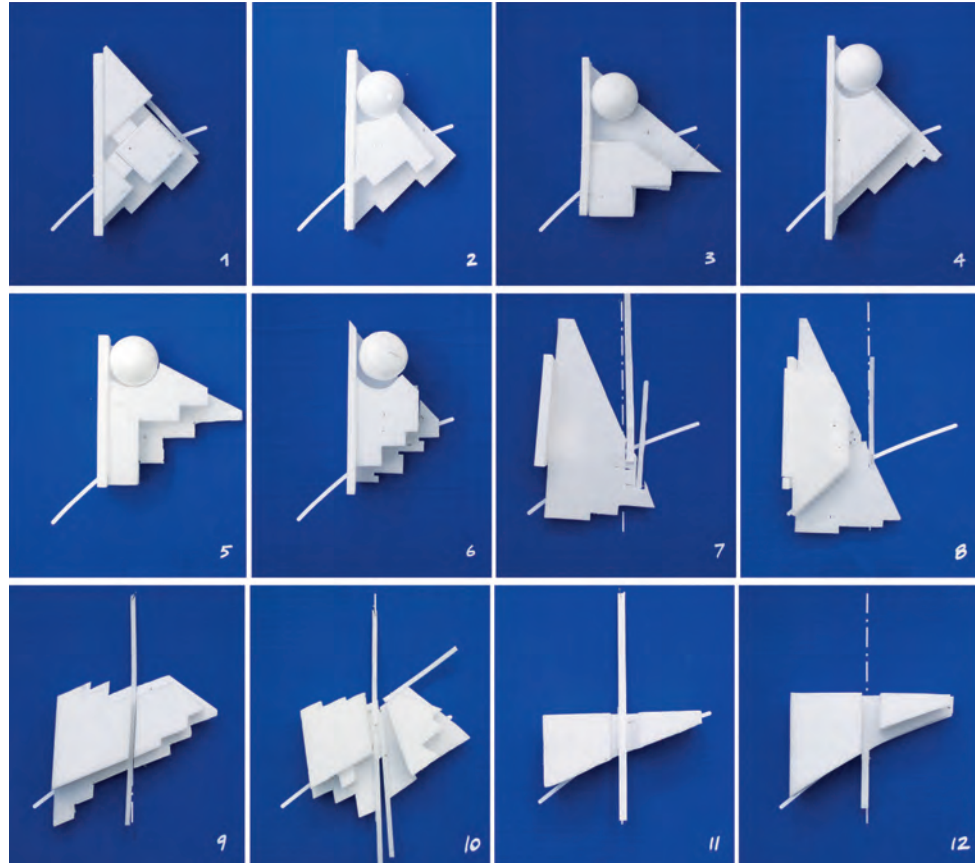




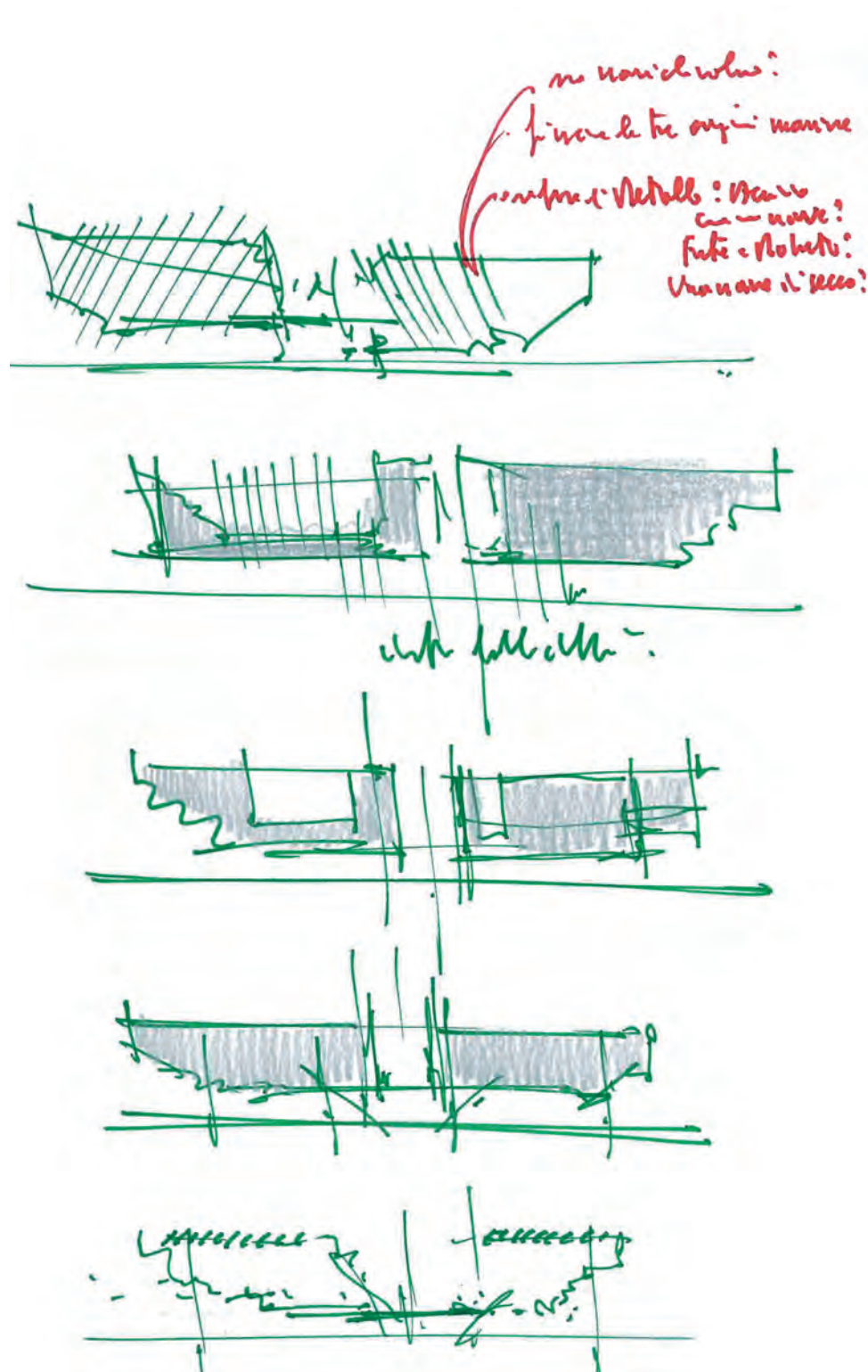
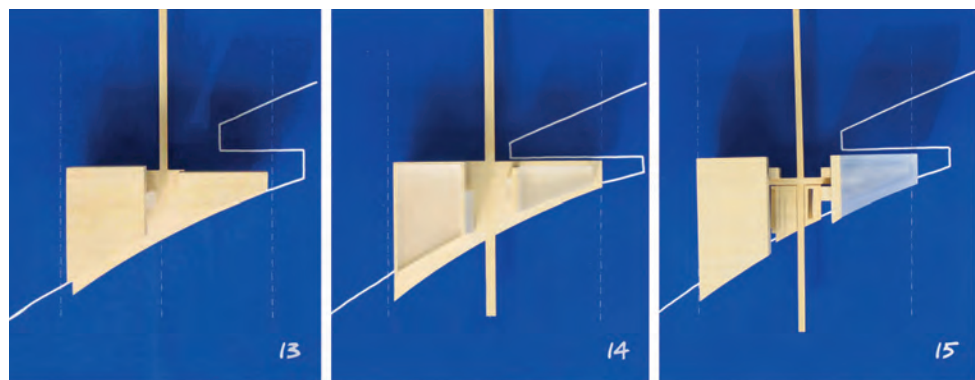
September - October 2010



November 2010

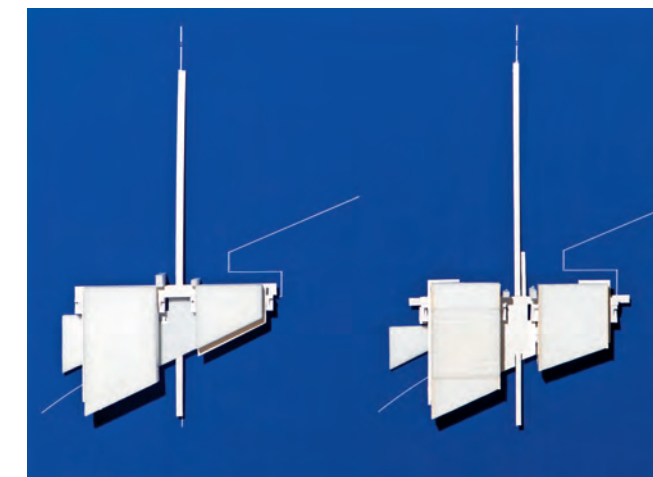
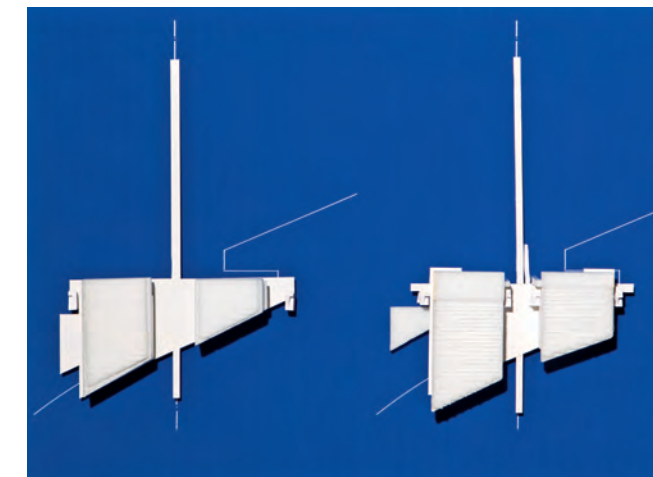
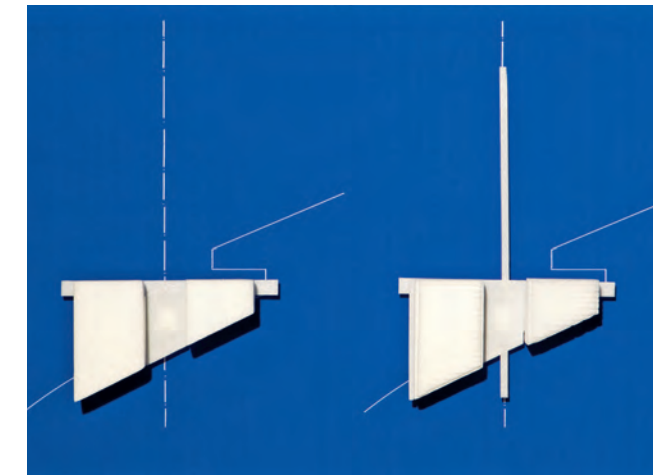
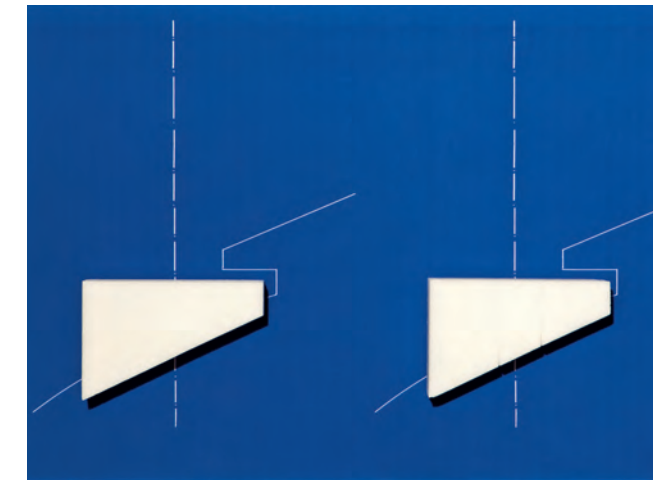
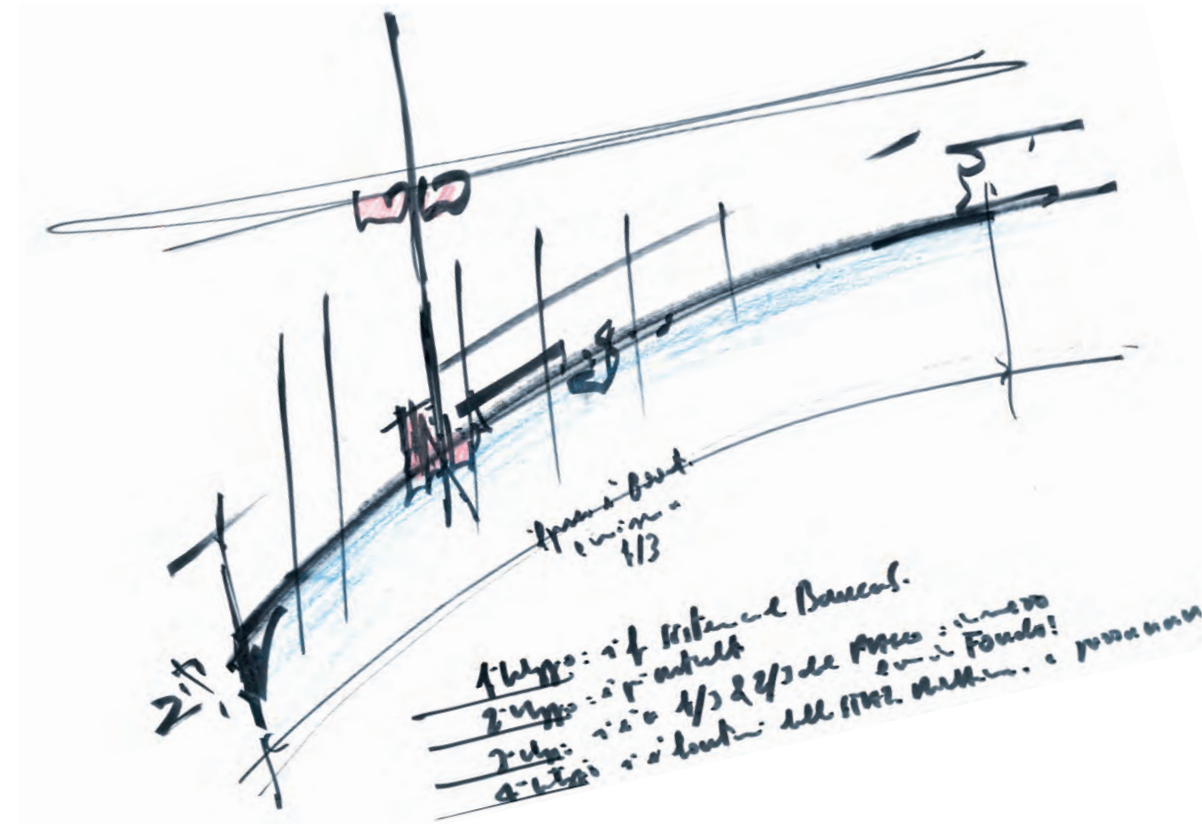
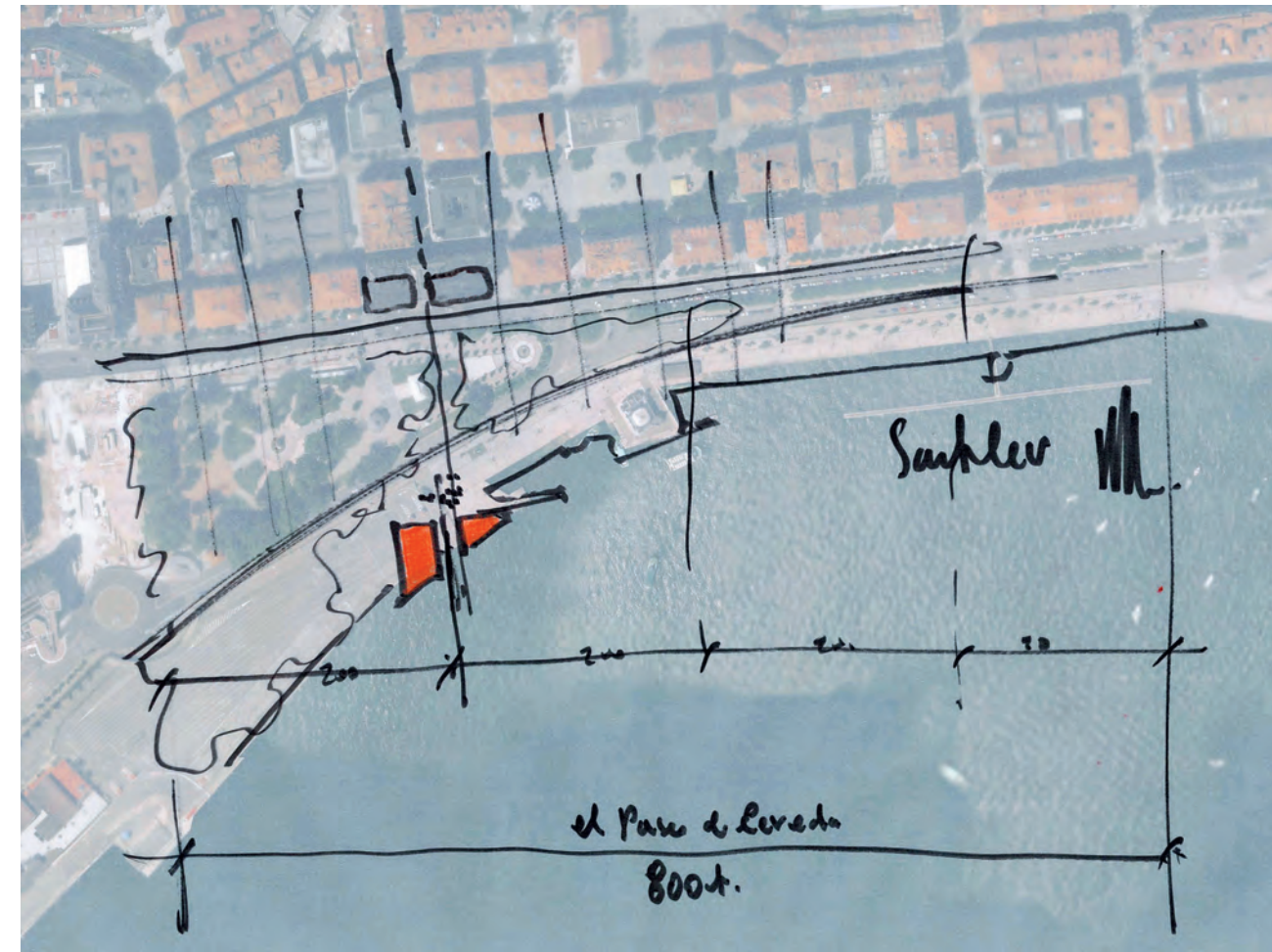
Primi studi volumetrici. La forma dell'edificio è in evoluzione, ma diventa presto chiaro che si tratterà di due volumi separati, che ospitano le due funzioni del Centro: quella espositiva e quella educativa. I due edifici sono indipendenti e sollevati da terra, ma collegati da una piazza.

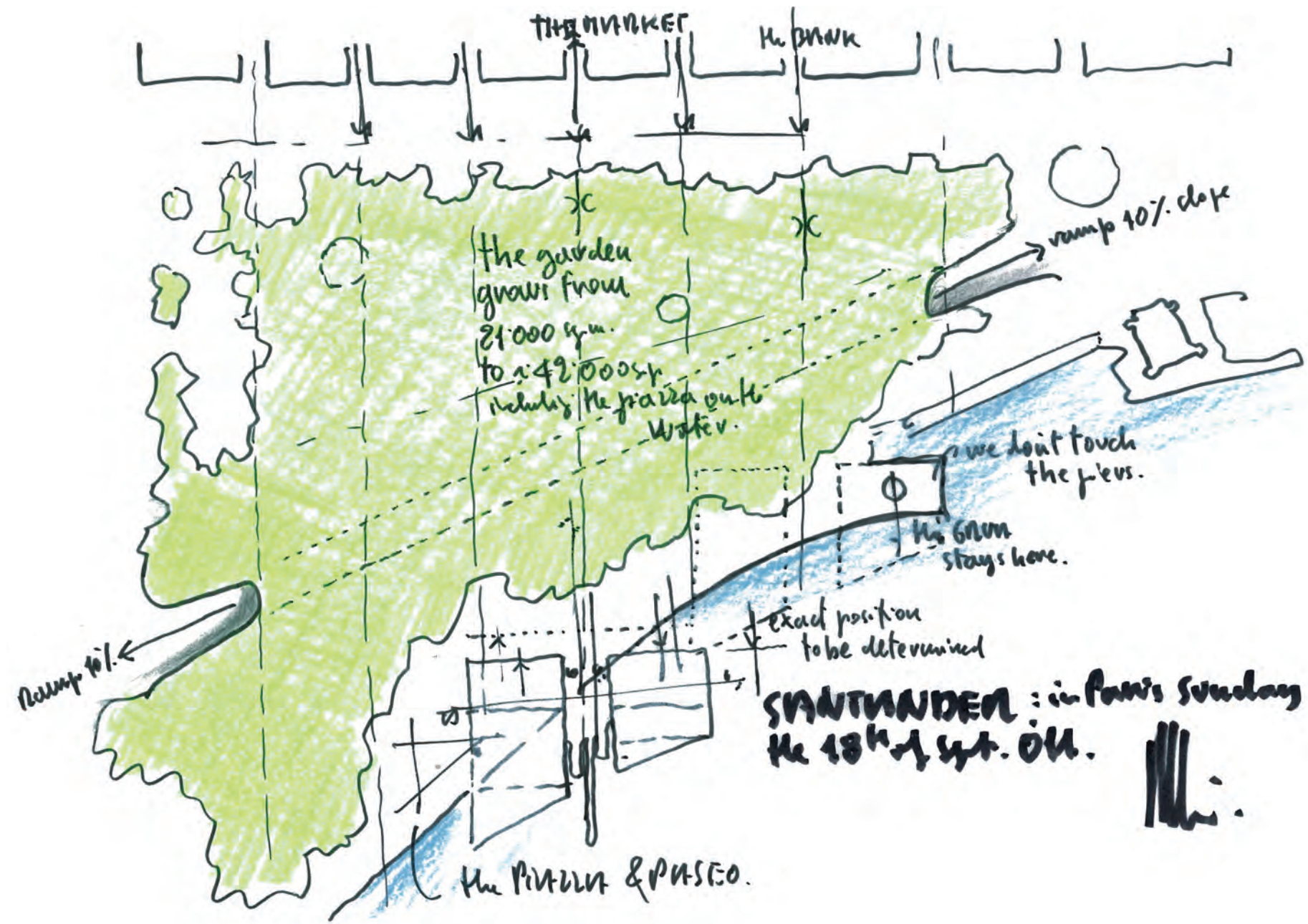
First volumetric studies. The building's form is evolving, but it soon becomes clear it will be two separate volumes, housing the two functions of the Center: exhibitions and educational activities. The two buildings are independent and raised above the ground, but joined by a plaza.



L'edificio sarebbe nato sul lungomare. Ma come costruirlo senza rubare alla città una delle cose più preziose, l'affaccio sulla laguna? Volevamo che dal parco si continuasse a vedere il mare. ... Non rimaneva che sollevarlo da terra.

The building would stand on the seafront. But how to build it without stealing one of the city's most precious things, its view over the lagoon? We wanted to keep the park's sea views. ... There was no alternative but to raise it off the ground.





Nel settembre 2011, dopo la presentazione alla città, si definiscono tre punti fondamentali per l'evoluzione del progetto: la creazione del tunnel, l'estensione del parco fino alla baia e lo spostamento dell'edificio sull'asse del "Mercado del Este".

In September 2011, after its presentation to the city, three key points were defined for the project's evolution: the creation of the tunnel, the extension of the park to the bay and the building's shift onto the axis of the Mercado del Este.



Emilio Botín, Renzo Piano.



Emilio e Paloma Botín, Francesca Becchi, Renzo Piano.

Il parco di Pereda non si affacciava sulla laguna: ne era separato da un grande parcheggio all'interno dell'area portuale e da una strada a traffico molto intenso. L'unica alternativa davvero efficace sarebbe stata farla sparire: la soluzione era interrare la strada creando un grande sottopasso.

The Jardines de Pereda did not overlook the lagoon: it was separated by a large parking lot inside the port area and a very busy road. The only really effective alternative would have been to make it disappear: the solution was to bury the road by creating a large underpass.

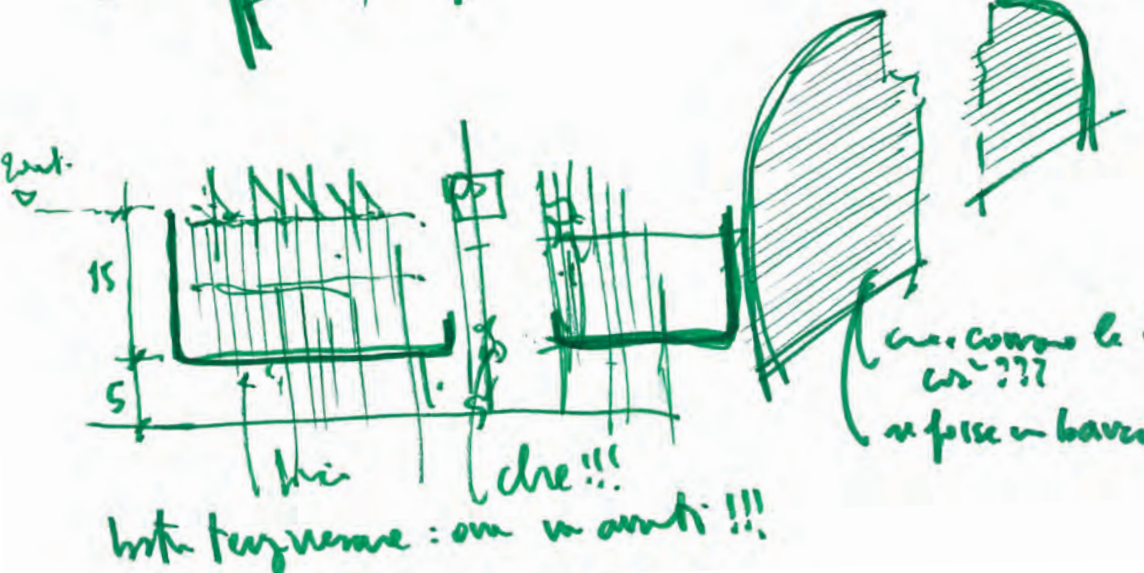
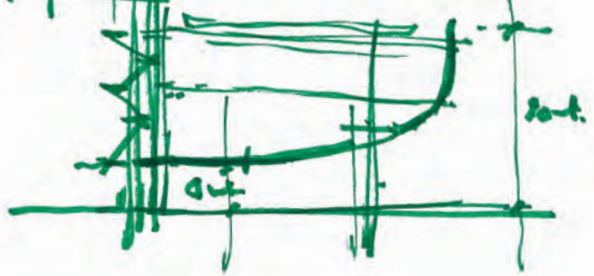
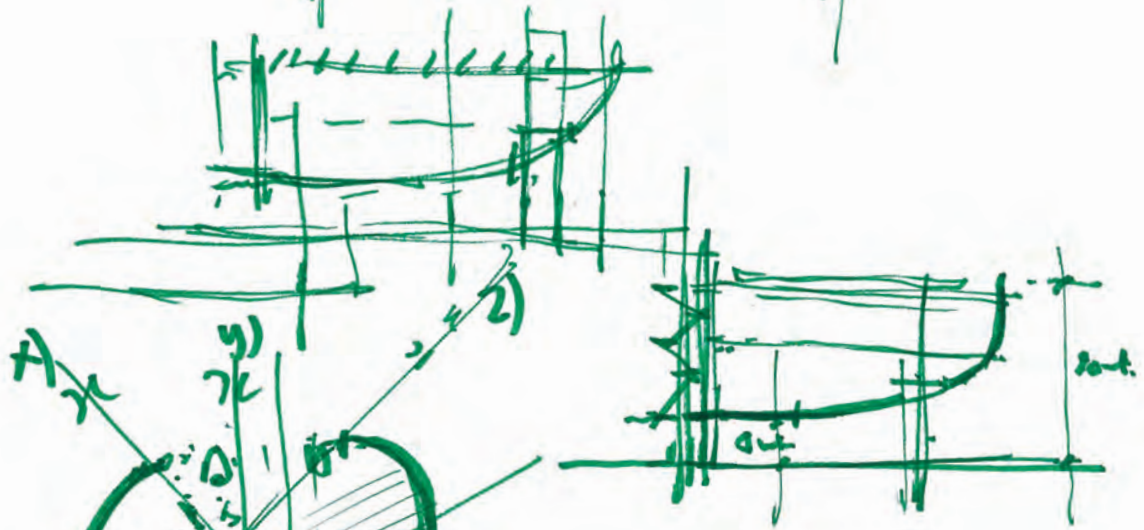
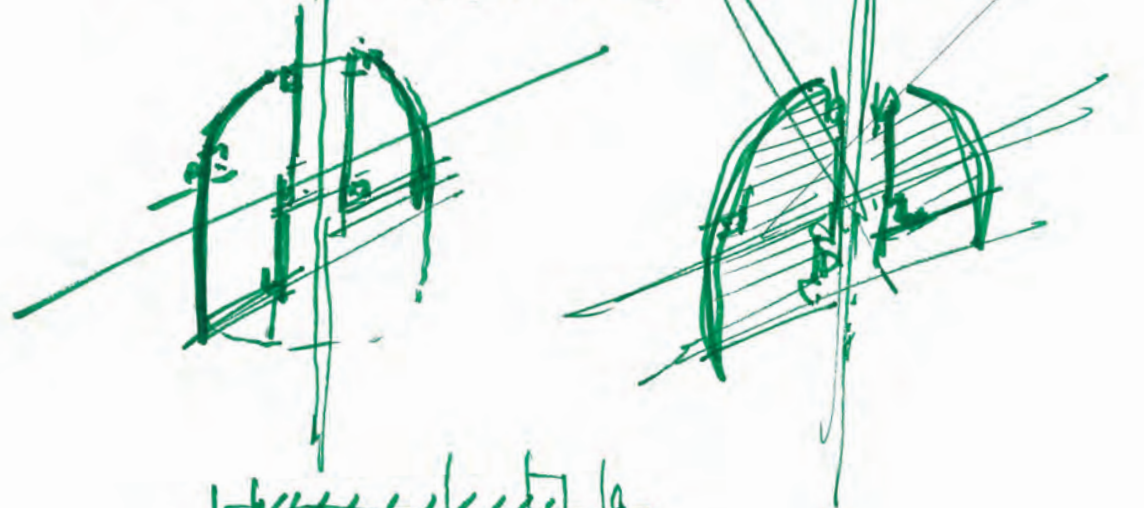
Studi sulla circolazione nel centro di Santander, e in particolare lungo il Paseo de Pereda.

Studies of circulation in the center of Santander, and particularly along the Paseo de Pereda.



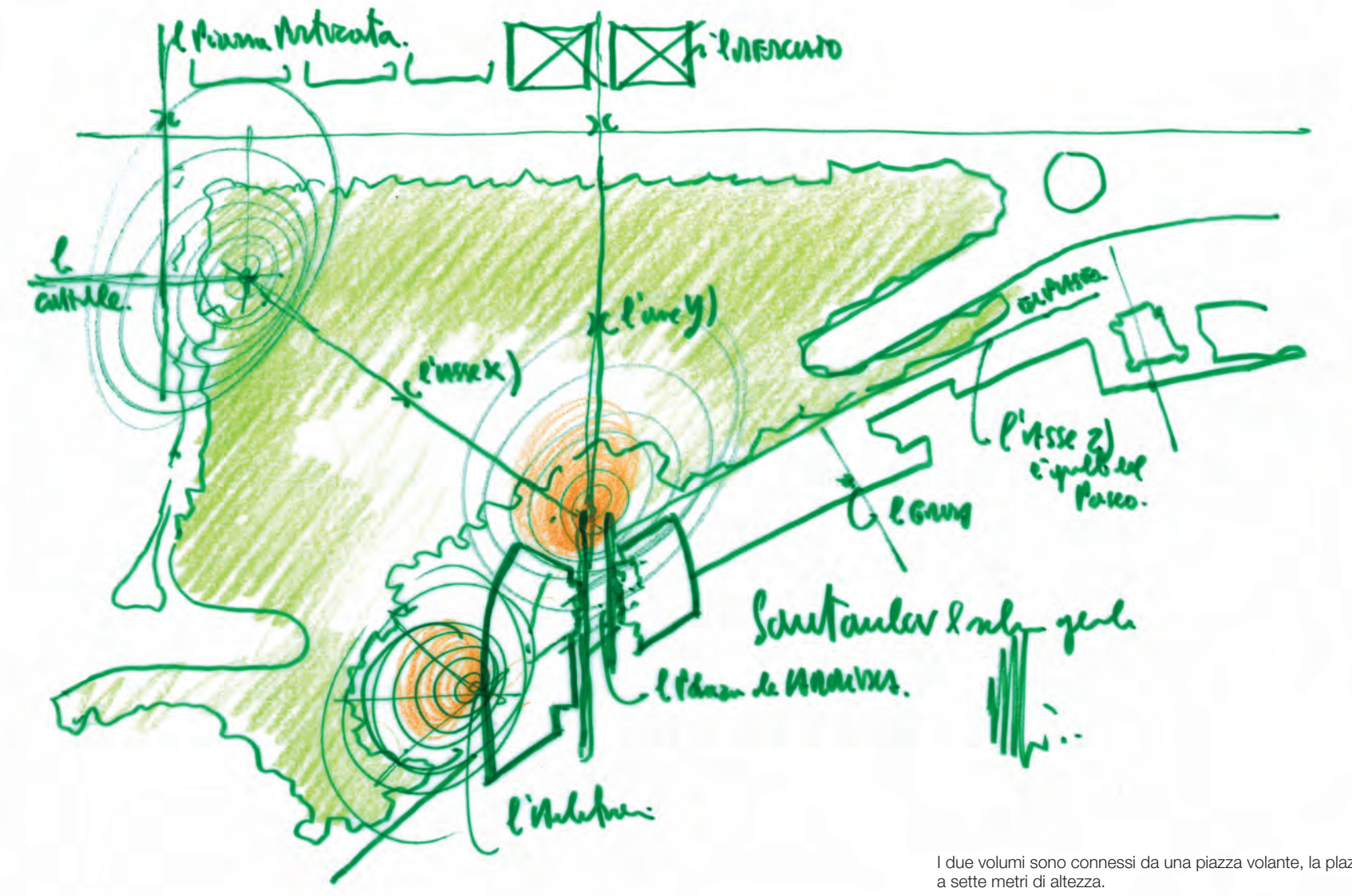
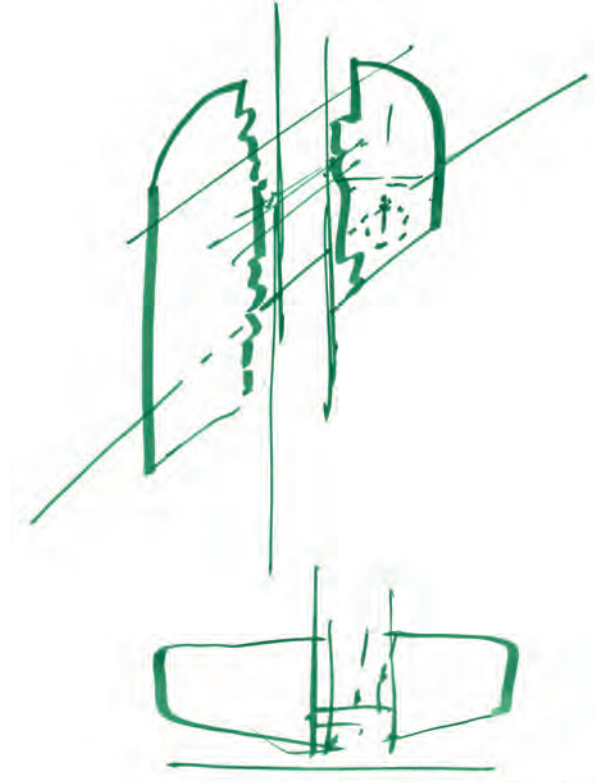
SANTANDREA

22/10/04
Calle de los Reyes



Così come la loggia?
cos'???

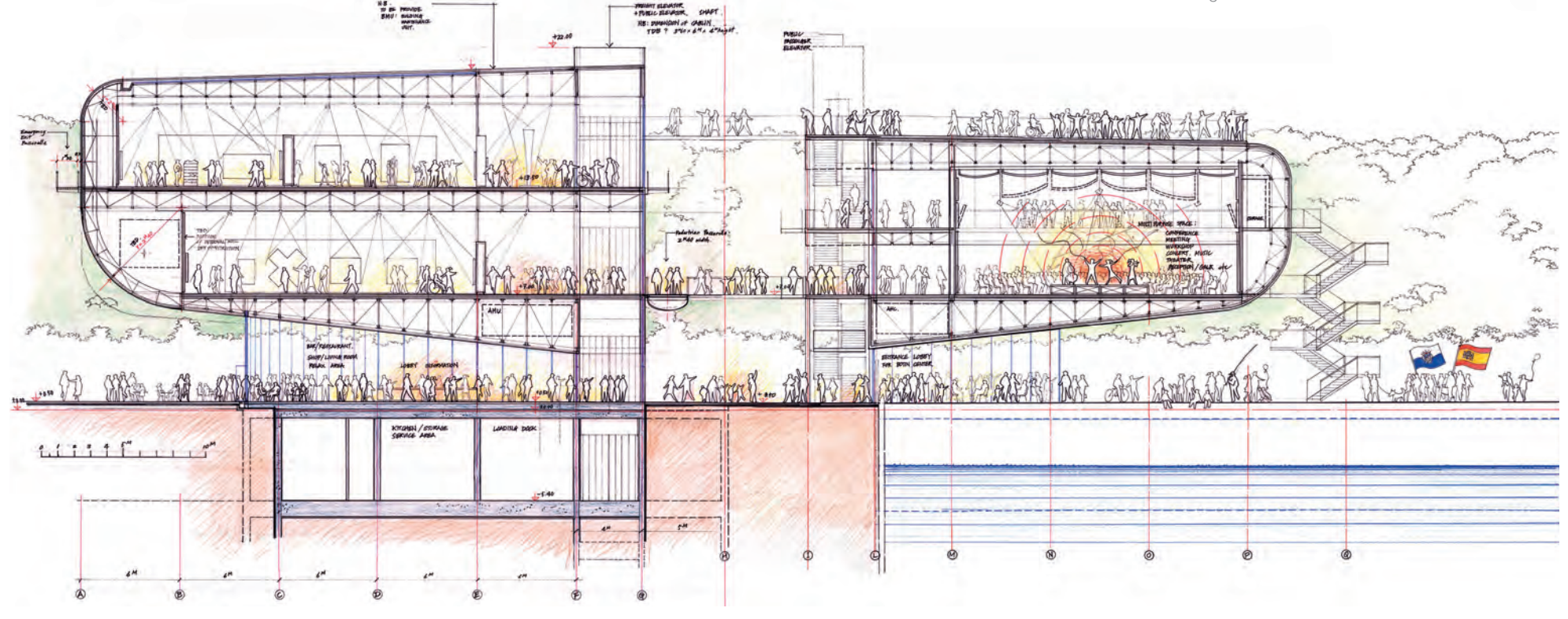
Ma che!!!
Intra terrazze: one in avanti!!!



Scrutano l'only zone
l'idea de univ.

I due volumi sono connessi da una piazza volante, la plaza de arriba, a sette metri di altezza.

The two volumes are connected by a flying plaza, the plaza de arriba, seven meters above grade.

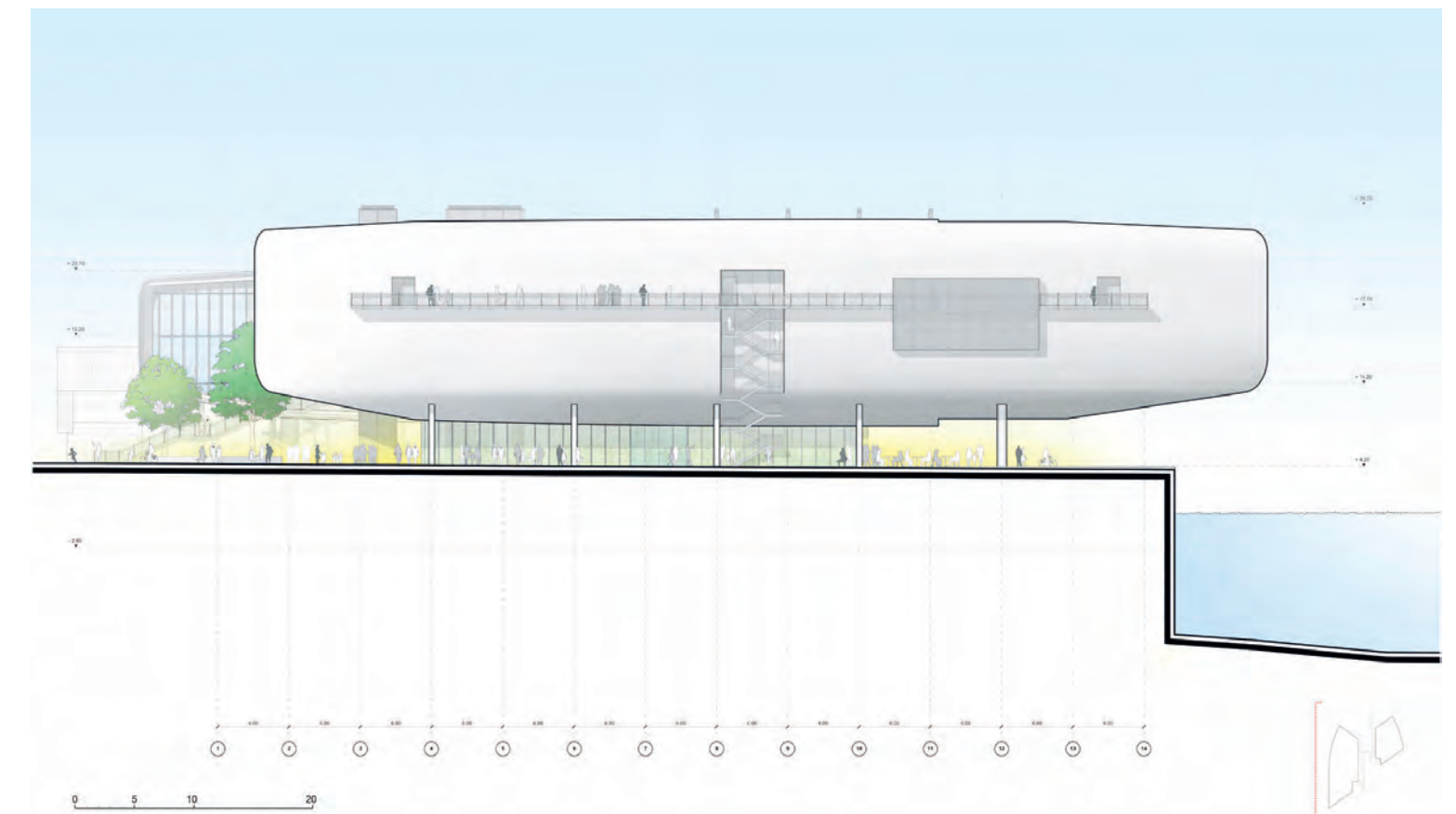
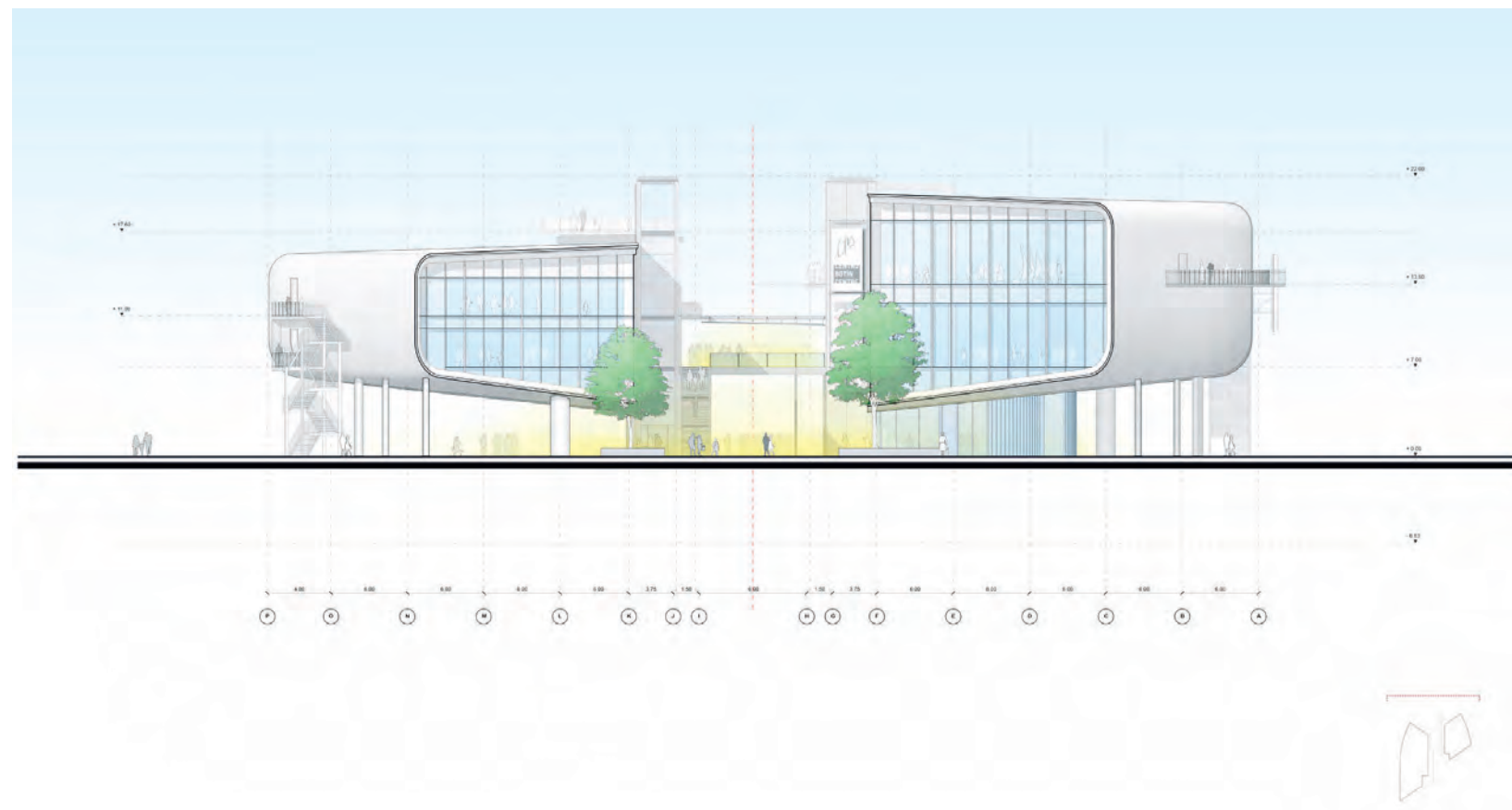


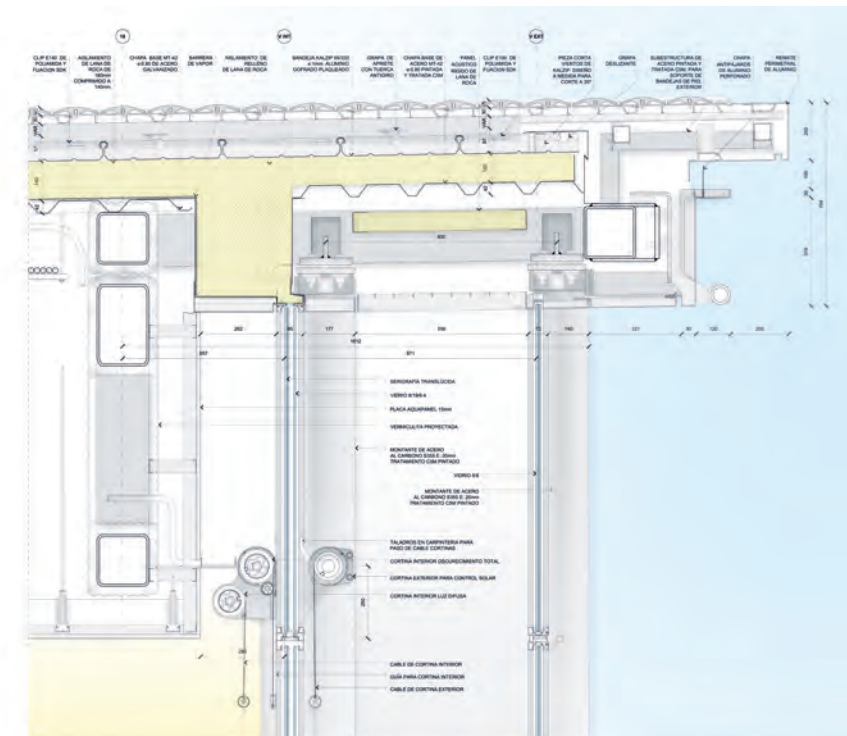
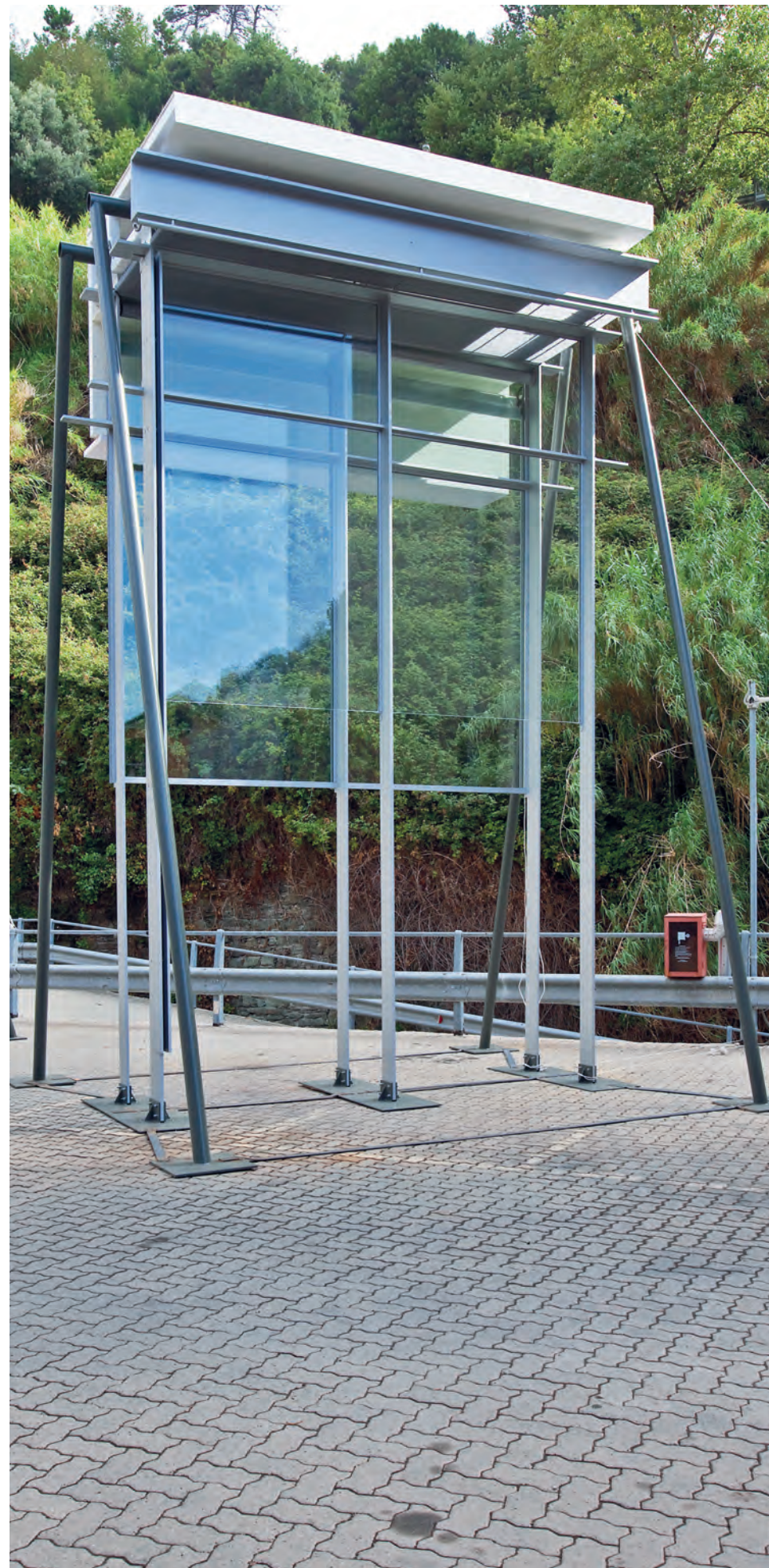
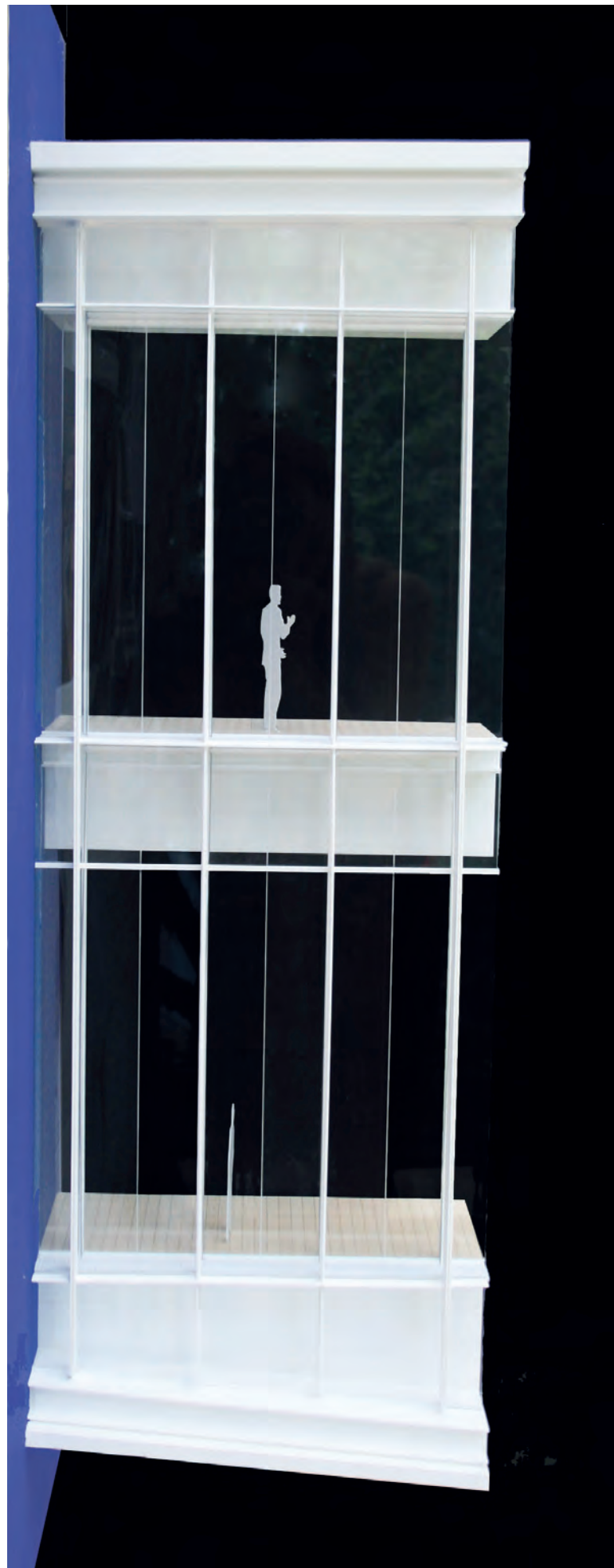


Prospetto nord
North elevation

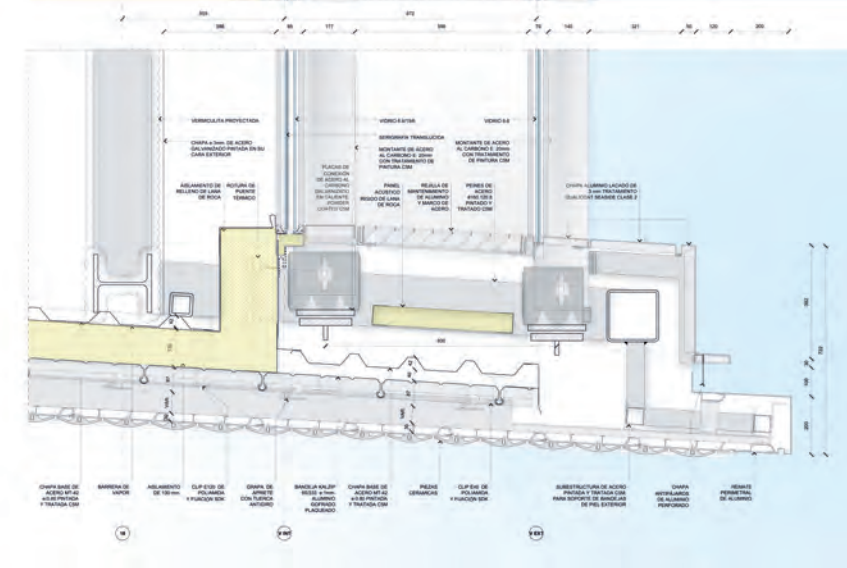
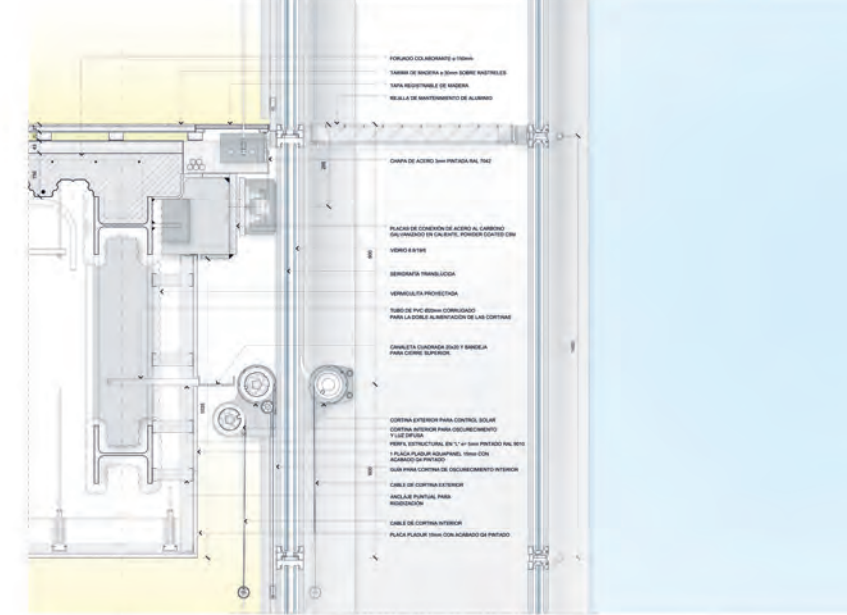


Prospetto ovest
West elevation

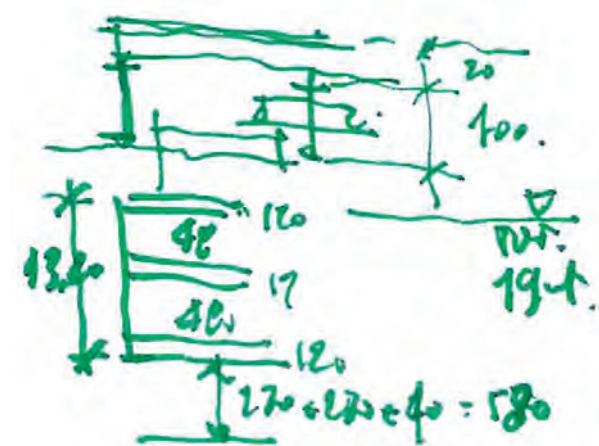
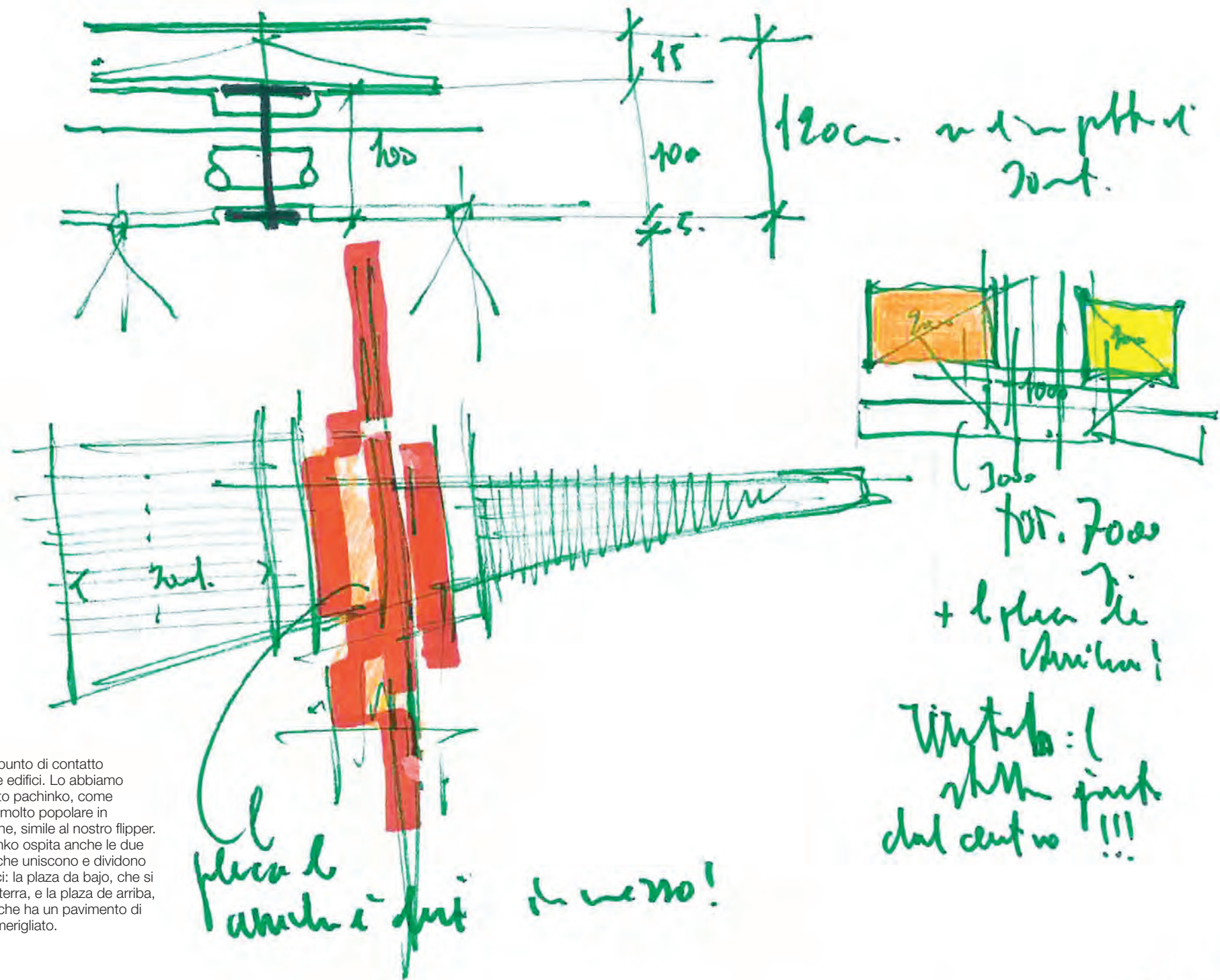




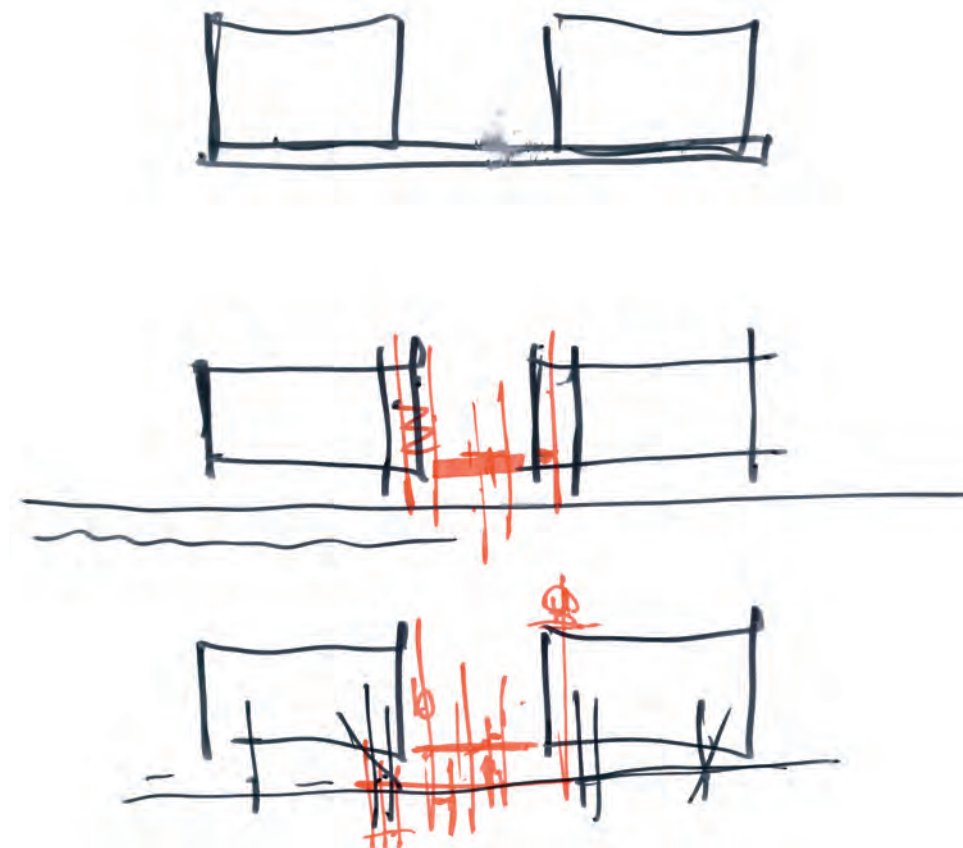
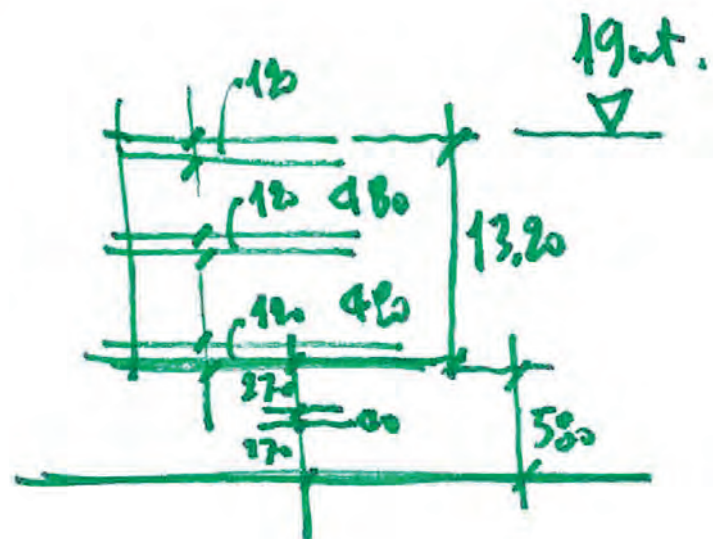
Sezione verticale della doppia facciata Vertical section of the double skin façade



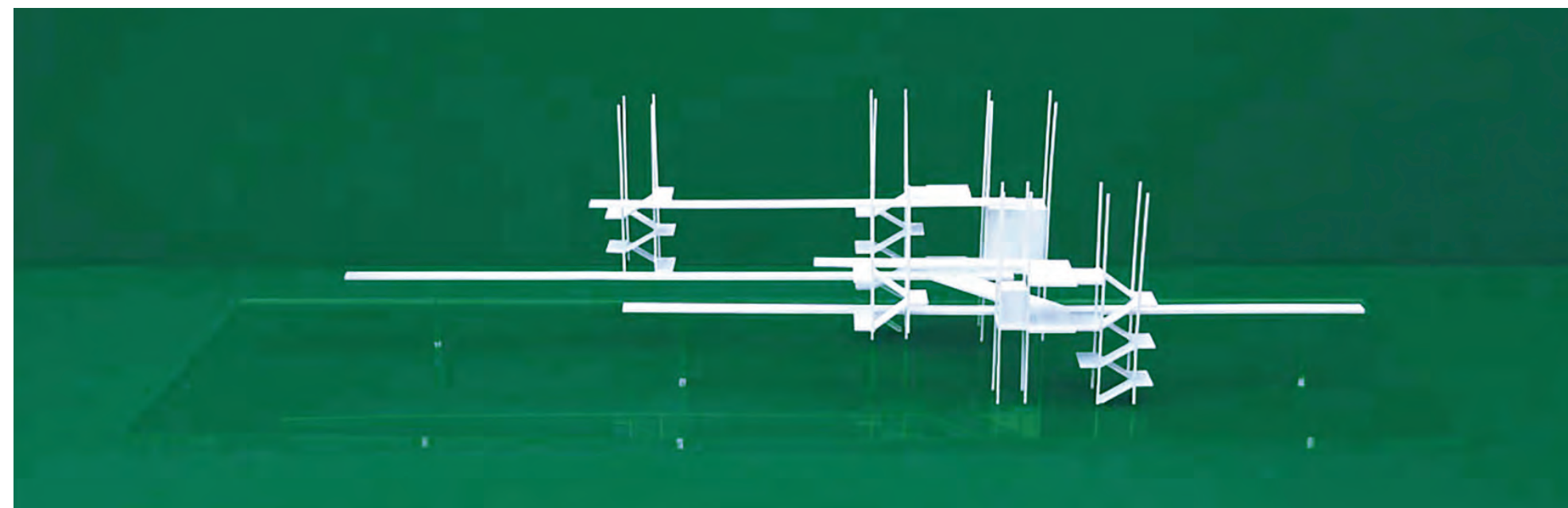
Ecco il punto di contatto tra i due edifici. Lo abbiamo chiamato pachinko, come il gioco molto popolare in Giappone, simile al nostro flipper. Il pachinko ospita anche le due piazze che uniscono e dividono gli edifici: la plaza da bajo, che si trova a terra, e la plaza de arriba, in alto, che ha un pavimento di vetro smerigliato.

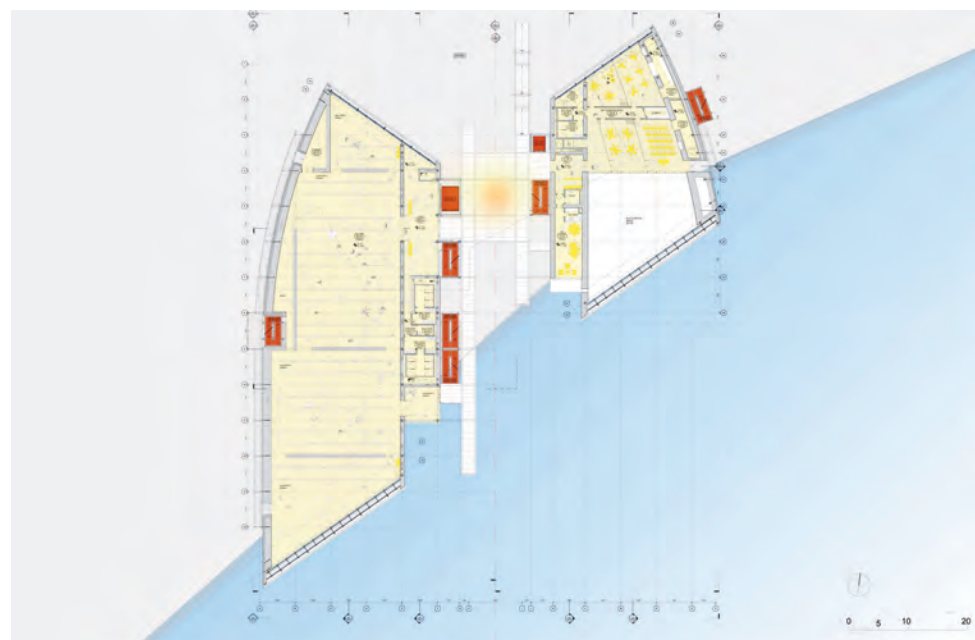
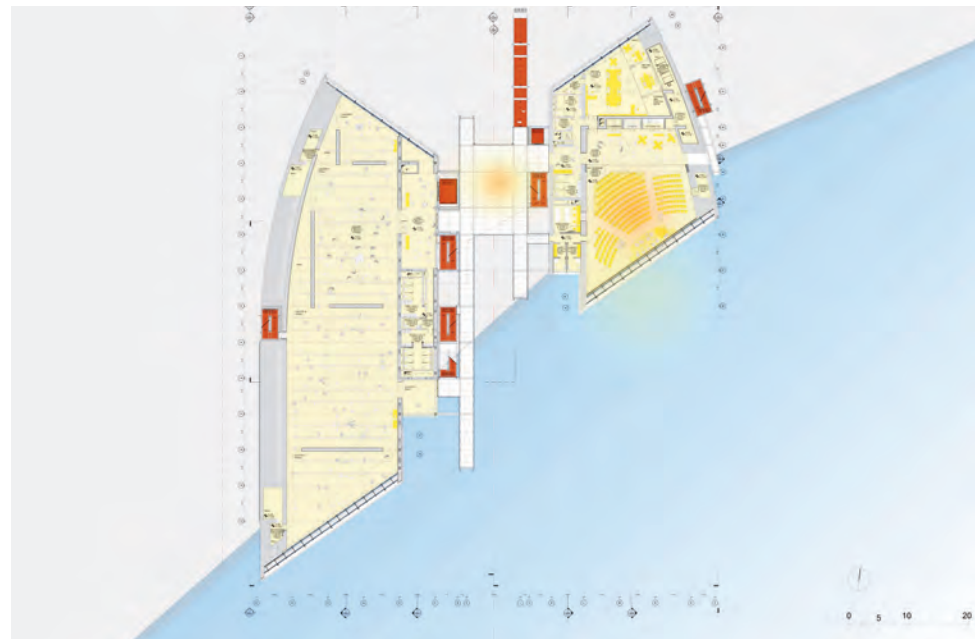
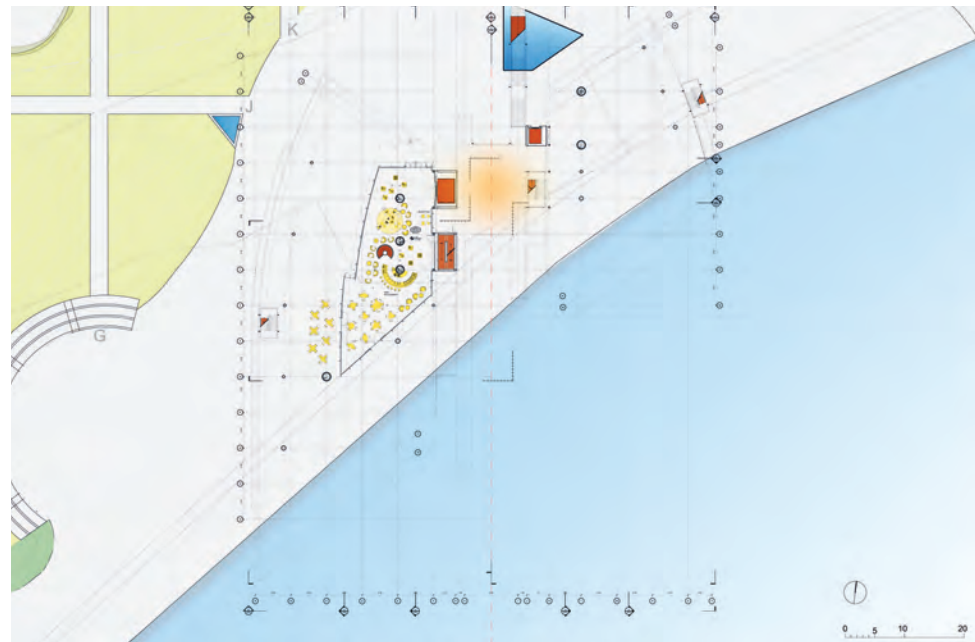


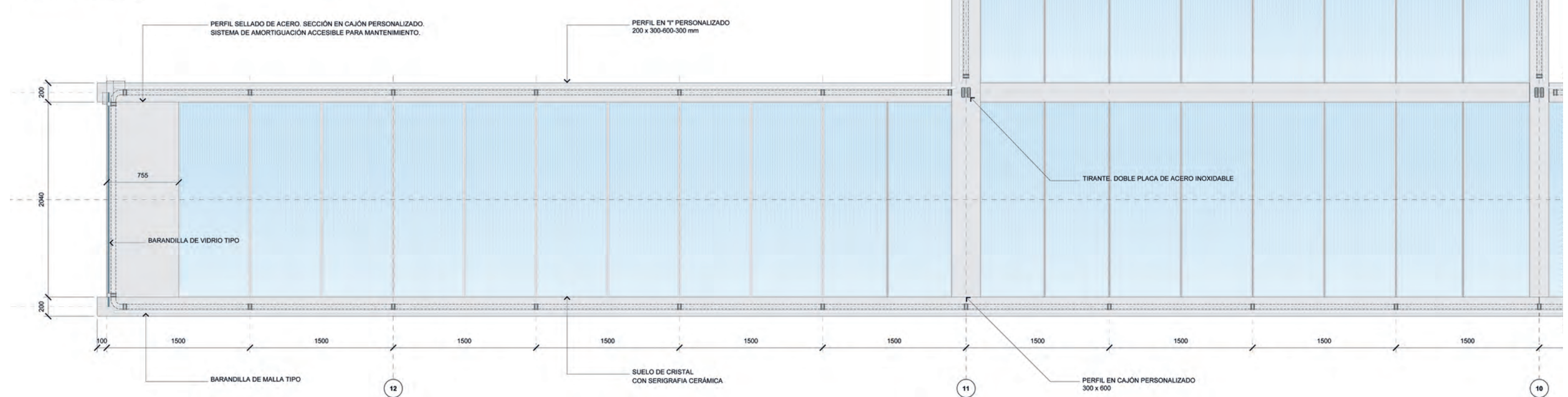
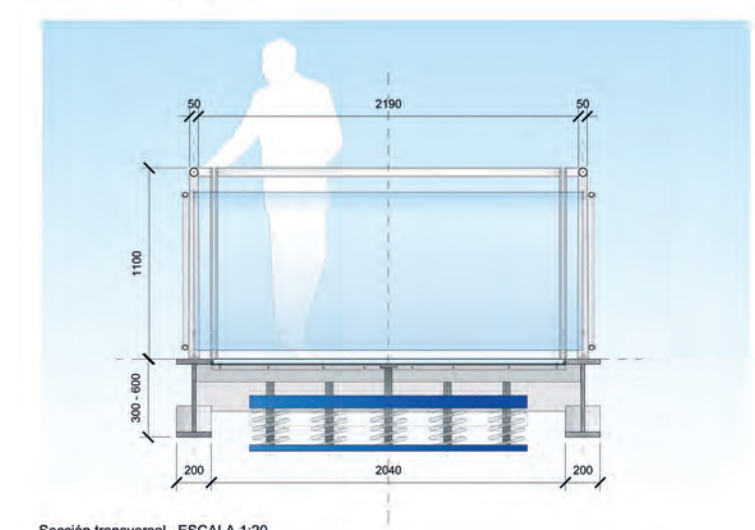
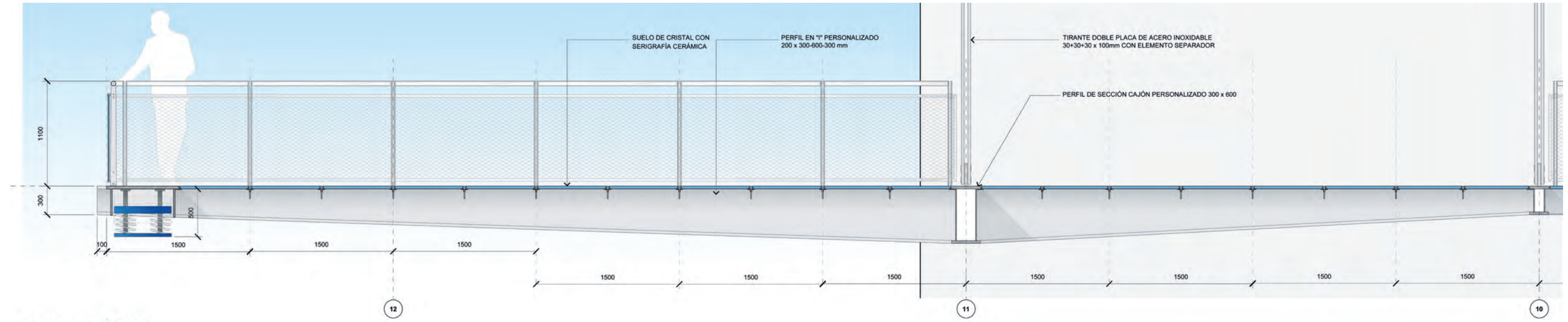
This is the point of contact between the two buildings. We called it the "pachinko", like the game, resembling pinball, so popular in Japan. The pachinko also houses the two plazas that unite and divide the buildings: the plaza da bajo, at grade, and the plaza de arriba, at the top with a silk-screened glass deck.

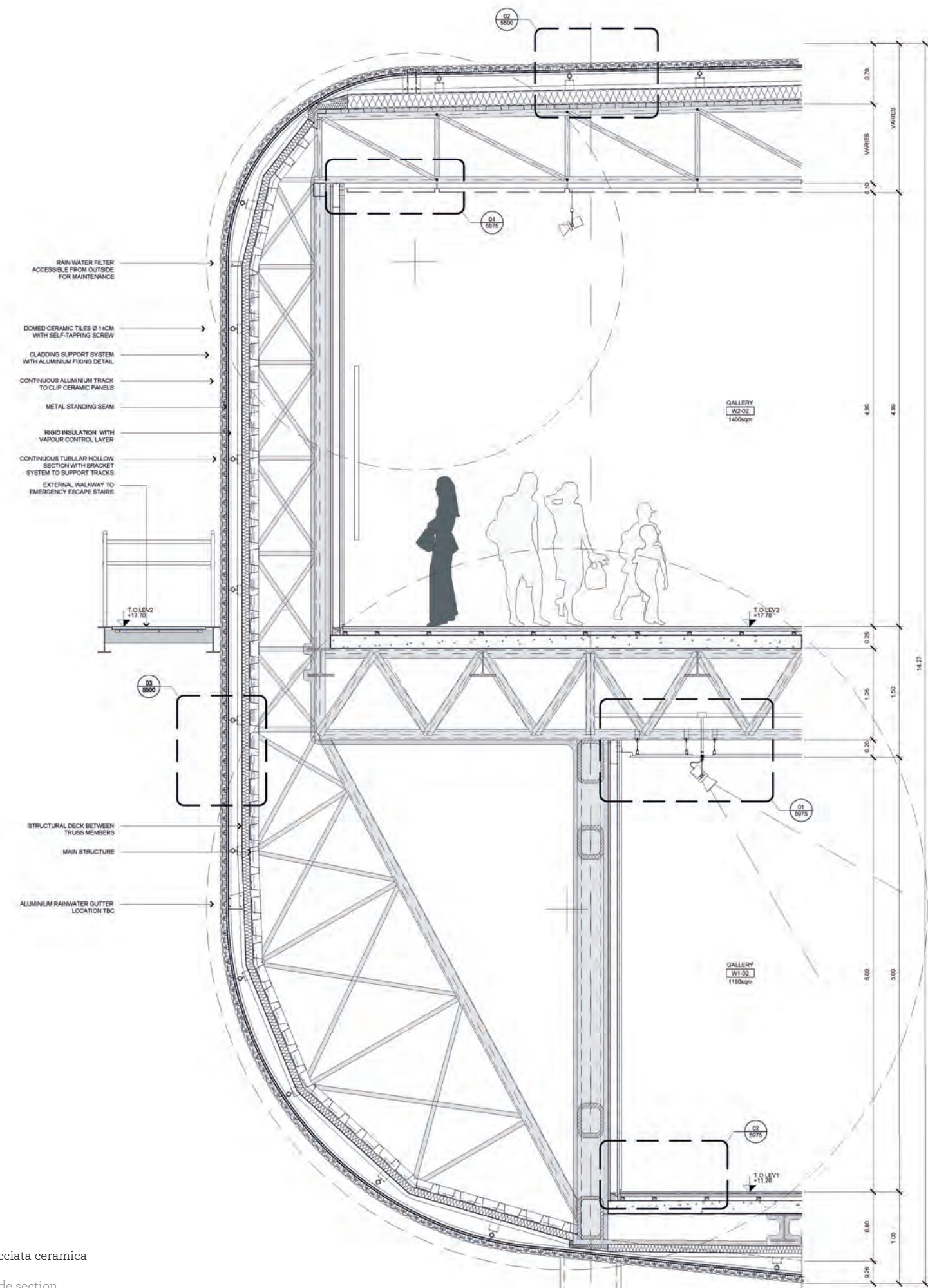


Paloma Botin, Vicente Todolí, Luis Vidal, Renzo Piano, Sara Polotti.



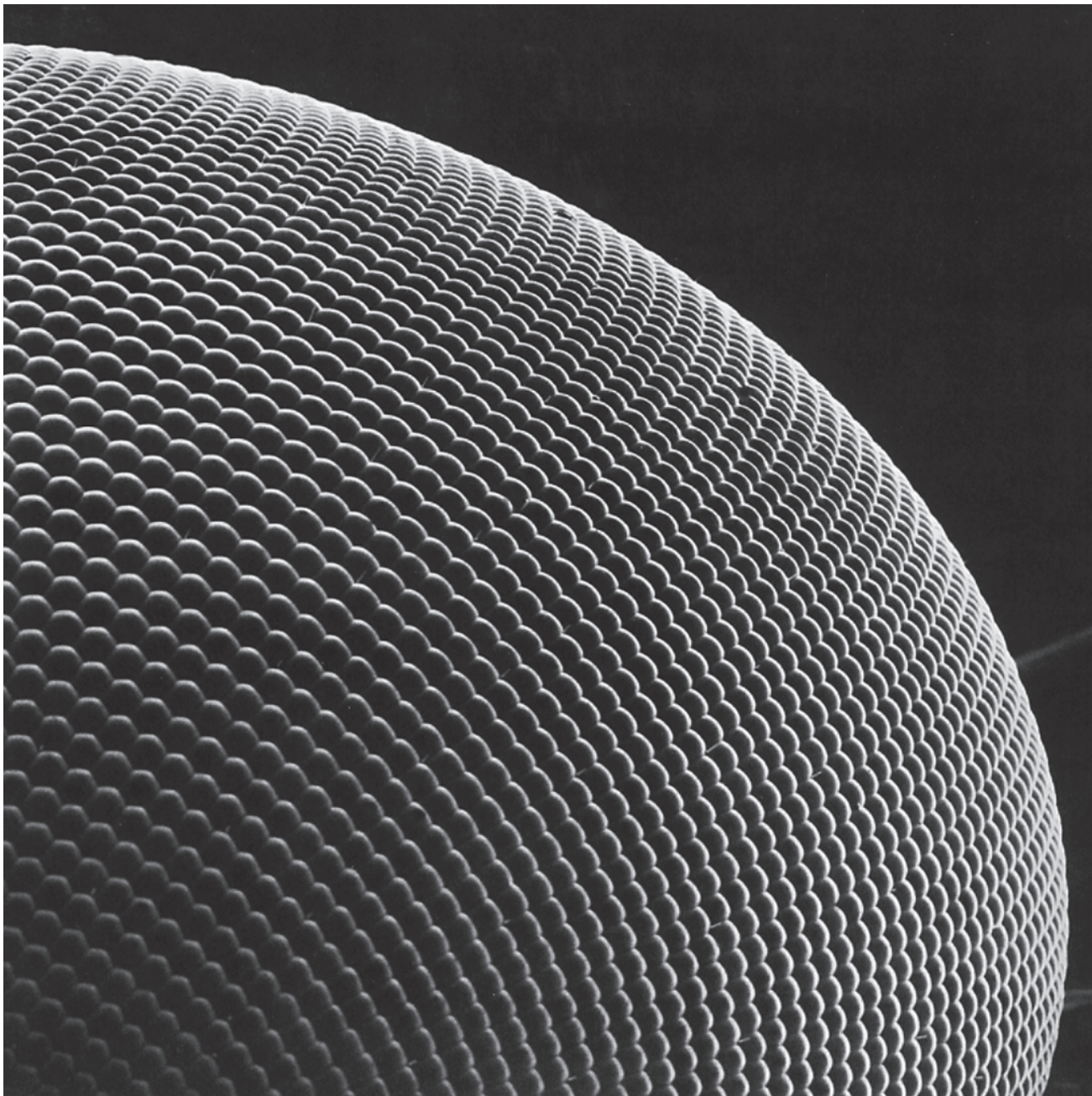






Sezione della struttura e facciata ceramica

Structure and ceramic facade section



L'occhio di una mosca ingrandito 400 volte.

A fly's eye 400 x.

Iniziammo a immaginare l'effetto che avrebbe avuto questa pelle di ceramica che flirtava con i riflessi del mare. Soprattutto nel punto in cui si curva sotto l'edificio, ed è completamente a sbalzo sull'oceano. Il punto in cui la luce del sole rimbalza sull'acqua e tocca la superficie dell'edificio, rendendola viva.

We began to imagine the effect this ceramic skin would have by flirting with the reflections of the sea. Especially at the point where it curves under the building, completely cantilevered over the ocean. The point where the sunlight rebounds off the water and flickers across the surface of the building, bringing it to life.

