

PATIO HOUSES

Celrà, Girona
2006-2013

The project for 13 row houses with interior courtyards in Celrà aims to explore new possibilities for the typologies that configure the so-called garden city.

The research aims to promote areas of intense encounter and exchange between the houses and the urban context and between the houses and the environment.

TPOLOGY

Residential

AREA

4525 m²

PROMOTER

Private

BUILDER

Capdeferro Constructor, s.a.

COLLABORATORS

Blázquez Guanter s.l.p., structural consultants
Enco Aplicacions d'Enginyeria i Control s.l.,
facilities consultants

PHOTOGRAPHY

José Hevia

Architectural Award of the Counties of Girona 2014.

Finalist to the BigMat International Architecture

Award 2015.

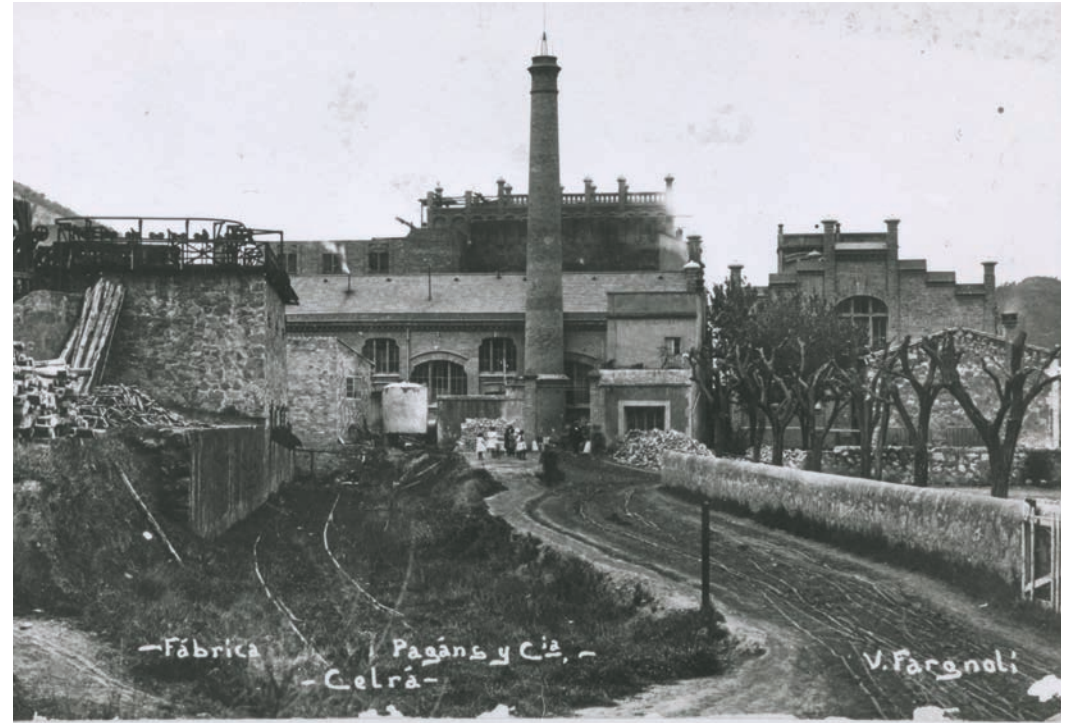
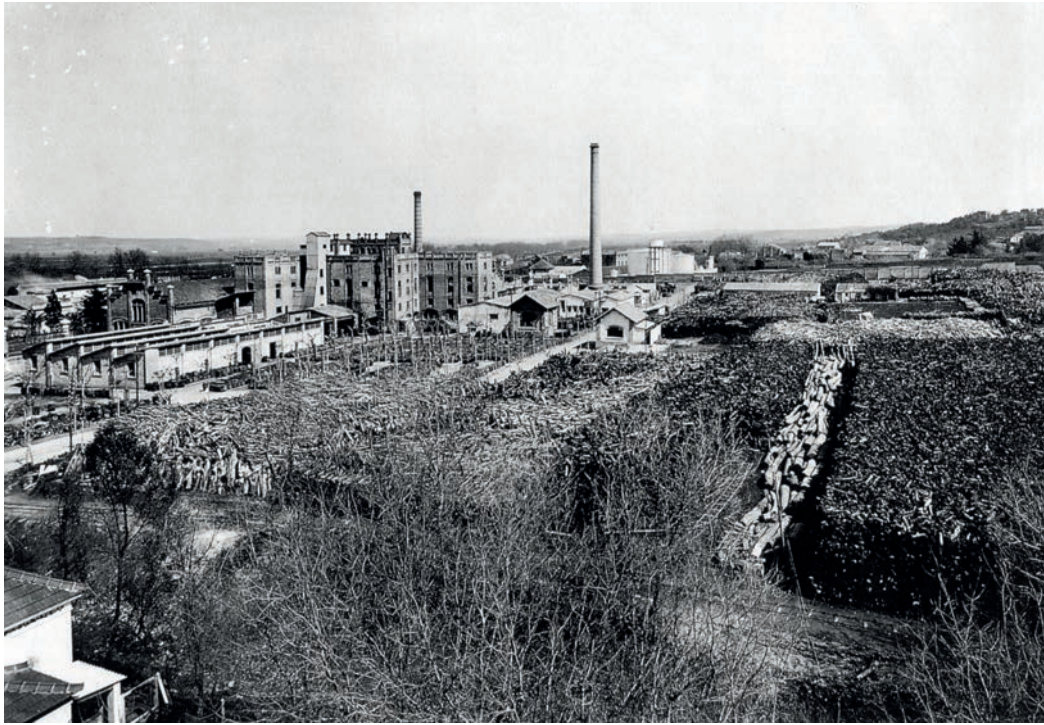
Finalist to the VI Architecture Elevators Enor

Award 2014.

Finalist to the FAD Architecture and Interior Design

Award 2014.





*The old tannery,
converted into
a municipal
facility,
characterizes
the place and
describes the
urban growth of
its surroundings.*

F1

Overview of the Pagans factory's courtyard, where we can observe the storage of several kinds of wood used in the tannic extracts. Unknown author and date. Artemi Rossell's personal archive.

F2

Patio Houses site plan. Institut Cartogràfic i Geològic de Catalunya (ICGC), 2016.

F3

Pagans factory in Celrà. View of two of the factory buildings and the chimney. Year: 1911-1936. Credit: Ajuntament de Girona. CRDI (Valenti Fargnoli Iannetta)

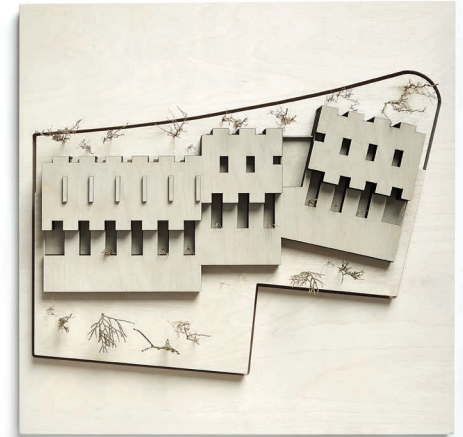
The absence of a depth limit in the local regulations allows for the configuration of extraordinarily long houses organized around an interior void that seeks to be the centre of gravity of each floor and the spatial focus of all the rooms set up around it. The void is conceived as an interval, a private outdoor room, a source of fresh air and natural light.

The courtyard configures the microclimate of the house and offers an open area for the expansion of the particular microcosms of its inhabitants.

At an urban scale, the building intends to enlarge the public space of the street through a wide and open green hall. A common parking garage is accessed from a single entrance, freeing the area of vehicles and favouring a kinder encounter between the building and the village.

Half of the houses offer a spacious room situated between the parking garage and the street, in direct contact with the green hall. This space, complementary to the program that takes place on the upper floors, is usable as a work space open to passers-by (osteopathy consultancy, a workshop for language classes, ...), ideal for a very specific use (music room, game room, ...) or as a room for a person that wants or needs a certain autonomy (an adolescent, a grandparent, ...). The existence of this element that acts as a hinge between the public and domestic spaces proposes the emergence of a certain complexity and richness of uses in the interstices of the garden city, too many times deprived of places for neighbours to mingle.

Ceramics play a fundamental role in the materiality of the project, both on the exterior of the building and in the interior spaces. The use of brick on the facades contextualizes the intervention in its most immediate surroundings: the dark colour lends the building neutrality and certain introversion, seeking to serve as a backdrop for the neighbouring modernist factory, and at the same time conferring the role of protagonist to the interior courtyards, which structure the houses. The constantly changing environment and its many nuances throughout the day and throughout the seasons of the year are captured by the interior courtyards' light-coloured ceramic wall coverings, which bring domesticity and a particular vibration of the light to each of the dwellings.



F1
Plan view of the model of a dwelling unit.

F2
Plan view of the model of the set of houses.

F3
Blue Courtyard. Santiago Rusiñol, 1913. Museu Nacional d'Art de Catalunya.



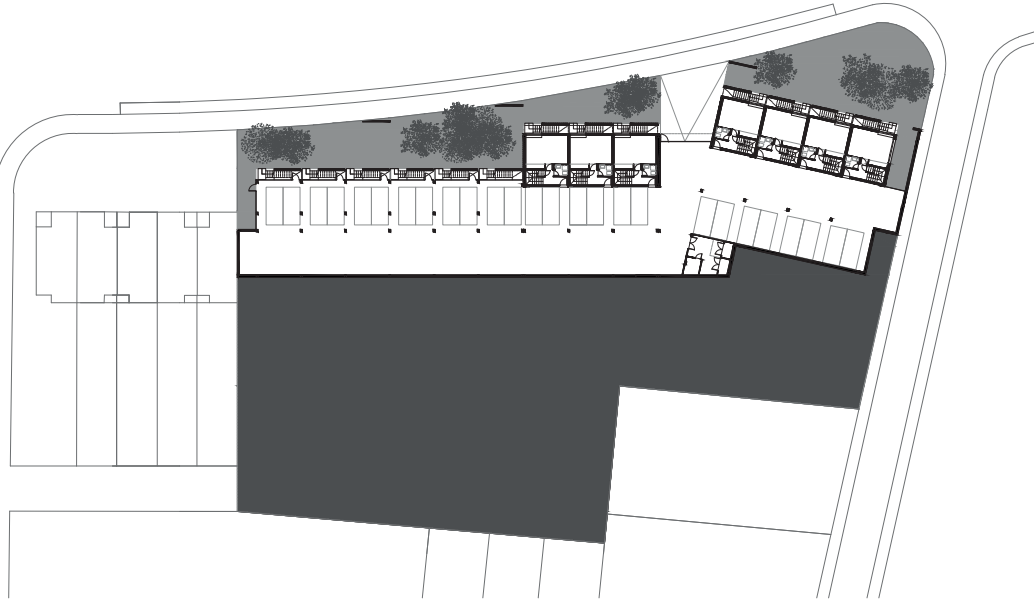
F1

The set of houses as a backdrop for the existing modernist factory.

F2

The grouping of the houses allows for a simultaneous expression of the autonomy of each piece and the unity of the whole.

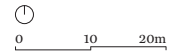




F1
Ground floor plan.

F2
First floor plan.

F3
Second floor plan.

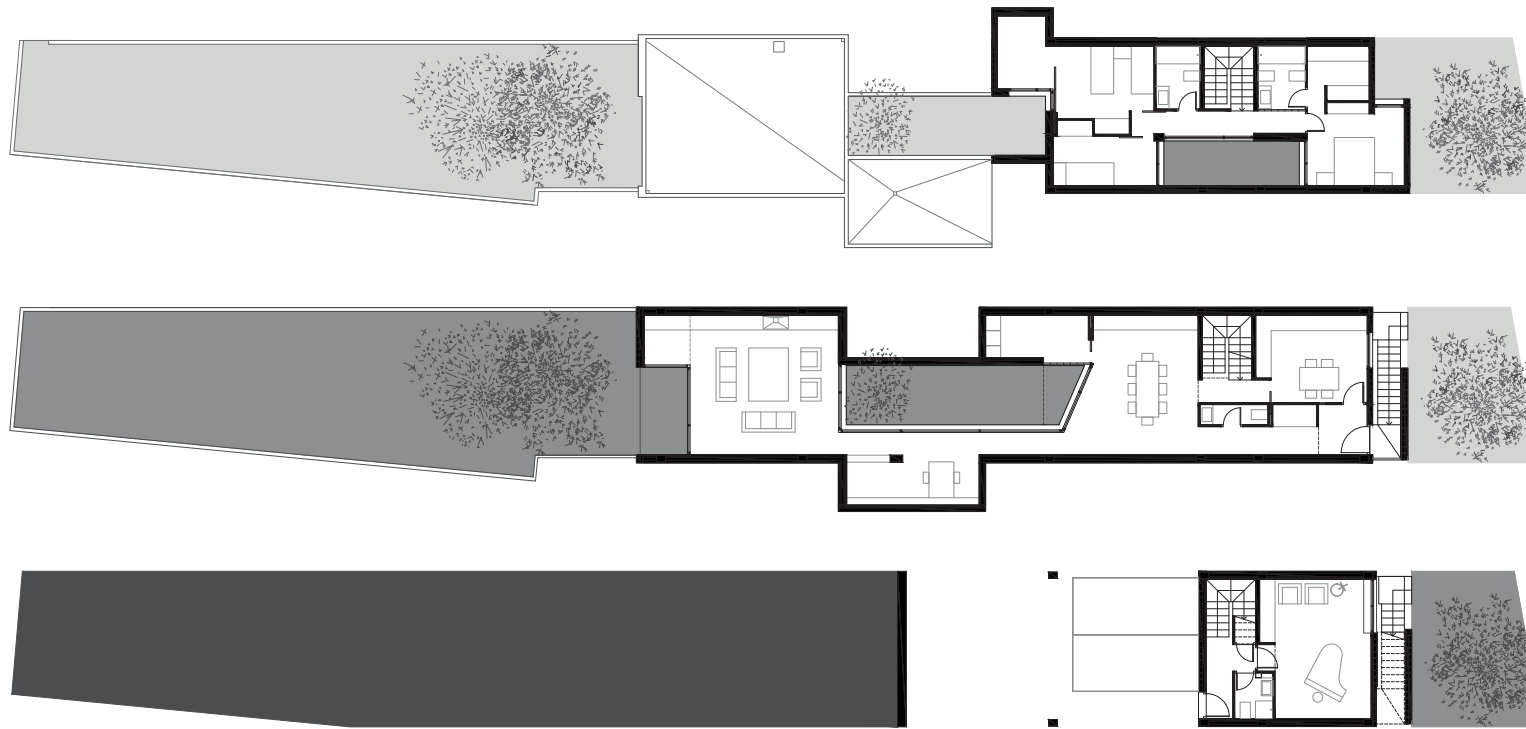




- F1**
Large green hall open to everyone between the houses and the street.
- F2**
The alignment of the façade is fragmented to adapt to the curved layout of Carrer de la Fàbrica and break the size of the complex to a friendlier scale.

The houses provide a backdrop for the neighbouring modernist factory, and at the same time form interior areas of intimate contact with the environment.



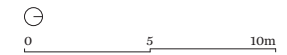


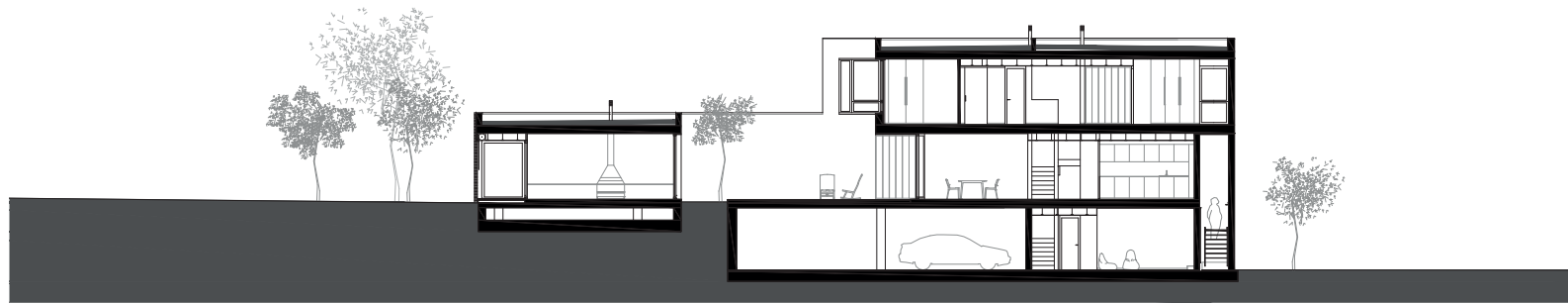
F1
Second floor plan.

F2
First floor plan.

F3
Ground floor baixa.

F4
Model. Western elevation.

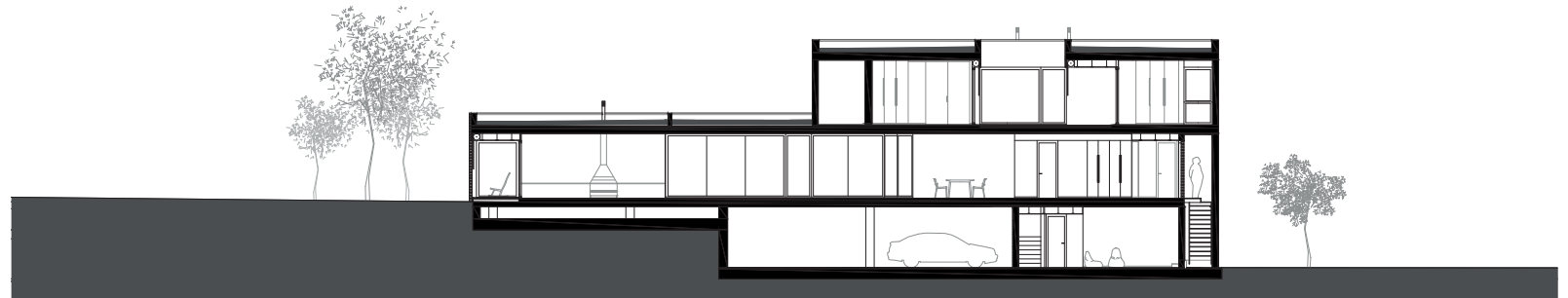




F1
Section through the courtyard of the first floor.

F2
Section through the courtyard of the second floor.

0 5 10m





F1
The courtyards as big inhabitable skylights.

F2
Materiality: black ceramic negra and clear stoneware cladding.

F3
The domestication of the courtyard shapes the microclimate of the house and is the area where the microcosm of its various inhabitants can be deployed.

