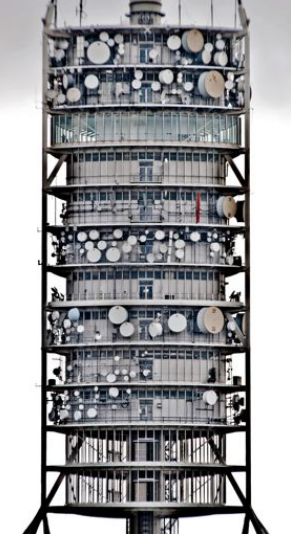




SPANISH ARCHI-TECTURE

1992 - 2008

Andrés Martínez-Medina PhD architect



1. Global and European Context in 1989

World Wide Web, Berlin Wall, CAD

2. Spain in the world 1992 (V Centenary)

- Olimpics in Barcelona
- Universal Exhibition in Sevilla

3. Star-System architecture (out-in):

'Guggenheim' effect and firm works

4. Spanish Success in world scene (in-out):

consecrated & young architects

5. Spanish architectural trajectories

- Museums: irregular random geometries
- Peripheral Geographies of 'catastrophe'
- Organims and artificial topographies
- E+E+E: sustainable architectures
- R+R+R architectural heritage
- Teachers 'classics' renewed

6. Exhibitions 'On-Site' MoMA and Zaragoza

No prejudice: dynamism and exchange



01 International Context year zero **1989**:

Three events mark the global context a few years before the Spanish 1992:

1. Birth and opening of internet: **World Wide Web (www)**
The world is interconnected and accelerates 'globalization': the planet = small village
2. Fall of the **Berlin Wall**:
End of political ideologies
The socio-economic system neither guarantees welfare nor quality architecture.
3. Universal use of **CAD: Computer-Aided Design**.
New ways of devising, drawing, design



SPAIN (and practitioners of architecture)

0. After dictatorship comes **La Movida** (young)
1. Are open to ICT and CAD (approx. 1989-94)
2. Fade **ideologies**: nor socialist utopias, or religious beliefs, or political dictatorship, or warranty tradition
3. Intellect Attitude: **NO PREJUDICE, OPEN**

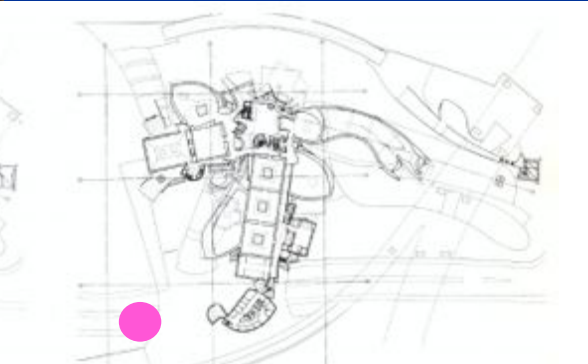
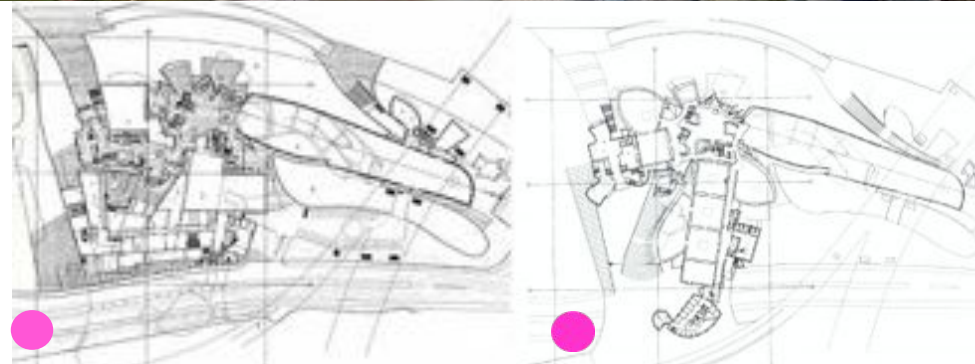




Context Spain-Europe

1986-2008

1. Spain is integrated in EUROPE: NATO (1981) and the EEC (1986).
2. Entry into the EEC brings the ERDF : aid for the poorest countries, provided by the richer countries , to reduce economic and social disparities.
3. These aids represent almost 100.000 million **€euros** in two decades.



Actions in Spain in Architecture and Engineering

1. Big **infrastructure** program.
2. Revitalization programs of **historic districts**
3. Promotion of cultural tourism : **museums**
4. Teachers, health and sports **equipment**
5. Developing coastal tourism : Private sector



Architectural Development of Public Programs

1. Invitation to prestigious professionals
2. Concursos restringidos
3. **Open Competitions.**

This is the case of the **Guggenheim Museum** in Bilbao by **Frank Gehry** (USA) conducted from 1991 to 1997 over degraded industrial tissues: Well know '**Guggenheim effect**' incorporates random and unexpected geometries. (point 03)



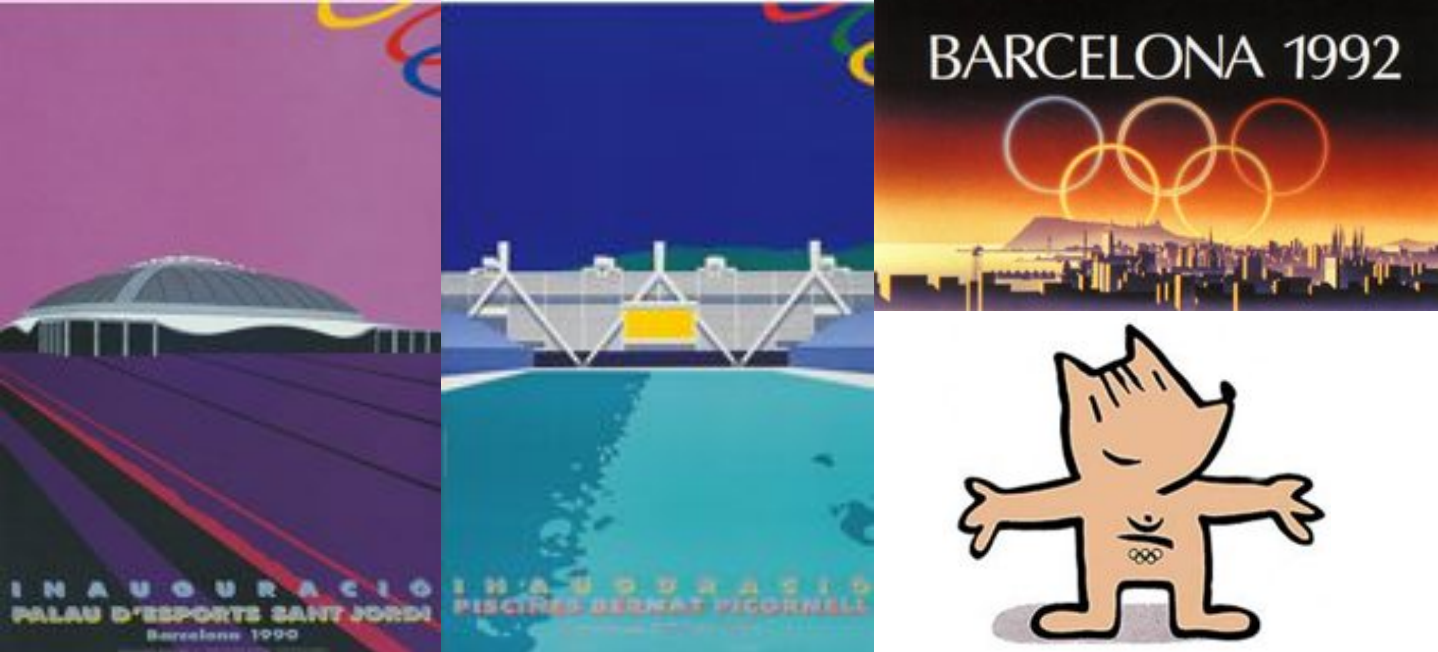
Three international events:

- **XXV Olympic Games** in **Barcelona**.
- **Universal Exhibition** in **Sevilla**.
- European **Cultural Capital** in **Madrid**.

V CENTENARY CELEBRATION OF THE DISCOVERY OF AMERICA (1492)

All eyes of the world on Spain





Actions to 'Olympics' Barcelona :

1. New **infrastructure** system for transport and metropolitan communications
2. Restructuring the **historic center**: traditional public spaces and historical heritage
3. '**Olympic Village**' on degraded tissues and new waterfront: harbor, promenade and beaches
4. Sport '**Olympic Ring**' inside the city: next to the old installations for **1929 Exhibition**

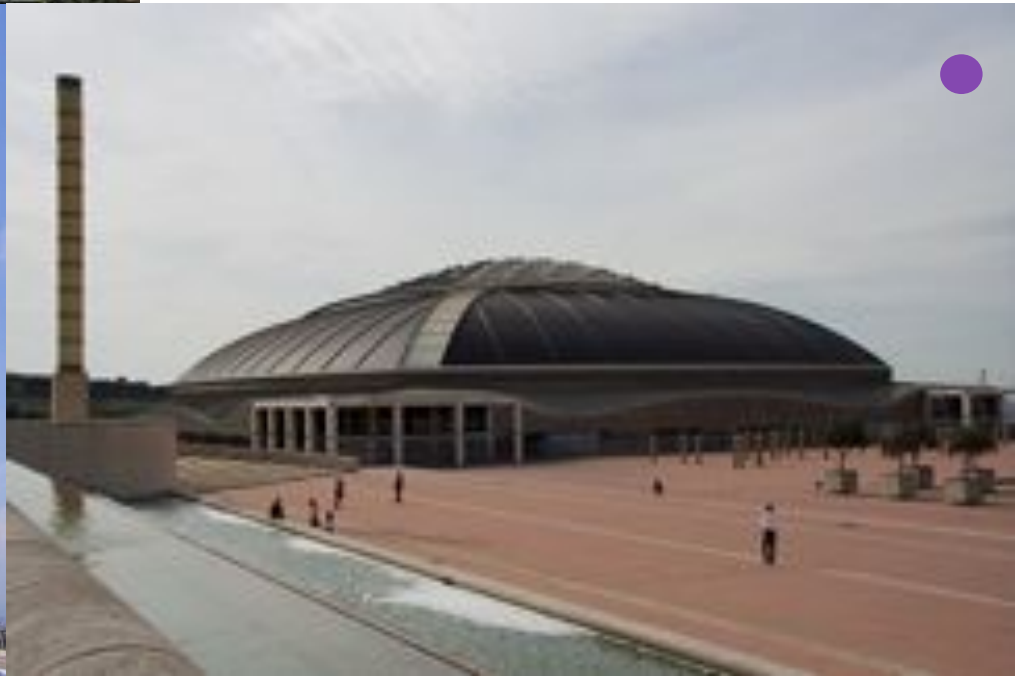
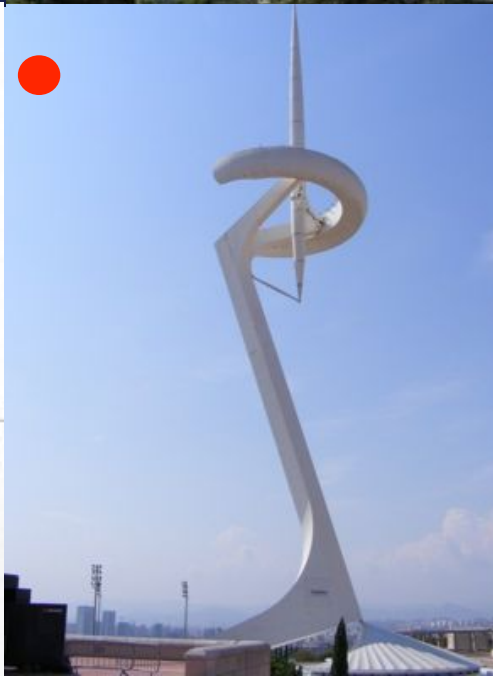
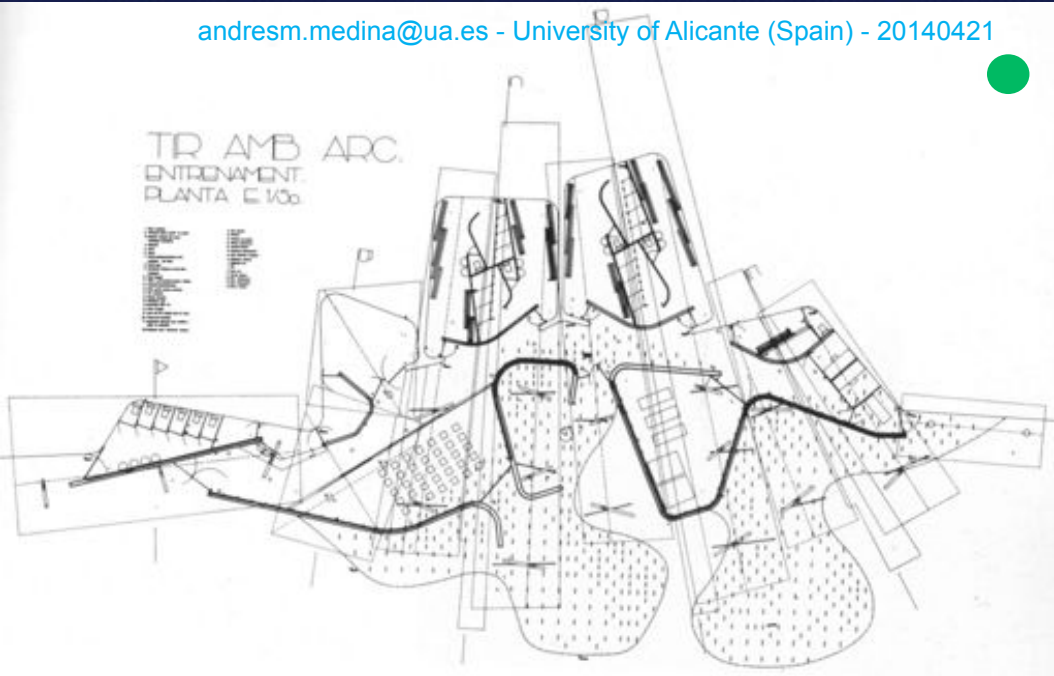
(worked great teams of Catalan architects -MBM, Solà-Morales, Ferrater, Bonell & Rius, Busquets, E. Torres & Mtez. Lapeña, Ll. Clotet & I. Parici...and renowned international architects were invite)



Olympic Interactions :

- The **Olympics** provided a **showcase** for Barcelona (and Spain), its infrastructure, urbanism, architecture and society.
- The **invitation** of internationally renowned architects like **S. Calatrava** and **R. Bofill** (Spanish with offices in Zurich and Paris), and characters like **A. Isozaki** (Japan), **N. Foster** (UK) and **F. Gehry** (USA), resulted in the construction of urban landmarks and the interaction with new architectural trends: from the **High-Tech** to the **New Expressionism**
- The success catapulted Spanish architects: **E. Miralles & C. Pinós** (archery installation)

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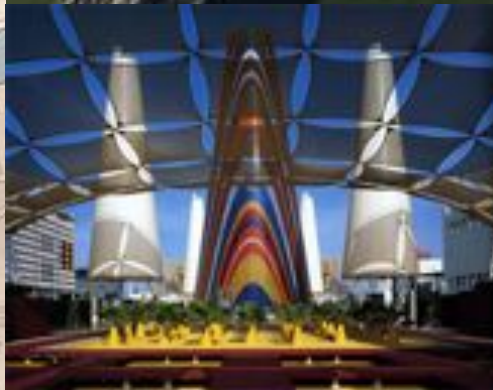
'Olympic' Results

- The **city** was **well-'equipped'** (infrastructures and facilities) and broke its **skyline** with two **skyscrapers**: **Arts Hotel** and **Mapfre tower**
- Also had recovered its **historical city** and had created a **new waterfront**
- Recovering its **heritage**: **the modernist legacy** (early twentieth century) with the works of A. Gaudí and the Palau de la Música
- **The city was opened to Europe and the world** with a cast of architecture works as **identity** which assumed the heritage and also bet for the future **new trends**



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1990/92, Pavilion Japan, Tadao Ando

1989/92, Alamillo Bridge, S. Calatrava

Actions for "universal" Sevilla :

1. The enclosure of the Universal Exhibition was implanted alongside the Guadalquivir River, the other side of the historical city, was thought as a **large amusement park** with the theme: **"The Age of Discovery"**
2. The city required large investments and **communications infrastructure**: highways, bridges, rail and airport
3. The architecture of the **pavilions** were a showcase of all tendencies: **postmodernism, minimalism, high-tech...**
4. The presence of **international architects** was led: Tado Ando (Japan), United Kingdom (Nicholas Grimshaw & Partners), and the best Spanish architects.

1992 (O + E) marked the end of postmodernism



Results of the "universal" Sevilla :

1. City equipped with good infrastructures:

- **Airport** (R. Moneo) 'Inspired' in the domed interiors of Sevilla historical architecture.
- **Train Station** (Cruz & Ortiz) converted into the new metropolis big door that welcomed the **A.V.E.** (Spanish High Speed) was devised, outside, as a 'red fortress that traps the light toward its immense inner space.
- An excellent **set of bridges** over the river improved access to the city.

2. The '**Pavilion of Navigation**' designed by (Vázquez Consuegra):

- Outside: like a large industrial building and
 - Inside: like a boat upside down and with ground glass (like seawater)
- History stopped being direct formal reference**

03 Star-System Architecture (Out-in)

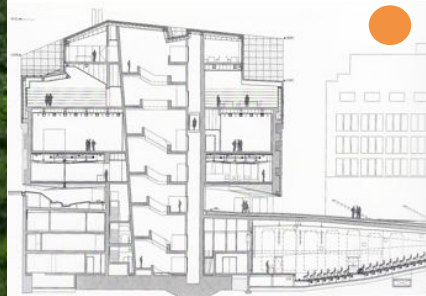
Architectural projects developed by internationally renowned architects

Following the success of the Guggenheim effect (architecture as a catalyst of the city) great cultural and museum containers are requested to **star system architects** or **by competition**:

To cite some examples where the variety and new unapologetic currents were stressed:

- MACBA Museum (1990-95), Richard **Meier** (us)
- Art Museum (1992-94), Alvaro **Siza** (pr)
- Domus museum (1993-95) and Arata **Isozaki** (jp)(...)
- **Caixa-Forum** (2001-05), Herzog & de Meuron (sw)
- **Forum Barcelona** (2000-04), Herzog & Meuron (sw)
- **City of Culture** (1999 - ...) P. Eisenman (us)

Here architecture is place, is **new topography** and echoes of **fractals** and irregular geometries reflecting the **singularities and emergencies**





Projects developed by Internationally recognized Architects

The 'firm' architecture has good examples in Madrid :

-Extension of MNAM o CARS

(2001/05) Jean Nouvel

(Not forget that Guernica by

Picasso came from MoMA 1992)

within the reform of

Prado museums Promenade

-New Barajas Airport

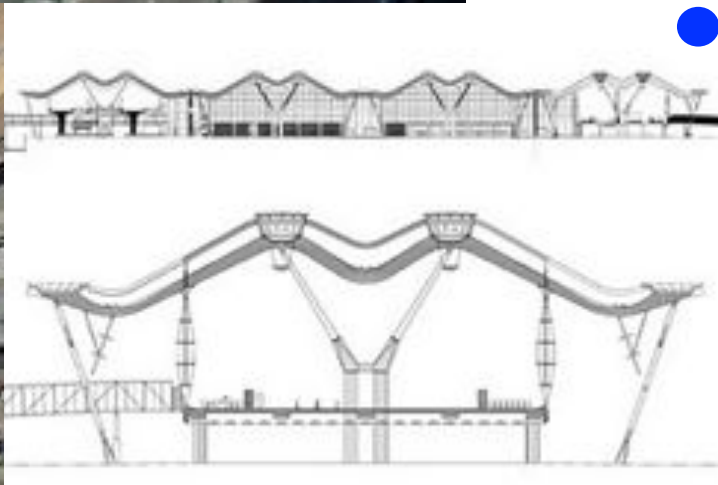
(1997/06) R.Roggers& Off.Lamela

(Terminal 4 and other satellite)

Both works represent the

refined current of **High-Tech**

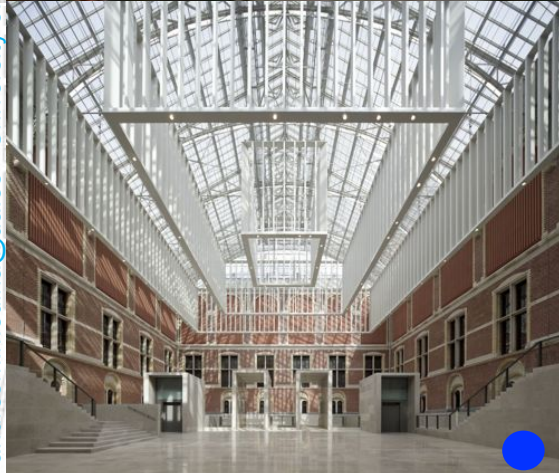
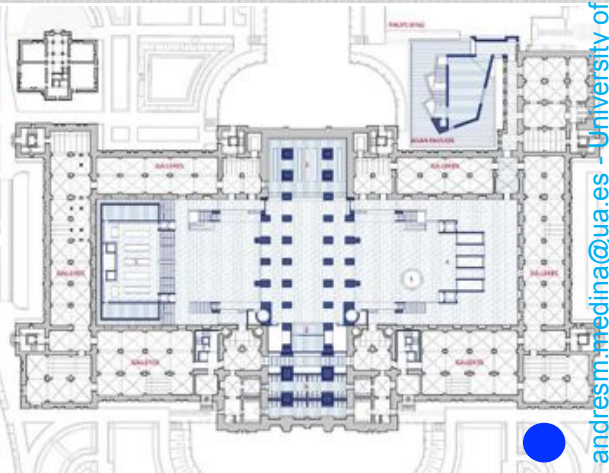
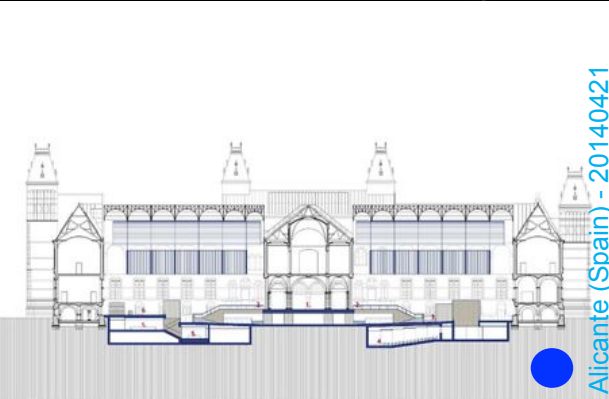
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04 Successes of the Spanish architecture outside borders (in-out)

Consecrated Spanish architects receive orders worldwide and **win competitions**:

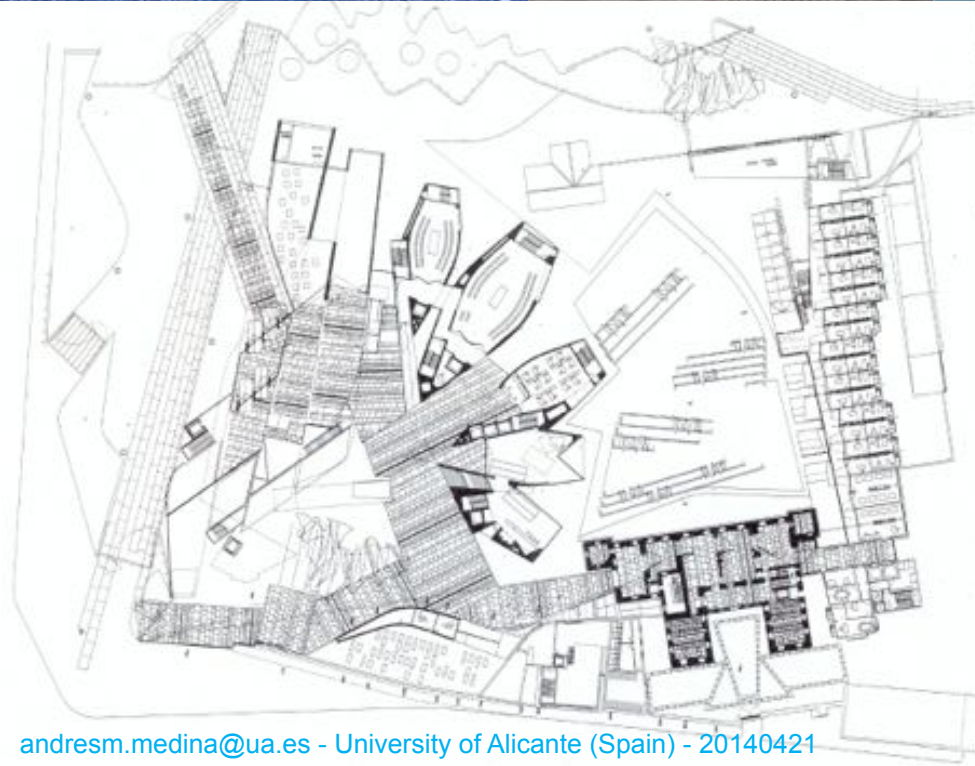
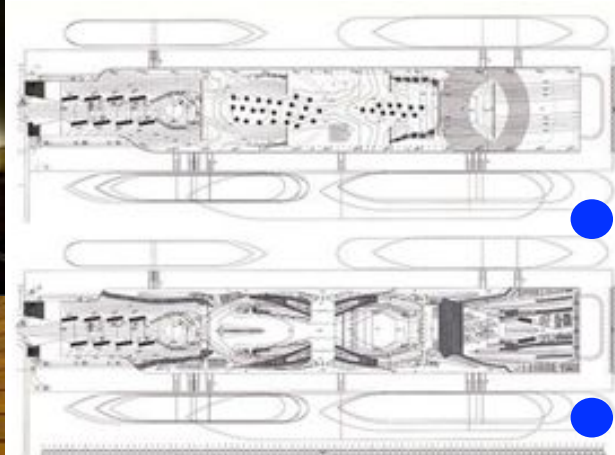
- **S. Calatrava** (Canada, USA, France, Italy, Argentina)
- **R. Moneo** (USA, Sweden, Switzerland, Belgium, Germany ...) Our Lady's Cathedral in **Los Angeles** (1996-02) whose geometry indicates the instability of the soul.
- **J. Navarro** (Austria, Germany, Chile, Italy, USA ...)
- **A. Cruz & A. Ortiz** (Switzerland, Portugal, the Netherlands) **Basel** Train Station (1996-03) and Rijksmuseum in **Amsterdam** (2003-13): An inhabited bridge vs a delicate operation.

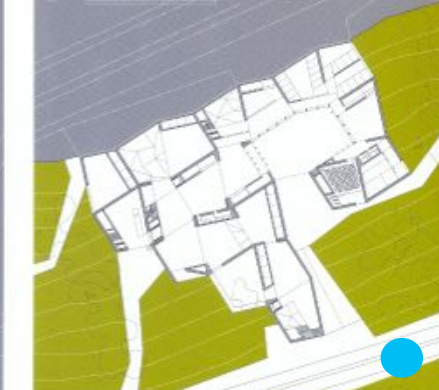


04 Successes of the Spanish architecture outside borders (*in-out*)

But perhaps more interesting is to note the many competitions won by **young architects** among which the following should be noted:

- 1994/02: **Maritime Terminal in Yokohama** (Japan)
FOA (Alejandro Zaera y F. Moussavi)
(architecture = still life)
- 1998/04: **Scottish Parliament**, Edinburgh (UK)
Eric Miralles y Benedetta Tagliabue
(architecture = archipelago of islands)
- 2005/11: **Joanneum Museum**, Graz (Austria)
Fuensanta Nieto y Enrique Sobejano
(buried architecture = cave + patio)





05

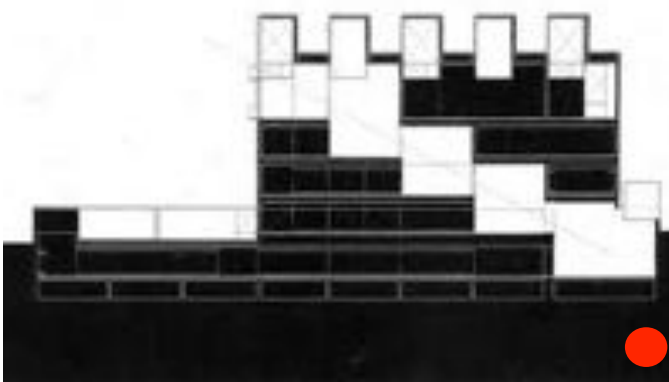
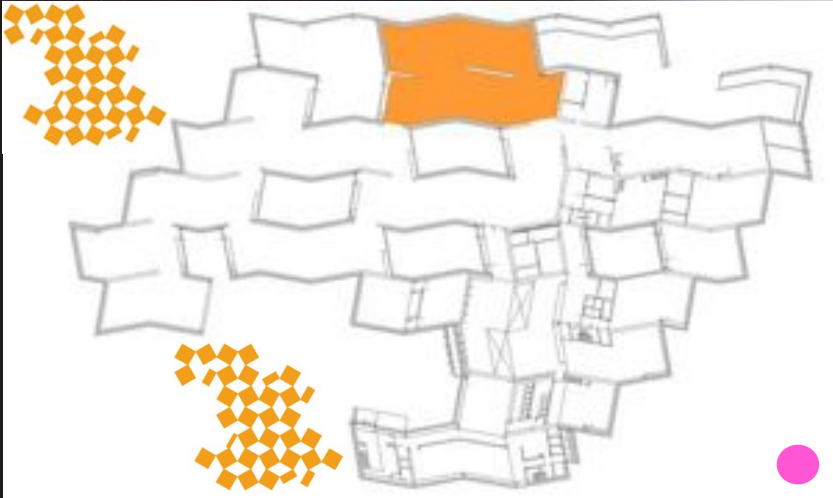
Trajectories architecture Random Geometries: Museums

Tuñón and Mansilla is one of the most innovative teams: working with **random and irregular geometries**, and **no closed forms** applied in **plan and elevation**



Museums (and cultural centers):

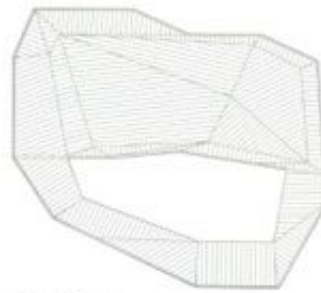
- 1993/96, Zamora Museum
- 1994/02, "The Eagle" Center
- 1996/00, Castellón Fine Arts
- 2001/04, Musac in León
- 2002/06, Pedro Barrier Fund.
- 2002/14, Royal Collections
- 2003/..., Cantabria Museum
- 2003/..., Castro Elviña Museum
- 2005/10, Mus-Fund Cáceres
- 2006/14, Automotive Car Mus.
- 2008/..., Mus. Vega Baja Toledo



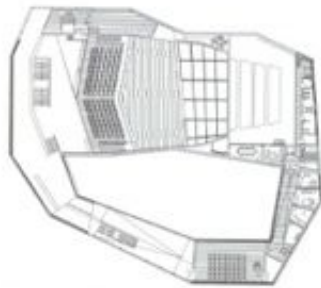


The facilities of cities and neighborhoods (athletic, health, educational, commercial ...) find in **E. Miralles** (C. Pinós, B. Tagliabue) a poetry that echoes catastrophe theory, responding with disconcerting and unexpected **(in-) forms** to urban and rural **topographies** of empty center and **periphery**:

- 1990/94: **Covered Sports Centre**, Huesca (tension of the elements)
- 1997/05: **Santa Caterina Market**, Barcelona (rehabilitation under pixelated cover)
- 1991/93: **Gymnastics Center**, Alicante (irregular geometries of chaos)



Planta de cubiertas



Planta superior de oficinas

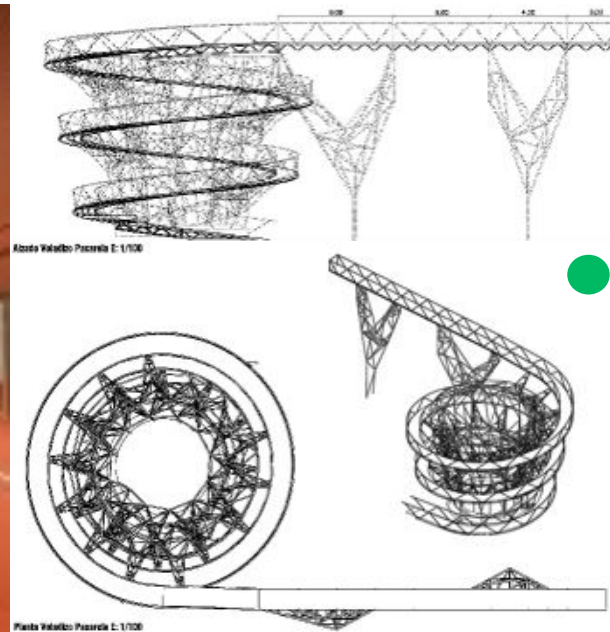
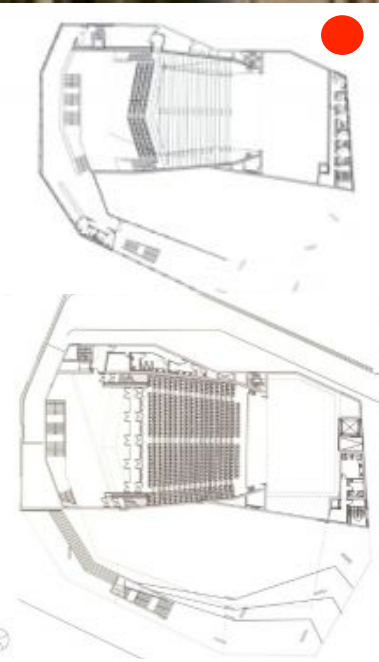


Organisms and artificial topographies (I)

The Spanish geography splashes of auditoriums, gymnasiums, schools, health centers ... In this case, two examples of the Faculty of Alicante:

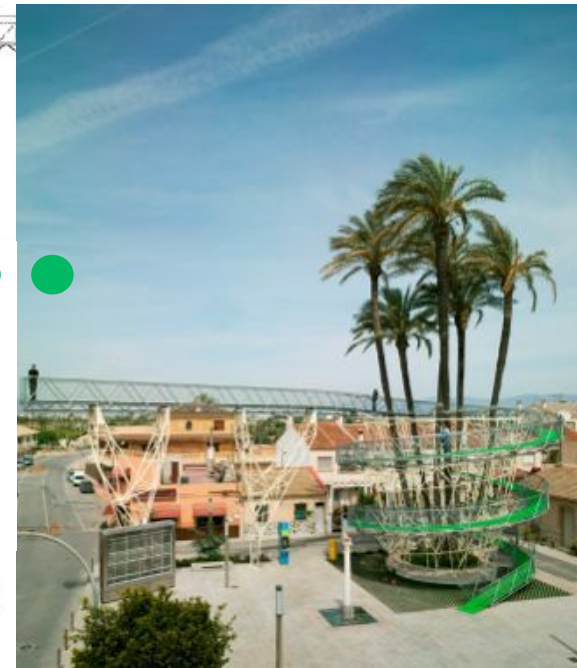
- 2000/07: **Public Auditorium** Jº Mª Torres FOA (& Team)
- 2006/12: **Footbridge-Viewpoint** Joaquín Alvaro (& Team)

Architecture inspired by the organic forms of **nature** and take the **spiral** as the basis of **movement** and interaction for the design



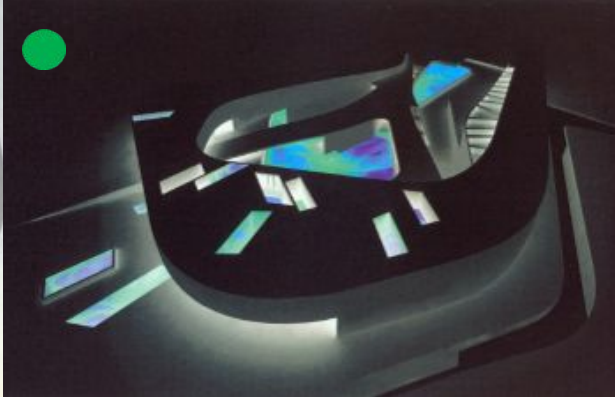
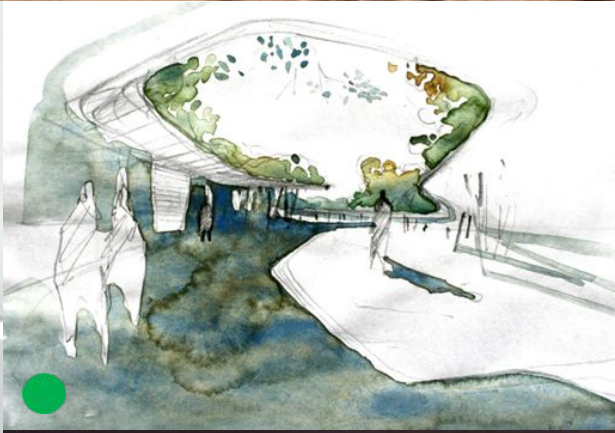
Alzada Valuelbo Pasarela E: 1/100

Planta Valuelbo Pasarela E: 1/100





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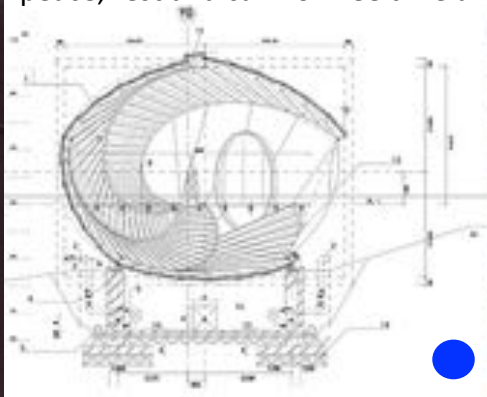


Organisms and artificial topographies (II)

As an alternative to mass tourism (sun and beaches) and cultural tourism (museums and heritage) relaxing alternatives emerge:

- 2000/..: **Relaxation Park Toyo Hito** (& Team)
- 2002/..: **Thalassotherapy Center** P. Leiva & Aranea

Architectures, again, inspired by the organic forms of **nature** appropriating of the place and its geography and inciting peace, rest and calm of free time and leisure



Arquitecturas E+E+E:
economy, environment, energy

It is betting on **sustainable development** applied to required urban facilities:

City halls, universities, schools, energy...

Sustainability by high technology

-1999/03: **Benidorm City Hall.**

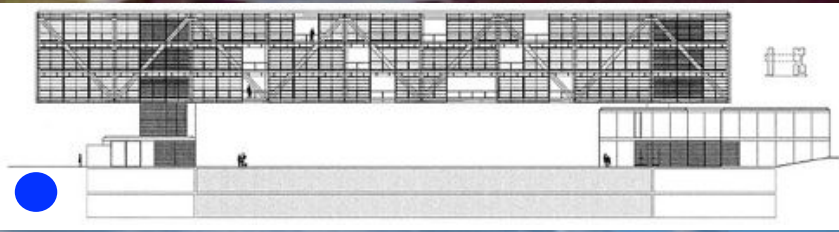
AMP y JL Camarasa

-1998/01: **Polytechnic Alicante**

Lola Alonso

-2001/04: **Barcelona Solar Energy**

E. Torres+Mtez. Lapeña





R+R+R: restore + restore + recover the heritage

The work of the 'restoration' has been given a large quarry due the possibilities of the centers and their historical architectures:

-1996/00: **Water tank for Library**

Barcelona

Ll. Clotet+I.Paricio

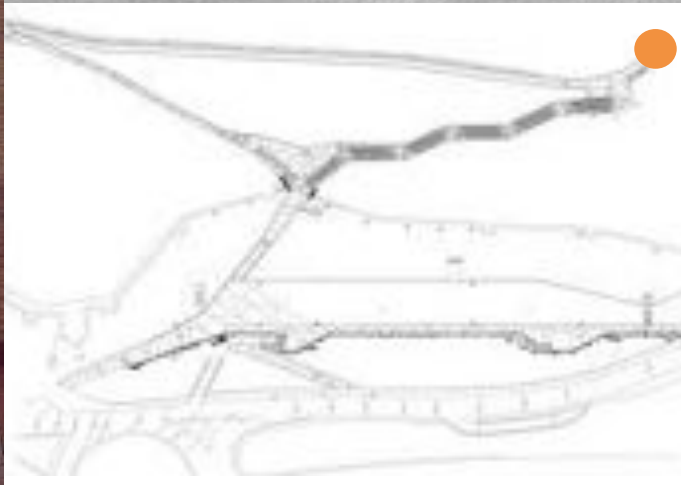
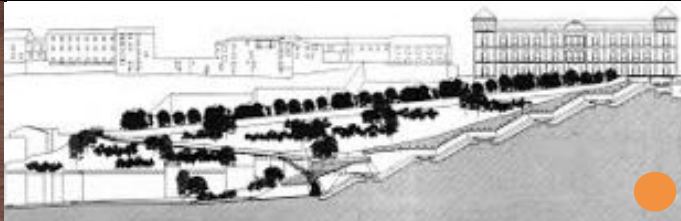
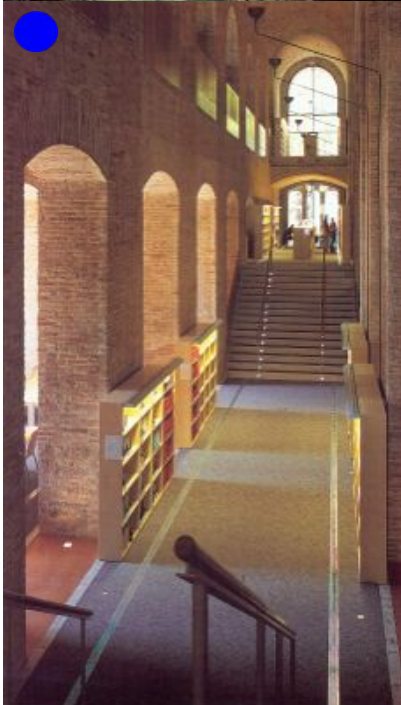
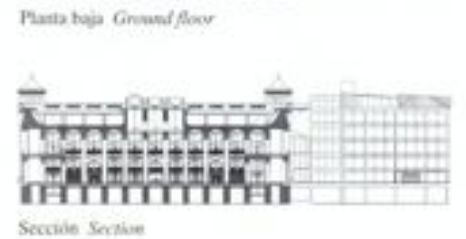
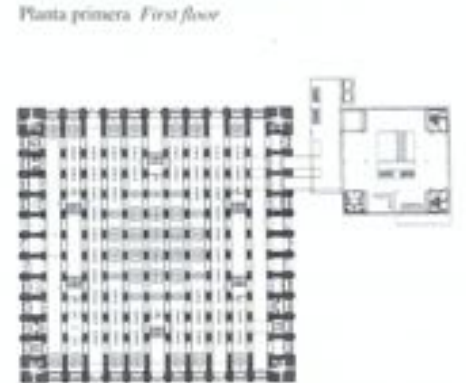
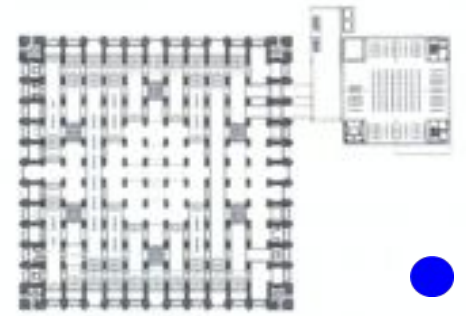
-1997/01: **Access stairs to downtown** in Toledo

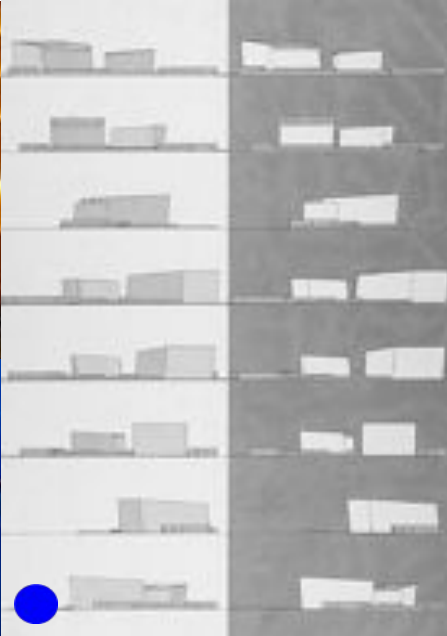
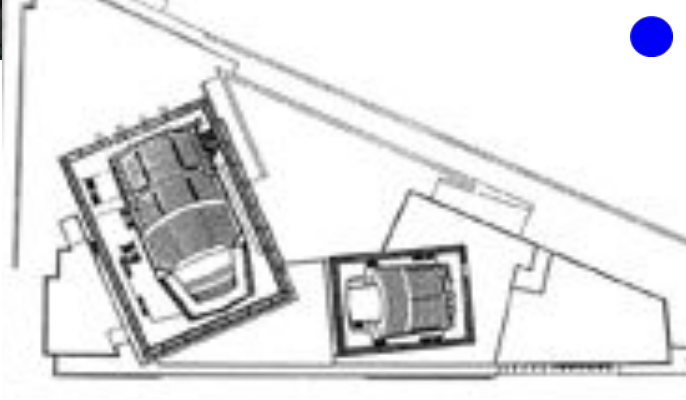
E. Torres+Mtez. Lapeña

-2008/ss: **Ruins Cover Molinete**, Cartagena

Team **Amann+Cánomas+Maruri**

Architectures derived from the **rational and orthogonal** to **Topographically and irregular** with a unique sensitivity to the place





Masters 'classics' renewed

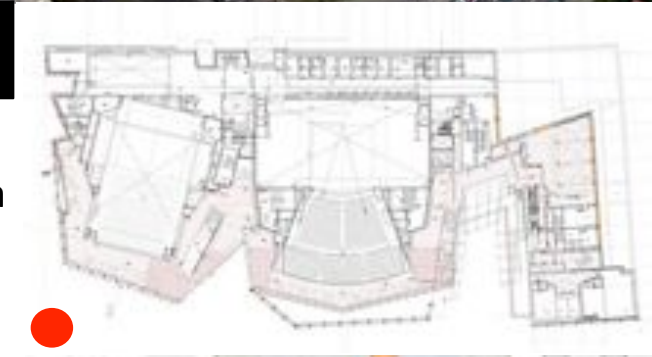
05

The architecture trend toward the gesture, rotation, surprise, the fracture the irregular and random casual action even reaches the works of the most recognized 'masters', who are seduced in an exercise of control and measurability:

-1990/99: **Auditorium and C.C. Kursaal San Sebastián**, Rafael MONEO

-2001/08: **Theaters of Canal, Madrid**
Juan Navarro BALDEWEG

(‘God plays dice’ o ‘Stranded rocks’) It comes to architectures its 'random', interact, generate and regenerate city





ON-SITE
ARQUITECTURA EN ESPAÑA, HOY



2000, Sancho-Madrirdejos, Chapel (jóvenes)

Terence Riley (Head Department. Arch. MoMA)
Exhibition: **On-Site: New Architecture in Spain**
feb-may 2006, coming to Spain in 2007:

1. Includes 35 projects and 18 works (00/06).
 2. No difference national and international architects (and includes both, **Consecrated** like **Young**)
 3. The **S-election risk** (no pavilions) by:the irregular, organic, sustainable, public and also the spectacular and the large scale
 - A look from a distance ... **'Modernity'**
 - A question how the future will look?
- How Spanish architecture or in Spain?**

"I suspect, **said Mansilla (d. 2012)** – that the space actually doesn't form part of our vital concerns ... only (we care about) time, which spills and slips through your fingers when you try to catch it ... "



2005/09, Campo Baeza, Museum of Memory (maestro)



2005/08, Zaha Hadid, Bridge Pavilion, Expo Zaragoza)

Events that put the **'End of Party'**:
International **Crisis** (07), Housing **bubble** in Spain (08) and **Universal Exhibition in Zaragoza** (08)

<http://www.expozaragoza2008.es/>

A summary of Spain in big numbers and figures:

	1981	1992	2008
Population	37 millions	39 millions	46 millions
G.N.P	155.000 mill	445.000 mill	1.100.000 mill
I.p.C.	4.200 €/year	11.400 €/yea	23.900 €/year

Large Companies of Building: 6/10 world



1995/99, Business School, Alicante, J. García Solera



2003/09, IES-Rafal, P. Leiva y G. Aranea
2003/09, IES-Rafal, P. Leiva y G. Aranea



2001/05, EOI-Eix, J. García Solera



06

On-Site MoMA 06 & EXPO Zaragoza 08

SPANISH ARCHI-TECTURE

1992 - 2008

Andrés Martínez-Medina PhD architect

There have been a great economic flow that has brought great freedom. Does money guarantee quality?

How has been possible this architectural 'miracle'?

Some clues:

- Lack of prejudice of Spanish architects
- 'Guggenheim' Effect: urban regenerator magnet
- Interaction and exchange: free competitions and assimilation of process flows that reflect new modes of knowledge
- Easy experimentation in containers without rigid programs museums, culture and auditoriums
- Answer to a metaphorical and symbolic idea

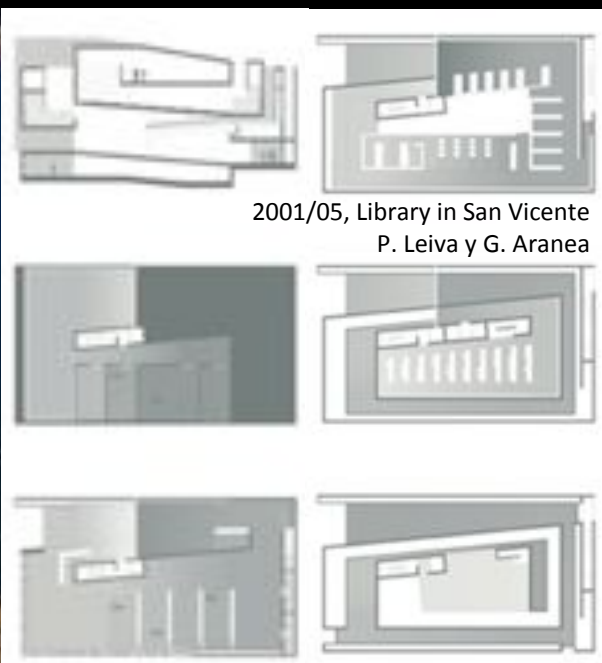
(Answers: 1 - Creative freedom, 2 - Economic Solvency and 3 - Experimental Competition...)

The Spanish architecture has gone from certainty (determinism) the uncertainty (indeterminism). Remember that there have been fading of ideologies and intellectual attitude has been imaginative, with attentive and open-minded (architecture for happiness)

Thank you very much



2004/09 seafront, Benidorm, Carlos Ferrater (OAB)



2001/05, Library in San Vicente
P. Leiva y G. Aranea

2001/05, Library in San Vicente
P. Leiva y G. Aranea

