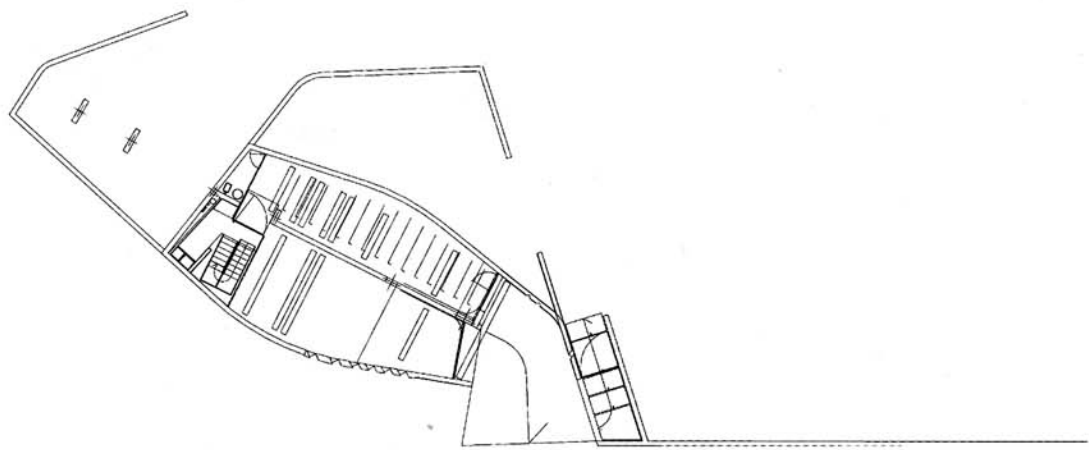
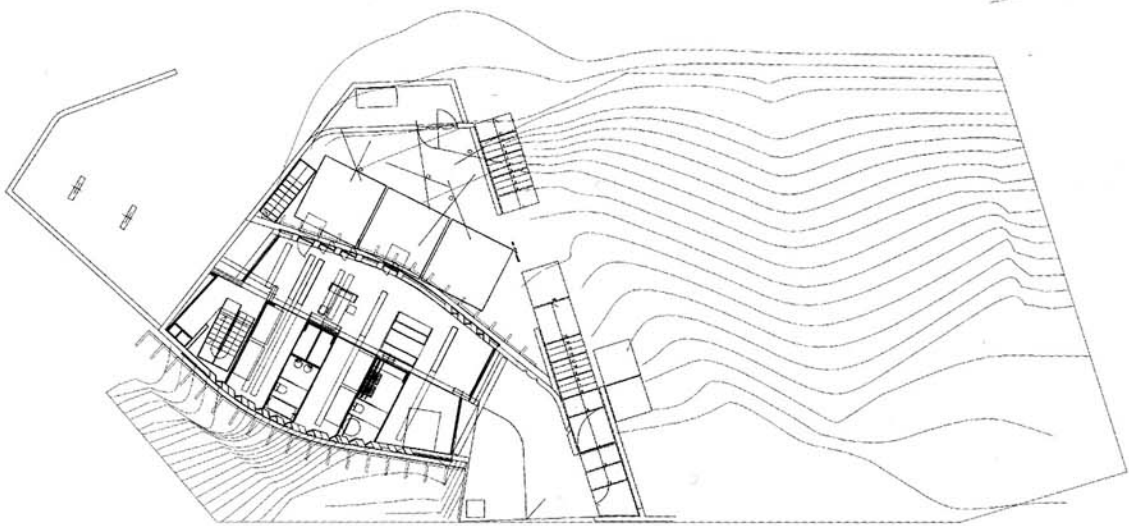


Vivienda unifamiliar en Santa Margarida de Montbui. Barcelona

Family house in Santa Margarida de Montbui. Barcelona

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planta de estar queda bajo la cubierta que define uno de los muros sobre la primera crujía y mira sobre la cubierta que el segundo muro define sobre la planta de los dormitorios. La casa se mira a sí misma.

Estar bajo capuchillas

Las reglas del juego hablan de planta baja más piso, pero nosotros necesitamos subir para poder mirar a mediodía y aproximarnos al bosque de pinos. Nos replanteamos los niveles y curioseando descubrimos el desván gatero, ahí bajo la cubierta. Así, el muro que define la fachada a norte se curva en dirección longitudinal y se dobla en el vertical, para hacer las veces de techo de lo que será la estancia principal de la vivienda, inmediatamente bajo la cubierta y orientada a sur, mirando hacia el pinar. Desde aquí oteamos la segunda capuchilla cubriendo la crujía del estudio y del dormitorio principal. Las dos capuchillas se doblan a diferentes niveles, para dejar ese resquicio longitudinal por el que la casa mirará.

A strange place for taking advantage of an adverse situation, with the gesture of climbing and living inside a wall in order to, finally, live under hoodlets.

A strange place

We are in Santa Margarida de Montbui, a strangely north-facing town, on a steeply sloping plot that goes down to the town and leaves behind, on the summit and to the south, a pine forest and dense undergrowth. To the north, on the lower slope, is the access from a street that, like most of those in this town, zigzags up the mountain. We rebel against the situation by turning the back of the house to the town and looking towards the south, upwards and towards the wood while, at the same time, we avoid abutting against the mountain by taking bites out of it and climbing it in such a way that now each storey has an exit to the garden. In this way, each level a garden.

Making the most of an adverse situation

The project strategy consists of rethinking the situation, making the most of the actual adverse conditions in order to modify them. With a single twist we mean to provide a response to both the construction technique and the intention. We attempted to turn the situation around so that the process of doing so does not become a mere path towards our objectives or the process of doing so becomes merely a problem. The process also has to include the final intentions. We have two families of adverse situations, some physical and some legal, but all of them are inviting us to make a Gesture. In the first group we have a plot with a po-





werful north-facing slope that leads us to Climbing and Living Inside a Wall. The second inconvenient situation is defined by a norm that regulates an dictates that only a ground floor plus a first floor can be built, leading us to Live Under Hoodlets.

Agesture

A little in the manner of the bullfighter who steps back just enough to avoid being gored and moves his muscles exactly in the right place and at exactly the right time to put himself at the least possible distance from maximum danger, a movement that makes him face himself, the retaining walls are contorted in a play of concaves and convexes that pushes back the earth, contains it and protects us from the inclemency of the weather. Defined by two walls that rise out of retention and gradually throw off these responsibility until they curve to form roofs, the house finds her spot by herself and then turns, climbs the slope and defines her own perimeter.

Climbing

Making the most of the adversity of a powerful slope means being able to give each storey, and

there are three of them, with direct access to the terrain. The retaining wall becomes multiple and launches small extremities that, pushing back the earth here and there, make it possible for all the storeys to have direct access to the terrain.

Living inside a wall

The two retaining walls define the spaces to be inhabited. The walls curve to enable the concavity to embrace the dwelling and the convexity to hold in the earth. The retaining walls fold to form the roof but, though they seek one another, they never meet and leave a gap through which -from the living room and the kitchen-one can dominate the garden and the wood and the vistas towards the south. It is a glazed façade that runs in a longitudinal sense to take advantage of the unsuccessful attempt the two walls make to find each other. The living room storey is under the roof that defines one of the walls above the first centreline and looks down on the roof that the second wall defines above the bedroom storey.

Living under hoodlets

The rules of the game speak of a ground floor plus

a top floor, but we need to climb to be able to look to the south and come closer to the pine wood. We take another approach to the levels and rummaging around we discover the loft space under the roof. Thus, the wall that defines the north façade curves in a longitudinal sense and folds in the vertical to act as a roof of what will be the main room of the dwelling, immediately below the roof and facing south, looking towards the pine wood. From here we glimpse the second little hood covering the centreline of the study and of the master bedroom. The two hoods fold at different levels to leave this longitudinal gap through which the house looks at itself.

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