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P6	PREFACE 1: BOOK "SPANISH ARCHITECTURE" IN THE YEAR OF SPAIN IN CHINA Carlos Hernández Pezzi	P188	Albacete Police Station
P8	PREFACE 2: DIVERSIFIED, EXPERIMENTAL AND PIONEERING CONTEMPORARY ARCHITECTURE OF SPAIN Shiling Zheng	P192	Vila Joiosa Market
P12	ESSAY 1: VARIABLES OF SPANISH ARCHITECTURE Pedro Pablo Arroyo Alba	P196	Caja de Granada Bank Headquarters
P20	ESSAY 2: SPANISH ARCHITECTURE 1950-2005. HOMMAGE À IBERIA Kenneth Frampton	P202	Andalucía Museum of Memory
P28	MAP	P206	Contemporary Art Center Córdoba
P30	SPANISH ARCHITECT'S WORKS IN SPAIN	P214	New Theatrical Space in Nijar
P30	Town Cemetery	P218	Antequera Judicial Seat
P32	Kursaal Auditorium and Congress Center	P222	MAGMA Arte & Congresos
P38	New Lasesarre Football Stadium	P230	ESSAY 3: BUILDING ABROAD Pedro Pablo Arroyo Alba
P44	Congress Center and Auditorium of Navarra	P234	SPANISH ARCHITECT'S WORKS IN FOREIGN COUNTRIES
P48	La Rioja Technology Transfer Center	P234	Pedestrian Bridge
P52	Gas Natural Headquarters	P240	W+K China Headquarters
P58	Jaume Fuster Central Library	P244	Club House in Plot 18
P62	Restoration Project of a Building in 19 Mestre Nicolau St.	P248	Spanish Pavilion EXPO' 05, Japan
P66	Rehabilitation of Santa Caterina Market	P252	Yokohama International Port Terminal
P72	Kindergarten "Els Colors"	P258	Cube Tower
P76	Pavilions in Les Cols Restaurant	P264	"Benetton" Kindergarten
P80	House in Alcanar	P270	Galata Museum of the Sea
P84	León Auditorium	P274	Redevelopment of Pey-Berland Square
P88	MUSAC	P278	Swimming Pool on River Spree
P94	House of the Horizon	P282	Deutsche Bundesbank Headquarters
P98	Extension of Prado Museum	P288	Redesigning of Basel Railway Station
P106	Valle Inclán Theatre	P294	Patio-Dwellings, Groningen
P112	Architectural Documentation Center and Lecture Hall	P298	Scottish Parliament
P114	Usaer Public Library	P310	ESSAY 4: COLLABORATIONS WITH FOREIGN MASTERS Fermín Vázquez
P118	Social Housing in Carabanchel	P314	FOREIGN ARCHITECT'S WORKS IN SPAIN
P122	Elderly Center	P314	America's Cup Building "Veles e Vents"
P126	EMT Headquarters	P315	Public Housing in Villaverde
P130	Telefónica's District C	P316	Barajas Airport T-4
P136	San Fernando de Henares Town Hall and Civic Center	P317	Multi-Function Sports Complex in the Manzanares River Park
P140	De Blas House	P318	Extension of the Reina Sofía Museum
P144	Levene House	P319	Agbar Tower
P148	House in La Florida	P320	Mirador Public Housing in San Chinarro
P152	Parador for Tourism and Catering School	P321	Bilbao Metro Station
P154	La Granja Escalator	P322	Forum 2004 Building and Plaza
P158	Chapel, House and Pavilion	P323	Marqués de Riscal Hotel
P168	Auditorium and Conference Center in Mérida	P324	Repsol Headquarters
P174	Badajoz Conference Center and Auditorium	P325	City of Culture of Galicia
P180	New Building for the Murcia Town Hall	P326	Extension of the Insititut Valencia d'art Modern
P184	Fine Arts Museum of Castellón	P327	Relaxation Park in Torrevieja
		P328	INDEX
		P332	ACKNOWLEDGEMENTS

P6 序言一：《西班牙建筑》——于中国西班牙文化年之际
卡洛斯·埃尔南德斯·佩兹

P8 序言二：西班牙当代建筑的多元化及其实验性与先锋性
郑时龄

P12 论文一：西班牙建筑的变因
白德龙

P20 论文二：西班牙建筑 1950-2005，向伊比利亚致敬
肯尼斯·弗兰姆普敦

P28 地图

P30 西班牙建筑师在西班牙的作品

P30 城市公墓

P32 科萨尔会堂与议事中心

P38 新拉瑟萨热足球场

P44 纳瓦拉议会中心与会堂

P48 拉里奥哈技术传输中心

P52 天然气公司总部大楼

P58 豪梅·福斯特中央图书馆

P62 梅斯特-圣尼古劳 19 号项目改造

P66 圣卡特利那市场改建

P72 五彩幼稚园

P76 莱斯科尔斯餐厅休憩所

P80 阿尔卡纳住宅

P84 莱昂会堂

P88 莱昂当代艺术博物馆

P94 地平线住宅

P98 普拉多博物馆扩建

P106 巴列·因克兰剧院

P112 建筑文献中心及报告厅

P114 尤瑟拉公共图书馆

P118 卡拉班切儿社会住宅

P122 老年中心

P126 EMT 总部

P130 西班牙电信集团 C 区

P136 圣费尔南多-德埃纳雷斯市政厅和市民中心

P140 德布拉斯住宅

P144 拉维内住宅

P148 拉佛罗里达的家

P152 旅游与餐饮学校旅店

P154 纳克兰哈山间电动扶梯

P158 礼拜堂、住宅与别馆

P168 梅里达礼堂及会议中心

P174 巴达霍斯会议中心及礼堂

P180 穆尔西亚市政厅新大楼

P184 卡斯泰隆美术馆

P188 阿尔瓦塞特警察局

P192 维拉约萨市场

P196 格拉纳达储蓄银行总部

P202 安达卢西亚怀旧博物馆

P206 科尔多瓦当代艺术中心

P214 尼迦的新剧场空间

P218 安特奎拉法院

P222 MAGMA 艺术与会议中心

P230 论文三：海外建筑实践
白德龙

P234 西班牙建筑师在海外的作品

P234 青浦步行桥

P240 W+K 中国总部

P244 18 号地块俱乐部会所

P248 2005 日本爱知世博会西班牙馆

P252 横滨国际客运港

P258 立方体大厦

P264 “贝纳通”幼稚园

P270 加拉塔海洋博物馆

P274 佩-贝兰广场重建

P278 斯普利河泳池

P282 德意志联邦银行总部

P288 巴塞尔火车站改建

P294 格罗宁根天井式独立住宅

P298 苏格兰议会大厦

P310 论文四：和海外大师的合作
费尔明·巴斯克斯

P314 海外建筑师在西班牙的作品

P314 美洲杯大楼 —— “帆和风”

P315 维拉芙尔德集合住宅

P316 巴拉哈斯机场 T-4

P317 曼萨雷斯河公园多功能综合体育场馆

P318 索菲亚王后博物馆扩建

P319 阿格巴大厦

P320 圣奇纳洛眺台式集合住宅

P321 毕尔巴鄂地铁站

P322 论坛 2004 建筑与广场

P323 里斯卡尔侯爵酒店

P324 新莱普索尔公司总部大厦

P325 加利西亚文化城

P326 巴伦西亚现代美术馆扩建

P327 托雷维耶哈休闲公园

P328 索引

P332 致谢

Preface 1:

Book “Spanish Architecture” in the Year of Spain in China

Carlos Hernández Pezzi

序言一：

《西班牙建筑》—— 于中国西班牙文化年之际

卡洛斯·埃尔南德斯·佩兹

With the collaboration of the Spanish Institute of Foreign Trade (ICEX), and the Superior Council of the Spanish Architects Associations (CSCAE), the projects that Spain introduces in this book present a selection of the best Spanish architecture, designed by architects who have already achieved high recognition in our country and have created great expectations worldwide. Moreover, this book also introduces some of the most relevant buildings constructed in Spain by the most prestigious architects within the international panorama.

This publication represents the most remarkable Spanish architecture from the recent years. These projects are by consagrated authors, some of whom are known thanks to their presence in the *On Site* exhibition organized by the MOMA in New York, together with architects who worked or are working abroad. Names such as Ábalos & Herreros, Luis Moreno Mansilla & Emilio Tuñón, Ángela G. Paredes & Ignacio G. Pedrosa, NO.MAD, RCR Architects, and more, are professional medium or large scale teams whose designs are widely published by the mass media and have far-reaching influence. In addition to their architectural value, they are excellent representatives of the “Spanish Brand” in the international architectural field. We can identify in their projects technological innovation, creative capacity, and the suggestive presence of the form. These three characteristics explain how color, space and light have become the core language of current Spanish architecture, which competes successfully among the elite of international architecture, outstanding in its dynamism and quality.

2007 is the Year of Spain in China, a celebration that was framed by a number of events and enriching cultural exchanges between the two countries. This book not only aims to emphasize the architectural dimension of the celebration, but to create a continuity that would push forward professional agreements, already in motion from the year 2007, energized by the acceleration of contacts between the Chinese and Spanish cultures and reflected in the frequent and close encounters in the fields of fashion, art, Flamenco, or cinema, and of course, architecture.

As President of the Spanish architects, it is a great honor and satisfaction for me to have this opportunity to bring our architectural culture in front of such a fascinating country at this significant moment for the relations between the Chinese and Hispanic communities; two communities which are drawn to each other stronger than ever before.

October 2007

Carlos Hernández Pezzi

President of the Superior Council of the Spanish Architects Associations.

Born in Madrid in 1949. He obtained his Architectural degree in Urban Planning at the ETSA Madrid in 1978. Member of the Habitat II Committee from 1995. Coordinator of the Program for International Cooperation of the Andalusia Regional Government in Argentina since 1999. He has been Municipal Architect in Málaga (1980-1982) and Fuengirola, Provincial Architect (1983-1988) and Director of the Provincial Planning Office of Málaga (until 2001). Dean of the Architects Association of Eastern Andalusia (1992-1996) and (2000-2001). Member of the Fine Arts Academy of San Fernando in Madrid. He is also writer and critic. His work *The shared city* has received the prize “Madrid Urbanism” (1999), awarded by the Regional Government of Madrid. As independent architect, he is the Director of the studio *Espacio y Entorno*. He has extensively practiced in Málaga, Madrid, Córdoba and Cádiz, in projects related to cultural, sport, and educational equipments. He is the Director of the II Strategic Master Plan of Córdoba. From 2002, he is the President of the Superior Council of the Architects Associations of Spain.

在西班牙外贸部、西班牙对外贸易局及西班牙建筑师协会高级委员会等部门的通力合作下,《西班牙建筑》一书终于顺利出版了。本书所介绍的项目展示了近年来西班牙建筑的集大成之作,这些作品既有西班牙国内知名建筑师的作品,也有当前最为著名的国际建筑师在西班牙境内所设计的杰出作品。因此,我们对本书寄予了极高的期望。

该书展示了近年来西班牙最为出色的建筑,这些优秀的建筑师的名字因其在纽约现代艺术博物馆的“在现场”博览会上的作品,连同那些在国外工作的西班牙建筑师的名字一起,变得广为人知。

像阿巴罗斯和埃雷洛斯、路易斯·莫雷诺·曼西利亚、伊格纳西奥·佩德罗萨和安赫拉·加西亚·德帕雷德斯、NO. MAD、RCR 建筑师事务所等名字均受各大媒体的密切关注,影响深远。此外,除了其自身在建筑领域的贡献外,他们还是国际建筑界中“西班牙品牌”的优秀代言人。

通过本书收录的作品,我们可以了解建筑师们对新技术的探索、他们的创造能力和灵感来源。从中,我们还看到了色彩、空间及光线对西班牙建筑的重要性。而正是由于对装饰和动态的出色把握,才使得西班牙建筑师有能力与国际建筑精英进行竞争。

2007 年是中国的西班牙文化年。近年来,两国之间的文化交流日益频繁,活动不断,因此,本书不仅希望反映各类建筑领域的活动,同时也想借着中西两国文化交流迅猛发展的东风,为双方文化及专业领域的持续交流增色。目前,这种友好的发展趋势已在时尚、艺术、弗拉明戈舞、电影,当然,还有建筑领域的交流中日益显现。

作为西班牙建筑师协会高级委员会的主席,我十分荣幸能在如此重要而特殊的时刻把我们的建筑文化带到这样一个迷人的国度,并为中西两国日益紧密的文化联系做出贡献。

2007 年 10 月

卡洛斯·埃尔南德斯·佩兹
西班牙建筑师协会高级委员会主席。

1949 年出生于马德里,1978 年在马德里加泰罗尼亚理工大学城市规划学院获得建筑学学位。他于 1995 年加入联合国人居环境 II 委员会,从 1999 年起一直作为阿根廷安达卢西亚地区政府国际合作计划的联络人。他曾是马拉加(1980-1982)和福恩吉罗拉市级建筑师、马拉加州级建筑师和州立规划局局长(直至 2001 年)。1992-1996 年和 2000-2001 年,他曾担任安达卢西亚建筑师协会会长,还是马德里圣费尔南多美术学会成员,同时也是作家和评论家。他的作品《共享的城市》于 1999 年获得马德里地区政府颁发的“马德里城市奖”。作为独立建筑师,他是“Espacio y Entorno”工作室的负责人。他的实践活动遍及马拉加、马德里、科尔多瓦和卡迪斯,作品涉及文化、体育和教育设施。卡洛斯是科尔多瓦第二次战略性总体规划负责人,从 2002 年起,他成为西班牙建筑师协会高级委员会主席。

Diversified, Experimental and Pioneering Contemporary Architecture of Spain

Shiling Zheng

序言二：

西班牙当代建筑的多元化及其实验性与先锋性
郑时龄

The history of Spain determines the fate of the country's architectural world. Apart from Russia, geo-political factors may have exerted more influence upon architecture in Spain than in any other European country. Spanish architecture has undergone a series of evolutions, adapting to social, historical and environmental changes as well as conflicts. This land has traditionally been very open, receiving immigrants as well as sending population to other countries. Spanish architecture is affected by diverse cultures, varied climates, multiple nationalities, and profound artistic traditions, where Christian, Islamic and Latin American resonances are deeply rooted.

In the early 20th century, a short but brilliant period flourished under the influence of Modernism and Art Nouveau. Antonio Gaudí and Lluís Domènech i Montaner led Modernist architecture in Spain, integrating Naturalism, Classicism, the Arts & Crafts movement and Neo-gothic Functionalism. Modern rationalist architecture in Spain, prompted by José Luis Sert, Antonio Coderch and engineer Eduardo Torroja, combined the regional Mediterranean tradition with Modernism and generated worldwide effects with the highly expressive force of architecture. Just as Italian architect and theorist Vittorio Gregotti said:

In Spain, there is a kind of silent and immobile space, antique formally, originating not from transparent desire but from the translation of architectural space coming from Central Europe. Thus, modern architecture was born.

After a quiet period in the middle of the 20th century, Spanish architecture was granted hope and life during the 80s after tradition gave sufficient power to architecture in Spain so as to form sediments in the new historical period, while diverse cultures and cross-regionalism also filled it with imagination and tensility. The 90s witnessed the golden period of contemporary Spain, which seemed to become a world empire again. However, at this time it was urban construction and the architectural field that emerged, unlike the geo-political influence of the 16th and 17th centuries.

Since 1986, when Spain became a member of the European Union, it has gained funds of about 110 billion euros earmarked for development. National income per capita sharply increased from \$1,500 in the middle of the 70s to \$23,000 in 2004. With rapid economic growth and the development of tourism, large amounts of the rural population have poured into the city and the urban population has become more diversified.

Spain has made full use of large events and international activities to promote the development of all cities, many of which are undergoing a metamorphosis. In the preparations for the 1992 Sevilla World Expo and the 25th Olympic Games in Barcelona as well as after these world events, Spain has experimented with an unprecedented increase in urban construction. Spain completed the largest number of public buildings and infrastructure facilities in Europe, including airports, museums, bus stations, hospitals, stadiums, conference centers, bridges, railway and road networks, etc. In regards to historical opportunities, cities like Madrid, Barcelona, Bilbao and Valencia have optimized their urban environment with high-quality renovation and

西班牙的历史决定了建筑领域的命运，可能除俄罗斯之外，政治地缘因素对西班牙建筑的影响远远超过任何其他欧洲国家。西班牙建筑经历过一系列的演变并适应了社会、历史与环境的变化和冲突，这片土地正在成为一片开放的国土，既接纳移民，又向其他国度输出口口。多元文化和多种气候、多民族，以及深厚的艺术传统对西班牙建筑的影响是显而易见的，基督教文化、伊斯兰文化以及拉丁美洲文化等都在这里深深扎根。

20 世纪初，受现代主义和新艺术运动的影响，出现过—个短暂的辉煌时期。安东尼·高迪和多梅内奇·伊·蒙塔内尔引领了西班牙的现代建筑运动，融合了自然主义、古典主义、新艺术运动和哥特式功能主义。西班牙的现代理性主义建筑在何塞普·路易·塞特、安东尼·科德尔赫和工程师爱德华多·托罗哈等的推动下，将地中海的地域传统与现代主义结合，以建筑的高度表现力产生了广泛的国际影响。正如意大利建筑师和理论家维多利奥·格里戈蒂所说：“在西班牙有一种静谧，一种静止的空间，就形态而言属于古典，并非来自显而易见的渴望，而是出自于欧洲中心的建筑空间的运动，由此诞生了现代建筑。”

经历了 20 世纪中叶的沉寂期之后，西班牙建筑在 20 世纪 80 年代起又有了新的希望和生机，传统使西班牙建筑具有足够的力量在新的历史时期形成沉淀，而多元文化和跨地域性又使它充满想象力和张力。20 世纪 90 年代是当代西班牙的黄金时期，似乎可能再度成为世界性的帝国，不过这回的崛起是在城市建设和建筑领域，而不是像 16 和 17 世纪那样在地缘政治领域。西班牙自 1986 年成为欧盟的成员之后，曾经获得 1,100 亿欧元的资金用于发展，西班牙的人均国民收入也从 20 世纪 70 年代中期的 1,500 美元，迅速增加到 2004 年的 23,000 美元。随着经济的迅速增长和旅游业的发展，大量人口从农村涌入城市，都市人口呈现出多元化的趋向。

西班牙充分利用大型事件和国际活动来促进各个城市的发展，许多城市都在经历—场蜕变。为筹备 1992 年塞维利亚世界博览会和第 25 届巴塞罗那奥运会，以及在这两项国际性活动之后，西班牙经历了一场空前规模的城市建设和增长，西班牙建造的大量公共建筑和基础设施堪称欧洲之最，包括机场、博物馆、车站、医院、图书馆、体育场、会议中心以及铁路系统和道路网、桥梁等。像马德里、巴塞罗那、毕尔巴鄂、巴伦西亚等城市在历史的机遇来临之际，用高品质的城市更新和建设项目使城市环境不断优化，创造了一批优异的富于创意的城市设计和景观设计，将传统的环境与现代精神的互动演绎得精美绝伦。西班牙建筑领域的成就还表现在城市环境设计、都市空间设计、广场街道设计、历史街区保护与更新等。

西班牙的城市中心区和历史传统正得到全面的复兴，西班牙的历史遗迹和建筑成为无可比拟的精神财富和文化宝藏。经济发展为建筑师的成长提供了历史机遇，西班牙建筑师表现出积极的创造精神和深邃的实验性，出现了许多世界级的建筑大师，如拉斐尔·莫尼欧、恩里克·米拉莱斯、圣地亚哥·卡拉特拉瓦、卡梅·皮诺斯等，老一辈的大师则有：里卡多·博菲尔和何塞普·路易·塞特、亚历杭德罗·德拉索塔等，他们代表了自 20 世纪 70 年代以来不同的创作方向，但始终表现出地域主义建筑的批判性精神。同时，西班牙的青年建筑师迅速成长，大量的当代实验性作品属于青年建筑师的创作，西班牙被赞誉为青年建筑师的创作天堂。

construction projects, creating a great number of outstanding and innovative landscape designs that are an exceptional and extraordinary play to the interaction between the traditional environment and modern spirit. Achievements in the architectural field in Spain are also mirrored in urban environment design, urban space design, squares and streets design, historical block preservation and restoration, etc. Urban centres and historical traditions in Spain are gaining broad revitalization, and historical relics in Spain have become incomparable spiritual assets and cultural treasures.

Economic development also offers a historical opportunity for the development of architects. Spanish architects embody a proactive creative spirit and profound experimental characteristics. Thus, many world-class architects have been cultivated, including Rafael Moneo, Enric Miralles, Santiago Calatrava, Carme Pinós, together with such masters of older generations like Ricardo Bofill, José Luis Sert, Alejandro de la Sota. They have represented different design directions since the 70s, but always reflect the spirit of critical regionalist architecture.

Young architects in Spain are maturing rapidly as numerous contemporary experimental works are designed by young professionals. It is for this reason that Spain is crowned as a paradise for young architects.

Many international architects are also involved in the development of architecture in Spain. American architects Frank Gehry, Richard Meier and Peter Eisenmann; British architects Norman Foster, Richard Rogers, Zaha Hadid, David Chipperfield; French architects Jean Nouvel and Dominique Perrault; Italian architect Massimiliano Fuksas, and Japanese architect Toyo Ito, have all created excellent works in Spain. Under the influence of cultural and architectural traditions in Spain, their works have also pushed forward the experimental and pioneering characteristics of Spanish architecture, which has already become a treasure house in the world of architecture.

Exhibitions about Spanish architecture took place in the Frankfurt Architectural Museum in 2000 and in the New York Museum of Modern Art in 2005. Additionally, the exhibition titled *Spain [f.] We, the Cities*, which the Spanish Pavilion displayed during the 10th Venice Architecture Biennial, was held again in Shanghai. These all show the charms of urban producers and users.

Since the 90s, Spanish architecture has begun to have a presence abroad and has won worldwide recognition. Spanish architecture, famous for its implicit strength as well as its ability to integrate the old with the new, history with reality, has already shaped its unique diversified style. The ideologies of Spanish architecture theorists Ignasi de Solà-Morales, Luis Fernández-Galiano and Rafael Gómez-Moriana have pushed forward architectural culture in Spain and exerted profound influence internationally.

Spain is the country that boasts the largest proportion of architects among its population. Their design works are full of expressive forces as well as modern and global features. Today, Spanish architects have already left outstanding projects in Shanghai. With the occasion of the Year of Spain in China and the 2010 Shanghai World Expo, Spanish culture and architecture will become more widely known among the Chinese people. The comprehensive introduction to Spanish architecture presented in this book will naturally further promote cultural and architectural exchanges between China and Spain.

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Shiling Zheng

Professor of Tongji University, member of Chinese Academy of Sciences, member of the French Academy of Architectural Sciences, Honorary Senior member of the American Institute of Architects. Formerly, Professor Shiling was the Vice Chairman of the Architectural Society of China, Dean of the College of Architecture and Urban Planning of Tongji University and Vice President of Tongji University.



此外,许多国际建筑师也参与了发展西班牙建筑,美国建筑师弗兰克·O·盖里、理查德·迈耶和彼得·埃森曼,英国建筑师诺曼·福斯特、理查德·罗杰斯、扎哈·哈迪特、大卫·切波菲尔德,法国建筑师让·努维尔和多米尼克·佩罗,意大利建筑师马西米利亚诺·福克萨斯,日本建筑师伊东丰雄等,都在西班牙留下了优秀的作品。他们的作品在西班牙文化和建筑传统的熏陶下,也推动了西班牙建筑的实验性和先锋性。西班牙的建筑已经成为世界建筑的一个宝库。

西班牙建筑展于2000年在法兰克福建筑博物馆和2005年纽约现代艺术博物馆相继展出,2006年第十届威尼斯国际建筑双年展的西班牙馆以“西班牙·女子 我们之城”为主题的展览又于2007年在上海展出,展出了城市的建设者和使用者的风采。西班牙建筑从20世纪90年代开始走向世界,并受到全世界的赞誉。以含蓄中的震慑力著称的西班牙建筑将新与旧、历史与现实融合,已经形成独特的多元化风格。西班牙建筑理论家伊格纳西·德·索拉-莫拉莱斯、路易·费尔南德斯-加利亚诺教授和拉斐尔·戈麦斯-莫里亚纳的建筑思想推动了西班牙的建筑创作,同时也在国际建筑界具有深远的影响。

西班牙建筑师占西班牙总人口比例居全球最高,他们的建筑创作极富表现力,具有现代性和世界性。今天,西班牙建筑师已在中国,在上海留下了一些他们的优秀作品,随着2007年中国西班牙文化年和2010年上海世博会的举办,西班牙的文化和建筑将更为人们所了解,本书对西班牙建筑的全面介绍必将进一步促进中国与西班牙文化和建筑的交流。

2007年11月26日

Above: The Exhibition of "España [f.] nosotras, las ciudades". (Shanghai Urban Planning Exhibition Center, 2007).

郑时龄

上:“西班牙·女子 我们之城”展(上海城市规划展示馆,2007)。

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Variables of Spanish Architecture

Pedro Pablo Arroyo Alba

论文一:

西班牙建筑的变因

白德龙

As a reflection of the society it supports, architecture is deeply rooted in politics and economics. However, political events do not generate sudden changes in the evolution of architecture because it creates its own reality: architecture is remembered by real buildings, not by theoretical statements. This book presents the main architectural production related to Spain in the last ten years following the completion of the Guggenheim Museum in Bilbao. We choose this period because the project represented a turning point in the development of contemporary architecture from which Spain now enjoys a great international reputation. According to the architect José A. Coderch, "In order to have architecture, it is necessary to have an intelligent client and a good architect." I will extend his formula and try to unveil the reasons why such a high level of architectural excellence is happening now in Spain.

ARCHITECT

Architects in Spain enjoy high social prestige because they were traditionally the necessary experts of the building industry.

Comprehensive Education. The ETSA's (Superior Technical Schools of Architecture) have been forming professionals for around 150 years under the framework of polytechnic universities. Academic curriculum is long and demanding, combining technologically rigorous studies with artistic training. Spanish graduates, who finish with a masters degree, are able to develop in a wide range of designs without further specialization, from engineering to urban design, including landscape, or restoration. Links with the mother school are strong, and in Spain, most of the best architects teach at universities, a feature unique to the country.

Colegios. Spanish architect associations, or *colegios*, defend the economic and legal status of architects. They operate as guilds and control the building industry from the granting of permits to the collecting of fees. Every colegio is responsible for representing the professionals working in its jurisdiction and almost every city has a colegio. Since all design documents are certified at colegios as much as at municipalities, a minimal level of professional competence is warranted. This combination of economic and juridical power has also enabled the colegios to promote architectural culture through publications, exhibitions, and events.

Architecture Media. Indeed, magazines published by colegios are among the most influential architectural media. *Arquitectura* in Madrid, and *Quaderns* in Barcelona revitalized publications dating from 1918 and 1944, respectively. The further proliferation of media preceded the re-development of architectural modernity in Spain. During the '50s, manifestos and writings tried to define the identity of Spanish architecture. Most radical projects of the '60s germinated through *Pequeños Congresos* series in Barcelona. Also from Barcelona, *Arquitecturas Bis* reinforced the critical scenario during the '70s and contributed to the flourishing architectural discourse of the '80s, together with *2C Construcción de la Ciudad*. Two magazines founded in Madrid at that time had become some of the most influential media worldwide: *El Croquis* (1982) and the editorial family *Arquitectura Viva* (1985).

Professional Liability and Power. Revised in 1999, the "Regulation of the Construction" Law assigned full responsibility to architects from design to construction. Higher responsibility generated a parallel concentration of power in the hands of architects during the entire process, who are commonly assisted by engineers and surveyors. Therefore, Spanish architects have practiced unaffected by foreign professional trends such as "project management", which usually restricts much of the architect's control and results in buildings assembled from dispersed systems, thus lowering the architectural quality.

TECHNOLOGY

Spanish architecture has conquered a record of material consistency and aesthetic achievement.

Culture of Builders. The combination of a broad academic background and control over the building process allows Spanish architects to manipulate technical resources in order to implement their most imaginative ideas. The tectonic dimension of the projects becomes a powerful means of expression where the poetics of construction is manifested with rigor. Despite tectonic precision, Spanish architecture is relatively low-tech, made of traditional materials and handcrafted details, which is unusual in other countries. This mixture of modern form and traditional craftsmanship is what gives Spanish architecture its sensuality.

建筑这一行业折射了它所支撑的文化，并与政治和经济紧紧地联系在一起。然而，政治事件并不一定引发建筑发展的迅速转变，因为建筑发展有着自身的规律。建筑文化是通过实实在在的建筑来体现的，而不是其理论地位。本书展现了毕尔巴鄂古根海姆博物馆建成之后近 10 年来与西班牙相关的主要建筑作品。这些作品代表了西班牙现代建筑国际化发展的转折点，自此，西班牙建筑在全球范围内建立起自己的声望。

如建筑师约瑟·A·克登齐所言，“好的建筑少不了贤明的业主和优秀的建筑师”。我将对他的言论进行扩展，以揭示西班牙建筑如此杰出的原因。

建筑师

建筑师享有高尚的社会威望和丰厚的经济收入，因为在传统上他们是建筑业必不可少的专业人士。

全面教育 高级建筑技术学院在理工大学的体制下，已经为培养年轻建筑师开办了约 150 年。理论课程很长，要求也很高，强调将严格的技术学习和艺术培养结合起来。在这个广阔背景下，正常毕业获得硕士学位的西班牙毕业生即使没有受到进一步专业化教育的情况下，也能够从事一种宽领域的设计（包括工程、城市设计、景观和保护）。在西班牙，即使是在职业生涯期间，建筑师与知名建筑学院的联系也很紧密。与其他国家不同，西班牙最好的建筑师都成了大学教授。

西班牙建筑师协会 西班牙建筑师协会维护着建筑师的经济和法律地位。它们就像行业协会，控制从设计费的收取到许可证的颁发等各个环节。每个协会负责并代表着所在城市区域的每个从业人员，几乎每个城市都设有它的协会。所有设计文件都是协会和市政当局审查的对象，因此从业能力的最低标准可以得到保证。这种经济和司法权力的结合也能够使协会通过刊物、展览和活动促进建筑文化的发展。

建筑媒体 事实上，协会出版的杂志是最有影响力的建筑媒体之一。马德里的《Arquitectura》和巴塞罗那的《Quaderns》分别于 1918 年和 1944 年创刊。建筑媒体随着西班牙现代性的重建得到了进一步繁荣。50 年代，一些宣言和著作试图界定西班牙建筑的特点。60 年代，很多探索性设计都源于巴塞罗那的《Pequeños Congresos》系列。创办于巴塞罗那的《Arquitectura Bis》和《2C Construcción de la Ciudad》杂志加强了 70 年代的批判状况，推动了 80 年代建筑话题的繁荣发展。随后，诞生于马德里的两本杂志《El Croquis》（1982）和 AV 编辑部的《Arquitectura Viva》（1985）开始成为国际范围内最具影响力的建筑媒介。

职业权力和义务 1999 年，“建造法”的通过赋予建筑师从设计到施工全过程的责任。如果建筑师受到结构工程师和监理师的协助，责任最终导致建筑师在整个过程中权力的相应增加。因此，西班牙建筑师并未被其他同行正在经受的挑战所影响，如项目管理，主要依靠建筑师的控制，使建筑从各个分离的缺乏建筑品质的系统中汇集在一起。

技术

西班牙建筑在材料一致性和美学成就方面达到了极高的水准。

建造文化 在西班牙，综合理论背景和控制建造过程的结合使建筑师能够贯彻自己最具想象力的设计理念，并寻找足够的技术资源去实现它们。项目的构造方面成为建筑表达的有力方式，使建造诗学能够生动地展现在各种建筑类型中。尽管构造精良，但是西班牙建筑还是相对低技的，以传统材料与手工细部结合的方式体现出来。现代形式和感性传统材料、细部的混合赋予西班牙建筑对感知的需求。

对立统一 因此，西班牙建筑是通过对立统一的方式来具体实现的：激情和理智、抒情与实用、艺术与技术、过去与将来、现实主义与理性主义、自然与抽象。将建筑理念落实现成建筑实体是一种媒介，汇集多个来源并强调形式的表



Unity by Opposites. As a result, the materialization of Spanish architecture is characterized by the integration of opposites: passion and reason, lyricism and pragmatism, art and technique, past and future, realism and rationalism, nature and abstraction. The transformation of any spatial idea into a building is a process that concentrates diverse sources into a coherent single entity in which beauty is the logical consequence of a well-solved problem.

CLIENT

Innovative architecture is not only due to architects, but also to clients who are willing to take risks and pursue excellence.

Self-Expression versus Social Service. It is believed in Spain that the cultivation of single personalities rather than the team is the true expression of the national character. Because of the professional structure, architecture has the potential to become the language of individuals. This tendency is counterbalanced by the understanding of architecture as a civil service, as part of a broader whole, linked to social integration and with certain prioritization of the public over the private.

Historical Urban Centers. The origin of this civic sensibility has its roots in the nature of Spain as city-state and the history of its urban centers. The Spanish map has been crystallized through successive policies that encouraged urban dwelling, from the Roman *municipia* to Medieval *fueros*. Urban density was valued for security and commerce. Urban life brought literacy, which developed civic values and consequently generated specific culture. Finally, cultural activities needed buildings to be performed.

Territorial Division. Spain was finally born as a country by the end of the Middle Ages via the political unification of the Christian kingdoms and following their victory against the Muslims in the *Reconquista*. Core differences are therefore essential to Spain's perennial diversity. This dynamic collage of regions was formally structured from 1979 to 1983, when Spain was divided into 17 communities with varying degrees of autonomy, each bound by a strong sense of identity.

Patronage. The benefits of living in those urban centers were first appreciated and later demanded by their citizens. It generated the effort in the periodical update and renewal of public buildings that are maintained today. Regional and municipal leaders have not only the economic resources, but also the necessary will to support singular projects, understood as opportunities to experiment with space and form. Indeed, the provincial city has been the most important client of most recent architecture.

SITE

Spanish Architecture is extremely sensitive to the circumstances that surround any particular design, such as the uniqueness of constraints and resources of all kinds at each specific setting. The result is a critical-regionalist attitude that is a reflection of the cultural, physical and social contexts that affect every project.

Regional Identity. The location of quality architecture is not restricted to big cities. After the devolution of power away from the Central Government, building initiatives were transferred to regional autonomies, spreading the current construction boom across Spain, promoting local identities, and asking for the representation and enhancement of the provincial city. Post-modernist ideas exercised some influence on Spanish architects, taking them away from mainstream Modernism and helping to sharpen their analysis of local historical and vernacular references. When possible, historical heritage is also preserved, producing hybrids of old and new. Thus, Spanish architecture has succeeded in incorporating "diversity" and "multiculturalism".

Topographic Modeling. The importance of the historic city creates a new idea of place in which the urban realm becomes an artificial landscape. Much of the quality of Spanish Architecture is related to its urban condition. The proximity of buildings provides for unique spatial tension that gives rise to unexpected and meaningful solutions. Architects also developed an instinctive and profound sensibility for the architecture of the ground, whose contours are manipulated to reinforce the expression of the form. This strategy applies independently of styles or building types. In response to the climate and the environment, traditional schemes and compositional resources are often adapted to concrete locations. Platforms, patios, sunshade layers, and promenades are some of the most recurrent mechanisms.

Economic Development. The critical mass of building production that is necessary for the development of a certain architectural character is only possible if there are favorable conditions. Political, cultural and economic liberalization in Spain began in 1951 with Franco's 8th Government. Spain turned from a rural and agrarian country to an urban and industrial one. Economic development accelerated in 1959 via the "Stabilization Plan", opening the markets and laying the foundations for the boom of the '60s. The leading role in construction changed from government ministries to private developers, who promoted urgent urban growth and the build up of the coast, provoking the degradation of environmental, cultural and social quality. Contemporary Spanish architecture has reacted by trying to create a new "nature", combining the forces of consumerism over the old-modern landscape.

FUNCTION

The Spanish economy has enjoyed a period of continuous economic growth since it joined the European Union in 1986. New budget possibilities launched Spain's current architectural explosion. Indeed, the Spanish construction industry has eclipsed tourism as the economic engine of the country. While privatization was devastating the public realm in other countries, Spain embarked on a very extensive regeneration of civil works. This strategy brought later economic benefits and became a model for other countries.

Above: Guggenheim Museum in Bilbao (Frank Gehry, 1997); Below: Airport in Bilbao (Santiago Calatrava, 1992).

上: 毕尔巴鄂古根海姆美术馆 (弗兰克·O·盖里, 1997); 下: 毕尔巴鄂机场 (圣地亚哥·卡拉特拉瓦, 1992)。

现力，在这一过程中，用统一的实体来融合相对的主题。

业主

新颖的建筑不只是建筑师的成就，还有业主的一份功劳。因为他们勇于冒险、创新，追求卓越。

自我表达和社会服务 在西班牙，人们相信自我实现的个体而非团队就是民族特征的真正表达。由于我们上面提到的职业结构，建筑有可能成为个体的集合。与这种倾向势均力敌的认识是将建筑理解为市民的语言。建筑被认为是一个更宽泛整体的一部分，联系着社会整体，强调公共优先于私人。

历史城市中心 这种强调社会维度的认识源于西班牙作为城邦的特性及其作为城市中心的历史。西班牙版图在一系列鼓励人们定居城市的政策中渐渐成型，从罗马的行政区划到中世纪的法律，城市的密度由安全性和商业而决定。城市生活带来了文化积淀，发展了市民价值，产生了独特的文化。最终，文化活动产生了建筑。

领域划分 西班牙诞生于中世纪末期，基督教王国在与穆斯林的“再征服”战争中获得胜利，取得了政治统一。核心差异是西班牙多样性中不可分割的一部分。这种各个区域的动态拼贴于 1979-1983 年正式形成。当时，西班牙被划分为 17 个具有不同程度自治的区域，每个区域具有强烈的特征。

赞助人 人们先了解到居住在城市中心的好处，然后才开始对此产生需求，从而引发了对所有公共建筑进行周期性更新的做法，并一直延续至今。市级和地级领导不但拥有经济资源，还需要具备支持项目所必需的眼光，以便能够抓住机会进行空间与形式的尝试。省级城市是新建筑最重要的业主。

基地

西班牙建筑对每个独特设计状态所处的环境和每个具体背景所具有的任何限制和资源的独特性尤其敏感。其产物便是批判性地域主义的态度，即作为影响每个项目的文化、物质和社会背景的反映。

地区认同 高品质的建筑并非仅局限于大城市范围内。在中央政府权力的淡化之后，地方政府具有公共建筑的主动性，这引发了目前的全国建筑繁荣，对地区性产生了促进作用，呼吁省会城市的表现和提升。后现代主义理念对西班牙建筑师产生了一定的影响，使他们与现代主义主流的僵化保持距离，凸显了他们对历史传统、本土参照的分析。只要有可能，过去的遗产都会被保留下来，新与旧结合。由此，西班牙建筑便将“多样性”和“多元文化”成功地结合起来了。

地形模型 历史城市的重要性创造出场所的新概念，因为城市领域成为一种人工景观。西班牙建筑的很多品质与城市特点相关。亲近使建筑之间提供了丰富的对话，而约束又促进了对建筑意味深长的独特处理。建筑师还发展了一种对地面建筑的本能而深刻的感觉。地面的等高线被用来加强形式的表现性，而不是对风格化特性和建筑类型的关注。为了体现气候和环境，传统设计和构成元素往往适应具体的地点。平台、院落、遮阳层和散步道是最常见的机制中的一部分。

经济发展 只有条件适合，才有可能达到某种建筑特征的发展所需的建筑作品量。1951 年，在佛朗哥八世政府的统治下，西班牙政治、文化和经济获得了开放。西班牙从农业国家转变为工业国。1959 年经济发展由于“稳定计划”得到了加速，重心从公共转向私有，市场得到了开放，这些都为 60 年代的快速发展打下了基础。城市的急速发展和建造海岸线耗费了大量能源，导致了对环境、文化和社会品质的破坏。针对这种状况，当代西班牙建筑试图创造一个新的“自然”，在旧的现代景观上将消费资本的力量与公共领域的创造结合起来。

职能

自从 1986 年加入欧盟之后，西班牙经济获得了坚实的经济发展。新的预算引发西班牙当下建筑的蓬勃发展。不过，西班牙建筑业使作为国家经济发展推动力的旅游业变得衰弱。当其他国家忽视公共领域并如火如荼地进行私有化改革时，西班牙却在进行罗马时代以来最广泛的对市民工程的再生。这种政策事后被证明对经济有益，并成为范例，被其他国家效仿。

城市品牌 1992 年成功举办塞维利亚世博会和巴塞罗那奥运会，第一次通过雄心勃勃的建筑项目推动了城市在其他方面自我意识的觉醒。巴塞罗那为奥运会所作的改变是西班牙在环境方面获得的最大成就，同时，也是 20 世纪下半叶城市现代化进程典范背后的驱动力。它们在整个西班牙和国际上具有直接的影响力，引发了竞争和模仿，成为“毕尔巴鄂效应”的先声。

古根海姆博物馆（弗兰克·O·盖里，1997）为以往荒废的工业城市带来了新的特性，立即成为城市的商标。同时，城市还新建了机场（圣地亚哥·卡拉特拉瓦）和地铁系统（诺曼·福斯特）。毕尔巴鄂的实验过程勾勒了当代城市品牌和市场原则，通过全球化应用到其他地方。人们逐渐增加的灵活性和通讯的发展使得城市之间相互竞争以吸引经济，



City Branding. The transformation of Barcelona for the Olympics was a great environmental achievement and one of the best examples of urban modernization. As a whole, the success of the Sevilla Universal Exposition and the Barcelona Olympic Games in 1992 sparked the conscious mapping of cities through ambitious architectural projects. They had an immediate influence not only throughout Spain but in the rest of the world, stimulating imitation and competition and becoming the prologue of the "Bilbao Effect". The Guggenheim Museum (Frank Gehry, 1997) gave a totally new identity to the obsolete industrial port, immediately becoming the city's trademark and attracting vast numbers of tourists. Bilbao was complemented with a new airport terminal (Santiago Calatrava, 1992), and the subway system (Norman Foster, 2004). The process experimented by Bilbao outlined the principles of contemporary city branding and marketing applied elsewhere by means of globalization. People's increasing mobility and the development of telecommunications force cities to compete with each other to attracting business. The offer is a specific quality of life that embodies a balanced equilibrium between up-to-date facilities and local traditions. The first years of the 21st century has seen Spain in the process of correcting its civil and cultural deficit.

Infrastructure. Under the EU policy of leveling standards, Spain has been the largest receiver of funds for highways, railroads, bridges, stations, airports, etc. The train stations of Atocha in Madrid (Rafael Moneo) and Santa Justa in Sevilla (Cruz & Ortiz), built in 1992, were the poles of the first high-speed train line from a future network of about 7,200 km that will reduce travel time from any provincial capital to Madrid to 4 hours. Another example of large scale investment in infrastructure is the 70 Ha Barajas Airport in Madrid (Richard Rogers and Estudio Lamela, 2006), which will become an air transportation hub between Europe and America.

Cultural Tourism. Local powers compete through a variety of projects related to this future railway network, with tourism as its main target. Incoming tourism to Spain has grown from 4 million visitors in 1960 to 60 million in 2007, making it the 2nd most popular destination in the world. The country has a new focus on cultural values to balance the beach offer of the Mediterranean coast. This trend was pioneered by a governmental initiative called *Paradores*, which 90 years ago initiated the restoration of monasteries and castles. Political tendencies alternated, but new officials never questioned the role of architecture as a symbol of public services.

Inventing Events. In the geography of the new economy, cities don't stop competing to host major events. To the ones outlined before, we should add the several times Spanish cities were appointed "Cultural Capitals" (Madrid 1992, Santiago 2000, Salamanca 2002), the celebration of the America Cup in Valencia 2007, and the International Exposition Zaragoza 2008. If there are no events to celebrate, cities invent them, as in the case of Forum 2004. In this case, Barcelona tried to create a sea-front area at the end of the diagonal occupied by port facilities and sewage treatment plants. A new Master Plan was designed and spectacular buildings were completed. These include the Auditorium (Herzog & de Meuron), the Congress Center (MAP Architects), and the Auditorium Park (FOA), to name a few. However, the Forum raised more criticism than compliments from the specialized critic.

Social Housing. Within the social dimension of Spanish Architecture, public housing is a commitment of primary importance. By law, a percentage of newly built public housing qualifies as "protected". Both budgets and rent/sale prices are limited by the government, which dedicates them to low income families. In 2003, among the 500,000 housing units built in Spain (more than in France, UK and Germany together), 9% were of this kind. Despite tight budgets and strict regulations, public housing is a source for urban invention. Because they are outside the offer-demand laws of the market, the client, a governmental company, doesn't look for immediate profit, so architects can experiment with different spatial solutions. One of these companies, the EMVS in Madrid, organizes competitions for young designers while it also commissions projects to famous foreign practices in collaboration with local offices. The Mirador Building by MVRDV and Blanca Lleó is probably the most popular case.

TRADITION

Singular Hybridization. Spanish cultural background includes a blend of Mediterranean, Roman, Moorish, and Atlantic cultures, which influences the architectural outcome. Spanish Architecture is faithful to its roots and open to new influences, but one can say that is not original. Spain is not a country that has invented a style or movement. On the contrary, Spanish Architecture has a unique capacity for appropriation and elaboration.

Pluralism. Architecture in Spain does not follow a single ideological path. There are different orientations and specific tendencies whose personal lineages are traditionally inscribed in the history of its provinces. To build an architectural tradition is only the fruit of the positive efforts of several generations of architects. There have been two main design capitals in Spain: Madrid and Barcelona. The influence of the austere interpretation of the Renaissance that we can observe in El Escorial Monastery (several architects, 1562-1584), and also in the Neoclassical Prado Museum (Juan de Villanueva, 1785), formed the rational-pragmatism spirit that has characterized the Architecture of Madrid. It is well represented by masters like Alejandro de la Sota, Francisco J. Sáenz de Oiza, Miguel Fisac, Rafael Moneo and Alberto Campo Baeza. In Barcelona, Gaudí integrated the Arts and Crafts doctrine with Violet Le Duc's medieval revival via the Catalan Gothic. In the 20th century, the application of the industrial language of Modernism to the Mediterranean context preserved Gaudí's lyrical formalism, which we can find in several degrees in the works of José L. Sert, José A. Coderch, Oriol Bohigas, or Enric Miralles. However, this distinction was more evident before. Now, there is a progressive process of cross-breeding that is blurring former strict limits. As it is clear from the contents of the book, the dominance of Madrid and Barcelona has in recent years opened to a more disperse map of design epicenters throughout Spain.

Above: Auditorium Park in Barcelona (FOA, 2004);
Below: Santa Justa Train Station in Sevilla
(Antonio Cruz & Antonio Ortiz, 1992).

上：巴塞罗那观众公园 (FOA, 2004)；下：塞维利亚圣·胡斯塔车站 (克鲁斯和奥尔蒂斯, 1992)。