

"But the city does not reveal its past, it contains as the lines of a hand, written in the corners of the streets, in the bars of the windows, in the banisters of the stairs, in the antennas of the lightning rods, in the flagpoles, in each segment in turn crossed for scratches, nicks, cuts..."

Italo Calvino, The Invisible Cities

Urban regeneration is understood as a response to the opportunities that owns the place and the challenges caused by urban decay in a specific area at a given time. Therefore, given the situation of urban misconfiguration and isolation in which is the current district of San Felipe Neri (originally Fontanalla's suburb), its revitalization is proposed through the recovery and starting using their essence, their identity: **CRAFTS**, for thus, consolidating Fontanalla as a **new pole of craft skills**, introducing it into the city's tourist offer, thus favoring the **development of the social sector**.

Taking as a basis for the functioning of urban neighbourhood the model belonging to the Baroque period, it is proposed the recovery of the transverse lines that articulated the neighbourhood at that time as revitalizing current axes, promoting North-South connection, and establishing a programmatical tension East-West.

Due to the large number of urban gaps, regeneration of the neighbourhood is seen as a **long-term process of consolidation**, through three regeneration timelines (architectural, patrimonial, social and cultural) associated each one with each axis, marking as objective the year 2025 under the name **Fontanalla'25**:

Axis 1. Discover Fontanalla. Re-connect for tourism and make accessible Fontanalla

Axis 2. Live (in) Fontanalla. Re-vitalize social systems. Evaluate the existing aspects.

Axis 3. Learn in Fontanalla. Re-activate productive system

The revitalization begins in the axis "Discover Fontanalla" which, through the **archaeological rests**, is going to be used for a **strategy to attract tourism** and bring it in contact with the **artisans**. The remaining plots, waiting for revitalization, are opened to the public, participating in the regeneration that is happening on the axis 1 through **dynamical elements of public space**. These ephemeral and itinerant "sheds" are conceived as "branches" of the main use, containing temporary workshops and filling with life the neighbourhood as a whole from the first moment. In this way, **abandoned spaces are used as opportunity spaces**, keeping a strong relationship with the oversight as strategy, or at least causing the **construction of an immediate memory** that relieve the suffering that has supposed the demolition and the abandoned in recent years, creating for that aim a recognizable element and unique in Fontanalla waiting for its consolidation. It is an emotional reconstruction, suggesting the invasion of the neighbourhood by people, as happens *"when snow falls on the cities"*, Aldo Van Eyck

To start the neighbourhood revitalization, it is proposed an intervention exemplary in two of the plots of the Axis 1, which aims: to recover the craft grounds, understand the pre-existing as a lure to join tourists and artisans and establish a programmatic relationship with the Museum of Glass and Crystal and the Square Montaña Centre.

Programmatic and conceptual aspects

What can be better than recover as program model something that is intrinsic to Fontanalla from its origin as a Muslim suburb? Therefore, it is set as program schedule an **Artisans' Laboratory** associated with a **Center of Medieval Craft**, which explain and bring together all people interested on the archaeological wealth and the tradition of a neighbourhood so forgotten in the last years.

The intervention is conceived as a **crossing and meeting place** for tourists, artisans, artists... no obvious spatial hierarchies, is a common space to show and exchange ideas, see the model of working, have access to exhibitions, discover pre-existing, or perhaps put out to Malaga: lots of possibilities. Everything is possible without having to subdivide the spaces. Therefore, the building is understood as an open entity, not with a rigid and defined structure, but as something prepared for any activity, so it can be adapted to the specialization or diaphanous. No trades' separation, it is a model of working together, a self-taught knowledge.

The project consists of an open public **passage** that transports you to the "**Once Upon a Time**", the origin of the neighbourhood, with the aim of visiting their archaeological existences, knowing its history and the artisans' trade. Thus, with the intention of **promoting the arrival of activity** to Chinchilla street, it is considered the direct connection of this street with Dos Aceras street through this longitudinal passage. This linearity, in turn, is spatially fragmented by introducing various yards opened to the passage. Like this, it is provided specific spatial openings to this narrowness characteristic of the Muslim configuration and of the centre of Malaga. The fact of assembling the space using the yard as the organizing element, allows to create different sequences, times, perspectives...which show that the walk in the process of discovering the project is not monotonous, but is full of life and character. The visitor is exposed to surprise, to the detail, the novelty.

Arriving at Chinchilla street, this is understood as the real lead, because of this game of small spaces adapted to the artisans' scale, which supplied with importance the archaeological pre-existences and because of the recovery of the Baroque concept of visual focus to the San Felipe Neri Church, which again is explained with the urban context, being the true vertical element facing the horizontality of the project.

The 3D model of the project finds its *raison d'être* in their different **response to the urban environment** in which it is inserted. Understanding a first volume as a uniform element with very controlled apertures comes from the fact of reinterpreting the concept of the street and the Arab construction, characterized by the homogeneity of the facades, white and opaque, and the minimal presence of gaps. It is no given up the narrowness, being counteracted by strengthening its radiance. To restore the fronts of Chinchilla street and to value its archaeological heritage, it is played with material wealth and the details through **glazes, transparencies, drillings...**, the "**see and not be seen**" so characteristic of these settlement. To this form, it is allowed to sense what happens inside of the project, contributing to the effect of intrigue, surprise, **DISCOVER FONTANALLA**, and throw its importance into what exists: the archaeological remains, and from its essence: the craft.

BECAUSE THERE IS NO BETTER WAY TO RESTORE THAN USING SOMETHING WHICH EXISTS IN THIS PLACE.