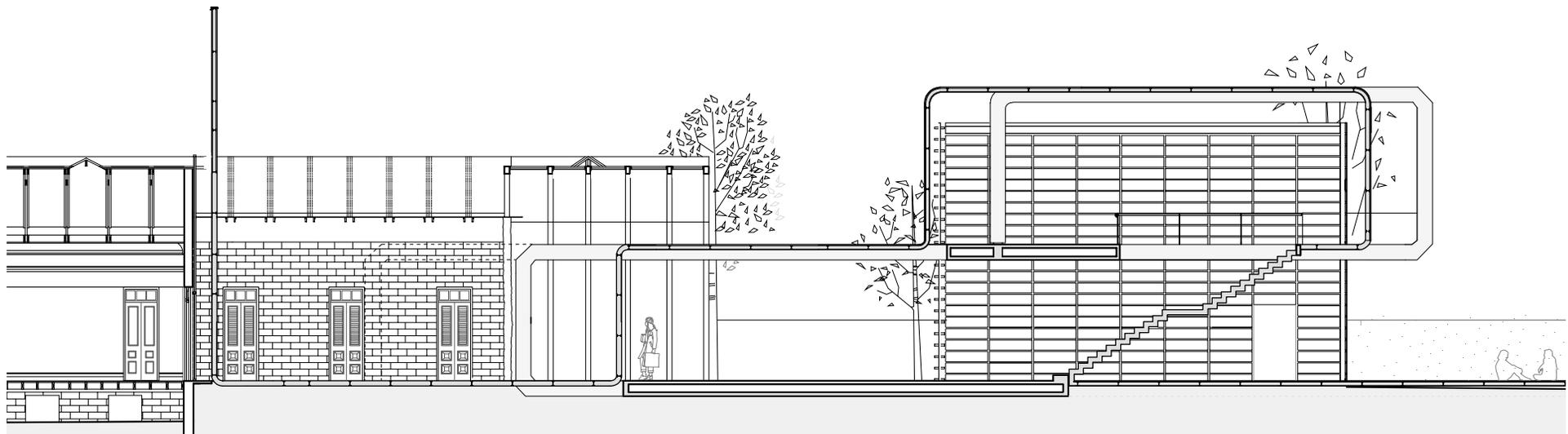
4 Connecting Path

The ribbon is the element that shifts the symmetrical arrangement of the court yard and redirects diagonally the circulation toward the new building.



The new path leading from the court yard toward the new building offers a contrast between the static concrete walls of the old house and the dynamic of the ribbon.

In this passage, the walls are juxtaposed to the ribbon. The two elements differ in size, shape and texture. The character of the space changes, when ribbon becomes both floor and main ceiling of the space. The exterior wall and original roof are replaced by a light metal structure. The original wall is contrasted with a new metal door.



5 New Courtyard

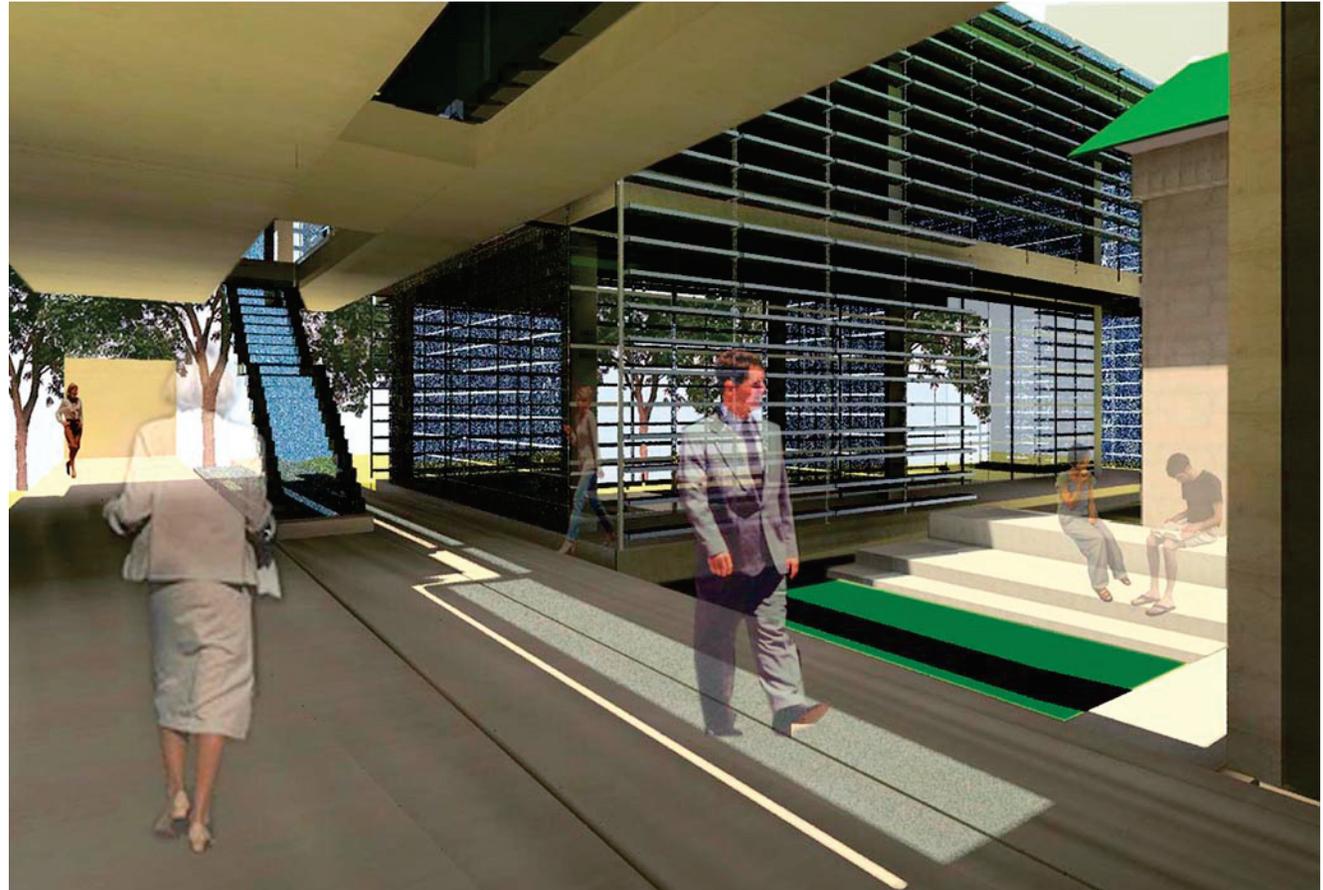
After the passage the old and the new building are facing each other. -The two structures are separated by a new courtyard. A small area composed of concrete platforms at different levels and green space.



New building, louvers façade close



The contrast between the original Gonzalez Cuyar house and the addition arises from the heavy and light materials and the qualities of the resulting space. Transparency versus solidity, permanence versus adaptation, constancy versus change, signify some aspects this opposition.



New building, louvers façade open

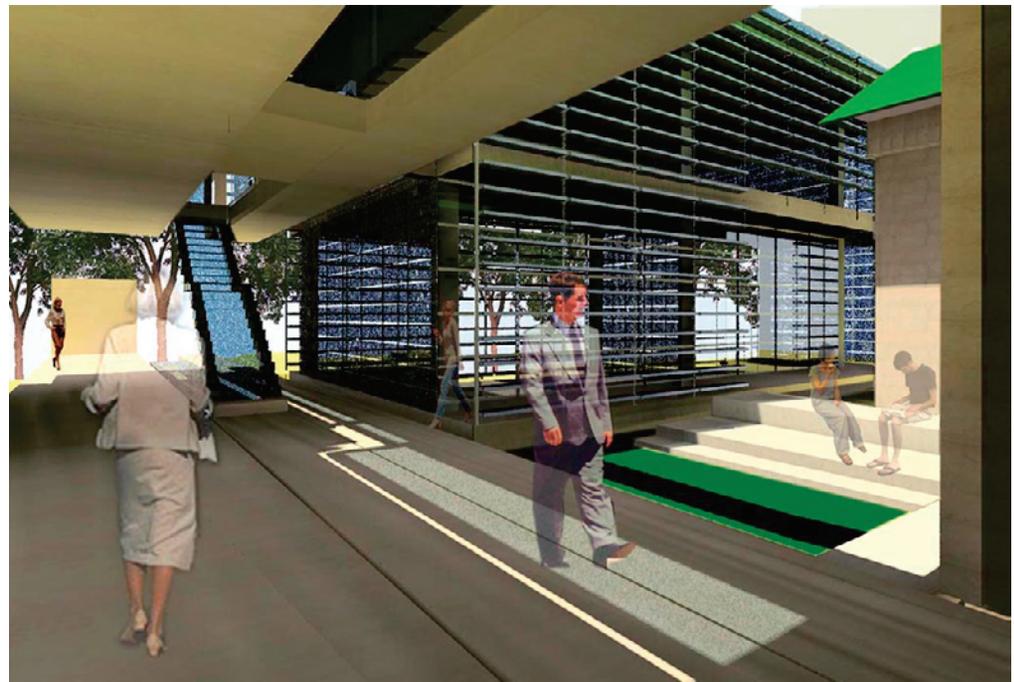


6 The New Building

The new building is a light metal volume. The skin of this volume is made of perforated metal louvers, which allow a dynamic appearance of façades.



New building, louvers façade close



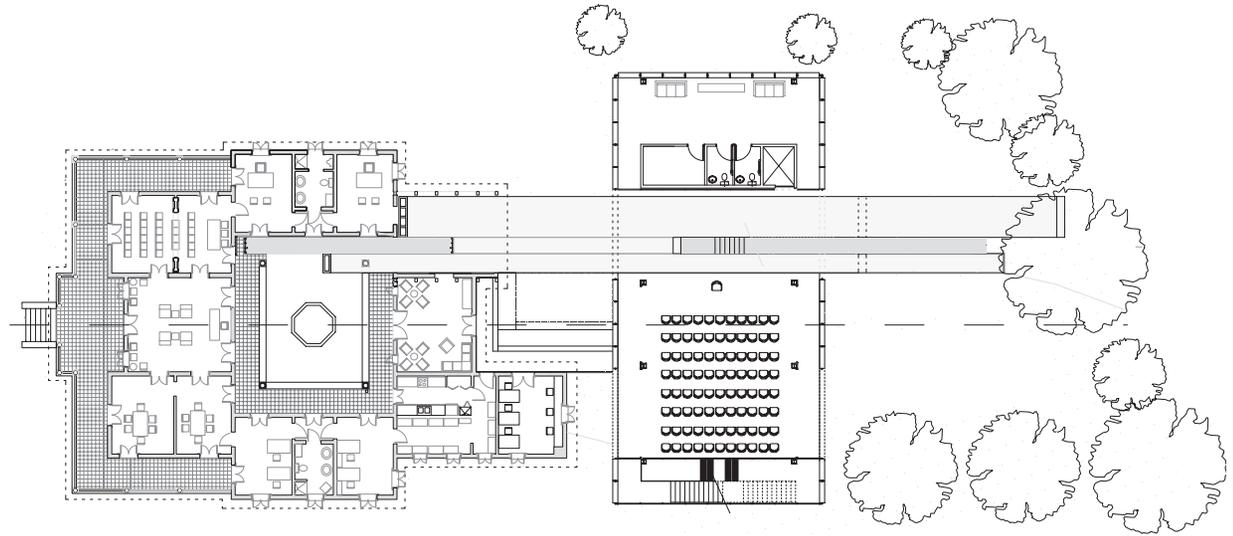
New building, louvers façade open



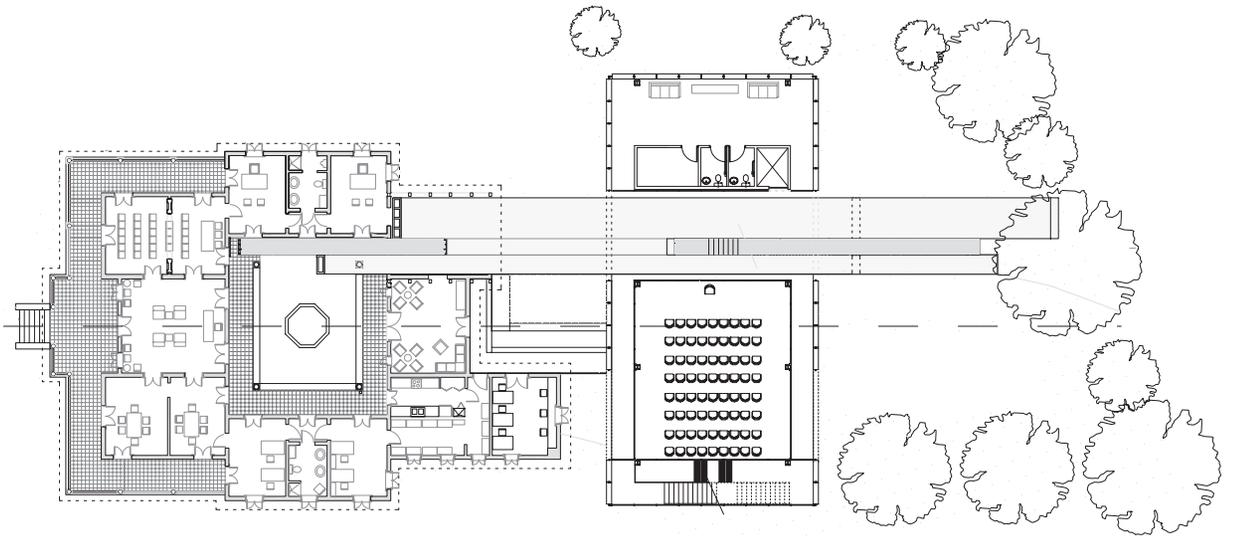
Interior view of the louver façades



The volume of the addition can be transformed into several different spatial configurations. The meeting rooms and offices enjoy natural ventilation, but can be closed if of air conditioning is necessary.

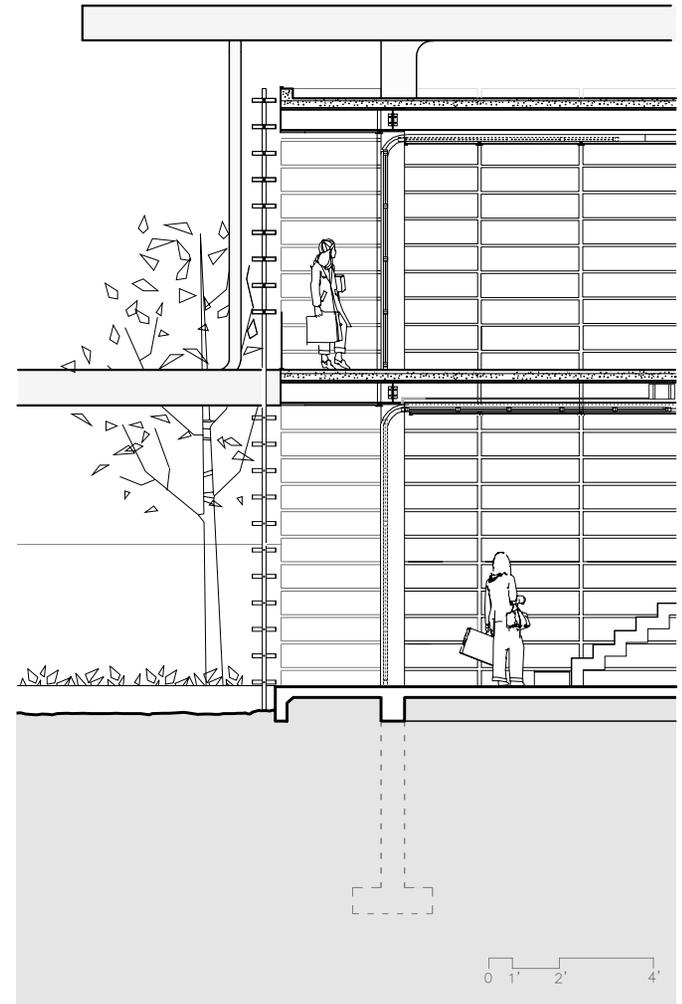


Main meeting room, open configuration



Main meeting room, close configuration

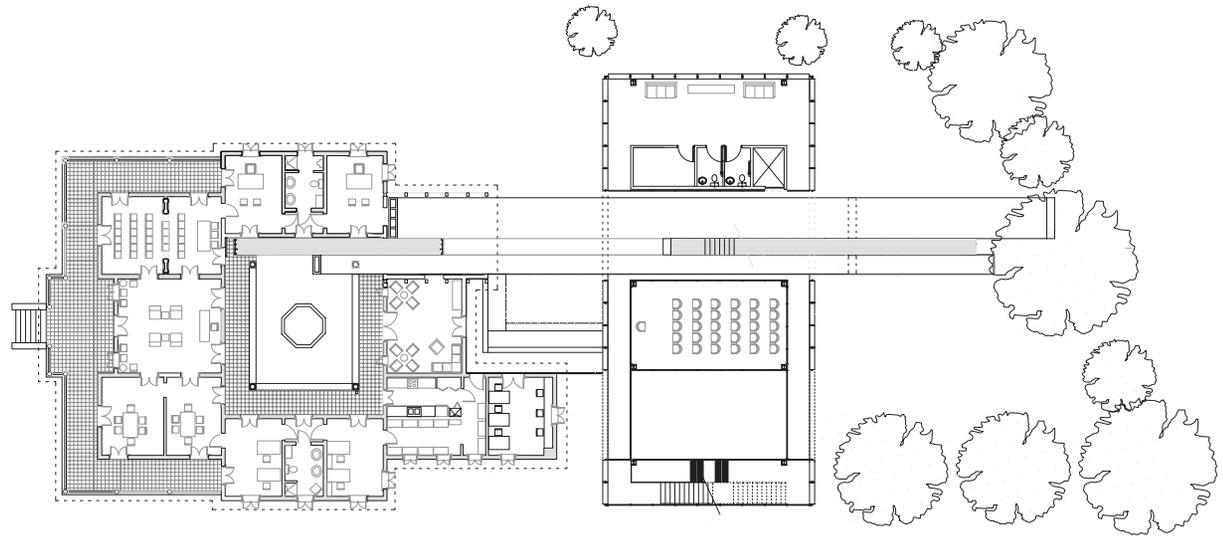
Garage doors like mobile walls, can enclose the space for air conditioning.



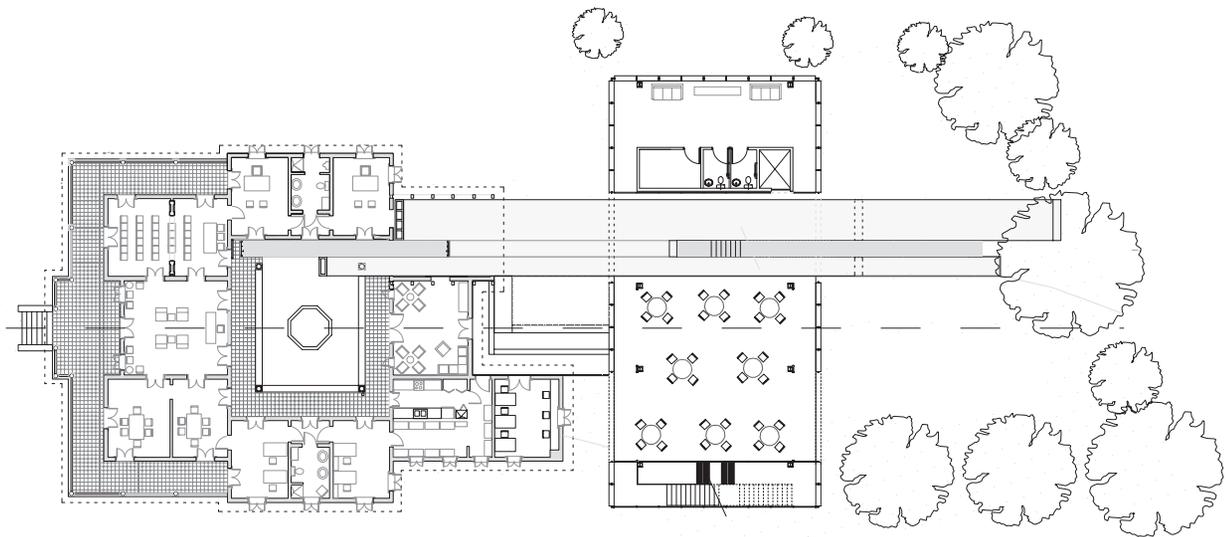
Detail of Mobile Doors



Similarly, mobile walls at the first floor provide the ability to transform the large meeting room into two or four smaller ones. The space has the flexibility to be used as a conference hall, as class rooms or reception hall.



Main meeting room use as a two conference rooms.

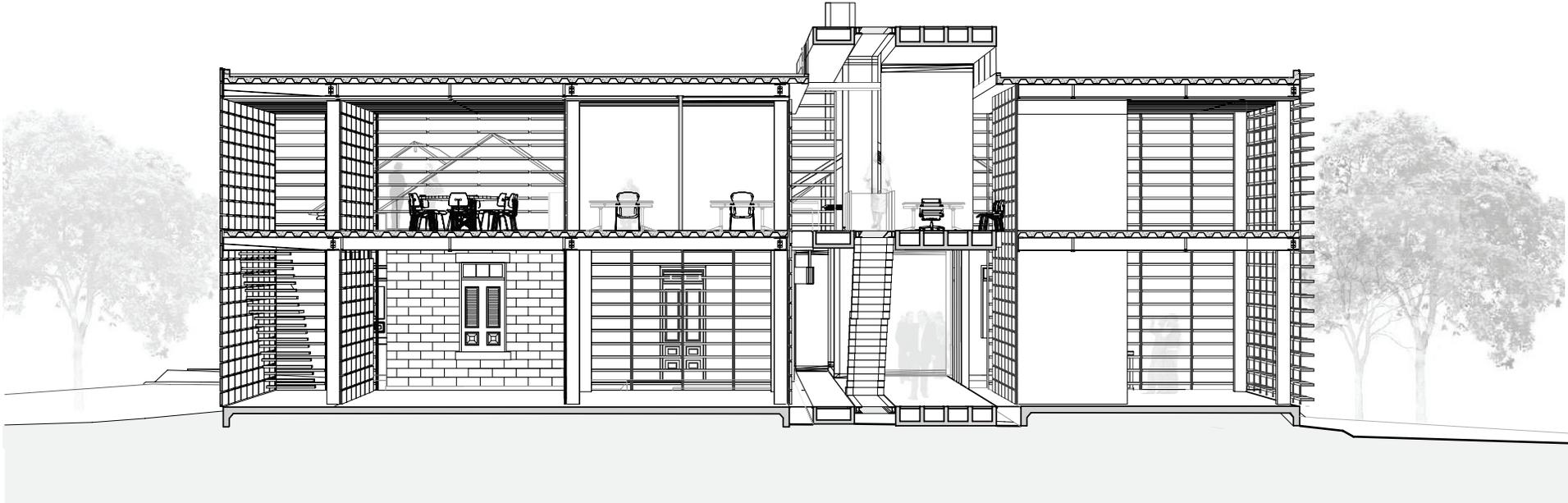


Main meeting room, use as a reception hall.

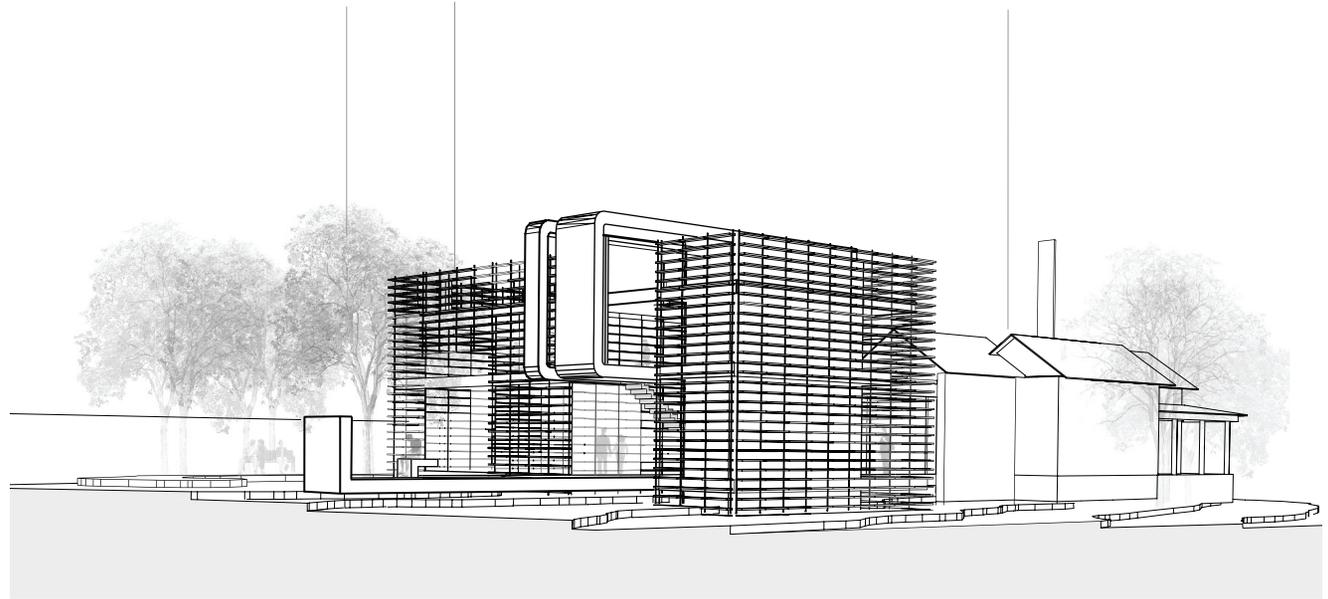
The new addition provides the employees with open floor plans, exterior views and a natural ventilation. In contrast to the rectilinear calm body of the addition, the movement and transformation of the ribbon defines a dynamic circulation element.



Reception Area, New Building



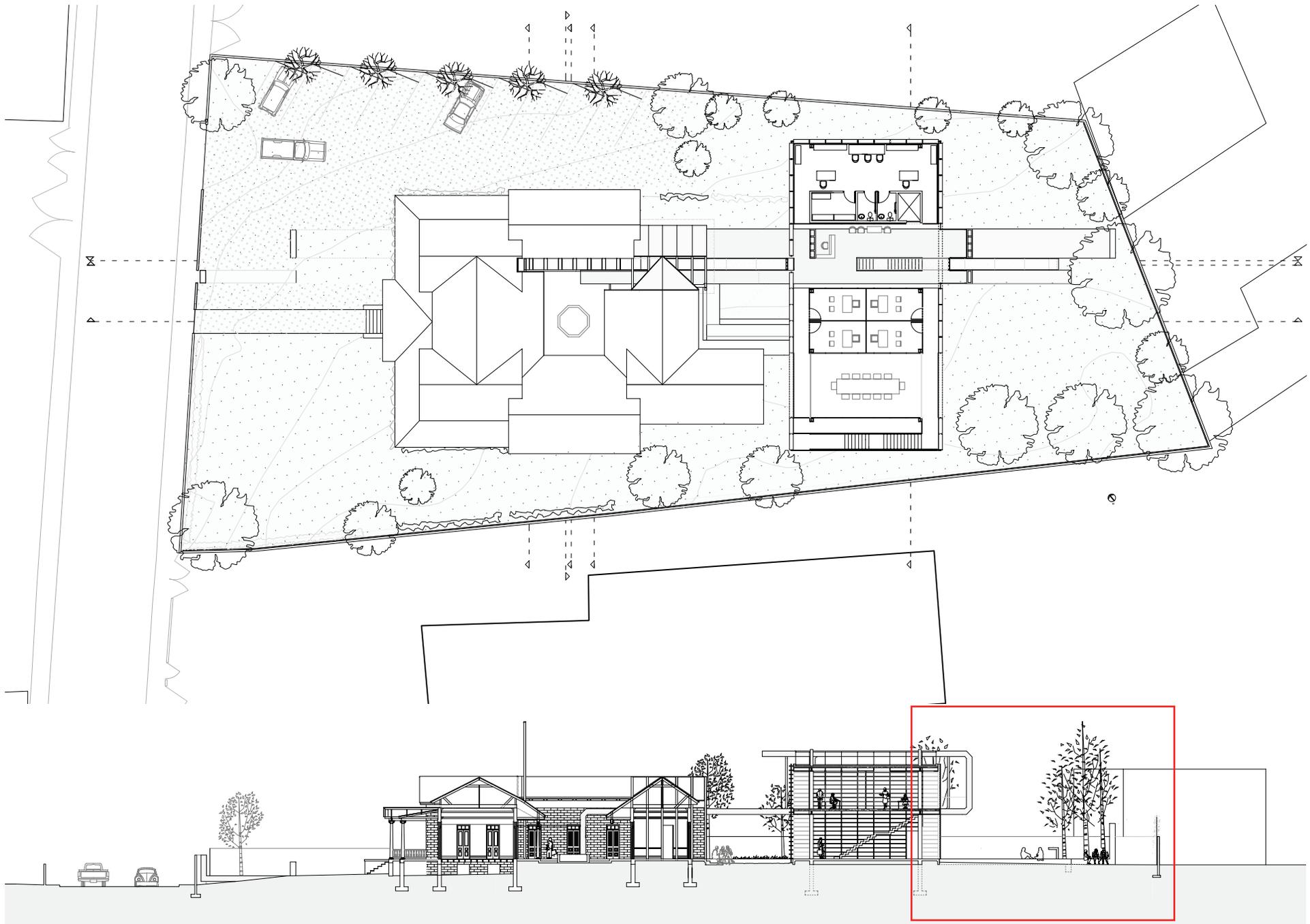
7 The Garden



As it defines the circulation in the new addition, the ribbon splits into three separate strips. The strips wrap the new building and extend into the garden in the back. The garden serves as a background for the final evolution of the ribbon as outside furniture as it bends the ribbon it's upward to converge with nature.



The garden is the end of the spatial sequence - a green space isolated from the city atmosphere. Tall trees at the perimeter define a buffer between the addition and the surrounding buildings.



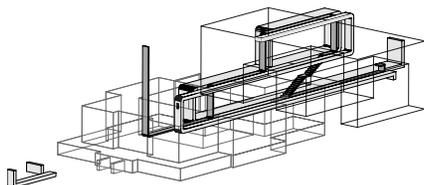
Conclusion



Confrontation can emerge in many different ways. On occasions confrontation originates where the building parts physically meet each other. Other times, it may arise from a simple visual contrast between objects or perhaps just a difference in the atmosphere of the contiguous spaces. Architectural confrontation emerges when two spatial ideas are juxtaposed.

In this work the new structure penetrates the existing Gonzalez Cuyar house. The existing house evolves as a result of the confrontation process. Its main space, the court yard is rearranged when the circulation sequence is re-directed to mark a path toward the new addition. A contrast arises between the existing Gonzalez Cuyar House and the new intervention based on the use of materials and qualities of the resulting space. The original expression is translated into a new order. The transparency and adaptability of the new building stands against the solidity and constancy of the Gonzalez Cuyar house.

An intervention of this kind combines two different approaches- Correspondence and Confrontation. It is a correspondence because the new intervention is based on the understanding of the existing situation and how the new addition will enrich the pre-existence space. At the same time it is confrontation because two entities are transformed to converge with each other. Even though opposed in their characteristics, they confer in a dialog of unity.



References

Books

Byard, Paul, *The Architecture of Additions: Design and Regulation*, New York: W.W. Norton & Company Inc., 1998.

Jopling, Carol, *Puerto Rican Houses in Socio-Historical Perspective*, Tennessee, 1988

Olsberg, Ranalli, Polano, Di Lieto, Fiedman, *Carlo Scarpa Architect Intervening with History*, New York: The Monacelli Press Inc., 1999.

Magazines

Norberg-Schulz, Christian, "The Poetical Modernism of Sverre Fehn" *A + U*. Jan. 1999 pag 167-169.

Readings

Pabon-Charleco, Arleen. *Estudio Historico-Arquitectonico Calle del Parque 225*, Puerto Rico: Historic Analysis, 1989.

Porphyrios, Demetri, "The Ordering Sensibility of Heterotopia" *Sources of Modern Eclecticism*. ST.Martin's Press, 1982.

Internet:

[Http://www.area-arch.it/schattner_45%20ingl.htm](http://www.area-arch.it/schattner_45%20ingl.htm)

Essay: *Karljosef Schattner: architetta del Vescovo de Eichstatt*.

Vita

Mildred R Fontanez de Jesus

Master of architecture (M.Arch)

Virginia Polytechnic Institute & State University
(Virginia Tech) Blacksburg, VA.

Bachelors in Environmental Design,

School of Architecture

University of Puerto Rico, May 2002,

Date of birth June 17,1980