

CARLOS A. PITA : Entorn del camp de futbol : Of Football Stadiums

Els projectes aquí presentats són resultat d'un concurs de prototips de camps de futbol convocat l'any 1997 per l'Excma. Diputació de la Corunya. El prototip va entrar en crisi en el moment en què es van materialitzar els primers encàrrecs.

Enfront del concurs, que es plantejava la construcció de camps de futbol *ex novo* (motiu pel qual el projecte s'articulava sobre la idea d'un cos matriu a qual s'anaven sumant els diferents mòduls de coberta, graderia, tancament, il·luminació, etc.), la majoria dels encàrrecs demanaven actuacions en camps ja realitzats amb unes preexistències i parcel·les fortament determinants que n'impedien l'enderroc o la transformació. Es va optar per acceptar el compromís amb el lloc enfront del prototip.

La situació era aquesta: els projectes s'havien de realitzar en parcel·les aïllades, sempre en camps existents, situades en zona rural per a equips modestos que competeixen en les categories locals inferiors. Això implicava que hauríem de construir equipaments de manteniment baix o nul (els clubs a penes tenen pressupost, que surt fonamentalment del que recapta el bar els dies de partit), molt exposats al vandalisme i amb pressupostos d'execució material molt baixos, baixíssims, a més de tenir present que els construirien petites empreses locals.

Després d'analitzar i estudiar el que realment es demanava, el que els projectes havien de ser i volien ser, vam marcar unes pautes generals d'actuació: materials humils però resistents i sistemes constructius ajustats al tipus de mà d'obra que ens havíem de trobar. Així sorgeixen murs de càrrega de formigó armat vist, forjats de bigueta pretesada de formigó i revoltó o bé lloses *in situ*, cobertes vegetals, envans de bloc de formigó que a les zones humides es revestirien de plaqueta ceràmica de diferents colors de les sèries més barates del mercat, terres de goma, instal·lacions en superfície i fusteria prefabricada d'acer galvanitzat, amb gelosies de fusta recuperada dels encofrats...

Donat aquest codi genètic va sorgir el que podríem anomenar una «família de projectes», com en aquell joc de cartes per a nens en què hi havia la família esquimal, els pellores, els xinesos, amb el pare, l'avi, la germana, l'oncle... Cada nova obra comparteix amb els seus parents molts elements i trets en comú, però seran el lloc i les circumstàncies els que els obliguin a desenvolupar la seva pròpia identitat, a tenir vides independents. Són com cosins.

The projects presented here are the result of a competition for prototypes for football stadiums, organised in 1997 by A Coruña Provincial Council. The prototype reached crisis point as the first commissions materialised.

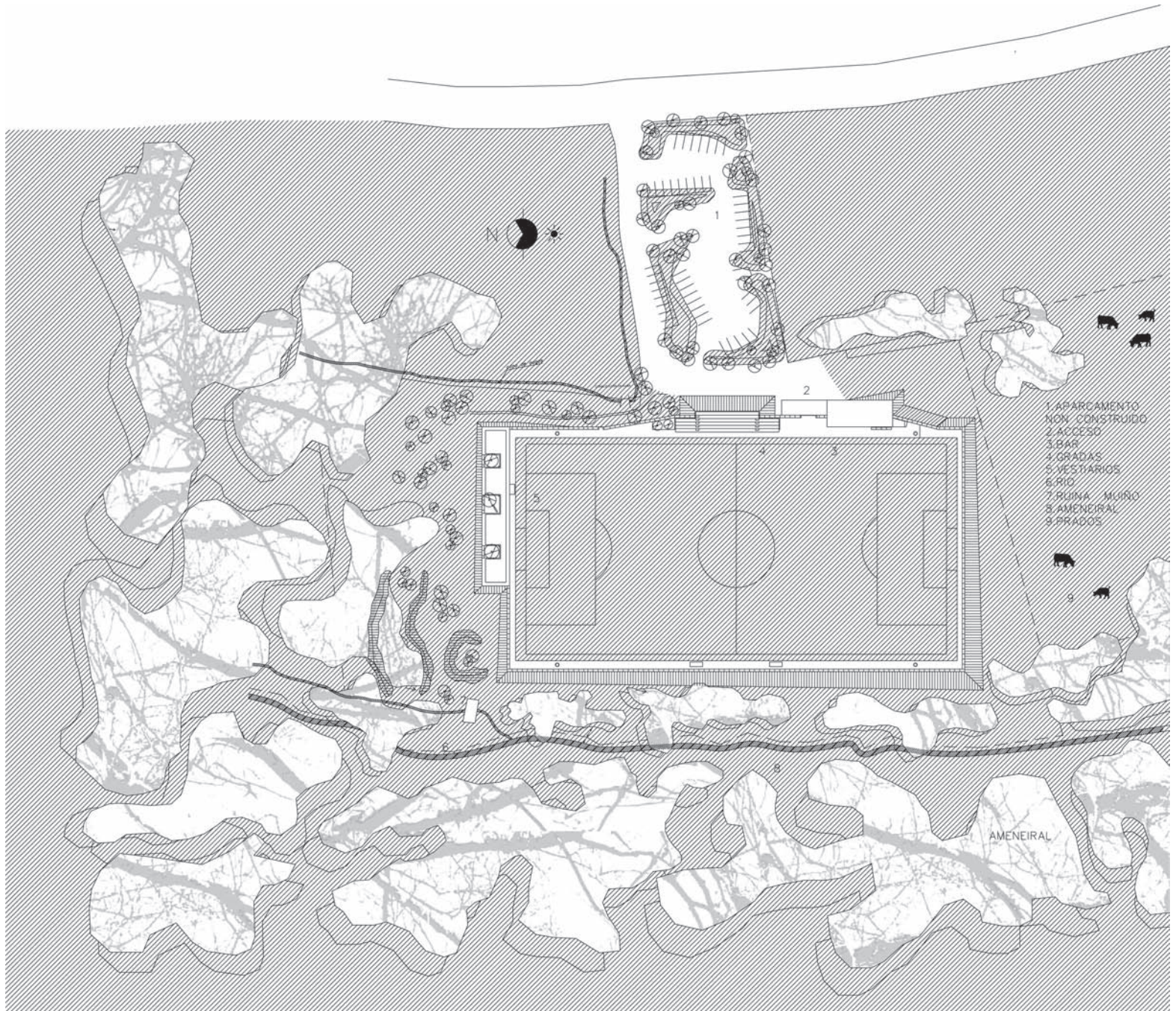
Unlike the competition, which involved the construction of new football stadiums, basing the project on the idea of a central volume to which various modules (roof, terraces, enclosure, lighting, etc.) would gradually be added, most of the commissions required intervention in existing stadiums with determinant sites that prevented demolition or transformation. We decided our commitment was with the place rather than with the prototype.

This was the situation: the projects were to be carried out on remote sites, in all cases in rural environments, in existing stadiums for modest teams competing at local level. This meant that we had to construct facilities requiring low or no maintenance (the clubs' budget was practically non-existent, being the sum total of bar sales on match days), with high exposure to vandalism and very low material budgets, in addition to which they were to be built by small local firms.

After analysing and studying the real requirements, needs and aspirations of the projects, we established some general rules of intervention: cheap but resistant materials, construction systems to suit the kind of labour that we would find. This meant bearing walls of bare reinforced concrete, decks of pretensed concrete with floor beams and flooring blocks or slabs cast at site, plant cover, concrete-block dividing walls which, in the wet areas, would be clad with the cheapest coloured tiles available on the market, rubber flooring, exposed installations and prefabricated galvanised steel door and window frames, with shuttering made of timber recovered from the formwork.

This genetic code produced what we might call a family of projects. Like in the children's card game with its families of Eskimos, Red Indians and Chinese, each with its father, grandfather, sister and uncle, each new work has many elements and features in common with its relations, but place and circumstance oblige them to develop their own identity and lead independent lives. They are like cousins.

VEIGA-CABANAS



Quaderns : EL CAMP DE FUTBOL D'A VEIGA-CABANAS : Carlos A. Pita Abad



Quaderns : THE VEIGA-CABANAS FOOTBALL STADIUM : Carlos A. Pita Abad

SECRET - DOWNTOWN LEYDIN | AGR-17

blonde is the blo
trust me next
your move next
looks across
sister chews gu
eyes
the cartiri) bre
don't call me kin
in front of you
john
trust me
first loveless
city whip some
forever
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real burn and co
this plane is rea
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Yes sir 09 93 re +
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high density honey
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first of london seduced in
godes
full trust
nowards necessary
pumpstart and the pumptrash
raving king razor
still loving
solid fan
Feel my face
if I wasn't steel pins
if I wasn
tax me
the

snake through and through

me everything, he screamed
over silence under beauty

big elvis
hear god talking
my beautiful dream
cowgirl forever and ever lies
talking dog speed in the snow
and snow sync to sound
page sex and stoned rhythm trading
jack-in and call me
i feel; like flying
ting on the crackdown

SHOCKED TO REALISE

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KISS ME
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my total bl
collapse
in another
just give
take and s
enough
cowgirl and

now last are
more gotten then

SECRET



liquid haze
into the blood,
into the blood into the blood
honey

i don't know whether you will understand
but
i want you to
strip for me
just show me everything
strip for me
just show me everything
strip for me
just show me everything
strip for me
just show me everything
strip for me
just show me everything
strip for me
just show me everything
strip for me
just show me everything
strip for me
just show me everything
strip for me
just show me everything

hello
sun
glamour
hidden under silence
save to die
dark cloud and question
and loops of wet steel
i need a solid
wish
down in the net
blonde and bonride
covered in everything
alive under a nothing
in a bubblepurr
pointing the skyline
let come boy
shocked to affection
touched down and justice
white noise forever
sharp hard core leeches and fre
massive heart
high density honey
under the wish blonde is the blood
under the wish blonde is the blood
black girl blonde
09 93
re +

rain
there's a gameboy in my head
i said
helio helicopter
lying in the sun
a parliament of crows
a lacky
glamour glass
i need solid in another hotel silence
liquid trees and you
the virus
bamboo
blonde is the blood
under the wish blonde is the blood
black girl blonde
09 93
re +
for you
taking razor still alive
i would have done anything
theredempthodoo
was
the
and body
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was the
stand the
stubb and stubben
headstapgethman standprey



big girl

you won't understand
the need
you won't understand
the need
you won't understand
the need

produced by codes and compiled high



fuckit we're all going to eurodisney in the end you roll the
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 sally on the phone i'm more open wey-hey lads we're pissed-so wh
 stooped on blood skin or swim like lips with teeth everything! ever
 the smell of your coat away we can't stop laughingnow this strange
 woman in a big fair coat blue anorackman whosefattoadsneeze?
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 yellow spiderlike tapioca

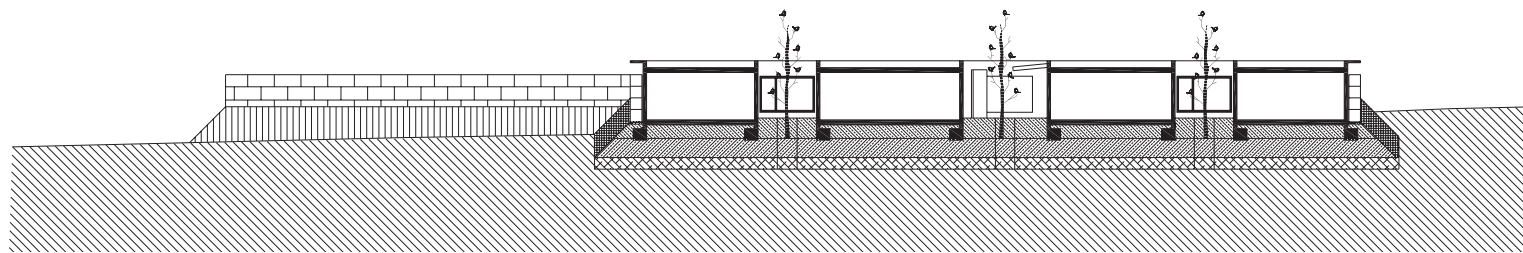
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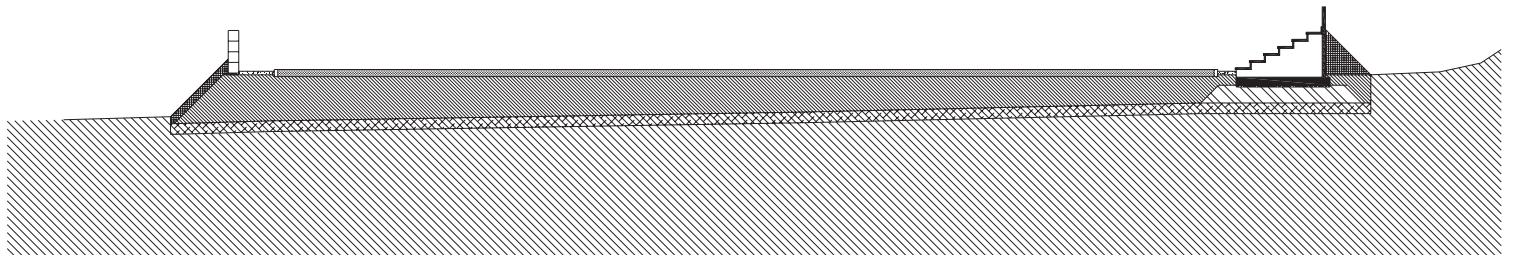
STAY
 THE
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 TO
 EXPLODE

ie, Johnny
 of stars
 in the spoonman
 in the spoonman
 in the spoonman
 in the spoonman
 ar; talking razor still alive
 have done anything
 trust me, johnny
 so full of stars
 at the edge of heaven
 and the bumper
 on dogstar; talking razor
 would have done
 built to burn
 trust me, johnny
 you're the only one
 you're the only one
 you're the only one

she said,
 redemption star; talking razor still alive
 i would have done anything
 built to burn
 trust me, johnny
 so full of stars
 at the edge of heaven
 pure stuff and the bumper
 you're the only one
 you're the only one
 you're the only one
 her extracting curves
 still alive
 always
 always



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CABANAS : Carlos A. Pita Abad



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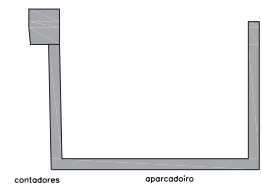
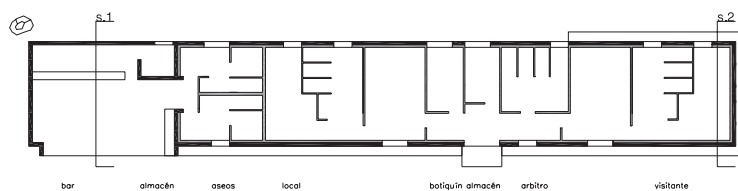
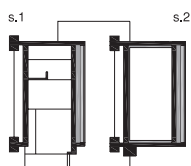
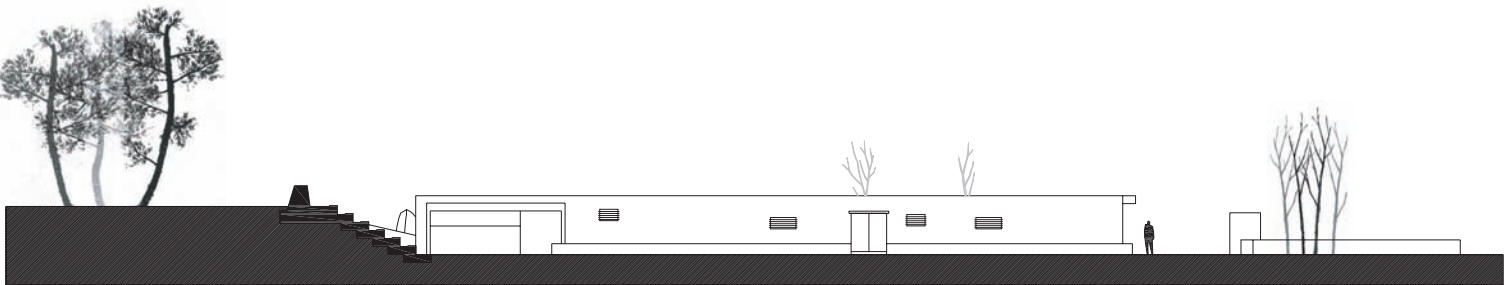
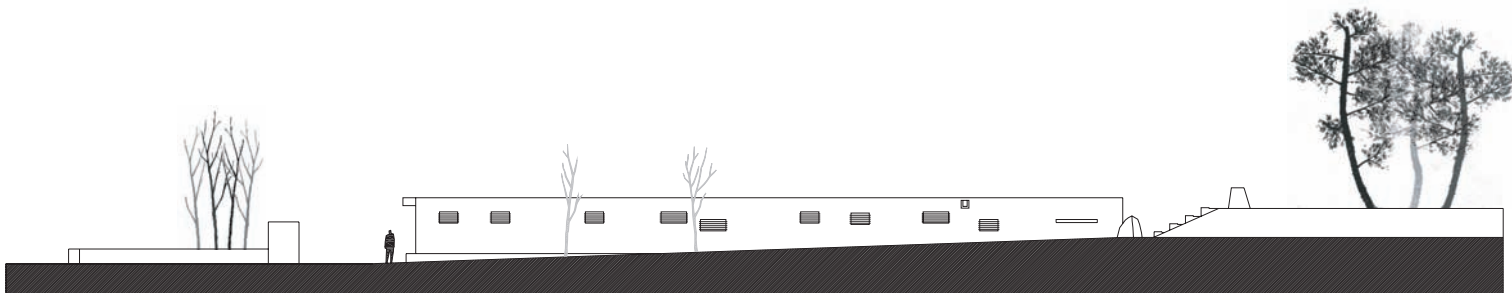


FITXA TÈCNICA / PROJECT INFORMATION

- Promotor / Client : EXCMA. DIPUTACIÓ DE LA CORUNYA / A CORUÑA PROVINCIAL COUNCIL
- Situació / Location : A VEIGA. CONCELLO DE CABANAS. A CORUÑA
- Data / Date : 1998-2004
- Arquitecte / Architect : CARLOS A. PITA ABAD
- Col.laboradors del projecte / Project collaborators : MARTÍN DE COMINGES CARBALLO, EMMANUEL GODARD, ELOY DOMÍNGUEZ (estructures / structures) + CARMEN DIÉGUEZ (mesuraments / quantities)
- Col.laboradors en la direcció d'obra / Collaborators on works direction : MIGUEL CAMBA CONSTENLA, CRISTINA SUÁREZ
- Panells / Panels : CRISTINA SUÁREZ
- Constructor / Contractor : PONCIANO NIETO
- Fotografia / Photographs : CRISTINA SUÁREZ, CARLOS PITA

Quaderns : EL CAMP DE FUTBOL D'A VEIGA-CABANAS : Carlos A. Pita Abad

PONTECARREIRA



Quaderns : THE PONTECARREIRA FOOTBALL STADIUM : Carlos A. Pita Abad



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- Promotor / Client : EXCMA. DIPUTACIÓ DE LA CORUNYA / A CORUÑA PROVINCIAL COUNCIL
- Situació / Location : PONTECARREIRA. CONCELLO DE FRADES. A CORUÑA
- Data / Date : 1999-2002
- Arquitecte / Architect : CARLOS A. PITA ABAD
- Col.laboradors en la direcció d'obra / Collaborators on works direction : CIBRAN RICO LÓPEZ, XIAO VARELA GÓMEZ, SUSO YÁZQUEZ GÓMEZ
- Constructor / Contractor : PONCIANO NIETO
- Fotografia / Photographs : YARI CARAMES, CRISTINA SUÁREZ