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Klaus Englert

New Museums in Spain

With photographs by Roland Halbe. 200 pp. with 277 illus.,
242 x 297.5 mm, hard-cover, English
ISBN 978-3-936681-17-8
Euro 69.00, sfr 108.00, £ 58.00, US\$ 89.00, \$A 139.00

Spanish museum architecture has experienced a marked upturn since the 1990s, helping even small towns off the tourist beaten track to acquire extraordinary museum buildings. This is expressed most visibly without a shadow of a doubt in Frank O. Gehry's Guggenheim Museum in Bilbao. But there are not just the international stars who have contributed to this success. Spanish architects in particular have designed unique museums that have changed the look of whole towns. One example is the Museo de Arte Contemporáneo de Castilla y León in León in Castille, built by the Madrid architects Mansilla + Tuñón. Rafael Moneo, who recently completed the annexe for the Museo del Prado in Madrid is still the undisputed leading figure in Spanish architecture, but in the meantime architects like Mansilla + Tuñón, who trained under Moneo, are attracting attention internationally as well as in Spain, and so are young talents who have just left architecture school and are successfully designing museums.

Spanish architects use a wide variety of formal languages. And yet there are some characteristics that apply to them all: they have never been interested in the Postmodernism games; many of them value reinterpreting regional building traditions in a modern way; they are also sensitive to special features of the existing topography. Kenneth Frampton said in this context that Spanish architecture essentially runs counter to the globalization tendencies that are increasingly reducing architectural form to a comfortable aesthetic product.

The present book, which is also suitable as a museum guide, shows that this tendency is particularly conspicuous in the new museums. It confirms the world-class nature of Spanish architecture, recorded from Rafael Moneo's early Museo Nacional de Arte Romano in Mérida to Herzog & de Meuron's new CaixaForum art gallery in Madrid.

Klaus Englert studied philosophy and German. He was academic adviser to the Zollverein development company in Essen. He has worked for several years as free-lance culture correspondent and architecture critic for the *Süddeutsche Zeitung*, the *Neue Zürcher Zeitung* and the *Frankfurter Allgemeine Zeitung*. Roland Halbe, who took most of the photographs presented in this book, is one of the most sought-after architectural photographers in the world, and nearly all prestigious architects in Spain are working with him. In 1995 he co-founded artur Architekturbilder Agentur GmbH in Hamburg.

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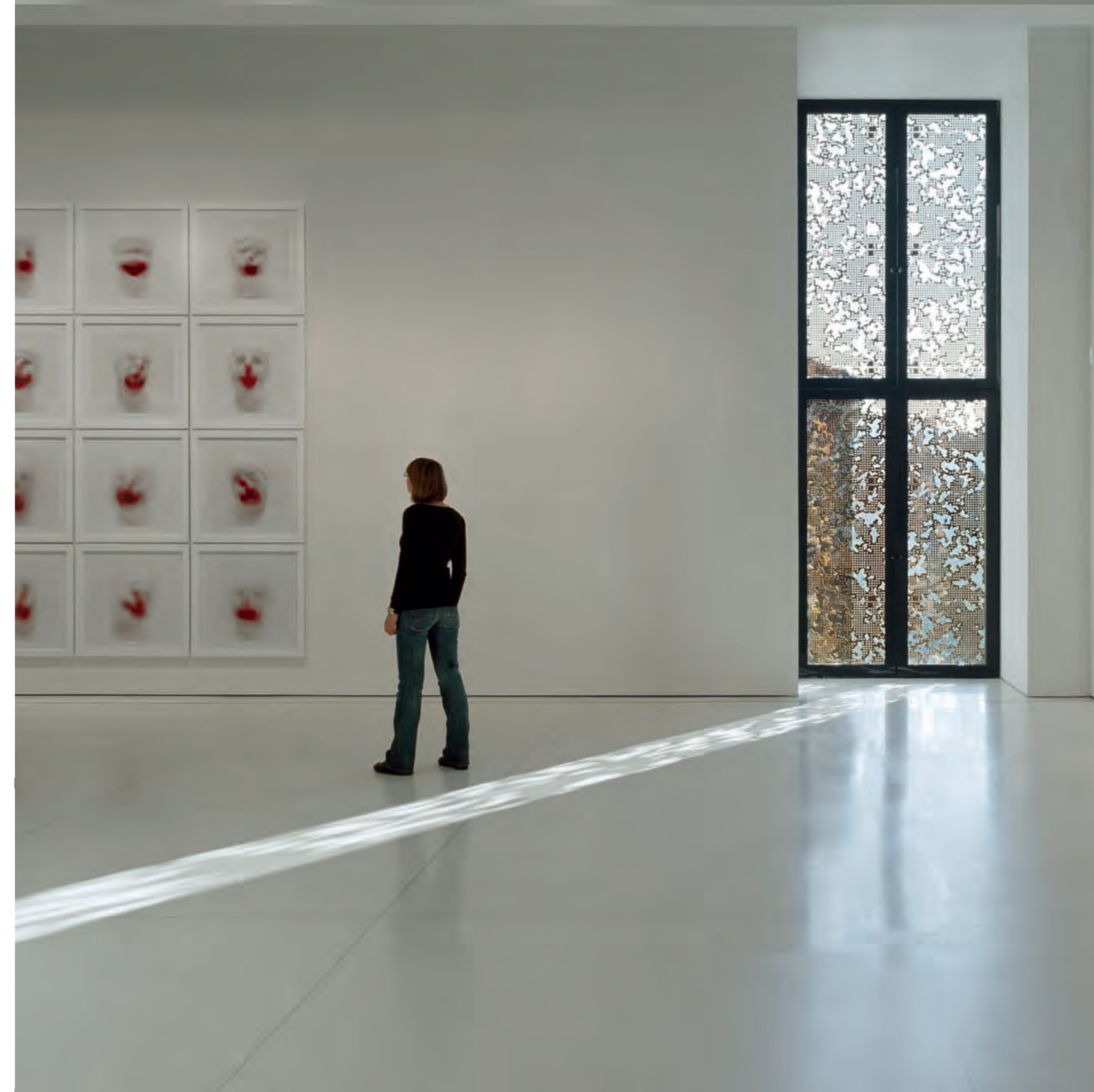
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Menges

069.00 Euro
109.00 sfr
058.00 £
089.00 US\$
138.00 \$A

ISBN 978-3-936681-17-8

9 783936 681178 5 8 9 0 0

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**with photographs
by Roland Halbe**

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Thanks to everyone who has helped to bring this book into being, especially the Ministerio de Cultura in Madrid.

© 2010 Edition Axel Menges, Stuttgart / London
ISBN 9783-936681-17-8

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Prepress: Reinhard Truckenmüller, Stuttgart
Printing and binding: Everbest Printing Co., Ltd.,
China

Editing: Nora Krehl-von Mühlendahl
Design: Axel Menges

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Architectonic attractions

In an article in the daily paper *El País*, the Spanish author Julio Llamazares complains that León in Castile, a town with a population of barely 135 000, boasts a major museum of contemporary art. Llamazares is referring to MUSAC, the Museo de Arte Contemporáneo. This institution was given a spectacular opening in the winter of 2004 and now rivals the major art centres of Madrid and Barcelona: »Not far from the museum, one of the most beautiful cathedrals in Europe, which gets only a few crumbs of the existing culture budget and is funded mainly by donations from private citizens, is struggling to survive. These days there are actually municipalities with a museum of contemporary art, but no hospitals or vital infrastructure. Like medieval cathedrals or 20th century theatres, these museums have become important adverts for cities.«¹

León demonstrates the decentralised cultural policy which has emerged in Spain over the past two years. The foremost cities – Madrid and Barcelona – do retain their influence, but many smaller cities have been catching up to a considerable extent. León's acquisition of a huge museum for contemporary art and a modern concert hall by the Madrid architects Mansilla + Tuñón plus a modern convention centre by Dominique Perrault within such a short space of time cannot be entirely due to the influence of head of government José Luis Zapatero, who comes from the Castilla y León region himself. The Castilian city is trying to unite potential for progress with its historic heritage, making Llamazares' provocative criticism rather one-sided. The famous Castilian cathedral and university city of Salamanca also wants to be remembered for more than its Roman bridge and its significant architectonic Gothic and Baroque heritage. In 2002, when the city was European Capital of Culture, it therefore converted a former prison which became the Centro de Arte de Salamanca (CASA). The building, which retains its old curtain wall and even some of its cells, was expensively converted using EU funds. This was the first sign of interest in modern art in this city on the Río Tormes, previously home only to a small and unremarkable Art Nouveau museum. Something similar was taking place in the nearby town of Valladolid. The Museo Patio Herreriano, a high-profile museum of Spanish contemporary art housed in a converted convent, was opened there. This temple to the Muses was also built during the economic boom of the millennium, with a media furor surrounding its official opening. It was another project dependent on substantial injections of cash from EU funds. For Castilla y León, a non-industrialised region with an underperforming economy, Spain's entry into the EU in 1986 was an opportunity to invest in culture as well as in vital infrastructure. Unlike many museums located in large cities in Germany, León's MUSAC does not have to worry about running costs – the regional government pays out 5 million euros annually. Two million of this goes to their collection.

Such generosity by the autonomous regions would be unthinkable if the state's coffers were not well-filled. In 2007, Carmen Calvo, then minister for culture, pledged an increase in the museums budget of 38%. Those museums dependent

on public subsidies, at least, profit from this. The prosperity that allows the museum budget to be increased is due to Spain receiving more subsidies from the EU funds than any other member state. According to the most recent figures it will have received 150 billion euros by 2013. Another reason for a boost in growth appeared in the mid-nineties, as massive real estate speculation caused the price of building land to shoot up by a yearly average of 15%.

To start with it was the museums in large cities that profited most from this – for instance the legendary MACBA in Barcelona, Richard Meier's museum of contemporary art, which still shines like a glowing meteorite in the dark, labyrinthine district of Raval. With a budget of 10.3 million euros, rapidly growing visitor numbers and Barcelona well-maintained profile as a tourist destination, MACBA director Manuel Borja-Villel (who transferred to the renowned Reina Sofia in Madrid in the spring of 2008) must have felt like a Croesus among Spanish museum directors. Finances even allowed him to set up further exhibition spaces in the neighbouring Capella dels Angels, a Gothic chapel dating from 1566. Borja-Villel appreciated the scope he had been granted, but at the same time complained that most of the museums benefiting from the new funds were in major cities and in northern Spain: »Andalusia has a lively scene with many art groups, but no art galleries to match. The money generally goes to the wrong place. In the north, everything is different.«

This imbalance is exemplified by the two monumental museums of contemporary art presently being built on northern Spain's Atlantic coast. When their models were displayed in the legendary New York Museum of Modern Art in an exhibition entitled »On-Site. New Architecture in Spain« in the spring of 2006, they excited international acclaim. This is the Centro de las Artes de A Coruña by the two young architects Victoria Acebo and Ángel Alonso, a duo from Madrid who erected a glass cube directly on the Atlantic, with its two areas, intended for art exhibitions and for dance respectively, separated in an entirely unusual and original construction. Once again, a Madrid team have emerged as Spain's most sought-after museum architects: Luis Mansilla und Emilio Tuñón are presently building the Museo de Cantabria in Santander. This museum is morphologically similar to the MUSAC, with the León museum's unusual light shafts given a more sculptural role. Mansilla + Tuñón designed a cluster of trapezoid prisms reminiscent of the nearby Cantabrian mountain chain. The Museo Provincial de Arqueología y Bellas Artes in Zamora, their much-acclaimed early work, was followed by the Museo de Bellas Artes in Castellón and ultimately by the MUSAC in León. Beside the Museo de Cantabria, they are presently designing the Museo de las Colecciones Reales in Madrid for the Spanish royal family, the Museo de la Automoción in Torrejón de la Calzada in Madrid and the Centro de Artes Visuales – Fundación Helga de Alvear. This project in Cáceres, the provincial capital of Extremadura, involved restoring and extending the Casa Grande to house the extensive collection of contemporary art belonging to Helga de Alvear, a German gallery proprietor living in Madrid. The newest project by Luis Mansilla and Emilio Tuñón is the much-acclaimed Museo Territorio de las Migraciones,



1. Mansilla + Tuñón, Museo de Cantabria, Santander, 2003.
2. Herzog & de Meuron, Espacio Goya, Zaragoza, 2006.
3. Sanaa (Kazuyo Sejima and Ryue Nishizawa), extension for the Instituto Valenciano de Arte Moderno (IVAM), Valencia, 2002.

which will be located in Algeciras, at the gateway to Africa, and will document the waves of migration from the south. We can only hope that this culture centre will be able to offset the disproportionate endowment of the north's museum scene.

One region of northern Spain which has profited exceptionally from the economic boom while remaining unnoticed by myriads of tourists is the long-underdeveloped district of Galicia. The savings bank Caixa Galicia has built nine culture centres in seven Galician cities, and the Fundación Pedro Barrié de la Maza has also contributed extensively to Galicia's cultural scene. This foundation invited Luis Mansilla and Emilio Tuñón to convert a bank built in 1919 into an art centre. The interest of this new cultural institution lies in the tension between the regal façade and the modern, variable exhibition spaces. Each of the two architects created very different exhibition halls – the »caja mágica« or magic box, whose height can be increased by 4 m means of a floor which can be lowered, a room with a chessboard-like pattern of skylights that let in light whose intensity is constantly changing, and an auditorium whose seating can be lifted up to the ceiling using a single handle. These were devices used by Mansilla + Tuñón to give the restricted available space the maximum adaptability.

Like many other art centres, the MUSAC in León is profiting from a museum boom that has created at least one new centre for modern art every year since the nineties. The northern Spanish regions of Galicia, the Basque Country and rich Catalonia are the main beneficiaries. It was not by accident that the so-called Bilbao effect was first seen on Spain's north coast. In Bilbao in the Basque Country, however, the museum euphoria had a different environment for growth than it did in Castile. While the MUSAC enhanced León and Castile's cultural attractions enduringly, the Museo Guggenheim was built in an unprepossessing city on the Río Nervión – in a cultural void. Since then, Frank O. Gehry's titanium sculpture, confidently straddling the river, has brought culture tourists to Bilbao, who come especially to see his expressive architectonic creation. Bilbao's crowning glory and an economic boon to the community as well, it has created a whole urban infrastructure. Santiago Calatrava built the city's airport and a bridge over the Nervión, then Norman Foster built a modern metro line, and in recent years a hotel complex by Ricardo Legorretas and a neighbouring shopping mall by Robert Stern have followed. In 2007, Arata Isozaki completed two striking high-rise towers alongside Calatrava's bridge. There are more important projects on the banks of the Nervión planned for the future. Rafael Moneo will build a university library, Carlos Ferrater will build two apartment blocks and César Pelli the Torre Iberdrola. The adoptive Londoner Zaha Hadid once again received the most lucrative contract, designing the master plan for Zorrozaurre – a townscape with a disunited appearance on a 57-hectare peninsula at the mouth of the Nervión – and also the EuskoTren headquarters in nearby Durango. Ultimately, the force behind this sudden urban abundance is the mighty New York Guggenheim Foundation and the tireless Thomas Krens, who is occasionally responsible for motorbike and fashion shows in Museo Guggenheim –



the price the Basques have to pay. The influence of the Guggenheim Bilbao, however, remains immense, and with an annual budget of 27 million euros it is in a different league to most other temples to art.

Many civic politicians now put their faith in the visual impact of their cultural buildings – and all of them, of course, want their own »Guggenheim«. MACBA director Manuel Borja-Villel is critical: »Large, high-profile centres are built simply to create an attractive label. This is one of the problems we have to live with.« In other words: a photogenic, glittering outer shell is no guarantee of outstanding exhibitions, an impressive collection or a good educational program. Loan agreements with their overseas partners oblige major institutions like the Museo Guggenheim and the Museu de les Ciències Príncipe Felipe in Valencia to take on a large proportion of the exhibitions regardless of the content. According to Borja-Villel, these museums profit from their status as crowd-pulling attractions despite their often unattractive exhibition concepts.

Zaragoza is presently enjoying an unprecedented architectural boom. What the 1992 Olympic Games were to Barcelona, EXPO 2008 was to the Aragon city. Francisco Mangado erected the Spanish Pavilion and Zaha Hadid added one more to her numerous Spanish projects – an emblematic bridge-pavilion over the Ebro, a hybrid structure with dynamically constructed lines that pick up on the movement of the river. The Madrid architect team Nieto Sobejano designed the icon of EXPO 2008 – the Congress Palace, which with its sculptural elegance, clear constructive logic and functional flexibility. The Basel firm Herzog & de Meuron were also commissioned to connect the Museo de Zaragoza and the neighbouring Escuela de Arte. The Swiss architects did not restrict themselves to restoring the complex. In fact, they compare their project with the cathedral that Carlos V built within the Great Mosque of Córdoba in the 16th century. On the subject of their concept for four »anchor rooms«, Jacques Herzog and Pierre de Meuron write: »The insertion of the four Anchor Rooms is essentially a violent act because it destroys part of the building, disrupting its historical continuities and spatial configurations. But it is also a liberating act because it opens up a number of new perspectives and adds a number of substantial dimensions to the historicist concept.«² The four anchor rooms of the Espacio Goya, which should be completed in 2010, have reconstructions of the Aragon artist's four greatest frescoes – the vault frescoes of Zaragoza's Carthusian monastery of Aula Dei and the Madrid chapel San Antonio de la Florida, and the wall paintings from Goya's private house, Quinta del Sordo and the Real Academia de San Fernando in Madrid. Following the CaixaForum on the Paseo del Prado in Madrid and the Tenerife Espacio de Arte (TEA) in Santa Cruz de Tenerife, this is the Basel architects' third Spanish museum project.

These kinds of projects are a consequence of the Bilbao effect. Since Spanish politicians heard how the Museo Guggenheim has benefited Bilbao's economy, they have been organising restricted-entry competitions between Santiago de Compostela and Málaga. Apart from a few Spanish architects, entrants are exclusively international stars. The Bodega Marqués de Riscal in Elciego

(La Rioja) actually insisted on awarding the contract directly to Frank Gehry, who could be expected to produce not only a truly spectacular hotel building, but also a uniquely enticing label. Other stars have also become firmly established in the Spanish architectural scene since the end of the 1990s. They include Norman Foster and Dominique Perrault, but the leading figures are Zaha Hadid, Jean Nouvel and Herzog & de Meuron, who between them win almost every prestigious competition.

Thankfully, the quest for cultural tourism in the south of Spain is able to keep away from gigantism. Richard Gluckman's new Picasso museum in Málaga, situated next to the Arabic Alcazaba and the Roman amphitheatre and integrated beautifully into the fabric of the old town, may have been a great success, but one cannot help asking why Spain is dedicating yet another museum to its great artist, why an international celebrity and media fair had to accompany its official opening in 2003 – and whether the wasted EU money could not have been better spent on building art centres across Andalusia, as proposed by MUSAC director Agustín Pérez-Rubio. Thanks to this cash bonanza – which other Andalusian cities did not benefit from at all – Málaga now has three Picasso centres: the Picasso museum in Palacio de los Duques de Buenavista, another Picasso museum in the restored bishop's palace and the house where Picasso was born, a regular site of pilgrimage for tourists.

In Andalusia, whose cultural scene is so far undeveloped, Málaga with its Picasso museums is a shining exception. In 2004 there were high hopes in Seville as Harald Szeemann hosted his ambitious 1st art biennale in a former convent on the La Cartuja, the island of the Expo, but, following the death of the renowned Swiss curator, the Guadalquivir city threatened to sink back into artistic mediocrity. And yet Seville has the Reales Atarazanas, a fantastic exhibition venue. This is a shipyard originally built at the instigation of Alfonso the Wise in the 13th century, an archaic-looking site with massive arcades and vaults. Back in 2004, the Andalusian artist Pilar Albarracín breathed unexpected new life into the Reales Atarazanas with her ironic take on Spanish myths. In fact, Seville has several potentially fascinating art venues that it should make more use of. Another of these is the Cuartel del Carmen. This medieval convent was used as a barracks during Franco's rule. It was abandoned at the end of the eighties and shortly afterwards became an exhibition centre for a short time. In 1988, the American artist Julian Schnabel installed his impressive show »Reconocimientos Pinturas«, here. Held anywhere other than in this remarkable building, it would not have been the same show.

Pioneering museum building projects are increasingly taking place on the Mediterranean coast – the region that profited most from the gargantuan real estate boom. Presently the most impressive projects are taking place in Valencia and Cartagena. Valencia's development is guided by urban planning – after the completion of Calatrava's Ciudad de las Artes y las Ciencias, reorganisation of the coastal zone based on the master plan by Jean Nouvel and Gerkan Marg & Partner is the next step – but the mood of the museum scene is also upbeat. Some years ago, the IVAM

(Instituto Valenciano de Arte Moderno), which houses an important collection by the sculptor Julio González, requested the Japanese team Sanaa to design an extension. Their creation expands the museum's overall area by 10 000 sqm. Kazuo Sejima and Ryue Nishizawa have put a 30 m high perforated metallic shell over the old building, creating a transitional zone between interior and exterior, closed space and open space, urban space and the art sector. At the 9th Architecture Biennale in 2004 in Venice, this design received the Golden Lion, but for political and legal reasons the decision on planning permission has been indefinitely postponed.

Cartagena, another Andalusian city, is also investing in prestigious projects. In autumn 2008, Guillermo Vázquez Consuegra, who previously built the Museo Valenciano de la Ilustración y de la Modernidad (MUJIM) in Valencia, completed the Museo Nacional de Arqueología Marítima. The Seville-born architect divided the museum complex into two volumes: a transparent zigzag building to house the research programme and an opaque prism with a skylight for the exhibition space. As the museum is devoted to the underwater world, Vázquez Consuegra situated much of its content underground. Long-time leading figure Rafael Moneo has taken on an entirely different project in Cartagena. After the excavation of the Roman amphitheatre directly next to the church of Santa María la Vieja in recent years, the decision was made to design not only an archaeological garden but also an exhibition space for the excavated objects. Moneo's project is highly complex because it means intervening in the city's structure, with a museum concept that makes intelligent use of both old and new buildings. Rafael Moneo's Cartagena project complements other archaeological museums in Andalusia witnessing to southern Spain's rich Roman and Arabic heritage.

Alberto Campo Baeza's Museo de la Memoria de Andalucía in Granada – one of the projects presented at the New York MoMA exhibition »On-Site: New Architecture in Spain« at the beginning of 2006 – also stands out among the museum buildings that will be part of Andalusia's future cultural landscape. Campo Baeza proposes a clear structure for the museum complex, with a narrow slice taken up by administration and a sunken exhibition area at the front, reached via impressive spiralling ramps.

This ambitious project by the home of the Moorish Alhambra marks a change of policy for Andalusia's cultural centres whose repercussions can be felt most of all in Córdoba, former capital of the Caliphate of Córdoba. Here on the Guadalquivir, the Madrid architect Juan Navarro Baldeweg has created a landscaped park, opening Córdoba out onto the river once again. On the other bank – where the modern town is to stand – Rem Koolhaas is to build the Palacio de Congresos, with the Madrid architects Nieto and Sobejano's Espacio de Creación Artística Contemporánea (a centre for media art) directly next to it – a promising art centre based on the geometrical spatial structure and decorative patterns of the Córdoba mosque, creating a connection with the Moorish past. Fuensanta Nieto and Enrique Sobejano see the centre as a repeating spatial formation created by variations on three hexagonal

4. Alberto Campo Baeza, Museo de la Memoria de Andalucía, Granada, 2009. Building this museum is intended to reduce northern Spain's dominance in terms of cultural institutions.



ground plan outlines rather than a unified spatial organism. The regularly perforated façade is also intended to evoke the famous mosque.

Recently the southern regions have also been able to attract international stars. For instance, Zaha Hadid is building a university library in Seville and Herzog & de Meuron completed the Tenerife Espacio de Arte (TEA) in Santa Cruz de Tenerife at the end of 2008. In the culture centre there is an extensive collection of paintings by the locally born painter Óscar Domínguez (1906–1957), an aficionado of surrealist art circles in Paris. The exhibition space is dedicated to international contemporary art and aims to become an »international reference point«. The massive competition from similar art centres makes a glittering outer shell designed by an international star essential. It is, however, questionable whether Pritzker Prize winners can help to create an impressive museum repertoire as well as improving a city's image.

As the state in Spain has followed the trend in increasingly relinquishing its cultural responsibilities, many foundations, large and small, have sprung up to fill the gap thus created. Undoubtedly the most influential is the Catalan la Caixa, a subsidiary of the regional bank of the same name. The foundation works on a fairly simple system. It receives 37.6% of the profits from la Caixa in Spain. In 2008, this came to an impressive annual budget of 500 million euros available to the foundation, with 79 million euros available for cultural activities alone. In Barcelona – site of its head office – the la Caixa foundation exclusively finances two large museums: the science museum CosmoCaixa, one of the first cultural buildings built in the post-Franco era and the CaixaForum, one of Barcelona's most impressive monuments to Modernism, which was perceptively turned into an art centre by Arata Isozaki in 2002. The leadership of la Caixa then decided to build a central art hall in the historical centre of Madrid, and commissioned the Basel architects Herzog & de Meuron. Aside from the powerful la Caixa in Catalonia, it is the smaller foundations that are the cultural scene's

major support, and not only in the big cities. The best-known example of this relatively new Spanish trend is the Fundación Eduardo Chillida – Pilar Bezunce, which is responsible for the unique sculpture park Chillida-Leku in Hernani, not far from San Sebastián. Another example is the Consorcio Museo Vostell Malpartida, which manages a Fluxus collection instituted in Malpartida de Cáceres by Wolf Vostell in the midst of a breeding area for white storks in the heart of barren Extremadura.

Another unusual project has existed for some time in the very south of Spain, directly on the Strait of Gibraltar. 30 km east of Cádiz, among pines, cork oaks and olive trees, a sculpture meadow was created on the site of a military facility once used to guard the natural frontier with Morocco. Works by the Irish Olafur Eliasson, the Serbian Marina Abramovic and the Spanish Santiago Sierra among others are now exhibited here in the open air. In addition to these, new artworks are continually being presented in small exhibition pavilions. The Chinese artist Huang Yong Ping, for instance, borrowed from Western bunker architecture for one of his two pavilions and from the Arabic hammam for the other. His highly symbolic work encapsulates the contradictions of our modern world in this geographically strategic point between the continents. The South African Berni Searle's video installation *Home and Away* powerfully addresses the issue of African migrants flooding into the Costa de Luz. The site where these were staged has the initially difficult name Centro de Arte Contemporáneo Montenmedio de Vejer de la Frontera. As this does not exactly trip off the tongue even if one is Spanish, it has acquired the unofficial acronym NMAC. The downside of the Andalusian foundation's artistic merits is their commercialisation. Its advertising is dominated by entertainments with nothing to do with art – golf, equestrian sport, even motocross racing. Anyone visiting the Costa de Luz art centre must accept it as part of a larger entertainment park.

The Spanish foundation with the longest history is linked with the names of possibly the most im-



5. Josep Lluís Sert, Fundació Joan Miró, Barcelona, 1975. It was the first modern museum in Spain.

portant Catalan artist and architect: Joan Miró and Josep Lluís Sert. Its design dates back to 1968, when many architects in Barcelona hoped that Sert would bring back the glory days of the GATCPAC (Grup d'Arquitectes i Tècnics Catalans per al Progrés de l'Arquitectura Contemporània) during the Second Republic, when he collected architecture's avant-garde together and created several important buildings in his home town. In 1952, Oriol Bohigas, who was president of the Fundació Joan Miró and chief planner for Barcelona in the eighties, wrote to Sert: »The battle against Spanish architecture's stupid banality in recent years is wearing us down. When you finally come to join us, we will be in better spirits and be inspired to new efforts.«³ Sert, who was made a dean at the Graduate School of Design in Harvard in 1953, did not come to the metropolis on the Mediterranean until much later, after the opening of the museum and the death of Franco in 1975. He held no hopes for Barcelona while Franco's dictatorship existed, and so he designed the museum for the Miró foundation faraway in his studio in Cambridge. He chose the Montjuïc hill as the site, so that the building would be better screened from the cityscape. The museum was built in the last stages of Franco's regime and represented a relaxation of cultural politics. Architects like Oriol Bohigas, José Antonio Coderch, Óscar Tusquets, Ricardo Bofill and Manuel de Solà-Morales were able to continue and reinvent the avant-garde architecture of the thirties during this period.

Josep Lluís Sert based his museum building on his design for the Fondation Maeght in Saint-Paul-de-Vence in France (1964). He created skylights, a clear system of passages through the building, and gardens and terraces adapted to the layout of the museum's rooms and its situation. The museum ensemble consists of small units grouped around an inner courtyard. Sert used modern materials like concrete, but also incorpo-

rated regional building traditions like the Catalan vault and tiled floor. In the last twenty years, project director Jaume Freixa was twice commissioned to add extensions to the museum building suited to Sert's structural logic.

Three dates are of primary importance to Spanish modern architecture. In 1926, after the death, caused by a tram, of Antoni Gaudí, the popular modernisme, the Catalan variety of Art Nouveau, began to decline. Barely two years later, the architects of Barcelona joined the general enthusiasm for Le Corbusier. At the time, the Frenchman was the new star in the firmament of international architecture. Josep Lluís Sert invited him to lectures in the Catalan metropolis. Le Corbusier was unimpressed by Gaudí's buildings, but the provisional schools next to the Sagrada Família cathedral (largely forgotten today) did interest him. He recorded the wavelike curves of their roof in his famous notebook. On the other hand, he paid no attention to La Pedrera and Sagrada Família.

Another crucial date was the year 1929. On the occasion of the World Exhibition, Mies van der Rohe dressed up in the traditional top hat and tails to open his legendary pavilion on the Montjuïc, which, in a town that was still a bastion of traditional Noucentisme, looked like a building from another world. Mies' understanding of construction techniques and spatial arrangement gradually made an impact on the nascent Catalan avant-garde surrounding Sert. The year 1929 also saw an architectonic emergence in Seville in Andalusia, where the World Exhibition on the Guadalquivir was characterised by a revival of traditional historicism. It was no accident that Spanish architecture was gradually opening up at this particular time. At around the same time, the regime of Primo de Rivera stepped down and Spanish society began to become more democratic, culminating in the proclamation of the 2nd Republic in 1931. During this short but turbulent time – during which Barcelona and Madrid became avant-

garde centres – architects like Erich Mendelsohn, Theo van Doesburg and Walter Gropius travelled to Spain to give lectures. The Catalan capital in particular became a cosmopolitan metropolis: J. J. P. Oud's Dutch housing developments were echoed in experimental minimum subsistence housing units and Le Corbusier's »Immeuble Villa« design gave rise to the collectively designed »Casa Bloc« (1932/33), an open residential block with maisonette apartments and communal facilities. Like the Dessau Bauhaus, the GATCPAC, founded by Sert in 1930, aimed to improve living conditions in society and to create social housing. Sert's collaboration with Catalonia's government was full of potential. Both were looking for a new direction after the Rivera dictatorship, and they chose International Style architecture and urban planning. The government commissioned the GATCPAC architects to design rational housing outside the Cerdà expansion area. The new collective goals also included urban planning projects, including developing the Avenida Diagonal, a public road running through Barcelona, which was to be designed on the principles of the legendary CIAM congress »The Functional City«. Of equal importance was the »Barcelona Futura«, the new overall plan for Barcelona negotiated by Sert and Le Corbusier with the Catalan president Macià in 1932, after whom it was named. This plan, which was never to be implemented, was developed in close collaboration with Le Corbusier and has a place in the history of modern urban planning.

The next important event did not take place until 1992. During the economic boom, the Olympic Games gave Barcelona its first opportunity to really explore the concepts of classical Modernism. Vittorio M. Lampugnani wrote that the aim had been to reconcile Le Corbusier, Pierre Jeanneret and Josep Sert's Plan Macià with Ildefonso Cerdà's »Eixample«.⁴ To mark the Olympic Games, Oriol Bohigas the influential departmental head for planning had major urban projects carried out by numerous international architects like Norman Foster, Arata Isozaki and Vittorio Gregotti and succeeded remarkably in reviving the city's compact pattern. Bohigas also invited many artists including Richard Serra, Claes Oldenburg, Eduardo Chillida, Ulrich Rückriem, Ellsworth Kelly and Rebecca Horn to create sculptures for Barcelona's entire area. This initiative benefited the outskirts as well as the inner city – their public areas were expanded by the building of ramblas, squares and parks. Peter Buchanan saw this as »a total redesign of Barcelona«.⁵ The old town was not left out. For instance, Garcés/Sòria expanded the Picasso museum in Barrio Gótico and Viaplana/Piñon transformed the Casa de la Caritat in neighbouring Raval into the Centre de Cultura Contemporànea de Barcelona (CCCB) and finally the New York architect Richard Meier built the Museu d'Art Contemporani de Barcelona (MACBA) – the highlight of the architectural, cultural and social renewal of the Ciutat Vella.

Oriol Bohigas commented that the short period of architectonic experimentation had ended abruptly in 1939, when the Franco regime became established. For this reason, it was important to Bohigas to reconnect with the achievements of the Spanish avant-garde of the twenties and thirties after the move towards democracy

in 1975. The revivalist trends since the fifties show that these achievements had never been entirely buried – witness the serial housing developments by Fernández del Amo in Vegaviana, Alejandro de la Sota's governmental building in Tarragona and Sáenz de Oiza's Torres Blancas in Madrid. Bohigas, who was director of the Escuela de Arquitectura de Barcelona from 1977 to 1980, believes that Spain was fortunate enough to be spared the interruptions to architectural development created in Germany by National Socialist architectural ideology. Instead, a »Spanish rationalism« was allowed to develop at the fringes of the International Style, different from it in certain respects. Bohigas sees this as a style »distinguished by critical maturity and the will to go beyond initial idealistic concepts and design and architectural utopias by reclaiming regional traditions, by clearly understanding constructive systems and real social need and by a certain eclectic style.«⁶

Kurt W. Forster once said that Spanish architecture had experienced a phenomenal boom after Franco's death, turning Spain into an »architectural laboratory«.⁷ At the beginning of 2006, when Terence Riley organised the MoMA exhibition »On Site. New Architecture in Spain«, the Madrid architecture historian Luis Fernández-Galiano brought out a special edition of the magazine *Arquitectura Viva* entitled »Spain Builds. Arquitectura en España. 1975–2005«. In this volume, the American critic Kenneth Frampton attributes the same continuous qualities to Spanish architecture as Oriol Bohigas does: »The primary characteristic of Spanish architecture is surely its relationship with topography. Its secondary characteristic is its tectonic properties, the ubiquitous poetry of the construction, which can be seen in very different types of building. This can lead to Spanish architecture appearing extremely laconic, or even decidedly anti-spectacular. (...) Spanish buildings generally have a tectonic component far removed from media-oriented consumerism and from reductionism of the »decorated shed« type. This architecture may lead to manifold interpretations and contradictions, but at its cultural heart it opposes the trend towards globalisation that is increasingly reducing the architectonic form to a comfortable, aesthetic product.«⁸

Spanish museum architecture since the late seventies – i. e. since the democratic »transición« – can be understood better when seen against this complex history. We can see a historical »continuity« in this architecture that runs in a direct line from Rafael Moneo's early Museo Nacional de Arte Romano (1985) in Mérida to his enlargement of the Prado museum in Madrid (2008).

¹ Julio Llamazares, »Arte contemporáneo«, *El País*, 05.10.2004.

² Herzog & de Meuron, *Espacio Goya. El Museo de Zaragoza* (Spanish/English), Basel 2006, p. 9.

³ Quoted from Josep M. Rovira, *Sert: 1928–1979. Half a Century of Architecture. Complete Work*, Fundació Joan Miró, Barcelona 2005, p. 325.

⁴ Vittorio Magnago Lampugnani, »De Sevilla a Barcelona«, in: Luis Fernández-Galiano, *Spain Builds. Arquitectura en España. 1975–2005* (Spanish/English), special edition of *Arquitectura Viva*, Madrid 2006, p.132.

⁵ Peter Buchanan, »Un florecimiento cultural«, *ibid.*, p. 112.

⁶ Oriol Bohigas, »Rationalismus und internationale Avantgarde«, in: *Architektur im 20. Jahrhundert. Spanien*, Munich 2000, p. 83.⁷ Kurt W. Forster, »España es un laboratorio, cultural y político«, *El País*, 7.9.2004.

⁸ Kenneth Frampton, »Banderas al viento«; in: Luis Fernández-Galiano, *loc cit.*, p. 86.



Respectful extension

The re-opening of the Prado in October 2007 received widespread attention. Rafael Moneo's extension will further enhance the allure of the Prado and of the new Madrid museum ensemble as a whole. In this interview, Moneo talks about how his extension respects Villanueva's museum's architectural style as far as possible, without totally avoiding modern styles.

Klaus Englert: Your extension to the Prado was completed this spring, after five years of construction. There was a legal battle lasting several years before it could be built, because residents lodged an appeal with the courts. What do you think about that today?

Rafael Moneo: The Prado is a very well-loved museum that everyone associates with Madrid. And so many people feared that any architectural change would detract from the Prado's familiar image. My extension project, however, is very restrained, with a discreet structural logic and a precisely worked-out and well-considered space plan. Juan de Villanueva's Prado would be no place for an unconnected extension that violated the logic of all the earlier extensions. The extension therefore had to be built at the rear of the building. We built a tract connecting the two, whose role within the building is comparable to urban access infrastructure. My intervention barely changes Villanueva's Prado. The Museo del Prado always had a strong topographic element, and it profits from the recreation of the original difference in height. This was where my idea of how the old and new buildings should fit into the hillside behind the museum came from. This idea is a clear tribute to Villanueva. If he were still here, 200 years on, he might agree.

Klaus Englert: What do you think of the whole complex as it stands today?

Rafael Moneo: Once the Puerta de Velázquez opens on the Paseo del Prado and people can go directly from the old to the new building, they will be able to better understand Villanueva's architecture and its structure. In the past few years of the extension's completion, I was particularly concerned with the shape of the foyer's roof. Obviously I didn't want it to look like a supermarket. So I decided to lay out a classical garden on top. For me, this garden complex was one of the most interesting parts of the extension project.

Klaus Englert: How did you deal with the architectural features of Villanueva's Museo del Prado and the historical extensions?

Rafael Moneo: There were two issues involved – the urban planning problem of improving the access areas in front of the new entrances, and the actual architectural task of extending the exhibition space – although the two processes weren't mutually exclusive. My extension project aimed to understand Villanueva's palace, with its architectural logic, and to expand on it using a moderately modern concept. I wasn't interested in building an extension that contradicted the Museo del Prado's essential logic. I think my annex respects Villanueva's architecture without being spectacular in itself.

Klaus Englert: What made you use clinker – now used by very few architects – for the redesign of the cloister?

Rafael Moneo: I worked with this material when I built the Bankinter building and converted the Atocha station. In my home village, a lot of building was done in brick and ceramics, so I have a respect for them as materials. Some members of the Prado foundation would have preferred modern materials. But I think that a glass façade next to the Cloister of Jerónimo would have looked disruptive, and that using stone would have looked arrogant.

1. The Museum del Prado, Madrid, with extension by Rafael Moneo and minister Los Jerónimos.
2. Rafael Moneo, Fundació Pilar i Joan Miró, Palma de Mallorca, 1992.
3. Rafael Moneo, Moderna Museet and Arkitektur-museet, Stockholm, 1998.
4. Rafael Moneo, Audrey Jones Beck Building, Museum of Fine Arts, Houston, 2000.

Klaus Englert: What do you think of Álvaro Siza's open-space plan? As you know, he wants to make the Paseo del Prado more attractive and connect the museums – the Thyssen-Bornemisza, the Reina Sofia, the CaixaForum and the Prado – together better.

Rafael Moneo: Siza takes his cue from Salón del Prado, the great project by Charles III. Personally I have always liked the lines of the Paseo de la Castellana and Paseo del Prado. They demonstrate the beauty and modesty of 18th and 19th century Madrid architecture. To some extent it was a case of making a virtue of a necessity. Because in Madrid they couldn't imitate the axiality of the Paris boulevards, they created the sequences and alternations of the Via Castellana.

Klaus Englert: Madrid hopes that the »Paseo del Arte« project will bring with it international prominence. Prado director Miguel Zugaza says that the aim is to emulate Berlin's Museuminsel. Is Berlin's homogenous ensemble like the »Paseo del Arte« in any way?

Rafael Moneo: As you know Miguel Zugaza wants to reconnect the remaining parts of the Palacio del Retiro. The envisaged »Campus del Museo del Prado« is certainly an ambitious project, but this new ensemble will not incorporate the other museums on the »Paseo del Arte«. There is no existing homogenous complex here, as there is on the Berlin Museumsinsel. It is more a case of architects seeking specific solutions that relate to specific sites.

Klaus Englert: The Prado extension is the most recent of several museum buildings designed by you. You previously built the Museo Nacional de Arte Romano in Mérida, the Audrey Jones Beck Building of the Museum of Fine Arts in Houston and the Moderna Museet in Stockholm. Which of these museums is your favourite?

Rafael Moneo: That's an easy question to answer. My favourite museum project was the first, the Museo Nacional de Arte Romano. The stylistic references to the Roman building style seemed particularly clear and appropriate, without any slavish imitation. At the moment I am working on a similar project which hasn't been publicized much thus far. It involves an archaeological museum being built on the site of the excavated Roman amphitheatre in Cartagena.

Klaus Englert: Spanish architecture – and particularly Spanish museum architecture – has been enjoying a resurgence since the 1980s. Why do you think this is?

Rafael Moneo: There is a huge difference between the Franco era and everything that came after the »transición«. During the France regime, there were hardly any museums and not much of a cultural scene. Since democracy came in in 1975, Spain has had a lot of catching up to do. Not only the major cities but also increasingly the smaller provincial towns of our 17 autonomous regions have invested in museums. The Museo Guggenheim probably showed many cities the way forward in more ways than one. Many communities followed its example, albeit with varying degrees of success. A few years ago, when I built the Fundación Beulas in Huesca, it was a question of building a small museum for the community – a place for art collections and for non-permanent exhibitions – together with a town park. But it varies from case to case. The MUSAC built

by Mansilla + Tuñón in León shows that there is a strong demand for cultural services, as do the museums they built in Zamora und Castellón.

Klaus Englert: Would you say that Spain has acquired a completely new attitude to culture within a generation?

Rafael Moneo: All in all, I think 1980 and 2007 were significantly different. Both cultural and architectural interests are easier to pursue today than they previously were. This goes together with far-reaching social changes. Once upon a time, museums were elitist institutions that benefited only certain levels of society. In 1980, only the middle classes went to museums, whereas today it is generally recognised that museums have something to offer for everybody culturally. Today's situation would have been unthinkable a few years ago. Museums are speaking to people, and people are finding themselves attracted to the artworks. The visitors are actually proving themselves equal to the newly available cultural treasures.

Klaus Englert: Do the teams running museums see their role differently today?

Rafael Moneo: This may be one way the Bilbao Effect has changed the museum world's structure. Museum directors now play a larger part in cultural life and are better able to make their point of view felt. Think of the Centro de Arte Contemporáneo de Málaga (CAC Málaga). It has no international role, but it is very important to the city's cultural life.

Klaus Englert: What do you think about the many new museums of modern art that are springing up now, particularly in northern and central Spain? Is there enough material in the collections to justify this?

Rafael Moneo: Firstly, I think that both the north and the south do need new art centres, even though north and south have very different political and economic circumstances and networks. Regional government autonomy has achieved many things, with political and social transformation leading to a new cultural understanding – and a new role for art centres. A situation has been created in which museums raise the profile of the arts, and the arts influence the creation of the museums and their programmes. Of course this has also changed the role of contemporary Spanish architecture. A lot has been written about the boom in Spanish architecture since the 1990s, but this phenomenon should not be separated from the enormous accompanying changes in Spanish society. What the success and adaptability we see in Spanish architecture ultimately reveals is the dynamism of Spanish society.

Madrid, 10 May 2007

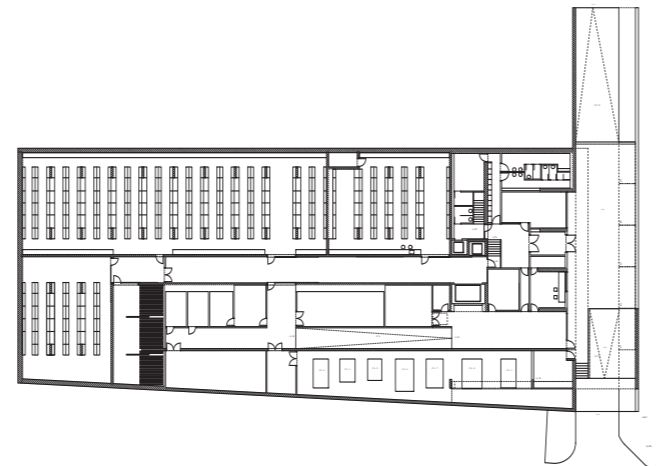
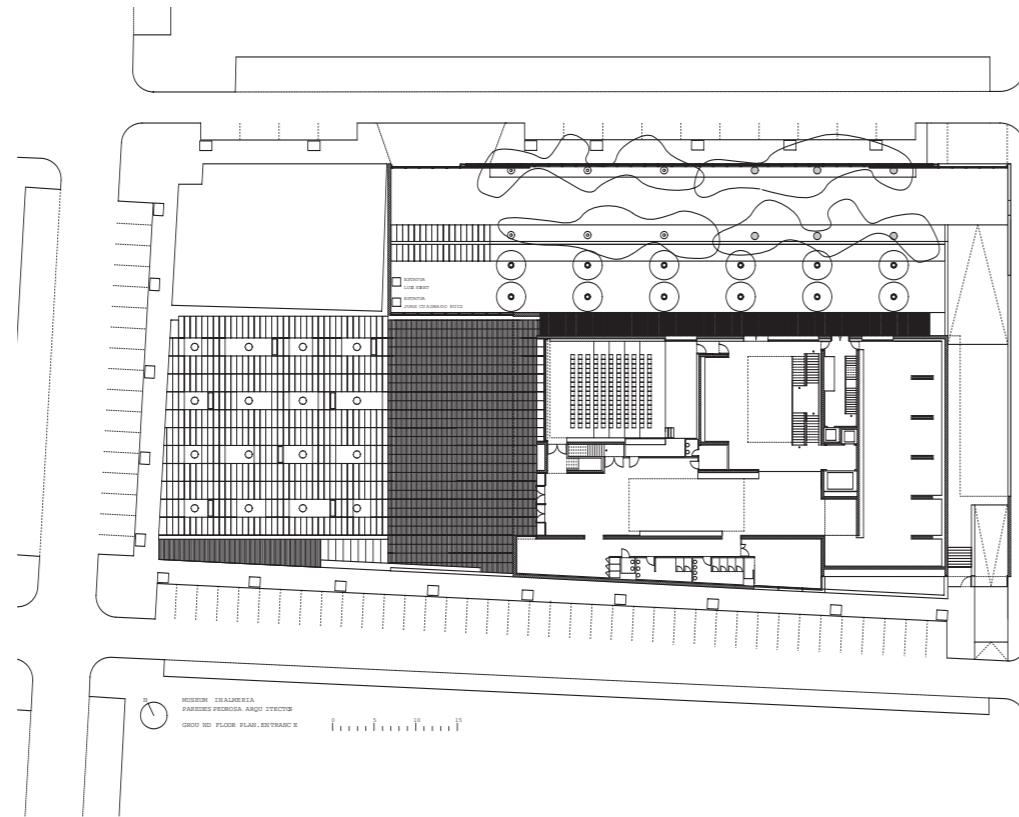
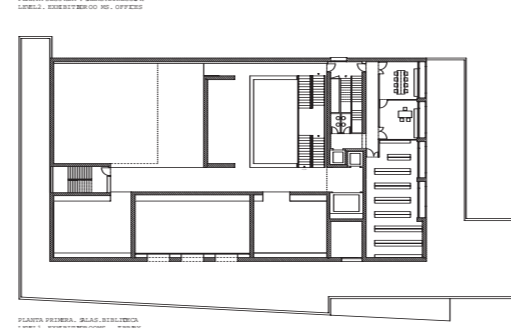
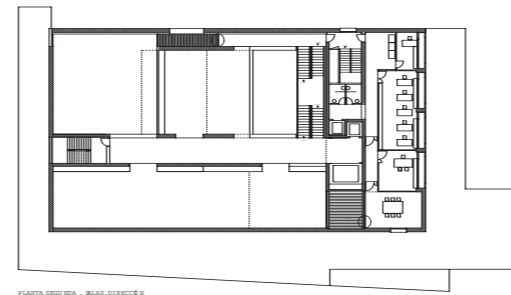


Paredes Pedrosa Arquitectos, Museo Arqueológico, Almería, 2004

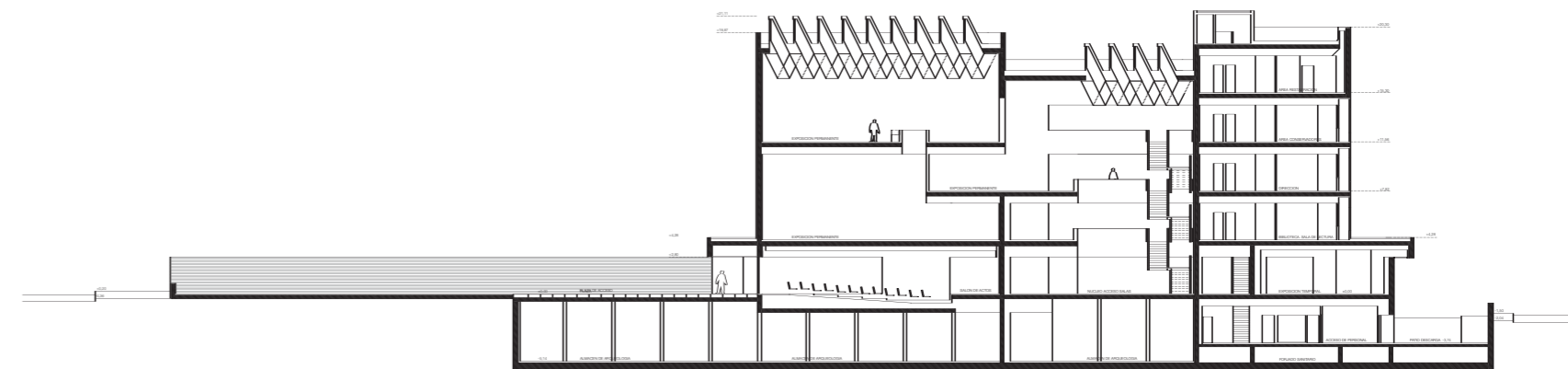
The province of Almería has many architectural treasures. The area was inhabited during the earliest period of human cultural development, as revealed by the Palaeolithic cave paintings in Vélez Blanco. The settlement of Fuente Alamo dates from the Bronze Age (2 000 years BC), and the Phoenicians arrived in the eighth century BC and set up the first trading posts on the coast – one at Cerro de Montecristo. The necropolis of Boliche suggests that the original Iberian inhabitants lived in settlements shared with the Carthaginians and Phoenicians, and the province of Almería also bears marks of the Roman colonisers who came later. Their rule here dates back to the third century BC. The Moorish Alcazaba fortress from the Taifa period (dating from 1 000 years AD) witnesses to Almería's less distant history.

The Archaeological Museum of Almería was founded in 1933. It had to close in 1994 due to the poor state of the building. Four years later and following a competition, the Madrid architects Angela García Paredes and Ignacio García Pedrosa were commissioned to build a new building in a contemporary style, and found themselves confronted with a densely built-up urban site with tall residential buildings and a circular road. They built a compact building to counteract these inhospitable surroundings. The building's front, which looks hermetically sealed, leaves space for a square with palm trees, giving this densely built-up residential area some public space. An already existing garden with palms on the long side of the building was extended to create a kind of attractive open air lobby in front of the exhibition areas. Although the building's façades have very different designs, the architects used the same material – marble from the Almería area – for all of them. Only in a few places does an opening in the compact façade allow a view of the museum's urban surroundings. Although the museum has a monumental look at first, the observer quickly sees how the gaps in the façade lighten its massive appearance.

Paredes Pedrosa Arquitectos designed a central airy space to help people find their way and connect the permanent exhibition rooms with the other display room sections. The staircase radiates expansive openness and creates surprising views reminiscent of Scharoun's Berliner Staatsbibliothek. The museum rooms are arranged into three levels adjoined by the wide access area, while the administrative rooms are stacked five storeys high. There are few windows in the outer walls; this allows full use of the rooms for display. Natural light enters this compact building mainly through the »sheds« on the roof facing north-west. To protect the archaeological finds as much as possible, these are fitted with light filters – diagonal strips of okumé wood laths, arranged so as to optimally absorb the intense sunlight.



- 1–4. Floor plans (basement, ground floor with entrance area and auditorium, first floor with library and exhibition area, second floor with administration and exhibition area).
- 5, 6. The museum is secluded from its surrounding like a fortress with a hortus conclusus.
- 7. Section through the building.

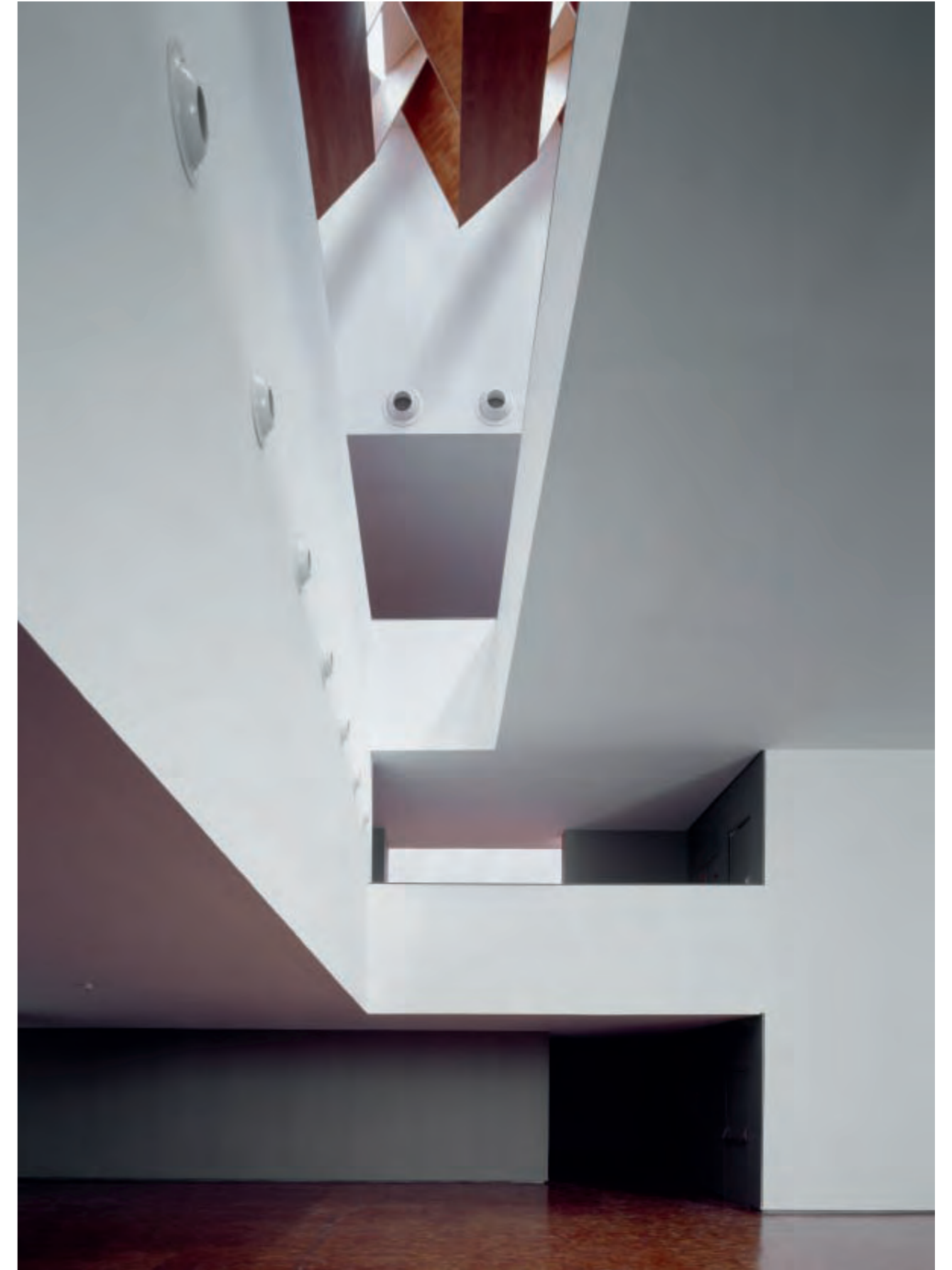




8, 9. The museum asserts itself against the busy street.
10. A prominent staircase connects the exhibition areas.



11. Diagonal strips of Okumé-wood slats filter the natural light.
12. The particular organization of the floors produces an exciting space.



Herzog & de Meuron, CaixaForum, Madrid, 2008

Conversion work on the three famous state-run museums on Paseo del Prado concluded in the autumn of 2007 with Rafael Moneo's extension for the Museo del Prado. Finally, in February 2008, these were followed by the renowned la Caixa foundation's private art gallery. Madrid had to wait a long time for the CaixaForum, a much-praised design by the Basel team Herzog & de Meuron, to actually be built. Now, however, one can reach the new art gallery from the Prado simply by crossing the street diagonally. The Museo Thyssen-Bornemisza, another temple to the Muses with a new extension, and the Museo Reina Sofía, with its much-publicised extension by Jean Nouvel, are also close by.

Herzog & de Meuron set themselves the ambitious task of integrating the officially listed perimeter walls of a power station, the Central Eléctrica del Mediodía into the museum building, increasing the space available onsite by a factor of five and achieving iconic status for the resulting architectural hybrid. This was even harder than what Arata Isozaki accomplished six years earlier in Barcelona when he converted the Modernistic brick buildings of a former textile factory from the year 1911 into the CaixaForum art gallery and added a sunken extension.

Herzog & de Meuron described the new museum as a »magnet« for all Madrid. In contrast with

the moderate forms of Rafael Moneo's Prado annex, the Swiss architects created a true architectural sensation, setting out to prove that radical contemporary and imaginative architecture could work in a traditional urban environment. They can certainly be said to have succeeded.

Opposite the Royal Botanical Gardens, the CaixaForum rises from the slightly climbing residential district like a mountain massif. The old building was gutted and had its granite foundation literally removed, and it was raised from three to five storeys. Two further storeys were built underground. This radical change to the existing structure makes the building look as if it is floating. The resulting connective space serves as a new public space and an entrance for the CaixaForum culture centre. The prism-shaped entrance area leading upward to the foyer, with its sheet steel cladding, looks like expressionist film architecture.

The roof profile of the new, raised building, with its angles and indentations, is a particularly attractive element of the new Paseo del Prado museum district. Cast iron tiles with a similar colour to the brick roof tiles of the neighbouring houses were applied to the façade. For some years, Herzog & de Meuron have been interested in these hybrid construction elements due to their decorative and textile-like qualities. For the CaixaForum, they used irregularly perforated modules which protect the grafted-on structure like an outer skin. These porous plates enveloping the whole fourth storey are its façade and windows at the same time.

They enclose the inner space, but also allow subdued light into it, creating a pleasant clair-obscur effect.

The Swiss architects use the interior to demonstrate their concept of sensory design. Teardrop-shaped lamps from Herzog & de Meuron's workshop hang in the restaurant. The elegantly curved spiral of the stairwell is a brilliant white. The foyer, with its upward stair, has a surprising rough charm and industrial ambience, characterised by neon lights, steel flooring and bare ventilation pipes. The violet sofas at the edge are equally surprising. The director's room appears claustrophobic at first, until one sees the window slits directly beneath the ceiling. The two underground auditoriums evoke similar feelings. Their walls are covered with a curved, metallic mesh. The two large unsupported exhibition halls, on the other hand, appear plain and neutral. They are fully sealed off from the outside world.

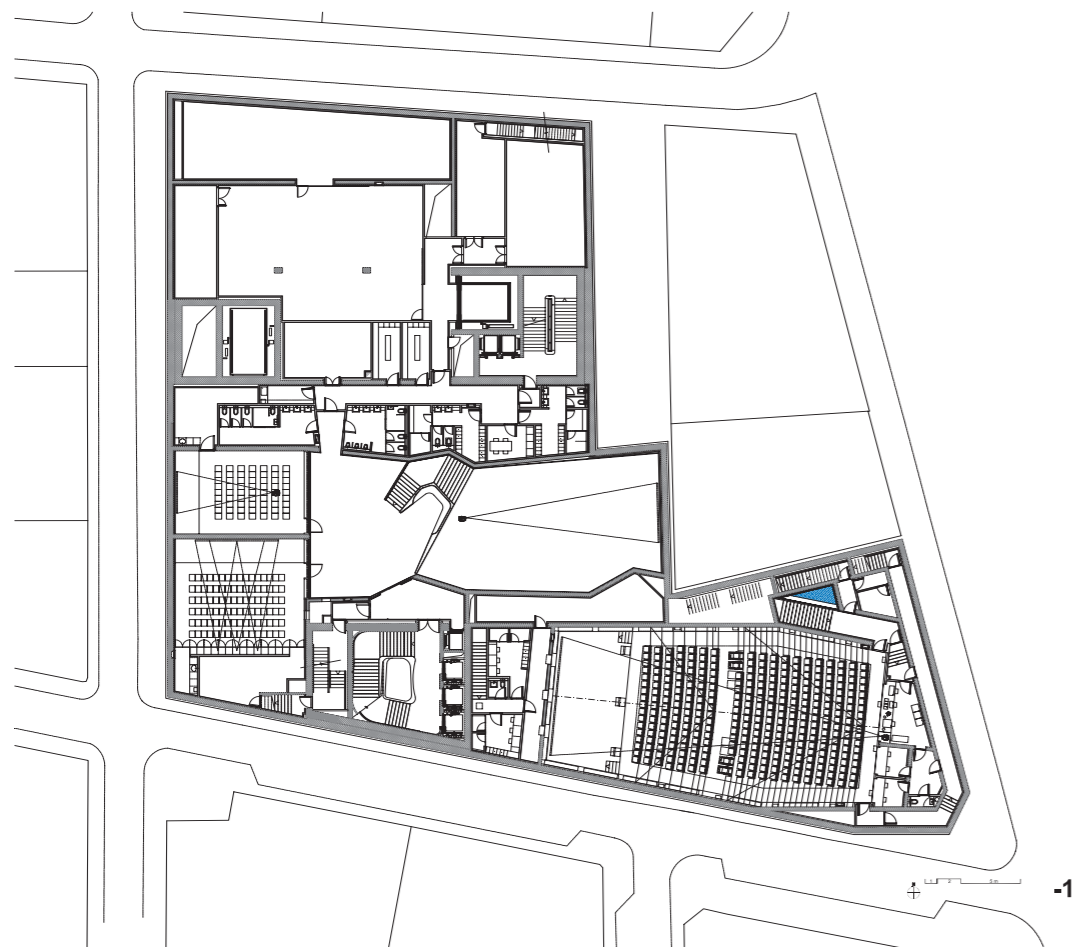
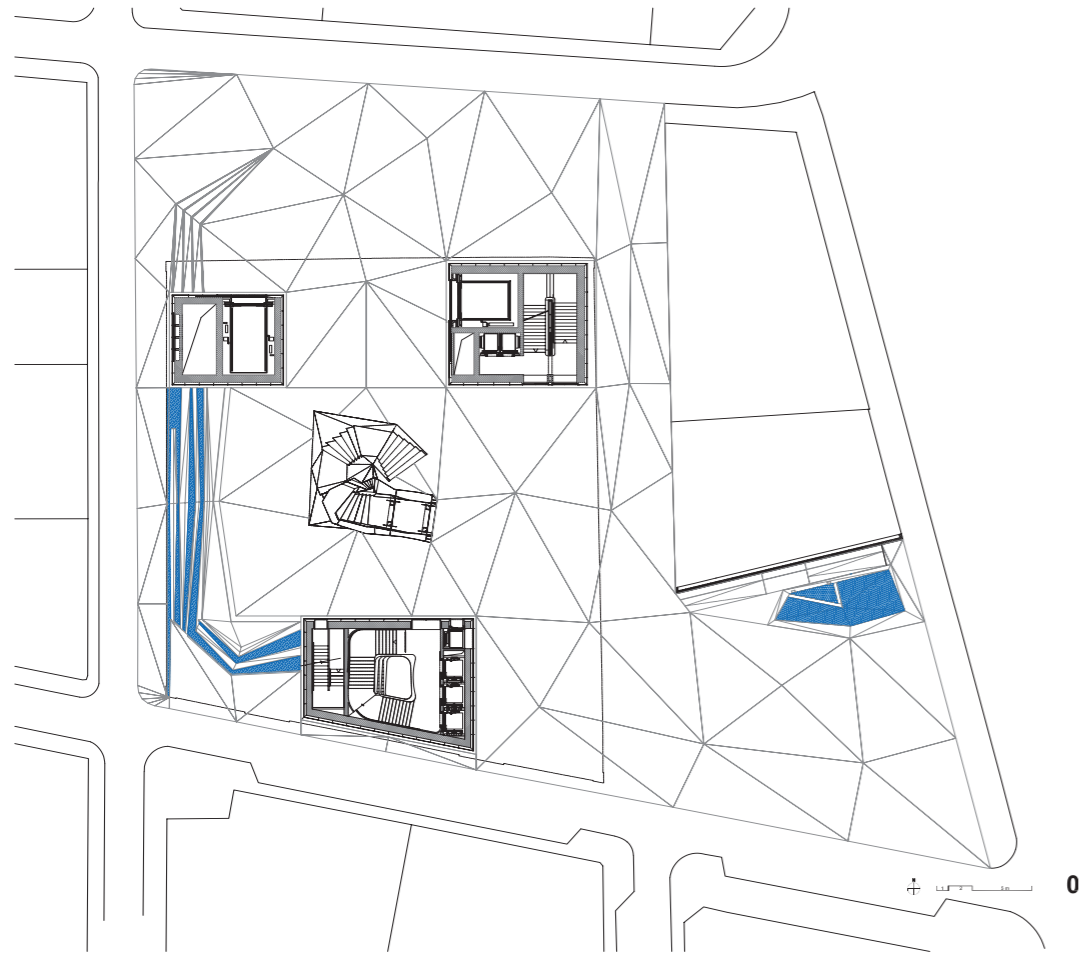
For some years, Herzog & de Meuron have collaborated with fine artists and photographers, and on this occasion, they invited the French botanist and garden artist Patrick Blanc to add touches of landscape architecture to the open court in front of the building, which was previously defaced by a petrol station. Blanc decorated a fireproof wall belonging to one of the buildings that hems the square in with a living wall of plants. 15 000 plants of 250 different species grow on this wall, suspended from a metallic mesh that doubles as an irrigation system. Set next to the botanical gar-

dens, this is certainly a magical sight for passers-by on the Paseo del Prado. The lively front court is also used for sculptural exhibitions, which began in the spring of 2008 when the museum curators exhibited bronze sculptures by the Polish sculptor Igor Mitoraj.

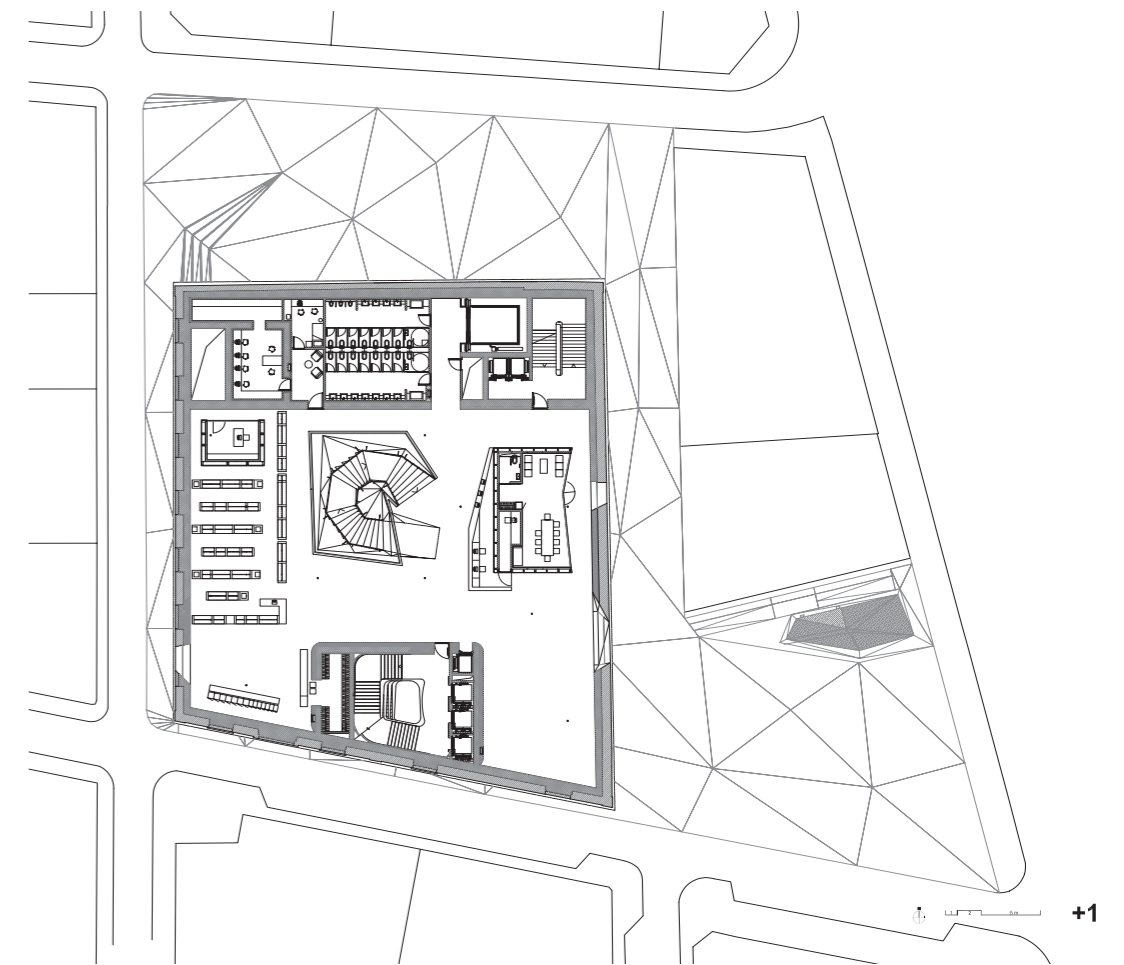
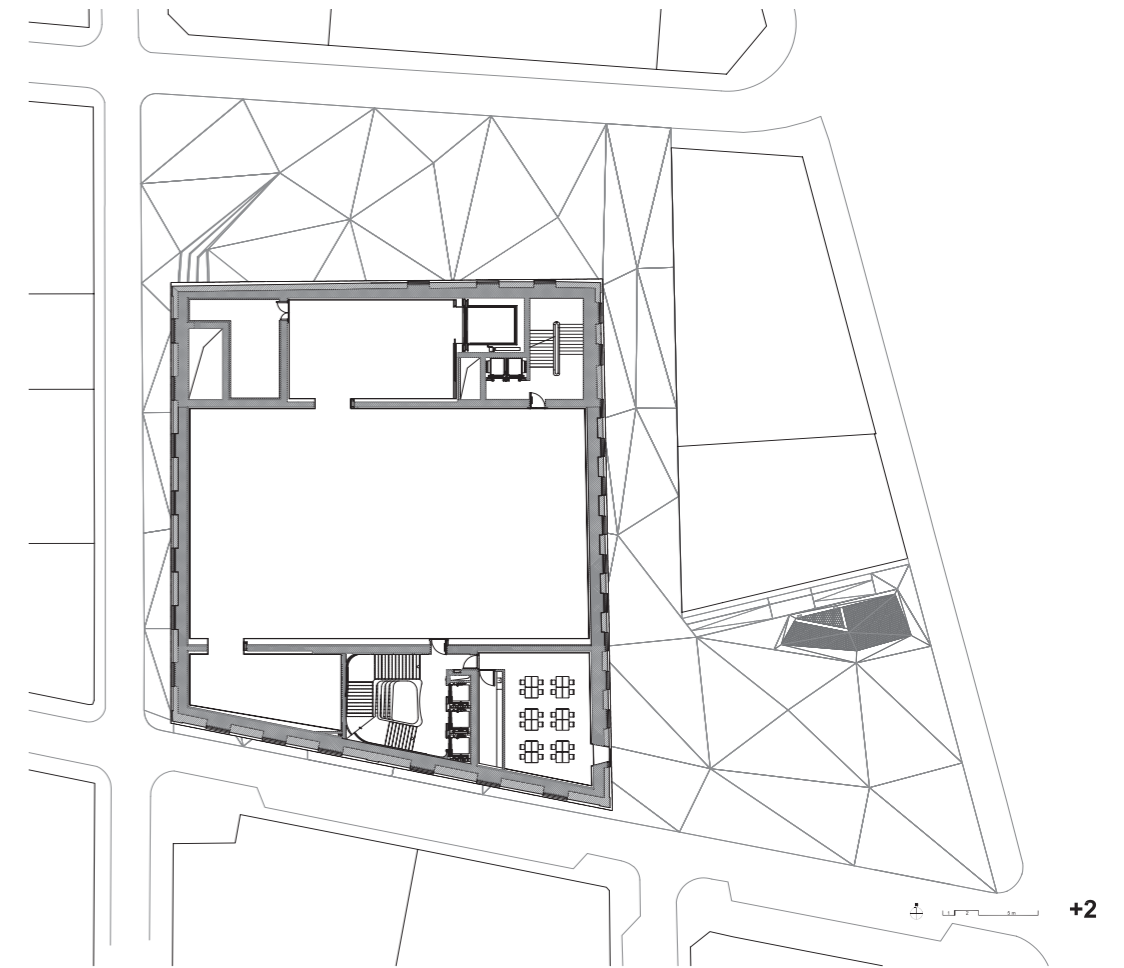
The CaixaForum should provide the neighbouring Museo Reina Sofía with some stiff competition. Both institutions have become established as leading museums of 20th-century art in Spain. The Reina Sofía, which has an exceptional collection of classical modern paintings, is expected to become increasingly open to experimental artistic practices under its new director, Manuel Borja-Villel. The CaixaForum's collection focuses on contemporary art, beginning with the post-war movements represented by Joseph Beuys, Christian Boltanski, Bruce Nauman, Bill Viola, Anselm Kiefer, Gerhard Richter and Georg Baselitz. As with the Reina Sofía, the intention is to stage concert cycles, debates and other events as well as exhibitions. The rivalry between the two institutions may well prove fruitful. The rush of visitors in the spring of 2008 points that way; 70 000 culture enthusiasts visited the new CaixaForum over a single weekend, and the Reina Sofía also received a record number of visitors.



1. The CaixaForum with its forecourt and the wall of plants by Patrick Blanc.
2. The CaixaForum looking towards Lavapiés quarter.

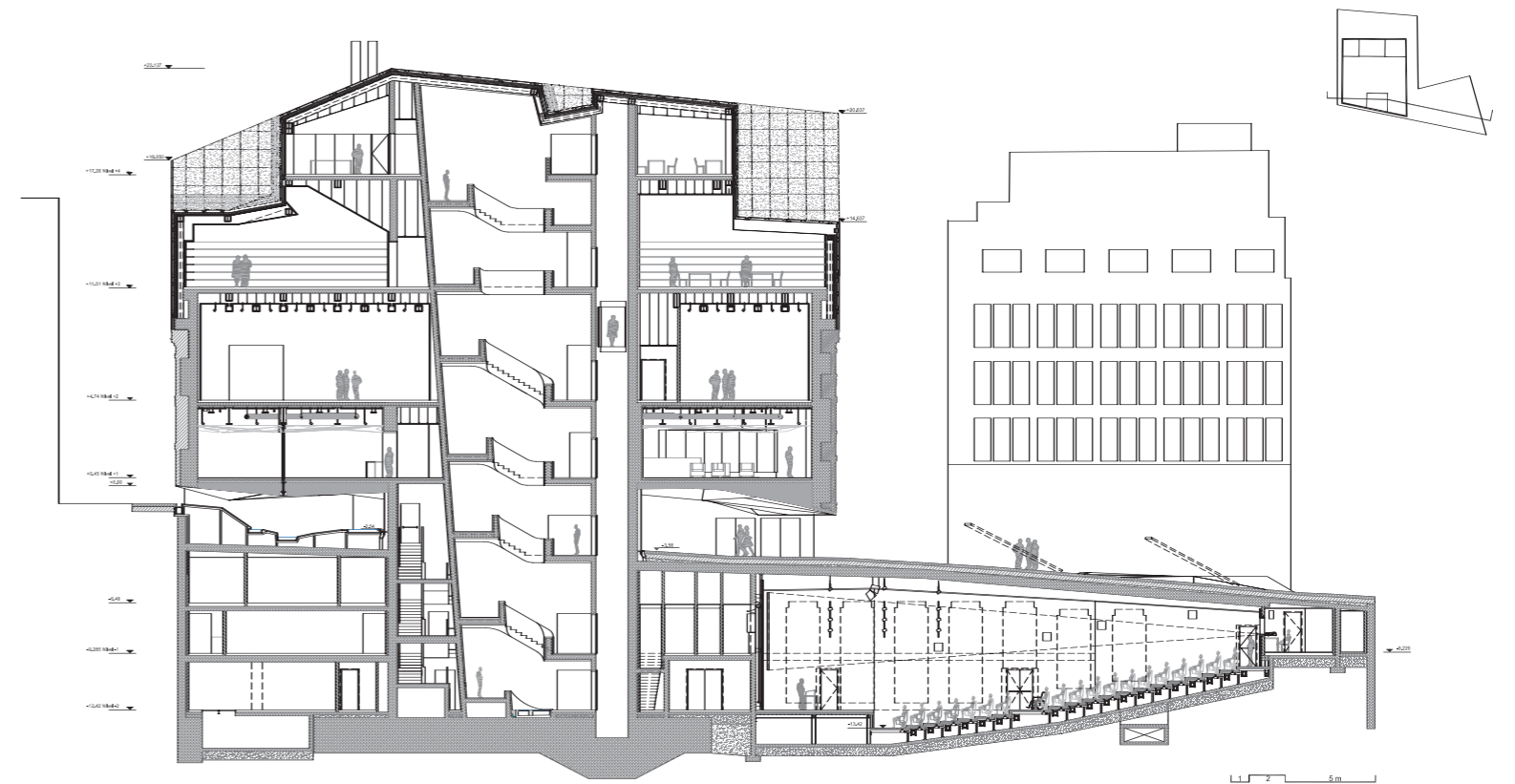


3-6. Floor plans (basement, entrance floor, first floor, second floor).





- 7. The open space on the entrance floor.
- 8. The central staircase is not for people with no head for heights.
- 9. Section.



Richard Gluckman, Museo Picasso, Málaga, 2003

The preparations for the major event that was celebrated in Málaga in the autumn of 2003 with regal pomp and ceremony began long before, and in secret. First, 204 valuable artworks were sent from Paris to Madrid, with the Spanish Guardia Civil acting as an escort. They were then stored in a heavily-guarded barracks in Burgos and a bank safe-deposit box in Madrid. Finally, they reached their destination in Málaga. After 112 years Pablo Picasso (represented by his art) was making a symbolic return to his home town – and taking up residence in the Picasso-Museum in Málaga.

Throughout his interminable exile in France, Picasso dreamed of being able to return to Málaga. As an atheist and sympathizer of the French communists, however, he was *persona non grata* in Spain. Instead, he sent his son Paulo to his home town in 1954 to canvass the interest in a public exhibition of his works in Málaga. However, the stubbornness of the Spanish authorities and Paulo's early death prevented Picasso's dream from coming to fruition. »Degenerate art« – a phrase readily adopted from the National Socialists – was the watchword of the times.

The New York architect Richard Gluckman converted the Palacio de los Duques de la Buenavista, a palace in the Renaissance and mudéjar style, to house the Picasso collection, and also added new buildings. Gluckman, the architect of the Georgia O'Keeffe Museum in Santa Fe (New Mexico) and the Andy Warhol Museum in Pitts-

burgh, had had previous experience of Picasso and Málaga in the early nineties, when Carmen Giménez, director of the new Picasso-Museums, organized a show – the first Picasso exhibition in Málaga – with the artist's classical period as its theme. For this purpose, Gluckman renovated the halls of the episcopal palace opposite the cathedral. A small but select permanent exhibition of works by the master can still be seen there today. The problems created by the renovation of the Palacio de Buenavista in the Judería were entirely different. As the palace's rooms only had enough space to accommodate the collection, the community had to purchase 18 neighbouring buildings, which, following the official opening, were converted into an auditorium, an archive, a restoration workshop, a library, an office and an educational centre. Six new buildings, an elongated bar with a skylight for temporary exhibitions and some smaller buildings, were added.

In Palacio Buenavista, the symmetrical floor plan design of the Spanish Renaissance architecture predominates, while Moorish influences can predominantly be seen in the decoration and capitals. According to Gluckman, his expansion project was duly »inspired by both the modern orthogonal style and the asymmetrical organization of Moorish architecture«. He successfully integrated the white cubes into the texture of the city, and did the same for the rear connection to Calle de Alcazabilla: our gaze is directed from a small grove of palm trees to the remains of the Roman theatre to the Moorish Alcazaba. Phoenician and Roman remains, which can now be viewed in the muse-

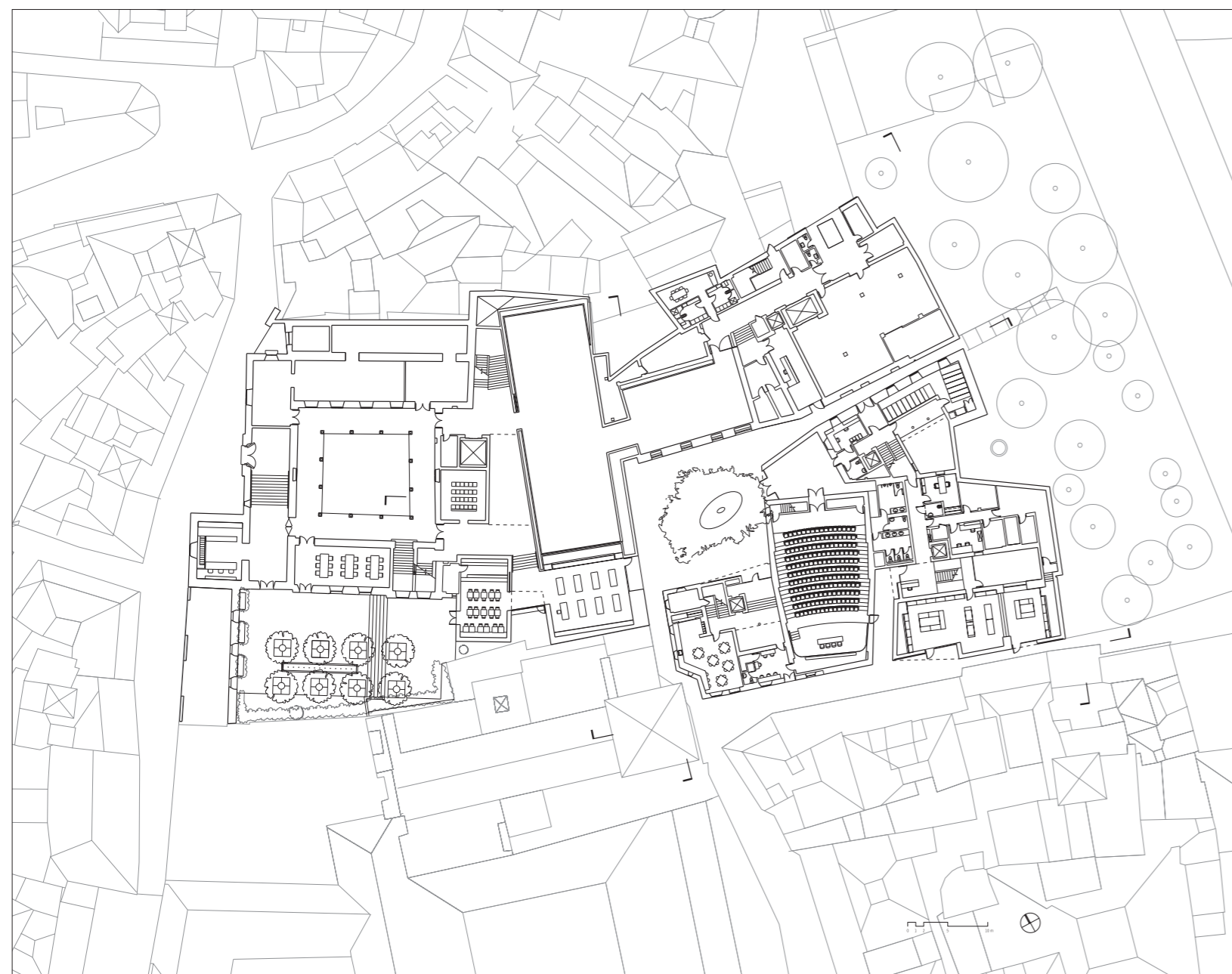
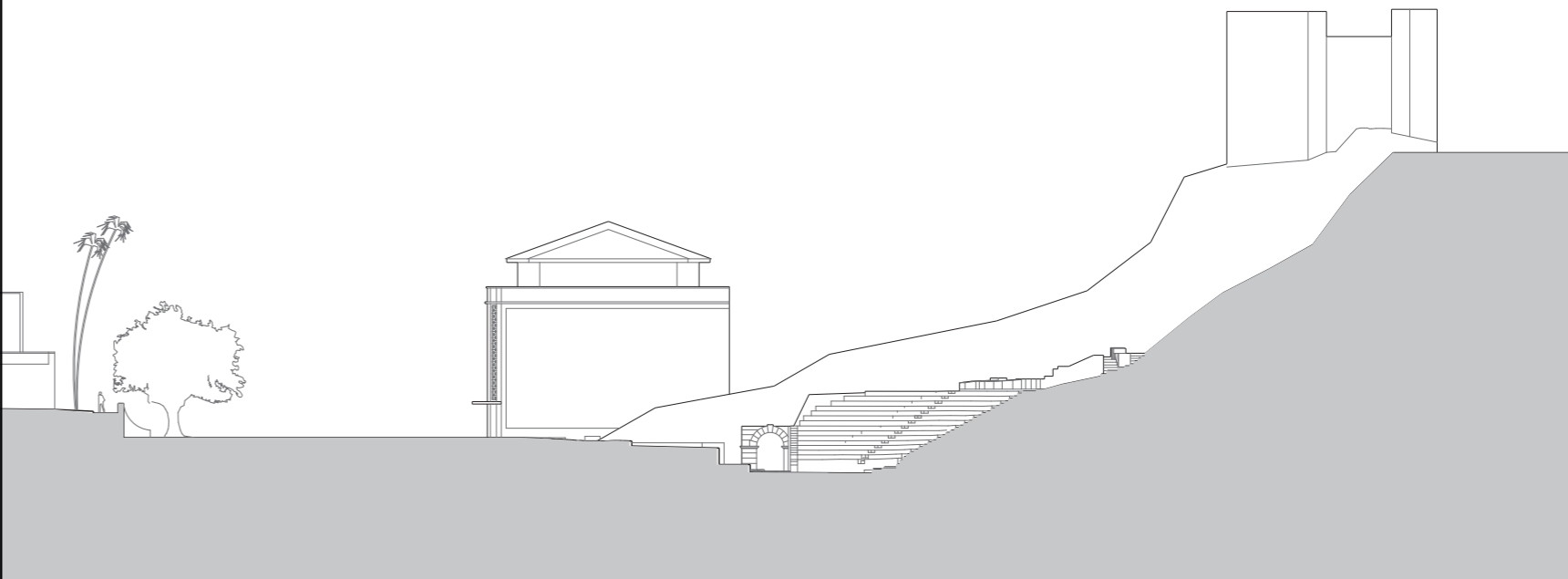
um, were fortuitously discovered during the construction work.

The Picasso collection comes from the inheritance of Paulo's widow Christine Ruiz Picasso and her son Bernard. During the museum's opening, both declared their intention to »gift the artworks to the museum unconditionally and out of generosity«.

Given the accumulation of Picasso museums in Paris, Barcelona and Munster, it makes sense to ask what the collection of the new Picasso museum in Málaga has to offer. Unlike Barcelona's Picasso museum, which focuses on his early period, the new Málaga museum has material from all the phases of his work. The most important pieces include Picasso's disturbing portrait of his dead friend Casagemas (1901), his sensitive image of the young Paolo in a cap (1923), his tender drawing *Minotaure caressant du mufle la main d'une dormeuse* (1933) and *Jacqueline assise* (1954). A few legal problems should be mentioned: of the 240 artworks, most were freely donated, but 49 works are only on loan to the museum for a period of ten years. Forty pictures – including many of the most valuable – must be returned in a year's time.

As regards the new museum's exhibition activities, most of the temporary exhibitions also focus on the city's famous son. Now and then, however, they are dedicated to very different themes. At the beginning of 2008, for instance, there was an interesting show on 50 years of portrait photography entitled: »De lo Humano. Fotografía internacional 1900–1950«.

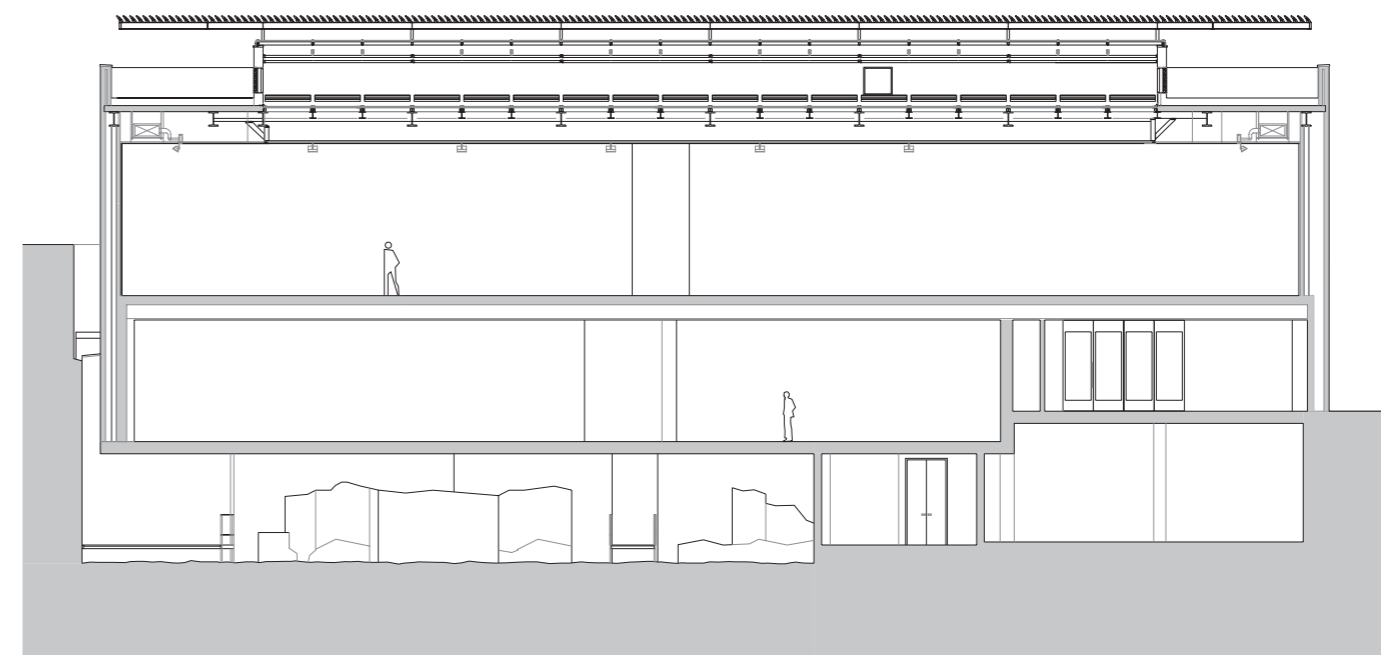




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- 1. The museum complex with the Roman theatre and the harbour.
- 2. The illuminated ensemble of the museum within its urban context.
- 3. The patio.

- 4. Section through the museum, the Roman theatre and the Moorish Alcazaba.
- 5. Site plan.
- 6. Section through the main exhibition area.





- 7. The entrance hall.
- 8. The main exhibition hall.



Herzog & de Meuron, Tenerife Espacio de las Artes (TEA), Santa Cruz de Tenerife, 2008

In recent years, an architecture boom capable of attracting notable architects has reached the tourist island of Tenerife. Among the first of these architects was Santiago Calatrava, who created a gleaming white concert house with a theatrical air on the edge of the harbour area of Santa Cruz de Tenerife, at the harbour's end, in 2003. In 2007, Artengo Menis Pastrana utilised an entirely different architectural language, designing a sports stadium for Santa Cruz inspired by the archaic power of a volcano. Finally, Basel firm Herzog & de Meuron were commissioned to build the culture centre Tenerife Espacio de las Artes – abbreviated to TEA – on a sensitive inner-city site. As the TEA was to be built along the Barranco de Santos, which marks the boundary between the old and new cities, the architects had to be perceptive and aware of the site's needs.

The Swiss architects decided to integrate the structure, which stretches along the length of the Barranco de Santos, into the fabric of the city, thereby accentuating the dividing line between the old and new cities. Anyone crossing the General Serrador Bridge at night cannot help but notice the elongated concrete façade, and may very well be surprised to discover its irregular pixelated structure, with holes here and there that allow a glimpse into the interior. The first building to come into view is the culture centre's library. As visitors approach, they realize the extent to which this facility is structured by artificial light – from lamps created in Herzog & de Meuron's workshop, hung stylishly on glowing glass rods 6 m long. The TEA's magnificent and user-friendly library is active at night as well as in the daytime – anyone is allowed to use this unusual place as a work-space

Built on a sloping site, the Tenerife Espacio de las Artes is screened off by a dark-tinted façade. If you walk along the new street, laid through the building Herzog & de Meuron like a kind of aisle, the picture is very different. The street leads from the mercantile new town past the glazed front sides of the library, down via a projecting ramp to the adjacent Museo de la Naturaleza y el Hombre. In front of the TEA's expansive foyer, this *promenade architecturale*, which runs directly through the library, widens to become a partially roofed-over square. To left and right, this square offers views into the deeper parts of the library. Herzog & de Meuron had previously revealed an interest in integrating buildings into a specially created, public space with their Madrid CaixaForum design. In Santa Cruz, the square's triangular shape is the structuring feature. This geometrical form can be seen referenced in many different ways both in the library's interior and in the building's cubature. This elaborate system of relationships, which obeys a complex geometry, is the sole connection between the new urban space and the freely accessible rooms inside the building.

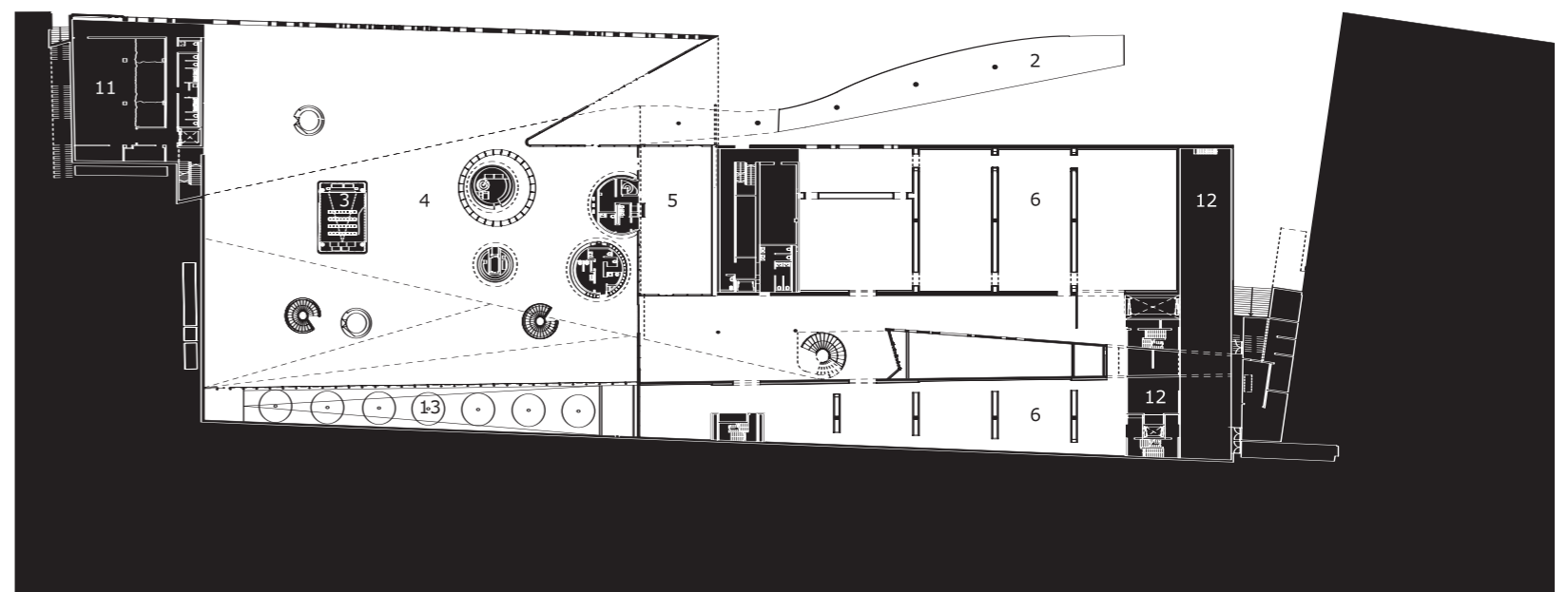
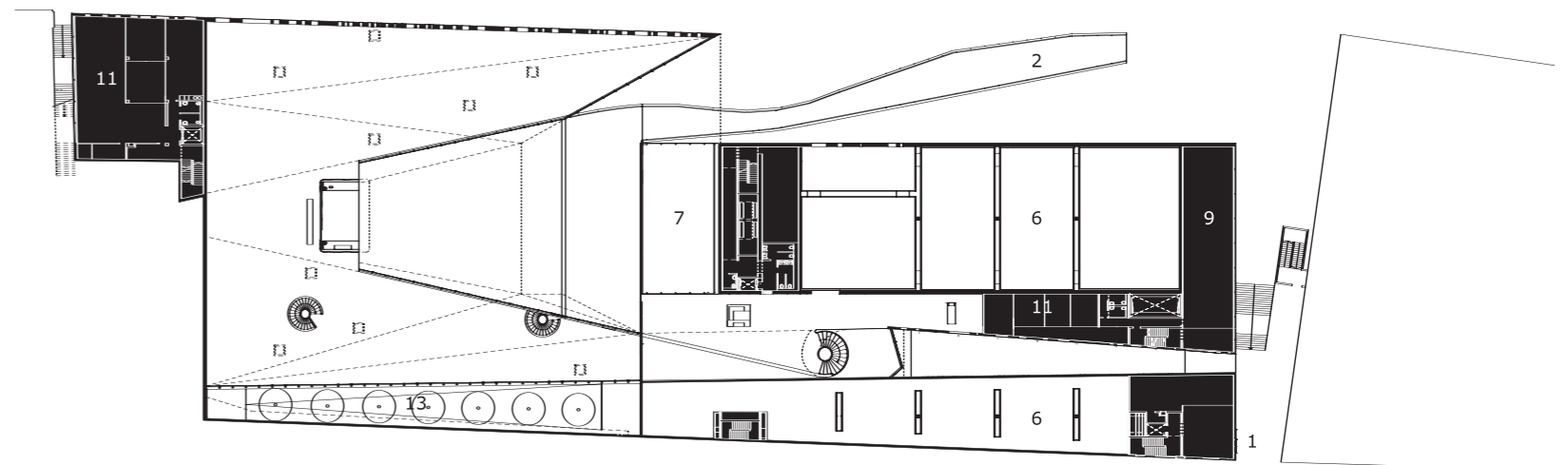
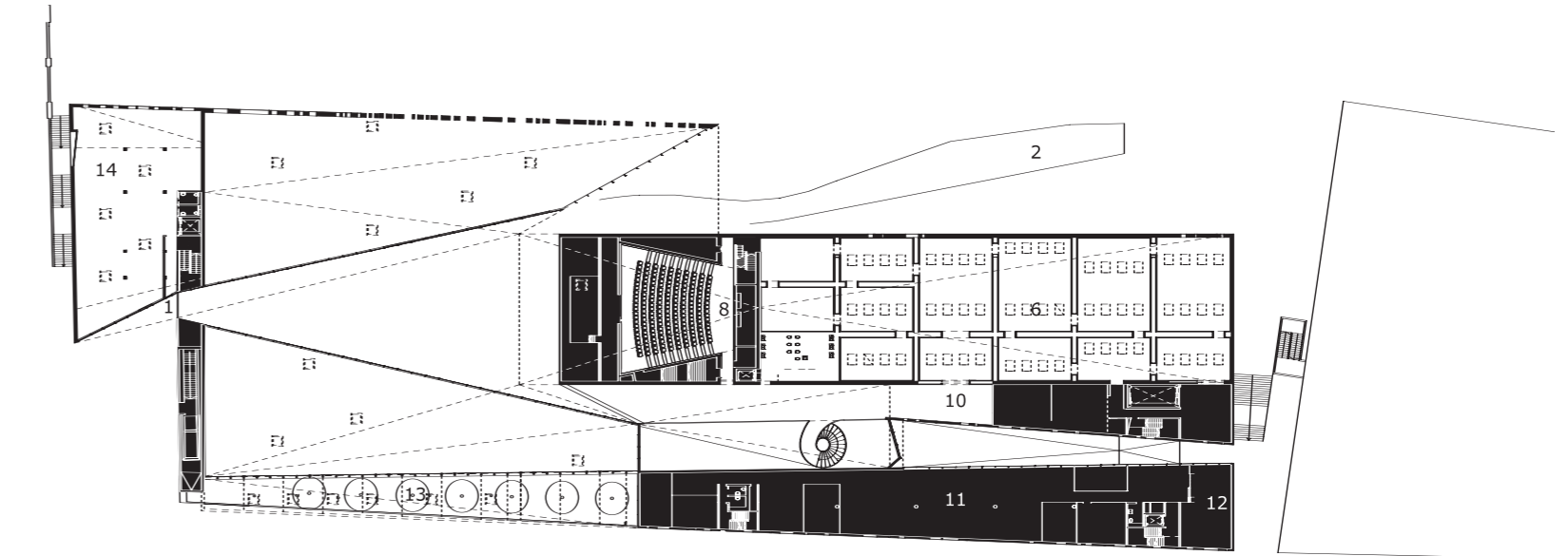
The courtyard spaces are certainly one of the TEA's most interesting features – one is planted with the vegetation of Tenerife, and the other, which vaguely echoes the triangular floor plan, is laid out as a rockery. In this space, local artist Juan Gopar created a wall with dotted patterns that harmonises well with the pixelated façade. For many library users, this inner courtyard is a potential place for meditation, a *hortus conclusus* adjacent to a unique library, which offers an intelligent interplay of transparencies and reflections, solid masses and perforations, compactness and openness.

TEA director Javier González de Durana's hope is that the new culture centre's art programme will appeal to some of the people that come to use its library. One part of this programme, housed in the

ground storey, is the regional photography centre, which opened in the autumn of 2008 with an exhibition on the photographic and poster art of the Soviet avant-garde. The first floor is reserved for offices and for temporary exhibitions. Among other things, the auditorium on the 2nd floor, with its Black Box appearance, presents film seasons structured around the theme of current exhibitions – for instance, there was a film season to accompany the ambitious »COSMOS. En busca de los orígenes – de Kupka a Kubrik« opening exhibition. The TEA used this exhibition to emphasise its intention to rival Sáenz de Oiza's Centro Atlántico de Arte Moderno (CAAM) in Las Palmas de Gran Canaria in terms of excellence as a museum.

Originally the culture centre was to be called the »Instituto Oscar Domínguez« and showcase the collection of Canadian surrealist Oscar Domínguez along with works from friends of artists such as Imi Knoebel and Jiri Georg Dokoupil. Since the name change to Tenerife Espacio de las Artes and the addition of the public library, this collection, which is housed on the 2nd floor, is only one part of the new centre.

Generally the exhibition rooms were given a restrained design, but it is interesting that some of the wall surfaces have deliberately been left untreated. In these places, the roughness of the pixelated façade is baldly displayed. This of course, can make these spaces, which tend to eclipse any exhibit, unsuitable as museum rooms. We are drawn to look at the construction without really realising how demanding the formwork technology was that created the holes, which have, so to speak, an aleatory arrangement, and are glazed on the outside. The steel framework construction behind the projecting roof on the Avenida San Sebastián is also not obvious.



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1. Night-time lighting of the museum.

2-4. Floor plans (ground floor, first floor, second floor). 1 entrance, 2 entrance ramp, 3 video, 4 library, 5 café, 6 exhibition, 7 entrance hall, 8 auditorium, 9 design studio, 10 foyer, 11 administration, 12 service, 13 court, 14 shop.

5. General view at night with old town and harbour.





6, 7. The entrance ramp with illuminated library.
8. Exhibition hall with translucent pixel façade.

