



Monastery of San Isidoro del Campo

Santiponce, Seville, Spain

Hybridisations: increase the Architectural Heritage

Foundation and Residence for Researchers in the Monastery of San Isidoro del Campo

Sara De Giles Dubois, José Morales Sánchez

Expansion and intervention is proposed in the Monastery of San Isidoro del Campo, located in the outskirts of the village of Santiponce, next to an olive grove, close to the ruins of the Roman city of Itálica.

This building, of Mudejar-gothic style (14th century), is catalogued as a Site of Cultural Interest and is currently almost in disuse and has several consolidation problems. Given the importance and the characteristics of the building, the result of a sum of interventions over the centuries, the building complex requires intervention on several fronts.

The proposed extension has the objective of making a margin of manoeuvre available that does not add new problems to those existing within this complex. For this, it is necessary to concentrate the residence for researchers in a new architectural addition, which will help to resolve the problems of urban relations, while having the programme's social and cultural functions available which the current historical building already has. The fragility of the existing buildings advises that the conditions found in the constructed monument are not to be further stressed.

On the contrary, it is possible to detect significant differences regarding the heritage value of the pieces that constitute the complex.

Key concepts for the intervention: scenarios

Each epoch, each culture, produces and makes its own scenarios, settings and places for the collective identification. Somehow these places, in which to celebrate and identify collectively, constitute an important part of cultural production.

Each epoch, each cultural moment builds its own setting in which to reflect, be watched, be observed. At the same time, each temporal environment, in cultural terms, observes and studies the culture of the past, from a vision linked strongly with those new views, always with renewed intentions, whose destiny is to reinforce collective identities. However, these new views, this "new vision", produce our surroundings, in the image of collective desires, our mentalities and imaginations.

Heritage doesn't escape these intentions, or new ways of looking. In

1-2. External views of the monastery of San Isidoro del Campo in Santiponce, now in disuse.

3. Aerial view of the monastery of San Isidoro del Campo and the agricultural landscape that surrounds it.



1

this sense, on many occasions, “intervening on the heritage”, has become the proposal of “scenarios”. Places from which to look, but at the same time, environments, contexts through which to identify and assert ourselves.

Times, memories, that strange figure: heritage

Heritage, if we refer to the architectural sphere, in the majority of the situations, has come to us incomplete, transformed. Sometimes it has disappeared, or there are only vestiges, memories, hypothesis, studies and narrations. All this, both that which can be verified through the remains, and that which is not so clear, constitute “heritage”. At the same time, and in project terms, all those circumstances, remains and narrations, are materials of the architectural project. It all constitutes a rich resource for project research, and not only the historical. The resulting project, the intervention, will finish adding itself to the narrations, and in some sense, it will be heritage. The physical proximity of the intervention project to the remains, or to architectures of the past, supposes a great responsibility for the architect, but at the same time it is the guarantee that the project will be incorporated into the existing heritage, as one “layer” more, as a time that will be added to those before.

This mix of times, this overlapping of layers, constitutes a new architecture, a new complex. Inevitably, this mix constitutes a strange figure. The new whole, constituted by the accumulation of times, should not be surprising.



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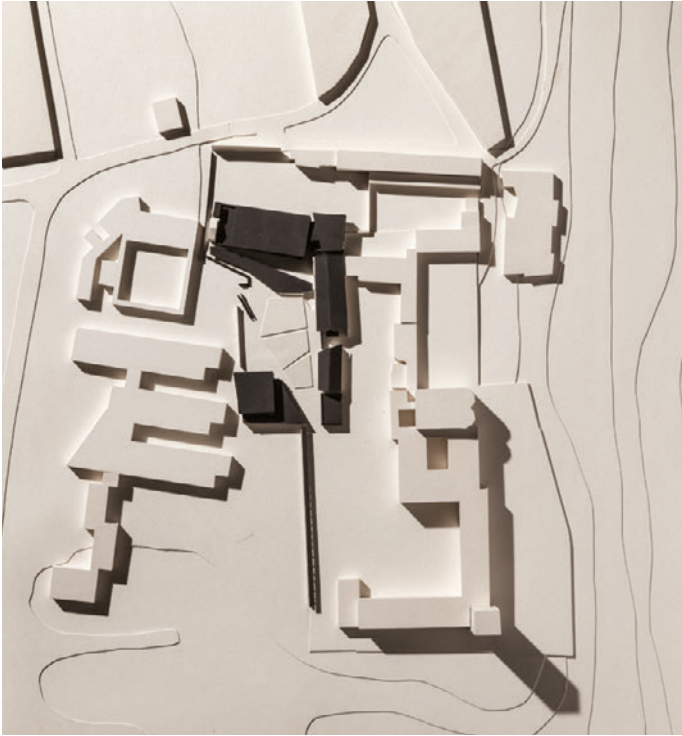
Landscapes, subjects, scales

One of the most defining characteristics of the architectural complex on which the students have worked, is the importance of the landscape. Being located on a slight ledge that faces the river valley, it shows us at a distance, contrasting at its feet with the highway called “Ruta de la Plata”, or Silver Route. In this way, the contrast of measures and scales in which the Monastery is raised on this set of geographical lines becomes evident.

The landscape, from the point of view of the project, in addition to being natural, artificial, cultural, etc., constitutes a tool through which to distinguish the possible intervention within



3



4-5. Models of volumetric additions and their attachment to the ground. In particular in image 5 the relations between new (in black) and old building (in white) are clearly visible. Students: Valeria Bolentini, Alberto Frizzarin, Alessio Grava.

4

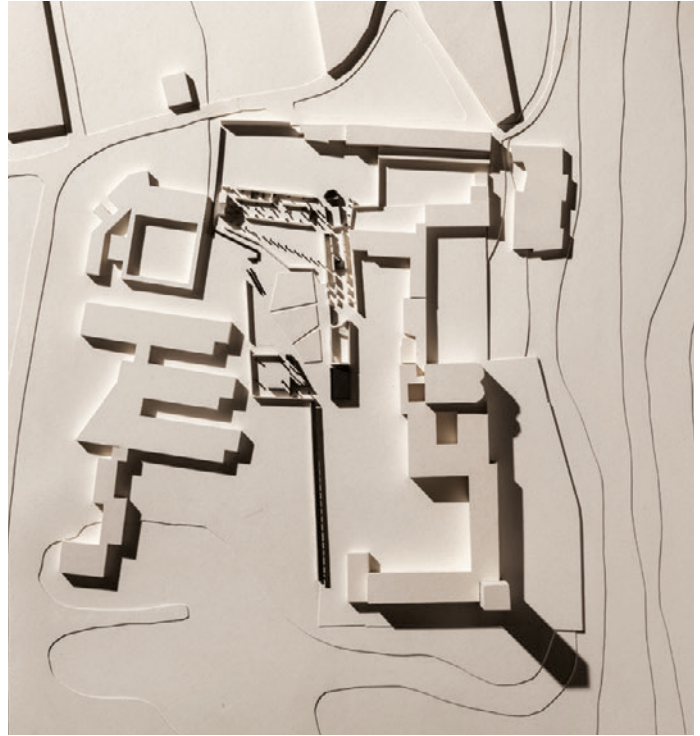
the heritage. We could even say that one of the revisions, or rather, updates, on the idea of “project action”, considers the idea of landscape as something interior, in relation to the architectural space. For this reason, the landscape does not necessarily serve as a frame for the architecture, but it constitutes and characterises the interior of the architectural piece.

In short, it is the mentality of each era that is modelling a concept, which in the case at hand, it adds to the circumstances of a place, peripheral to the population nucleus, which leads to this. Small industrial buildings, a hamlet of major or minor importance, or the edge of agricultural plantations.

Materiality, natures

The Monastery of San Isidoro, pinned between the urban nucleus of Santiponce and the edge of the agricultural land, is an opportunity to reflect about this crossing between natures, architecture and nature. Scales and materiality are also here together in a possible relationship between different concepts, and the possibility of manoeuvring with them. Natural architectures, projected natures.

A new materiality has been very relevant in this project, that of the nature itself which surrounds and invades the monumental complex that has come down to us through time.



5

Functional program

Public area

Multipurpose exhibition space: approx. 900 m²

Conference hall: 510 m²

Library: 400 m²

Area reserved for researchers

Administration and control: 250 m²

Communal and meeting room: 200 m²

Historical archive: 2.000 m²

Stores: 600 m²

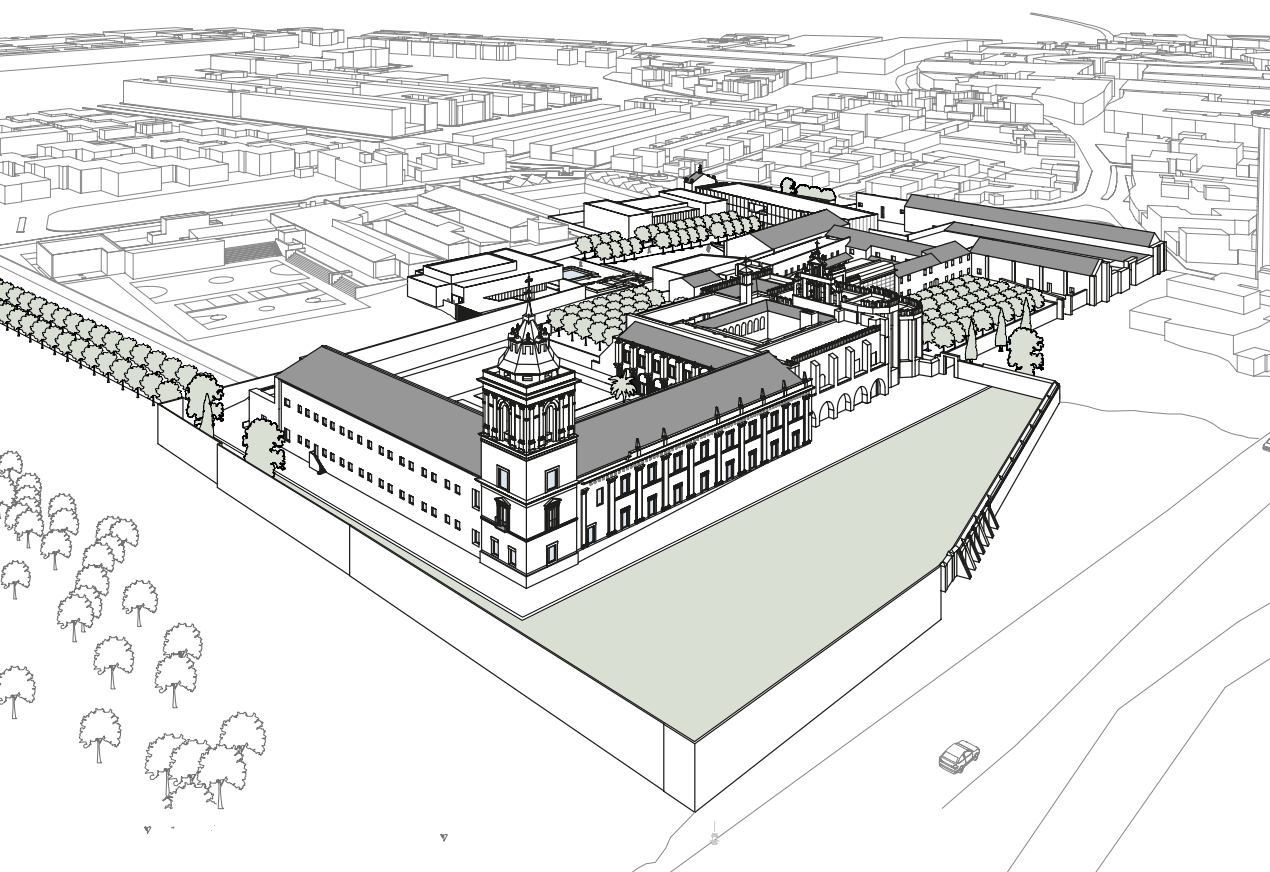
20 apartments of 40 m², including kitchen, bathroom, work area and bedroom, or optionally, a second bedroom.

15 rooms of 20 m², including a small office and bathroom.

20% should be added to this area for general circulation and services.

Free and collective recreation area

It is understood that the commissioning of this Monumental Complex must offer open, but controlled, public areas for the use and enjoyment of citizens. Special attention will be given to the management of these mentioned free zones.



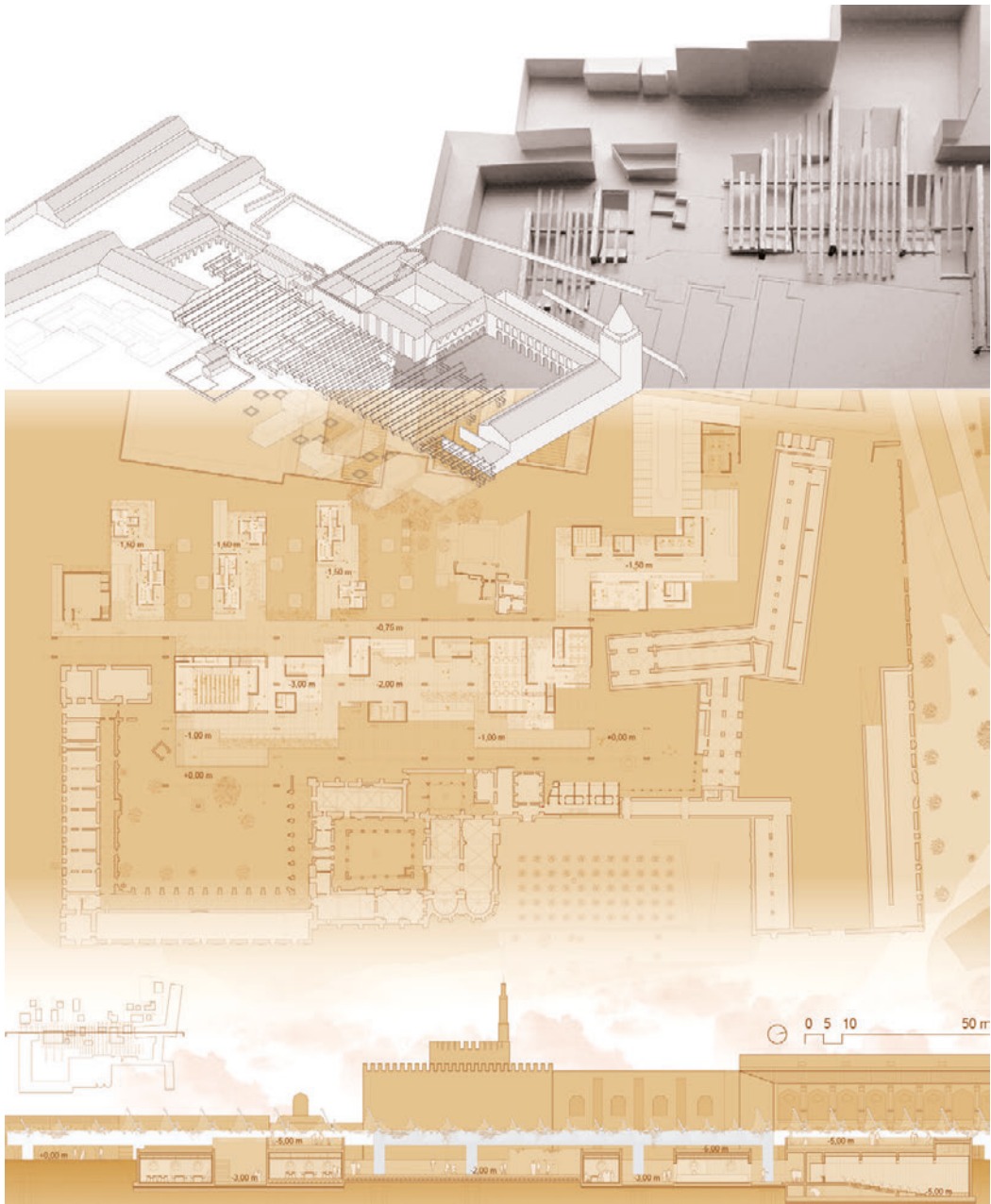
Project Sheets

a.a. 2017-2018

École Nationale Supérieure d'Architecture Paris Val de Seine
prof. Hervé Dubois

Escuela Técnica Superior de Arquitectura, Universidad de Sevilla
prof. Sara De Giles Dubois, José Morales Sánchez

Università Iuav di Venezia
prof. PierAntonio Val

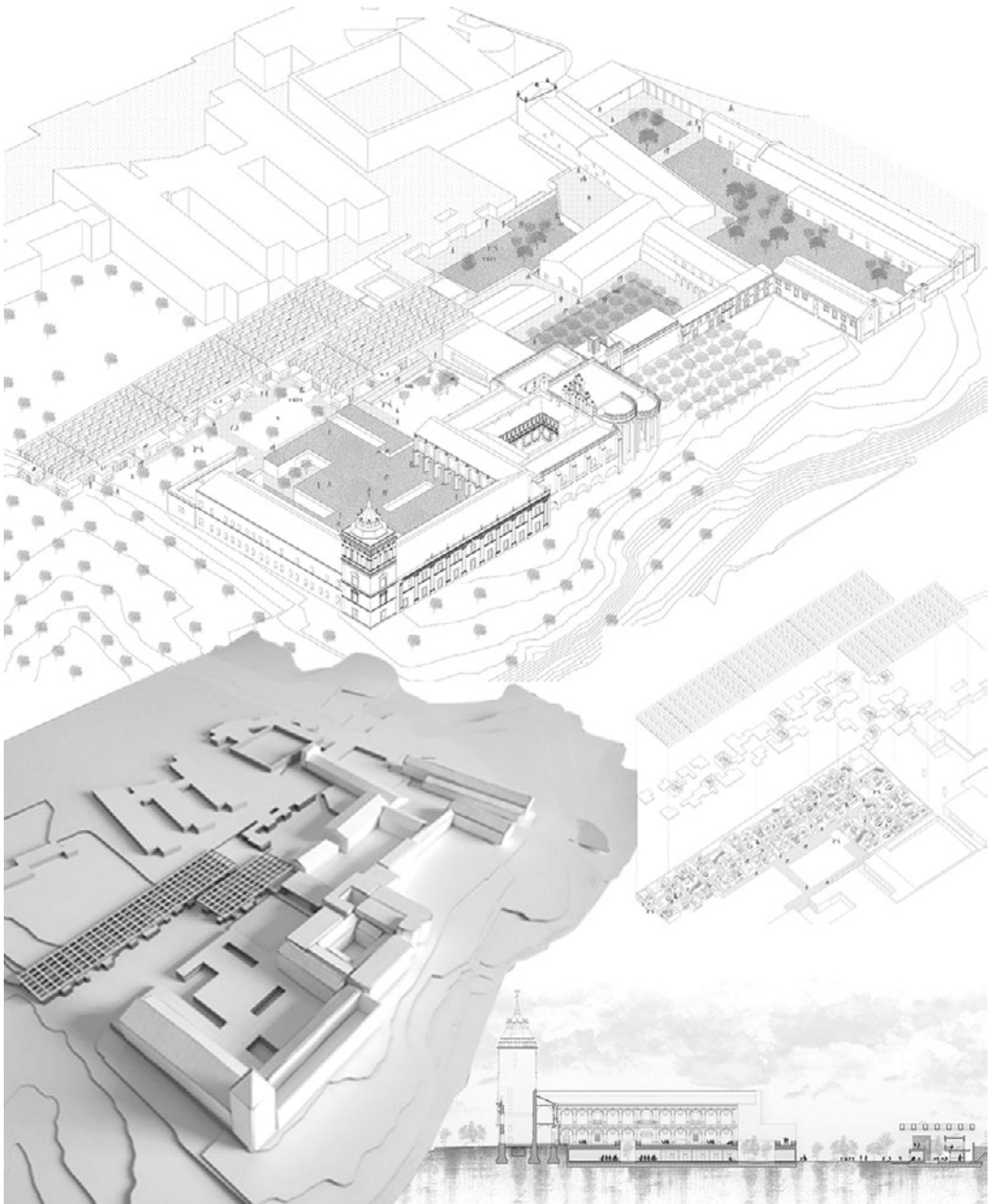


Jaime Peral

a.a. 2017-2018
 Escuela Técnica Superior De Arquitectura
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This project is conceived from the concept of landscape, understood as a cultural construction with which each society identifies itself in a determined time and moment. In San Isidoro del Campo, the nature surrounding the project's intervention area is presented with such intensity that it could lead to the error of considering the landscape as only natural. But the reality is that the fields are just one of the many possibilities from which to understand this concept

today. Speaking about landscape is talking about a subjective relationship between man and the environment in which he lives through the gaze. That is why it is necessary to adopt a critical attitude from which to question the established and take into account that we inhabit a world with limits. Making them evident and operating from them facilitates the opening of new ways from which to understand our environment and establish new relationships with it.

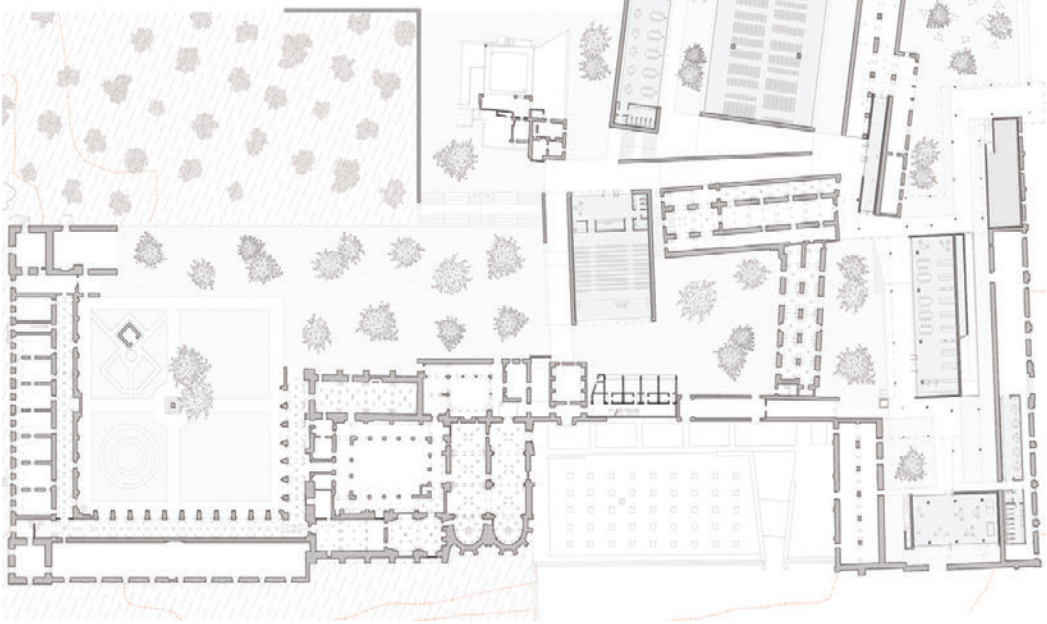
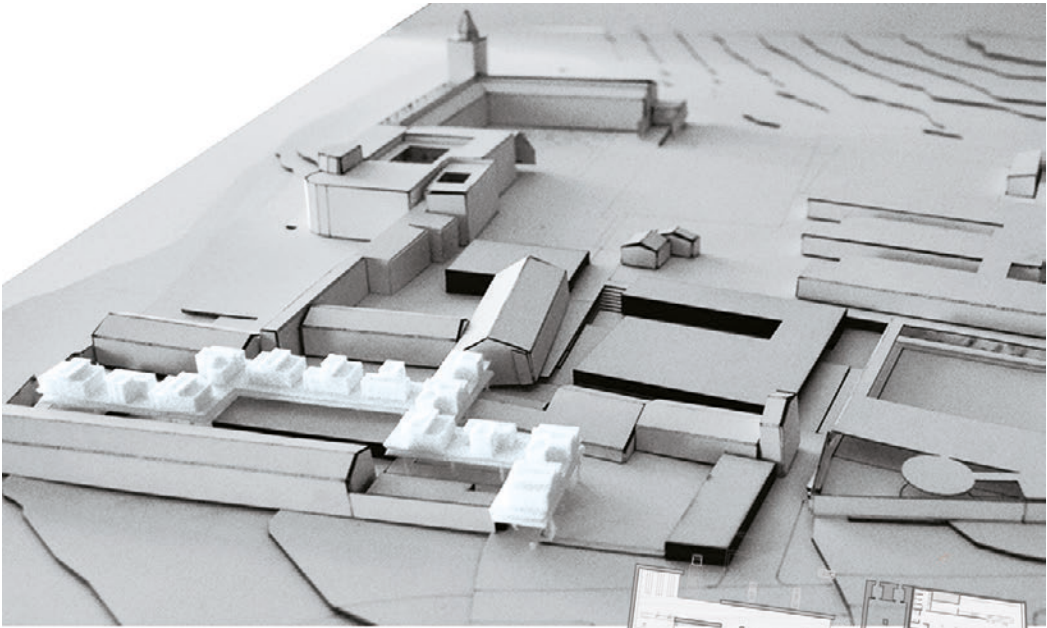


Antonio Guerra Ortega

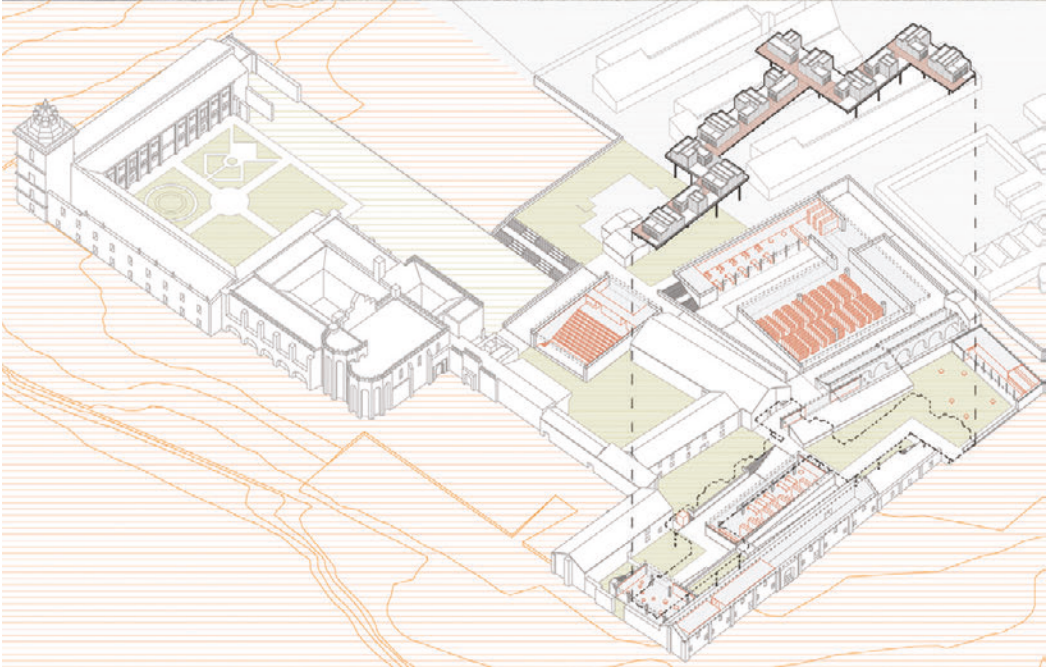
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Perforated Landform is located in Monastery of San Isidoro del Campo between two different realities: on the one hand, the artificiality of Santiponce's city, and on the other hand, the natural environment, the olive grove, the feature landscape of Andalusia. The project tries to design the landscape by activating the overlooked spaces which are part of the monastical complex. Architecture and landscape are treated as equivalent in perforated landform.

The main intention is to create architecture and landscape as a single entity, imaging a relation where the architectural object can only be understood as scenery, and therefore, the scenery can only be understood as architecture. Thus, the project is based in two big parts as a landscape scale, which covered the shelters for researchers, two intermediate parts (the auditorium and the archive) and the library, more closed to the Monastery.

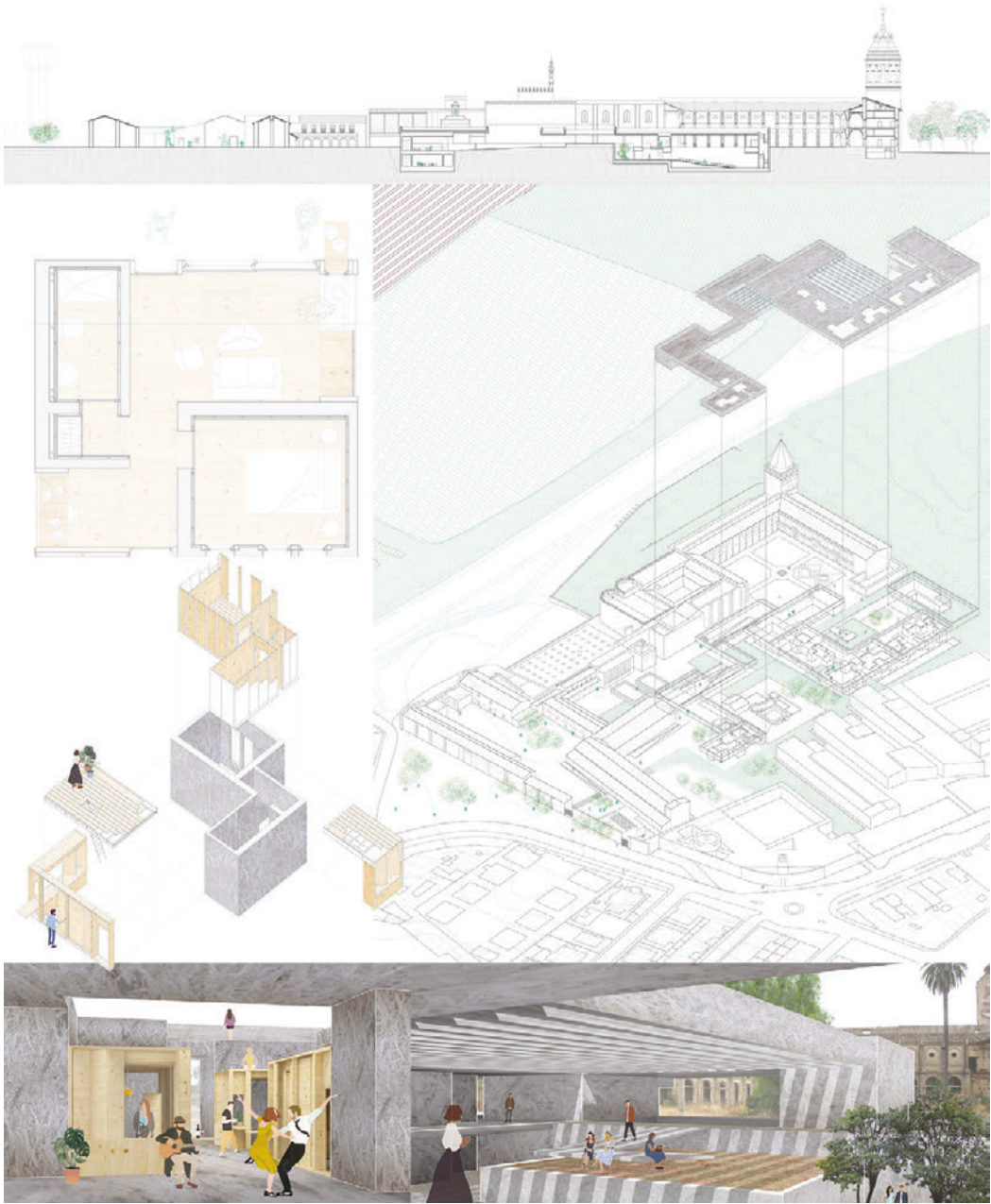


Antonio Ballesteros Gómez



Today the scenographic image of the Monasterio de San Isidoro has been lost. This project therefore tries to give a solution by connecting the different spaces, now segregated, with a “backbone” that crosses the monastery and creating different volumes with new functions. This will have the effect of a magnet, producing a social renewal. During the walk along the spine, the elevation of the ground will be important for the creation of raised platforms

from which to observe the landscape and, at the same time, to inhabit the spine. The material aspect is also very important: the spine must appear to be part of the ground and for this it will be made of concrete. The researchers’ residence must instead be different from the rest of the public use project. For this reason, a raised metal structure is created. It passes over the farm building to not excessively densify the ground space.

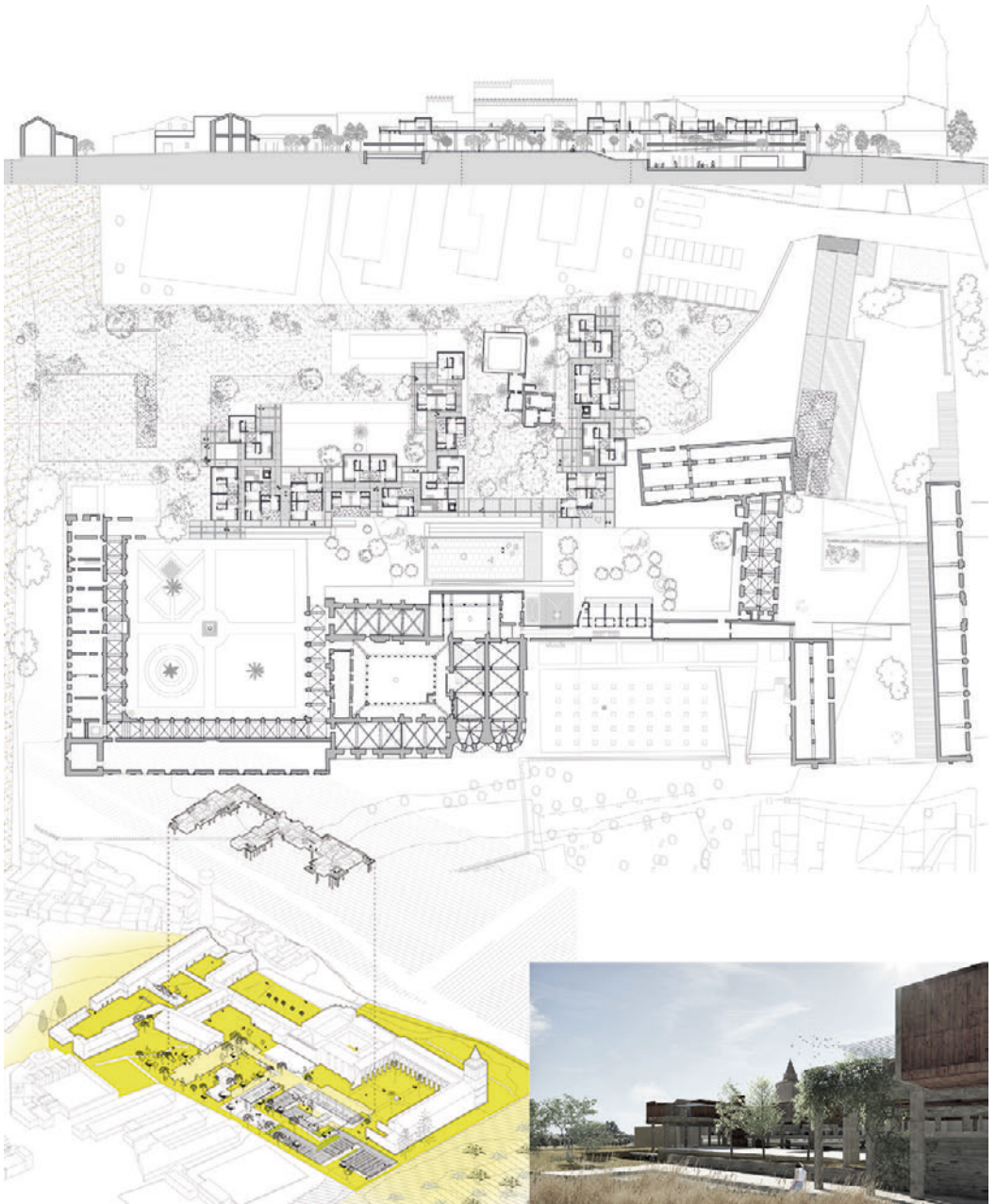


Luis Miguel Cortés Sánchez

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The proposal aims to recover the relationship between the Monastery and the agricultural world. The massive character of the volumes, as well as the choice of material, are linked with the rural environment, with the idea of land, as if it were a groove in the ground in which the volumes are inserted to generate the architectural space, container of the live. A space that arises from the relationship between the topography, which

configures the paths and rest areas, and the coverage of the project with its supports. The strategy of the project aims to emphasize the gravity, the heaviness of the concrete volume: an "internal" landscape, open to the outside, anchoring the architecture on site in a continuous dialogue with the environment.



Reyes López Noria

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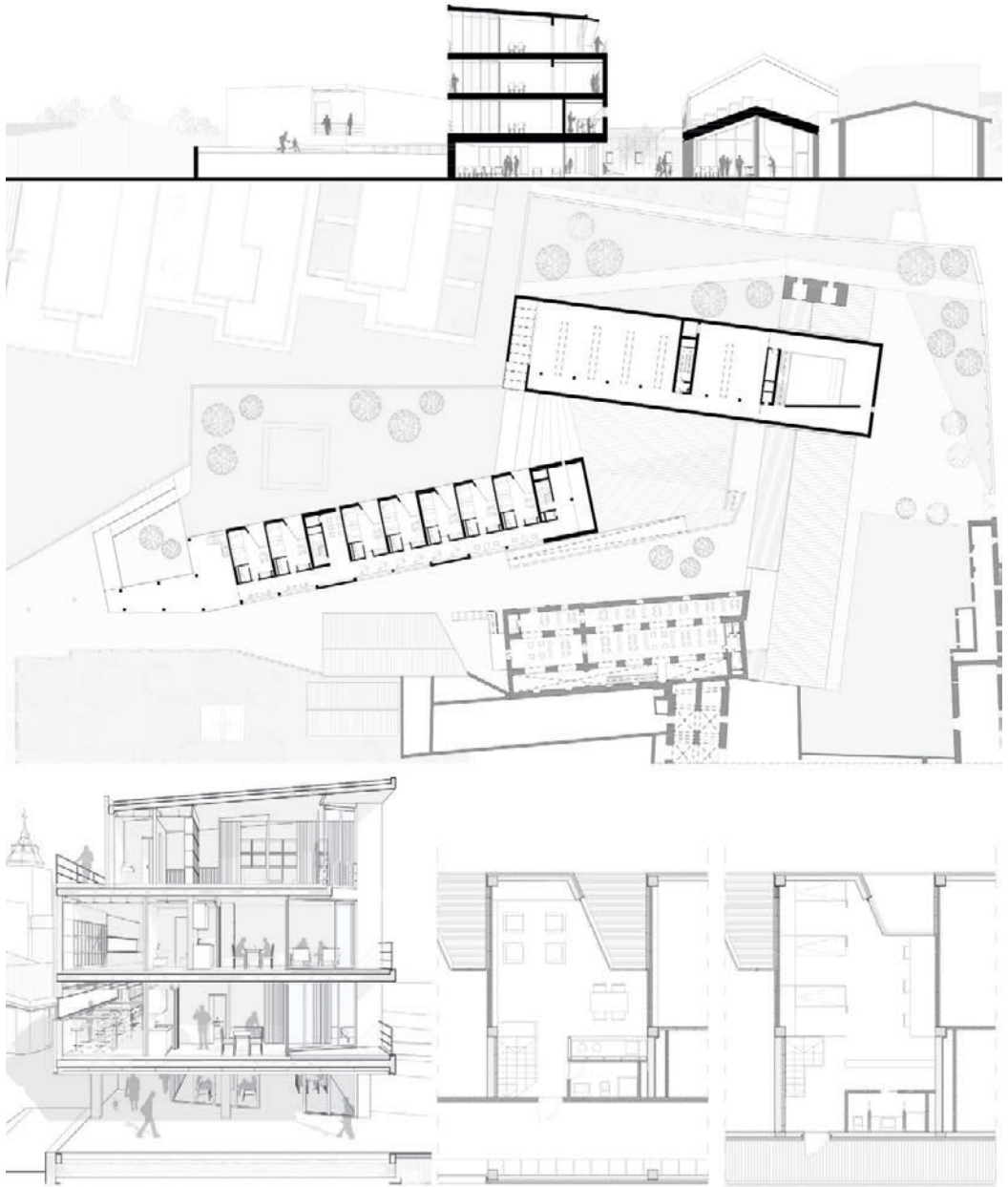
We were asked to design a building for both occasional visitors and researchers who would live there temporarily. There are additional programs including a national archive, a library, an amphitheater and communal space. This project mixes different cultures and their people, both contemporary and ancient. The intervention responded to several constraints due to the history of the place. The landscape consideration has

been a driving factor in the design process. The new building structure is a concrete gridded system elevated 5,5 meters from the ground where wooden dwellings rest like nests on tree branches. By raising the private features from the ground level, the vegetation is left intact. The grated panels for the floor maintain visible permeability and a dialogue between the ground floor and the upper floor.



Mattia Gasparini
Emily Manias
Alberton Moretton

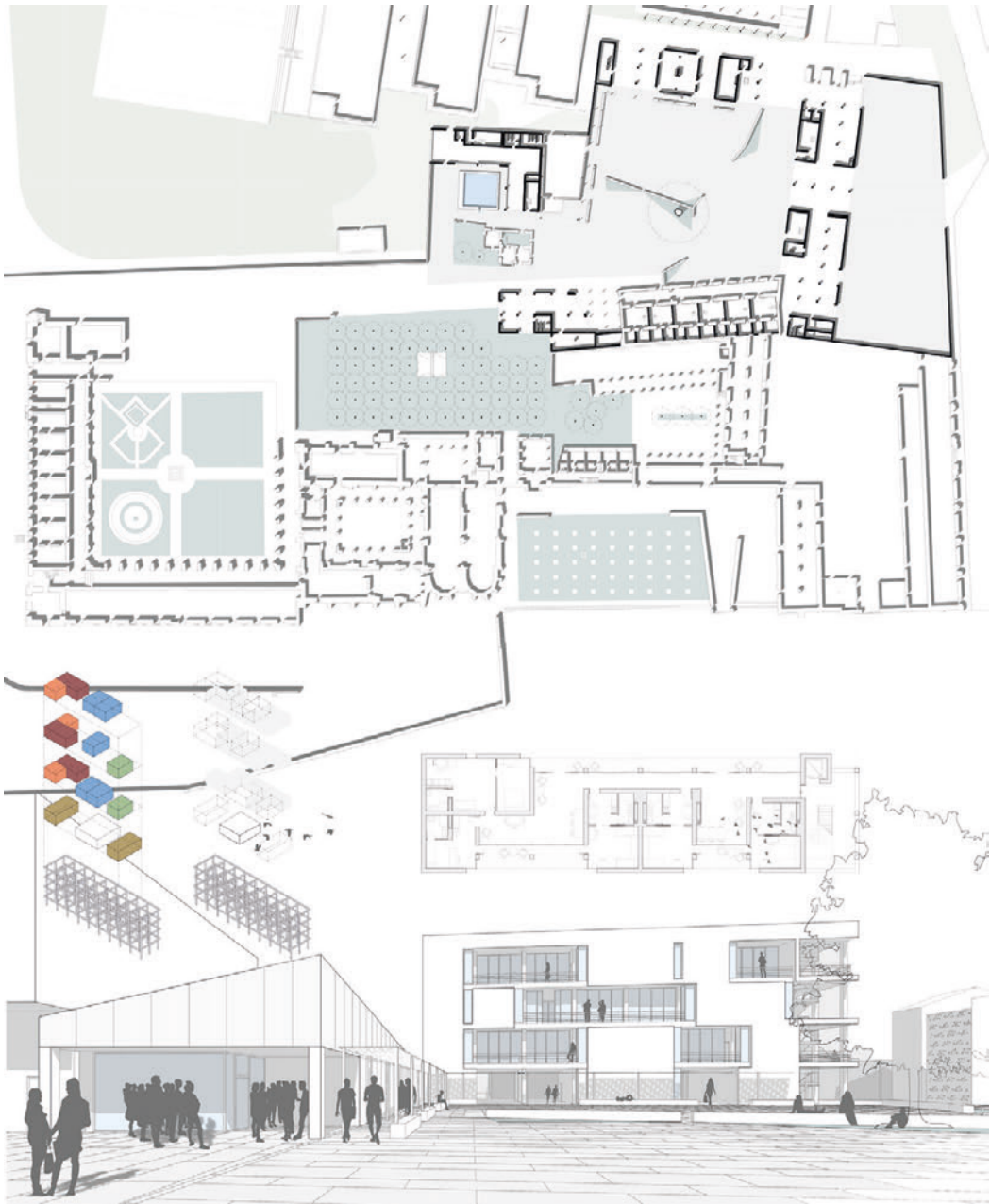
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The project area in Seville is directly related to the fourteenth-century Monastery of San Isidoro. For this reason, the theme "building on built" has been translated firstly by identifying the directions and the dialogue between the preexisting architecture and the new buildings. The project consists of the redevelopment of some existing parts destined to become offices, a library and a café. One of the new buildings will host on the ground floor a conference hall, while

the second floor will become exhibition space. This new building is built upon a pre-existing architecture of the Monastery. To highlight this feature, in the entrance hall, it is possible to see the ruins of the preserved wall. The entrance to the exhibition spaces, which also connects the square, presents a path that goes through the ancient architecture and the new one. All the buildings are facing an hypogeal square. The different spaces are crossed by a covered path

that brings to the Monastery. The second new building will become a residence for researchers, offering various types of apartments. On top of the building there will be a terrace that can be used as common area for recreation and multifunctional uses. This space is covered with a system that protects from the solar incidence. Moreover, every floor will be equipped with common terraces that have a direct view to the Monastery and the countryside of Sevilla.

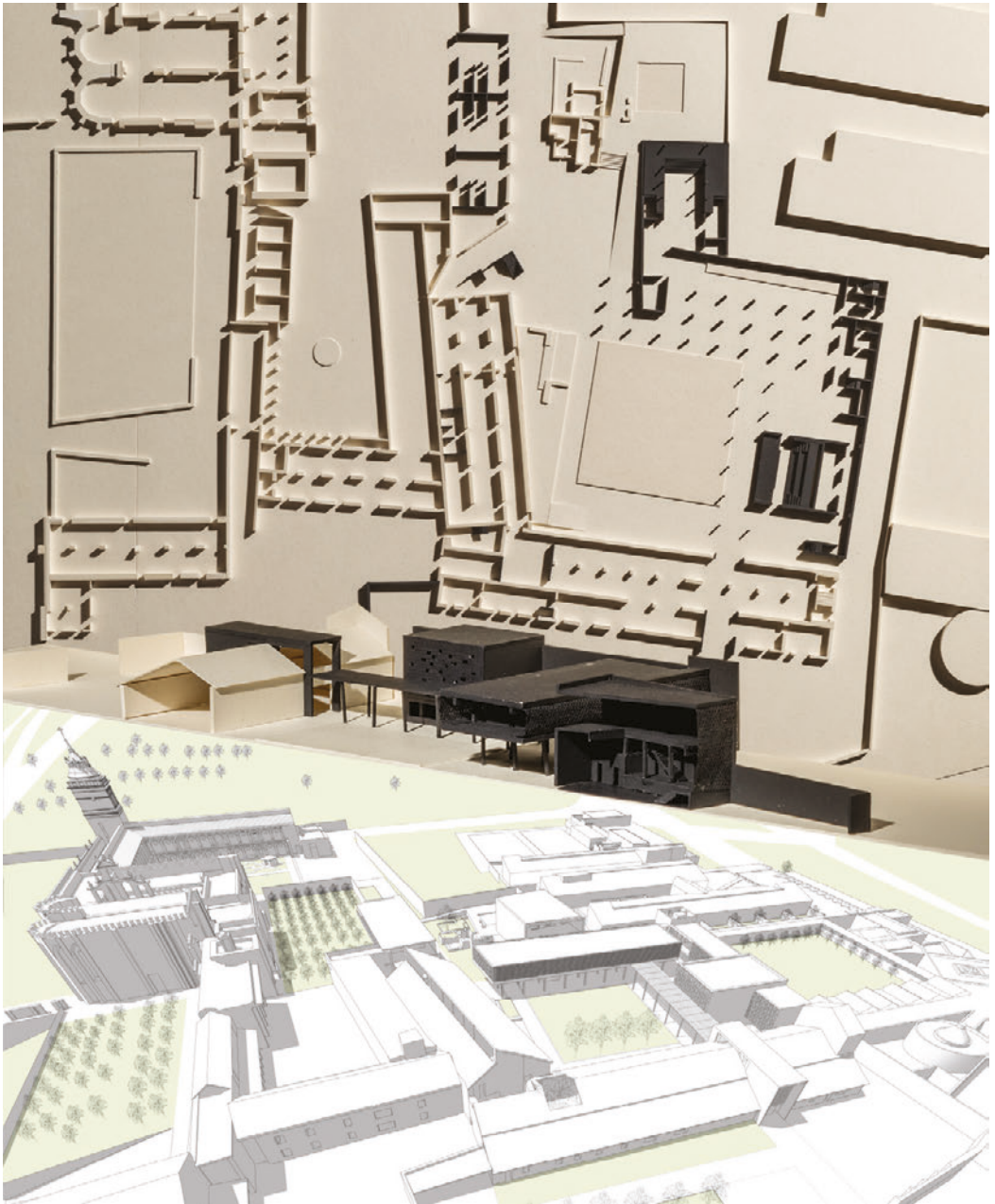


Caterina Redana
Giulia Santin

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The project aims to create a new building in a composite background. The heart of the project is the square, of main relevance in the town-planning scheme. Its structure is partly due to the study of cloisters in Spanish monasteries. Every intervention on this system is meant for specific functions. Looking directly towards the ancient Monastery, the square recalls the “non finito” of the Major Cloister. The project proposal seeks three levels of connection with the Ancient. The library is

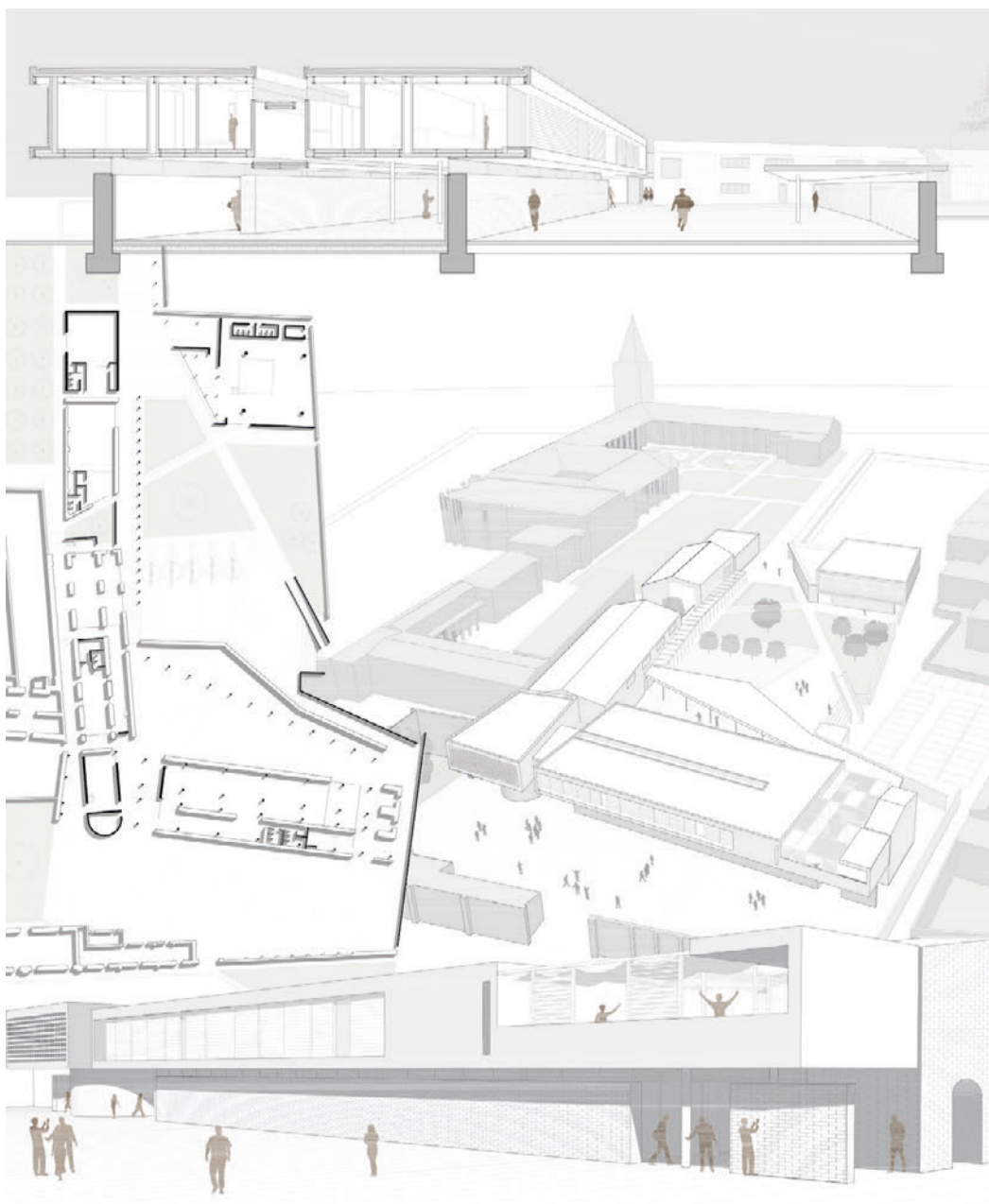
built around the remaining of an old cistern but its permeable ground floor is slightly detached from it. The students' lodgings and the auditorium are elementary prisms open up, showing different degrees of transparency and they work by subtraction. Both volumes emerge as modern elements in the ancient site. Finally, the building entrance is a glass piece partially covered with a perforated curtain. It suggests a variation on the Spanish vernacular theme of filtered light.



Veronica Vigolo
 Manuela Torres
 Maie Elisabeth Gonnet

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The project is organized around a series of covered walkways and porch that linked together the various newly built buildings with the existing ones. Starting from the reconstruction of the monastery spaces, the public functions - library, auditorium, etc. - follow one another like a juxtaposition of regular volumes interlocked to form a unique aggregate that recalls the old monastic structure. A large open central space instead recalls the typical monasteries cloister.

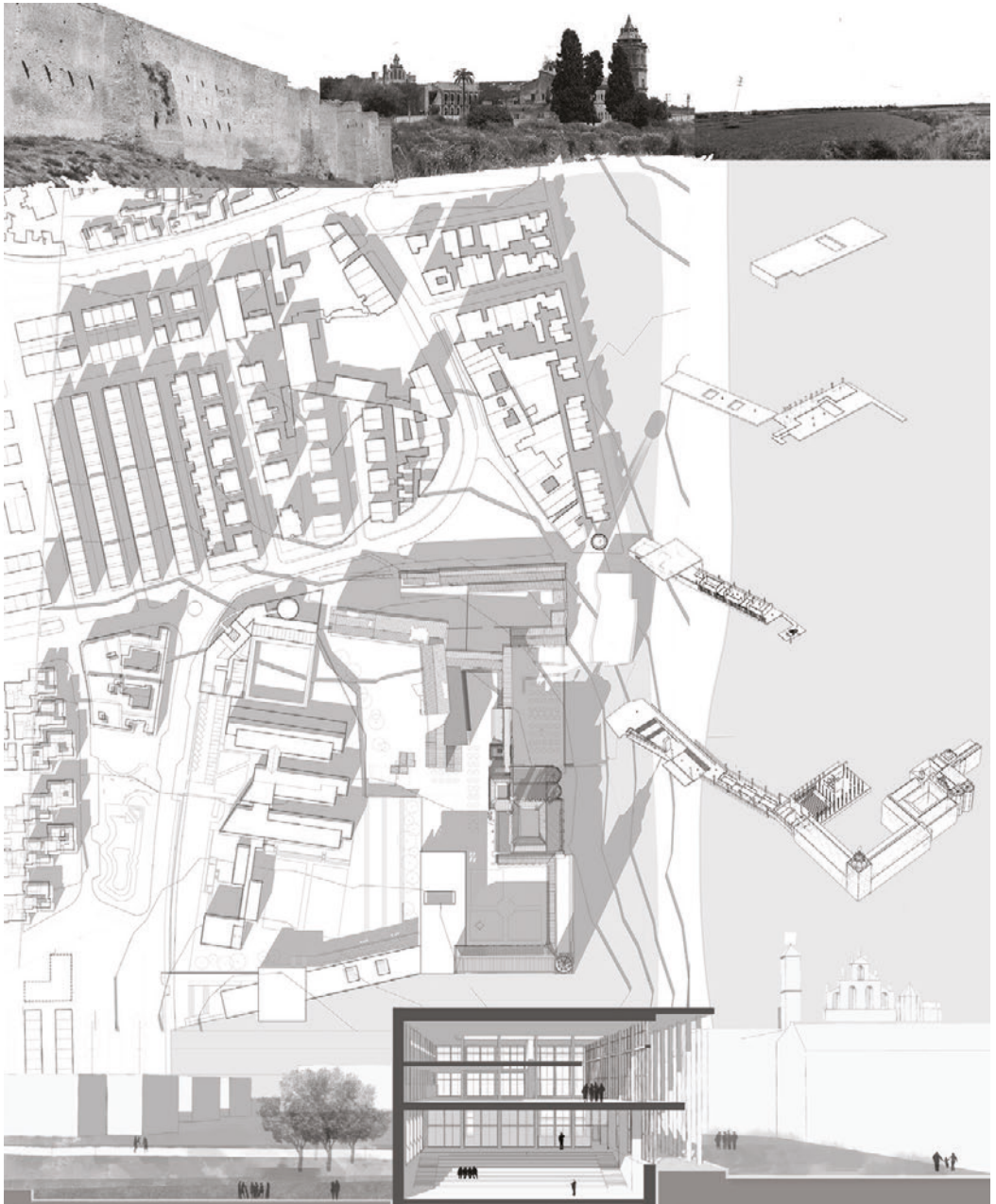


Valeria Bolentini
 Alberto Frizzarin
 Alessio Grava

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The project has led us to tackle the difficult and complex issue of the relationship between the built and the new. Being a multiple complex of buildings, finding the relationships between them and relate to them was fundamental for the design, both of the new building parts and for the work on the existing one. For the design of the outdoor spaces we have worked taking into consideration the geographical position, finding ourselves in Seville the climatic

conditions with high temperatures have led us to think of covered and shaded spaces in the central court. The focal point of our project was the design of the apartment block and library in which we can fully see the relationship of closeness, but not of contact, between the new and the old. For this reason the first floor is set on a steel structure that allows a formal distance between the strength of the existing wall and the slenderness of the pillars.

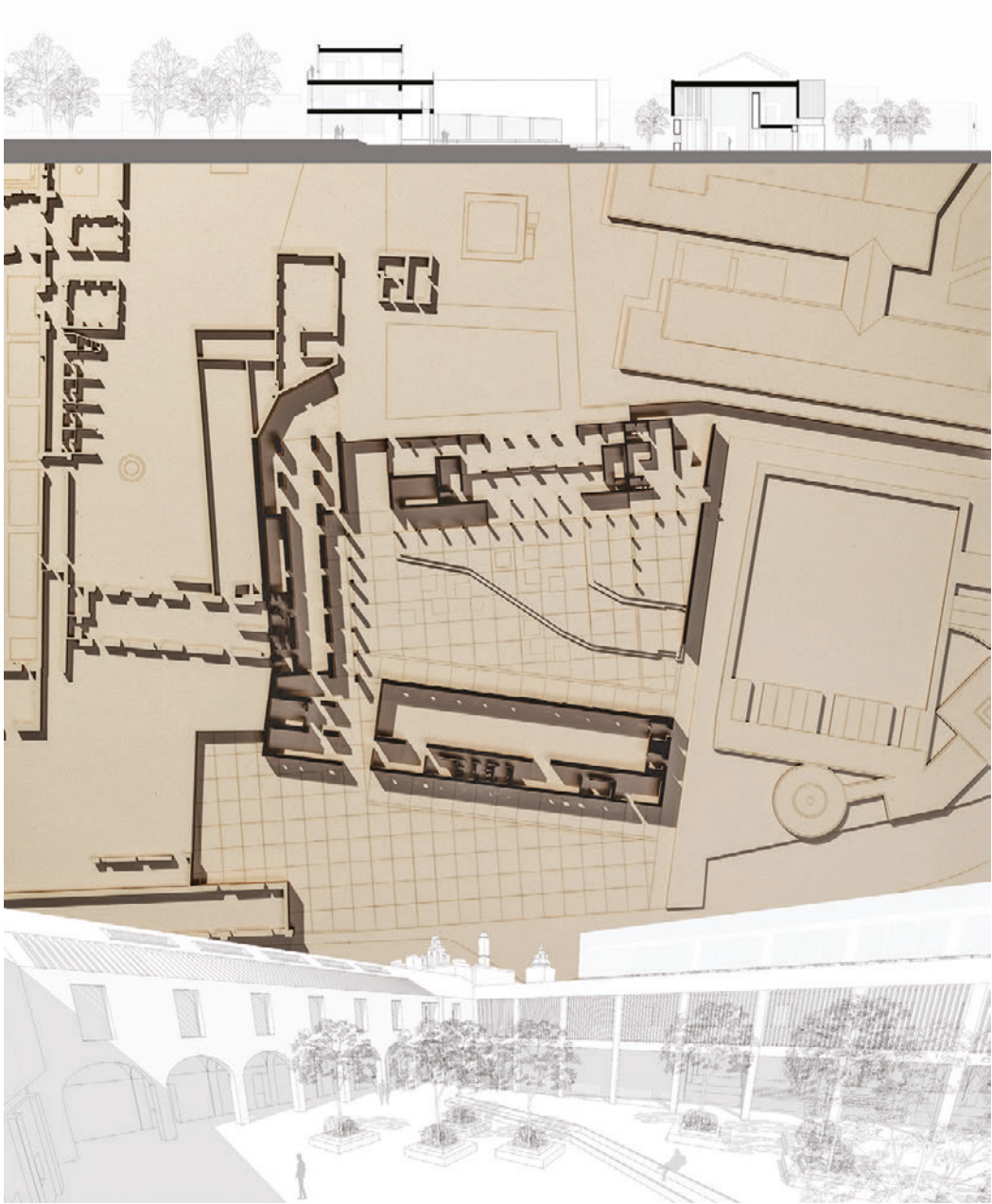


Alicia De Nobrega

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The site of Santiponce is characterized on the one hand by its exceptional location on the edge of urbanization opening on a vast landscape and on the other hand by the strong presence of the old monastery. The project proposes to give to the city a horizontal facade by marking the limit in contrast with the verticality of the bell tower which marks the angle. This bias leads to define within the constructed front, a linear public space linking the rehabilitated

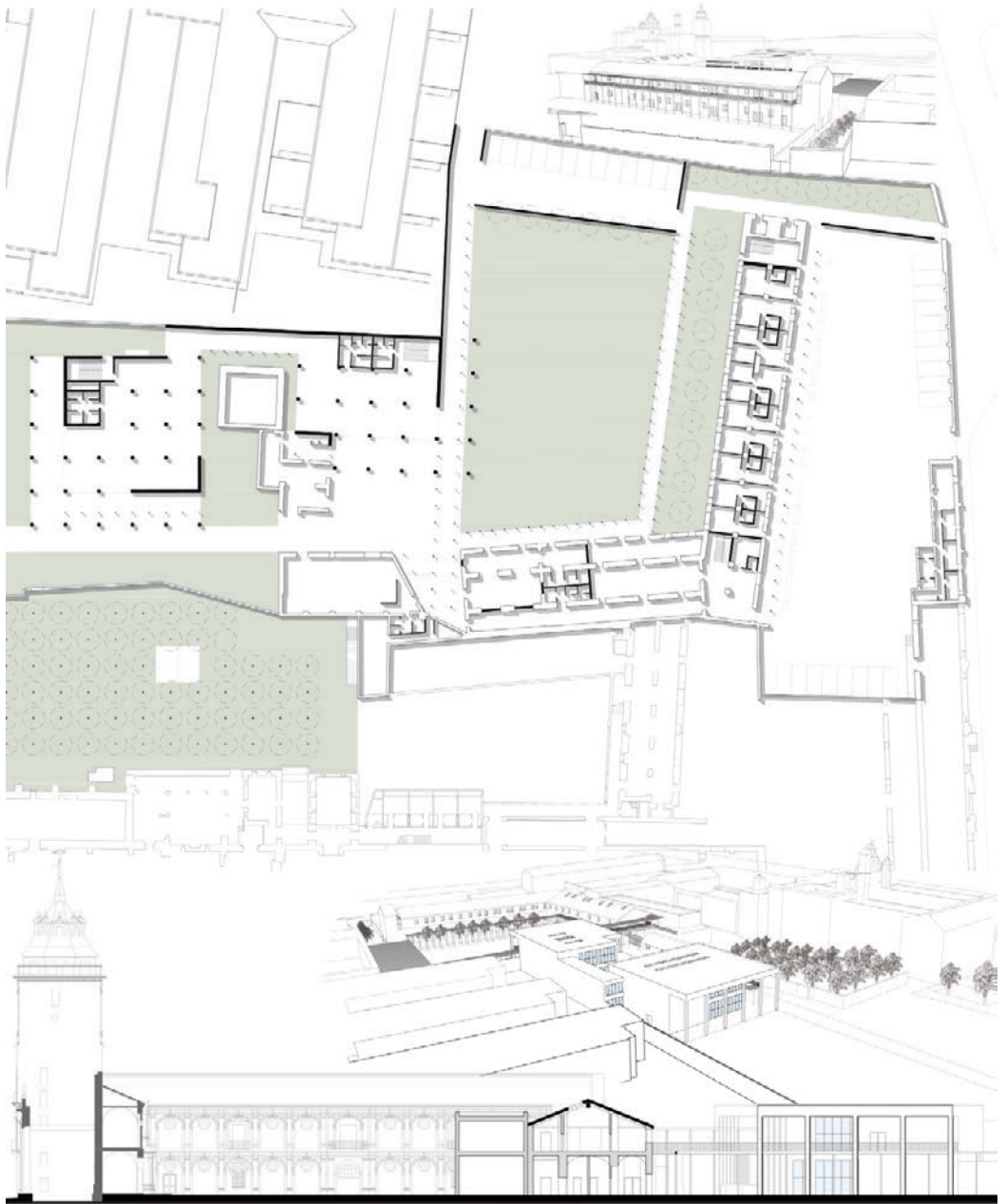
cloister hosting artist residences and a public library and Avenida Extremadura which marks the entrance to the city from the road connecting to Seville. It is therefore a connection through cultural services between two buildings with contrasting architecture by the definition of internal routes in continuity establishing an "inner urbanity" extended perpendicularly across the axis of foundation of the monastery to the contemporary city located at North.



Andrea Cantoni
Stefano Fiumicetti
Marco Barbuti

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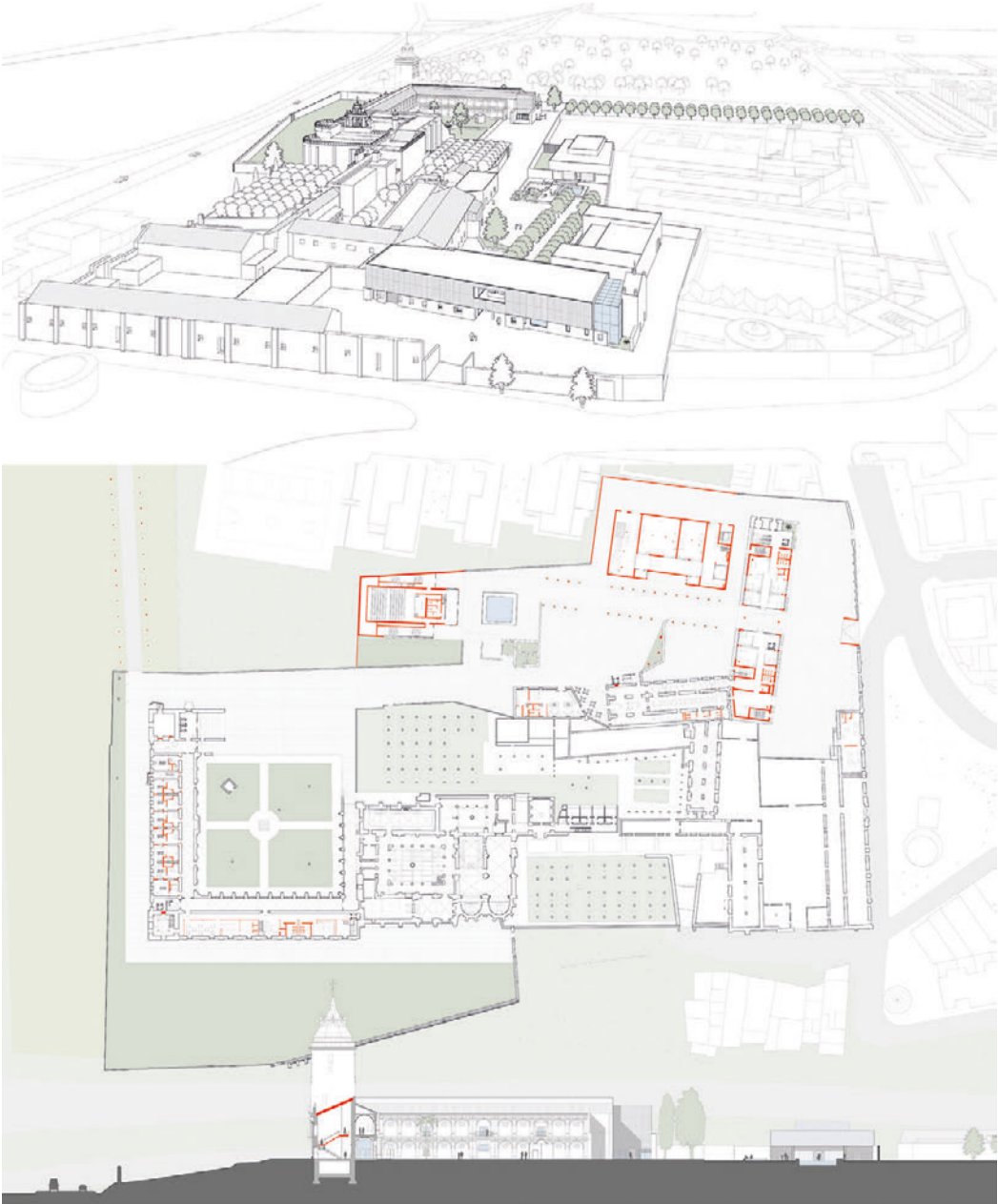
The project builds a large arcaded square using both existing buildings and some new constructions. The continuous arcade allows to connect the various buildings without having to go outside and thus protecting yourself from the sun. The semi-underground auditorium building is located on the outermost side of the square, forming its closure and the main access point from the outside. On its roof a terrace expands the public area offering a wide view of the landscape.



Enrico Facchin
Eugenio Ronzani

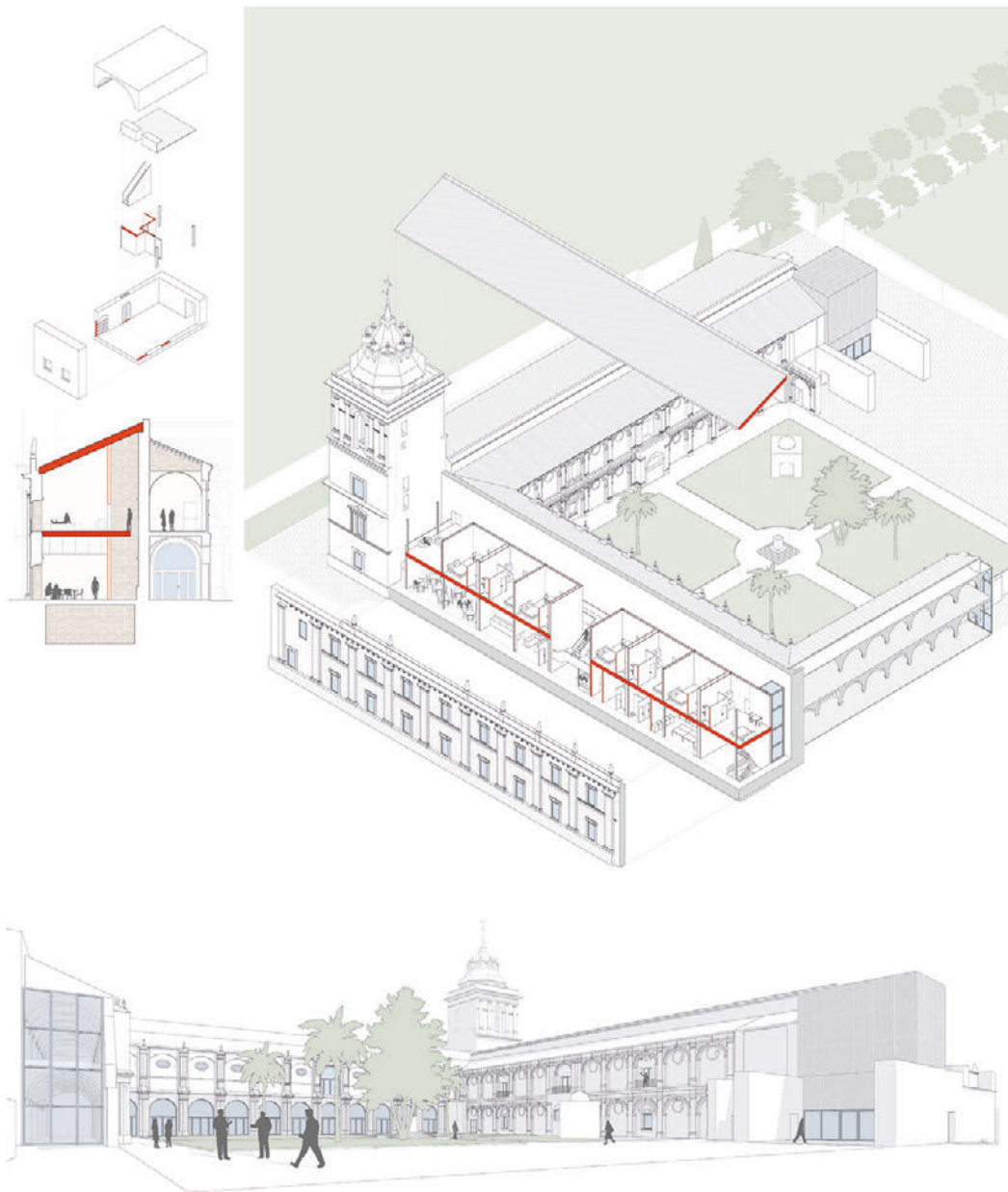
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The project consists of two different parts. The residences for researchers placed in the recovery of the old structures of the monastery. The public parts such as the library and the auditorium are placed in new buildings located near the monastery. Their volume compares with the existing buildings through large colonnaded facades that give strength to the volumes. Large windows open towards the surrounding landscape, bringing the building into relationship with the context.



Giulia Santin

a.a. 2019-2020
Università Iuav di Venezia
Master degree thesis



The project covers the area belonging to the former Monastery of Saintiponce, dating back to 1301, located on the remains of the first Roman colony in Spain: Italica. Given the important archaeological site, as well as the enormous historical and artistic heritage kept within the monastery, the project aims to enhance the entire area, through the recovery of the disused elements, creating new common areas to accommodate a Centre for Conservation

and Restoration for the use of students of the University of Seville. The punctual and non-invasive intervention on the Great Cloister has allowed the construction of a new residential centre, with in the southern wing housing for students and in the eastern wing the main services. The Operational centre, on the other hand, covered the entire northern area of the monastery, in a state of neglect and characterized by ruins; therefore, it was decided to gather

the pre-existing buildings around a new large square, delimited by two new constructions: the Auditorium and Specialized laboratories. To complete the square, on the vestige of the former oil mill, there is a new building constituting the classrooms for teaching.