

Dialogues with cityscape. EMBT' proposals for institutional buildings

The interpretation of context is an initial step in several Team X architectural proposals (Aldo Van Eyck, Alison and Peter Smithson, De Carlo), it is also the case of their friend Enric Miralles. Mutual influences are perceptible in several works, providing a touch of freshness to current architecture, also the understanding of complexity when exchanges between varied layers are produced in built structures and the urban domain in which they are included, demanding a precise reading of existing conditions prior to any project proposal. The affinity of ideas makes the transference of strategies for abstraction especially fruitful, with singular methods to analyze scales and the territorial domains in which their action is inscribed, aspiring to a continuity between them.



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TO ETRA CONNIE OCCHIALINI'S EVERLASTING MEMORY

The imagery and graphics of Enric Miralles' works are well-known: a flowing sketching ability with apparent linearity, later verified with models -real artworks- where the whole was the crunch of the matter, despite everybody's obsession with the details. In contrast, the underlying ideas, changing in sequence up to the execution project, included architectural and urban continuities in different scales, superimposing evidences and discoveries (territorial, archaeological, historical).

Such layers could be interpreted as a conglomerate ordering, as formulated by Peter Smithson, originally exemplified with some drawings by his daughter Soraya (Fig. 1a) - later collaborator of the EMBT Studio, fact that does not imply a cause/effect relation and a long interest in Italian secular buildings.

Smithson formulated a sort of analysis, with methodological taints, from some secular Italian works, where the diversity of sections and layouts offered tools for Modern interpretations [1]. In such works "some deeper recognition is implicit, felt through an inexhaustible animal sensitivity". Even its perception is dynamic: "We use the term "conglomerate order" for the sensation we experience in front of a structure that is being ordering, when we cannot understand the place at a glimpse or we do not know the building" [2].

Peter Smithson sketched the layering in historical and modern buildings in his notes aimed at the understanding of a series of buildings in Tuscany: sections that seemed to correspond to different buildings, where one could sense protection and peace, a matter-of-fact perception; "we can... sense the density of the surrounding fabric.... Conglomerate order harnesses all the senses: it can accept a certain roughness...; it can offer, especially, pleasures beyond those of the eyes: especially, pleasures beyond those of the eyes: they are perhaps the pleasures of the territory that the other animals feel so strongly" [3].

A reappraisal of this complex tracing was curly expressed (Moneo R., 1987) in a revision of E. Miralles Ph. D. dissertation, where its sense for a

current understanding of his oeuvre was underlined:

"His architecture is, in effect, lineal, fragmented, not corporeal in most occasions. Always more concerned with drawing, with the tracing, that with volume or space. The Cemetery at Igualada as well as the Edinburgh Parliament are works that can be drafted. Or, said otherwise, the result of "building" one of those drawings of his own that Enric calls "annotations" in his Ph. D. thesis. Something that would also explain the interest given to materials in his work. Form in itself, as such, has no value. What matters are the textures, the tactile condition of the materials. And the movements to which the use of memory gives way are what enable to see Enric's work as that of someone who loves reading" [4].

Accordingly, the passage from loose project sketches to defined drawing (in whose annotations he studied works he liked), up to the execution plans, models and final building was the process followed). However, the mixture of ingredients in this recipe changed over the years, and this term

"reading" had a quite different sense for our professor R. Moneo, than for Miralles: reading understood as interpretation of place was the first task at ILA&UD's Resident Course, it hastened initial project ideas, searched their phenomenal standing, purging other referents in the Laboratory's practice. It was mixed with a Barcelonese ambition to unveil a new order in the 1980s, not alien to the emergent architect. He stated that a project is never ended; rather, it becomes another project, in a sequence of researches that misfortune left incomplete, out of which only a few Study Cases can be exposed here, from the construction of the daily experience of home and studio spatial recovery, up to the house of the Scottish people, his very last effort:

"As if construction were not the final stage of the work process, but simply another of the unconnected instants that are always demanding a new response. To redo the work at every instance. The same material asks to be shown in different forms, to bring the thinking up to date at every moment... A moment equidistant between construction and destruction... Construction offers found elements... No

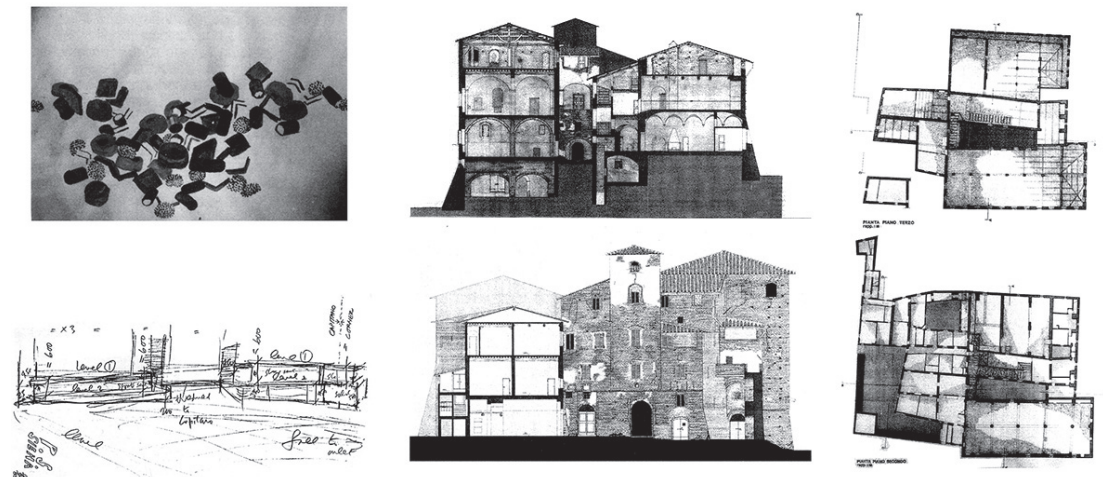
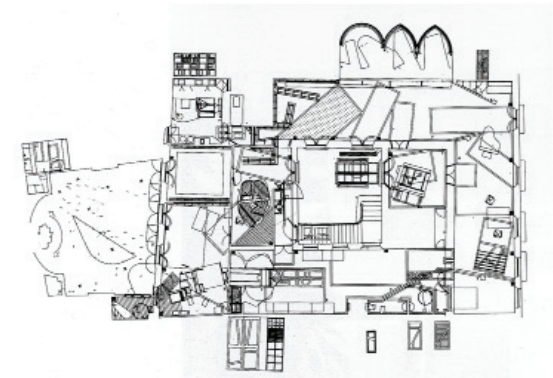


Fig. 1a - Soraya's Liquorice Allsorts; 1b - Peter Smithson's Sketches of Santa Maria della Scala, Siena; 1c - Plans and Sections of Grancia di Cuna, Val d'Arbia.

Fig. 2 - House in Street Mercaders, Barcelona. Interior and Plan



one knows which way time is going. This ambiguity about time coincides with the time of manual labour" [5].

Experiences lived in Urbino accelerated an understanding of diverse Modern "traditions", Nordic references, American and centre-European masters, coexisting with some uninhibited members of Team X (De Carlo, Smithsons, Van Eyck), for whom Architecture was inseparable from Heritage, Urban Dynamics and its structure. Some of the ILA&UD invited Lecturers became Pritzker laureates, and one could perceive there a critical turn of mind. Could be speak about formal interests in his project/ metaphorical ambitions, with the weight this word had for him?

1. EXCAVATING A HOME. HOUSE- ATELIER AT STREET MERCADERS (1995).

The patient recovery of overlapping layers enabled a coexistence of scales in his household and practice, with pieces especially designed for this home-studio, unnoticed amidst the tissue of Old Barcelona, explained his words: "This house works like a chessboard. The pieces move according to the rules of each object... They must always return to the starting point to restart the game ...Hence the floor, which set the existing items back in front of the windows, ...or the paint on the walls, which

reveals the discovered fragments are the rules of the game... Amongst them, moving in an orderly fashion, are tables, books, chairs" [6].

The fragments (oriented to the courtyard, to façade openings, the pavements interplay or the remains of old frescoes - Fig. 2) help to explain changes and the persevering, ascetic attitude, reflecting other searches spread in the profession (i.e. De la Sota and his variable chairs, with a correlate here in the Ines-table, both modern and modernist). But it was the overall dynamics that conveys meaning to the whole.

Such dialogues between home and studio, house and fabric are witness to days and seasons, dwellers and their movements, each at its scale, in this house as in Kolonihaven, Copenhagen, 1996, explained by the authors: after providing a miniature chair to their little daughter, they followed her movements and lodged them within a plan and wooden structure (as a dress made-to-measure), with height variations in sections, for child and grown-ups. Beholding such sections, the little house (Fig. 3) captures the pass of time and grows as the dweller passes from childhood to adolescence in a cartography/ calendar of growth, described allegorically as a bonsai garden.

"A young girl taking her first steps with the help of a miniature chair./ This house is a miniature stone in a bonsai landscape: it is a rock in an artificial

landscape of sand. The house is built around those familiar movements of time passing by: enveloping furniture, movements and time" [7].

Dynamism and permanence coexist, reminding Pietilä's Malmi Church (1967) [8], with an almost geological character and the territorial/ animal pulsion of the conglomerate. Here, cartography is designed, Architecture adjusted in a good fit.

2. RECOVERING THE PAST: UTRECHT (1997-2000)

Utrecht morphology acquired new depth after Jo Jamar studies on its evolution. Historic cartographies and Saenredam's watercolours (especially, "The Dom Tower in Utrecht seen from the Oudegracht with the Town Hall, 15 October 1636") [9] (Fig. 4), show the walled city and medieval houses as counterpoised to the classical building on the foreground, a conglomerate increasingly compacted, block later opened to light and the City's fabric by Miralles- Tagliabue proposal for the Town Hall.

Arie de Groot's description sets the specific identity of buildings depicted by Saenredam, in contrast with "draughtsmen and painters who portrayed this same view, such as J.C. Droochsloot several years earlier or Cornelis van Hardenbergh one and a half centuries later", even drawings of Town Halls from other cities by the same author. Old

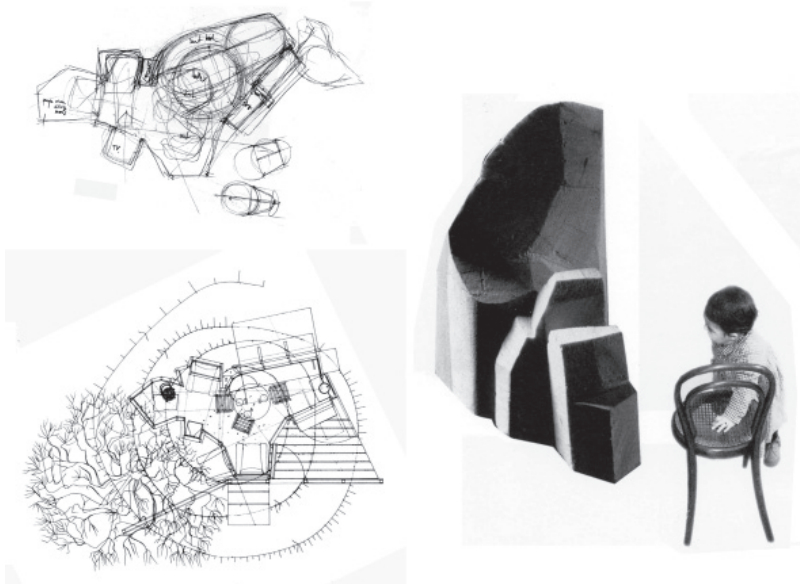
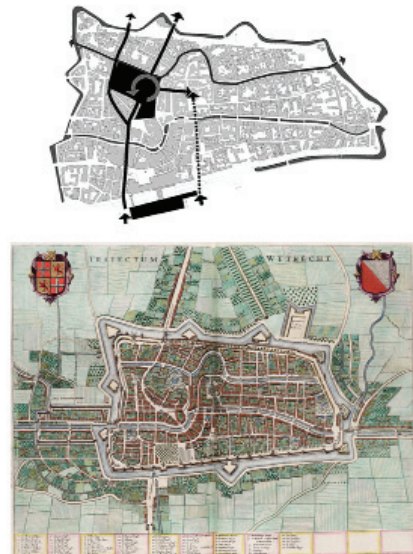


Fig. 3 - Kolonihaven.

Fig. 4a - Main entrances to Utrecht, transport lines and transformations; 4b - Utrecht, Atlas Van Loon, 1646; 4c - Saenredam: "The Dom Tower in Utrecht seen from the Oudegracht with the Town Hall, 15 October 1636"; 4d - Evolution of Stadhuis complex, after Jo Jamar.



maps provide a clear, strong identity of the city core and the walled precinct: historical landmarks (Dom Tower, and the old and new canals -Oudegracht y Nieuwegracht-) reveal polarities between Stadhuis and Janskerkhof and a transformation of uses when the bourgeois occupied orchards belonging to Church institutions (4a). As a central element, successive compactings of houses composing the Stadhuis resulted in a cramped whole with dark interiors.

Miralles' loose sketch and Benedetta Tagliabue description are expressive: "Our proposal was very simple; turn the building around 180°, freeing up space in the North to create a new square indicating the new entrance... trying to rediscover that internal rhythm... returning to the character of those little houses, to ensure that the sections of each one is different, to produce a passageway that traverses it all, while at the same time respecting the individuality of every house... We reached a decision on the stairs, to escape from the neoclassical character of the building, bringing out some parts like a balcony - a place where someone can address the public - a sort of stairway to climb up to the piano nobile... where the skylights of the Council Chambers let the light enter from above and below" [10].

EMBT had well-known references [11], such as De Carlo's Magistero and Van Eyck's stress on intermediate spaces, for looser and lighter designs, thus focussing on important points in the proposed structure through public spaces (such as the accessing square) or lightwells for zenital lighting. Thus, the Council Chamber and the New Council Hall kept their exterior appearance, whilst their interiors were refurbished by means of lightwells (Fig. 5). The little medieval houses were recovered and reused, providing offices for civil servants, mostly located in the new wing. A new deployment shortened the distance from citizens, recovering images from local history and literally opening it to the people. Hence, the building run parallel to the Fish Market, Ganzemarkt, keeping the scale of houses on both sides of the street [12].

They transcended projects as the never-built by Koen van der Gaast, in 1923, but preserved the

exterior image of the big classic building, whilst the interiors were totally differentiated to accommodate varied activities, opening the City Hall view to the old little houses, fused as a whole, now referred to the city. Site plans are explicit (Fig. 6), naming the streets (Minrebroederstraat, Annastraat, Oudkerkhof) to which the New Stadhuis is oriented.

Care was taken to adopt proper dimensions for the rooms, increasing the perimeter to allow natural lighting in all working areas, discovering the underlying buildings compacted through the years. As a result, the old interior walls help to display the building, whilst preserving the major rooms, making the introduction of a New Council Hall possible, similar in size to the medieval houses.

3. A HOUSE FOR THE PEOPLE: PRESENCE OF THE SCOTTISH PARLIAMENT (1998-2004) [13]

The arrival of soul always presupposes a radical change in all forms upon old plans, of fresh sensations, totally unknown, with a quality of recently created rose, of miracle...[14]

The effort of those years is still moving; just by seen the proposals' sequence. And it contrasts with the immediacy of first news about the win-

ning proposal: a series of lanceolate leaves published in the daily press; that is what they seemed, transporting us to familiar images in the collective unconscious of Team X, transcending types or common place ideas. Initial criticisms were harsh. We could follow little by little the debate between disaffection and the landslide of answers by EMBT. As Donald Dewar, Scottish Prime Minister stated: "...Enric Miralles had ideas on how to fit the building to the place that seemed to have much in common with ours. He did not try to make a landmark building... He saw that extraordinary place sloping towards the Royal Park and rising towards Arthur's Seat and Salisbury Crags. He looked at Canongate and the Palace, and spoke of a building that would grow there, ... and without imposing it to the place" [15].

Anybody who walked down the Castle to Holyrood at the beginning of the 1980s, might recall the empty space in front of the Palace, and a little sculpture by Henry Moore, out of scale. The allusion to the role of the earth, as telluric and territorial element, to understand the Scottish soul, along Dewar's words is not surprising. Charles Jencks asked himself with reason:

"What are the Scots - today and yesterday? One can't design a new parliament building without

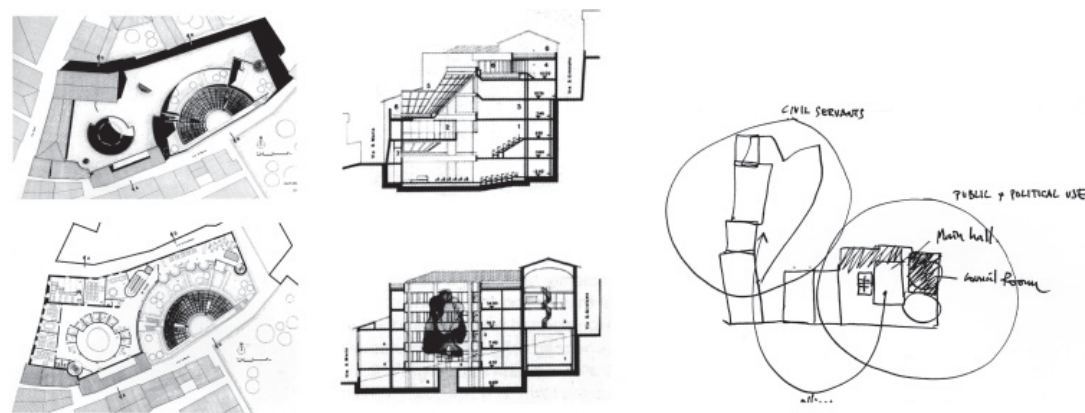


Fig. 5 - De Carlo's Magistero, plans and sections. Miralles' initial sketch for Stadhuis refurbishment.

asking this question. ... it would be only the beginning of an architectural investigation. That may be why the designer Enric Miralles displaced the question of national identity into the landscape. Here there are natural metaphors on which to draw. Whilst at Chandigarh Le Corbusier made a new architecture from nature local to the area, in Edinburgh Miralles has appropriated images from the sea (upturned boats and fish), from leaves, and from the nearby Salisbury Crags (rock outcrops). One iconic image dominates the whole scheme, either through repetition or transformation, and pulls together the riot of forms: the leaf/fish shape" [16].

This shape that acquires its uttermost expression in the Debates Chamber. A parallel with Aldo van Eyck's "tree and leaf; city and house" can be perceived: the play with albertian tones, when referring to a tree diagram as a big leaf and to a leaf as a small tree, or, similarly, to a city as a big house and to a house as a little city, comes to mind immediately. Besides, the diagrams from "the horizon and the changing centre" point to the appreciation of landscape outwards or the chance to form a gathering inwardly. This was one of the starting points in the Debate Chamber, where the parliamentarians could see each other and the speaker, without exclusion of either parties. Once the collective identity had been explored, differentiating between the two architects that derive a new parliamentary architecture from natural symbolism (Le Corbusier y Miralles), it is imperative to accept that a specific treatment of complexity separates them.

We face "one of the great processional routes in contemporary architecture", guided by those lanceolate shapes by an enlightening reflection, literally and metaphorically, that seems to drive to a slight inclination towards the Debate Chamber. Once the common types were discarded, it became imperative to make a proposal akin to the city's character and, as in any competition, to communicate this to the Jury. Enric went beyond the expectations with the so-called "Miralles manifesto": "Few cities are like Edinburgh, where buildings, topography and infrastructure have been built with

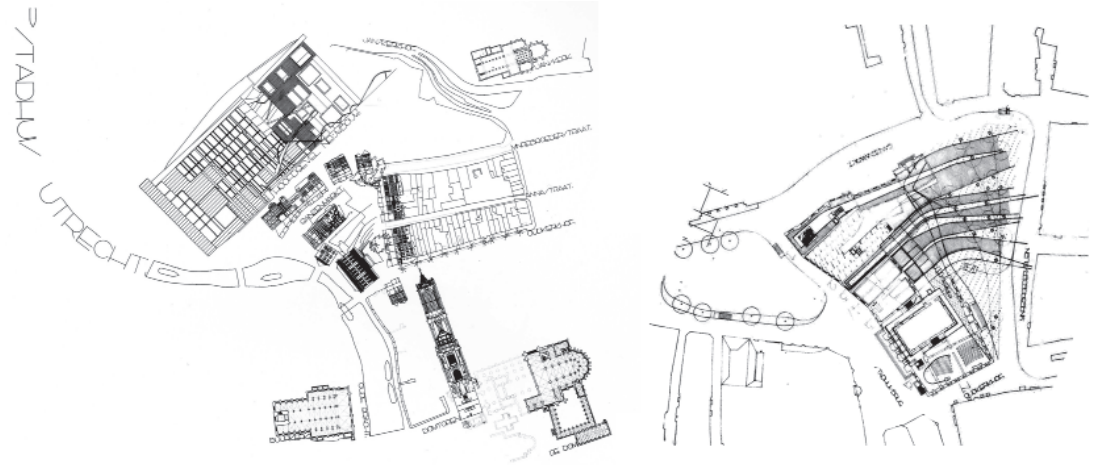


Fig. 6 - Stadhuis, Oudegracht and Dom Tower, dialogues with old streets.

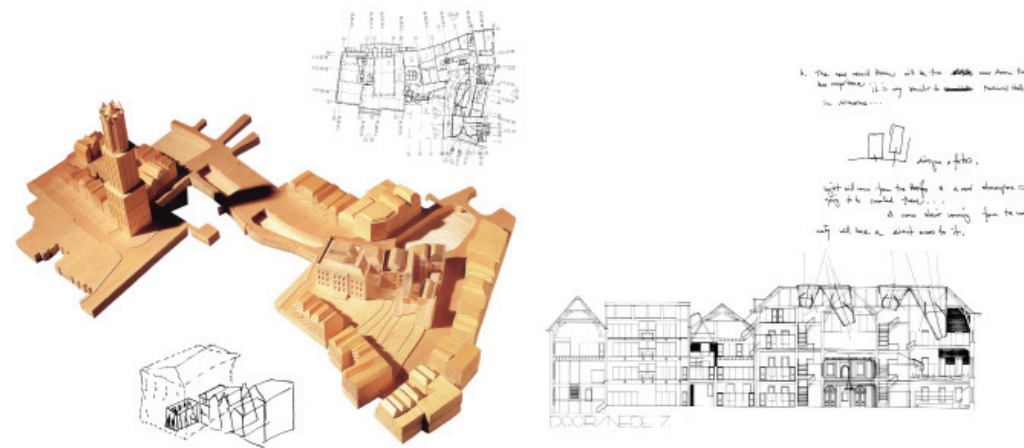


Fig. 7 - Model of City Hall proposal, with volume and plan. Sections showing rooflights.

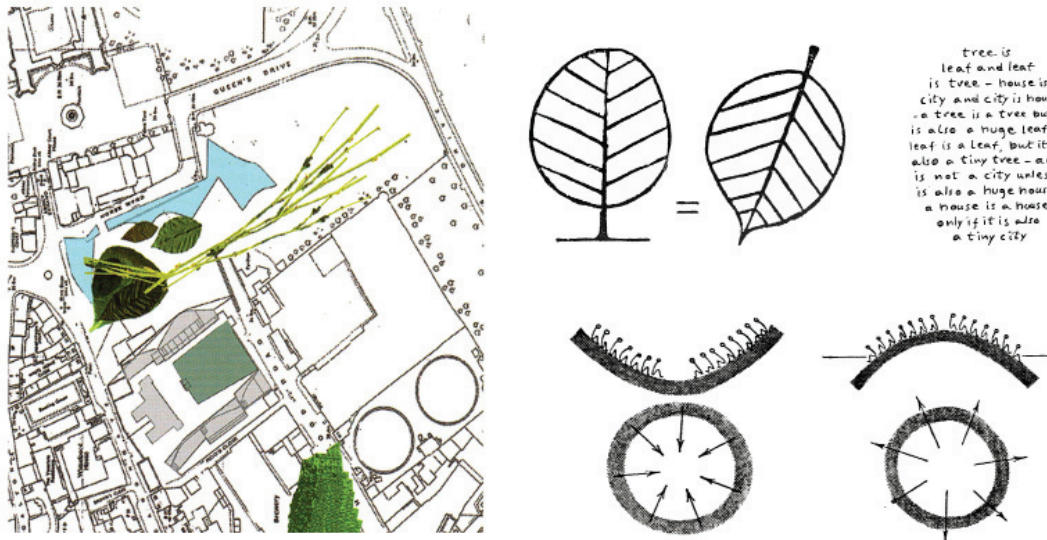


Fig. 8 - First diagram. Van Eyck's "tree and leaf; city and house", "The horizon and changing centre".

such strong relations and, however, so delicate... it is a place where prodigy, surprise and admiration appear as soon as one begins to discover it... the Parliament should contribute to build the end of Canongate, it should not be just another building in the street... It should reinforce the qualities of place that the surroundings already have. In a subtle play of crossed views and political implications..." [17.]

From a first abstract diagram of the projects' idea, the sketches made "in situ" translate perceptions of the place. The Parliament should be seen from a distance, establishing continuities between the features of the land and the place, in its more natural and ancestral form. When tentative historical locations were sought for the Parliament, several sites in the Old City were sought, weighing the effects of each allocation. The EMBT team specified that "perhaps the difficulty posed by the Parliament Project lies in the difference between the site occupied and the place it represents... The Project sprouts out of the mountain: from Arthur's Seat, ... (where first sketches are produced, Fig 9), in order

to approximate landscape to the city getting closer to it, as the rock's extension. The project is a conglomerate of buildings" [18] (Joan Callís)". Similarities between the building and the physical form taken by the action of sitting together came to mind again through Van Eyck's diagrams, not by a literal reference, but by appearing in shared ideals, where gestures were assumed, even unconsciously. The mention of the term conglomerate -scarcely mentioned in EMBT works- may surprise, though it is more than justified here, as we shall see.

The comment by C. Jecks is probably the most accurate to gather the project's idea and its place among similar works [19], by describing "the Miralles manifesto", a brilliant description of an identity idea, quite convincing to explain the project to politicians, together with a precise design description on behalf of RMJM/EMBT [20]. The plan was essentially a cluster in U shape, open to the landscape, with two main entrances, establishing diverse modes of continuity between the city and the territory: (1) a formal access for the Members

of the Scottish Parliament (MSP), where the Royal Mile - today Canongate- ends; and (2) the public entrance towards the Holyrood Park and the landscape.

"Miralles has given a new twist to the continental idea of the agora: he has turned it into a soft turfed place. In all 60 per cent of the floor plate is given over to landscape. Taking the same gentle curves that he uses on the debating chamber, Miralles creates an open amphitheatre of steps and stairs... it nestles its way into the environment, an icon of organic resolution, of knitting together nature and culture into a complex union. Perhaps the overall image, the jagged stainless steel and masonry, can be seen as a rocky outcrop. This furthers the idea that Scottish identity is closely associated with the rugged landscape and with the urban experience in which it has grown" [21].

The above-mentioned continuity seems an oxymoron, by the contrast between a plurality of articulated constructions, not a singular mass, and connections to choose the best approach to the context, the existing fabric and the landscape. A

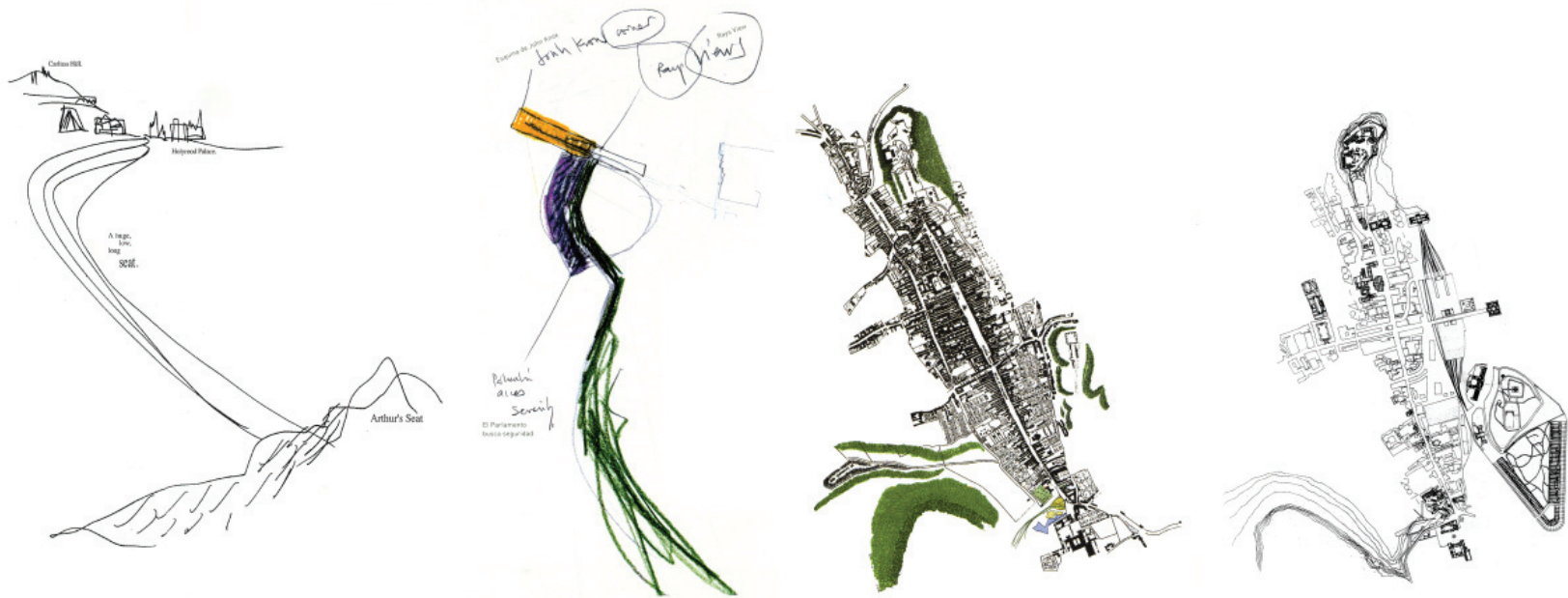


Fig. 9 - First sketches: from Arthur's seat, idea of park. Old city and Historical locations of Parliament.



Fig. 10 - First floor plan, roof plan, Park.



Fig. 11 - North Elevation and mural by Soraya Smithson.

different image is developed by considering specific operations in concrete parts of this whole. The buildings can be followed in clockwise sense, from the Parliamentarians' building (MSP), next to Queensberry House, articulated with the Canongate Wall. A central complex stress the diagonalization of the aggregate (MSP Foyer, four towers and a tower for the media). To end with the final destiny of itineraries and representatives centre (Public Foyer and Debates' Chamber), facing Holyrood Palace, both aligned with the project's origin, Arthur's Seat and the Park, with views extending to the sea. The land -not the buildings- is the propelling, conceptual core and the final goal, defined by a cascade of continuities, used here as reference of the plural character of this work.

Continuities/ articulations vary in accordance with the interplay of pieces (fig 11):

A. The MSP building -with a dented plan on the West side- simulates the old, medieval city, naturally continued here. It provides space for researchers and administrative services and is ended by the offices' module, that interrupts and softens the staggering arrangement.

B. Queensberry House, an isolated 17th century building -with lost, undocumented interiors- houses offices for the president and its assistants. The continuity is reached by a stitching task, treating the interiors in tune with the vicinity and stabilizing the fabric with new floors and roof.

C. The last stretch of High Street -from Castle to Palace, axis of the original urban growth, looking as a fish spine - is ended by the Canongate Wall, with a straight alignment

towards the street and a curved shape in the cluster interior. It is the counterpart of the Media Tower, as two zealous guardians of the central diagonal. It works as Scottish culture centre, lodging inside a library and research accommodation; and it is covered outside with prefabricated panels, showing quotations of Scottish culture.

Continuities in the central core can be read in diagonal and its perpendicular: the series of elusive shapes, (vesicas, fishes, leaves) have a pointed side towards the cluster diagonal, within a set of axes adjusted to the singularity of each area; the opposed, blunt extreme cuts such axes in perpendicular. Thus, several transversal walls can be read, with progressive elevations and continuous, fan shapes, that would otherwise be confusing volumes. Miralles was acquainted with the works by Lancelot Law Whyte and D'Arcy W. Thompson, for whom the functionality of organic form is derived from its context, not from the forms themselves. The overall appearance is that of a multitude, from which some main, representative elements emerge:

D. All parliamentarians' routes cross the MSP Foyer, accessing to the blocks' lifts, the ceremonial stairwell to the Debates chamber and a formal entry to Queensberry House and the cafeteria, together with the functions of press and direct/ indirect lighting (lightwells with lanceolate shapes in the Foyer curved roof).

E. Four towers serve and protect the West flank of the Debates Chamber, as a fan transition to the garden area, accommodating six

meeting rooms, offices for assistants and government ministers, as well as spaces where MSP may receive their constituents. By means of varying height, they were adapted to the cityscape, outside and inside -each room has a singular plan and section, with vaulted roofs in which some incisions allow lighting.

F. A fifth tower destined to the media flanks the Debates Chamber and includes offices for the services of radio and television. Ending continuities are in fact the most relevant, symbolically speaking: Parliament and Palace facing each other, as city and land/landscape do (fig. 10).

G. The Public Foyer welcomes all visitants to the institution, it is open to them, including the services of a public entity of this kind (reception, shopping, cafeteria, children facilities...). Its space is detached off the ground, lifting the Chamber to meet the overlying strips (canopies and alignments) that meet and lead to the landscape, flowing together with the people, according to a geometry stopped by lightwells excavated in the vaults to illuminate the spaces under the Debates Chamber.

H. The latter kept its strategic position, throughout the design process, facing Holyroodhouse palace and the abbey of the same name, thus stressing its role as motor for the project. The sitting disposition had to be homogeneous in the Chamber, avoiding frontiers between parties and facilitating changes, in order to search consensus: "some specific views should be allowed, but more as paintings in a frame. The focus on matters of discussion

would be the second most important material in our building. The building needs high security. Owing to this, we've decided to organize it on two levels: the level of the public entrance, below the pergolas and that of the parliamentarians, just above it. The public beneath the M.S. P., as an image of how the base gives power to those decisions who make for all".

CONCLUDING NOTES

- Whether in Utrecht, Hamburg, Barcelona or Edinburgh, the underlying complexity of the city has to come to the fore, prior to a design proposal. There is not such a thing as a block left on top of a plane or contorted topography. It was the meeting of what people had done and still had to do what guided design.

- Enric Miralles is still remembered by his conceptual ambition in Architecture. During the 1980s decade a term such as Laboratory was used to solve architectural, human problems, rather than for academic indulgence. Such was the case at The Berlage Institute and the ILA&UD, where De Carlo, P. Smithson and E. C. Occhilliani and so many lecturers passed the experience of a renewed Modernity to the younger generation. In such a context the idea of conglomerate offers resistance when it is treated as an alien element, and coexists with situations of high complexity, whenever the subtlety to treat it exists.

NOTE

[1] Enric Miralles only rarely mentioned these ideas, his relation with the Smithsons became increasingly solid, and we can guess perceptive parallels in his own home-studio in Street Mercaders (1995), in Utrecht Town Hall extension (1997-2000), in the Edinburgh Parliament (1998-2004) or the Hamburg School of Music (1997-2000). Peter Smithson established an operative continuity between several generations (from Renaissance to Modernity), out of which a personal complexity developed..

[2] Smithson, Alison; Smithson, Peter, (edited by Edman, Bengt, 1993): *Italian thoughts*, Stockholm, Published by the authors, p. 60, p. 80. It was re-edited in 1996 as *Italienische Gedanken: Beobachtungen und Reflexionen zur Architektur (Italian Thoughts: Observations and Reflections on Architecture)*, Braunschweig, Wiesbaden: Vieweg.

[3] Smithson, Alison and Smithson (1987): "Conglomerate Ordering", *Where, why and how*. (ILA&UD Yearbook 1987) Milano, SAGEP Editrice. Their ideas can be followed at ILA&UD Yearbooks and the participants at this Laboratory. See Turnbull, David (2011), "Scholars of Architecture", in Risselada, Max, (ed.), 2011: *Alison & Peter Smithson. A Critical Anthology*. Barcelona, Ed. Polígrafa, pp. 312-323. The process as it happened at ILA&UD, 1985 is described by Millán Gómez, Antonio (2006). *Notas sobre el orden conglomerado. EGA Expresión Gráfica Arquitectónica*, n. 11, pp. 88-101, may 2006. ISSN 2254-6103. <<https://polipapers.upv.es/index.php/EGA/article/view/10318>>.

[4] Rovira, J.M. (ed.), 2011: *Enric Miralles. 1972-2000*. Fundacion Caja de Arquitectos, p. 71. See "Moneo, R.: "Tesis doctoral de

Enric Miralles Moya, 1987", pp. 61-71.

[5] Wigley, Mark (2000), "After life in progress". *El Croquis 100-101*, pp. XX, It can be compared with Wigley, M., (2011): "*Alison and Peter Smithson_The Architects of the Void*", in Risselada, 2011: op. cit., for a comparison of "the figure of the architect as a constructor and as editor". Also, Colomina, B. (1999): "Collaborations: The Private Life of Modern Architecture", *Journal of the Society of Architectural Historians*, vol. 58, no 3.

[6] Miralles, Enric & Tagliabue, Benedetta. Maps for a cartography, *El Croquis 100-101*. Madrid, page 46.

[7] *El Croquis 100-101*, op. cit. Kolonihaven, casita de madera, Copenhagen (1996), pages 120-21.

[8] Pietilä, R. (1974), *An Introspective Interview. A + U 9/74*. "Malmi Church (1967) was to be an informal cave for people's formal meetings. One had to experiment how a concrete "rock" emerged in the woods in the same way that characterizes mineral aggregates. One knows that we (not only the primitive man) can see meaningful forms in exceptional rock formations".

[9] Helmus, Liesbeth H., ed. (2002): *Pieter Saenredam. The Utrecht Work. Paintings and drawings by the 17th century Master of Perspective*. Los Angeles, The Paul Getty Museum. Especially, Aire de Groot: "The Dom Tower in Utrecht seen from the Oudegracht with the town hall, 15 October 1636", pp. 253-255.

[10] EMBT Miralles, Enric & Tagliabue, Benedetta (2002), *Work in Progress*. Barcelona, Ed. COAC, Housing Ministry, Barcelona City Council, p. 161.

[11] Blundell-Jones, P.; Canniffe, E. (2007): *Modern Architecture through Case Studies. 1945-1990*. Oxford, Architectural Press, p. 168. "The half-circle is the archetypal form for gathering to share some great communal event in which the few address the many, as beautifully illustrated in De Carlo's friend Aldo van Eyck's diagrams of inward and outward looking groups... The whole great complex is lit from above by a conical rooftoplight... The great void, which transmits reflected daylight some 15 metres deep into the heart of the building, retains for all a connection with the sky, but it also makes users aware of each other 's existence".

[12] Blundell-Jones, P. (2011): "Re-furbishment of Utrecht City Hall, 1997-2000". In Rovira, Josep M. (ed.): *Enric Miralles, 1972-2000*. Barcelona, Fundació Caja de Arquitectos, pp. 263-274: "several lightwells to introduce natural light in the central part of the plan", that would also imply the reorganization of stairs for a bigger intelligibility of the building. Against contemptuous critics, one may consider what was preserved ("he tried to preserve and restore the elements of value and historical weight. Halls of great quality were preserved and all sort of details of minor order that could have been eliminated") and new elements included ("the building's long that opens to a new square. A corner... analysed closely... together with the idea to spread to the square and always including some type of connection with the ground floor"). ... pp. 263-274. This author comments works and designers of Miralles acquaintance, as seen above.

[13] Serra, Carles: Parlamento de Escocia, Edimburgo, 1998-2004. See Rovira, J.M., 200 Op cit., pp. 341-370.

[14] García Lorca, F. (1983): *Teoría y juego del duende. Obras completas*. Madrid. Ed. Aguilar, p. 1098.

[15] EMBT. Enric Miralles_Benedetta Tagliabue. *Work in Progress*. Barcelona, ACTAR, pág. 96.

[16] Jencks, C. (2005): "Identity parade: Miralles and the Scottish parliament". *Architecture Today*, num. 154 (enero 2005). (*Charles Jencks on the architectural territories of the EMBT/RMJM parliament building*).

[17] EMBT. Op. cit.

[18] EMBT. Op cit., p. 96

[19] Jencks, C. (2005): "Identity parade: Miralles and the Scottish parliament". *Architecture Today*, num. 154 (enero 2005). (*Charles Jencks on the architectural territories of the EMBT/RMJM parliament building*).

[20] Charles Jencks: "Identity parade: Miralles and the Scottish parliament". *Architecture Today*, num. 154 (January 2005). Article Reference: AT154p32 Date: 1/1/05 Architect: Enric Miralles, RMJM Building: Scottish Parliament complex, Edinburgh Title: *Charles Jencks on the architectural territories of the EMBT/RMJM parliament building*. <https://esacademic.com/dic.nsf/eswiki/401781>

[21] Jencks. Op. cit.

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