

# ENGLISH

English translation by Paula Olmos

## Architectural restoration a dialogue between the old and the new

Alberto Humanes

The aim of architectural restoration is the recovery and preservation of old constructions. The most common operations undertaken in historical buildings to achieve this end (repairing or renovation with the addition of modern facilities) just require the architect's conventional technical knowledge and good sense. But difficulties appear, though really fascinating, in those cases where the operation includes the reconstruction of lost elements or parts of the building, or in the case of a monument's extension or in that of modern architecture filling a gap in historical districts; that is, in cases, in which the Italian expression "complemento del costruito" is applicable. In this kind of project, the architect must bring along a personal commitment to creative confrontation with existing architecture, in order that his proposal be the result of a dialogue between the old and the new.

The rather different ideas around the matter of the coexistence of historical and new forms have given rise to a long ethical debate since the very moment in which architectural restoration became a common professional practice.

For centuries, the most common proposals for the old buildings had always been substitutions or additions based on the architectural language of the time, with no regard to the building's particular architecture. But, since the development of historical consciousness (end of 18th century), restoration projects have had to bring forward a thoughtful analysis of the existing buildings. The problem, then, since that moment, has been how to work in (how to complete) a monument, that can be diversely comprehended.

The variety of possibilities of analysis, in addition to the complex scientific relativism so commonly accepted in restoration practice, has given rise to the mentioned debate, in which, basically, three different positions have been stated: (A) That based on the ideas of Viollet Le Duc who understands that restoration should be the recovery of the building's completeness, following the rules of its building techniques and its style; (B) that based on the ideas of Ruskin, and afterwards Boito, who think of restoration in terms of maintenance, avoiding any operation that should not aim at the preservation of the monument's integrity, conserving posterior additions and differentiating possible operations when necessary; (C) and that based on historical practice and which maintains that any restoration should be an artistic operation based on the aesthetic values of its own age.

These positions have been defended by different persons along this century in which

an important number of restorations, theoretically founded in one or another, have contributed to the discussion. Restoration theorists and architects have been inescapably influenced by the ideas of critics as Camilo Boito, who established the necessity of "authenticity" for the new as well as for the old, and defended the "minimum operation" criterion ("... better shored up than repaired, better repaired than restored..."), forbidding additions and substitutions and, when necessary, asking that they be noticeable (with different criteria, though, for medieval, modern or classical buildings); or as Alois Riegl, who made a distinction between the "antiquity value" and the "artistic and historical value", describing, with a new sensibility, the accidental beauty produced just by time; and by some statements of the Modern Movement's avant-garde. This has resulted in a new current of, so called, "scientific restoration" during the last three decades.

Gustavo Giovannoni, one of the promoters of this scientific attitude towards restoration and the inspirer of the 1931 "Carta del Restauro", put the emphasis on the historical and documental value of the building above its artistic merit. He, nevertheless, proposed that restorations should aim at what he called "architectural integrity", that is, the recovery of the artistic function and unitary sense of the monument. He defended the method called "anastylosis" (reconstruction including some original pieces found in the site), but asked for the new elements to be discernible, and justified additions and reconstructions based on rigorous documents. On the other hand, he also proclaimed the monumental value of historical cities or villages. Giulio Caro Argan, on his part, aimed at the recovery of what he called the "original text" of the monument, removing all alterations and substitutions in order to have an accurate and historical reading of the work. Ambrogio Annoni, though, defended the singularity of each monument and asked the restorers to look for design criteria in the architecture of the very work ("in the presence of a monument, this must be the master").

The orthodox Modern Movement, convinced about its mission of overcoming past times, was to proclaim the superiority of the new and, thus, generated a widespread conscience of the value of the innovative. It will, therefore, support creative architectural operations, using the aesthetical language of the time in any historical context and carrying to extremes the concept of authenticity and contrast between the old and the new, stated by Boito.

All this will give rise to a proud self-

conscience, not yet forgotten, about the capability of contemporary architecture for creating solutions for every possible problem regarding architectural operations in monuments and historical cities.

Cesare Brandi was the great theoretician of the sixties and seventies, and the author of the 1972 *Carta del Restauro*. His most important contributions were the concept of "usage value", and therefore functional and social value, applied to monuments, and the inclusion in the monument's conception of the "urban or countryside environment that constitutes the cultural and historical context of the work of art". He conceived restoration as another historical period in the life of the monument, as a critical hypothesis presented as a proposal that can be modified without changing the original. He, therefore, supported reversible operations. These ideas will give rise to new theories of what was called "critical restoration" whose promoters were, in addition to Brandi, Roberto Pane, Carlo Ceschi and Giovanni Carbonara. A new principle was added to the theory of architectural restoration: the artistic value is the most important element of the monument and, therefore, every consideration must be ancillary to the evaluation of this essential element. Every restoration must aim at the recovery of the work of art, removing additions and completing its unitary sense; this aim will be called "reintegrazione dell'immagine". New criteria were adopted against the principles of "scientific restoration": partial reconstructions were accepted, when documents made it rigorous, in order to rescue the unity and formal completeness of the monument. In the words by Brandi "restoration must aim at the recovery of the work's potential unity". Subsequently, the restoration conceived as a creative act will be added to the restoration conceived as a critical act. It will be the period of the famous works by Carlo Scarpa in the Palermo Museum or in Verona's Castelvecchio.

The theories by Aldo Rossi about the architecture of the city will make a contribution to the conception of the monument as a urban element, one of the principles of the city's form, regardless its original function. On the other hand, his ideas will bring along a new analysis method based on the study of architectural types in relation with urban form.

Giorgio Grassi, taking Annoni's ideas, will conceive restoration as an architectural question, that is, the encounter with historical buildings must be a designer's encounter with a project in mind.

The crisis of the Modern Movement along the seventies decade will bring along, among other consequences, the reconsideration of "stylistic restoration" abandoned during the first half of the century. Maurice Culot, Leon Krier, Manzano-Monís etc., will propose a return to classicism and traditional architecture. They will defend the "imitation" and mimetic operations, even in their new

buildings. Other architects, on their part, with different aesthetic tastes will, nevertheless, defend a similar stylish restoration for the most emblematic buildings of the Modern Movement, for example the Ville Savoie, the Weissenhof Colony, the Novocom, the Mies van der Rohe's Barcelona Pavilion or the Esprit Nouveau Pavilion in Bologna. I think, though, that proposals as Rafael Moneo's for the extension of the building of the Bank of Spain in Madrid have a different sense as, in this case, he has adopted a mimetic attitude not following a certain theory but just as a response to a certain urban context.

At the same time, the ideas about the recovery of the past, the memory, about the historical value of the countries' heritage have been spread and, therefore, the sensibility about its preservation. The appropriation of the symbolic values of monumental architecture by modern institutions has, nevertheless, provoked, in many cases, misuses and excessive restorations that have given more importance to the functional conditions of the buildings than to their historical, spatial or artistic value.

The most interesting theoretical contribution of the later years to the restoration debate has been the concept of "formal analogy" defended by Ignasi Solà Morales and Antón Capitel.

This "analogy" represents a middle way between imitation and contrast in the relation between the old and the new. The principles of both the scientific and critical restoration are present in this new conception that tries to look for a harmonious relation between the old and the new. Restoration projects consist, in this case, of additions analogous to old parts, using the composition rules and designing tools of traditional architecture.

In the present period, it is difficult to add any consideration to this methodological debate about what should be the correct relationship between the old and the new in architectural restoration practice. In the words of Solà Morales: "the basic difference between the present situation and the times of academic culture or those of modern orthodoxy is that today it is not anymore possible to enunciate an aesthetic system whose validity would exceed that of a particular circumstance". The basic characteristic of the actual architectural restoration is the coexistence of diverse attitudes, among which the above mentioned. If we analyze the operations undertaken during the latter years, and I am referring just to the culturally worthwhile, we will find out that there are examples of all the different options and criteria, even of those that seemed to have been completely abandoned. We can accept at the same time proposals based on the purest "conservazione", on scientific restoration ideas, on critical restoration, anastylosis, analogy etc., and even radical reconstruction projects or recovery or refurbishment projects to adapt buildings to new demands.

An important debate, though, exists today between the supporters of restoration and those that just want preservation proposals. It is an old discussion that has no solution because neither side understands that restoration and preservation are completely opposed and irreconcilable concepts which, periodically, seem to arise confrontations within the profession.

In spite of all this, it seems that a series of principles about architectural restoration in historical contexts have been widely accepted, as, for example:

(1) Rejection of any preconceived image and assumption of the building's singularity. Documentation, in many cases rather abundant, must be taken into consideration in such a way that the proposal must be based on a clear understanding of the building's historical, spatial, formal, constructive and compositional values.

(2) Devaluation of concepts as "authenticity". It becomes clear that any operation means a transformation of the monument or historical center, be it with the addition of new but identical elements or with voluntarily modern pieces.

(3) Equivalent consideration of the historical values of the monument (those defended by the "restauro scientifico") and the artistic or architectural values (those defended by the "restauro critico").

(4) Assumption of the fact that in any restoration some destruction must be accepted. This reduces somehow the problem of the relation new/old to the relation preserved/destroyed. Most architects, nevertheless, tend towards minimum restorations and try them to be even reversible, as the operation is considered as a

mere phase in the monument's life.

(5) Devaluation of the "usage value" and, therefore, of the potential function of the historical buildings. On one hand, the equation form-function is not anymore accepted as immutable as it has been proved that alterations in function during the building's life do not always provoke alterations in their architectural or urban significance. On the other, Viollet le Duc's criterion that the best way to preserve a building is to give it a "good destiny" has proved erroneous and many times the cause of destruction.

(6) The architectural project is now accepted as the only tool capable of defining a historical restoration. This particular tool must be based on the study of documentation and on the analysis of the building as historical element. At the same time, the recovery of traditional building techniques is gradually seen as a unique instrument in actual restoration, although high technology must not be disregarded.

P.E. Along this explanation, we have reconsidered the different theories and criteria about architectural restoration. We have consciously not differentiated concepts as "restoration" and "restitution" from those of monument's extensions or fill in modern architectures in historical contexts that probably deserve a more precise study as they are not really involved with the preservation or recovery of built elements. We have, nevertheless, adopted this attitude of enclosing them into the only concept of relation between the old and the new, because, in general terms, all the theories can be applied to each of them and because, in all these cases, it is the weight of the historical elements what settles the operation's criteria for the transformation of reality.

means of this conception that we have inherited the labor of five centuries of studies and drawings that make up a whole "corpus" that we, nowadays, judge as essential and indispensable in our knowledge of historical buildings.

To all these considerations we must add the fact that, even in this twentieth century, some designing theories have accepted as an irrecusable axiom, without discussion, this same statement; the necessity of an accurate reading previous to any new design (4).

We cannot forget, though, that this same "historical" conception of the monuments' reading has originated two different drawing procedures or tendencies: the strict and accurate documentation of buildings, a tradition followed from Alberti to Letarouilly, from l'Encyclopedie Française to Pontrémoly (5); and the production of "views" and "impressions" of the monuments to fulfill public interest about the world and its objects. This late tendency has mainly materialize in "travel sketchbooks" and is, nowadays, an acknowledged architects' practice to make sketches of the historical buildings or motifs visited by them; from Conradin Walter to Le Corbusier, from Lampérez's sketchbooks to the drawings by Louis I. Kahn, this procedure has been used by architects as singular and remote as Alvar Aalto (6) and has been part of designing processes as radical and un-historical as those of the first avant-garde movements (7).

It is, undoubtedly, a well known fact that these "travel sketchbooks", apart from becoming documents and souvenirs that reflect, more or less faithfully, a particular monument's (or landscape's) vision in its own environment and in a particular moment, are also used as "formal repertoires" in the same way as the buildings represented by them offer some kind of formal knowledge.

It is in this sense that even the modern formalistic procedures (that deny the possibility of learning from such formal lectures) try to find in this practice new ways to understand the very forms, now conceived as simply natural and accidental (and, thus, unrelated to any possible traditional architectural "language") motifs that will induce the generation of new forms, found in the observed reality and collected in a notebook. This is clearly the case of the Mendelsohn's "war sketchbooks".

The study of other significant "sketchbooks" would be, indeed, very interesting. I will just mention some of them as the drawings made by H.P. Berlage, or those of F. Albini or C. Scarpa, as well as the better known sketchbooks by Le Corbusier, Kahn or Rossi.

In this way, it is my personal opinion that these travel sketchbooks have a significant role in the 20th century architectural design, whether in some subtle and sideways manner, as in the case of the mentioned avant-garde movements, or in a more direct and explicit way as in the works of Kahn or Rossi (8). It is, therefore, essential to take this into account if we want to make an accurate interpretation of the architectural forms built within this century.

But, going back to this essays' main issue, monuments' documentation, we must state that although some works begin to appear in the first Renaissance Era (real documentation and not "views" as these latter have a more complex and old history (9)), they

just become abundant and precise in the period we usually take as the origin of everything that is modern, the Enlightenment.

It is rather curious to notice that the Encyclopedie Française, that includes, as it is well known, many and very good architectural drawings of the most important buildings in France (that is, its monuments), continues to call them "Vue de..." when they are not "views" anymore but accurate and documentary elevations.

All this documentation is, naturally, just part of the, then starting, "images' raid" for the public instruction into the world's knowledge, an immediate information demanded about the most exotic or just discovered items, what Rykwert used to call "the wonderful and distant" (10). And it is directly related to a renewed interest in archaeology, the new discoveries in Pompeii or Paestum, or new knowledge about old places as the "antiquities from Athens, measured and sketched" (11). A process that will develop up to the well known "Description de l'Egypte" (12) and beyond.

A significant relationship was established between archaeology and architecture and was evident in the different tendencies; from the rediscovery of the Renaissance tradition to the formalistic innovations brought out by the new findings in archaic Greek art or imperial Roman architecture, not forgetting the symbolic return to Nature, to the feeling and triumph of the instantaneous over the eternal, materialized in the emotion produced by the monument's "instant", the ruins. All this shows how there is a kind of sympathy and affinity established between the monuments' reading and the generation of new architectural forms, a relation that will be accepted as current during the whole 19th century.

From this point of view, not generally applicable but which adds interesting factors to the interpretation of 19th century architecture, it becomes clear that some of the most ferocious polemics of this period seem to confront identical attitudes.

In this sense, the relationship between new design and monument is generally accepted as natural and the only differences between tendencies are the election of the particular monuments considered (classical or gothic (13) and the way in which the new work relates to the old one (a mimetic image or just a form generated by successive variations (14)). In every case this relation is clearly asserted and it even presents some curious interpretations as it is the, so called, symbolic which, in the composition process, mainly seeks the representative power of particular forms, and which is the original idea behind most of the architectural production of the 19th century's last third (15).

The pair new form-monument is remarkably shown in the drawings of l'Ecole de Beaux Arts de Paris, intended for the Rome Awards. Generation after generation, young architects were sent to Rome, during the 19th and 20th centuries, once proved their mastery by winning the coveted award, to stay in the "Medicis Villa" and make studies and measurements to fix the "present state" of most of the buildings exposed in Rome, Athens or Pompeii.

In these "present state" plans would be based the subsequent proposals of these architects for the restoration of the monuments. A new concept of project

## The monuments' reading

Helena Iglesias

If by "monuments' reading" we understand (we should specify by adding the term "visual" to our expression, that is, "visual monuments' reading") all those studies, measurements and verifications that finally materialize into architectural drawings, faithful representations of a given reality as it is in the moment of their realization, then we have to admit there are two ways to interpret the aims and intentions of this "reading".

First of all, it is clear that, at the end of this twentieth century, we feel as necessary and previous to any other consideration an accurate "reading" of the monument when any operation or refurbishment project regarding the particular object is going to take place. We think that, in this sense, the presence of what is already built, of what has been accomplished through the centuries, and its accurate description by means of drawn documents, its "reading", will be essential conditions that will determine operation criteria.

These "visual readings" are essential not just to help the designer, but also to have the best possible description of the monument's present state.

It seems obvious that important monuments should have accurate readings, visual descriptions, without which it would be impossible to elaborate any conservation policy. This is clear, and does not need to be remembered, in those countries where there is a long established cultural policy regarding monuments' protection (1). But we have to think we are talking about another reality, in which all this concern is rather new, in which, for example, there has not been an accurate documentation of such an important monument as Silos Monastery up to very few years ago (2).

To this interpretation of the necessity of "monuments' reading", we must add another rather traditional way to understand this labor, that is, monuments' documentation as a way to learn about architectural language in order to be able to design architecture.

And this is, historically, the reason for the development of the traditional "monuments' visual reading": an activity that becomes necessary to all those intending to create new architecture (3). And although this point of view might seem old fashioned, forgotten or out of place, it is clear that it has been by

appeared: the "reconstruction" project, something like the project of what does not exist but is based on ruins and remains that, obviously, exist.

Much has been written about the whole production of l'Ecole, not always with the necessary equanimity but I will not insist over this particular point. I will just make some considerations pertaining to this essay's issue.

First of all, I will repeat my opinion about the scarce differences (if there is any) between the attitude of the pupils of l'Ecole in front of their classical antiquities (Propylea in the Athens' Acropolis, Apollo Temple in Pompeii, Parthenon, Tiberius's Palace in Capri etc...) and that of E.M. Viollet-le-Duc in front of his gothic objects of study (cathedrals of Notre Dame in Paris or Vézelay or even the Pierrefonds' Castle), as all of them chose what we could call "hard or integral restoration" (accomplished by Viollet and, usually, just drawn or theorized by l'Ecole pupils) that would make us recover a world of unaltered architectural objects most of the times more theoretical fancies than realities.

It is also to be noticed that those who judge as "homogeneous" the whole production of l'Ecole are not being just. Leaving aside the question (and discussion) about the ancient polychromy that made so different the first "envois" from posterior drawings, there is also another characteristic, so far almost unnoticed, involving the increasing attention paid to "everyday life" around the monuments so significant in the latter drawings that make them appear as customs' portraits (feast ornaments, garlands, oblations before the altars, human figures in everyday life attitudes etc...) and that reveal the increasing interest of archaeologists in micro-history.

And, finally, an interesting point, always present in the studies about l'Ecole, will help me to introduce some thoughts about the actual relations between the monument's reading and the monument itself. I am, obviously, talking about the use of the drawing language as a substitute of the object.

For these "envois", in addition to the mentioned interest in the pair new form-monument, also reveal their concern about another pair of concepts as are "drawing and form", in which the education of l'Ecole was based.

The certainty about the appropriateness of some languages (and, therefore, the belief in the unsuitability of others, as the gothic during the 19th century or the Art Nouveau during the first years of the 20th (16)) is closely related to the axiom that there are particular procedures to generate these languages, and these are drawing procedures. Thus knowledge (and expertise) about these languages means knowledge (and expertise) about the way they can be drawn, their geometric generation, their composition laws.

There are endless theories and exercises on scrolls, acanthus leaves, rosaries, water leaves, garlands and endless theories and exercises on entablatures, friezes, cornices, bases and capitals, columns and pedestals; all with their geometric laws, generation and composition laws, as abundant as, sometimes, contradictory.

These expertise on the drawing of classical forms becomes enlarged, at the end of the late century, with the addition of new objects, that is, new languages that will either

encompass the whole History of Architecture and not just the classical (we should not forget that the first Histories of Architecture are drawn Histories (17)) or show a renewed interest (from the works of Owen Jones (18)) in ornament and other curious forms not anymore classical but always "drawn" or "drawable", that is, geometrically comprehensible.

Subsequently, formalistic interest changed from "every kind of (architectural) historical forms" (19) to geometric, more or less natural, more or less simple, forms (crystalline architecture's crystals, Mendelsohn's sandbags or Kandinsky's simple bodies) by means of a historical process not yet clarified. This change induced a progressive abandonment of a certain kind of drawing in favor of other techniques whose products in no case could be considered as possible substitutes for the real buildings, and that did not even consider geometry (the real catchword of the "new" architectural forms) as an important factor.

This process of increasing looseness in the drawing technique, perhaps a necessary reaction for the sake of architectural education, was, nevertheless, somewhat paradoxical as it was strangely accompanied by a rigorous geometrization and rationalization of forms. This paradox was the origin of a conflict that lasted up to the seventies between the visual representation of architecture, as severe and rigorous as its censors wanted it, and the educational drawing discipline present in the introductory courses of our schools were looseness, composition, texture and design became so important. Also during these years, classical models were abandoned in every country and school as a source of architectural knowledge and of course as drawing motifs.

One of the most significant consequences of this process is clearly visible in the photogrammetric collections so carefully gathered by the Historical Offices within responsible countries. These collections of "instantaneous" images of monuments appear as a group of de-geometrized and de-constructed documents (specially in ornamental pieces).

In some cases, this de-constructivism is even more powerful than the real destruction, as the composition elements are perceived as "shapeless" or "broken" instead of "shaped but broken". This "photogrammetric" documents display, thus, a clear defect that is exactly the opposite of that present in the elevations made by P. Letarouilly (20). These later were famous for their rectifications and corrections made to the real forms of the monument that changed shape in them. But photogrammetry, just betrays the forms, supposedly pictured with complete faithfulness, when it does not take into account formal or compositional laws nor conventional representation techniques.

The use of photogrammetric techniques (selection of pictures and subsequent geometric representation) causes in many cases problems when particular shapes are not identified (as when ornament is broken). Difficulties are more serious when the state of the particular monument is poor.

A careful look at the here published example regarding the photogrammetric documentation of Cordoba's Mosque may clarify my words. Experienced readers will agree with me in the necessity of expert hands in the use of such techniques in order to

obtain satisfactory results.

But the attention deserved by the formalistic qualities of the monuments will not be obtained while these are just taken as simple prompts for new architectural operations (reinforcement, improvement, refurbishment or restoration), a conception that, as we have seen, comes from the late century. The evaluation of the monument's merits must be based in a conscious dialogue established with the past and pre-existing with no prejudiced priority given to what is simply new.

#### NOTES

- (1) It is really to be admired the labor done by the French Direction du Patrimoine for its Inventaire General des Monuments et des Richesses Artistiques de la France. Documentations realized by Austrians and English are also significant.
- (2) This is, at least, what the present architect-curator of Silos affirms, and often deplores.
- (3) Form Alberti and Bramante, that is, from the moment in which attention began to be paid to classical architecture's language, of which the ancient monuments (then just Roman ancient monuments) were examples.
- (4) I am, obviously, talking about Aldo Rossi and his "Architecture of the city". Just remember some concepts as "primary elements", "locus" or the chapter on "the city as history", etc...
- (5) The "elevations" are present in the books of architecture, often contradictory mentioned as "views" and always related to "antiquity". We have to go up to J.F. Blondel to find "gothic" material.
- (6) About the drawings by Conradin Walther, see the catalogue of the "Die Architekturzeichnung" exhibition, Prestel, Munich, 1986, where there is an important collection of reproductions.
- About the Lampérez's Sketchbooks, owned by Carlos Flores that bought them in an "old books" shop, we are just waiting for the publication of the study made by Carmen Plaza.
- About the travel sketches by Alvar Aalto, rather unknown and completely unstudied, I will just ask the readers a bit of patience as I, myself, will soon publish some study on this particular issue.
- (7) I am talking about the, so called, "war sketchbooks" by Mendelsohn, a group of little drawings of masses and volumes that will inspire subsequent proposals for buildings and that, it is well known, are, on their part, inspired on the sandbags of the

First World War trenches.

A similar generation of forms by means a series of little drawings of "form families" is present in the work of Finsterlin, in this case unrelated to any real object, just symbols or diagrams associated with automatic writing.

(8) It is commonly accepted, though it has not been consciously studied or clarified, that there exists an influence of particular "monuments" or historical buildings in the work of Louis I. Kahn. It would be rather interesting to count on more profound studies about this particular issue.

(9) The first "views", mainly of cities, come from the late medieval age and are closely related to the cities' plans. E.g. the famous View of Venice by Jacopo de Barbari (1500).

(10) See "The first moderns", MIT Press, Cambridge, Mass.

(11) Stuart, James & Revett, Nicholas, "The antiquities of Athens Measured and Delineated by J.S. and N.R.", London, 1762-1816. First drawings from 1751.

(12) Dinon, Vivant, "Description de l'Egypte", 1809-1822, preceded by "Voyage dans la Basse et la Haute Egypte pendant les campagnes du General Bonaparte", same author, 1802.

(13) Classical or gothic, depending on the patronage of Viollet or l'Ecole, or even Pugin-Ruskin or l'Ecole.

(14) Mimetic images up to the point where it is not anymore possible to distinguish the original, in the case of Viollet. In the case of Ruskin, an intent to create within a process based on formal likeness and the use of medieval construction techniques in order to leave some freedom to designers and workers.

(15) A greater symbolic power is ascribed to classical forms while gothic might seem more functional or structurally correct. Thus, at the end of the late century, some churches were erected in Madrid which had brick gothic or pseud-gothic structures and classical stone facades.

(16) The supposed "faults" of these lesser languages are surly the origin of the difficulties found by Hector Guimard to join l'Ecole where he repeatedly failed the admission exams until he passed the official age to try it again.

(17) E.g. Fletcher and Choisy.

(18) "The grammar of Ornament", London, 1856.

(19) I am talking about the final invasion of medieval, muslim or byzantine motifs that originated the eclectic architecture.

(20) "Edifices de Rome Moderne", Paris, 1860.

## Restoration of the Charles the Fifth Palace

### GRANADA

**Architect:** Juan Pablo Rodríguez Frade

**Collaborator:** Ángel Cruz Plaza

**Desing Date:** 1993-94

The aim of the project is the restoration of the Crypt and Ground Floor of the Charles the Fifth Palace to be used thus:

Crypt: multi-function hall.

Zone I. Southwest: Museum access, Rooms Nos. I, II and III, Facilities, Services.

Zone II. Northwest: Vestibule, Board Room, Conference Room.

Zone III. Northeast: Temporary Exhibitions Hall, Packing and Unpacking Area.

Zone IV. Southeast: Rooms Nos. IV, V and VI.

The project includes the elementary structure for these spaces in order to establish the basis for a future refurbishment project of the whole Palace which will become the Alhambra Museum.

Thus, the future design will just change the function of each space with minimum formal modifications as the ground floor's container will be ready for the new demands.

That is:

Zone I. Southwest: Temporary Exhibition Hall, Facilities, Services.

Zone II. Northwest: Vestibule, Board Room, Conference Room.

Zone III. Northeast: Museum Access, Complementary Rooms.

#### Zone IV. Southeast: Library.

Our Project (Project 1995) establishes the demolition of the existing mezzanines, removal of floorings and suspended ceilings, pitting and cleaning of the walls in the whole ground floor and elimination of elements successively built along this century which adversely affect the quality of this most noble building.

The intention of our operation is, generally speaking, to add just the necessary elements and services essential for the new function of the Palace trying not to perpetrate irreversible disfigurements.

By means of historical documents, we have realized a detailed analysis of the elements (original, modified, added) in order to recover their initial appearance.

Flooring system in the halls, detached from vertical planes, will be marble, under which electrical ducts and other services' will be placed. Above the wood panel ceiling, as well, services as lighting and fan-coils will be concealed.

The necessary elements for a correct performance of the different areas are designed using a clearly contemporary language, trying to express, through their shape and materials their removable character and their slight influence in the perception of the space.

We have aimed to unify the language of our restoration project using strong, low-maintenance and noble-ageing materials.

#### Crypt

A new flooring system will be placed under which electric ducts and heating will be set. The adjacent room (Presentation Hall), will have a similar flooring system and its lighting

will consist of a pair of spotlights in each of the eight corners. The flooring pieces are isosceles triangles that placed in different positions form octagons.

All the walls and vertical planes will be cleaned as well as the vault.

A series of wood lattice and glass panels will permit the use of this space as a closed conference room though they can, obviously, be removed in order to recover the actual appearance of the hall. A wood flooring removable system with steel substructure, available for particular uses of the hall, will be usually kept in an adjacent storage room. The hall will have a few, simple elements of furniture that can also be stored in the same above mentioned room.

#### Woodshed

Works will consist of cleaning of the vertical planes and removal of additions as well as placing of the necessary electrical services.

#### Zone I. Southwest

Existing mezzanines will be demolished as well as suspended plaster ceilings, partitions and floorings.

Thus, the first operation will be to remove all the elements that prevent a complete perception of the different rooms.

A cavity wall with internal ducts and a Carrara marble cladding will be built in the same place where the original partition stood, dividing the hall and making it recover its authentic scale.

A wood and steel element, conceived as a piece of furniture creates a kind of industrial platform or second level that will be used as a reception hall and which is a symbolic reference to the demolished mezzanine.

The stone blocks of the walls are visible in every room as that was their situation up to the beginning of the present century as a way to show the history of this never finished Palace. They will just remain covered in particular spots where the poor state of the stone makes it advisable to whitewash them without indicating their geometric pattern.

Blocked doors will be reopened in Rooms Nos. I and II. A concealed window will also be recovered in Room II.

In the original project by Machuca, some of the interior walls met the facade in the middle of a window. We have tried to manage this contradiction by making it evident, uncovering this intersection wherever it was concealed.

In the actual staircase and toilets area there will be a facilities nucleus as it is an strategic spot perfectly located in each level and which counts on an adjacent open court. All the walls of this "nucleus" will be cleaned and their stone blocks uncovered except in the toilets' interiors where they will be covered by a Carrara marble cladding. A suspended wood panel ceiling will be used in this area to conceal the necessary ducts.

New floors will consist of concrete slabs always detached from the South facade in order to maintain the spatial quality of the building and thus creating a void to place an interior staircase.

In the triangular space adjacent to the central court gallery (used today as a storage space for the library) an spiral staircase will be built following the original plan by Machuca. To this purpose the space between the proposed staircase and the facilities nucleus will be reopened.

This spiral staircase, a concrete structure

with industrial wood flooring treads, links the following areas:

- A first group of 6 risers links zone I with the court gallery.

- From here it goes down to the, so called, woodshed level.

- And up to the first mezzanine where the dressing rooms will be located.

We want to point up that it is impossible for this staircase to reach the first floor as there is a stone vault blocking the void that was probably built in the 16th or 17th century to reinforce the lateral support of the gallery's annular vault.

This particular circumstance made us consider the use of Machuca's staircase and became one of the reasons which justified the construction of the mezzanine level.

From this Mezzanine, a new staircase built with metal stringers and wood treads leads us to the services' "nucleus": security room, facilities etc...

Rooms Nos. I and II will be used as exhibition halls for which purpose they will have highly versatile electrical channels, general lighting, special channels to hang canvasses and temperature and humidity conditioning control to protect exhibited items. Fire resisting and low maintenance fiberglass screens will be placed on windows.

All the window and door frames in the Palace will be modified to fit thermic glazing with ultra-violet filters. Those in the ground floor will also permit a correct ventilation of the rooms by means of air filtered from outside.

Room number III will have two mobile cross panels that will allow its partition and which can be used for exhibition purposes.

#### West Entry

Flooring will be removed in order to place services' ducts and replaced (changing the motif) with a bush hammered marble with a tone similar to that of the wall sandstone. Our intention for the entries is to place a flooring system similar in color to the walls in order to have an harmonious impression. Only most watchful visitors will notice the modern motif that betrays the age of the flooring. Vertical planes will be cleaned as well as the vault, doors will be replaced with others made of laminated glass expressing the public use of the space.

#### Zone II. Southwest

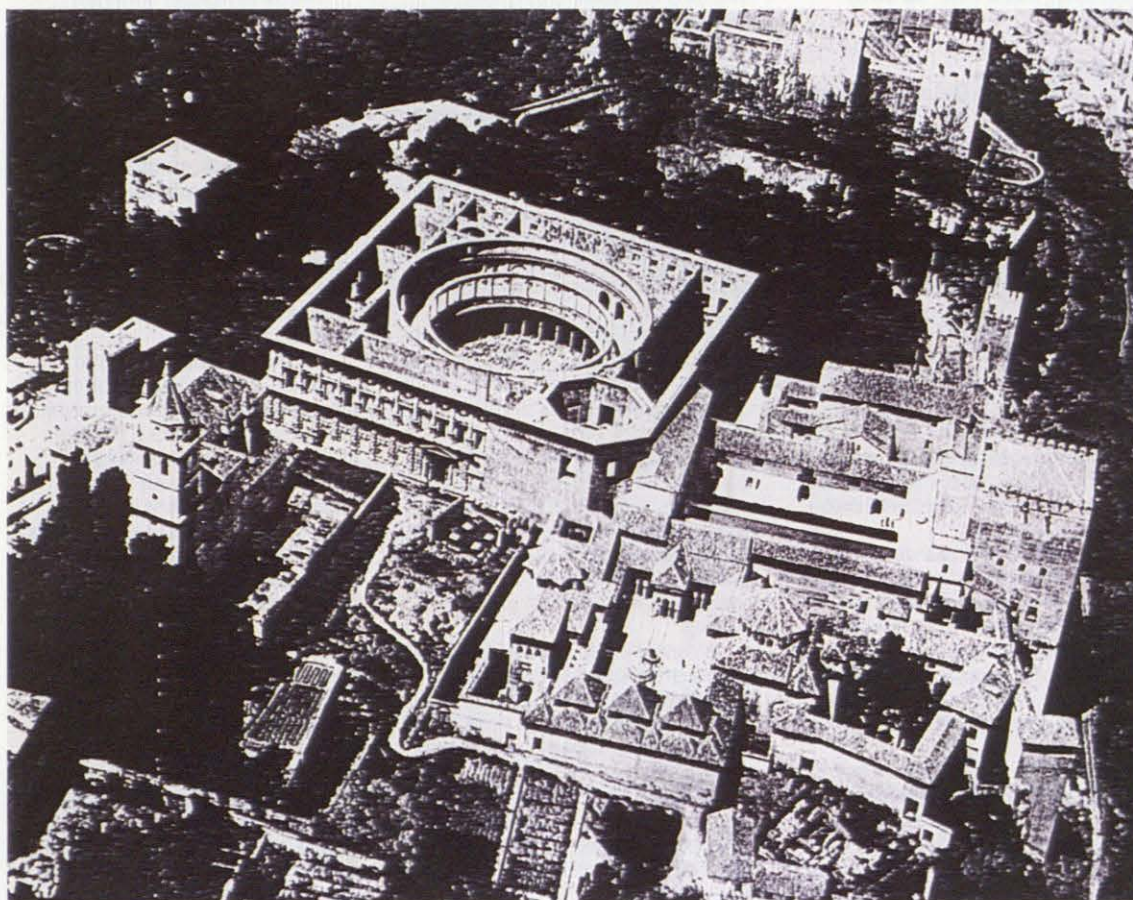
Mezzanine levels above the reception hall will be demolished as well as the partition wall built under the arch connecting the Board Room and Auditorium.

As in Room number I, a cross wall will be built and covered with a Carrara marble cladding.

A little toilet, wardrobe and storage room are concealed within a furniture-like double height wood construction. A light structure somewhat associated to this later element creates a passageway that leads to the first landing of the existing staircase.

Under this landing there is a small vaulted space that can be used as a "catering" room for the Board Room.

A suspended wood ceiling, similar to others proposed for the rest of the building, will be placed in the Auditorium. As it will be detached from the edges it will permit the view of the first pieces of the lost vault that used to cover this space. This ceiling system has been designed in order to meet the



acoustical demands of an auditorium.

The central area's wood flooring is slightly raised for a perfect visibility of the scene.

If we can prove that (according to Machuca's plan) there was a passageway between the Board Room and the Reception Hall, it will be reopened.

### North Entry

As it is not possible to demolish the floor built over the original staircase connecting the Charles the Fifth Palace and the Comares Courtyard, because the museum access will be placed in this area, the actual flooring system will be kept. But, as we hope that, in the future, this element will be eliminated, we propose that the doors within this entry remain closed and with no use to be subsequently modified and transformed into windows according to the original plan.

### Zone III. Northeast

Mezzanine levels and partitions in both rooms adjacent to the Chapel will be demolished. The staircase leading to the Crypt will be kept because it has come to be perceived as an almost original element and it will connect the Exhibition Hall and the Crypt's multi-purpose room.

Two steel frame walls parallel to the facade will be built and covered with a bush hammered sandstone cladding. These walls will be used for exhibition purposes and one of them (north one) will conceal the packing and unpacking area. These walls will be subsequently removed as part of Project 1997 and the rooms will be used as auxiliary spaces related to the Vestibule: shop, video room etc.

The Chapel will serve as Temporary Exhibitions' Hall to which purpose an interior leaf will be constructed parallel to the wall in order to support a perimeter gallery occupying a double mezzanine level leading to the Palace's Higher Floor.

The building system used consists of an

stainless steel structure sandblasted in order to soften its aspect and covered with a bush hammered sandstone cladding of screwed slabs, which bears the laminated wood floor structure covered with a wood flooring system.

The light quality of the structure along with an intense lighting over the original walls will clearly express our intention to built just furniture-like elements.

"Project 1997" will make of this space the Museum's main vestibule. To this purpose, the staircase connecting the first mezzanine with the palace's higher level will be replaced with a new broader one that will occupy the whole gallery.

Restoration criteria for the Chapel will be the same as for the rest of the building: cleaning of vertical planes, flooring removal and replacement (same motif as in the Crypt but with larger pieces), placement of electrical channels etc.

Windows will consist of wood frames set towards the inner part of the opening and with security laminated glazing.

### East Entry

Flooring will be removed in order to place services' ducts and replaced in the same way as in the other entries. Doors will be replaced with others made of laminated glass.

### Zone IV. Southeast

The existing floor over the actual Technical Bureau will be demolished and humidity problems in this area will be, thus, eliminated. A cleaning process similar to that explained in relation to the other zones will take place in this one.

A concealed original door in Room number IV will be uncovered and, consistently, another recent one will be blocked.

### South Entry

Same operations as in East and West Entries.

the symbol, not only because of our building's character (a representative institution of a foreign State), but also because the arrangement of offices' floors and superposition of rather different spaces, made practical a solution with a central communications' axis and fairly equivalent wings.

To take the challenge meant for us to take part in the discussion Modern-Classical. We were, undoubtedly, in favor of an explicitly contemporary building, but the use of symmetry was, in some sense, an obstacle for this kind of expression and we risked the building to be understood as a rudimentary classical composition concealed by modern materials and building techniques.

It might seem rather contradictory, but we never conceived this symmetry as way to dictate the building's perception.

In fact, there is no visual perspective that would justify it. The building is discovered from a lateral viewpoint due to the street's narrowness. But we think that this lateral perception does not destroy the symbol. On the contrary, our building's symmetry is conceived as a new use of a symbol in order to avoid its disappearance.

There were other particular features as the scale, relative proportion, relation with adjacent buildings and the use of traditional materials, building details and finishes which were for us much more essential decisions during the designing process. Granite and brick are the most common materials in the austere and solid historical architecture of Madrid, just opposed by a few examples of the lighter glass and iron construction. I must confess, I have always feel attracted by the quality of my city's architecture.

And the building is, in some way, the inheritor of this tradition and, therefore, in some sense, it is a modern building.

Over the open mezzanine, the offices' floors, with their double glass facade, try to collect a maximum of light; a necessary solution in a rather deep lot as it is that of our building.

The first leaf, the exterior one, is made of stadiop glass with a colored butyryl shading coating which absorbs part of the excess of radiation due in our West orientated facade. It is attached by means of structural silicone to a secondary structure of metal studs and T-shaped beams.

The interior leaf is an uncolored insulating double glass supported by an aluminum frame.

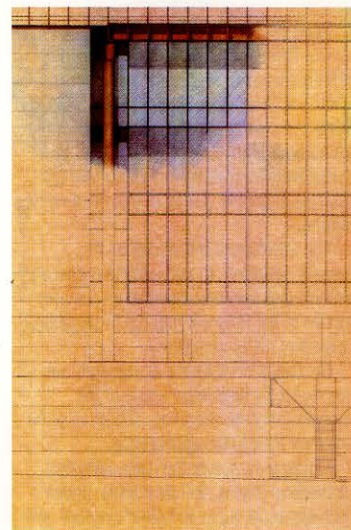
Between both leaves, air circulates refreshing the inner sides.

The glass stands in the same plane as the granite and just a central and two lateral rebatements make the steel structure visible while defining the above mentioned symmetry.

The upper cornice is also made of steel, crowning and unifying the facade and establishing a relation with the adjacent buildings.

We have employed a controlled self-oxidized structural steel by Ensacor in our building's facade and cornice. The interior structure is reinforced concrete, though, in the main public spaces the steel tube forms used in sitecasting are left visible.

The depth of the horizontal joints expresses the cladding quality of the granite in spite of its width. Some of this joints are wider and establish a relationship with particular features of the adjacent buildings.



Under the entrance portico, a brick masonry wall defines the access and organizes the circulation inside the lobby.

From this lobby the visitor will perceive the inner court to which it is open. This space is a kind of quiet synthesis of the building's functions. There is not an activity that is not represented in it. The use of the exterior materials in the lobby and the inner court expresses the public quality of these spaces.

Two lattice-work partitions divide the lobby. Through them it is possible to perceive the exhibition hall, a highly illuminated space just accessible after passing between the public controlled entrance and the employees' cylinder shaped access. In front of them, and lighted from the rear, the staircase and the elevators lead us to the upper floors.

This communications' central axis extends itself by means of a metal footbridge crossing the court that lead us to the offices placed in the rear building. On the other side, it terminates in the wood staircase connecting the library's two levels.

The lower level of this library looks over the street (through the mentioned loggia) as well as over the main lobby, as a bridge under which the building access takes place.

We want the visitors and users of this cultural building to perceive this lobby and the rear court as welcoming and restful spaces. A transitional area to relieve oneself and initiate a new activity.

Everything is designed in order to achieve this sensation: light, proportions, nature, material's color and texture, sound... But we know the importance of circulation (the sequence quality) in architectural perception and the previously described elements, the portico leading into the building, the wall concealing some elements and provoking the turn, the lower ceiling of the first space, under the mezzanine, a less lighted ambience, etc... are devices to express this intention.

The staircase leading to the mezzanine level goes between two brick walls: one conceals the emergency staircase and the other one defines the plane of another stair descending towards the auditorium and conference room, located under the court.

The center of the circle that defines the auditorium coincides with the geometrical center of the court, under which it is placed. It is not a large hall but has a rather important scenario with facilities and technical devices

## Cultural, Scientific and Technical Services' Building. French Embassy in Spain

**Architects:** José Manuel Sanz y Sanz. Juan López-Riobóo Latorre.

**Location:** Marqués de la Ensenada, 10. Madrid. Spain.

**Desing Date:** 1992

**Costruction Deadline:** 1994

The imposing stone base of the Palace of Justice extends over the Plaza de la Villa de Paris to which it serves as plinth.

The Marqués de la Ensenada Street, that used to look over the Recoletos Walk Depression and its Elizabethan surroundings is now a narrow trench between the facades on one side and the Plaza's retaining wall on the other.

Another imposing blind plinth, made of granite, is the means used in the new building's design to keep the street's feeling. The entrance, different in material and plane, is the only element breaking the plinth. Over the entrance, a much more open mezzanine

level, a kind of "loggia", acts as a fake ground floor at the same level of the plaza.

Thus, the ground floor is divided into two levels, the real access level and the apparent lobby, located at the same height as the Plaza. This characteristic is enhanced by the double height of the vestibule.

At both sides of the entrance, the blind granite plinth defines the facade's plane while its explicit silence becomes a device to establish relationships with a surrounding, imposing institutional architecture.

Official buildings are frequently symmetric compositions. Perhaps, because this is the sign of their most cherished desire: consolidated stability.

The late misuse of this symbolic feature in compositions that just follow a recipe pattern, with no architectural justification at all, has somewhat devalued its old prominence.

Although we know this situation very well, we have decided to take the challenge and use

that make possible theater and ballet performances as well as concerts and its use as a movie theater.

Two large concrete girders supporting the load of ten beams, and resting on to four circular columns, are the structural solution for the auditorium's ceiling and court's floor. This structure defines a square inside the hall with a suspended acoustical ceiling made of varnished beech wood panels. Panels of this same material cover the walls and ceilings of the auditorium as well as of the smaller adjacent hall used as conference room.

Both share a common core of cabins and facilities for simultaneous translation.

The court is an individualized part of the building and it is placed by another court in

the existing building of the French Institute. Both courts are, at the same time, different but complementary elements.

This space, with gardens and granite pavement is 18 m deep. A footbridge crosses it at a height of 9 m, giving the impression of a tensional element that widens it, becoming the focus of a visual perspective.

Beyond the court, the facade of the rear building containing offices and classrooms, is like a recollection, a reflection, of the main one.

The other exterior facade (rear facade of main building) is a glass box with no other special characteristic than that of its function of recollecting a maximum of light from the court.

## Allen Memorial Arts Museum at Oberlin College. Oberlin (Ohio)

M. A. B.

**Architects:** Venturi and Rauch.

**Project:** 1974.

**Construction:** 1976.

Twenty years after the enlargement project made by Venturi and Rauch for the Allen Museum, a work by Cass Gilbert (1859-1934), we want to revise the proposal as an example in which two rather different ways to understand what is "modern" are clearly visible. That of the architect of buildings as the Woolworth (1911) or the New York Insurance Bd. (1925), who recovered the Renaissance idea of the Museum/Temple for the public benefactor, and that of the insubordinate Venturi, an early post-modern.

The use of historical identifiable fragments, rather out of context and distorted to the extreme of making its identification

rather difficult, becomes a surrealist procedure which helps an ambiguous interpretation of the possible messages.

In this case, though, the transgression does not aim, as in Dadaism, at denigrating the establishment; the intention is just that of making an ironic commentary based on evident "mistakes". It is just a reflection over the discreet (or not so much) charm of provincial bourgeoisie from the point of view of a sympathetic but self-satisfied observer.

Regardless the novelty of the project, Venturi's proposal to arrange the enlargement area as two different volumes creating a sequence, an intent to modernize the institution's offer, and his use of previously exploited forms seems today rather ingenious, but also sincere and natural in a way that seems unfortunately lost in latter years.

## Venturi, Rauch and Scott Brown National Gallery

**Location:** London, England.

**Client:** National Gallery, London.

**Completion:** 1991.

This project involves the design of a major extension to an important 19th century building by William Wilkins located on the north side of Trafalgar Square. The extension will house one of the world's foremost collections of early Italian and Northern Renaissance paintings. It will also contain such major museum facilities as a 450-seat lecture theater, temporary exhibition galleries, an enlarged museum shop, a restaurant and conference rooms, as well as an interactive information center for the public. The extension is intended to blend with and complement the existing building, yet have its own identity as a work of contemporary architecture.

### History of the site

The empty site on the north west corner of Trafalgar Square was until 1944 occupied by Hampton's furniture store. The store was bombed in the Second World War and in 1959 the Government purchased the site, designating it for the National Gallery.

Trafalgar Square as we know it today dates from the 1820s when the Commissioners of Woods and Forests gave the architect John Nash instructions to draw up an urban plan for the area. In Nash's plan of 1826, he proposed a grand open space at the top end of Whitehall. The Royal Mews to the north were to be demolished and a long colonnaded building was to be erected for a National Gallery of Painting and Sculpture. In the very centre of Nash's new square he proposed a Greek temple in the style of the Parthenon to house the Royal Academy of Arts, flanked by statues of George III and IV.

Although Nash's great Civic Forum never fully materialised, a National Gallery designed by William Wilkins (1778-1839) was opened in 1838 on the north side of the new square.

Wilkins, who had been in the forefront of both the Gothic and Greek Revival movements in the early 19th century designed the Gallery in a late Neo-classical style.

On its completion the National Gallery joined the fine English Baroque church St Martin-in-the Fields (1722-6) by James Gibbs, and Sir Robert Smirke's Union Club and Royal College of Physicians (1824-7), now Canada House, to be the focus of a collection of porticoed classical buildings.

The classical tradition continued with the giant Corinthian column by William Railton (1839-42) to honour Lord Nelson, terraces by Sir Charles Barry and fountains remodelled in the 1930's by Sir Edwin Lutyens. The South African Embassy by Sir Herbert Baker (1935), Admiralty Arch by Sir Ashton Webb (1911), and Grand Buildings are all stone classical buildings giving the whole area a character of informal monumentality.

Similarly the old Hampton building (on the site of the present extension) was a classical building that stood comfortably alongside both the Gallery and Canada House. Immediately next door to the Hampton Site to the west is the former United University Club by Sir Reginald Blomfield (1905) which continues to use the classical language with a giant Ionic order across the first and second floors.

In contrast Whitcomb Street is a typical London side street, with buildings that have plain London stock brick elevations.

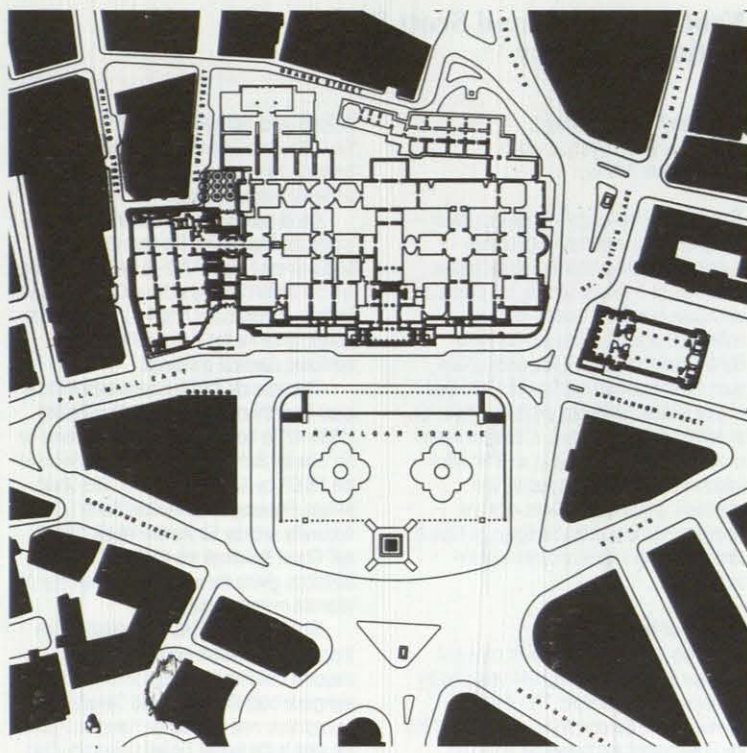
The Hampton Site has long been the only vacant site that allows the National Gallery to expand, while providing an architectural opportunity to complete Trafalgar Square.

### The Donors

On April 2nd 1985 it was announced that the three Sainsbury brothers, Sir John, Simon and Timothy, had offered to pay for a new building on the Hampton Site which would be for the exclusive use of the National Gallery.

The three donors are the sons of Baron





Sainsbury of Drury Lane and the great grandsons of the founder of the grocery and provisions firm of J. Sainsbury plc.

Their magnificent gift to the nation, an act of outstanding generosity, will enable the Gallery to create a building specifically for the Early Renaissance Collection. The new wing will also provide much other needed facilities such as the galleries for temporary exhibitions, a public auditorium for lectures, and a computerised information room, a shop and restaurant.

#### The search for an architect

In the Spring of 1985, a Committee consisting of the Donors, the Chairman and other representatives of the Trustees, the Director and senior Gallery staff, was created to choose an architect.

They were helped in their search by two leading architectural journalists and critics, Ada Louise Huxtable from the United States and Colin Amery of the Financial Times in London.

The Committee compiled an initial list of about twenty five architects for detailed investigation. The procedure involved months of intensive enquiries, interviews and visits to new museums and galleries throughout the world.

By October the field had narrowed to six architects, four in British practices and two in American. These were then asked to submit schematic designs for the new wing based on a provisional brief.

It was the wish of the Committee to appoint an architect whose design would relate sympathetically to the present building, and have architectural distinction worthy of this historic site.

A unanimous decision was soon reached, and it was with great pleasure

that the Gallery announced on 24th January 1986 that Robert Venturi of the Philadelphia firm of Venturi, Rauch and Scott Brown had been selected to design the new Sainsbury Wing.

#### The architect's approach

Trafalgar Square is not like London's domestic squares nor is it like the grand and formal squares of Paris, Rome or Berlin. Only the centre was formally planned; the buildings around its edges conforming to no set design and giving an informal monumentality to the whole area. The buildings are all stone and classical. The Gallery's new wing identified with its neighbours and its context, yet asserts its own individuality.

The existing National Gallery building, although it stretches almost the complete length of the Square, is modest in scale and proportions. This quality of friendly grandeur so characteristic of London is retained in the new wing.

The oblique view of Wilkins' facade when approached from St Martin-in-the-Fields is one of London's finest neo-classical prospects. The rhythmic play of columns and pilasters is repeated on the entrance facade of the new building. This provides continuity with the old and a final flourish to the Gallery.

The new building is designed as a fragment of the old employing its major classical elements and echoing its shape, proportions and rhythms. The architects' aim is to balance the orthodox and the innovative. The complex needs of a modern gallery have produced an intricate layered design. Behind the stone facade a glass wall encloses lively public areas which in turn surround the quiet spaces of the galleries. Old rules have been stretched to meet new conditions, infusing life into the classical tradition.

#### The new wing in context

As a reflection of its context the new wing presents a different face at each of its edges.

#### Trafalgar Square

The wing fills in the gap in the north-west corner of the Square. To match the scale of the Square and Nelson's column the entrance openings are large. The grouping of pilasters that cluster at the eastern end of the facade

make a formal connection with the architecture of the National Gallery and the portico of Canada House.

#### Pall Mall East

This facade is seen as part of Pall Mall – an elegant street with some of the finest 19th century architecture in London.

#### Whitcomb Street

The west facade of the new building matches the character of this quiet side street by using brick on a base of stone, with cast iron columns and modestly scaled shop windows.

#### Jubilee Walk

The glass wall that faces Jubilee Walk reveals the great stairway rising to the Gallery floor and the stone interior wall of the new wing, which matches the west wall of the Wilkins building. The clear glass wall enlivens and gives a greater sense of space to Jubilee Walk. The circular linking bridge acts as a gateway between Leicester Square and Trafalgar Square.

#### St Martin's and Orange Streets

The rear elevation of the new wing, where the services are concentrated, is straightforwardly designed in brick and stone. From Leicester Square pedestrians will see a simple wall with a foreground of formally planted trees.

#### The front facade

The front of the new wing contains essentially two facades; one facing Trafalgar Square, the other on Pall Mall East. The east end is angled toward the square to welcome visitors to the Gallery. Here a tight cluster of pilasters concentrates the rhythm of the classical elements repeated from Wilkins' facade.

Further west along the facade and turning into Pall Mall the classical elements are gradually reduced. A large window fits in with the scale and character of the Pall Mall clubs.

Facing Trafalgar Square the tall cut-out openings of the entrance break into the facade's classical composition. Their height and the shadowed interior beyond echo the scale and feeling of the portico on the main building without imitating it.

The front of the entire building is layered – behind the stone facade is an inner lining of glass. There is a sense of a new and contemporary architecture behind the stone screen. Pilasters, mouldings and balustrades reflect Wilkins' own articulated facade but do not hide the contemporary nature of the new wing.

#### The plan of the new wing

The plan of the new wing has been dictated by the arrangement of the top floor picture galleries, and the aim has been to lead the public to them in a clear and agreeable way.

The galleries which house the Early Renaissance Collection are placed on the top floor to be on the same level as the main galleries in the old building, and so that they can be lit from above by daylight.

They are not open plan spaces but from a series of finely detailed rooms, not unlike the main floor of a Renaissance palace. They have been carefully designed to suit the character of the collection and to provide the best kind of top natural light.

The ground floor contains a large entrance hall with cloakroom and information desk, and a shop to one side with a second entrance on

Whitcomb Street.

On a mezzanine level between the ground and the gallery floor are the new restaurant, the computerised information room and conference rooms.

The basement houses galleries for temporary exhibitions and a lecture theatre.

At the rear of the building are concentrated the service areas, including secure loading bays, picture packing, storage and staff rooms, connected to the existing building by an underground link.

The main stairways, from the entrance up to the galleries and from the ground floor down to the basement, occupy the entire eastern edge of the building in an almost continuous vertical space. This gives the visitor a clear sense of the organisation of the building.

#### The galleries

To suit the character of the Early Renaissance Collection, it was decided to return to the Renaissance tradition of displaying paintings in rooms in preference to open plan spaces. One source of inspiration was Soane's Dulwich Picture Gallery, where walls are plain but ceilings are complex, and natural light is admitted from above through clerestory windows.

#### 7.1 The Sequence of Gallery Spaces

The route from the existing building on the main east-west axis passes through the circular link over Jubilee Walk and enters the new extension through a series of receding arches that suggest a Renaissance false perspective.

The entrance archway, which has Renaissance proportions, allows glimpses of painting in distant galleries giving a sense of the Collection as a whole.

The Gallery floor contains a gently implied hierarchy of small, medium and large rooms to suit the painting which vary greatly in size and character.

The highest galleries run north-south down the centre. Small galleries run parallel on either side. Movement through the galleries gives a roughly chronological sequence of paintings, from Italy and the North.

#### 7.2 Gallery Lighting

Lighting in the galleries needs to provide good viewing conditions, while being controlled within conservation limits.

Both daylight and artificial sources are used. Daylight is admitted through skylights, which then transmit light through bands of clerestory windows around the top of the galleries.

The amount of daylight that enters is controlled at the outer plane of the skylights. Although no direct sun rays will penetrate, the orientation and slope of the skylights ensure that variations of daylight will be evident in the galleries, giving a lively sense of natural light.

Supplementary electric lighting takes two forms. Spotlights in gallery ceilings above the clerestories light the paintings, while concealed light sources in the skylights provide ambient light in hours of darkness.

All picture lighting comes from overhead, and some galleries also admit light through windows that overlook other interior spaces. These intermediate spaces shield the galleries from direct sunlight and reduce glare; through them can be glimpsed distant views of the outside.

## Two projects in Zamora

Two completely different commissions. One for the Autonomic Government; a proposal that should take into consideration the possibility of new better times for a slumbering city. And a second one, a private commission, with the intention of building a small business center in an area that was very busy at the beginning of the century, and which includes the creation of a new very complex public space.

Five years passed between both works. Both show, nevertheless, a same attitude towards the old city: based in the belief that there will be better times for it, a new life capable of including the new forms and proposed activities, taking advantage of the new, more complex structures and resources.

The main difficulty is not the waiting time, but the way in which this transformation will take place. Will there be any respect for the particular features of the old city, removing just what is completely outdated? Or it will be the new, modern city that will dictate its settlement logic, disconnecting the old monuments from the public spaces and residential areas?

These two projects are the result of a conscious study of the particular characteristics of both sites' environments, very different in age and both peculiar. Our proposals must look to the future as well as to the present; in the case of the government's commission, by improving the ideas behind the local planning and, in the case of the commercial area, by offering the means to allow the area to compete with other business districts in the city's new suburbs. In both cases, the intention of overcoming a somewhat motionless reality is visible. In spite of all the difficulties found, I must say that both works have finally achieved the ends I had in mind from the beginning of their design and, therefore, I consider myself very fortunate.

I must also mention the role, in the designing process, of the local images that conform the environment and, therefore, cannot be ignored. They have, obviously, influenced my work, not by means of literal quotation but just determining the selection of some particular forms over others, always in harmony with modern sensibility.

The apparent hierarchical order found in the old city conceals the traces of each age. Things were begun and never completed, others were always in contradiction with an assumed global plan, but the whole seems to disguise the inconsistencies of the parts. The result is the apparition of humanly scaled spaces but yet rather vulnerable in relation to possible additions.

In addition to this, let us say, historical concern, we have always considered essential to achieve a good response of the citizens towards the new constructions. Besides, the architect cannot flee the aesthetic values of its own time, and takes the risk of not being understood while combining the senses of different ages. I know that an immediate approval on the part of the citizens would make the architect suspect of "pastiche". When this happens, critics do not see anything else but just an illusive recovery of old and better times.

The experience of these two works has left me with the feeling of having disturbed

some interred layer, touched the city's foundations. This has allowed me to bring to life forms and sensations from the past that men and buildings, as well as cities have in common.

### About the monumental surroundings of Zamora's Cathedral

The monumental surroundings of Zamora's cathedral occupy the old medieval core of the city comprising the Palace and the castle as well as a residential area and the market's open space.

This original nucleus began to decay and economic and administrative activities moved away from it.

In the time of the Catholic King and Queen the town hall was already located in a building of the present Main Square, what corroborates the transfer of the city's center.

The old core, not anymore a civil center, remained under ecclesiastical dominion up to the present time.

Between the Mendizabal's Reform and the Napoleonic Wars, the area suffered the demolition of a small district, remaining the area occupied by it as an open, abandoned space, for security reasons as it surrounded the French Army's headquarters.

Some reform projects tried to correct this disconnection between the area and the city. During the 17th century, an architectural operation as was the construction of a new access for the cathedral in Renaissance style, meant a new reading of the monument in terms of urban planning as it became the final point of the main street traversing all the city. The same sense have the rest of the buildings erected around the porch, enlarging this new entrance and conforming a sort of regular square.

Already in this century, the open space was dedicated to gardens and its limit with the cathedral precincts was reinforced by the erection of a line of pilasters taken from the ruins of an old convent. Neither these buildings nor the pilasters are enough to define a space that should logically be one of the most representatives in the city.

They not even succeed in concealing the poor quality of the boundary between the city and its rear outskirts which includes some walls and footpaths, fragments of pavement and even some illegal buildings which show the weakness of the measures so far taken.

The Park, built over the debris of the demolished district, is raised in relation to the Cathedral's floor. This fact, together with the presence of some lean-to constructions has determined the loss of sense of the Cathedral's entrance.

The gardens are perceived as a supporting open space connected with the castle, but their geometry does not help to reinforce the visual quality of its surrounding architecture nor does it offer an especially good viewpoint to observe what should be the focus: the Cathedral's cupola. The Castle's moat and sentry walk are not properly treated, becoming just residual spaces.

After this description of the state of these surrounding spaces, our proposals for their recovery would be:

### 1. New buildings' type and volume.

a) Renovation of the buildings erected over

the bluff's edge and forming the river's front.

b) Completion of the residential district, specially its facade over the Pio XII Square.

c) Restoration of the poor quality buildings erected on the West wing of the Square.

d) Removal of the small constructions lean to the Cathedral's rear wall in the Park's precincts.

e) Transformation of the pilaster's row into a pavilion as part of the Square's designing process.

f) Restoration of the little houses near the Carmen Chapel.

### 2.-Designing proposals for the open spaces.

a) Construction of a wall around the Park and fortress in order to enclose a touristic area.

b) Design of footpaths around the Carmen Chapel, the Treason's Gate and Castle's moat and sentry walk, recovering the old level in order to match that of the Romanesque Cathedral.

c) Creation of an access to the lower level of the Park, under the Palace and between the high Park and the Olivares district.

d) New design of the Park's gardens according to the Cathedral's axis and taking as a focal point its cupola.

e) Recovery of the Castle's sentry walk now occupied by some buildings near the Carmen Chapel.

### 3.-Supporting planning measures.

a) New pavement for public spaces.

b) Landscaping and functional design of the Park in order to meet its new demands as architecture's supporting plane, touristic area and eventual site for public celebrations.

### A commercial building in and old center

The Momos Complex site is an irregular lot, with an area of 1553 m<sup>2</sup>, and facade over two different streets of the urban district built at the beginning of the century.

The uniqueness of this site is given by two facts: its main front's adjacent building

has a 16th century's gothic facade and the interior court of the whole block includes the Romanesque Church of San Vicente.

The programme for the new building includes housing, offices, two commercial floors, a cafeteria, and parking lot in basement level that will also create a public access to the block's court, connecting it with both streets which are placed 2,8 m above it.

All this uses have been fitted into two buildings, aligned with the streets, four and six storey high respectively, and a central, common element with four interred levels.

The relations between the assembly and the urban space are different in each particular point as, although both streets are more or less of the same size, the one with the main front is a commercial street with buildings from the twenties, all of them rather in harmony, while the other one maintains its medieval geometry.

The facade over the commercial street completes a series of residential buildings and, at the same time must take into account the late gothic, three storey high facade by the other side. The General Plan for Zamora said that the height of the gothic building should be maintained even though this measure would make visible the party wall of the building located to the left of the lot. Six meters to the rear of the site, the building height could reach the six storey according to this Plan.

Our building, therefore, had to be a residential unit but with the volume of a rather different type of building, more appropriate to its use as commercial and business center and even matching with other monumental elements.

The solution proposed, a simple composition, is based on four big windows, between pilasters crowned by a cornice matching in height the gothic facade.

Our facade's material, a modern glossy sheet in contrast with the medieval masonry, was not accepted by local authorities and we had to paint it to match the texture and color of the gothic stonework.

## Karuizawa Mountain House

**Architect:** Alvaro Varela

**Location:** Karuizawa, Nagano Ken, Japan.

**Desing Date:** 1993

**Construction:** 1994

Our work consisted of a reform project for a wood frame weekend house with the addition of one room.

With our design, we have tried to maintain the building's character. After a careful study of the building's proportions we came to the conclusion that an enlargement of the roof over the new built area would improve it. The special design of interior partitions permits the perception of the whole roof. It is, therefore, the element that organizes the space. The added volume, in spite of its different use, material and orientation (rotated in relation to the old house's axis), is visually and spatially under the rule of the roof's structure.





In addition to this reinforcement of the original structure's character obtained by means of the roof's enlargement, there are just to differentiated elements: a bookshelf-wall and a piece of furniture (a wardrobe) between the living and dining rooms. These elements are conceived as sculptural, colored pieces.

The bookshelf-wall includes a window, a door and a wardrobe and its position determines that of the skylight. This use of over-designed elements makes them be better perceived within space with interesting spatial results.

The other piece has a lesser function. It is less of a furniture and more of a sculpture.

A functional sculpture. It is to be seen and to be used.

The neuter character of the wood used in floors as well as in walls and ceilings, makes those other elements more perceptible.

In the same site, there is another construction, more Japanese in character, to which the renewed building wants to be related. This connection is not a physical but just an implied connection. The existing angle between the axis of both buildings is used to indicate this connection. The new orientation is used in the terrace and the new room added to the house. Two new elements (two stone abstract sculptures) will, in due time, enhance the connection.

## Iwakuni House Renovation

**Architects:** Alvaro Varela, Murashige Yasunori & Contemporary Architects and Planners

**Collaborator:** Inmaculada Sanz

**Location:** Iwakuni City, Yamaguchi Ken, Japan

**Design Date:** 1992-93

**Construction Deadline:** June 1994

Our intention is to establish a dialogue between the pre-existing and the new structures. To achieve this connection, we use a third element with its own character. It is a symbiosis where each element depends on the others for its own life.

This third element, which is, in fact, the project's *raison d'être*, facilitates the connection between the main pieces, transforming and penetrating them and

becoming essential for the functional and spatial organization of the whole.

Comparing the original plan to the new one, we can perceive that, in fact, there is a new spatial sense that also appears in the three dimensional solution. Suspended ceilings have been removed and the unequal roof structure is exposed.

The existing main room, used as traditional, multi-functional living-room, it reconstructed to recover its original character. However, the organization of the spaces around them is rather different. A kind of Pandora's box is created. This is the space which generates the new living and dining room which, instead of a gallery, is surrounded by vegetation.



## C.O.A.G. Delegation Headquarters in La Coruña

**Architects:** Carlos Quintáns Eiras. Antonio Raya de Blas. Cristóbal Crespo González.

**Client:** Architects' Official College of Galicia

**Address:** Linares Rivas, 28-32/ 10º/ La Coruña. Spain.

**Design Date:** 1993

**Construction:** 1994

This project was the outcome of a contest organized by the Architects' College. The choices permitted by the contest's regulations were scarce: the small scale of the project, specially regarding the floor height, on one hand, and the preservation for the same use of the given space, on the other, forced us to limit our design to furniture and functional arrangement. Our project consists of just a wardrobe-wall located parallel to the main axis of the building, over a pillar's structural line. Around the entrance axis, perpendicular to it, and opened

to the main views, the representative spaces of the building are located.

The wall is broken at some particular points for communication or just to become a counter, creating a kind of interior elevation which is, precisely, the element that visually and physical organizes the space, dividing it in to a private and a public area. Towards the interior, the wall becomes a piece of furniture composed by big mobile drawers.

The location of the required rooms is dictated by the order established by this main element and the offices common usage. Partitions within offices consist of pieces of furniture with ventilation openings and glazing placed on top to create the sensation of a higher space.

The facade is a glass plane that covers a existing, poor quality, frame and improves weather resistance.

## Santiago's Trail. Humankind heritage

Félix Benito

Within the History of Humankind, paths and other connecting routes have been a decisive factor. They have allowed men from distant lands and diverse ways of living to interchange and share traditions, customs and cultural habits. In a stirring world as was that of the 9th to 12th centuries in Western Europe, it is not amazing that the urgency for travelling arose in order to spread and share new knowledge, revelations and astonishing events. The pilgrimage phenomenon, a religious affair in its origins as many other features of medieval society, was, to a great extent, a way to fulfil this anxiety of travelling and exchange in that vigorous society.

Pilgrimage is one of the most characteristic medieval religious practices. The expedition to the Holy Lands: Jerusalem or Rome, as well as to many other sanctuaries, was one of the most influential activities in the organization of medieval culture. In the words of Emile Malé: "Men in the 12th century had a passion for these long routes, the pilgrimages; they thought that pilgrim's life was the perfect christian's life. Because what else could be being a christian but becoming an eternal traveller, one who cannot rest, a pilgrim in search of the eternal Jerusalem?"

These continuous movement of people caused by a religious sentiment along with other cultural, individual, social or economic motivations, was a basic feature of medieval civilization in Western Europe. This enormous interchange of information and experiences in every branch of knowledge, from religion and liturgy to art, law, politics or economy was, in fact, essential in those mid centuries of the Medieval Era in which new social and territorial structures appeared.

Santiago's pilgrim trail is a good example of all this as it became the center of one of the most important mass phenomenon in the Medieval Era: it received an intense religious, social and economic flux that was essential for the lands connected by it, specially for our country as it became not only a source for social and economic prosperity, but also its basic link with Europe.

Santiago's Trail had a great importance within the pilgrimages' rage. Just after the "discovering" of the Apostle's Sepulchre, in the 9th century, there was some kind of movement towards the tomb, but just at a regional scale. In those days Santiago's new shrine was erected and the bishop's see transferred from Iria Flavia.

But the big success of the Trail occurred from the 11th century. The monarchs of Navarra and, afterwards, those of Castilla fixed and preserved the route, proclaiming its sanctity to all Europe aware of the importance of the trail for their own kingdoms.

Sancho the Third, "the Great", of Navarra, at the beginning of the 11th century and Sancho Ramírez of Navarra and Alfonso the Sixth of Castilla, at the end of the same century were the most significant promoters of the Trail. They founded sanctuaries, bridges and hospitals along the route; they fixed the new access road towards the Castilla's Plateau, through La Rioja region and the Oca Mountains; they created new

settlements at different sites founding villages and cities; they placed shelters and refuges along the trail for the pilgrims to take a rest; they made of the route a comfortable and accessible track and established a clearly defined public path.

No other pilgrimage presented such a determined trail. This fact is made clear by historical documents about an enormous quantity of royal foundations along the route during the 11th and 12th centuries, hostels and hospitals were erected in Jaca (1084), Pamplona (1087), Estella (1090), Nájera (1052), Burgos (1085), Frómista (1066), León (1096) and Foncebadón (1103), bridges in Puente la Reina (1090), Logroño (1095), Nájera (1076) and Ponferrada (1096). On the other hand, even muslim chroniclers travelling across the Iberian Peninsula during the 11th and 12th centuries mention this Santiago's trail. Particularly El-Idrisi, the geographer, who describes the route with all its posts at the beginning of the 12th century. But it was specially an important publication, the Calixtine Codex which, in its fifth book, that clearly established the whole itinerary with all its stages, the villages it traversed, the rivers it crossed, the hospitals and sanctuaries along the route and even gave descriptions of the different sites and their inhabitants. This document specifies that there are four possible trails that meet in Puente la Reina, an Spanish village. "One goes by Saint Gilles, Montpellier, Toulouse and the Somport; the second one by Santa María del Puy, Sainte Foi de Conques and Saint Pierre de Moissac; the third one by Sainte Magdalene de Vézelay, Saint Leonard de Limoges and by the city of Perigeaux; the last one by Saint Martin de Tours, Saint Hilaire de Poitiers, Saint Jean d'Angély, Saint Eutrope de Saintes and Bordeaux. Those that go by Sainte Foi, Saint Leonard and Saint Martin meet at Ostabat and, after Port de Size, in Puente la Reina, they meet the one from Somport, becoming just one trail up to Santiago". It is to be noticed that it identifies french villages by the sanctuary placed in each one of them and not by the city name proper.

In the next chapter, the Codex specifies each one of the stages within the Spanish trail, just thirteen from Roncesvalles to Santiago, though some of them on horse: from Somport to Puente la Reina and then Jaca and Monreal and, from Roncesvalles, Viscarret, Pamplona, Estella, Nájera, Burgos, Frómista, Sahagún, León, Rabanal, Villafraña, Triacastela, Palas and Santiago.

This route, already established in the 11th century, had an enormous success in the mid centuries of the Medieval era. In 1121, one of the delegates of the Almoravid Emir Ali Ben Yusuf wrote that "there are so many people going and coming along this route that they block the western road". The lowest number given by La Coste-Messelière is that, during spring, there were usually more than a thousand people travelling by the trail. A quantity that is not at all exaggerated if we think that, at the end of the 12th century, in Burgos, the King's Hospital was erected, a building that could shelter more

than two thousand people in a city with other many hospitals. It is to be remembered that the hospital's function was not only taking care of sick but also providing a shelter for the pilgrims.

The number of visitors decreased during the last centuries of Medieval Era, in which the Black Death and the Hundred Years' War massacred the population, specially to the North of the Pyrenees. After a brief period of renewed prosperity during the 16th century and due to the Counter-Reform movement, that did not consider as orthodox the pilgrimages' phenomenon, decline came along. There have always been some pilgrims, nevertheless, up to nowadays when, due to religious as well as cultural motivations there is a new and very important boom.

A cultural property as significant as Santiago's Pilgrim Trail is, by its own, something closely related to the idea of Humankind Heritage. This idea was born in 1972 during the UNESCO's General Conference in which took place a Convention on Nature and Cultural World's Patrimony. These Conventions are agreements signed by UNESCO members that become legal regulations within the signing countries. This particular agreement, therefore, is now part of our legislation and it is included in our General Law for Spanish Historical Heritage, enlarged in 1985. In that Convention a first list was made of this World's Heritage divided into two categories, Nature and Culture. Cultural and Nature's Goods included in the list are proposed by the governments, then investigated by the INCOMOS (International Council for Monuments and Sites), a non-governmental international organization, and afterwards admitted by the World's Heritage Committee that gather once a year. One of the functions of this declaration is to compel each particular State to have a more rigorous preservation policy. But it is, perhaps, the attitude of inhabitants as they feel their heritage esteemed by international committees, what becomes important for its preservation and appraisal.

These declarations must follow some general criteria as, for example: cultural heritage must be authentic and very significant, or simply unique, or in some way related to some universal idea, or an example of traditional human habitat, a representative of a particular culture.

The Spanish government, in 1992, submitted an application report for the declaration of Santiago's Pilgrim Trail as Humankind Heritage. There were already many Spanish monuments in the list, but the petition was based in the importance of the whole complex that by far exceeded that of each particular building or spot included in it.

There had already been previous attempts to obtain this declaration among which we will mention two: the first one was the "987 Recommendation (1984) regarding European Pilgrimage Itineraries" approved by the Parliamentary Assembly of the European Council which, on its point 6 says, "we encourage the Ministers' Council to act in favor of these pilgrimage itineraries, taking Santiago's Trail as an example, to promote cooperation between the member States in order to preserve these routes, for example by working all together to include the most significant and all their monuments in UNESCO's list of World's Heritage"

A year later, on december 1985, the very World's Heritage Committee included the city of Santiago in the list and did not fail to mention that it would be advisable to include the whole trail as its historical and cultural value as well as the richness of its built patrimony could very well justify it, either as Nature (due to the fabulous landscapes traversed by it) or as Cultural World's Heritage.

After these specific antecedents and the general demand based on the trail's value, the Ministry of Culture began in 1989 to devise a petition summary to be sent to the Committee. The report was based on important research work undertaken some years before by the Ministry of Public Works and Urban Planning to have an exact identification of the trail.

The reasons adduced for its declaration were, logically, based on UNESCO's own criteria.

First of all the specific patrimony must be authentic.

And Santiago's Trail has a physical presence perfectly determined and certified since the 12th century. On the other hand it is a well preserved and still used path, 70% of which is now a sanded or paved route, 17% has been transformed into a modern road and just 13% has been destroyed by major works (reservoirs or airports) or by changes in agrarian properties. The trail can be clearly identified along with its hospitals, stone crosses and bridges many of them mentioned in historical documents.

Moreover the presence of the trail can be traced on the extraordinary prosperity brought by it and the propagation of cultural influences by means of the Jacobean Route. First of all, we will mention the magnificent Spanish Romanesque buildings, similar to those erected in Europe in those days: Jaca Cathedral, San Juan de la Peña, Santa Cruz de Serós, Loarre Monastery, San Miguel de Estella, San Martín de Frómista, Santiago Church in Carrión de los Condes, San Isidoro in León, the very Cathedral in Santiago. To which we should add those erected by the Temple's Knights (Eunate or Torres del Río), or the extraordinary examples of Mudejar Romanesque (S. Tirso, S. Lorenzo or Santiago).

Apart from this European influence in the development of romaneseque architecture, we can find along the trail a collection of monasteries that were essential instruments in the territorial organization during the medieval era as: San Juan de la Peña, San Salvador de Leyre, Irache, San Millán de la Cogolla, Santo Domingo de Silos, San Zoilo in Carrión de los Condes, San Facundo in Sahagún, San Pedro de Ardón and Santo Tomás de las Ollas.

Finally, we will mention as a clear sign of the essential role of Santiago's Trail in the medieval life of these christian kingdoms, the incredible amount of cathedrals erected in its vicinity as a consequence of its relevance in the communication between the main cities. Thus, we have the cathedrals of: Jaca, Pamplona, Logroño, Santo Domingo de la Calzada, Burgos, León, Astorga and Santiago de Compostela.

Among other constructions specifically related to the Trail's function, we can mention as major works: the bridges at Puente la Reina, Ibero de la Vega and Hospital de Orbigo and the hospitals of San Marcos de

León and Reyes Católicos in Santiago, chief works in Spanish architecture.

This concentration of major architectural elements cannot be explained without taking in account the extraordinary urban development brought by the Jacobean Route. Many Spanish medieval cities tried to attach themselves to the trail and thus to take advantage of the prosperity brought by it. Examples are: Jaca, Estella, Burgos, Carrión, Sahagún, León, Astorga and the very Santiago.

On the other hand it becomes very interesting for Historians of Urban Design to study those cities specifically originated by the Trail's functioning. They can be classified into two main types: spontaneous linear cities erected just by the route and new cities, with rectangular grid plans, specifically designed for the purpose. Among the first we can cite the villages of Navarrete and Castrojeriz, with a curved linear plan embracing a hill, and the more straight Redecilla, Molinaseca or Villafranca. The villages purposely founded by the Reyes Católicos along the Trail in order to strengthen and articulate it are specially interesting. Sangüesa, Puente de la Reina, Viana, Logroño, Santo Domingo de la Calzada, Grañón or Mansilla de Mulas compose all together one of the most characteristics chapters in the history of the Spanish Urban Development. Such an important heritage could only be possible due to the main relevance of the trail, precisely the second criterion established by the Humankind Heritage Committee for the selection of Cultural patrimony. It is well known that Santiago's Trail was one of the most important connection, exchange and influence routes within Medieval Europe.

Liturgy's features as the generalization of the so called Roman rite as well as other cultural characteristic as it is the development of romanesque art were possible thanks to the Trail's success. We will not concentrate on this particular and well known fact but it is not the less true that Spanish christian kingdoms just began to organize themselves and be conscious of their own nature thanks to the European influence brought by the Trail. Santiago's Route is a unique testimony within European History. Of all medieval pilgrimage centers (Rome, Jerusalem, etc) it is the only one that clearly fixed its route; of course it becomes more and more delimited as we approach the west end of Europe, that means, it becomes a very fixed path in France and almost unique in Spain. It is not strange that it should have been the first European itinerary to be thus mentioned by the European Council.

Finally, the third criterion of the 1972 Convention is that the specific Patrimony must be related to Universal ideals or beliefs. There can be no discussion over this particular point as it is clear that precisely those ideals and beliefs gave birth to this Jacobean Trail and, therefore, to all its monuments, making of it a universally significant heritage, still used as a pilgrimage route.

Another alternative criterion for the selection of the World's Heritage is their being a significant example of traditional human habitat. Obviously, Santiago's Trail cannot be thus defined but the circumstance that it actually traverses 800 Km of Spanish territory across five different Autonomic Communities makes of it a varied and rich

environment in relation to popular culture and its influence in traditional architecture and urban planning. In fact, it goes through all traditionally classified bio-climatic areas in Spain: Mediterranean Spain in the High Ebro Valley; Continental Spain as it crosses the Central Plateau and Atlantic Spain as it arrives in Galicia. It traverses valleys (Ebro Depression) and mountains (Pyrenees, Iberian Mountain Range, Galician Massif and Mountains of León); the extensive plain of the Central Plateau and the abrupt region of Galicia. There is, therefore, a significant diversity of settlement types and traditional architecture with examples as the typical country houses of Navarran Pyrenees; the highly developed popular architecture in the Ebro Valley; wood frame buildings in the Iberian Massif area; clay villages in Tierra de Campos, stone and thatch architecture in León Mountains; the typical "pallozas" (round stone houses with thatched roofs) in Cebrero or Los Ancares and the lively architecture of Galicia with its galleries, its typical granaries and splendid granite masonry. But this is just an additional merit and not the essential one of the Trail, exposed, fundamentally, by the fulfillment of the first four criteria.

The Ministry of Culture tried to make clear these particular characteristics of the Trail in order to support their application. But, at the beginning, there were some objections within institutions linked to the UNESCO's World's Heritage Center and the INCOMOS. Because there had never been petitions in relation to such particular kind of Heritage as it is the Jacobean Route. Two main questions were raised. First of all the definition of the declared Heritage. The Trail traverses several countries. In some of them it is clearly delimited as in the case of the four French Routes (Saint Gilles de Gard, Le Puy, Vézelay and Tours). But these are intermingled with the whole network of medieval routes across Europe. INCOMOS' reluctance was based on their doubts about the suitability of including just the Spanish part of the route. They decided though that it could be more effective to make successive and enlarged declarations as the research process would advance in each country.

It was stated that Santiago's Trail, according to the Official Plan established by the European Council when they declared it First European Cultural Itinerary, in 1985, embraces twenty-two European countries: Spain, France, Italy, Slavonia, Croatia, Greece, Hungary, Slovakia, Czech Republic, Poland, Germany, Austria, Switzerland, Liechtenstein, Denmark, Sweden, Holland, Belgium, Luxembourg, United Kingdom, Ireland and Portugal.

There are, though, important variations in the degree of definition and accurate knowledge about these parts of the Trail. In Spain, the route becomes just one path, perfectly identified since the 12th century, and marked out by a series of singular elements related to its function. The Calixtine Codex describes even each day journey, what give us a clue of the degree of accuracy in this Trail's delimitation. In France, our information diminishes a bit, we know the great Jacobean sanctuaries that mark out the path but the exact itinerary is not so clear as in the Iberian Peninsula. In other countries as Italy or Germany the Trail goes by the main roads, those used for many other things apart from pilgrimage: for example, in Germany,

the Oberstrasse or the Niederstrasse; in Italy, old Roman roads as the Emilia, the Flaminia and specially the Casia, also called Via Francigena precisely because of this particular function. Pilgrimage routes have left even less evidence in other countries, as its use has been less continuous, but, even there, we have notice of the presence of pilgrims and hostels.

On the other hand, the accuracy with which the trail is identified in each case varies from country to country. In the Spanish territory, the route is clearly delimited in each point, while, in other countries, we just know the marks while the definition of the exact path will be the result of long and arduous research. It is in this sense that the Committee decided that it would be more effective to propose successive declarations for each part as research work would progress in each country, France and the others.

The second question raised had to do with the nature of the heritage, as it was the first time that the World's Heritage admitted in its list something that was not just a route or a monument or a city. In April 1993, an inspection visit was undertaken by Henry Cleere, an INCOMOS expert, Carmen Anón, another member of INCOMOS, and the author of this article as delegate from the Ministry of Culture. In this trip they remarked the physical and definite presence of the trail, its exact location within the land what was a delightful surprise, as well as the present life of the route which keeps its many functions: religious, cultural, amusing or personal interest.

Moreover, Santiago's Trail was to be the biggest and more complex item in the list. Its length can be just compared to that of the Chinese Wall, but its extension and variety are even more significant as it includes many villages, monuments and diverse lands. To sum up, it is to be noticed that this valuable patrimony has the physical presence of a real estate property including the trail proper, architectural patrimony related to it, burghs, villages and cities traversed by it, as well as the very influential monasteries and other complexes located along the route.

As a result of complementary reports that did mention the particularities of the Jacobean Route and specially of the good impression produced by the inspection visit, INCOMOS' account as well as that elaborated by the World's Heritage Center were approving and Santiago's Trail was included in the list during the Cartagena Assembly (Colombia) in december 1993.

The Declaration's file, signed by the architects Norberto Sevilla, José Luis Hiernaux, José Luis Sánchez and Guillermo Ferrari specifies that it refers to the traditionally called French Trail, that should be more precisely mentioned as the Calixtine Trail, as this is the route described in that 12th century Codex, and there are other traditional parts of the Jacobean Path named "French Trail". In short, it includes both the Canfranc and Roncesvalles routes that meet in Puente la Reina and become just one trail up to Santiago. Other paths within the Spanish territory, as the northern or Coast's Route were not so clearly identified and documented as to be included in the file submitted to UNESCO.

This Calixtine Trail was clearly delimited during the eighties thanks to the intense

research work done by a technical team commissioned by the MOPU: Jean Passini, Arturo Soria, José Ramón Menéndez de Luarda, José Luis García Grinda, José Miguel León. The Trail is unique except at some points where it bifurcates just to be unified some kilometers ahead. This happens just where the trail enters the Plateau, between Villafranca, Montes de Oca and Burgos; between Sahagún and Mansilla de Mulas, where the trail branches off into two alternative and parallel routes that meet just beyond León to cross together the Origo river by its famous bridge.

There was another fork at Berdún Channel in Aragón River. But now, after the construction of the Yesa Reservoir the north segment has disappeared and the nearby villages of Sigüés, Escó and Tiermas can just be counted as reference points and not real marks of the trail. The South segment has been altered between Ruesta and Sangüesa to keep away from the Reservoir and, now, the trail goes by Undués de Lerda, an interesting village but historically unrelated to the Trail.

This fact illustrates one of the theoretical principles assumed in the Trail's identification process in relation to possible deviations of the present path from the historical route: whenever they separate, this is caused by a physical impossibility due to major works as the above mentioned Yesa Reservoir, or that at Puertomarín or the Labacolla Airport or the new road in Puerto Canfranc. The file reacts to this circumstance by establishing two different criteria for both the historical and actual trail (whenever they separate) to become World's Heritage. The first one is obvious while the second one is based on the significance of keeping the route alive and useful.

Drawn documentation includes all different sections identified by three symbols: preserved historical sections with a traditional soil or paved surface, preserved historical sections now with asphalt surface and lost sections.

The file includes plans drawn to a scale of 1/50000 of the exact itinerary and its present state (preserved, transformed into modern road or lost), it also includes scaled plans (1/1000 and 1/2000) of the villages traversed by the trail as well as a catalogue of architectural elements, those declared Culturally Interesting Goods and those included in the Ministry of Culture's "General Inventory of Architectural Patrimony" revised in 1979-1980.

The complex to be preserved comprises the land enclosed by two imaginary lines parallel to the trail at a distance of 30 meters to both sides of the route, as well as medieval areas within the villages traversed by the Trail specified in the drawn documents. Although just a restricted section of the trail is now included in the list, successive declarations may enlarge the scope as the different countries would gather their documentation.

At the same time, the different Autonomic Communities, by means of the Jacobean Council, have approved declarations regarding the Trail's monuments in their particular territory, including them in their inventories of Valuable Cultural Heritage. This Jacobean Council gathers representatives from different administrations like the Ministries of Culture, Public Works, Foreign affairs and Tourism and Autonomic Governments of Aragón, Navarra, Rioja,

Castilla and León, Galicia, Asturias, Cantabria and Basque Country. Santiago's Trail had been declared Historical Complex by a 1962 Decree, but just as a name with no exact delimitation. In this new inventory the boundaries considered are those of the documents submitted to UNESCO except in the case of Galicia where the declaration includes the whole villages traversed.

The struggle of our Ministry of Culture and its Jacobean Council finished in 1993, with a petition addressed to the European Community applying for the inclusion of the Trail in a restricted list of Monuments whose maintenance, the so called Emblematic Projects, is financed by this administration. The Spanish plea was approved and now the Trail is, along with the Acropolis in Athens, the Athos Mountain, the University at Coimbra and the Chiado District in Lisbon, one of the monuments backed by the European Community. The file delivered to the Community insisted in many different features of the Trail and its diverse contributions to the Spanish territory. Ten centuries of pilgrimage have, actually, left testimonies that talk us about a variety of contents and cultural richness of the route.

The Trail was, first of all, a religious route not just pointing at its final stage but also scattered with a number of sanctuaries. Many churches, chapels, convents and monasteries have been built along the route and are culturally linked to it. Romanesque art developed within the Peninsula and the whole Europe by means of the Jacobean pilgrimage process.

Other civil or military buildings as the Hospitals, both for the sick and the pilgrims, became essential for medieval culture.

An essential physical feature of the Trail is the preservation of the path proper with all its bridges, crosses, fountains, etc., and rural as well as urban sections. Thus, there are many towns whose linear or grid arrangement has been induced by the presence of the route: some of these towns and many little hamlets along the route were built ex novo. The Trail became, thus, the axis along which an essential part in the history of Spanish Urban Planning took place. We cannot forget the crucial influence of the Trail within the Spanish territory and the importance of the relations between the route and some particular monuments and their environment. The best way to manage this diversity was, therefore, to undertake a series of different operations in order to preserve the cultural pool of the Trail where distinctive features intermingle to create a unique and rich heritage. The religious patrimony, though, is the basic element of the route, the most abundant and qualified. In this realm, two complementary projects are now in progress. One is the reform process in Roncesvalles Abbey (Navarra) that aims to recover the original aspect of its vaults and its medieval image. Roncesvalles is one of the most significant points of the whole trail and the first Spanish stage of the pilgrims coming through the Navarran route.

The other complementary project is the restoration of the final stage, the very cathedral at Santiago de Compostela: restoration of its religious sculpture, specially the Glory Portico, the most significant monument of the whole pilgrimage.

Civil patrimony is also taken care of by

means of two more refurbishment projects: the Castle at San Vicente de la Barquera (Cantabria) and the Rural Tower at Muñatones (Basque Country). There is also a restoration programme regarding trail hospitals. The Old Hospital of Santa Cristina de Somport (Huesca), for example, one of the most important hospitals of medieval Europe, is being studied and repaired.

Taking in account the double use of these buildings and their hostel function and willing to keep the Trail alive, a project has been elaborated regarding the public acquisition and restoration of a group of buildings within the abandoned burg of Foncebadón (León) as well as the pavement of its main street. It is a significant site just where the trail leaves the Central Plateau, by the Foncebadón Pass. The burg includes an interesting assembly of well preserved but somewhat damaged popular architecture. This recovering project becomes essential for the maintenance of the route as it is located in an almost deserted and abrupt region. This is an example of a restoration project within a rural section of the Trail, but there are others conceived for urban areas. Among the numerous "high streets" traversed by the route, many of them paradigms of medieval architecture, that in the town of Navarrete (La Rioja) has been chosen to be the first stage of an integral refurbishment programme of the Trail's urban sections.

There is, finally, another project in progress regarding the environment of the two most singular monuments of the Trail: Santa María del Naranco and San Miguel de Lillo (Asturias) both already declared Humankind Heritage as examples of Asturian Pre-Romanesque.

In 1993, the Ministries of Culture and Public Works and Environment did also initiate, together with the Jacobean Council, a coordination programme regarding the methods and regulations that would be followed by subsequent Special Preservation Plans for Santiago's Trail elaborated by each Autonomic Community. This previous study was undertaken by the experts Arturo Soria and José Ramón Menéndez de Lurca in 1993 (April-December). It includes a detailed description of the different Jacobean Routes: not only the Calixtine Trail but also the so called North or Sea Shore Trails. It specifies the particular characteristics, contents, methodology and documentation to be adopted by future Special Plans, in order to guarantee a coherent common level with regard to their scope, protection rules, coordination with presently valid plans, documentation etc...

All these operations begun during 1993, gave a renewed vigour to Santiago's Trail and its preservation process.

In this sense, UNESCO's declaration of the Route as Humankind Heritage has been a decisive stimulus for its recognition as a Culturally Valuable Heritage that must be protected and preserved by the very population. It has also induced, and this is essential, the cooperation of the Autonomic Governments that have approved particular declarations and delimitations of the historical route in each Community which will be basic for the future maintenance of this Cultural Heritage.

## Santiago de Compostela. Form and memory

Miguel Ángel Baldellou

The city of Santiago de Compostela was born out of the "invention" of the Apostle's Sepulchre and its historical *raison d'être* is the keeping of his recollection.

Now, at the end of the 20th century, this cultural inertia is being discussed as well as the needs originated by its urban form, spatial and demographic growth and its new requirements as capital city and administrative center for the Autonomic Community of Galicia.

Its urban pattern reveals historical and social confrontations over the spatial dominion of the city. The final form, though, has been, during centuries, determined by the unquestionable power, as a territory focus, of its memorial temple. Successive attempts to, at least, lessen this authority have been defeated by the very sacred character of the site. Any serious analysis of this city's formal structure, either as a fixed reality or as a possible subject for transformation projects, must take into account its singular character, its unique prominence granted, from its very origins, by the Apostle's Sepulchre.

That is the reason why those successive attempts to "modernize" its formal structure and modify its image have run up against the very tomb. Individual responses to this dominion vary from acceptance and patronage to open formal confrontation, leaving aside those that have dodged the issue.

Santiago's "Genius Loci" has been, since the days of the "invention", around the 9th century, something tightly related to its spatial structure, as it is the very space that acts as a mediator between earth and heavens. The specific location of the sepulchre was possible, or simply justifiable in literary or ideological disputes, thanks to marvelous celestial signs. From the very beginning, the site was associated with the idea of direction, it was conceived as a place to arrive in, an end, and not as a starting point. The body of the Apostle arrived in from the Sea and, from then on, most of the pilgrims came to adore him by land. Santiago's location on Europe's western extreme, determined a basic travelling direction from East to West. But the liturgy ordered a conflicting western orientation for the temple's main facade. Thus, the old city of Compostela, surrounded by a rectangular short wall with gates at the center points of its four sides, was organized, following the cardinal points, around a focus occupied by the Saint's Sepulchre and its precincts.

This original settlement was located to the North of an elongated hill spanning from North to South. This primitive nucleus grew, following the hill's axis (today's Rua do Vilar), towards the South gate of the precincts. Therefore, the Saint's Acropolis remained off center in relation to the medieval city, even when the sacred site grew with new additions as these kept the sepulchre's location and just moved the facade westward.

The medieval temple occupied, thus, the northwestern quadrant in the city's plan, with its main axis perpendicular to the longest road, its facade facing the city outskirts opposite to the main pilgrim routes, facing a farther horizon: the ford, the valley, the Mahia mountains and then the Ocean.

The main gates of the old enclosure led to

those of the temple aisles or, through the altar platforms, towards the main nave apses which, therefore, generated partially open and connected public spaces around them, while the western facade just had an enormous bank in front of it that made it seem even higher and more important.

Within the original precincts, enclosing the Acropolis and the houses to the South, the only major buildings were located in the first area: the Cathedral complex and San Payo Abbey. Around them, new religious institutions grew: San Agustín, San Martín, San Jerónimo. Along the external routes, new buildings were erected (San Francisco, Santa Clara, Santo Domingo de Bonaval, Belvis, El Sar, San Clemente), which, together with new houses, created a new enclosure making the old one grow towards the East and North and, thus, centralizing the Cathedral complex in relation to the North-South axis.

Subsequently, the west front would be completed by means of the Royal Hospital (to the North) and the Rajoy Palace (to the West) closing the Obradoiro esplanade presided by the new baroque facade of the Cathedral.

This second, almond shaped, enclosure completed the definition of the city plan, while new developments just appeared, like filaments, along the nearby routes and around the religious institutions built by them.

At the beginning of the twentieth century, new operations were undertaken for educational purposes under the patronage of Montero Ríos: San Caetano complex and the Medicine and Humanities Faculty.

The succeeding City Extension grew to the south of the historical center and the Carrera del Conde as a separated area, what made of the Plaza de Vigo a kind of borderline between both cities, the new one and the old one which soon began to specialize: a zoning process that is still going on.

From the fifties to the eighties the Extension was completed and saturated and finally came to a structural crisis that was made evident by the rash process of becoming, with no previous arrangements at all, a capital city. The three administrations established in the city, all of them in the Rajoy Palace, initially tried to erect new institutional buildings in Santiago. A refurbished San Caetano accommodates now the local government departments while the Cuartel del Hórreo houses Galicia's Parliament. Thus, tertiary activity has moved to the city outskirts. On the other hand, the new Auditorium of Galicia, built within the precincts of the old Burgo de las Naciones, tries to be a modern and prestigious hallmark for the autonomic capital's new image.

Around the limits of the old city plan of 1964, which had been declared historical-artistic unit, some mediocre pieces had been built. At the end of the eighties, though, it became clear that it was essential to control the city growth beyond particular institutional operations. Santiago needs a new Urban Plan, historically conscious but anticipating the modern and dynamic future of a vigorous autonomic capital.

Beyond political interests, both local and regional authorities seem to have achieved an agreement that has made possible some

global joint operations. Nevertheless, the evidently different approaches to general or specific matters, troubles these efforts' success.

As a new Urban Plan for the city and a Special Plan for the Historical Center are now in progress, it would be interesting to look back to their predecessor. Apart from the municipal building codes in 1780 and 1907 (mainly dealing with hygienic and ornamental matters) urban planning in Santiago has been circumscribed to partial reformation processes, road openings or creation of parks.

The only major operation was that of the Extension but delays and changes (the Cánovas Plan of 1928 was replaced by the Cochón Plan of 1948) made it lose some of its original qualities.

In 1940 the Center was declared historical-artistic unit and this fact left it out of the municipal building codes jurisdiction. In 1951, Pons Sorolla wrote a Special Building Code for it, where conservation and protection criteria for both the monuments' area and "respect" extensions were specified. Successive enlargements of the protected zone (1962, 1976, 1979 and 1981) have fixed the structure of the area.

The State tried, from the fifties, to foster urban growth by means of specific expansion operations and efforts to fill up and modernize the historical core. Some consequences of this policy are the Vite complex (first stage in 1960) and the John XXIII Av., allowing the cars to enter the very core of the city from the North.

The first General Urban Plan for Santiago, elaborated in 1959 by the General Bureau for Urban Planning and never officially approved was, nevertheless, the basis for the complete definition of areas like Vite and Fontiñas, enhanced by new access roads. The Peña Plan of 1965, approved in 1966, ratified this tendency. It included Plans for Vite and the Extension, it eliminated the 1959 Plan ring road and proposed a new one more carefully designed in relation to landscaping matters. In this plan, the city is conceived as concentric and the west front becomes more and more important. But it permitted excessive volumes to be erected and some lamentable operations were achieved in the limits of the urban structure that prevented a clear vision of the city and a urban development according to its character.

The new Urban Plan elaborated by Fdez. Longoria during the period 1970-74, was even worse for the city as it ratified the immoderate practices born out of the previous plan. Conceived in a period of economic growth and euphoric confidence in the power of planning, it was based on erroneous conceptions of the reality that was to be organized by it, it prescribed inadequate management procedures and presented an exaggerated idea of the urban development and, therefore, was obviously a failure. In fact, it was just a revision of the Peña plan that left aside (as rustic) the rest of the land surrounding the city which would be controlled by a Special Plan based on the General Plan. But these Plans were never written as the Land Law of 1975, on which they were supposedly based, was modified.

The 1970 Plan accepted exaggerated hypothesis in relation to the city growth and needs what prevented (and did not encourage)

an appropriate urban development.

The present new Plan, elaborated by the Urban Plan Department, tries to repair, when possible, the damages caused by these previous plans (whose proposals have not been completely fulfilled), filling the gaps generated by the peripheral growth. Simultaneous operations must be undertaken in new development areas trying to connect them with the city center. But the actual situation, resulting from previous actions, prevents the recovery of a unitary conception of the urban form, divided into fragmentary areas. A greater territorial scale just appears in the projects for new ring roads and specific urban design operations are left to highly detailed meticulous studies. Therefore, the only procedure left to make some connection between architecture and the city's global form is probably the design of individual and emblematic pieces with a urban function.

Thus, the city tends to fill its gaps with institutional buildings required by urban design premises more than by real social needs. Santiago will have many auditoriums, museums, stadiums, covered and open concert halls, investing its resources in culture. Some of these projects have been actually built (the theatre by Baltar, Bartolomé and Almuña, the auditorium by Cano Lasso, the Parliament by Reboredo, the Psychology Faculty by Noguero), others are now under construction (the museum by Siza, the San Clemente Pavilion by Kleihues, the stadium by Albalat) and the rest have just been designed (the auditorium by Noguero, John XXIII refurbishment project, the University Library by Sota).

In relation to housing development, Fontiñas can be mentioned as the most emblematic project of the new city. Culturally distant, its self-contemplating form presents ambiguous connections with its surrounding reality.

If we take another look at the Plans for Santiago elaborated from the fifties, we will realize that all of them had some intention (besides trying to solve functional, economic and management problems that went far beyond their power) of providing an answer for the latent contradiction between the new urban development and the pre-existing formal structure. In this sense, the very structure of the land suggested as necessary the liberation of the west front of the cathedral-city and the promotion of the South and East areas.

On the other hand, the isolated conception of the historical center provoked both its conservation and the degeneration of its limits, among which the "rueiros" area, that lost its capacity to connect the new and the old.

Successive proposals in urban plans based on the city map and its zoning have achieved a replacement of reality by legality. That is, growth, with all its needs, is considered as an intrinsic value transmitted from plan to plan, with proposals never achieved but inherited, instead of a new conscious study of the reasons for such a failure. In some cases, the exaggeration of the premises is evident but it is in all of them that the rigorous application of a legislation strange to this particular land is being damaging for a city with its own formal rules, never listen to, provoking contradictions and incongruities which cannot be solved by means of the same sort of actions that caused

them.

Formal inspiration not bounded by formalistic prejudices, the necessary calm so strange to politics and the recovery of the site's original structure, are the only means by which it could be possible to undertake a renovation of Santiago without losing its form along with its memory. Partial solutions, brilliant as they might be, cannot cope with such a contradiction between a chaotic new development and a surprisingly well organized original nucleus. The evidence of a legalized reality consisting of a continuous and unjustified growth should make us think, with both serenity and urgency, about the basic problem in our urban planning: tools used as intrinsic ends.

The essence of the city, "what the city wants to be", can just be attained by a serious study that would determine the ends and define the appropriate tools. Afterwards, just let Time and Memory to build the space.

We have to go back to the mid seventies to find a professional discussion about this topic. That was "Project and Historical city".

## On the work by Juan Daniel Fullaondo or why had Molly to live in Gibraltar

Maria Teresa Muñoz

This article was written four years ago to be included in a monographic study about Juan Daniel Fullaondo. The book, perhaps due to the quantity of its documentation, has not yet been published and I have felt that this text, a text he knew very well, could be my best tribute to his memory.

The title quotes Joyce's Ulysses, one of Juan Daniel's passions. He too, as the great Irish writer, has left us on the verge of his sixty years.

Twenty years after the first publication of his works, Juan Daniel Fullaondo's professional career seems yet difficult to classify. It does not belong to any architectural tendency nor has been consciously analyzed. In spite of the efforts of many critics and of the many clues given by the very author, Juan Daniel Fullaondo's large production seems to remain an enigma impossible to be explained in rational terms. Those that have tried to find a unitary sense in his buildings have concluded that in them organic and free elements seem to be in permanent contradiction with others more rigid and abstract, perhaps because he likes to change the intention of his buildings even during the designing process and his architecture is finally, as some think that happens with all modern architecture, devoid of a rigid nucleus. Or, as others think is the main characteristic of contemporary architecture, composed by many different conceptions not always related to one another.

This first interpretation seems to place him within structuralism or even deconstructivism and it also means that Juan Daniel Fullaondo's architecture is a surprising aggregate of different styles and tendencies, a singular option that offers more playing possibilities than common architecture and

Some of the participants in that I SIAC, under the guidance of Rossi, are now working in important offices and are, in some way, responsible for Santiago's fate. But, was that discussion and formal analysis profound enough? Is it not true that today's methodology is based in rationalistic premises which, in 1975, seemed unmovable? Can a urban plan silence Memory's voice?

Is it admissible for a particular project to ignore the intrinsic form of a city and its sanctuary?

In Santiago, Memory and Form are both aspects of the same issue. The projects of men should always take into account the "Genii Loci". Listen to their messages must be one of the main premises in the designing process. The other, not to go beyond the very future.

A city built by the peaceful settlement of sediments is a lesson that cannot be ignored by the hurried decision of finishing something that is not yet necessary, whose term is yet to come.

which trifles with conventions about form and architectural languages.

It is very significant that most of the difficulties found by those who have tried to interpret the architecture of Juan Daniel Fullaondo come from the fact that, in his works, he does not follow the common conceptions and principles usually applicable to the works of the most famous architects. The main key of our age's critic and interpretation is the thought that finished works have nothing to do with the life and personal aims of their authors and this dogma cannot be applied to Juan Daniel Fullaondo as his projects, in spite of their autonomous life, are deeply autobiographic, regardless the fact that many collaborators have participated in their design. We will, therefore, begin by explaining the presence of the author in his work, although many would say that the designer of the building is an agent that conforms it from the outside and just acts as a collector or narrator of stories already told.

From the beginning of his career, Juan Daniel Fullaondo has tried to create, away from tendencies and styles, a self-image based on his freedom from any possible links to history, clearly settling his "here and now" position, convinced of his own capacity to conceive an intellectual world in which the architect's artistic labor, mysterious as it might be, can be developed. As other artistic creators, he has based his labor on the principle that the artist can find the matter for his own works in the substance of his life. Therefore, in Juan Daniel Fullaondo's projects, in addition to the common procedures and principles usually followed in architectural forms' creation processes, we can find other rules intended to conform the author's own logical world in which we are welcome to enter in order to understand it.

Together with this possibly perverse and egocentric attitude we can also find, in the very works here published, a permanent link with memories of old lost times and old lost architectures, to which they will always be related because they share common basis. Intellectual imagination, as different from historical sterility and history's nightmare, is one of the authors main concerns as he has always proclaimed himself a creative mind free from any order or architectural style's commands and intrusions, even those belonging to his own time and place in history. In his built works, though, he has sometimes found that he was not as free as he thought from history, style and his own time or, at least, that he was not yet completely free. It is in such moments that he seems to lose conscience about his concrete situation while his interest just switches to completely different matters.

This is one of the main characteristics of our architect: to find repeatedly himself in that confusing situation of the artist that has abandoned his references and wants to start again from the beginning, as those that come back after fainting. After this kind of resurrection, he finds himself a different person that can go back to existence and place himself in the position of a modern artist dedicated to creation free from any bond.

It means to recover, to back to one's own life and work and even to other's through one's experiences, in a kind of drawing of one's own personality by means of artistic creation. The surprising combination of forms in buildings that do not seem to resolve themselves into clear units just has no sense if it is not, at the same time, the image of a symbolic fusion with the author. This is the origin of the cumulative processes, creation of rhythms and order schemes, sometimes similar to those used in other arts, visible in the projects and buildings by Juan Daniel Fullaondo that bestow upon them their characteristic formalism and compositional virtuosity.

If we just take a look at the works here published we will easily find this combination of linguistic symbols and formal references, to which rhythmic or sequence rules are applied. And the question is: what is the function of form in this kind of architecture, produced in a time (and by a particular person) that allows semantical breaks, that is, when permanent bonds between form and meaning have collapsed and particular meanings are just something past or future?

Linguistic exhibition of architectural works, or just the search for a language when our own is in crisis, makes the author play with self-reference, using the old language's procedures to create new forms that are just echoes of the old ones. That is the reason for so many formal connections between different works by Juan Daniel Fullaondo, regardless their completely different uses or building materials. And thus we always find, in such diverse situations, the same arches, slanted, vertical or broken; the same cubes giant or small, transparent or dark; the same balconies placed on top of the buildings or in corners, always repeated as a full body or a mere silhouette.

The importance acquired by ornament and combination synthesis is a constant feature of critical situations and both are present in Juan Daniel Fullaondo's work in a kind of rhetoric similar to that used in other critical historical moments, in this case applied to the solid

corpus of modern architecture. His projects, so complicated and meticulous, always show some features related to the following procedures: geometrical revision of Cubism combined with the use of Dadaist or Surrealist symbols; Serialism derived from Minimalist sculpture and even from musical Dodecaphonic structures; Structuralism and related movements; analysis of a system's functional units and recombination of the extant elements into a new form. It is not very difficult to identify each one of them in the different works.

This surprising aggregate of diverse forms, different linguistic symbols and complicated procedures raises new questions: what is the real reason for all this trouble?, it is true that it demonstrates the author's skills but, what sense could have this exaggerated formalism? what is the role of the formal virtuosity so visible in this works of architecture? What are the differences between a mere exercise of style and a real work of art?

Artistic creation, the real key to identify the production of works of art, is the main feature of Juan Daniel Fullaondo's works which, although they show the cultural and aesthetic principles of the time, are permanently fighting against the bounds imposed by technical and formal conditions characteristic of a particular means of expression, the very materialization of the buildings or just the architectural drawing. Because, if we have already talked about the presence of the author in his own works, writing a kind of autobiography, we may now explain how the creator's presence is revealed by the "impossibility" of some of his work's features that, as Borges' "blue tigers" or Joyce's "Murphy's red and grey hair", transforming him into a ghost, an spirit that changes the appearance of things in order to make himself perceptible. Juan Daniel Fullaondo, in this characteristic process of isolation of language and forms from their own context (of "semantic fission" as he would put it) changes from style to style; from more realistic and concrete moments to the disappearance of reality, the imprecise and vague, and even the imaginary and metaphysical, to come back again to reality. This is one of the most identifiable procedures in all his artistic activity and, though it might be more clearly visible in his large scale projects, his urban designing or landscaping proposals (squares or cemeteries for example), it is also present in other apparently more prosaic (housing blocks) or just smaller (exhibition pavilions) projects.

Another common procedure in Juan Daniel Fullaondo's architecture is to focus just one feature of the whole object leaving the rest as a vague proposal, imitating the photographer's blurred images. This particular characteristic separates him from other modern architects that base their architecture on the isotropy of the different projection levels as Richard Meier. A window enclosed by a glass block wall, a definite square for vision surrounded by another translucent area through which just contours and shadows can be perceived, is an architectural version of the blurred limits in Rothko's paintings, it could be explained as a metaphor of this particular situation and is precisely one of the most repeated forms in his architecture.

The deliberate disfigurement of certain aspects of form in search of a more vivid perception is, precisely, the main feature of a

particular style in modern literature, as it is the blurred against the focused in modern photography. Both are present in Juan Daniel Fullaondo's architecture, also deliberately cumulative and variegated as well as repetitive and self-referential. Both procedures, literature's and photography's, have in common a realistic result in the production of Juan Daniel Fullaondo, in spite of its apparent relaxed virtuosity and artifice. The great quantity of built production, not very different from the drawn projects, shows the powerful link between reality and many of his project considered imaginary or impossible. It is, precisely, in the built proposals that the efficacy of his procedures (chromatic or material ways to intensify reality's perception) seems more evident.

But, if such different processes as deliberate deformation and the use of impossible qualities in form and material, on one hand, and precise focus of one particular trait while blurring the rest, on the other, can lead us to the same results and even have the same origin, it is also true that the realism perceived in the works by Juan Daniel Fullaondo can be diversely interpreted. In this sense, it is significant to notice how the remarkable realism of photography in comparison with the rest of the arts has made some critics say that pictures are the image of the very object while others differ and just think that the whole photography is a complete fraud.

Some peculiarities of Juan Daniel Fullaondo's architecture show, precisely, this same contradiction perceived in photographs as it also uses ambiguous means of expression midway between narration and document, between literature and image. And, in this sense, we can make a connection with painting as it remains more on the literary realm in contrast with the transparent photography.

To perceive means, among other things, to live again other architectures, to revitalize them through new works. This is the key point to interpret some projects as that for the new RENFE station in Malaga, an analysis, changing its context, of one of the twentieth century's most remarkable buildings, the offices for the Johnson Wax Corporation, designed by Frank L. Wright.

The evident transparency of many works by Juan Daniel Fullaondo, does not mean that they are too literal in their quotations or reproduction of forms or methods; in fact, in the just mentioned case, this things appear completely distorted and even concealed under different materials in order to achieve a more powerful expression. But it is obvious that, in his use of existing forms and linguistic conception of architecture, Juan Daniel Fullaondo is absolutely distant from that opaque use of classical or historical forms so common in late architecture in which a piece of stage machinery is created that has no meaning at all and even conceals any possible meaning of the forms.

Modern architecture and, more precisely, the BAUHAUS did not pay so much attention to form but to the mechanisms used to define it. This emphasis in designing procedures together with the fact that they tried to start with no preconceived idea of the result made of the produced objects artificial and innovative articles, many times rather complicated in spite of their simple forms. To focus on procedures is a way to establish a



distance between the observer and the object perceived; this principle can be applied rather exactly to the BAUHAUS but it can be rather diversely understood.

The architecture of Juan Daniel Fullaondo, an acknowledged follower of the modern movement, also shows this concern about the importance of designing mechanisms that finally lead to the form. His most obvious references are, nevertheless, rather previous or slightly posterior to modern architecture proper, pioneers or successors of the modern movement. This is one of the reasons why his buildings differ in image from the purism and formal automatism of the BAUHAUS production to join more complicated and substantial universes which also include the formal experiences of some of this institution's teachers. One of the most difficult problems about modern architecture is precisely how to understand its theoretical principle of functional and symbolic transparency of form. The Bauhaus had the intention to create new artistic (and architectural) objects capable of establishing a direct link between their form and the reality of their use and meaning, as if the final form, automatically generated, should stop being another mechanism allowing a direct connection between the user and the object's function. This has, precisely, been one of its weakest points, and the target of all the critical views of modern architecture from the mid years of the century. The conclusion, in general terms, has been that this supposed

transparency and neutrality of form is simply impossible and that some of the BAUHAUS models are among the most artificial and least neuter in the whole history of architecture. This simply implies that the option between mechanisms of different nature, sometimes narrative and rhetoric, sometimes instantaneous and technical, does not necessarily lead to a desired opacity or transparency in the result. Besides, we have to be careful if we want to establish similarities with methods used in other artistic activities as the mentioned literature or photography.

Coming back to the mentioned issue about the connection between the architecture of Juan Daniel Fullaondo and certain pioneers or successors of the modern movement and even the 20th century artistic avant-garde movement and his use of complicated

mechanism in building design, I will just say that, for Juan Daniel Fullaondo, Piranesi and Superstudio are equivalent references and both become possible topics of study in many of his projects. One of them gives him the most variegated, oppressive, dense and even impossible of his architecture; the other, the most loose, universal, unlimited and abstract.

They are, obviously, completely opposed, not only in the contents but also in their mentality, their language and the nature of their images. The stunning baroque forms by Piranesi against the almost immaterial geometry of Superstudio, both metaphors of oppression and freedom respectively, the end of an age and the beginning of a new one. It is not the first time that an architect or architectural movement takes two opposed

worlds trying to make them equivalent, redefining their sense or just looking at them from a new position. This is one of the testimonies of a genial mind, the change of viewpoint, the reconsideration of already known realities in order to offer forms with new meanings.

Juan Daniel Fullaondo takes from Piranesi precisely those elements that link him to the avant-garde sensibility: his capacity for isolating linguistic elements of historical architecture, leaving them alone, in order to reconstruct buildings in which the very language seems not to have any structure and where architectural elements proclaim their own individuality. From Superstudio, though, an extreme successor of modern architecture, he takes something not completely different: the disappearance of hierarchy, the absence of scale, the uncertain and rather oppressive situation of men in an isotropic world whose limits, as in the paintings by Rothko, have been consciously blurred. Figuration and geometry, the material and immaterial, historic and futurist; the two horizons of architecture together in the same work. At each moment one of them will be visible, successively or even simultaneously, for the perplex witness trying to look for a unitary process or linear development in Juan Daniel Fullaondo's architecture.

It should not be surprising to learn then that Juan Daniel Fullaondo is now interested in two artists that represent the qualities of modernity better than anyone else: Giorgio de Chirico and Marcel Duchamp. Another turn of the screw regarding his acknowledged admiration for the architects Frank L. Wright and Mies van der Rohe.

De Chirico and Duchamp, as Piranesi and Superstudio, demonstrate, each one in his own realm, how it is possible to contact the real world in spite of, or thanks to, the complexity of the means used, in the same way as the artificial and complicated process of printing, and development in a laboratory produces the image of a photograph. In addition to all this, there is another photographic quality that can be traced in the architecture by Juan Daniel Fullaondo: speed. Production speed and intellectual speed in the combination of references that, obviously, lead to exaggerate features in the designed or built object.

Speed, as it could be for a pianist, is for Juan Daniel Fullaondo a proof of mastery in his job as an architect a way to maintain his activity in permanent movement; Oteiza has said that Baroque becomes dark and heavy when it loses its speed. In the case of Juan Daniel Fullaondo, this quickness can be found in the offices building in Santo Domingo Square (a metal structure and curtain wall construction with short rhythms and brisk contrasts in the facade) as well as in the small pavilion in Granada, a design that presented a complicated first version where inclined lines and technological images were visible and whose built solution is very simple, with no more relics of inclined items than the crowning of the facade and most conventional materials.

It is also the speed that makes him fill completely the drawn plans of his buildings leaving no blank spaces as in those drawings by Sol LeWitt in which he tries to cover the whole surface with lines, curved or straight, long or short, that never touch, trying to achieve a maximum of density. This density

is also visible in Juan Daniel Fullaondo's architecture, in the permanent movement of his works, in his changes of position and rhythm and even in the literal occupation of a whole area as it happens in the plan for Plaza Picasso in Madrid, or in the best Baroque forms or in the drawings by LeWitt. All this just shows how he is also concerned about the importance of designing mechanisms over any possible formalism. As a counterpart to this formal density, he is also interested in the transparency and immediate quality of his buildings as well as in the increasing presence of voids, blank spaces on the plan. Juan Daniel Fullaondo, as Bruno Zevi, insists in the necessity of a spatial conception of architecture that, from the development of a supposedly minimalist architecture, precisely based on the existence of the voids as elements that conform the building, advances up to a new point of view in which the architecture loses its very core.

As it happens with all modern architecture and art, Juan Daniel Fullaondo hates rigidity and symmetry as organizing mechanism and prefers the asymmetric movement of forms creating a dynamic equilibrium. The absence of core leads, nevertheless, to one of his favorite situations, a kind of perverted symmetry: duality, the stress between two similar objects with an empty space between them. The Congress Palace in Granada is a clear duality as it establishes a dialogue with Machuca's Charles the Fifth Palace, as two successive versions of the same form with the empty space of the city between them. A dialogue also established between the central hall of the Congress Palace and the open amphitheater on the roof, in this case, with a void that is just the built reality of the construction. It is evident that, without this idea of duality it is impossible to understand the proposal for the new Alhondiga's Cultural Center in Bilbao in which two large cubes, in two successive blocks, face each other, equal yet distinct, separated yet discontinuously united by the bridge over the public space of the street.

According to one of the many commentators of "Ulysses", professor Ralph W. Rader from Berkeley University, the interest of Joyce in the repeated image of the two albatross' eggs with black dots and the two rocks of Simbad the Seaman has something to do with the connection between Molly and Gibraltar, one of the Book's unraveled mysteries. Molly, in her final monologue, remembers how she missed a ship in Algeciras and a certain Ulysses S. Grant coming down another ship in Gibraltar. From this connection, in which is based the whole final plot of the story, professor Rader infers that, for Joyce, as well as for Dante, Ulysses does not find repose in Ithaca when he finally comes back to it but he departs again in search of knowledge and glory going through the rocks of Gibraltar's Strait, the pillars of Hercules, in search of new adventures and also of a new destruction.

In the same way, our architect seems to slide along the two pillars of his work, easily passing through the void that separates them, fleeing a world in which he seemed to be confined to segregate and reconstruct units with materials gathered on his way to another new situation.



# What is going on in Spain? Flamenco dancers, tourism and prosper merimee

Juan Daniel Fullaondo

We have bad luck in Spain, really bad luck. We have to agree with Benedetto Croce against our great Miguel de Unamuno. I will explain myself. An important exhibition has been recently organized by the Polytechnic University and the Ministry of Culture where a thousand Spanish scientific and technical books (always this appalling obsession with the Decimal Metric System) have been shown. Five or six of them where mine, most of them written in collaboration with María Teresa Muñoz. It was in 1993. There was also a Catalan book (absit nomen) on Spanish Contemporary Architecture. I took a quick glance through it. I was surprised with the distinguished name of the preface's author: Joseph Rykwert. I had read two important, well known and even famous, works by him: "The house of Adam in Paradise" and "The idea of a Town", this later one, to my knowledge, not even translated into Spanish. I obviously read it. It was rather brief. And I was really astonished not only by the quantity of errors and misconceptions signed by Rykwert but also by the manifest silence of the critics before them. I will give you a selection:

a) Verbatim. "The most interesting event during the thirties was the creation of the GATCPAC group that, up to its disappearance, became CIAM's Spanish branch under the name of GATEPAC". The text is confusing and does not make clear if the GATCPAC group became the GATEPAC group, CIAM's Spanish Branch, at the end of the Civil War or just the reverse. Rykwert does not know it. The GATEPAC group was previous to the GATCPAC that was just one of its divisions, the East one, and was founded after two important exhibitions in San Sebastián and Zaragoza organized by the Aragonese Fernando García Mercadal, official CIRPAC's delegate until 1932 or 33. The intrepid Catalans came later (Sert did not even know Le Corbusier). What happened after the Civil War is known to everyone.

b) "Rafael Moneo was the first internationally prominent architect that followed the steps of the Barcelona Group. He had been born in Navarra and was a disciple to Luis Moya Blanco. His works have a certain Mediterranean flair as those earlier by Coderch". ¿A Mediterranean Moneo?, ¿a disciple to Luis Moya Blanco?, ¿is Rykwert conscious (and Moneo) of what he is saying?

c) "In spite of the autarchy, there were some inspired designers as Luis Moya Blanco, an interesting architect, the author of precisely and successfully conceived works". I suppose that with his "autarchy", Rykwert refers to General Franco's regime of which Luis Moya Blanco, the erudite Director of the School of Architecture in those days, was in fact a fervent architectural animator. (By the way, he had an argument with Moneo regarding some operations undertaken by Mussolini, obviously defended by Moya). Luis Moya Blanco, in fact one among the ten worst architects in the world (Marcello Piacentini, compared with him, would be considered as a new Asplund), is precisely the author of one of the jewels built during Franco's regime, the Labor's University in Gijón. To read its designer's

description is something frightening that would deprive you of your sleep. And Rykwert says (who could be his source?) that he was a good teacher. I can say positively, because I had to stand him, that he was, obviously, pathetic. I even remember him trying, fantastically, to associate Mondrian with the classical orders: abacus, astragalus and the rest.

d) As Rykwert is talking about something he completely ignores, at the end he does what everyone in the same situation would do: he becomes poetic and conceives analogies. An example, talking about Moneo and Oriol Bohigas he says: "A critical firmness against the market's appraisal, a generous and indulgent mood, almost scathing before form and brilliance, and the lucidity and precision one would expect to perceive in flamenco dancers... This is perhaps, just a foreigner's hope as some of the men I have mentioned just dance Sardana and are not at all interested in Flamenco. I am, anyway, talking about these dancers' virtues... their quiet elegance...". I must say that, as comparer, Joseph Rykwert is somewhat peculiar.

I wonder why the author of some interesting texts (he was, perhaps, rather broke) wrote so much nonsense about dancers, "soleares" and "sardanas". Or better, who did he listen to? I cannot seriously imagine Rafael Moneo (nor Bohigas, if he can quit the "sardana") dressed with a short jacket and with a Cordoba hat supported by the famous autarchic guitarist Luis Moya Blanco, creating figures and tapping "in a manly mood" (as expressed by Vicente Escudero in his Decalogue), in his native land, Tudela. If we were Bedouins, Rykwert would talk about the belly dance.

I could have chosen many other among Rykwert's inspired thoughts. I can just find three excuses: he is being outrageously cynical, he does not know anything about the issue or he has too much confidence in other people's cynical and ignorant opinions. Or the three of them, which fact obviously casts a shadow over the rest of his works.

And we have again the eternal question, of which this "work" is just a symptom. Spain is out of the international cultural sphere and it has a need for serious critics. We have to look for them abroad and they just throw us tapping and "sardanas" with typical outfits. Spain, Spanish architecture, is always the victim, the target, of those impervious explorers that come here to participate in the elephant hunt. (By the way, Mr. Rykwert, as you seem so interested in the war victims and in the important architects of Franco's regime, did you ever hear about José Manuel Aizpuru?)

It is funny to notice that this does not happen with the rest of the art. We have a non-homologized architecture and we have to bear foreign nonsense about it, but it is rather different with painting or sculpture. It is different with Tapes, with Palazuelo or Jorge Oteiza and, definitely, it is different with Eduardo Chillida, the author, together with the Basque architect Peña Ganchegui of the most spectacular total work of the age, the Winds' Comb in San Sebastián. I cannot say if Rykwert would mention in this case the local

dances, the "auresku" or the "patada al aire". It is likely. Because, it might be hard to admit, but with this kind of interpreters Spanish architecture has no opportunity at all. It will just be a safari field, with no protected species (apart from Flamenco dancers). I think it was Schumann that said about another musician's symphony "it is a declaration of impotence transformed into a dogma". We can say something similar about Rykwert's prologue. A

nullity adorned with gypsies and flamenco inherited from Prosper Mérimée.

They just think about us in terms of tourism, of "typical Spanish" and it seems that even architecture must go through it. This is really Adam's House in a Dancing Paradise. A good example of the tragicomic Spanish Architectural History. I will just return to Croce: "...That always unfortunate Spain..."

## In memoriam Juan Daniel Fullaondo

Adolfo González Amezqueta

Now, when the shock provoked by the unexpected and yet irreversible withdrawal of one who had his own place in our most intimate world begins to be soothed, it is time for remembrance and evaluation. Juan Daniel Fullaondo's death demands from us something more than a brisk expression of condolence or a brief obituary.

Many years of Spanish architecture (perhaps not an impressive architectural period but at least our's) have been affected by Fullaondo's activity and presence. When the history of these years will be written, if it is to be written at all, his important role in it, decisive in many cases and always innovative and strongly personal will be revealed. This History, if written, will have to compensate the attacks of so many parvenus, in search of notoriety, that, during these later years, have tried to depreciate, minimize and isolate such a rich and prolific personality as was that of Fullaondo.

His works and projects, his texts (many texts for such a few readers), his magazines, specially the unforgettable "Nueva Forma", his teaching during so many years and so many other things were the outcome of a conscious and constant activity (maybe concealed behind his deceiving indifference) and his powerful and unrepeatable personality.

His mighty character is visible, beyond his apparent fragility, in his own production. A concrete and decisive individuality, and yet a sort of "collage" (with a proper Dadaist sneer) of that imaginary story that is Culture. Capable of combining Oscar Wilde with Nietzsche, Marinetti with Van Doesburg, Wright with Zevi, Joyce with Apollinaire and Oiza with Chillida or Oteiza. Making an inevitably odious comparison, one would think of Fullaondo as the last avant-garde personality transposed into an environment rather hostile to avant-gardist stress and commitment.

Fullaondo's specific personality, was the engine which stirred and agitated the otherwise lifeless and fruitless panorama of architecture during the dark years of our isolation. He and his work, specially "Nueva Forma" and its offspring, brought us the possibility of new horizons, a new air to breathe. He brought the unknown for us and yet old avant-garde movements with their powerful images, their fascination and also their contradictions and caprices, trying, thus, to renovate our own world, looking for, and even devising, lost and sometimes impossible links. In spite of those that would like to ignore it, "Nueva Forma", with all its cultural flair and its caprices

(Fullaondo's), was the most dynamic and spirited element in those difficult days. "Nueva Forma", that is, Fullaondo, is an irreversible part of our History.

In a different time and other circumstances, in a different way, the spirit of "Nueva Forma" remained alive, and therefore changing, in Fullaondo's educational labor that was always a kind of passionate island in a desert of disenchantment, the last retreat for the aspiration towards a culturally generous and intellectually fruitful architecture. And he also continued his printing activity, with that same cheerfulness and intellectual emphasis, in his prolific production of written texts and books, his peculiar books that some want to see in a black list.

And, above all, he continued with his discourses and conversations, public or private, in which he displayed the finest and deepest ingredients of his exuberant and paradoxical personality so imbued in authentic culture.

Ideological differences, intellectual discrepancies or, as it is the case, a rather dissimilar taste, should not be an obstacle but an advantage for judging and ratifying the profound and substantial merit of Fullaondo's thought and discourse that was always moving, inspiring and passionate. One just has to acknowledge his devotion for intelligence and culture and his hedonist passion for architecture.

Among many other recollections, I specially keep that of a sleepless night reading a book on Zevi that Juan Daniel had given to me that same evening, talking and discussing with the very book, going from agreement to complete disagreement over the contents, approving and differing but, essentially, sharing the author's fervor.

Fullaondo has been (unfortunately we have to use the past tense), for many years, and essential part of Spanish architecture and, even more, of Spanish culture, always trying to avoid the inevitable cultural suicide. I hope that his memory will be properly treated and that he will not be forgotten just for slackness or for the miserable disputes he, unfortunately, had to bear during his lifetime.

The drama of his loss and his transformation into history is somewhat soothed by the presence of his work. But the greater sorrow, what remains in conscience even beyond recollection and evaluation, is the certitude of all that was not done, of all that could have been and will never be possible now; the void left by Fullaondo just when it

seemed that he would begin a new period, presumably a fruitful one, a renewed maturity in which he was to recover his educational activity after a troublesome return to his post in Madrid's School. Juan Daniel Fullaondo was an indispensable, I am afraid that irreplaceable, person in many things but above all in architectural education. Specially for our environment, our profession, our school. I know that the word "our" is an ambiguous term in relation to such fragmented realities as architecture's environment, profession or school. But I believe, and I think that Juan Daniel Fullaondo too, that one of the possibilities to avoid this situation was, precisely, the adoption of the ideas represented by him.

His cheerful and tragic love for architecture, that he thought something else than a mere profession and business, showed the old convictions of those who conceived architecture as culture, as the offspring of intelligence, as an spiritual and intellectual stimulus in everyday life. He felt that just creation and the pleasure found in architecture could offer him those refining delights so difficult to find, capable of giving some sense, depth and richness, that is, dignity to everyday life. Just as the old masters so cherished by him, he was always capable of transforming inert matter into spirit.

Fullaondo represented that idea of architecture as an intelligent exercise, sometimes sophisticated, as the offspring of sensibility, sometimes decadent, as the result of quotation, sometimes cryptic and difficult, of passion, sometimes "politically incorrect", but always as the effect of a sublime culture, capable of vanquishing the trivial and insignificant, the "rubbish-architecture". Fullaondo represented the enthusiastic commitment (and, why not, skeptic) with the deeply cultivated and intellectually stimulant architecture. But, above all, he was capable of transmitting to others, specially his pupils, that idea and his passionate commitment. His multiple activity, his work as an architect, his teachings that will always remain "in spite of all" ("trotzdem", in the words of Loos) were not dogmatic, systematic nor academically

powerful; they were, instead, exciting, stimulating, provocative, many times irritating and always tantalized and tantalizing. It was a world of suggestions, images, and unexpected jumps, a kind of superabundant bunch of experiences and intuitions, a display of culture acquired with cheerfulness and curiosity. As any other cultivated person, he really wanted to share his culture. His stimulating activity, specially in education, showed his conviction (transformed into habit) that architecture is life and not just a part time activity, a way to understand and make the world, that architecture, together with language, is one of the most important creations of human mind in its humanizing process. This was, probably the reason why Fullaondo always put together language and architecture. If it is acceptable in any case to say that architecture can talk, it is possibly in Fullaondo's. For him, architecture always talked and made talk, what means that architecture comes from individual thought and ends as shared thought.

Maybe that is the reason why he always mixed his knowledge about architecture, literature and music, interchanging suggestions and allusions, not as rhetoric adornments of a fake erudite but as coherent pieces in the immense jigsaw of his reflections, revelations, intellectual and sensitive stimuli.

All this is just part, a little bit part, of what Juan Daniel Fullaondo brought us in his educational activity, acting more as a midwife, bringing to life his pupils' own creations than like a common teacher. And he gave all this surrounded by an architectural environment where just indifference and apathy existed, divided into two rival factions, the false geniuses and the false pragmatics. We hoped that Juan Daniel Fullaondo, recovering his place in University would have been again and stimulant element, a mirror in which it would be possible to look in search of a rigid and tantalizing thought, of an architecture that would not languish, nor die. Maybe, with Juan Daniel Fullaondo and his followers, the medical miracle could have been possible.

That is why I have a double sorrow in his loss: I have lost a friend and my hope.

## Juan Daniel Fullaondo Errazu (1936-1994)

Carlos Flores

I really believe, with no benevolence caused by his death on my part, that the disappearance of such a singular and intellectually valuable person as was Juan Daniel Fullaondo will leave a void in the realm of Spanish architecture and architectural culture that I know difficult to fill. His voice, so peculiar, his personal accent seem to me irreplaceable and I do not even think to find others that will console me of their loss. He devoted himself completely and with enthusiasm to the most varied tasks related to the world of culture and art (not only architecture and urban planning, but also painting, sculpture, design, music, literature, etc...). He exhibited an, as some have said, heroic obsession about understanding and analyzing (also cultivate and enjoy) everything related to that immense universe. He was deeply concerned with the identification of the authentic, in order to distinguish it from mixes, and always tried to explain, in a rational way, his experiences and conclusions with no other constrain or commitment than his real thoughts. His permanent interest in solving problems, offered with a militant generosity, and all his endless (and immeasurable) activities during so many years produce, in his absence, a kind of impressive silence that most of us will perceive for years.

Juan Daniel Fullaondo Errazu (Bilbao, 4th of march, 1936; Madrid, 26th of june, 1994) studied architecture in the Superior School of Madrid and obtained his degree in 1961. In 1963 he finished his Ph.D. with a thesis about the relations between architecture and the musical works by Arnold Schönberg and Pierre Boulez. A year earlier, in 1962, he had won the National Award of Architecture with a project for an open-air theater. This prize would be followed by a number of distinctions along his professional career: the "Pedro de Asúa" Award for his Ezcudri Square in Bilbao (1987); the first

prize in the Contest for the Congress Palace in Granada (1985, finished in 1991); the first prize in the contest for the Palace of Justice in Bilbao (1989) etc...

Fullaondo seemed convinced, from the very beginning, that he would be able to combine his building activity with education and with his acknowledged attraction for culture, history and art critic. He was the founder and director of the "Nueva Forma" review, whose 111 issues, between 1967 and 1975, were a revolutionary innovation within the restricted panorama of Spanish architectural publishing. His enthusiasm for the works of literature and thought gave rise to one of the most singular characteristics of "Nueva Forma", its brief paragraphs with quotations by Fullaondo's most cherished authors (Unamuno, Joyce, Borges, Cela, Oteyza, Zevi, Blas de Otero, etc...), frequently unrelated to issue's topic but always showing the ideals of the publisher through the words of others. The "Nueva Forma" review was very well accepted by the professionals and, specially, by the students of Madrid's School.

He also published an incredible amount of books on the architectural and artistic topics for which he felt most attracted. In their pages we will find his particular and personal way of managing different topic through a kind of fluid prose whose easiness is no obstacle for clarity and quality. In his later years, J.D.F. found an ideal system to display his ideas by means of published dialogues of which I will point up the later four, with Maria Teresa Muñoz as receptive, intelligent and devoted partner.

We cannot fail to mention, to finish this note, his devotion to education (auxiliary teacher, from 1963, in the departments of Professors Victor D'Ors, Carvajal and Saenz de Oiza; then, Professor of architectural projects himself in 1980), and his work in the professional field (analyzed by Maria Teresa Muñoz in this same issue). I know that there will be no doubt about the extensive scope of Juan Daniel Fullaondo's work during a life full of enthusiasm and devotion displayed day by day. (It seems to me that it is essential to mention here the support found in his wife, Paloma Buigas Dalmau and his children, Maria and Diego, who are now playing their part in the architectural field).

When such an important person, an intellectual pillar and fine human being, disappears, there is always, among his friends and colleagues, a sensation of frustration and emptiness; the feeling that they have not taken enough "advantage" of him, have not enjoyed frequently enough his conversation and ideas, have not shared with him their passions and deceptions, have not listened frequently enough to his passionate speeches, supported by is peculiar voice, harsh and smooth at the same time, sometimes unsteady, as repentant, and with his unmistakable Basque accent, inevitably "impure" and "corrupted" and, therefore, enriched by the thousands of lands and cultures he was able to admire and love.

