# TABLE OF CONTENTS

I. ABSTRACT

II. RESEARCH MATERIAL

   Part 1. The Urban History of Tarragona and the Development of the Rambla Nova.

   Part 2. Tarragona: A Descriptive Analysis.
          A Basis for the Design of a House of the City

   Part 3. Project Proposal, Hypothesis and project Program

III. PHOTOGRAPHS OF MODELS

   Site model (1:250 meters)

   Exhibit Space model (1:100 meters)

IV. DRAWINGS

   Analytical Plan Drawings
      City Plan
      Roman
      Medieval
      19th Century
      Contemporary

   Plans
      Subterranean
      Ground Level
      Second, Fourth and Roof Levels

   Computer Perspective Studies

V. Graduate Thesis Commitee Comments
ABSTRACT

Tarragona is a city with a 2000 year urban history, building up successive urban settlements literally on top of previous ruins. Its history reveals a city in section. It is proposed that the extreme sectional and chronological structure of this city might be “housed” as the construction site of both an archaeological excavation and the fabrication of urban models. One is therefore factual while the other is representational.

The city already has a variety of “Houses” of History scattered from citadel to port as a consequence of previous discoveries/interventions into what was thought to be the anonymous fabric of the city that revealed the existence of a variety of urban fragments.

The site for this project was chosen for its proximity to the new Cultural Center and because it is the only anonymous site available on the previously unexcavated 19th century Rambla.

There are two organizational methods to be explored in this project, both sectional in character. One is to reveal the archaeological stratas (layers) through the sectional excavation of the ground and the other is the fabrication of a tower to reveal the documentation of the evidence through urban models culminating in an observation platform to study the contemporary city.
THE URBAN HISTORY OF TARRAGONA AND
THE DEVELOPMENT OF THE RAMBLA NOVA

Thesis Seminar
Arch 711
Prof. Peter Waldman
Spring 1988

Luis Delclos
In the last decade Spain has gone through a severe and most necessary process of democratization. This has once again helped open Spain to a Europe full of possibilities and resources which in turn has created a renewed interest in this country from the outside. Tourism and businesses are filling the Mediterranean coast giving this area new resources for the betterment of the cities in its proximity. One of these cities is Tarragona which lies on the northeastern Mediterranean coast of Spain and is the capital of the southern most province of the region of Catalonia. This city has approximately 150,000 inhabitants which represents 454 people per square kilometer and is the densest
city of the province. It is primarily an agricultural and sea oriented town but in recent years has been the site of new industries involved in offshore oil production.

Tarragona is a city with a two thousand year old history and a definite layering of this history is apparent in its urban fabric. Some eras were characterized by their prosperity and great power ie: the Roman era, while others like the Moslem era brought on decadence and the virtual destruction of the city.

There is a distinct tripartite division of Tarragona that has had a great impact on how the city developed. One part is the Walled City known as the strong hold or fortress, another was the Port or mercantile area and the last was the common space between both of these known as the Esplanade which later on would develop as the main promenade or Rambla Nova.
II. TWO THOUSAND YEAR OLD HISTORY OF TARRAGONA

Tarragona is a town with a history that goes back to the first prehistoric settlers in Spain. Its prehistoric past is, of course, a little ambiguous in the way that there is evidence of several different groups of people. There are theories that the first settlers were Etruscan while other theories provide data to reinforce the idea that the first walls of the city were Carthaginian. While there is evidence of Etruscan expansion towards Sardinia from the north of Italy, there exists definite proof of Carthaginian expansion from Carthage onto the Iberian peninsula. The shape and placement of the giant Cyclopean stones is similar to the method used in and around the city of Carthage. Another fact to support this theory is that if the stones had been placed by the Etruscans they
5 Phoenicians and Greeks
The Roman Empire at its height
would have been marked with greek letters but in reality they are marked with letters of unknown origin, proving that a more primitive group started the walls. On the other hand, the existence and settlement of the Iberians is a fact due to the discovery of coins with the first name of the settlement: Kese/kose/Kesse. Other findings include rectangular dwellings typical of Iberian construction. There also exists the description of circumnavigation of Avieno which describes the city of Calipolis situated in the exact geographical location of Tarragona.

The settlement, once known as Kesse, was at one time Iberian but the important fact to take notice of, apart from the town being Etruscan, Carthaginian or Iberian, is its strategic location. The settlement was located on an eminence in the terrain, a strategic location for

"The description by Avieno of Calipolis can be identified with Tarragona by the beauty and arrogance of its walls, surmounted even at that time by the section of cushioned squared stones fashioned by the Iberians, whose cast is found in many of them."
defense and views throughout its perimeter, as well as, its location in proximity to a river, now Known as the Francoli, and its proximity to a natural port.

Tarragona's prehistoric era came to an end with the arrival of the Romans in 218 B.C. The Romans found this area to be a strategic point for their conquest of the northwest of the Iberian peninsula. Terraco, as it was known then, came to its full potential as a roman city with the reign of Octavius Augustus. The city, in 45 B.C., went from a military base to capital of the Roman colony by order of Julius Cesar. Its full name was "Colonia Julia Urbs Triumphalis Tarraconensis". According to the annals of Tacitus, Augustus was proclaimed, unofficially, as a divinity by the settlement and a temple was erected in his honor on the site where the present cathedral exists. Other

"With the Pax Romana, Tarragona rose to her full heights.... bestowing upon it the enviable title of Colonia Urbs Triumphalis." 2

"This was in effect raised on the site which is today occupied by the cathedral, a privileged spot where the temple of Jupiter was already standing." 3
edifices include the Palace of Augustus, still in existence today, which had a complete view of the circus, amphitheater, forum and gymnasium. Tarragona also became the site for theaters, hot baths, temples, aqueducts and triumphal arches in honor of their victorious armies. In 1 A.D. Tarraco underwent an urban organization into three terraces, from temples and palaces on the highest level, residential on the next and port on the lowest.

Christianism arrived just before III century A.D. either from direct preaching by St. Paul the Apostle or through trade with the north of Africa. But with peace came boredom for these active armies and this gave way to a time preoccupied with christian persecution which in turn created martyrdom and this established a town of corruption and fanaticism.
In the year 476 A.D. the Visigoth Eurico forced his way into the city destroying some of the more luxurious and important buildings of the city. There is, however, some evidence that the Visigoths took some buildings and used them for their civil and military organizations. Through the distinct reigns of the Visigoth monarchs some renovation and new construction commenced. For example, a basilica temple was constructed, due to their conversion to Christianity, in the center of the Roman amphitheater.

Following the Germanic invasion, in 713 A.D., came the Moslem destruction of the city. This left Tarragona as a ghost town for more than four centuries until XI A.D. when Christians again controlled the outskirts of Terraco and the reconquest was initiated by Ramon Berenguer I. By 1118, the Moslems

"Upon the shadows of the Gothic period followed the black void of Mussulman domination.... the city then remained abandoned and deserted like a piece of no-mans land...."
had retreated by hand of Ramon Berenguer III.

The middle ages (XIII, XIV, XV) for Tarragona were a time of a great demographic growth. People were dedicated to progress with trades in textiles, metals, wood and leather. During this time Tarragona is also established as a township with a great Jewish population. 1483 was also the year that the first printer was established in the town. All of this came to an end with the Black Plague and the decrease in population was tremendous, creating a very bad economy in the latter XV century.

The start of the XVIII century mark a new time for Tarragona. In 1706, the first cobblestoning of streets commenced and, in 1780, the start of exportation to the Americas. This gives Tarragona a reason to grow and a need to rehabilitate the port. This is the period when the port becomes the most important factor in
Tarragona's development. Between 1763 and 1797 there is 100% increase in Tarragona's population. There are basically three different types of population during this period: the non-privileged (farmers, fishermen), the nobility and the ecclesiastics.

The years between 1700-1800 were a period of urban reforms such as: reconstruction of the port, master plan for port area, plumbing, paving of streets, the creation of a road system surrounding the town and the creation of housing, warehouses and stores.
III. THE TRIPARTITE DIVISION OF THE CITY

Tarragona developed as a growth of two smaller towns, the Walled City and the Port along with the common space inbetween known as the Esplanade.

The Walled City was the area used as the fortress and strong hold of the area. It was an area of dense population held together by the walls on its perimeter and the cathedral in the center. Narrow streets and colorful markets created animated activity with traditional and familiar overtones.

The Port, on the other hand, was congested and full of confusing traffic. This was an area dedicated to the mercantile transactions of the fishing industry and any other commerce derived from the sea. The port was and still is an important part of the city and its development.
As the income from the sea increased so did the need for expansion.

Inbetween both of these areas there existed a large and vast amount of land known as the Esplanade. It was disproportionate to the density of the population and scarce amount of buildings. But all in all it had a distinguishing feudal air to it that made it unique.

With the increase in population, the need for expansion and the Napoleonic invasion came the birth of a plan that would unify all three of these distinct parts of Tarragona.
IV. THE DEVELOPMENT OF THE RAMBLA NOVA

In 1811, the Napoleonic invasion found the vulnerability of Tarragona by coming in on the port side of the city and securing the southwest side of the Walled city. The French troops then proceeded to open access points in that wall which left the town defenseless. By the time the French left in 1813, 500 buildings had been completely destroyed and most of the southwest wall of the city had been damaged. In 1816 the government exempts Tarragona from taxes for ten years in order to reconstruct the city. By 1821 the city was elected capital of the province. The destruction of that wall would lead to an overall agreement that the wall was no longer necessary and in
August 1854 the demolition of the remaining wall was commenced. The whole act of opening that side of the city created the first step towards the urban gesture that would bring two towns together.

In 1856 the population was enthusiastic about the new perspective given to the city from the Esplanade which would be called the Great Promenade of the Union (now known as the Rambla Nova) which would symbolize the recovery of the city. In 1859 the first house was built on this avenue and it carried restrictions that would be followed by the future houses to be built. The first restrictions were limited to the height of the buildings, one could build ground floor and three upper floors which later on legislation increased to four upper floors. As time went on the height restrictions became more flexible.
creating the option to build somewhat higher.

By the end of the XIX century, fifty-three buildings had been erected which led to an increase in building, the first paving of the promenade and the installation of electricity for a population of 20,000.

The Rambla Nova, as it was called in the early XX century, was oriented from northwest to southeast. It was then compared to an ante room to a temple or a peristyle and poets described it as the Agora of the city. The inhabitants of the city were very active in this area having folkloric dances, meetings, casual walks and lordly promenades.

With the coming of the rebellion in 1936, instigated by the rebel general Francisco Franco, and the start of the Spanish Civil War, Tarragona became part of the Republican Army strong hold. By the end of the war in 1939 Franco had
entered the city and the name of the Rambla Nova was changed to the Rambla del Generalísimo which would preserve for almost forty years.

During the forties and fifties there was a great need for housing which led to the extension of the Rambla in a northwesternly direction and culminating in a circular plaza called Imperial Tarraco. Housing blocks, as well as, a prison and other state buildings were erected in that area to meet the necessities of an expanding city. During Franco's regime not much changed along the Rambla, apart from its extension. In 1975 the death of Franco brought new pride and optimism to Tarragona and Spain in general. Not only did the name of the rambla change back to the Rambla Nova but plans of renovation became eminent in the minds of the new government. New paving, lighting and landscaping were the first steps...
planned and carried out. Later came the addition of new pedestrian areas, cleaning of old facades and restructuring of traffic systems.
FOOTNOTES

1 Sindicato de Iniciativa y Turismo, gen. ed., Tarragona, (Tarragona, Sindicato de Iniciativa y Turismo, 1964) “The Two Thousand Year Old City of Tarragona”, by Luis Icart. p. 28.2

2 Ibid, p.28.2

3 Ibid, p. 28.2

4 Ibid, p.28.3
BIBLIOGRAPHY

Alemany, Joan; Blay, Jordi; Roquer, Santiago. Port de Tarragona
( Port of Tarragona ), L'Avenç S.A., Barcelona, 1986

Atlas de Tarragona, Editorial Serpa, Barcelona 1986

Batlle Huguet, Pedro. La Catedral de Tarragona.
(The Cathedral of Tarragona ) Editorial Everest S.A., Leon, 1979

Buqueras i Bach, Josep M. Arquitectura de Tarragona XIX y XX
( Architecture of Tarragona XIX y XX )
Llibreria Guardias, Tarragona, 1980

De Laborde, Alexandre. Viatge Pintoresc i Historic; El Principat
( Picturesque and Historic Trip; The Princedom )
Publicacions de L'Abadia de Montserrat, 1974

Espinas, Jose M. Tarragona Noguer S.A., Barcelona, 1964

Gras Elias, Francisco. Tarragona 1811 ,Bibliofilos de Tarragona,
Tarragona, 1945

Hernandez, F. Javier. Lluci Emili Patern: Legionari i Ciutada Roma
(Lluci Emili Patern: Legionary and Citizen of Rome )
Editorial Grao, Barcelona, 1984
Luis Icart, "The Two Thousand Year Old City of Tarragona" Tarragona (Sindicato de Iniciativa y Turismo de Tarragona), 1964


Pons de Icart, Luis. Libro de las Grandezas (Book of Grandness), Llibreria Guardiás, Tarragona, 1981

Sindicat d'Iniciativa, Tarraco Quanta Fuit (Tarraco, How Grand You Were) Sindicato d'Iniciativa, Tarragona, 1936

Virgili i Sanroma, Josep. Tarragona 1900, Caja de Ahorros Provincial de Tarragona, Tarragona, 1975
TARRAGONA: A DESCRIPTIVE ANALYSIS
A Basis for the Design of a House of the City

Thesis Research
Prof. Peter Waldman
Summer 1988

Luis Delclos
PRESENT DAY TARRAGONA
In the years following the death of Spanish dictator Francisco Franco in 1975, Spain found itself playing "catch-up" with the rest of Europe. Because of Spain's democratization and restructuring, a new focus has been put on its ability to integrate itself in the European market. Tourism, as well as, foreign business have grown in all of Spain, but especially along the Mediterranean coast. This, in turn, has forced coastal towns to renovate and reinforce their ability to attract business.

Barcelona, capital of the northeastern region of Catalonia, now host to the 1992 Olympics, is undergoing an enormous urban renewal process. Renovation of buildings and facades, new urban parks, new housing and stadiums all are part of this total facelift. This has also affected nearby towns, such as, Tarragona. It, too, has in recent years, created a renewal program that will increase the town's ability to attract business and an overall quality of life. There are various issues to be dealt with in Tarragona's renewal, all of which can affect the way things will be done. As seen in the first part of this paper, The Urban History of Tarragona and the Development of the Rambla Nova, Tarragona has a very varied urban history that culminated in the creation of the Rambla Nova in 1854. Because of the dispersal of all the information concerning this history throughout centers, one finds the need to suggest the creation of an urban center that will integrate this information. This paper deals with the reality of a building of this type. First, an description of the existing architecture surrounding the proposed site. Secondly, the present day issues involved in the Rambla such as; problems, programs, codes and uses. Thirdly, it is important to understand the ideas and opinions of the
people who could affect this project: mayor, urban planner, architects etc..

Finally, a description of three case studies involved in the juxtaposition of new spaces over pre-existing conditions: Batllo House by Antoni Gaudi, Merida Museum of Roman Art by Rafael Moneo and Santa Maria La Real by Javier Bellosillo.

The Rambla, being the optimum location for cultural interaction, has various different architectural styles along its perimeter. Styles vary from Eclecticism to Rationalism with the most distinguished being the style pertaining to the Catalan movement called "Modernisme" or Art Nouveau.

Eclecticism was a mixture of several different styles that came about in the XIX century at the moment when neoclassicism and neogothicism were having their small rivalry. Many of the buildings along the Rambla are of the eclectical style which unifies different elements of various styles. These buildings tend to be very simple in regards to their openings and fenestrations, but take on more complexity when the ornamental elements of handrails, arches, balustrades etc. are added.

Many architects held on to neoclassicism as their tool; regarding the building as a pure model of antiquity. The majority of the buildings that tend to be neoclassical on the Rambla are public buildings, such as; banks and government institutions.

During the last decades of the XIX century and the first decades of the XX century, the countries of Europe were tending to classify their architecture with their own names; "Jugenstil", "Sezession", "modern
Spain also had its own movement in the region of Catalonia. It is known as "Modernisme" (Art Nouveau) with Antoni Gaudi at the head of the movement. It was a movement that comes out of the union of two ideologies: Progressivism and Symbolism. Progressivism being concerned with the search of new forms and the use of new industrial materials. Symbolism having a definite sentimental union with nature and vitalism. Along with Gaudi and his use of color and plasticity, there were Luis Domenech Montaner and Jose Puig Cadalfach who were contemporaries of Gaudi and dealt with the same issues.

This movement was very important in Barcelona but other towns also received some of it's influence. Tarragona was one of them and the Rambla has many good examples of this. It is a style that is characterized by the predominance of the curve over the straight line, the richness and detail of ornament, the frequent use of organic motifs and a strong interest in asymmetry. The architect would try to engulf the viewer in a total object formed by the ondulating character of the walls and ceilings. Modernisme was a movement that reacted against the historicist movements like neoclassicism, neogothicism and neobaroque, that had dominated the XIX century.

There was another movement started in the catalan region around 1906 that was called "Noucentisme". This started as a literary movement but later affected fields like architecture. It dealt with mediterranean creativity and the value of order, measure, simplicity and harmony. Since this style occurred during 1910-1930 it overlapped
"Modernisme' but did not overshadow it.

The rationalist movement came into play in and around 1918 and the creation of the G.A.T.E.P.A.C (Spanish equivalent of the C.I.A.M.). This movement dealt with the development of the building from the inside out. In Tarragona, the more important rationalist buildings on the Rambla are movie theaters one of which will now be converted to a cultural center for the city.

As mentioned before in the historical analysis of Tarragona, the Rambla Nova was initiated in 1854 with the demolishing of the southwest wall of the city damaged in the Napoleonic invasion of 1811. In 1855 the first design of the Rambla was started by Jose Criviller with a maximum width of 45 meters (146 feet). Due to the death of Criviller the project was finished by Angel Del Romero in May 1857.

In August of 1858, City Hall adopted the codes for the regulation of the height and width of buildings to be built on the Rambla. The height would be a maximum of 18.72 meters (60.93 feet) and the minimum width would be 9.75 meters (31.73 feet). Most of the buildings were built to the designated 18.72 meters but through different amendments some buildings reached 22 meters (71.61 feet), 24.60 meters (80 feet) and 30.25 meters (98.47 feet). Over the years some buildings were even built higher.

Some of the more important factors that give a sense of unity to the Rambla are: the proportions of the buildings dimensions (length, height, width) and the composition of the facades with elements such as; framed windows with balconies, cantilevered galleries, different
altitudes for different floors and appropriate materials of the epoch.

In the last year or so, a new plan for the conservation and the preservation of the Rambla has been adopted with regulation of elements such as; parking, landscaping, lighting, benches kiosks, signage, awnings and terrace cafes. In addition, there is the regulation of the buildings themselves which are classified into categories. The categories are as follows:

1. Buildings to be preserved in their entirety because of their singular value, quality and style.
2. Buildings who's facades are of the XIX century and need to be preserved or reproduced exactly.
3. Buildings that are of inferior quality that need to be renovated to a higher quality.
4. Buildings with a certain degree of antiquity that fall into the designated heights and widths but aren't of any particular style or quality and need to be improved.

All of this is subject to a building not being declared hazardous to the public as was the building at the number 26/28 of the Rambla which was recently demolished.

The regulations referring to uses are described as follows: residential, cultural, religious, administrative, educational, as well as, commercial with the exception of large shopping centers that could cause abnormal pedestrian and vehicular traffic.

The four capitals of Catalonia, Barcelona, Tarragona, Lerida and Gerona all have a Rambla. These cities have created a new program
called SI, SI, SI, LA RAMBLA, SI which intends to reactivate the empty buildings, as well as, the Ramblas themselves. This program is basically run by the merchants of the Ramblas and they tend to favor the restrictions pertaining to large supermarkets. According to this committee, the biggest problem is the problem of circulation and parking. There is not enough parking in the vicinity and this causes traffic jams and poor circulation. This problem has magnified since the closing of certain streets and their conversion into pedestrian areas without creating new areas for the people to park near the Rambla. The present administration failed to solve the problem. Although pedestrian areas are nice, the reality of the situation is that vehicles need to circulate and park in or around the Rambla. To this effect, credit must be given to Pasqual Monrava, architect and urban planner, who in recent years, came up with two proposals for this problem.

Monrava creates an extension to the Rambla, taking advantage of the change in level, that gives the Rambla 6-7 floors of parking. Similarly, Monrava takes one of the secondary streets of the Rambla, that also ends in a change in level, and creates 4-5 floors of parking. These solutions are respectful of the Rambla and are within 3-4 minutes walking distance.

Tarragona has always been known as a coastal town that never reaches the sea because of the existence of the railroad between the sea and the town. Monrava attempts the extension of the Rambla but falls short of actually connecting the Rambla with the sea.
MONRAVA'S PARKING SCHEME AT THE END OF THE RAMBLA
The Rambla, since its creation, has been the center of activity of the city. As the Esplanade, it was the area for cavalry exercises. Later, as the Rambla developed, it was an area for long promenades and open air cafes. As more buildings were erected and people began to live there, gas lighting and paving appeared. This brought banks and more commercial activity. Now the Rambla has an overwhelming commercial feeling to it. One cannot walk up and down this avenue without being aware of store after store, bank after bank and cafe after cafe. Because of this there has been a growing concern to create some cultural spaces along the Rambla. One of the banks has taken it into its own hands to convert the old Tarragona Movie Theater into a cultural center where exhibits, dances, plays and concerts can take place. This will be located on the first stretch of Rambla closest to the sea giving the city an opportunity to create a cultural section in that area.

To investigate the possibilities of the Rambla, one needs to research the opinions of the administration and of professionals dealing with Tarragona's urban growth. The following are a series of questions put forth to the Mayor, the city's Urban Planner, an architect and an author of books on Tarragona's architecture and growth.
Josep Ma. Recasens Comes has been mayor of the City of Tarragona since 1979 and is a member of the Socialist Party of Catalonia. He is also a historian and author of several books on Tarragona. He responded in the following way.

1. In your opinion, what do you think is one of the more important facts in the urban development of Tarragona?
   - I have a hypothesis that the port and its economy have been the biggest factor in Tarragona’s development.

2. What impact do you think the Rambla has had on this urban development?
   - Basically, I think that it has influenced the growth of the city in a certain direction but let me say that I strongly believe that the Rambla is not in the right direction. I think that it should have been placed parallel to the coast and connecting the old part of the city with the port.

3. Do you believe that the Rambla should connect with the sea and not be separated by the railroad?
   - No, I think that the end of the Rambla is fine as it is but, I do think that the railroad should be removed.

4. What is your opinion on the conservation and rehabilitation of the facades of the Rambla?
   - The good ones should be saved but the problem is that old construction is not very good. But think that people still need to work and live in the Rambla and that there is no room for romanticism. It does not bother me to see buildings of different centuries along the Rambla.
5. Do you think that there is a need to integrate all of the information pertaining to Tarragona's urban development into one center or institute?

- Naturally, of course, but not just models and plans but also all types of facts, maybe in computers... a kind of facts bank.

6. Do you think that the Rambla is the appropriate place for this center?

- I don't care. It does not matter to me where they put it as long as we have it somewhere.

7. Do you think it is important to relate the location of this center with the new Cultural Center?

- It all depends what kind of Cultural Center its going to be, and again I say that it really does not matter to me as long as it is somewhere in the city.
Alfonso Bacquelaine has been Director of Urban Planning for Tarragona’s City Hall since 1974.

1. In your opinion, what do you think is one of the more important facts in the urban development of Tarragona?
   - It has been so uncontrolled that I don't think there is one more important than another.

2. What impact do you think the Rambla has had on this urban development?
   - Well, it has been the axis of organization, datum. The fact is that coastal cities are only half cities because they can only grow in one direction. Also, the different level changes in Tarragona has affected its growth.

3. Do you believe that the Rambla should connect with the sea and not be separated by the railroad?
   - Yes, I think it should, the problem is that people don’t like to change levels and to cover the railroad one would need to create a series of levels going from the Rambla to the beach.

4. What is your opinion on the conservation and rehabilitation of the facades of the Rambla?
   - I like it, because I did the master plan for the preservation of the Rambla. If you look at the plan the buildings are put into categories designating their quality.

5. Do you think that there is a need to integrate all of the information pertaining to Tarragona’s urban development into one center or institute?
- Yes it is interesting but who is going to pay for it?

6. Do you think that the Rambla is the appropriate place for this center?

- There are two tendencies, either put centers like this in the older part of the city or to put them on the Rambla, either one is fine with me.

7. Do you think it is important to relate the location of this center with the new Cultural Center?

- Yes, there is a good opportunity here, I just don't know how good this Cultural Center is going to be.
Pasqual Monrava Gassol is an architect and urban planner in Tarragona. His father was also an architect and a member of the G.A.T.E.P.A.C.

1. In your opinion, what do you think is one of the more important facts in the urban development of Tarragona?
   - I think the Rambla was one of the most important factors in Tarragona's development since it organized the city and gave it a direction.

2. What impact do you think the Rambla has had on this urban development?
   - The impact has been uncontrolled and the administration finds itself going back to older codes.

3. Do you believe that the Rambla should connect with the sea and not be separated by the railroad?
   - Yes, but this has been planned for many years. The railroad was to be diverted to the outskirts of town to the point that tunnels were built but nothing has come of it.

4. What is your opinion on the conservation and rehabilitation of the facades of the Rambla?
   - I believe that the good ones should be saved but the bad ones should either be demolished or renovated to give them more appeal.

5. Do you think that there is a need to integrate all of the information pertaining to Tarragona's urban development into one center or institute?
   - Yes, of course, it would be great to have a center like that, we just need to find out if the people would use it.
6. Do you think that the Rambla is the appropriate place for this center?
   - Yes, I think it is very appropriate and very important that it be on the Rambla since it is the center of the city.

7. Do you think it is important to relate the location of this center with the new Cultural Center?
   - Yes, because they both have common interests, plus this would tend to give the Rambla a more cultural feel.
Josep Ma. Buqueras Bach is a technical architect and architecture critic author of several books on Tarragona's architecture.

1. In your opinion, what do you think is one of the more important facts in the urban development of Tarragona?
   - I think the growth of the industrial part of the city is very important because this forces the city to grow towards Barcelona.

2. What impact do you think the Rambla has had on this urban development?
   - It has been the axis of growth and the datum of the city.

3. Do you believe that the Rambla should connect with the sea and not be separated by the railroad?
   - Yes and no, depends how it is done.

4. What is your opinion on the conservation and rehabilitation of the facades of the Rambla?
   - The rehabilitation of facades and buildings of the Rambla is now much more feasible than demolishing due to the new codes, codes that are long overdue. Demolishing and building new would be very expensive because you could only build to the same height and width that existed, therefore; it would be more economical to rehabilitate.

5. Do you think that there is a need to integrate all of the information pertaining to Tarragona’s urban development into one center or institute?
   - Yes, I think it would be good to have a center like this, but in this country it is always hard to organize it because we are too individualized and don’t want to share our information with other people.
6. Do you think that the Rambla is the appropriate place for this center?
   - Yes, because places like that need to be as centrally located as possible. If it is far away people tend to forget it and not use it.

7. Do you think it is important to relate the location of this center with the new Cultural Center?
   - Yes, they can go together very well. It's like the shoes stores, they tend to be in the same area. This would start to centralize our cultural spaces.

The conclusions that one can derive from these interviews is that there is a real need for a center that will unify the urban history of Tarragona and most of the opinions are that it should be located on the Rambla. The idea of centralizing the city's cultural spaces and creating a more cultural atmosphere on the Rambla seems to be very important.
This paper involved with the descriptive analysis of Tarragona's urban history, its architecture, its Rambla and interviews with members of the community clarifies the importance of unifying this information in a center. The proposed location for this center or institute will be an existing class 2 building, meaning that its facade must be preserved, and is opposite the future location of the Cultural Center in the Tarragona Movie Theater (1940). Both of these centers will be located on the first stretch of Rambla nearest the sea. This building was selected because of its relationship to the Cultural Center, because of it being the first building built on this stretch of Rambla and because of the simplicity of its facade which is typical of the Rambla.

This project entails the juxtaposition of a new building over an existing. The following is a descriptive analysis of three case studies that can apply to this project in that all three fall into the same category. First, the Batllo House by Antoni Gaudi, second; the Merida Museum of Roman Art by Rafael Moneo and, finally; Santa Maria La Real by Javier Bellosillo. All three of these projects deal with an existing building or ruins of a building. Through the study of these buildings one can understand some of the issues involved in doing a project like this.

In 1905, Antoni Gaudi designed the Batllo House in Barcelona. The idea was to take an existing 1857 building, restore the facade and convert the first floor to a residence for the owner Jose Batllo. The base of the building was totally redone with Gaudi's characteristic curvilinear forms, while the rest of the facade was treated with pieces of tile and glass and plant-like balconies. The roof was also totally redone to
symbolize the back of the dragon slain by St. George, patron saint of Barcelona. An important feature of the house is the light well in the center of the house which brings light all the way down to the ground floor level. Using tiles that gradated from light blue to dark blue, Gaudi reinforces the effect of the light washing the walls of the space. Light is one of Gaudi’s most important tools in this house, both inside and out. Just as in the light well, the exterior facade takes advantage of the sunlight. In the morning, the light washes the fish scale-like tiles making it seem as the facade moves. Gaudi bases much of his design decisions on the aspect of light and especially the light of the Mediterranean area. Gaudi explains this light as the perfect light for architecture.

"The light of maximum harmony is inclined at 45 degrees and falls upon bodies neither horizontally nor vertically, this light, which is the median light, gives the most perfect perception of bodies and the most varied qualities... Architecture is, then, Mediterranean (people of the north are apt at science), because of the harmony of its light..." 1

The Batllo House is an example of an existing house’s image being completely changed by the new intervention. The floor plan, all through the house changed also. The plans were orthogonal and Gaudi converts them into soft curvilinear forms.

When viewing the house, one realizes the consistent idea flowing from the ground floor to the attic and to the roof. The consistency of this idea is what brings individual pieces into perspective as a whole.
The new design tends to take over and minimalize the existing house to the point that it dissapears.

The Roman Art Museum in Merida by Rafael Moneo, involves the meeting of two different architectures of completely different epochs. On the one hand a series of roman ruins and on the other a new museum to display artifacts from these ruins. Moneo explains it in the following manner.

"The museum manifests the confrontation of two cities: one is the present Merida, the other the buried Merida that exists although it isn't evident... ...The new building has its own orientation, and the encounter of the two grids retains the individual entity of each fabric without establishing a hierarchy... ...this type of superimposition of new building over the remains of older structures recurs time and time again in the history of ancient architecture." 2

The strength of the design lies in the individuality of each element, the new and old. Both occupy the same space but each respectful of the other. The new building, set on one grid, gently lies or hoovers over the existing grid of the roman ruins. It is an example of two types of architecture co-existing without overpowering. In this case, Moneo makes the co-existence of both of these buildings more satisfying by giving the new building a roman flavor by the materials and construction technique. The long, so called roman brick, imitates the brick used by the Romans and
PLANTA BAJA
1. Vario de garaje
2. Vario sobre las restos del acueducto de San Lázaro
3. Rampa procedente de la zona de acceso
4. Rampa que descende a la zona de entrada arqueológica
5. Pasaje al museo proveniendo del tránsito arqueológico
6. Museo
7. Talleres de restauración de mosaicos

CENTRAL MAIN LEVEL
1. Open of the garage
2. Open over the rests of San Lázaro aqueduct.
3. Ramp coming from access level
4. Ramp going down to the archaeological precinct.
5. Entrance to the real museum over the archaeological project.
7. Workshops for mosaic restoration.

PLANTA DE RUINAS
1. Paso a las ruinas del teatro y del anfiteatro
2. Restos del acueducto de San Lázaro
3. Cafetería.
4. Acceso almacen y garaje
5. Almacén cafetería.
6. Acceso al recinto arqueológico del museo
7. Restos de la basílica patróniana
8. Restos de una casa romana.

BASIC PLAN LEVEL
1. Entrance to the theater and amphitheater area.
2. San Lázaro aqueduct rests.
3. Cafeteria.
4. Storage and garage access.
5. Cafeteria storage.
6. Access to the archaeological project.
7. Prehistoric burial rests.
8. Roman house rests.
9. Tomb.

Página de la derecha:
Visa del Abado Sur
situada, desde el Este.

Right page:
View of the South Elevation
situated, from the East.

MERIDA ROMAN ART MUSEUM BY RAFAEL MONEO
he also indents the mortar joints between the bricks to let shadow lines create the effect of mortarless joints. Moneo creates an unimposing background with arches and bearing walls in a cathedral-like space filled with light from above.

Javier Bellosillo, on the other hand, uses contrasting elements in his renovation of Santa María La Real in Najera, Logroño. This has some of the same aspects that both the Batllo House and the Merida Museum have. All three deal with pre-existing conditions. Bellosillo describes the project in the following way:

"After multiple studies, our conclusion was to give the architecturally less significant pieces a contemporary and similar style, that strategically and through new programmatic proposals, would create a reading of these areas in a unique and equal architectural language that historically and in the future would be seen as a new intervention carried out at the end of our century." 3

So Bellosillo uses the existing Monastery as the envelope for his intervention that will describe the architecture of the end of this century. He relies on the simultaneous existence of both typologies to give the space a strong feeling of past and present. Remo Dorigati describes this as:

"...the architect suggests the reaction between cultures and different materials with the explicit goal of producing a strong aesthetic emotion based on the simultaneous presence of two worlds and not their integration." 4
The stair piece in the existing bell tower is a good example of this simultaneous presence. A metallic stair is placed within four existing walls, seemingly floating independent from the walls.

Three projects that have similar conditions and each uses a different attitude to solve the problem. Gaudi integrates new with the old to the point that the old dissappears. Moneo lets the new take on the flavor of the old but lets each exist separately without fully integrating them. Finally, Bellosillo decides to give each piece its own identity creating a statement for each epoch.
Through the study of the urban development of a city and of different pieces of the town, one can become more familiar with the issues involved in doing a new building where pre-existing conditions exist. Dalibor Vesely, in his book "Architecture and Continuity" states the following:

"The town is the most complete embodiment of tradition and therefore the ultimate frame of reference and foundation for any architectural meaning." 5

This statement and the rest of the study brings one to a hypothesis, a hypothesis that will be used in the design of an Urban Center, House of the City or Institute of Urban History.

HYPOTHESIS: the study and analysis of the urban development of a city will reveal a structure to house the information of this study, in addition, the analysis of the location of this House of the City, at the scale of the building, will reveal its crucial location in the contemporary city.
FOOTNOTES


BIBLIOGRAPHY

Alemany, Joan; Blay, Jordi; Roquer, Santiago. Port de Tarragona
        (Port of Tarragona), L'Avenç S.A., Barcelona, 1986

Atlas de Tarragona, Editorial Serpa, Barcelona 1986

Batlle Huguet, Pedro. La Catedral de Tarragona
        (The Cathedral of Tarragona) Editorial Everest S.A., Leon, 1979

Buqueras i Bach, Josep M. Arquitectura de Tarragona XIX y XX
        (Architecture of Tarragona XIX y XX)
        Llibreria Guardias, Tarragona, 1980

De Laborde, Alexandre. Viatge Pintoresc i Historic: El Principat
        (Picturesque and Historic Trip; The Principedom)
        Publicacions de L'Abadia de Montserrat, 1974

Espinas, Jose M. Tarragona Nòguer S.A., Barcelona, 1964

Gras Elias, Francisco. Tarragona 1811, Bibliofilos de Tarragona,
        Tarragona, 1945

Hernandez, F. Javier. Lluci Emili Patern: Legionari i Ciutada Roma
        (Lluci Emili Patern: Legionary and Citizen of Rome)
        Editorial Grao, Barcelona, 1984
Luis Icart, "The Two Thousand Year Old City of Tarragona" Tarragona (Sindicato de Iniciativa y Turismo de Tarragona), 1964


Pons de Icart, Luis. Libro de las Grandezas (Book of Grandness), Llibreria Guardias, Tarragona, 1981

Rovira Gomez, Salvador J. Breu Historia de Tarragona, (Brief History of Tarragona) Omnium Cultural Tarragones, Tarragona 1984


Sindicat d'Iniciativa, Tarraco Quanta Fuit (Tarraco, How Grand You Were) Sindicato d'Iniciativa, Tarragona, 1936


Virgili i Sanroma, Josep. Tarragona 1900, Caja de Ahorros Provincial de Tarragona, Tarragona, 1975
PROJECT PROPOSAL, HYPOTHESIS AND
PROJECT PROGRAM
PROJECT PROPOSAL

Tarragona is a city of much history which has had a great influence on the way its urban fabric has developed. One cannot see Tarragona without being aware of its urban history. Presently, the city has very poor documentation of its urbanistic past. Most of the existing information is scattered between the Museum of Archeology, the Contemporary Arts Museum and the Institute of Architects. The need for a Museum dedicated to the Urban History of this city is real and the existence of one would bring all of the city’s urban development into one location.

The importance of the Rambla Nova as the main Promenade, center of activity and unifying element of the city lends itself as the most appropriate location for this building. The Rambla
was the element that brought two towns together and the Museum of Urban History will be the element that brings the history of that union into perspective.

HYPOTHESIS: The study and analysis of the urban development of a city will reveal a structure to house the information of this study. In addition, the analysis of the location of this House of the City, at the scale of the building, will reveal its crucial location in the contemporary city.

PROJECT PROGRAM PROPOSAL

LOBBY 250 sq. ft.

RECEPTION 250 sq. ft.

RESTROOMS
PERMANENT EXHIBIT SPACES

1. Prehistoric 2000 sq. ft.
2. Roman 2000 sq. ft.
4. XIX Century 2000 sq. ft.

TEMPORARY EXHIBIT SPACES

2 @ 750 sq. ft.

LIBRARY W/ STUDY AREA

750 sq. ft.

OFFICES: director and assistant

2 @ 200 sq. ft.

AUDITORIUM

150 people

SERVICE ZONE

OBSERVATION DECK

POSSIBILITY OF A PUBLIC NIGHT SPACE

POSSIBILITY OF A LIVING AREA FOR THE MODELMAKER
CAMINO DEL MAR.—La Ramble del vestido, en Terragona, se lanza y, decidida, hacia el mar para abrir un mirador sobre el maravilloso bañado de sol y la orilla, sobre las ruinas del anfiteatro antiguo. Roma, que llegó a estas orillas después de diez años antes que Cristo, convirtió la primitiva ciudad en su ciudad de píldoras. En el barrio se ha visto el esplendor de la antigua Roma, y las huellas de Roma se ven por todas partes, a flor de piel, en murallas, torres y edificios. Las ciudades completan la estampa latina, levantándose, como un mirador, frente a las olas del mar, y han sido visitadas por无数 de turistas en los últimos cincuenta años. En veinticinco años ha doblado su población y su crecimiento industrial y agrícola alcanza niveles detenidos en el mar de otras épocas. En veinticinco años ha doblado su población y su crecimiento industrial y agrícola alcanza niveles detenidos en el mar de otras épocas.
GRADUATE THESIS COMMITTEE COMMENTS

The following is a summary of the major comments given during the presentation of this design thesis on Dec. 9, 1988.

- Most of the committee agreed that the project had progressed very strongly from beginning to end.
- The project successfully addressed issues at the urban scale, as well as, at the building level.
- The integration of the garden and the underground tunnel system reinforced the initial premise.
- More specifically, the building's chronological organization related very well with the analysis of the city's history.
- Some of the weaker points included the need to develop the library and workshop spaces, as well as, to rethink the height of the tower and observation platform.