

EIBAR (ES)

MUTUALISM

The project as a parasite and the ensemble as a symbiosis



[Image 1]

The site is presented as an enclave between the natural and urban world of Eibar, being the nexus between two infrastructures, the city and nature. This is how the first question arises; *can these two infrastructures benefit from each other?*

Consequently, the project is born following the idea of mutualism: described as a form of symbiosis, which consists of an interaction between two individuals of the same species or of different species that is beneficial to both. In other words, *how to make the new building, as well as the existing one and the site, mutually beneficial without having a large invasive impact?*

Architecturally, the existing building is discovered as a piece of value not only architecturally and spatially, but through its dimensions it allows different types of use load, without underestimating the clear factory identity that characterises it, reminiscent of Eibar's past. This existing architecture speaks of time: this construction has acquired its own particular beauty that speaks of memory. The building is now a ruin. The beauty of the ruin lies in the ensemble formed by the building and its immediate landscape. The building is no longer an alien satellite to its surroundings, but the latter is already part of the place and cannot be understood separately, it is presented as inherent, recalling Piranesi's engravings, where the perfection of a finite architecture is not shown, but the reality - the ruin and the surroundings that form it - is the beauty itself. The power of the place, where the architecture blends in with its surroundings and the latter is already recognised as part of the place.¹

This observation about the context raises the following question: *what role does architecture play today on something that already is, and how does it project itself onto an inherent landscape, giving it a use other than the purpose for which it was designed?*

The artefact as parasite

Currently, the hillside and the annexed landscape of the building are isolated from their immediate surrounding; the city, as if it were a wall between infrastructures. In this way, the project is born as an artefact (composed of two vertical cores at both urban ends of the building connected by walkways) that reconstitutes, revives, rehabilitates and readapts the existing building, as well as its adjoining landscape, this being a piece that, as if it were a nexus between infrastructures, unites and reconciles the two worlds - the ruin - existing building and the metropolis, with the landscape. The artifact alone would have no reason to exist, it would be meaningless, but, on the other hand, it lives thanks to both; the existing building and the landscape, provoking a reaction not only of visual interaction between them, but it articulates them and takes advantage of the properties and characteristics of both seeking a beneficial encounter for them; on the one hand,

[Image 1] Arco di Tito. Giovanni Battista Piranesi - Verlo en Wikisource : Vedute di Roma, T. II, tav. 22. Vedute di Roma. Tomo II, tav. 22 // Opere di Giovanni Battista Piranesi, Francesco Piranesi e d'altri. Firmin Didot Freres, Paris, 1835-1839. Tomo 17. Scans from www.coe.lu-tokyo.ac.jp Online: https://es.wikipedia.org/wiki/Giovanni_Battista_Piranesi#/media/Archivo:Piranesi-17022.jpg

EIBAR (ES)



[Image 2]

now the vegetation of the landscape is no longer uncontrolled and this has a notable importance within the project, and consequently the artifact or project constitutes a series of paths that gives accessibility not only to the hillside but also to the existing building.

In this way, and as a starting point, the action is based on understanding the architecture through its presence; although the existing building has a strong factory character and language, this is not a disadvantage thanks to its structural dimensions which are optimal for supplying different loads of use; from the fitting in of housing facilities to uses of a more public nature or even workshops and shared spaces.

As a result, the project is limited to the conservation and use of the existing load-bearing structure: main slabs and pillars. And the artefact - as if it were a parasite - only conditions the existing interior and exterior. The parasite adopts the form of an entity as if it were a living being that relies on the factory building and its landscape to provide them with what they lack: services, installations, accessibility, energy, water...

This new yellow structure, then, is what the factory building needs to be, and without it it would not be. Both building and landscape, together with their new parasite, form an "all-one", the "yin and yang", they feed off each other, and live thanks to the existence of their opposite. For this reason, we will no longer speak of an artefact or an existing building, but will understand the project as a whole; the ensemble.

The ensemble as symbiosis

This intervention not only embraces the existing building, recalling the symbiosis between mass and figurative representation in Oteiza's sculpture *Abrazo*, but also transcends the existing building, blurring its tangible limits and extending it into the city.

This is how the ensemble is shaped through the new and the existing, which is why, in order to maintain the existing structural rhythm, through dwellings with flexible distribution are proposed, that is to say, they can be divided to have one or more bedrooms in order to be the most adaptable to different typologies or family structures. The pass-through housing gesture is thought not only for the use of the structural light marked by the existing building, but also for a better energy efficiency, since these benefit from two orientations and such typology gives rise to climatic benefits of ventilation and interior temperature thus reaching an optimal thermal comfort for its inhabitants.

Climatically, the complex is divided into two strategies: according to magnitude and volume to be treated. These two are distinguished, one for equipment and the other for the standard dwellings.

Firstly, in summer, a large central courtyard allows ventilation of the ground floor, where, through stratification, the warm air rises through the courtyard until it is expelled through the roof. In winter, on the other hand, the courtyard is closed and the air is heated and circulates through the space, heating it passively. Secondly, the dwellings will always have cross ventilation as a passive strategy, as far as the summer is concerned, while in winter the use of underfloor heating is foreseen in the interior area of the dwellings, which is provided through the aerothermal system located on the roof that circulates through the tubes located where the old forklift was located on the west façade. This strategy makes it possible to relocate all the active installations in the existing void and in the form of a "comb" they are distributed to the different dwellings. On the other hand, and without being less important, the topography and the control over it in a non-invasive way allows rainwater run-off to be collected, stored and reused. In addition, drainage strips and permeable surfaces are placed on the new urbanised paths on the hillside to filter rainwater down to the water table and, in the case of graywater, the recovery of graywater for sanitary use is foreseen.



[Image 3]

[Image 2] Own image. The ensemble as symbiosis. The project and the context. Shown the yellow structure as the artifact or parasite.

[Image 3] El abrazo. Figuras inconscientes - Bulto redondo. Oteiza Embil, Jorge. Bronce s, culpture, 1966. Online: <https://portalcul-tura.navarra.es/Record/mnana-CE000299/Description>

EIBAR (ES)



[Image 4]

As far as energy is concerned, a photovoltaic system is located on the covered roof area to supply the building's electricity consumption as much as possible. The use of the installation machinery is expected to be highly efficient and high performance. Furthermore, in summer, in the case of the dwellings, the use of awnings allows the direct solar radiation to be controlled as desired by each user, and otherwise, in winter, by means of radiant paving finished with inertia concrete, it allows the heat of the day to be stored and released passively during the night.

It is, therefore, a careful intervention that tries to respect the environment as much as possible- the project as a parasite-, taking advantage of the resources it provides and its own orography, trying to be as minimally invasive as possible, thus presenting the ensemble as a symbiosis: mutualism.

Programmatic proposal

The proposal seeks to resolve the issue of urban connection by creating a corridor inside the building on the ground floor. This corridor will link the current access on Gisastu Bide Bidea street with a new public space on the same floor, which will replace the area currently used as a car park and will be accessible from Txonta Kalea street. Moreover, this corridor will not only be a passageway, but because of its properties it can be used for different purposes extending public uses to this.

The interior of the building then, will house a public transit corridor that will coexist with a multidisciplinary and/or transdisciplinary production space on the ground floor and mezzanine. This space will be dedicated to various artistic and non-artistic disciplines to enrich and strengthen the creative and cultural environment of the city. The objectives of this programme of use are varied and include fostering artistic production and knowledge, facilitating the mobility of local and national creators to project Eibar in a wider context, and creating environments conducive to learning. All of this is based on the essential principle of promoting experimentation in an open and collaborative working environment.

On the first floor it is planned to establish a space for the city's cultural activities, including a function room. Access to this level will be via a new walkway connecting the building to a new urban leisure space.

In addition, a canteen is considered as a covered meeting space, which will serve as a link between the building and the public park, connecting them visually and physically. This addition aims to strengthen the urban dimension of the project, providing an additional function to the public space and creating an area for outdoor use. In short, it seeks to integrate a social space independent of the main use of the building, which will open up to the public environment to enrich and enliven the site for the benefit of the community.

The second, third, fourth and fifth floor levels will be used for the residential units, ranging in size from 40 to 50 m², distributed according to the existing structure of the building. Each floor will have 7 dwellings and a common space at the southern end for social gatherings or as an additional complement to the dwellings, adaptable for different uses and needs of the residents. Access to the dwellings will be independent of the different functional spaces present in the building, and will be via walkways that will take advantage of the setback of the façade. This arrangement will allow the living space to be extended outdoors, offering a larger and more versatile environment for each dwelling.

On the roof of the building will be the machine room, as well as a specific area intended as a botanical workspace. This last space will be specially designed to house vegetable gardens that will be used by the residents of the dwellings. In addition, the rooftop will become an open terrace, offering multiple possibilities for complementary and private uses of the dwellings. In short, the rooftop will be a versatile place that will allow residents to enjoy gardening-related activities and take advantage of an open terrace for personal enjoyment and social activities.

To bridge the different levels of the project, the "artefact" constituted by the vertical cores and walkways will facilitate



[Image 5]



[Image 6]



[Image 7]

[Image 4] Own image. Interior or the ground floor corridor as that coexist with a multidisciplinary space.

[Image 5] Own image. Canteen. as a meeting space that links the building and the public park.

[Image 6] Own image. Exterior of the dwellings.

[Image 7] Own image. Interior of a dwelling.

EIBAR (ES)



[Image 8]

segregated routes according to functional uses and connections. In other words, the accesses to the slope and to the dwellings will be made in the same nucleus but by independent walkways to avoid the encounter of different user typologies.

Process and periods of implementation

The execution of the building will be carried out in the following order:

- Disassembly of facades and interior walls, as well as the demolition of mezzanine 01. This involves removing all non-core structures and elements, leaving only the load-bearing structure consisting of pillars and floor slabs. In addition, partial dismantling of the floor slabs on all floors will be carried out to create an interior courtyard, and the interior staircase will also be demolished and replaced with a new construction.

- Earthworks and containment in the area where the development of the surrounding public space is to be located, and the preparation of existing and new roads.

- Conditioning of the hillside to allow the opening of the east façade on floor 1 (P1). This involves preparing the hillside to create an open and accessible façade on the first level of the building via the walkways.

- Construction of two external vertical cores and connections via walkways. Two vertical cores will be erected, which will be essential structures for the building's stairs and lifts. In addition, walkways will be established to connect these cores, allowing access to different areas of the building and to the slopes, segregating the routes in a safe and practical way.

In essence, the execution of the building will be carried out in several stages: dismantling of non-core elements, earthworks and urbanisation of the public space, development of the hillside, construction of vertical cores and connections via footbridges. Each phase will be carried out in an orderly and planned manner in order to achieve the correct construction of the building with the appropriate requirements and standards.

Conclusion

The proposal involves a concept that introduces the concept of a vertical and transversal workshop, seeking to strengthen both new uses and urban connections. Through this initiative, the building stands as a vital and relevant nucleus in the environment of Eibar.

The vertical and transversal workshop approach aims to generate an environment where different activities and disciplines can interact and enrich each other. This synergy encourages the creation of multifunctional spaces that foster collaboration and interaction between different sectors of the community.

In addition, MUTUALISM aims to revitalise the urban fabric by strategically taking advantage of the building's location to establish new connections with the surrounding environment. The intention is to turn the building into an architectural and cultural landmark, capable of attracting both local residents and visitors, becoming an enclave that enriches the daily life of the city.

By espousing this innovative approach, the proposal seeks to redefine the relationship between the building and its urban context, creating a synergy that promotes social and cultural development in Eibar. In this way, the project is projected as an engine of change and progress, contributing to the flourishing of a more dynamic, inclusive and vibrant urban environment.