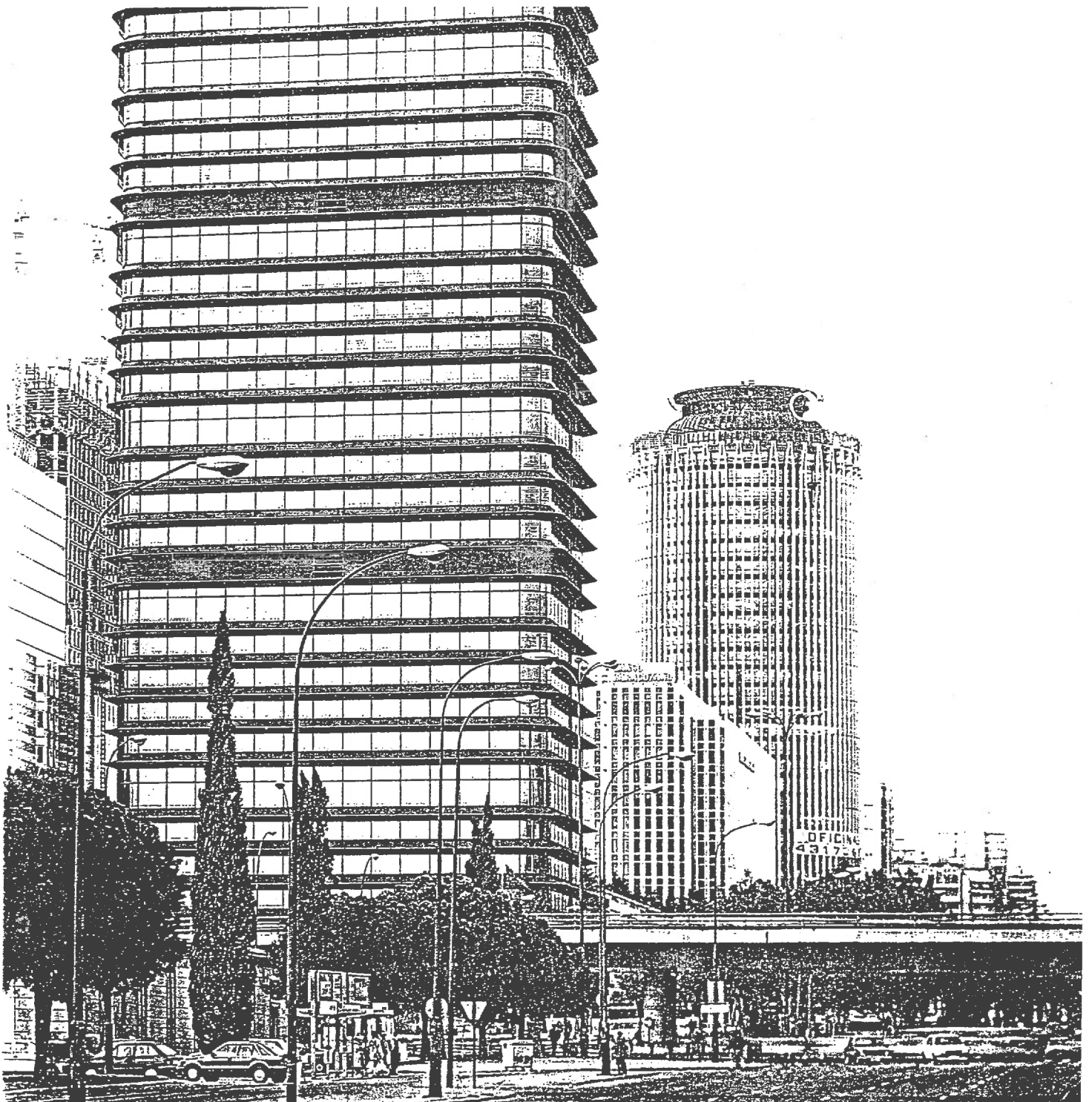




deel 1: madrid



A et A excursie spanje oktober 1988



DEELNEMERSLIJST A & A EXCURSIE SPANJE 22 t/m 29 OKTOBER 1988

1. • D.N.H. Hazewinkel-ter Hofstede
Sassenheimstr. 20 hs
1059 BH Amsterdam

2 en 3. • Cees en Josephine Dam
Singel 148
1015 AG Amsterdam

~~4 en 5. • Hans van Olphen en D.I.Hiel *Dicht*
Oranje Nassaulaan 44
1075 AR Amsterdam~~

6. • J.F. Pot-Keegstra
Haringvlietstraat 14
1078 KC Amsterdam

7. • Hyle Ahrens
Benedendorpsweg 16
6862 WJ Oosterbeek

~~8 en 9. • Rob en Joke Budding-Fels
Nieuwe Leliestraat 147
1015 HC Amsterdam~~

10. • Auke Mulder
Nassaukade 112
1052 EA Amsterdam

11 en 12 Marinus L. en Nel Dorst-van Esch
Europalaan 19
2912 TB Nieuwerkerk a/d IJssel

13. • Evy Augusteijn
Emmastraat 10
1075 HT Amsterdam

~~14. • Tom Kroeze
Parkstraat 69a
2514 JE Den Haag~~

15 en 16 Jos Bijnen en Max Bijnen-van Sleeuwen
Staringstraat 1
5343 GA Oss

~~17. • Jelle de Boer
Cantaloupenburg 7
2514 KJ Den Haag~~

~~18. • Annette de Koning
Binnenkant 30
1011 BJ Amsterdam~~

- 19 en 20 Antonio en Elseke Salvatore-Sandifort
Zwaardemakerlaan 17
3571 ZA Utrecht
21. • Bé Niegeman-Brand
Koningin Wilhelminalaan 6
1261 AG Blaricum
22. • Frans van Hoeken
Hofdijkstraat 15
1814 EC Alkmaar
23. • Pim van Oostrum
Blijdorplaan 159
2015 CJ Haarlem
24. A.Th. Bordes
Keizersgracht 576
1017 EM Amsterdam
25. • Maarten D. van Wensveen
Plasoord 34
3054 LL Rotterdam
- 26 en 27 Hans D.en Broni Davidson
J.J.Viottastraat 25
1071 JN Amsterdam
28. • Dorien Boasson
Vechtstraat 93 II
1079 JC Amsterdam
29. • Katie Tedder
2e Schuytstraat 169
2517 TM Den Haag
- 30 en 31 Johan en Annette Bakker-Wuite
Egelantiersgracht 594
1015 RR Amsterdam
32. • Sytze Visser
Bloemgracht 86
1015 TM Amsterdam
33. • Trude Hooykaas
Keizersgracht 610
1017 EP Amsterdam
- 34 en 35 Fons Verheijen en Joost de Haan
Postbus 48
2215 ZG Voorhout

- 36 en 37 Otto en Annemarie van Dijk
Bredestraat 8
6631 BC Horssen
38. Moshé Zwarts
Gein 10
1108 AD Driemond
39. Jan van Iersel
Rijnsburgerweg 28
2333 AA Leiden
40. Ton van Namen
Bazarstraat 33
2518 AH Den Haag
41. Gerard Rosbach
O.Z. Achterburchwal 141
1012 DG Amsterdam
42. Bert de Bruijn
Overwaard 11
2904 SJ Capelle a/d IJssel
- 43 en 44 Ronald en Jopie Wilken
Schapenweg 2
1704 DS Heerhugowaard
45. Li Lian Thé
Hoge Nieuwstraat 26
2514 EL Den Haag
- 46 en 47 Christof Schwencke en Gigi Calkoen
O.Z. Achterburchwal 141
1012 DG Amsterdam

PROGRAMMA MADRID 22 T/M 24 OKTOBER 1988

zaterdag 22 oktober:

- 15.15 uur: aankomst vliegveld Madrid (vlucht IB 711 vanuit Amsterdam)
- 16.00 uur: vertrek bus naar hotel Florida Norte. Onderweg, vlak voor we de stad inrijden, staat de woontoren van Saenz de Oiza (1986): Torres Blancas (rechts).
- 16.30 uur: aankomst hotel, inchecken, vrij tot avondprogramma (desgewenst kan men in de buurt van het hotel het stationnoord bekijken, het oude deel van de stad rondom Plaza Mayor, Puerta del Sol etc.)
- 19.30 uur: Bus vertrekt naar restaurant 'El cafe de Oriente' op de Plaza de Oriente * Zowel de tapas (borrelhappen) en de sherry als het diner is voor iedereen in dit restaurant gereserveerd. Tijdens de sherry worden er twee informele lezingen gehouden door een kunsthistoricus en een gemeentelijke stedenbouwkundige (Pedro Areitio), over de ontwikkeling van Madrid en recente gemeentelijke projecten.
- 21.30 uur: diner
- 23.30 uur: bus vertrekt naar hotel

* Restaurant 'El cafe de oriente' is dichtbij het hotel, dus kan men er ook naartoe wandelen. De bus is voor de zekerheid en veiligheid 's avonds toch gereserveerd. In de omgeving van het restaurant en het hotel zijn nog enkele gelegenheden, waaruit een selectie is gemaakt:

Taberna del Alabardero: oude kroeg, waar kunstenaars bijeen plegen te komen,

Circulo de Belles Artes : Calle de Alcala bij Plaza Cibeles: 'artists, intellectuals, etc. gather at the bar of this club formed for promoting art, theatre, music, literature, avant-garde activities etc.'

Museo Chicote: Gran Via bij kruising met Calle de Alcala: populaire bar '50-er jaren stijl'.

n.b. over de vet gedrukte projecten volgt hierna dokumentatie.

ALGEMENE INFORMATIE MADRID

openingstijden winkels	09.00-13.00 uur 16.30-20.00 uur De grote warenhuizen zijn meestal de hele dag geopend.
openingstijden banken	09.00-14.00 uur Banken die geld wisselen worden aangegeven met 'cambio'.
openingstijden postkantoor (correos)	09.00-14.00 uur Inwisselen van girocheckes in Madrid in het hoofdkantoor aan de Plaza de Cibeles tot 13.00 uur - loket 38
openingstijden musea	10.00-13.00 uur Sommige musea (bijv. Prado) zijn de hele dag open, andere gaan om 16.00 uur pas weer open
openbaar vervoer	De metro in Madrid heeft een uitgebreid stadsnet. Kaartjes koopt u per keer (ca. 60 cent). Het autobus-netwerk in Madrid is zo mogelijk nog dichter. De taxi's zijn goedkoop en talrijk. Een opgestoken hand op de stoeprand is voldoende om er één aan te houden.
tentoonstellingen, theater, muziek	In de zaterdagkrant van El PAIS staan de culturele evenementen vermeld, evenals in de GUIA DEL OCIO (te koop bij de kiosk).
architectuurboekwinkels	XARAIT LIBROS Paseo de San Francisco de Sales 32 GAUDI Calle de Argensola Calle de Campomar
design winkels/studios	B.D., Calle Villanueva 5 Idea Madrid, Paseo de la Habana 26 COAL, Calle de Serrano/Avenida de Concha Espina

winkelen

Het sjieke winkelgebied is de Calle de Serrano en omgeving. Verder is het goed winkelen tussen de Puerta del Sol en de Gran Via, waar de grote warenhuizen liggen (El Corte Ingles, Galeria Preciados, Icars Garcia), op de Gran Via zelf en in de straten die op de Puerto del Sol uitkomen.

restaurants

Overall zijn aardige restaurants te vinden. 'Onze vrouw' in Madris tipt bijvoorbeeld La Folie op de Calle de Hermosilia en Viura op de San Nicolas 8.

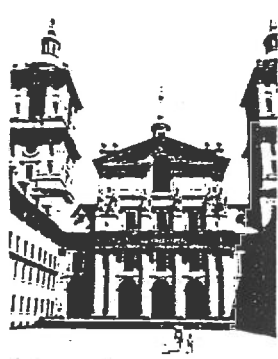
De eettijden verschillen nogal met die in Nederland. Het middageten vindt meestal plaats vanaf 14.00 uur en bestaat uit een warme maaltijd. Het avondeten wordt uitgesteld tot ca. 22.00 uur. Tegen een uur of zes snoept de Madrileen tapas. Dit is de verzamelnaam voor allerlei hapjes, die in elke bar op de toog staan. Het varieert van een olijf tot een gemengde visschotel.

telefoneren

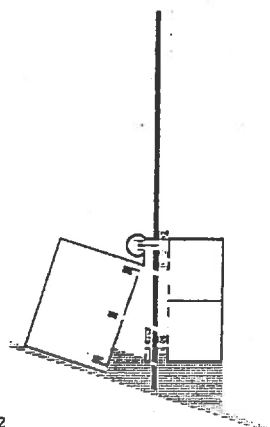
Bellen met Nederland is mogelijk door 07-31-netnummer zonder 0, dan het abonneenummer te draaien.

Masters and disciples

Madrid



1, encyclopaedic Rationalism: front facade of church of El Escorial.



2, crisply graphic plan of project for university gymnasium by Alberto Campo Baeza.

Madrid, until recently the administrative hub of Spain, is currently a crucible of artistic experiment—in film, fashion, rock music and other fields—all fired by a search for an identity to replace that lost by the return of once centralised functions to the regions. Architecture is a conservative art in which this identity is sought by many in both 'Spanishness' (Madrileños come from all over the country and so, unlike the citizens of other centres, tend to identify with Spain rather than their region) and in a Rationalism different to that once repressed by Franco. For how else to be 'Spanish' without resorting to pastiche and its tendencies to kitsch—whether as found in trashy tourist resorts or in the famous Air Ministry—other than by following the example that inspired the latter's facades? The stern and encyclopaedic Rationalism of El Escorial—the subject of veneration approaching obsession amongst Madrid architects—was an attempt at a terse, if overblown, synthesis of Spanish culture and its Jewish, Christian and Islamic antecedents. Though vastly more ambitious, this is not too far in spirit from the *Tendenza*-inspired Neo-Rationalism that underlies the dull dogmatism that plagues too many of Madrid's more committed architects.

The work of these architects is competent enough. But, though considered important in Madrid, is not shown here because it tends to rework typologies deemed of little relevance by architects elsewhere—such as the free-standing high-rise housing block—and/or it lacks programmatic elaboration, as does most of this housing and the classroom-along-corridor schools. The more interesting housing, such as that by the De las Casas brothers or Junquera & Pérez Pita, combines the high-rise block forced on them by planning regulations with the typology of the Madrid *corrales* (flats stacked around and entered off a multi-level community court) and the results, certainly in the De las Casas' case, seem popular. Some of the schools too are vigorous in their abstract geometric massing—such as those by Alberto Campo Baeza. But ultimately most of these buildings, no matter how crisply composed and detailed, remain drably prosaic—especially experientially—and too close in result and impoverished spirit to the *Neue Sachlichkeit* functionalism to which Neo-Rationalism was supposed to be the antithesis.

All this is unfortunate. Because in Madrid can also be seen the unravelling of two strands of contrasting yet complementary approaches to architecture that, though they remain firmly rooted in Modernism, are still fresh and vital and result in work of the highest order. A decade or more ago it would have seemed that Madrid was home to several exceptional talents, each quite different yet none utterly outstanding. But some have not fulfilled, and others have even betrayed, their promise. Today two figures stand out who have achieved the status of masters, though both are amazingly quite unknown outside Spain. They are Alejandro de la Sota and F. Javier Sáenz de

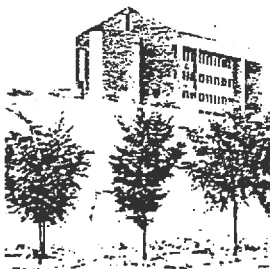
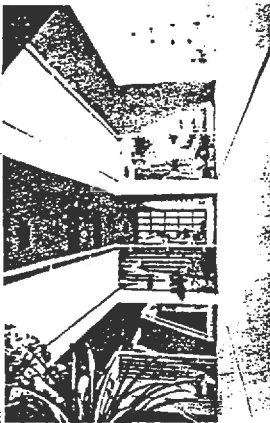
Oiza. And with these two stand a few others who follow the inspiration of one or the other, yet bring talents and concerns of their own to forge a personal and timely approach. Indeed most of the better architects in Spain could be said to owe allegiance directly—or more often, indirectly—to one of these two masters. This applies to nearly every architect included in this issue with the exception of MBM.

The two old masters are polar opposites in every way. In Isiah Berlin's familiar terminology De la Sota is the hedgehog and Oiza the fox. Though in every project he may extend himself a little more and try out something new, quiet, courteous and contemplative De la Sota tends to refine similar concerns from one project to the next. His work shows a steady and linear evolution. In contrast, ebullient, energetic and foxy-shrewd Oiza zigzags this way and that as he sniffs every shift in architectural fashion and philosophy with erratic though often brilliant results. His works have been very varied, and though often derivative, he is blessed with the intelligence and talent to surpass usually the original inspiration. De la Sota's vernacular *pueblos* (housing villages) and fluidly-formed houses built in the '50s suggest a sensitive and sensual spirit with even a taste for Surrealist detail. But these qualities have been steadily tempered by a rational technological approach so that the man has become almost monastic in his austerity and some of his later work has verged on aridity—saved only by some beautifully sensual, if minimalist, detail in the interiors. The buildings have evolved from being almost a caricature of 'Spanishness' to being impersonally international. By contrast Oiza's daring eclecticism has never flagged so that his recent competition-winning design for the Santander concert hall is his most sensationally bold to date. Yet for all the internationalism of his inspirations his work always maintains a peculiarly regionalist flavour.

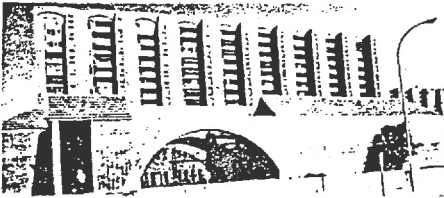
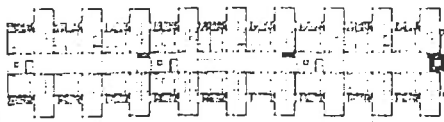
The contrasts between De la Sota and Oiza exemplify—most conveniently for the polemical purposes of this issue—one of the most basic polar oppositions within Modernism, between what could be characterised as the organic and the cultural. The best architects, such as these two, are concerned with both poles but tend to one more than the other. So De la Sota, though a highly cultured man, tends to the former pole. For him, as for so many modern architects, architecture must transcend the arbitrary conceits of style and history. It should evolve from the efficient resolution of functional, climatic and—maybe—contextual problems and from exploiting technology according to its own 'natural' laws, avoiding contrivance no matter how much it refines or extends its possibilities. This way architecture achieves an organic integrity as if a product of natural evolution; indeed design becomes man's way of interpreting and contributing to evolution.

Oiza exemplifies the other pole in which architecture is a cultural pursuit. No matter how important function and technique—and Oiza's buildings are most attentive to both, sometimes

6 bold massing school at San Sebastian de los Reyes by Alberto Campo Baeza



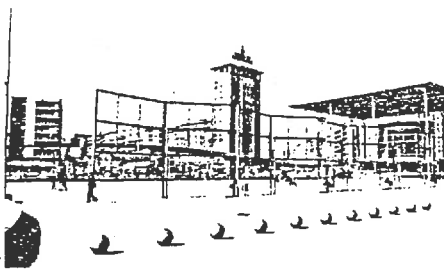
7 raised mesh screen edges Sants plaza Barcelona by Piñón & Viaplana
8 mesh screens surround roof of Maravillas gymnasium by Alejandro de la Sota



being technically brilliant—these alone cannot generate architecture which needs to be brought alive by idea; idea in the Greek sense of encompassing both concept and form. Architecture is not the unself-conscious product of the problem-solving process but a deliberate statement of idea, and it is Oiza's fascination with ideas that makes him so eclectic. Idea is important too for De la Sota, but for him it has to either be distilled from the problem or be a 'natural' idea, relating to local topography and materials, or to biological rhythms—as in the Casa Dominguez in Pontevedra where bedrooms are cave-like retreats in the dark earth while the living spaces are lifted above it in a light and extrovert pavilion. There is a final paradox in the methods of De la Sota and Oiza. The former tries to escape style, but because each work evolves not just from the problem but from previous schemes he has a most particular personal style no matter how impersonal it may seem. It is Oiza the eclectic who revels in style that starts each project afresh and escapes being trapped in a style

Juan Navarro Baldeweg (p38) and Victor Lopez Cotelo (p42) both worked for De la Sota and though both owe much to him they also bring to their work concerns of their own. Like De la Sota a concern for the 'natural' is central to their architecture, though each interprets this differently. For Navarro a building is a focussing of natural ambient forces that may range from the flows of energy and movement to compositional massing. Lopez Cotelo attempts another 'natural' architecture whereby spaces are shaped and sequentially unfold without feeling contrived, and everything in them is at hand where naturally to be expected, sized and shaped in accordance only with function and construction.

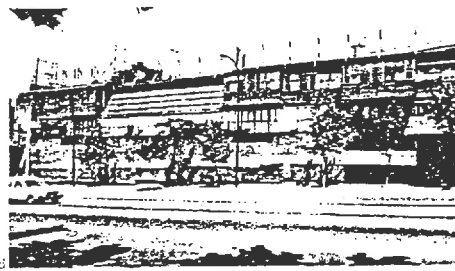
The influence of De la Sota extends beyond Madrid. In Barcelona it is clearly seen in the work of Piñón & Viaplana (p76) and in the work of their erstwhile associate Enric Miralles (p80). The raised mesh screens of the Sants plaza they designed together are very close in spirit and form to the fences around the roof of the Maravillas gymnasium. Yet the similarities lie deeper than in

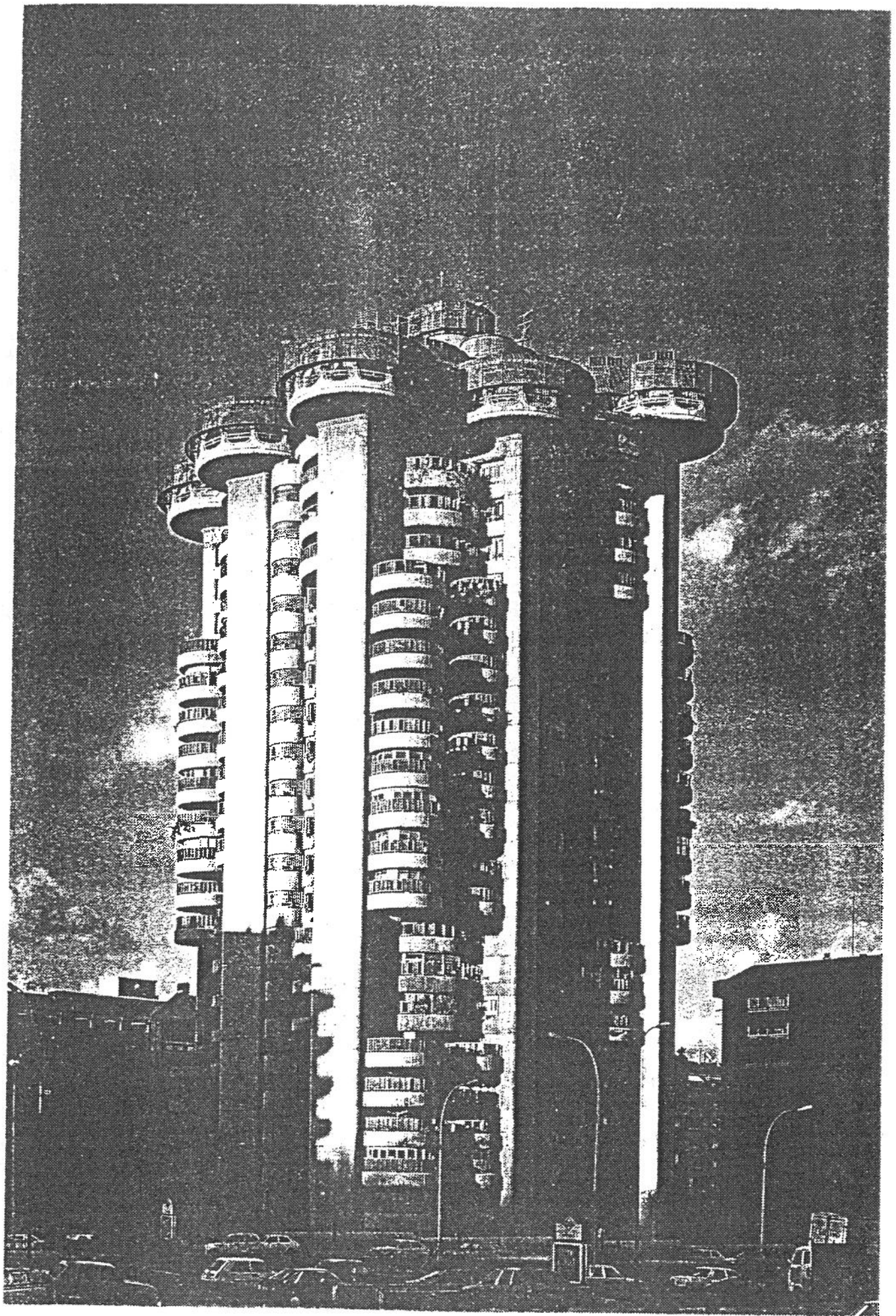


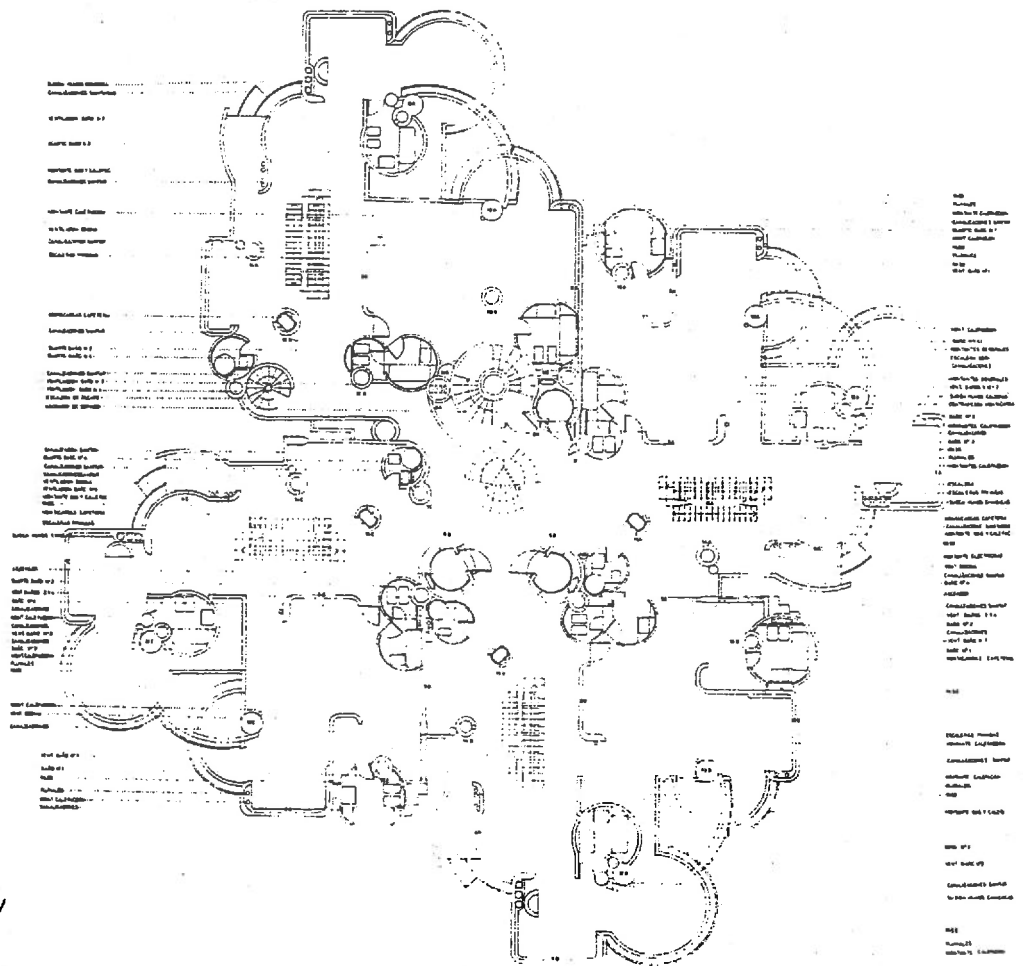
a common concern with a refined, crisp and minimalist aesthetic (close to that of High-Tech) and in the similar drawing technique. For Piñón & Viaplana and Miralles & Pinos are also concerned with what they see as a 'natural' architecture, divining the 'natural' forces—visually and in terms of movement flows—and letting these shape the design as much as any programmatic content.

The most important architect to whom Oiza is mentor and colleague is Rafael Moneo (p50). He in turn has been the most influential mentor of nearly all the younger architects included in this issue, whether as their teacher, or as a fellow teacher, in both Madrid and Barcelona. Though like Oiza, he takes from many sources and each of his buildings is very different, he is not eclectic in the usual pejorative sense. For if Oiza's cultural concerns are with the *Zeitgeist* those of Moneo belong to a longer historical perspective. His eclecticism is tempered by a historical consciousness and critical intelligence so that sources are thoroughly digested as he condenses and abstracts appropriate precedent to create buildings that are both modern and historicist. Gabriel Ruiz Cabrero & Enrique Perea (p52) work in much the same spirit though their work is still an uneasy reconciliation of the too abstract and too literal. In Barcelona Helio Piñón, Elias Torres, Jose Antonio Martinez Lapeña, Jaume Bach, Gabriel Mora and Esteve Bonell all belonged to a group of teachers who gathered around Moneo. Nearly all list him as the critical influence in helping them find their own design approach. So ultimately all these architects, and Guillermo Vasquez Consuegra too, could be considered to follow a lineage established by Oiza. Nearly all are in some degree eclectic and for all architecture is as much a cultural pursuit as anything else.

Probably in time another pair of polar opposites will dominate the Madrid architectural scene who will be as substantial in their talents and significant in their contrasts as De la Sota and Oiza. Navarro has to build more to fulfill his considerable promise; Moneo has already established himself and needs only to maintain his presence in Madrid. The key differences lie in their respective concerns with nature and culture, but also in this case in their contrasting ontological concerns. Navarro's architecture is intended to bring those who encounter it into an alert and aware state of being, highly conscious of both what is happening within the building and the natural elements without that are an intrinsic part of the architecture. Moneo is concerned with what his buildings will attain, independent of man and the uses he puts them to. Yet this shows no lack of concern for man; for Moneo's interest is with human culture to whose store his buildings are a calculated contribution. Navarro though, like many modern artists, wants to evade what some see as the increasingly empty chatter of culture and to attempt instead an awed harmony with nature from which to draw psychic and spiritual sustenance.







Torres Blancas - Saenz de Oiza - 1986

ESTACION DEL NORTE - NORTH TRAIN STATION

Paseo de la Florida

Engineers: Biarez, Grasset, Carceller and Martínez Díaz

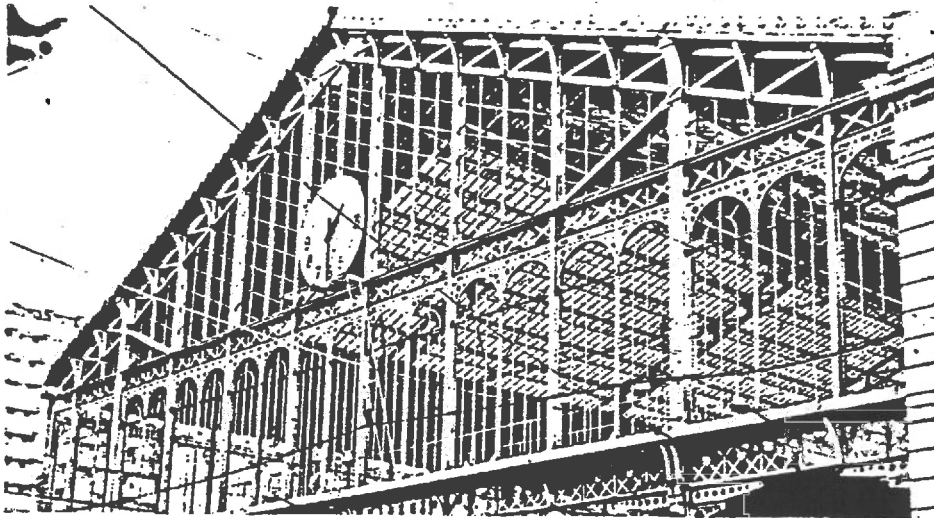
First building: 1877

New building (concrete) 1926

The first project proposed a building of glass and iron to extend 150 meters by 40 meters. The iron components came from France and Belgium. The structural design, by French engineer Mercier; permitted reducing the structural elements in the roof.

The new building of concrete added in 1926 to handle the increased traffic at the station is "classic-historicist" style.

The station was partially destroyed during the Civil War.





admire the splendid curving façade formed by the buildings of the Cava de San Miguel. Close at hand, too, he will find Sobrino de Botín, one of the oldest restaurants in Madrid and celebrated for its roasts, as well as quite a few traditional old shops, such as the chandler's at which he may still buy votive offerings — hands, feet, hearts, etc. modelled in wax — for presenting at the shrine of the Virgin or saint of his choice, if he believes that this will help to cure any of his ailments.

There are always plenty of odd things to be seen on a stroll round the neighbourhood of the Plaza Mayor. In the Calle Postas, for instance, one can still buy the famous "habits" the devout used to wear — and sometimes still wear, though now much less commonly — to carry out some promise made to Christ or to the Virgin or saint selected to help them in their need. Their colour varies according to the saint chosen and they come complete with penitential cords. Then in the Calle Mayor there are several shops that sell religious objects and images, bespoke tailors who make officer's uniforms to measure and establishments purveying "military effects".

The Old Inns

Coming down from the Arco de Cuchilleros, we soon reach the Calle de la Puerta Cerrada and then, crossing the Calle de Segovia, we enter the Calle de la Cava Baja, which takes us as far as the Plaza del Humilladero. This street — Cava Baja — is the quintessence of all that remains of Moorish Madrid, the Madrid that continued to be a village even after it had been made a capital. There we will find craftsmen working in wood, tin and leather, and a collection of old inns — the Posada de San Pedro, the León de Oro, the Posada del Dragón — which were the destinations of the old stagecoaches that used to lumber in from all the towns and villages around Madrid. These inns still provide lodgings for such provincial travellers, though the stagecoaches have been replaced by ancient taxis full of peasants and venerable omnibuses. The most famous of all is the Posada de San Pedro, also known as the Mesón del Segoviano; its *cuevas*, or "caves", were the predecessors of all those taverns I have just been talking about, which have since proliferated all over old Madrid.

From Puerta Cerrada we will take the Calle de San Justo, which brings us to the Basilica de San Miguel, with its convex 18th-century façade adorned with statues. One of the houses in the charming Plaza de los Cordones nearby is said to have been that of Juan de Vargas, one of whose servants was the patron saint of Madrid, San Isidro "the Ploughman", a saint so saintly that he even married a saint: Santa María de la Cabeza. The Cathedral of San Isidro is in the Calle de Toledo, which also starts out from the Plaza Mayor. It seems true enough that this saint worked hard from dawn to dusk in the fields his master owned on the other side of the River Manzanares. But there is one episode in his life that casts some doubt on this. One day, apparently, Isidro overslept, and only by a miracle were his allotted labours finished. While he slept, two angels ploughed the field for him, thus saving the saintly labourer from the recriminations of his master.

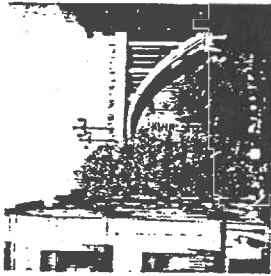
This anecdote became very famous all over Spain, and in some of the more distant regions it has been interpreted as a symbol of the official world of Madrid, drowsing happily while the rest of the country works. There was certainly a period — amusingly portrayed by Larra in his famous article "Come back tomorrow" — when some of the capital's civil servants showed a tendency to imitate San Isidro's example. But the miracle did not repeat itself and the work was left undone. Today the situation is quite different, for Madrid is now an industrial town, where even the civil servants suffer from overwork — both in their official posts and in the jobs they take on the side. But traditions take a long time to die and there are still plenty of tricks for the work-shy. A famous example is the stratagem by which a civil servant leaves a jacket hanging on his chair and goes off about his own business, wearing the jacket he has left in his car. When somebody comes to see him and asks the secretary if Mr So-and-so is there, she looks into the office and informs the caller that "he can't have gone far, because he's left his jacket here". Indeed, a phrase that has become proverbial from frequent repetition in various ministries is that of the messenger who, on being asked whether "the chief" is coming that day, answers: "This isn't his day for not coming, it's his day for not being here. His not-coming days are Tuesday and Thursday."

"Currant Street"

But now we must resume our stroll through these streets with such delightful names as Sacramento, Nuncio, Conde and Rollo, and all the other alleys and little squares that make up the labyrinth of the Madrid of the Austrian dynasty; Puerta Cerrada is also the starting-point of the Calle de la Pasa, celebrated not only on account of the currants (*pasas*) a charitable bishop is said to have distributed there to the poor, but also because in it stands the Presbytery at which all who had any pretension to being authentic Madrid citizens used to arrange their wedding proceedings. In fact there was a saying that ran, more or less: "If a girl doesn't walk up Currant Street, she'll be a spinster all her days."

But if we go along Cava Baja or Cava Alta to the Plaza del Humilladero, we reach the church of San Andrés and the former Plaza de la Paja, now called the Plaza del Marqués de Comillas. This was the centre of the old Moorish Magerit conquered by Alfonso VI in 1083. In the Bishop's Chapel here there is a splendid Renaissance altar-piece by Giralte and the richly Plateresque wall-tomb of Bishop Vargas by the same sculptor. In this same area something of the charm of that far-off Madrid of the Reconquest seems to linger in the Calle de Alfonso VI, the delightful Plaza del Alamillo and the Calle de la Morería. Apparently this last street owes its name ("Moorish quarter") to the fact that the Moors of Magerit took refuge here when King Alfonso entered the town. In Las Vistillas nearby, at the open-air dances in summer, the visitor may perhaps try his skill at the ever-popular schottische, a dance which the Madrid tradition insists must be performed without moving from the same floor tile.

Between the Plaza de San Francisco el Grande and the Plaza de España stretches the Calle de Bailén, a street that will give the visitor some work, though it must be admitted that it will be pleasant work. The Viaduct over the Calle de Segovia is a



modern construction, replacing the old iron bridge built in 1874. Passing the Viaduct, on our right we leave the Calle Mayor and on our left the Cuesta de la Vega, by which we might go down to the Calle de Segovia and the banks of the Manzanares.

After passing the Almudena, that cathedral eternally unfinished and dedicated to the Virgin whose image was found when Alfonso VI took the town from the Moors (which explains why not a few Madrid women are christened Almudena), we reach the Royal Palace. Thus in a few moments we have passed from the Madrid of the House of Austria to that of the Bourbons, two very different cities. The old inhabitants, indeed, often used the plural form "los Madriles" rather than the singular "Madrid", since they regarded the capital as not one but several towns.

The Royal Palace

The Royal Palace is a superb example of Neo-classical architecture, built on the site of the former Alcazar of the Austrias after the fire which destroyed it in the reign of Philip V. The work was entrusted to the Italian architect Sachetti, though the great Ventura Rodríguez was also decisively engaged on it. Seen from the Plaza de Oriente, this palace is certainly very impressive, but an even more majestic view of it can be had from the gardens of the Campo del Moro, a park recently opened to the public.

It is built in granite from Guadarrama and white limestone from Colmenar, with walls four metres thick, and Carlos III was not able to inhabit even a part of it until twenty years after the work had begun. The interior is as sumptuous as the magnificent exterior suggests, making it one of the finest palaces in Europe. The marble staircase by Sabatini, with paintings by Giaquinto in the dome, confronts the visitor as he enters from the Plaza de la Armería, and from this entrance a succession of rooms open to the public — the Hall of the Halberdier, the Columned Salon, the King's Quarters (with the rooms Carlos III had fitted out for his own residence), the Gasparini Salon, the Porcelain Hall with pieces from the Buen Retiro Factory, the State Dining-room and the Ventura Rodríguez Chapel — leads to the magnificent Throne Room, with its frescoes by Tiepolo. One can also visit the private apartments of Alfonso XIII and his family, which are just as they left them when they went into exile in 1931.

Today the Palace is used for official receptions, as the King and Queen do not live here but in La Zarzuela, a comparatively modest mansion though surrounded by charming gardens and by the splendid holm-oak woods of El Pardo.

As well as the Campo del Moro — which I have already mentioned, and which also contains the Carriage Museum — the Royal Palace has another beautiful park, which is known as the Sabatini Gardens. The *Armería*, or Arms Museum, houses a very rich collection, among its most important pieces being the suits of armour of the Emperor Charles V, Philip II of Spain and King Sebastian of Portugal, the tent François I of France slept in before Pavia, and the swords of the saint-king Fernando III of Castile, Ferdinand of Aragon, the "Great Captain", Francisco Pizarro, etc.

From the open gallery in the courtyard of the Armería there is a magnificent view over the park of the Casa de Campo, with the Sierra de Guadarrama in the background. This is the landscape Velázquez saw every day from his studio in the gallery of the old Alcazar. And it is a view that inevitably reminds us of Velázquez, for in it we see that light composed of green and bluish tones that the great painter captured so well in his works.

The Plaza de Oriente did not become a proper square until early in the last century, during the brief reign of Joseph Bonaparte (known to the people of Madrid as Pepe Botella, or "Bottle Joe"), who had a number of half-ruined houses there pulled down, leaving a vast empty space which was later formally laid out for Isabel II, with gardens and a lot of statues of Asturian and Gothic kings. The sculptures are very poor; Sainz de Robles, indeed, places them high on his list of sculptures Madrid would be better without. But at the centre of the Plaza de Oriente stands one of the finest equestrian statues in the world: that of Philip IV. It may really be considered a collective work, for the drawing was by Velázquez, the first model by Martínez Montañés and the definitive work by Pietro Tacca, who was also responsible for the statue of Philip III. Then, since the horse is supported solely on his hind legs, there was a problem about maintaining the balance, a problem solved by no less a personage than Galileo, who on being consulted advised Tacca to make the front of the statue hollow and the back solid.

Diplomats in a Carriage

If you happen to be passing the Royal Palace on a day when some ambassador is presenting his credentials, you may see a rather unusual sight, though it is a feature of Madrid protocol well-known in the diplomatic world. The ambassador drives slowly along in a carriage, with coachman and postilions in gorgeous 18th-century livery, and in the endeavour to maintain the utmost in neatness and cleanliness another servant goes behind the carriage armed with a brush and dustpan, in order to clear the street of any untimely memento of their passage that the horses might so far forget themselves as to leave.

Across the Plaza de Oriente from the Royal Palace stands the impressive building of the Teatro Real, more commonly known as "the Opera House". Its site has long been connected with the theatre, for the Teatro de los Caños del Peral stood here until 1818, when it was pulled down to make room for the present building, designed by Antonio López Aguado. And Caños del Peral was the former name of the square now called the Plaza de Isabel II, after the queen to whose fondness for music we owe the completion of this building, work on which had been interrupted several times. In a Royal Order dated in 1850, the Conde de San Luis, then chief of government, proclaimed: "Her Majesty the Queen having decided that the capital of the Monarchy cannot be allowed to continue without a theatre worthy of the Court, I have given orders for work to begin immediately on the completion of the Teatro de Oriente." Madrid, with its habit of erecting statues to pay for favours received, could not fail to do so for his music-loving king. It was modelled by José Piquer and unveiled on the very day on which the curtain rose for the first time in the new Opera House — on a performance of Donizetti's *La Favorita*.



The Encarnación convent — in the square of the same name, adjoining the Plaza de Oriente — was founded by Philip III's wife, Queen Margaret, and owes its fame — apart from its important collection of sculptures and paintings — to a miracle popularly supposed to have taken place there on 27th July every year. Like the famous miracle of San Gennaro in Naples, it consists in the liquefaction of the blood of the Bithynian martyr St Pantaleón, which is preserved in a reliquary. Many of the faithful go to see this phenomenon, and if it does not occur, or the liquefaction lasts too long, it is said to presage some public calamity.

In front of this convent — an elegant building designed by Gómez de Mora, but with the interior much altered by Ventura Rodríguez — stands the statue of Lope de Vega. A short detour here brings us to the Plaza de la Marina Española and the Spanish Senate, whose chamber is housed in what was once the church of an old Augustinian convent. Returning to the Plaza de Isabel II, there is only a very short walk to the Plaza de Ramales, where the church of San Juan stood until it was pulled down in the Napoleonic period. In this church Velázquez was buried, and a cross and a slab in the centre of the square remind us that somewhere underneath lies the tomb of the great painter.

Literary Memories

The whole of this part of Madrid is full of literary associations. In a house in the Calle de Bailén lived the Mexican poet, Amado Nervo; in a café, now vanished, in the Plaza de Isabel II, the great Antonio Machado and his brother, Manuel, used to meet their friends; in a house in the Calle de Campomanes the composer Tomás Bretón died, the author of that Spanish operetta most absolutely redolent of the atmosphere of Madrid, *La verbena de la Paloma*; and in the Calle de Santa Clara we may see a plaque commemorating the suicide of Mariano José de Larra, on 13th February (Shrove Tuesday) 1837.

By now our stroll should have taken us up to lunch-time, and if we have not decided to lunch at Botín or Casa Paco in Puerta Cerrada, at Schottis in Cava Baja or at Gure Etxea in the Plaza de la Paja, since we are in this district we might try our luck at the old Taberna de la Bola or at El Alabardero, a modern but evocatively decorated restaurant where a Basque priest, Luis Lezama, offers not only excellent cuisine but also a chance to be present at one of the political discussions that are so frequent there. This alliance between gastronomy and politics is one of those key-notes of Madrid life that every visitor should know. It is, after all, inconceivable to talk of politics without eating; and many people find it equally inconceivable to eat without taking of politics.

But let us now walk along the Calle Mayor, which goes from the Calle de Bailén to the Puerta del Sol, in the same direction as that taken by the city itself as it grew from west to east, and thus condenses the whole history of the city. In this street

been born to the place where Mateo Morral threw a bomb hidden in a bouquet of flowers at the carriage taking Alfonso XIII and his bride, Victoria Eugenia de Battenberg, from their wedding at the Jerónimos church. Or the place supposed to have been the scene of the murder of the famous Conde de Villamediana, the poet-knight who entered the lists in the Plaza Mayor with the arrogant device "My royal love".

The Plaza de la Villa

In the Calle Mayor there is another fine old restaurant, Casa Ciriaco, where there is also much talk of politics, though in this case municipal politics, for it is very close to the Town Hall of Madrid, in the Plaza de la Villa. This square, presided over by a statue of Alvaro de Bazán (that Marqués de Santa Cruz so highly praised by Cervantes, who fought under him at Lepanto), is one of Madrid's most interesting architectural ensembles. The Town Hall itself was designed in the 17th century by Gómez de Mora and magnificently restored by Juan de Villanueva in the following century. It houses some important works of art, among them an allegorical picture of Madrid painted by Goya, with a medallion under it which has an interesting history. For the great artist first painted on it a portrait of Joseph Bonaparte, for which he later substituted one of Fernando VII; this was in turn replaced by the word *Constitución*, and finally, after Vicente López had painted the King's portrait on it again, a 19th-century painter traced the words "Second of May" across it. A telling illustration of political vicissitudes over the years.

This square is closed by the Casa de Cisneros, now joined to the Town Hall, and possesses two other important buildings. One is the Casa de los Lujanes, with its massive tower, in which François I of France is said to have been imprisoned for a time. Today it houses the Academy of Moral and Political Science, as well as a famous 18th-century institution, the "Royal Madrid Society of Friends of the Country". The other house is the Municipal Library of Periodicals, which has some extraordinary collections. Near this square at one time stood the church of San Salvador, to the tower of which the Limping Devil carried Don Cleofás in Vélez de Guevara's immortal work.

The Puerta del Sol

And so we come to the Puerta del Sol (the "Sun Gate"), more usually known in Madrid simply as "Sol", which is also the name used on the signs in the Metro — for Sol is an important junction in the Madrid underground system. One cannot really say today that the Puerta del Sol is the centre of Madrid; Cibeles, Callao, the Plaza de España and the Plaza de Colón all compete with it for this title. But it is certainly still the centre in the popular imagination. Here the ascetic elegance of the old Madrid of the Austrias and the French or Italian chic of the Bourbon city are elbowed aside by the southern raucousness of a town which, apart from being itself, is also what has been called "the breakwater of the different Spains".



In Sol you will see many bewildered strangers just arrived in the city. The soldier waiting for his girl-friend at the Metro entrance in front of the Mallorquina sweet-shop, the provincial queuing for tickets at the lottery office run by "Doña Manolita's Sister" (the other "sister", Doña Manolita herself, has her office in the Gran Vía), the peasant gaping up at the famous ball over the clock of the Ministry of the Interior: these are just some of the characters regularly to be seen here in the Puerta del Sol, where the principle of centralist government is trenchantly enounced on the pavement, in the inscription telling us that this point is "Kilometre 0" on all the radial roads of Spain.

As for the actual "Sun Gate" which must at some time have existed in this square, it has long since vanished. Apparently it stood between the Calle de Alcalá and the Carrera de San Jerónimo and, whether because it faced east or from some whim of the artist's, had a sun incised on the stone. And Manuel de Palacio used to say that though there were many doors or gates closed in Madrid — those of honest employment to the hard-working man, those of the Academy to the true savant — there was one that was never closed, and that was the "Gate of the Sun".

Thus this square is a symbol of Madrid's greatest virtue: that of being a truly open city, one which, to quote one of its most famous sons, Ramón Gómez de la Serna, is "a city without *metoikoi*". In ancient Greece the *metoikoi* were strangers of foreigners despised for their condition. But nobody has ever felt himself to be a stranger in Madrid, either now when most of the city's inhabitants are people whose origins are elsewhere in Spain (to such a point that in many circles and districts it is unusual to meet people born in Madrid) or in the days when the city could truly be said to be inhabited by people of pure Madrid stock.

The Puerta del Sol could tell many a story, not only relating to the history of Madrid but also in connection with that of all Spain. The Charge of the Mamelukes, for instance, so superbly painted by Goya in his *Second of May*, took place in this square. And it was here, too, that the priest Merino stopped Fernando VII's carriage, thrust a copy of the Constitution at him and delivered his famous phrase: "Swallow it, tyrant!" Here resounded the cries of freedom that greeted Riego's arrival — and also the mad shout "Hurray for chains!" uttered by the absolutists.

The Gossip Exchange

On the corner of Sol and the Calle Mayor there used to be a church, San Felipe el Real, on the steps of which was Madrid's famous *Meritidero*, or "Gossip Exchange", a place so famous that it was said that news of events arrived there before the events themselves had taken place. The church was swept away in the course of one of the many redevelopments suffered by the square. But the Gossip Exchange still flourishes; not just here, however, but all over Madrid.

New Year's Eve the square is crammed with noisy revellers waiting for midnight to strike on the clock of the Ministry of the Interior, the signal for them to eat the traditional twelve grapes — one for each stroke. People always marvel at the mechanism that brings down the ball over the clock when it strikes twelve. Both this mechanism and that of the clock are the work of a curious 19th-century character called Ramón Losada, an illiterate shepherd from León who, after conspiring in Madrid against the absolutist regime, went into exile in London and became a watchmaker, a friend to poets and the founder of a "Spanish-speaking circle" that was much frequented by many politicians and intellectuals banished by Fernando VII.

The streets around the Puerta del Sol also deserve some exploration. Though the area stretching from Sol to Callao along the pedestrian precinct of the Calle de Preciados is now full of department stores, there are still some fine old traditional establishments left. A good example is the ancient tavern and restaurant Casa Labra, in one of the rooms of which a group of Madrid workers presided over by Pablo Iglesias founded the Spanish Workers' Socialist Party in 1879. Nor should we forget the fried-fish shops in the Calle de Tetuán, where you can eat one of the most absolutely typical delicacies of Madrid: the *bocadillo de calamares*, which means a bread roll stuffed with squid.

Casa Labra itself specializes in *pinchos* (pieces of meat skewered on sticks) and cod fritters. And this brings us to a most important feature of Madrid life: the *aperitivo*. Madrid is a city where you don't have to sit down in a restaurant to eat well. *Aperitif* snacks are so varied and abundant here that, rather than exciting your appetite they take it away. Which does not mean that Madrid people about to lunch at a restaurant will deprive themselves of a brief visit to a bar or tavern to "give themselves a mouth" before sitting down to table.

"Where do you stop?"

In Madrid, where people spend so much time in the street, and there is also a very large "floating population", these bars and taverns are very important as meeting-places. Some people, indeed, are such regular patrons that the establishment in question becomes almost a second home, where they receive letters, messages and telephone calls. This custom is known in Madrid as "stopping". "I stop at such-and-such a bar", a man may tell you, when you ask where you can find him.

The institution of the *chateo* (which can range from having a couple of glasses to going on a regular pub crawl) is not exclusive to Madrid. In the Basque Country, for instance, where it is also well-established, it is called *chiquiteo* or *poteo*, for the Madrid *chato*, or glass of wine, is there known as a *chiquito* or *pote*. And as for the *tapeo* — the habit of eating *tapas*, which are small (sometimes not so small) helpings of food, with a glass of wine or a beer — this originated not in Madrid but in Andalusia. In Madrid, however, the *tapas* are infinitely varied, being presented as *pinchos*, *montaos*, *banderillas*, *raciones*, etc., and acquiring still more curious names in some establishments. In one bar in the Calle de la Ballesta, for instance, a *pincho* of black pudding is called a "phone call to Burgos", while one with the more piquant *chorizo* is known as a "phone call to Soria".

1. ONTSTAAN EN GROEI VAN DE STAD

Moorse tijd

In de Romeinse tijd woonde in het dal van de rivier de Manzanares een vreedzaam volkje, dat leefde van jacht en veeteelt.

In de Moorse tijd breidde de bevolking zich uit; ze verspreidde zich niet aan weerszijden van de rivier, maar in oostelijke richting, dus van de rivier af. Het *Alcazar*, dat op de oostelijke oever van de rivier lag, bleef het middelpunt.

De Manzanares heeft in bepaalde tijden weinig water. De beroemde schrijver Lope de Vega (1562-1639), die meer dan vijftienhonderd toneelstukken op zijn naam heeft staan, schreef over de Manzanares: 'Zij bezit een mooie brug, die naar een rivier verlangt.'

Toch slaagden de Moren erin de fraaie boomgaarden rond de stad te bevoelen. Op de hoogvlakte hadden ze diepe putten gegraven, waarin het regenwater werd opgevangen. Die putten waren door ondergrondse gangen - zo groot, dat je er rechtop in kon staan - met elkaar verbonden. In die watergangen werd het regenwater gezuiverd en gefilterd door een zandlaag die het ook voorzorg van mineralen.

De hoogleraar die hiernaar onderzoek verrichtte, vond onder de stad een netwerk van gangen waardoor de Moren het water hadden aangevoerd. Toen pas werd duidelijk wat de spreuk op het oudste wapenschild van Madrid: 'Ik ben op het water gebouwd' betekende en waarom de straten in de stad zo vaak verzakten.

Waarschijnlijk is hieruit de naam Madrid af te leiden: in het Arabisch heten ondergrondse watergangen 'majra', de *j* van 'majra' wordt uitgesproken als een lichte *d*, dus als 'madra'; het achtervoegsel 'it' betekent: gebouwd op. 'Majra it' werd verbasterd tot Madrid.

Madrid onder de christelijke koningen

Het Moorse Madrid werd in 1083 veroverd door Alfonso VI, koning van Castilië. Een van zijn soldaten krom als een kat zo lenig tegen de muren omhoog; sindsdien worden de inwoners van Madrid 'gatos' (katten) genoemd.

Madrid was in vergelijking met Toledo, Segovia, Burgos en Valladolid een onbeduidend stadje.

In 1561 besloot Filips II Madrid tot hoofdstad te maken; veel ambtenaren, diplomaten, geestelijken, handels- en werklieden volgden het hof. Toch bleef de stad nog lange tijd in de schaduw van de eerder vermelde steden.

Wel schreef de beroemde Spaanse schrijver Miguel de Cervantes Saavedra er zijn twee delen over Don Quijote en schiep Lope de Vega er zijn honderden toneelstukken.

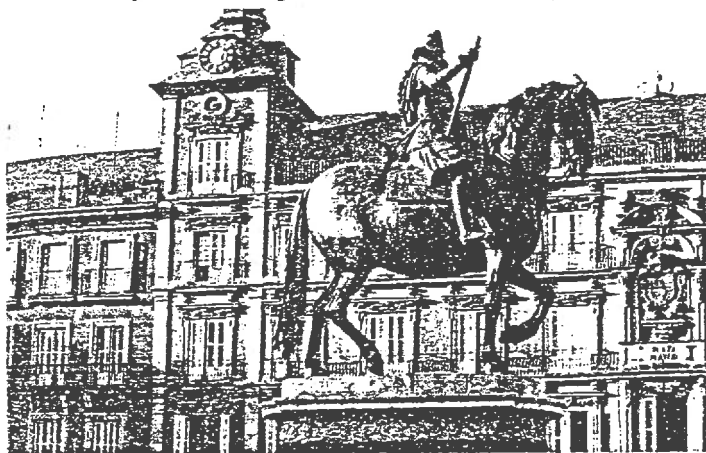
In de 16e eeuw kwam Madrid niet boven de 40.000 inwoners. Alle voorwaarden om uit te groeien tot een grote stad ontbraken toen; de plaats lag midden in het land en had geen deel aan de handel op andere werelddelen. Bovendien hadden de Habsburgers meer belangstelling voor het bouwen van paleizen en het verzamelen van schilderijen dan voor de uitbreiding van de stad. Een van de uitzonderingen was het initiatief van Filips III tot het ontwerpen van de grote Plaza Mayor.

Toen de Habsburgers na 1700 waren opgevolgd door de Bourbons, breidde de hoofdstad zich wel uit. Vooral tijdens de regering van Karel III (1759-1788) werden veel huizen, officiële gebouwen en monumenten gebouwd.

Omstreeks het jaar 1800 telde Madrid 100.000 inwoners. In 1808 werd Madrid bezet door de Fransen. Op 2 mei kwamen echter de volkswijken in opstand; de volgende dag werd het verzet bloedig onderdrukt en talrijke burgers werden doodgeschoten. Goya heeft het moorden op aangrijpende wijze geschilderd en getekend.

Madrid in deze eeuw

Tijdens de Spaanse burgeroorlog werd de stad die tot het laatst in handen van de republikeinse regering bleef, verscheidene keren door Hitlers vliegtuigen gebombardeerd en ook door andere oorlogshandelingen verwoest. Op 28 maart 1939 gaf Madrid zich aan Franco's leger over.



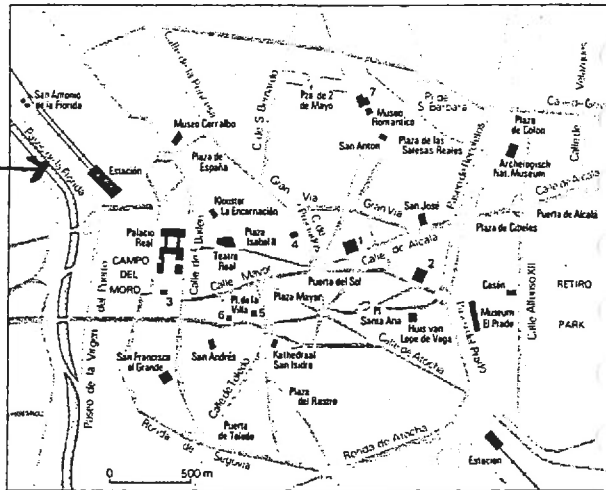
Het ruitersstandbeeld van Filips III (1578-1621) aan wie Madrid zijn Plaza Mayor te danken heeft, staat midden op het plein

Het is aan de stad te zien dat ze laat tot ontwikkeling is gekomen; hiervan getuigen de moderne, brede wegen en het vrijwel ontbreken van echte oude gebouwen en kerken, zoals men die volop aantreft in Toledo. Er zijn geen mooie Romaanse en gotische bouwwerken. In de stad treft men wel de classicistische en neoklassieke stijlen aan.

Madrid is een van de snelst groeiende steden van Europa; het beslaat een oppervlakte van 530 km² en telt vier miljoen inwoners. Nieuwe voorsteden met fabriekscomplexen en flatgebouwen, sportvelden en veel groen schieten er als paddestoelen uit de grond.

Op 13 km afstand van de stad ligt de luchthaven Barajas; in de buitenwijk Torreledones staat het casino 'Gran Madrid' met speelzalen, een discotheek en een restaurant. Van smaak en durf getuigen de gebouwen van de nieuwe instituten voor wetenschap en kunst, de universiteitsstad in La Moncloa, de heuvel Principe Pio met de Egyptische tempel van Debod uit de 4e eeuw vóór Christus, die bij de bouw van de Assocondam werd gered.

HOTEL FLORIPA NOFTE



Plattegrond van Madrid

1. Academia de San Fernando
2. Palacio de las Cortes Españoles
3. Kathedraal de la Almudena
4. Klooster van Las Descalzas Reales
5. San Miguel
6. San Pedro
7. Hospicio de San Fernando (museum en bibliotheek)

Puerta del Sol

Het plein Puerta del Sol is het historische hart van Madrid. Het is er altijd druk met voetgangers, bussen en auto's. Alle afstanden naar steden en dorpen in Spanje worden berekend vanaf de "0-km paal" op dit plein; er staat daar een bronzen beer die aan een bronzen boompje lijkt. In de omgeving van het plein zijn vele gezellige cafés en bars en typische restaurants.

Toen de nieuwe hoofdstad zich na 1561 snel ging uitbreiden, moesten vele muren en poorten worden gesloopt. Ook de Puerta del Sol, een poort waarop een zon geschilderd stond, viel als slachtoffer; de naam Poort van de Zon is echter blijven voortbestaan in die van het plein.

Op het trottoir vóór het politiebureau - de klok van het gebouw geeft de officiële Spaanse tijd aan en speelt een grote rol op oudejaarsavond - ligt een kleurige tegel. Het volksgeloof wil dat deze tegel het middelpunt van Spanje is. We hebben het niet gecontroleerd; evenmin als het gezegde dat Madrid de hoogstgelegen hoofdstad van Europa is, of, zoals de Spanjaarden zeggen, de hoofdstad die het dichtst bij de hemel ligt! We nemen ook maar voetstoots aan dat er in de hemel een speciaal luikje wordt opengehouden om de gestorven Madrilenen naar hun stad te laten kijken.

De grote straten en pleinen

De Calle de Alcalá wordt geflankeerd door hoge gebouwen: banken, winkels, verzekeringsmaatschappijen, hotels, kantoren en regeringsgebouwen. Op sommige terrassen worden rond 11.00 uur helpers aangenomen voor de matador in het komende stieregevecht.

De Calle de Alcalá loopt van de Puerta del Sol via de Plaza de Cibeles en de Plaza de Independencia naar het noordoosten. Op dit laatste plein staat de Puerta de Alcalá, een poort met vijf doorgangen, gebouwd als een huldeblijk aan koning Karel III voor de zorg die hij besteed had aan de verfraaiing van de hoofdstad.

Op de Plaza de Cibeles spuit een grote fontein. Ze stelt Cybele voor, een Klein-Aziatische godin, moeder van alle leven; de fontein stelt haar voor rijdend op een, met leeuwen bespannen, wagen. Van dit plein voeren de Paseo de Calvo Sotelo naar het noorden en de Paseo del Prado naar het zuiden. Op de Plaza de Colón zien we een beeld van Columbus en ook de Munt.

Aan de Plaza de Cibeles staat het hoofdstadskantoor, officieel geheten Palacio de Comunicaciones (verbindingen); wegens zijn monumentaal en barok uiterlijk wordt het vaak "de kerk van Onze-Lieve-Vrouw der verbindingen" genoemd. Op het trottoir naast het gebouw spuit een fonteintje; er staat een rij mensen bij te wachten. Ze komen er op de beurt hun flessen vullen, want het water uit het fonteintje moet zo goed zijn voor maag en lever.

Op de Plaza de Canovas, halverwege de Paseo del Prado, spuit de Neptunus-fontein. Aan dit plein liggen het bekende Ritz-hotel, de Beurs en het monument voor de gefusilleerden van 3 mei 1808. De Carrera de San Jerónimo verbindt de pleinen Canovas en Sol. Eraan ligt de Cortes, het parlementsgebouw; het wordt door twee bronzen leeuwen bewaakt. De Avenida de José Vía Antonio, ook wel Gran Vía genoemd, loopt uit op de Plaza de España. Op dit plein bekijken we het Cervantesmonument, dat opgericht is vóór een wolkenkrabber. De beroemde schrijver staart naar de beelden van zijn geesteskinders: Don Quijote en Sancho Panza, de ridder en de schildknaap, de idealist en de realist, de geestelijke avonturier en de levensgenieter: twee typen die in vele Spanjaarden een eenheid vormen.

De Gran Vía is de bruisende hoofdstraat van Madrid, met statige gebouwen, chique winkels en veel bars en restaurants. In de vooravond wordt er de pantoffelparade gehouden.

Madrid heeft een razend druk verkeer. Ondanks de brede straten geldt voor vele ervan eenrichtingsverkeer en een parkeerverbod. Voor het bezichtigen van de stad kan men beter zijn auto laten staan en de bus, de metro of een taxi nemen: de afstanden zijn te groot om te lopen. Met de 2,5 km lange gondelbaan kan je ook op een hoogte van 19 tot 37 meter zwevend over de hoofdstad verplaatsen in een van de 72 rode gondels die elk plaats bieden aan zes personen. Bij de twee stations, Paseo de Rosales en Casa de Campo, zijn er parkeerplaatsen en een cafeteria aanwezig.

Het park Casa de Campo, de vroegere privé-tuin van Filips II, heeft een roeivijver, een zwembad, een lunapark en een dierentuin.

Museo del Prado

Op het overhuifde deel van de Paseo del Prado bij de Cibelesfontein is het heerlijk zitten; de mannen staren aan één stuk naar de Spaanse en buitenlandse meisjes. Ze wisselen dit af met het drinken van horchata, die als "deliciosa y española" (heerlijk en Spaans) wordt aangeprezen, maar je wel een zoete en wat flauwe nasmaak bezorgt. Bier, dat op de meeste plaatsen alleen in flesjes verkrijgbaar is, wordt hier getapt uit het vat.

Aan de brede lommerrijke Paseo del Prado bezoeken we het Pradomuseum; het dankt zijn rijkdom aan de Spaanse koningen die vaak grote kunstbeschermers waren en mooie stukken verzamelden. Vóór de hoofdingang staat het beeld van Velázquez en aan de zijanten zien we Goya en Murillo. In de bogen van de neo-klassieke voorgevel zijn beelden en medaillons geplaatst. De naam van het Prado – in 1819 tot museum bestemd – is waarschijnlijk afgeleid van het weiland (prado) naast het gebouw.

Uit alle perioden van de schilderkunst zijn hier meesterwerken aanwezig; de mooiste van de ruim 3000 schilderijen behoren tot de Spaanse, Italiaanse, Hollandse en Vlaamse school. Behalve schilderijen kan men er ook een muntverzameling en antiek beeldhouwwerk bekijken; daarbij moet men de Dama de Elche niet overslaan.

Na een zwerftocht vol cultureel genot kan men in het restaurant van het museum genieten van een koud drankje of een goedkope lunch; in de zomer kunnen museumbezoekers een typisch Spaanse schotel bestellen op de idyllische binnenhof.

De Botanische Tuin

Ten zuiden van het Prado ligt de Botanische Tuin met 30.000 bomen en planten uit de hele wereld. Koning Karel III heeft hem voor studiedoel-einden laten aanleggen; daarom bezit de tuin tevens een grote verzameling boeken over plantkunde.

In het koninklijk oprichtingsdecreet stond vermeld dat er iedere morgen tussen 11.00 en 12.00 uur aan liefhebbers gratis geneeskrachtige kruiden moesten worden verstrekt; deze bepaling geldt nog steeds.

Parque del Retiro

Het 130 ha grote Retiro-park, met vier monumentale toegangspoorten, is de grootste en mooiste groene oase in de wereldstad. In de Rosaleda-vijver – met een groots monument ter ere van Alfonso XII op de oever – kan men heerlijk roeien. Vele brede lanen voeren door de bospartijen; in het park zijn de wegen afgezet met beelden van grote historische figuren. Verder zijn er een museum, twee tentoonstellingsgebouwen, een nachtclub en een rozentuin; er is gelegenheid tot eten en dansen, en 's avonds worden er muziekuitvoeringen gegeven.

Ten westen van de Puerta del Sol ligt de oude stad; de voornaamste is er de Calle Mayor. De Plaza Mayor was het levende hart van de stad. Er werd markt gehouden, er werden toneelstukken opgevoerd, toernooien uitgevochten of stieren te paard bestreden. Er zijn me terechtgesteld en andere heiligverklaard. Drie maal is er een kroon tot koning uitgeroepen.

Het reusachtige plein van 100 bij 120 meter heeft negen toegangspunten. Het is rond 1600 gebouwd in Spaanse renaissance-stijl: sobere lijn overheersend in de galerijen, dakkapellen en torens. De bestrating bestaat uit een mozaïek van grote en iets gekleurde stenen. Midden op het langwerpige plein verheft zich het ruitersstandbeeld van koning Filip II. Op zondagmorgen wordt er onder de arcaden een munten- en postmarkt gehouden. Onder die arcaden zijn ook postzegel- en broodjeskeuken gevestigd; verder speelzaaltjes, bars en cafeteria's. Onder het plein is een grote parkeerplaats. Als de lampen worden ontstoken – in de boog hangt een lantaarn – worden de tafels gedekt in een met groen planten afgeschermd hoek op het plein. Aan te bevelen zijn de drie elkaar liggende eethuizen van prima kwaliteit: El Pulpito, Mesón Correyidor en Las Cuevas de Luis Candelas. Het is er rustig eten, want het plein is alle verkeer verboden.

In deze restaurants hangen aan de plafonds rijen hammen en worsten; de gekoelde etalages liggen speenvarkentjes (cochinillos) en struikschelpdieren. Het eten is er voortreffelijk, de sangría – een zomer van rode wijn, likeur, citroen, ijs en vruchten – eveneens.

Al eet je er niet, je moet toch even binnenlopen in de Cuevas de Candelas; het is gelegen in de toegangspoort Cucheros. Het eethuis is ingericht als een rovershol en genoemd naar de bandiet Luis Candelas. Hij werd geboren in 1806. Hij had al vele roofovervallen gepleegd toevangengenomen werd ten huize van een schone zangeres, bij wie hij een bezoek was. In 1837 vond hij de dood aan de galg.

Tijdens het diner laat men nu nog het geliefde lied van de bandiet horen; de kelners zijn als bandieten gekleed: een kort jasje over een wit, opstaand hemd en een brede rode ceintuur om het middel. Tegen de muren hangen geweren, revolvers en dolken; op de wanden zijn tafereeltjes geschilderd uit het leven van de beroemde bandiet. De gasten krijgen lotgevallen in de vorm van een stripverhaal als aandenken mee naar huis.

Plaza de la Villa

Even voorbij de Plaza Mayor ligt aan de Calle Mayor de Plaza de la Villa. Hier zien we het 17e-eeuwse stadhuis, de Torre de los Lujanes van de Franse koning Frans I na de slag van Pavia in 1525 gevangen werd gevangengenomen en een gebouw – met een mudéjarpoort – waar tienduizenden kranten werden gedrukt.

Ten zuiden van het plein ligt een warnet van nauwe straatjes. We bekeken er de kerken van San Isidro en van San Francisco el Grande.

De kerk van San Isidro in de Calle de Toledo is de voormalige kathedraal in een zilveren schrijn worden er de resten bewaard van San Isidro, patroon van Madrid.

De koepelkerk van San Francisco el Grande, die enige tijd in gebruik geweest als begraafplaats van de koningen, is beschilderd door Goya zijn zwager Bayeu.

Rastro, de vlooiemarkt

In de straatjes rond de Calle de Toledo en Ribera de Curtidores wordt een schilderachtige Rastro of vlooiemarkt gehouden; op zondagmorgen is het er drukst. Het voordeligst koop je tussen 12.00 en 13.00 uur, dan willen de handelaars weg voor hun aperitiefje; het is normaal de te bieden van de prijs die ze vragen.

Het koninklijk paleis

Op de Plaza de Oriente staat het bronzen ruitersstandbeeld van Filip II. Het steigerende paard steunt alleen op achterpoten en staart; het denken aan een schilderij van Velázquez. Aan het plein ligt het vroege koninklijk paleis (Palacio Real), nu Palacio de Oriente (paleis van oosten) genoemd. Het 18e-eeuwse gebouw is in neo-klassieke stijl opgetrokken met granieten blokken uit de Sierra de Guadarrama. De stenen koningen die vroeger op de balustrade stonden, bleken te zwaar te zijn er daarom afgehaald en in de tuin gezet.

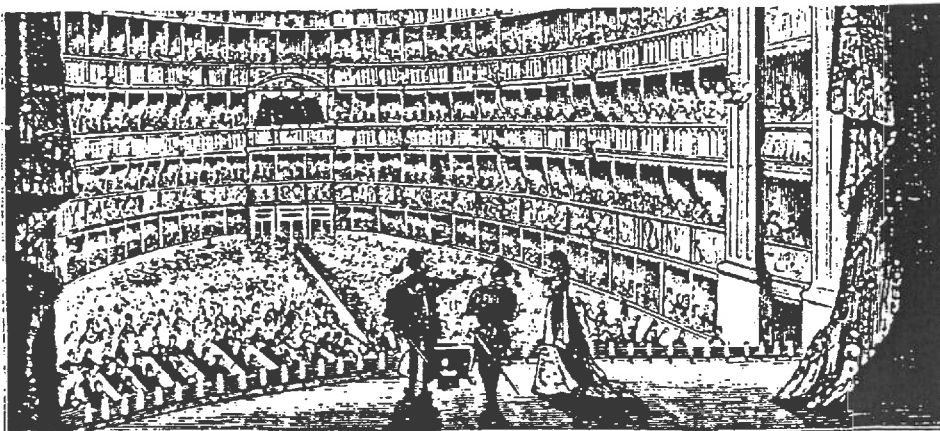
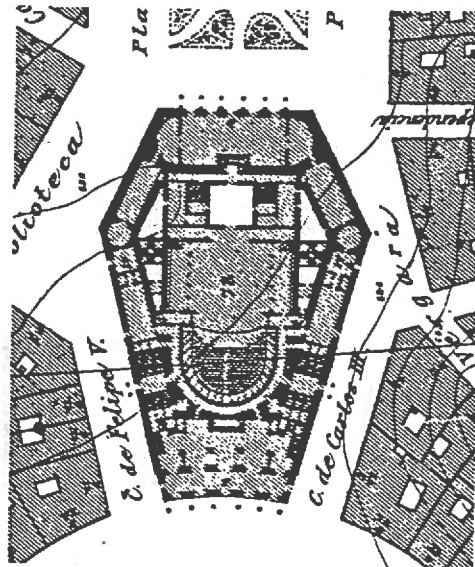
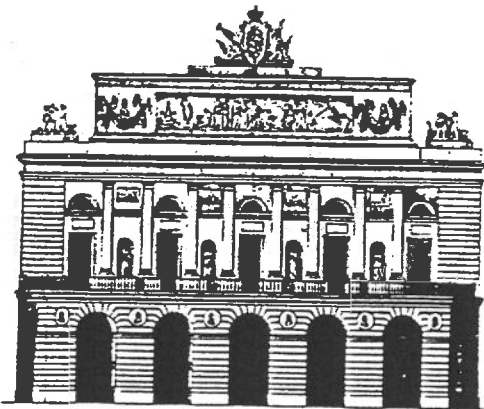
In het paleis bekijken we de trappenhall met de beschilderde plafonds; vervolgens de zalen met tapijten, keramiek, schilderijen, stijlmeubelen, koninklijke gewaden; de koninklijke vertrekken zijn nog in dezelfde staat als toen Alfonso XIII ze in 1931 verliet. Verder bezoeken we de feestzaal en de kapel, de apotheek en de wapenkamer, de troonzaal met de fondschildering waarop Columbus de nieuwe ontdekte wereld aan koning aanbiedt, de zaal met porselein uit Saksen, Sevres en Buen Retiro. In het park Campo del Moro, bezoeken we het museum met de koninklijke rijtuigen; de rijtuigen zijn "aangekleed" met gipsen paarden, paardiers en koetsiers.

TEATRO REAL - ROYAL THEATRE

Plaza de Oriente and Plaza de Isabel II
 Architect: Antonio Lopez Aguado. 1818

The Royal Theatre is an example of a building which has undergone many modifications and the original design of Lopez Aguado can only be seen in the side facades and in partes of the building on the Isabel II Square. The main facade was modified in 1884. The interior usable space was enlarged when the wood structure was substituted for concrete in the 1920s..

Fachada de Isidro González Velázquez y Teodoro Custodio Moreno.



zondag 23 oktober:

8.45 uur : begin bus tour
 Omgeving universiteit
 Waterzuiveringsinstallatie in het noorden van de stad
 Ponte de Segovia en park
 Ponte de Toledo en park

9.30 -11.15 uur: Complex Puerto de Toledo
 Renovatie-projekt Mercado de Pescados *

11.15-11.45 uur: busrit naar Palomeras

11.45-12.45 uur: Woonwijk Palomeras en sport-centrum

12.45-13.10 uur: busrit naar Tierno Galvan Park (uitleg in bus)

13.10-14.30 uur: Lunch in het park en evt. bezichtiging planetarium (op eigen gelegenheid)

14.30 uur-14.45: busrit naar muziek-auditorium (opening 22 oktober 1988!)

Mocht het niet zulk mooi weer zijn, dat wij buiten kunnen lunchen, dan bezoeken we in korte tijd het park en gaan we direkt naar het muziek-auditorium en lunchen in één van de restaurants in de direkte omgeving.

15.00-15.45 uur: Muziek-Auditorium

15.50 : vertrek naar La Vaguada

16.15-17.00 uur: La Vaguada

17.00-17.10 uur: met de bus naar het sportcentrum Triangulo de Oro en/of brandweerkazerne Tres Cantos

18.30 uur : terugkeer naar het centrum

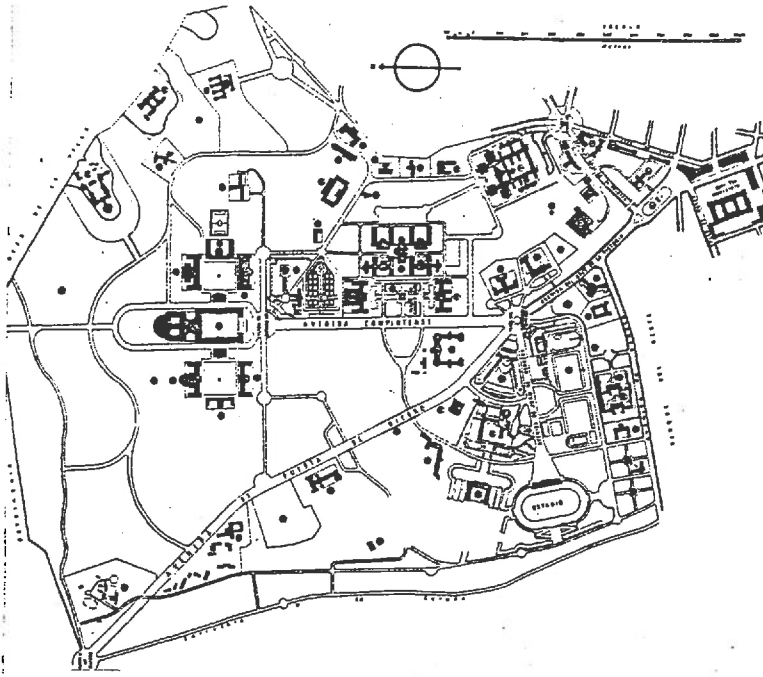
n.b. over de vet gedrukt projekten volgt hierna dokumentatie; van projekten met een * volgt meer informatie in Madrid

UNIVERSITY AREA

The "Ciudad Universitaria" was very important in 'completing' the north east part of Madrid. Its origin dates back to 1927 when King Alfonso XIII named a committee to oversee the planning of the University which named the architect Modesto Lopez Otero as chief planner. Three basic elements structure the original project: the academic buildings (Facultades), the administration buildings and the housing and sports complexes. The building began in 1929 and was almost completed by the Civil War in 1936. However, the majority were destroyed in the war and were reconstructed in the 1940s. Some of the more outstanding buildings include; The sports complex, 1935, M. Lopez Otero and E. Torroja Colegio Mayor Cardenal Cisneros, 1936, Luis Lacasa Department of Medicine. 1935, M. de los Santos

In later years, the overall unity gave way to more individual statements;
Colegio Mayor César Carlos, 1964, A. de la Sota
Colegio Mayor Aquinas, 1969, J.M. Garcia de Paredes
Library of Cultura Hispanica, 1979, Antonio Fernández Alba

CONJUNTO La Ciudad Universitaria



La creación de la Ciudad Universitaria madrileña se debe a una iniciativa del rey Alfonso XIII, relacionada con la ideología nacionalista del momento. Se pretendía levantar un centro universitario de toda la cultura hispánica, en el que estuvieran representadas todas las naciones de habla española y para ello contaba con el apoyo del Gobierno español y los hispanoamericanos.

El 17 de mayo se crea, mediante Real Decreto, una junta autónoma encargada de llevar a cabo el proyecto bajo la dirección del arquitecto Modesto López Otero.

Se eligieron los terrenos de la Moncloa como el emplazamiento idóneo, incluyendo el parque de la Moncloa, la Dehesa de Amaniél, parte del Canalillo de Isabel II y otros terrenos particulares, de tal forma que se cortaba la posibilidad de crecimiento de la ciudad por el noroeste.

El proyecto inicial, de la Dictadura de Primo de Rivera, responde a una concepción unitaria de aglutinar dentro de un recinto homogéneo a todas las ramas universitarias, al igual que se estaba haciendo fuera de España. Quedaba así como un recinto al margen de la ciudad, abandonando la idea tradicional de Facultades dispersas dentro del casco urbano.

El proyecto constaba de cuatro grupos perfectamente delimitados. El grupo principal comprendía los edificios representativos, como el Rectorado, el Paraninfo, la Biblioteca central y las Facultades de Ciencias, Filosofía y Letras y Derecho, que formaban el fondo y cabecera de la composición general. El grupo de Medicina estaba compuesto por las Facultades de Medicina, Farmacia y Estomatología, íntimamente relacionadas con el Hospital Clínico. El grupo de las Bellas Artes lo formaban las escuelas de Arquitectura, Escultura, Pintura, Grabado, Música y Declamación. Por último estaban las residencias universitarias y la zona deportiva.

En la construcción de la Ciudad Universitaria podemos distinguir varias fases, que coinciden con otras tantas etapas políticas, desde su fundación hasta nuestros días. Las obras se iniciaron en 1929, empezando con la Fundación del Amo y el grupo de las facultades «médicas». En la etapa republicana se siguió la construcción, sin cambiar la concepción primitiva, con edificios como el Pabellón de Gobierno, las Facultades de Filosofía y Letras y de Ciencias, el Hospital Clínico, la Central Térmica y la Residencia de Estudiantes.

Con la Guerra Civil se paralizaron las obras, a la vez que muchos edificios se vieron seriamente afectados. El programa de reconstrucción de la Ciudad Universitaria, también bajo la dirección de Modesto López Otero, siguió la línea arquitectónica del proyecto primitivo, debido fundamentalmente a que en la mayoría de los casos eran los mismos arquitectos los que reconstruían los edificios. Aun así cambió

totalmente la concepción, ya que el nuevo programa se basaba en la idea de crear un centro universitario que exaltara el nuevo Régimen. Para ello fueron concebidos una serie de edificios conmemorativos como nexo entre la ciudad y el campus universitario: el Arco de Triunfo y el Monumento a los Héroes caídos, con eje director, la avenida Complutense que desembocaba en un gran Paraninfo, que nunca llegó a construirse, presidiendo y cerrando el conjunto. Los distintos grupos se interrelacionaban por medios de terrazas, puente jardines, de tal forma que, analizando la maqueta existente de este proyecto, se observa una composición cerrada con una concepción monumentalista muy en consonancia con la exaltación nacionalista postguerra. En esta época, además de las reconstrucciones, se construyeron la Facultad de Derecho, la Residencia de Profesores, la Escuela de Ingenieros Navales, la de Ingenieros de Montes y el conjunto formado por la iglesia de Sto. Tomás de Aquino y el Museo de Arte. Las intervenciones posteriores muestran un deseo de individualizar los edificios, sin tener en cuenta el programa global de postguerra. Se sigue la línea de la arquitectura internacional, aunque con un cierto desahogo en el tiempo, construyéndose edificios como la Facultad de Filosofía y Letras (edificio B), originariamente de Ciencias Políticas y Económicas, la de Ciencias Biológicas, la Escuela de Ingenieros de Caminos y, por último, la Facultad de Ciencias de Información, de tal forma que en este momento el nivel de edificabilidad del Campus Universitario está completamente cubierto, sin posibilidad de ampliación de ningún edificio.

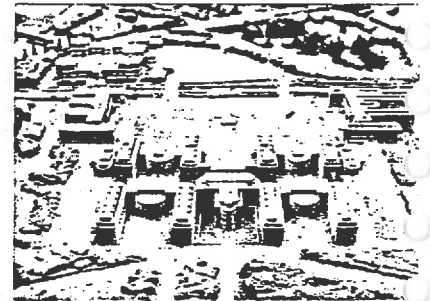
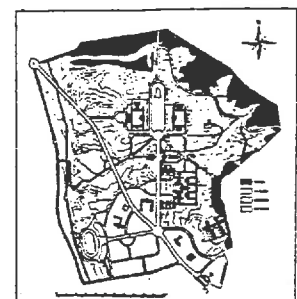
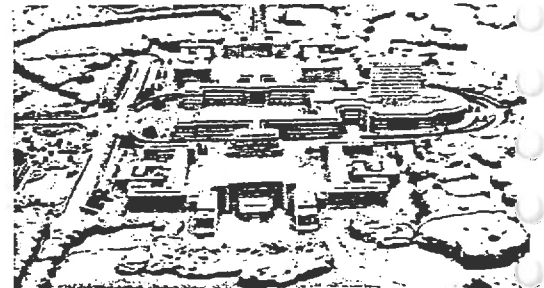


Foto de la maqueta
de la
zona de la
Facultad de
Medicina.



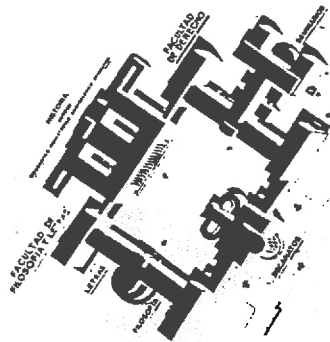
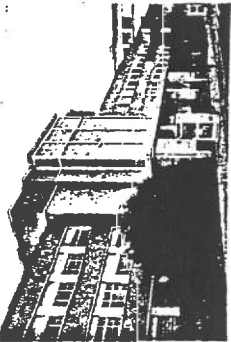
Proyecto
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Plano del conjunto
del proyecto original.

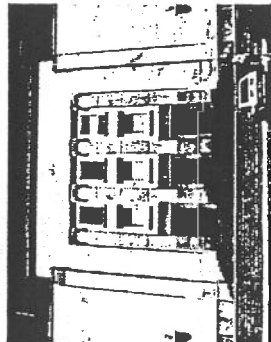
Facultad de Filosofía y Letras. Edificio A

Situación: Plaza de Mercedes Peláez, s/n.
Autor: Agustín Aguirre.
Proyecto, obra y reconstrucción: Agustín Aguirre. 1911 (P.), 1932 (Co.), 1933 (Fo.).
Reconstrucción: 1941 (Co.), 1942 (Fo.).

Es un edificio de planta longitudinal con pilastros resistentes a los extremos y otro terminado en abaco secundario en el centro, asociado a un estacionamiento. El Museo del Prado. Este desarrollo longitudinal se ve acentuado por la presencia de los vitrales en ambos extremos a su vez, por líneas de imposta. Formaba parte de un conjunto que comprendía la Facultad de Filosofía y Letras de la Universidad de la Guerra Civil. Estaba comprendida por otros tres edificios: la mencionada la actual, el edificio del Damián y otro delado a museo y secciones de Filosofía y Letras. El acceso principal se situó en el costado de la Ciudad Universitaria, a través de un portico monumental. Para la distribución interior de aulas y seminarios, se utilizó una unidad común de tres metros por seis, que era susceptible de modificación y ampliación, a la vez que permitía la adaptación a los distintos tipos de actividades y a los distintos tipos de actividades que fueron utilizadas en la construcción.



Planta del edificio terminado y lo que se proyectó en el proyecto inicial.

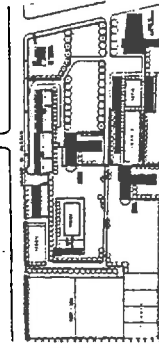
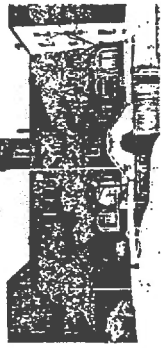


Planta según el proyecto original.

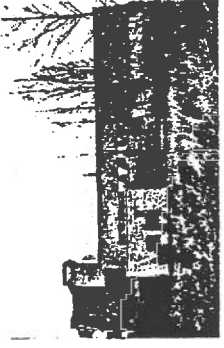
Colegios Mayores Cardenal Cisneros y Antonio de Nebrija

Situación: Avenida de Seneza, 8/9.
Autores: Luis Lacasa, Rec. y Ampy, Javier Barroso Sánchez-Guerra.
Fecha: 1932 (P.), 1935 (Co.), 1936 (Fo.).
Reconstrucción: 1941 (Co.), 1943 (Fo.).

Comenzó todo un complejo de edificios e instalaciones para la vida de los estudiantes: residencia, sala de conferencias, zona deportiva, etc. Formaba parte del extenso programa creado por Aguirre para la Ciudad Universitaria. Los edificios se interrelacionaron los arquitectos internacionalistas bajo las ordenes de Viñoly, López, Otero. El edificio destinado a residencia está formado por tres grandes bloques



de desarrollo longitudinal unidos entre sí. Están construidos en ladrillo visto dentro del más puro racionalismo, con la única decoración de las impostas que separan los pisos y contribuyen a definir la horizontalidad del edificio. El programa fue modificado posteriormente.



Planta del conjunto y planta segunda de la residencia.

Central Térmica de la Ciudad Universitaria

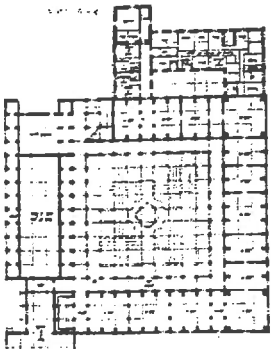
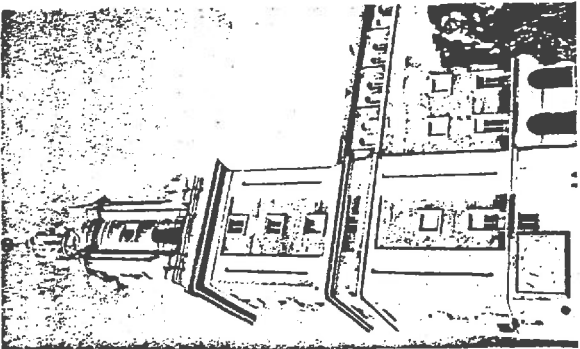
Situación: Avenida de Gregorio del Amo, s/n; c/ Alameda de Námiro de Alcazú, s/n.
Autores: Manuel Sánchez Arce y Eduardo Torroja (ingeniero). Rec: Eduardo Torroja (ingeniero).
Fecha: 1932 (P.), 1933 (Co.), 1935 (Fo.).
Reconstrucción: 1941 (Co.), 1943 (Fo.).

Es un magnífico ejemplo construido en los años treinta, construido en ladrillo visto, con un tratamiento muy sencillo de los superficies, donde destacan únicamente las ventanas en banda. La definición volumétrica es austera, sencilla. Fue la primera vez que en España se utilizó el ladrillo visto en edificios de todo un conjunto de edificios. Se vio realmente afectado durante la Guerra Civil, pero todo el interior, el exterior, su cubierto, se mantuvo sin apenas alteración hasta una cierta reforma que un proyecto de 1941 modificó parcialmente su concepción original.

Museo de América e Iglesia Parroquial de Santo Tomás de Aquino

Situación: Avenida del Arco de la Victoria, 8/9; c/ V avenida de los Reyes Católicos.
Autores: Luis Moya Blanco y Luis Martínez Feduchi.
Fecha: 1942 (P.), 1943 (Co.).

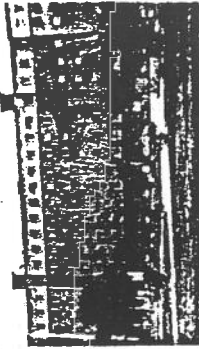
Moroso se el pionero hacia una arquitectura de nueva inspiración. Es un complejo edificio en ladrillo visto, al igual que el museo, la iglesia, etc., organizado en forma de un patio interior central. Actualmente se encuentran en el Museo de Repúblicas y en el Museo de la Guerra Civil, el Instituto de Convenciones y Restauración de Obras de Arte.



Residencia de Profesores

Situación: Calle del Ministro Ibáñez Martín, s/n; c/ Isaac Peral.
Autor: Javier Barroso Sánchez-Guerra.
Fecha: 1943 (Co.), 1946 (Fo.).

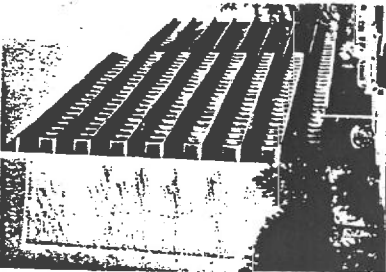
Las redacciones de profesores de la Ciudad Universitaria, con estancias privadas en el primer piso, no se realizó hasta la posguerra. El proyecto fue encargado a Javier Barroso, arquitecto del Cabildo de San Sebastián. Reconstrucción. Se plantearon en una zona extrema para proporcionar una solución a la relación de profesores en el primer piso de un edificio de viviendas. Se intentó el carácter racionalista imperante en la Ciudad Universitaria, que en esos momentos se reconstruye por un equipo técnico que en parte realizaba trabajos.



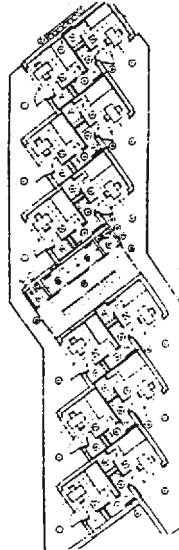
Colegio Mayor Sarrto Tomás de Aquino «Aquinas»

Situación: Altos del Observatorio.
Autores: José M. García de Paredes y Rafael de la Hoz.
Fecha: 1953 (P.)-1954 (Co.)-1957 (Fo.).

Fue Premio Nacional de Arquitectura en el año 1956. Como parte de un conjunto de edificios que forman el campus que constituye la primera etapa, y comprende: colegio mayor de universitario, convento de la Orden Dominica, centro universitario de investigación, capilla, pabellón de servicios generales, instalaciones deportivas, Jardín universitario. El conjunto arquitectónico muestra una gran promanada en dirección norte-sur.



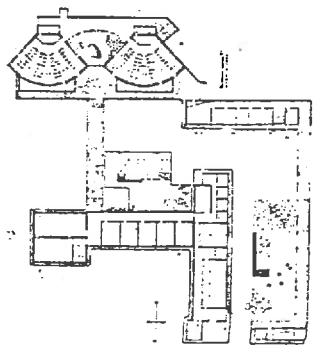
Plano del conjunto.



Dependencias de la Facultad de Ciencias Políticas y Sociología (Centro de Profesorado de Enseñanza Laboral)

Situación: Avenida del Padre Iludabro, s/n.
Autor: Miguel Elías Serna.
Fecha: 1953 (P.)-1954 (Co.)-1955 (Fo.).

El conjunto se construyó en dos fases sucesivas. En la primera de ellas se realizaron los claustros administrativos, un núcleo de dependencias para el Paraninfo de la facultad, un edificio de planta de portería, cubriendo las plantas de portería. En la segunda fase se construyó el núcleo de los servicios administrativos y los aulas teóricas y de dibujo. Según su autor, la concepción radical del conjunto «respondió al deseo de que cada una de las dependencias tuviera un carácter propio, evitando nuevas construcciones, rectas, desiguales. El hormigón armado en pilares y vigas se usó, además de su función estructural, en la función que va a realizar, la textura típica de un material que se cifra líquido en moldes».

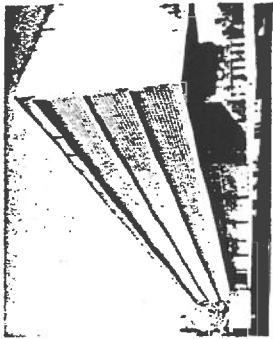


Casa del Brasil

Situación: Avenida del Arco de la Victoria, s/n.
Autor: Alfonso d'Escrivano.
Fecha: 1959 (P.)-1960 (Co.)-1962 (Fo.).

Este edificio representó dentro del conjunto de la Ciudad Universitaria, la corriente vanguardista de la arquitectura moderna. Es un fiel reflejo de la tendencia arquitectónica que imperó en las construcciones de Brasil durante el gobierno de Getulio Vargas y el de Juscelino Kubitschek. El conjunto está formado por varios bloques de formas prismáticas muy simples distribuidas por un campo de césped muy verde, unidos por pasadizos y cuerpos secundarios.

El bloque situado al sur de la avenida principal, paralelo a la avenida del Arco de la Victoria. A ella da una fachada cega conformada por bloques de celosía entrecruzados, por una serie de pilares verticales, por una configuración está multibloque formada por bloques y góndolas acuosas. En la fachada posterior se encuentran las ventanas, rotas por un peine vertical de ladrillo que contrasta perfectamente con el resto de las murallas. Al conjunto que en la fachada principal las condiciones

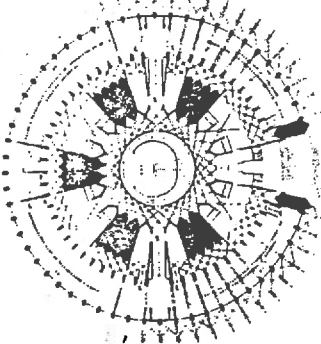
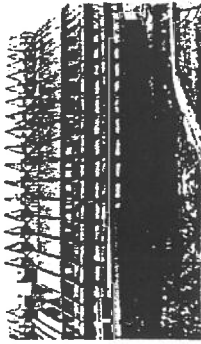


he «síntesis de confort no están resueltas por tratarse de una creación reciente. El edificio está levantado sobre unos pequeños cuadrantes del terreno y se encuentra rematado por una terraza volada».

Centro de Restauraciones Artísticas (Universidad a Distancia)

Situación: Calle de El Greco, s/n.
Autores: Fernando Higuera y Antonio Miró.
Fecha: 1961 (P.)-1970 (Co.).

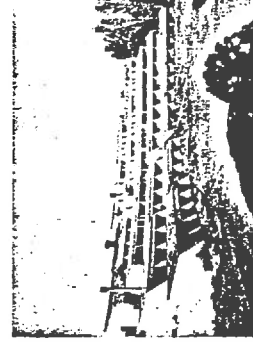
Las obras del edificio están en tratamiento paralizadas, aunque en su día un grupo de arquitectos pertenecieron a la Administración para que se terminara y se le diera un uso específico basado en la actividad cultural. Se basó en su organización sin ser un departamento, un servicio independiente, un servicio común, utilizando un sistema vertical sobre el nivel para «integrar un conjunto coherentemente, con un mínimo, reservándose el espacio para un futuro estudio de las obras o los distintos niveles». El edificio se inscribe en un círculo de 40 m. de radio, divididos en 30 partes principales, que en el perímetro exterior se parten en diez. En la fachada principal, que es un hormigón visto sin acabados ni labrados posteriores. El sistema estructural está constituido por 56 pilares principales de dos y un metro, con voladizos laterales que sostienen los momentos de flecto y fuga.



Colegio Mayor de Nuestra Señora de Luján

Situación: Avenida de Martín Fierro, s/n.
Autores: Horacio Ballero y Carmen Córdoba de Ballero.
Fecha: 1964 (P.)-1967 (N.)-1967 (Co.)-1969 (Fo.).

Fue adjudicado por concurso en forma en el año 1964. El edificio es una adaptación al terreno

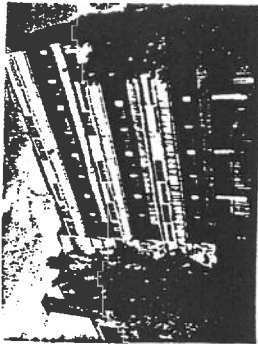


«En sus obras de arquitectura que además eran importantes, como mover los terrenos formando una base que lo alzó de los colindantes. Cresta de chis o plantas, acobillarse por el nivel terreno. La circulación se desarrolló longitudinalmente por el arco que forma la planta. Las demarcaciones arquitectónicas y debían poner a ser independiente».

Colegio Mayor San Juan Evangelista

Situación: Avenida de Gregorio del Amo, c/v Ramón Menéndez Pidal, Autores: Luis Miguel Suárez, Jacini y Antonio Villarín. Cádiz. Fechas: 1965 (P.)-1965 (Co.)-1967 (Co.).

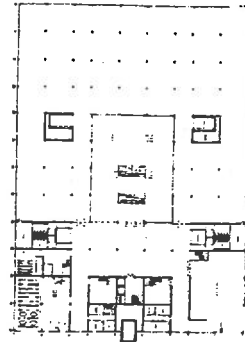
Se planificó con un sentido estricto, diseñado albergar un número más elevado de colegiales que otras instituciones análogas en España (424). Estas casas de estudiantes debían estar en un sistema de funcionamiento. El colegio ofrece a estas tres comunidades el desarrollo de actividades de grupo y el disfrute de unos servicios comunes con una utilidad intensa y rentable. Se establecieron: 1. Colegio; 2. Unidad comunal; 3. Actividades; y 4. Habitación. Por otro lado, el colegio se dispuso en tres volúmenes: 1) El edificio central de invitados, director, habitaciones de profesores, oficinas, teatro, capilla, biblioteca y sala de música; 2) Edificio de servicios (comedor, cocinas, dependencias y lavanderías); 3) Edificio de comunidades (habitaciones y salas comunes) que resalta la soberanía de las unidades que constituyen por sí mismas elementos compositivos y decorativos, basando a la vez un hijo casto.



Museo Español de Arte Contemporáneo

Situación: Avenida de Juan de Herrera, 2. Autores: Jaime López de Asala y Angel Díaz Domínguez. Fecha: 1969 (s.l.).

La idea principal del edificio fue el hacer un modelo perfectamente resuelto constructivamente que permitiera una gran flexibilidad de usos e interior que fuera capaz de otros modelos para ese contexto. Con ese espíritu se consiguió el edificio que se podría organizar la exposición de la obra, la circulación del público, la relación con el exterior y la zona de acceso con la flexibilidad requerida. Fue Premio Nacional de Arquitectura en 1969.

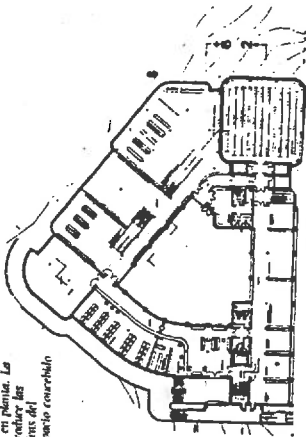


Planta baja.

Biblioteca del Instituto de Cultura Hispánica

Situación: Avenida de los Reyes Católicos, s/n. Autores: Antonio Fernández Alba y José Luis Fernández del Amo. Fechas: 1963 (P.)-1978 (N. P.)-1978 (Co.)-1979 (Co.).

En un edificio único se mezclan las funciones básicas de la biblioteca: depósito de libros con una capacidad de 10.000 volúmenes, dependencias administrativas y culturales y salas de lectura. Se organiza en torno a un patio central, con un bloque orgánico en su adaptación al terreno, superpuesto en la fachada a la terraza las diferentes funciones que se realizan. La forma espacial responde a las constantes ideológicas del organicismo: el espacio concebido como ambiente de las consideraciones más humanas de la Naturaleza.



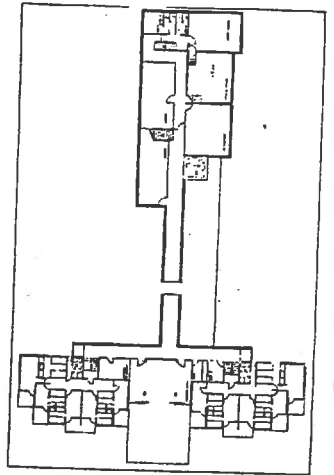
como ambiente de las consideraciones más humanas de la Naturaleza.

Planta del porche de 1978.

Colegio Mayor César Carlos

Situación: Avenida de Ramón de Maezu, s/n. Autores: Alejandro de la Sota Martínez y José Antonio López (Andelira). Fechas: 1964 (Co.).

Manifiesta manera de ocupar y limitar el territorio propio por la propia presencia y diferencia. Hay un espacio que se organiza en torno a las habitaciones de los estudiantes en dos grupos de ocho y siempre con ellos el bloque de los dormitorios en diez torres, torres abaje y arriba mediante los elementos comunes: gimnasio y biblioteca. El tipo es «L» de los



habitaciones pretende resolver la habitación en estos pisos, distribuyendo las salas de los dormitorios, según comentario de Miguel Ángel Baldellou.

DEPURADORA DE VIVEROS - VIVEROS WATER TREATMENT PLANT

J. Feduchi, J. Jimenez Cañas
1986

This water treatment plant represents 1 of 7 plants built recently in Madrid as part of an overall plan for waste treatment and recuperation of the Manzanares River. Madrid does not have a problem of receiving enough water, rather the problem centers on purifying the waste water of the city. The Viveros plant serves approximately 700,000 inhabitants and returns to the river 99% pure water.

The project for the treatment plant paid special attention to the lay-out of the installations and the graphics and color scheme to express with clarity the functioning of the plant.

SEGOVIA BRIDGE

Architects:

1582, Juan de Herrera

1682, Reconstruction, Manuel y Jose del Olmo

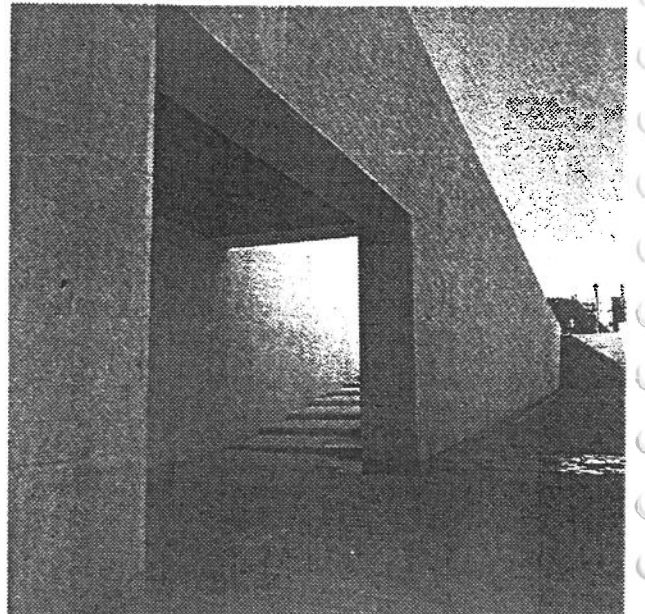
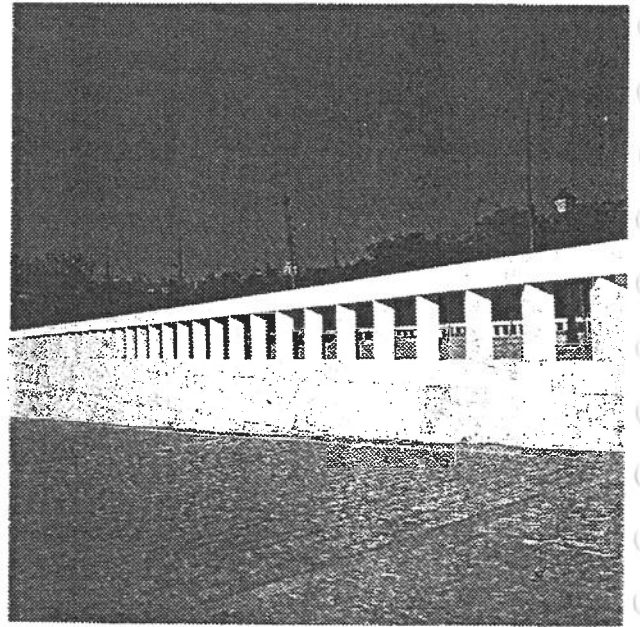
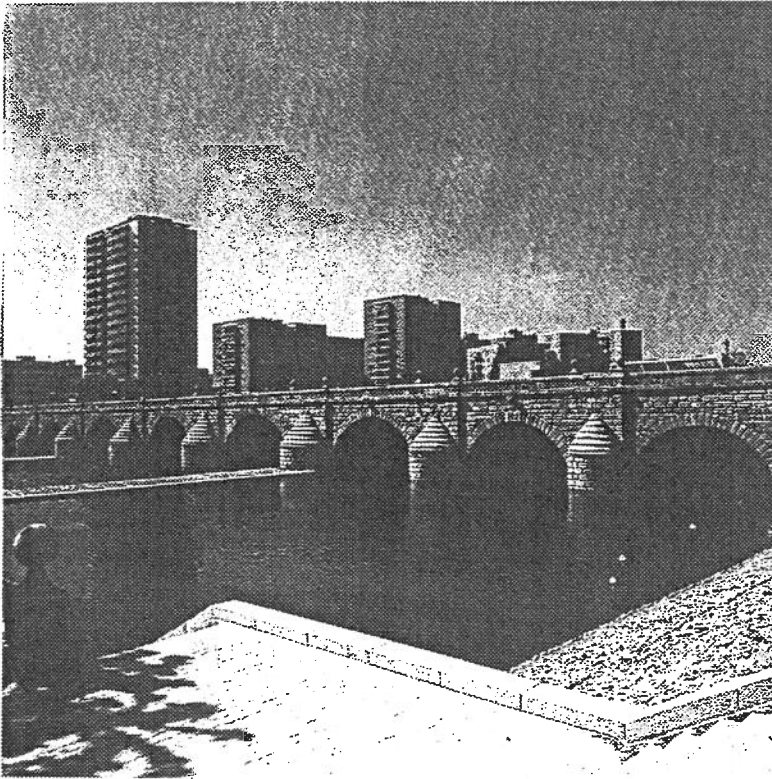
1955-60 Reforma

1986, J. Perez Aciego and Jose A. Quesada, restoration

The Segovia Bridge is the oldest in Madrid and was built as one of the main entrances to the city in the 16th century. The design, with nine arches, is attributed to Juan de Herrera (although no written document exists to prove it).

Between 1955 and 60 the width of the bridge was enlarged considerably and the area to pass over the M-30 was added, destroying much of the original harmony of the design.

The recent restoration has regained the idea of the original ramps down to the river and has created the park areas. Materials used do not try to copy historical ones. New elements of the design can be clearly distinguished from original aspects.



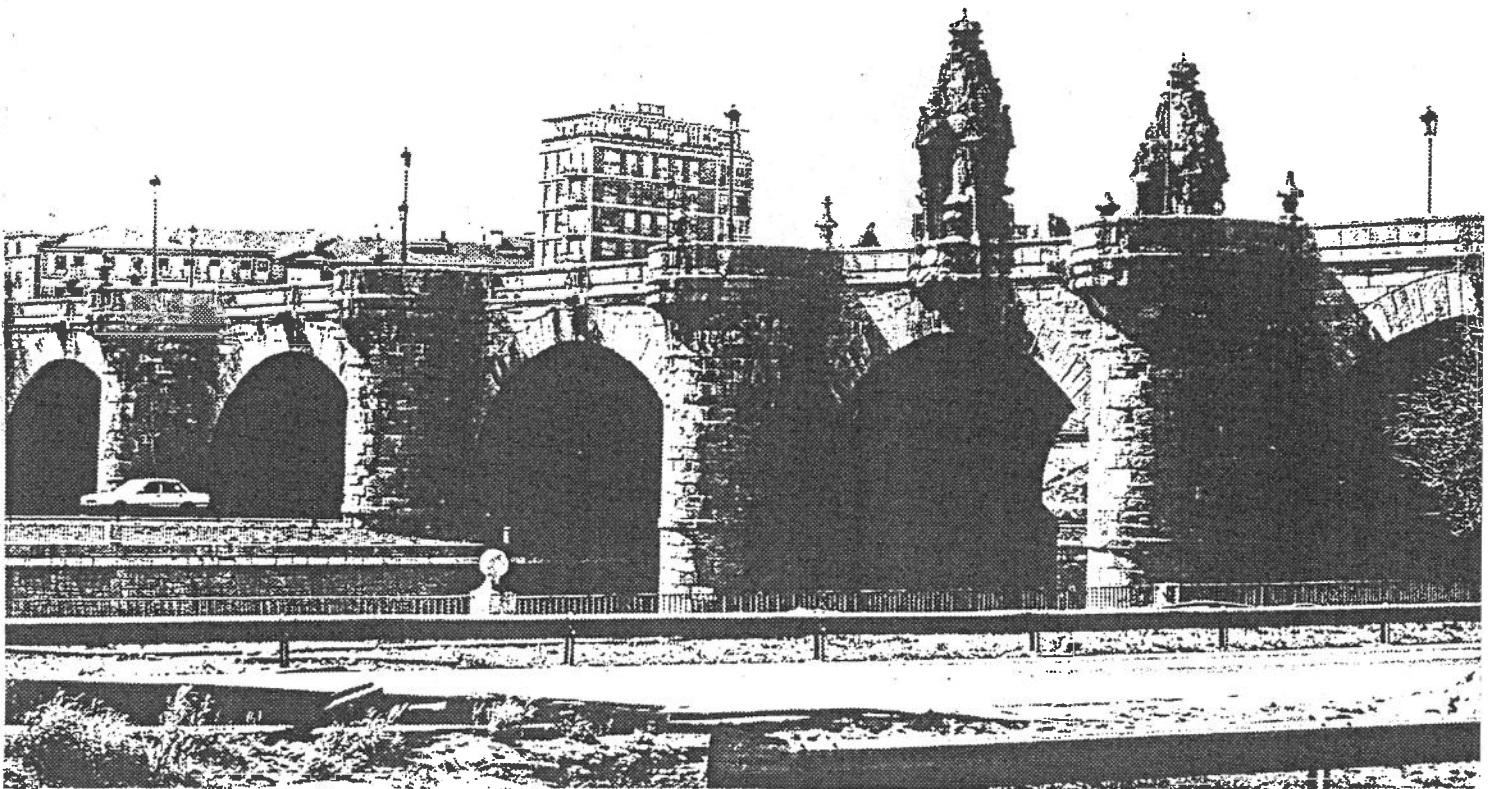
TOLEDO BRIDGE

1732 Pedro de Ribera
1735, Sculptures

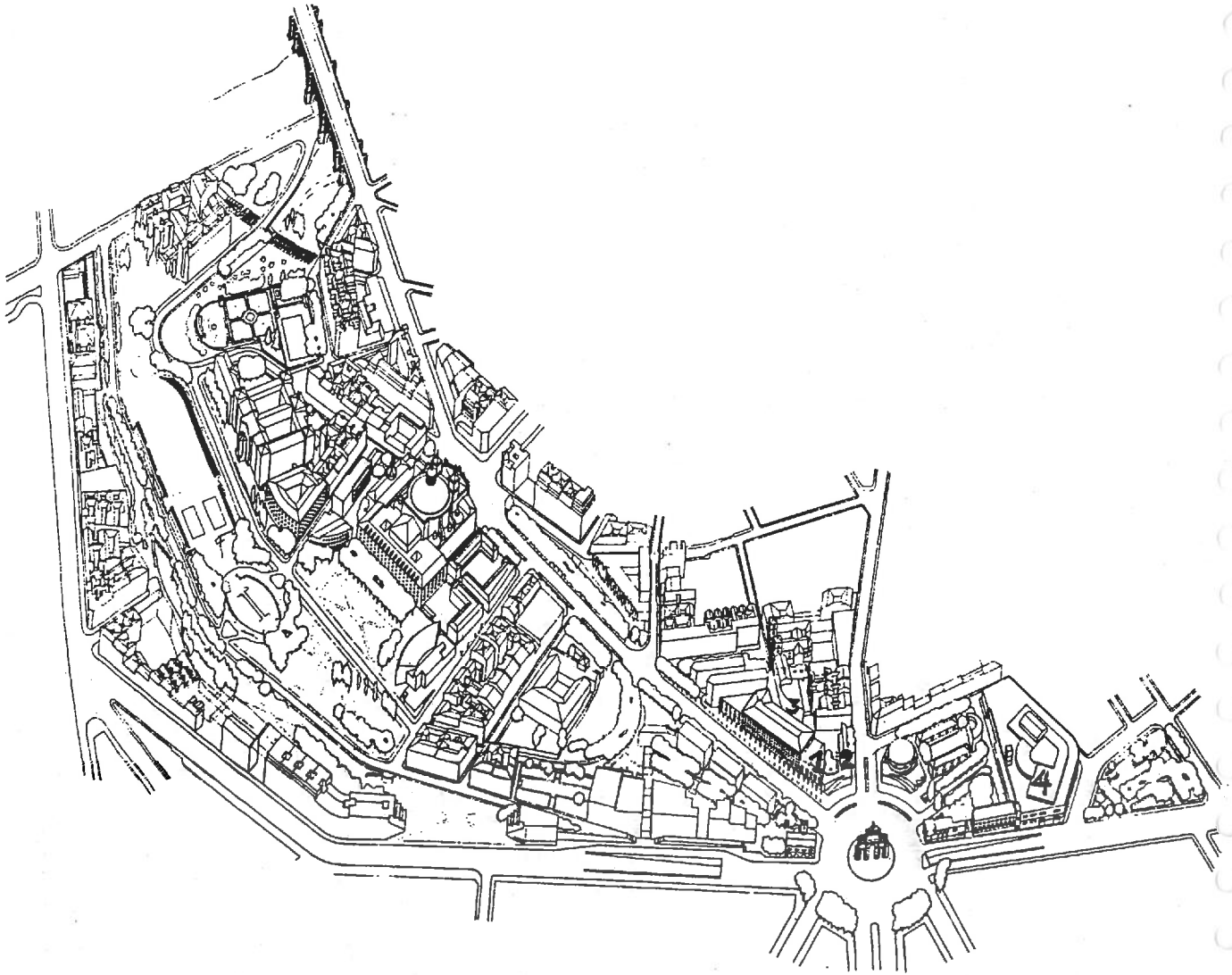
1986, Green areas, Javier Bellosillo, architect.

A strategic entrance into Madrid since the 16th century, two early bridges were destroyed before in 1732 Ribera constructed the current one of 9 arches separated by towers which resemble a fortress.

The green areas designed by Bellosillo attempt to use concepts of islands and canals (arab tradition). The park is horizontally planned (with the exception of a few specifically placed cypresses) as a series of platforms



- 1,2 en 3 : Puerto de Toledo - Juan Navarro Baldev
4 : Mercado de Pescados



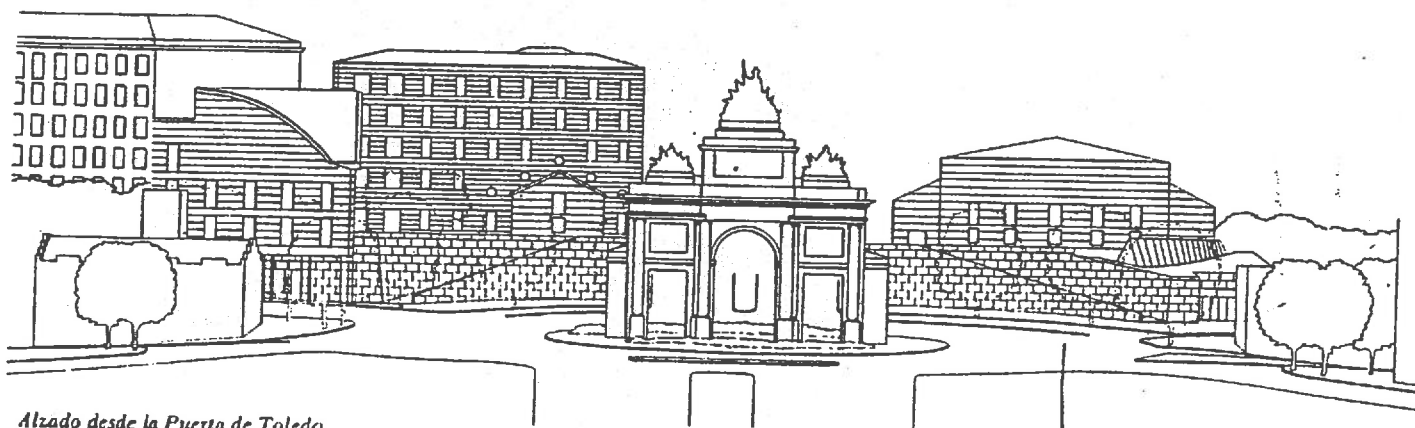
Alzado y axonometría del proyecto ganador del concurso

SOCIAL SERVICES CENTER AT PUERTA DE TOLEDO

Architect: Juan Navarro Baldeweg
1988

The work of Juan Navarro in the San Francisco el Grande area began in 1982 with the winning of an urban design competition. The projects in the Puerta de Toledo carry out the original ideas set forth six years ago. One clear intention can be seen in terms of the forms and proportions of the new buildings in relation to others in the plaza. Other references to the work of Navarro Baldeweg, ie. the phases of the moon, and other allusions to natural phenomena can be seen also.

The social services center (the T shaped building) includes a young people's library in the small low building and facilities and offices for social workers. The corner building with the pronounced curved roof has a large gym or dance hall, dining room, workshops, classrooms, etc. The third building designed by Navarro Baldeweg is the three storey nursery school located nearby on a pedestrian street.



Alzado desde la Puerta de Toledo.

NOT BUILT YET

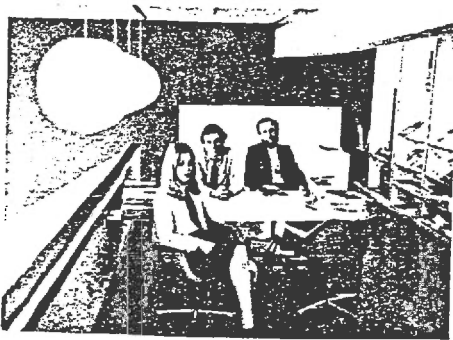
Navarro

Juan Navarro Baldeweg (Santander, 1939) volgde in Madrid de opleiding aan de Escuela de Bellas Artes, en studeerde vervolgens architectuur aan de Escuela Superior Tecnica de Arquitectura, eveneens in Madrid, waar hij in 1969 zijn diploma behaalde. De vrije kunsten nemen in zijn werk een even belangrijke plaats in als de architectuur, en hij is ook van plan dat zo te houden. Hij geniet in Spanje grote bekendheid als schilder. Zijn bekendheid als architect dateert van de laatste jaren, nadat hij een aantal prijsvragen had gewonnen. Inmiddels is men ook buiten Spanje in hem geïnteresseerd geraakt, onder andere in Italië, waar hij als enige Spanjaard voor de Triennale van 1986 in Milaan is uitgenodigd. Navarro heeft een grote belangstelling voor het object en voor de waarneming ervan. In zijn gebouwen kunnen afzonderlijke delen visueel geïsoleerd worden, zoals de hangende koepels in de ontwerpen voor Salamanca en Santander, die, zoals Navarro het zelf formuleert, 'drijven in het licht'. Mede daardoor hebben zijn op het eerste gezicht gecompliceerde ontwerpen toch een grote helderheid in structuur en opbouw.

Het ontwerp wordt bij Navarro mede bepaald door de wijze waarop het gebouw van een afstand wordt waargenomen en een nieuw element vormt in het bestaande beeld van de stad of van het landschap. Omgekeerd laat hij elementen van het landschap waar mogelijk in zijn ontwerp doordringen. Lichttoetreding, ruimtelijkheid, het in elkaar overlopen van ruimten, herkenbare volumes en aandacht voor detaillering zijn steeds terugkerende elementen.

Estudio Dos

*Housing in Palomeras
Madrid, 1980-82*



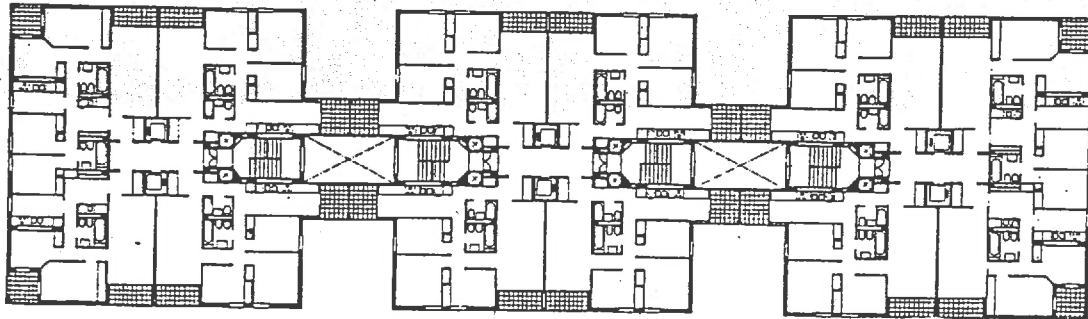
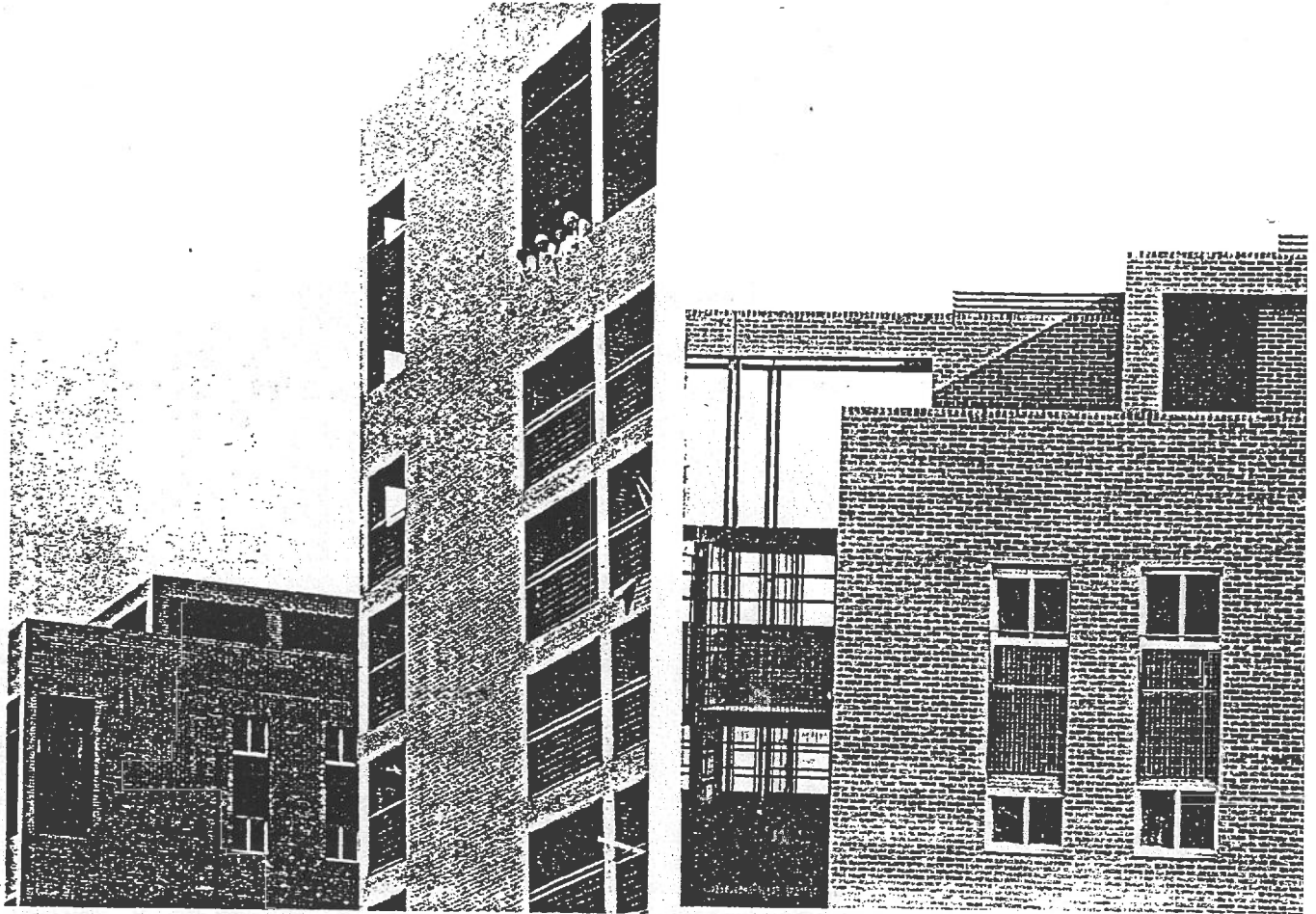
Carmen Bravo Durá
1943
Born in Albacete.
1973
Graduated ETSAM. Madrid.

Jaime Martínez Ramos
1942
Born in Madrid.
1968
Graduated ETSAM. Madrid.
1973
Associate Professor of Design
ETSAM.

José Luis de Miguel Rodríguez.
1944
Born in Zamora.
1968
Graduated ETSAM. Madrid.
1968
Associate Professor Structures
Department ETSAM.
1979
Chairman Structures Department
ETSAV. Valladolid.
1984
Subdirector General Housing
Department MOPU.



*Housing in Palomeras
Madrid, 1980-82*



Centro Parroquial de Santa Irene

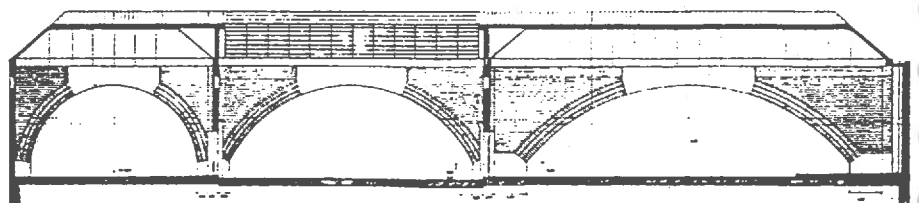
Palomeras Sureste. Madrid

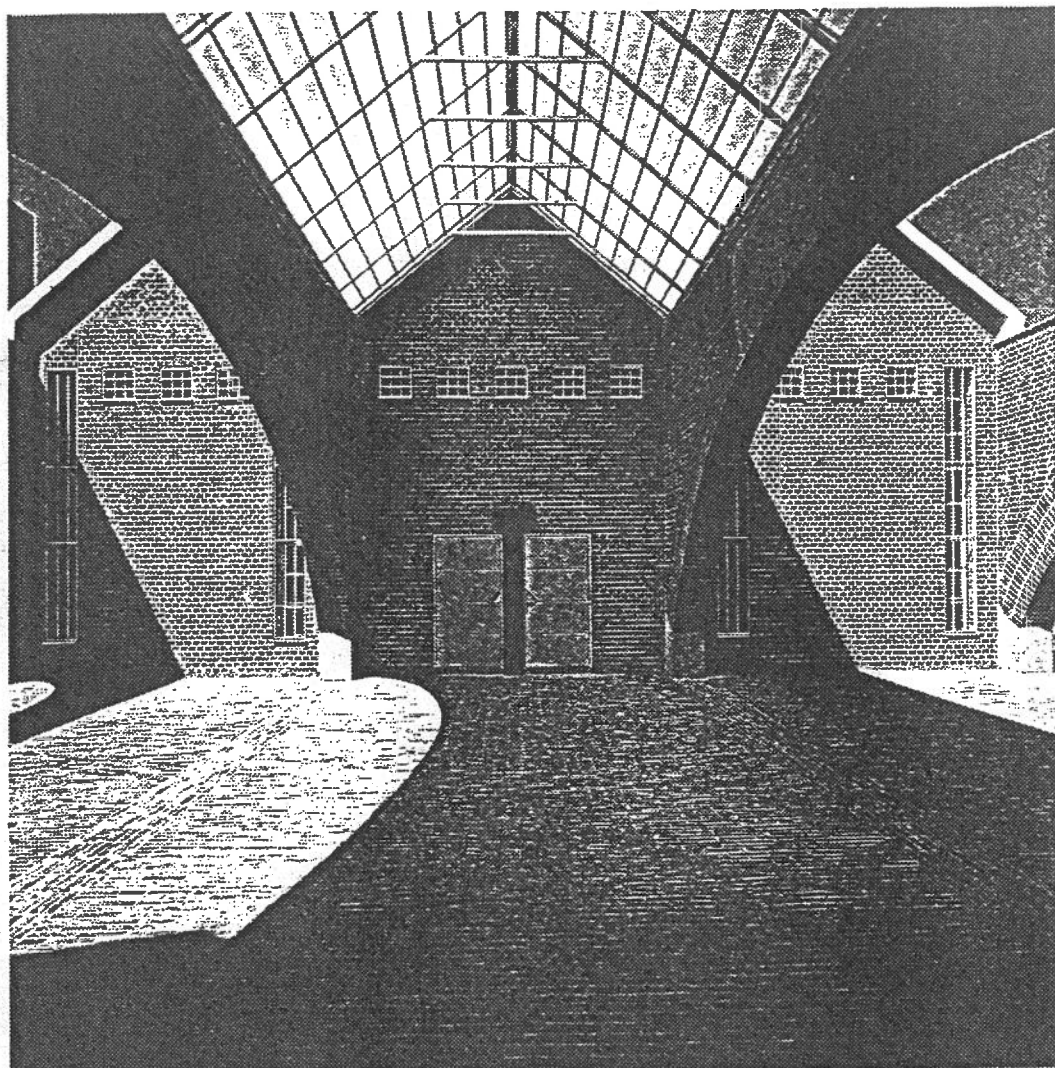
Arquitectos: Manuel de las Casas, Ignacio de las Casas, Jaime L. Lorenzo
 Proyecto: 1983. Construcción: 1984



Arriba, vista exterior del Centro Parroquial. Al fondo, bloque de viviendas de los mismo autores. Abajo, sección constructiva del edificio.

La búsqueda de un espacio unitario, que conservara la idea de las tres naves que conforman el templo católico en su tradición más pura, nos llevó a las soluciones que la superposición histórica había producido. Durante el barroco, grandes arcos formeros, se construyen en sustitución de las líneas de machones

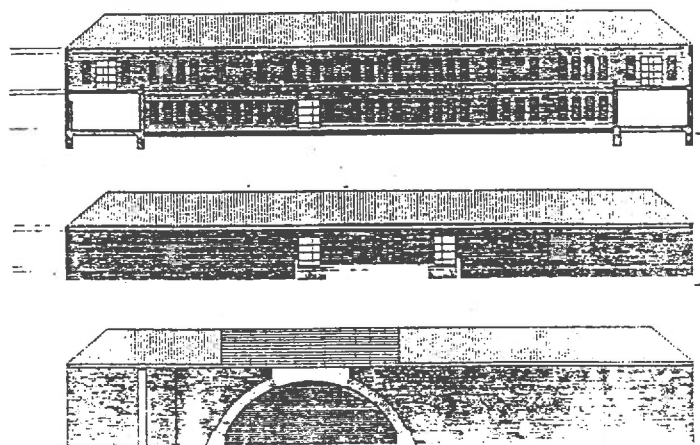


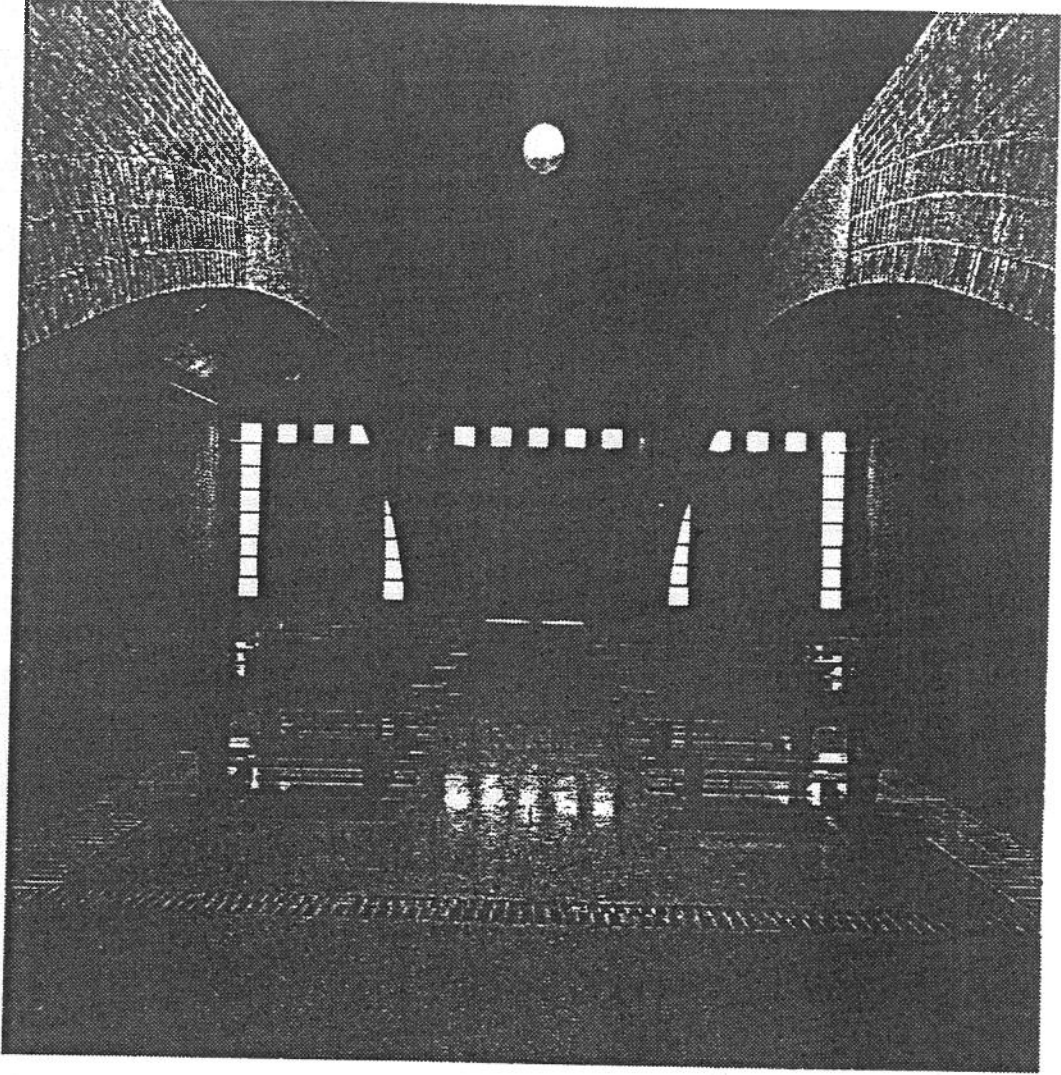


de una arquitectura mudéjar de tipología románica, consiguiendo espacios verdaderamente asombrosos.

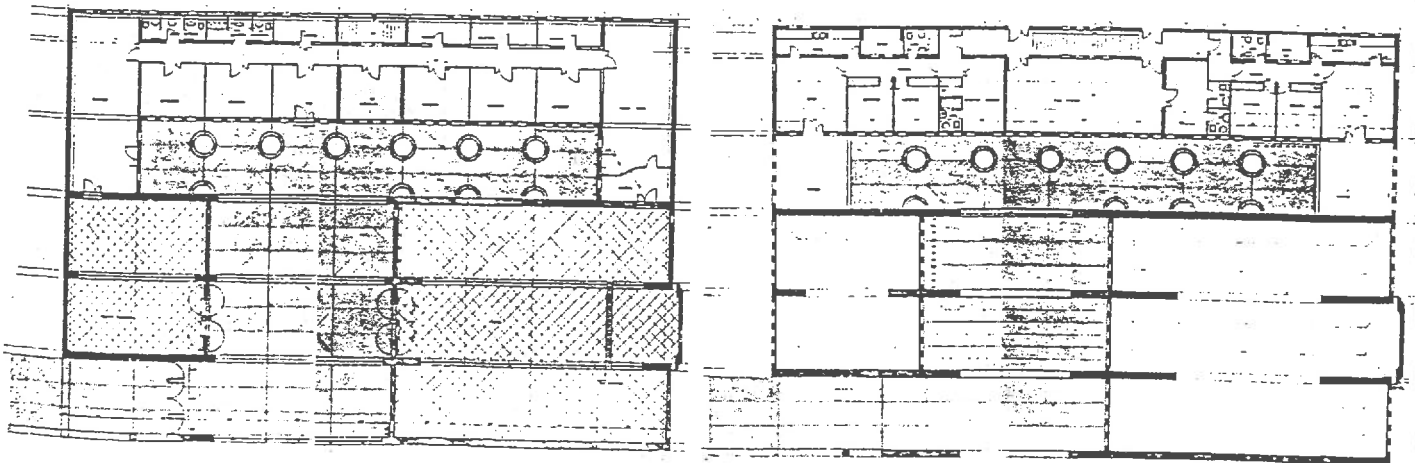
Una serie de muros de carga paralelos y distanciados a 4,80 metros se aligeran por medio de arcos para conformar los tres espacios fundamentales: El templo formado por tres naves unidas por arcos formeros, el atrio que ocupando las tres naves se asoma además al espacio urbano y el patio interior de las dependencias, cubierto en el tramo central para proteger las entradas, y el salón parroquial que ocupa dos naves unidas por un arco y deja sitio al acceso fundamental al centro a modo de pórtico clásico, donde se ubican los símbolos religiosos.

Las cubiertas se realizan por medio de artesas de madera utilizando la tipología formal de las construcciones mudéjares.



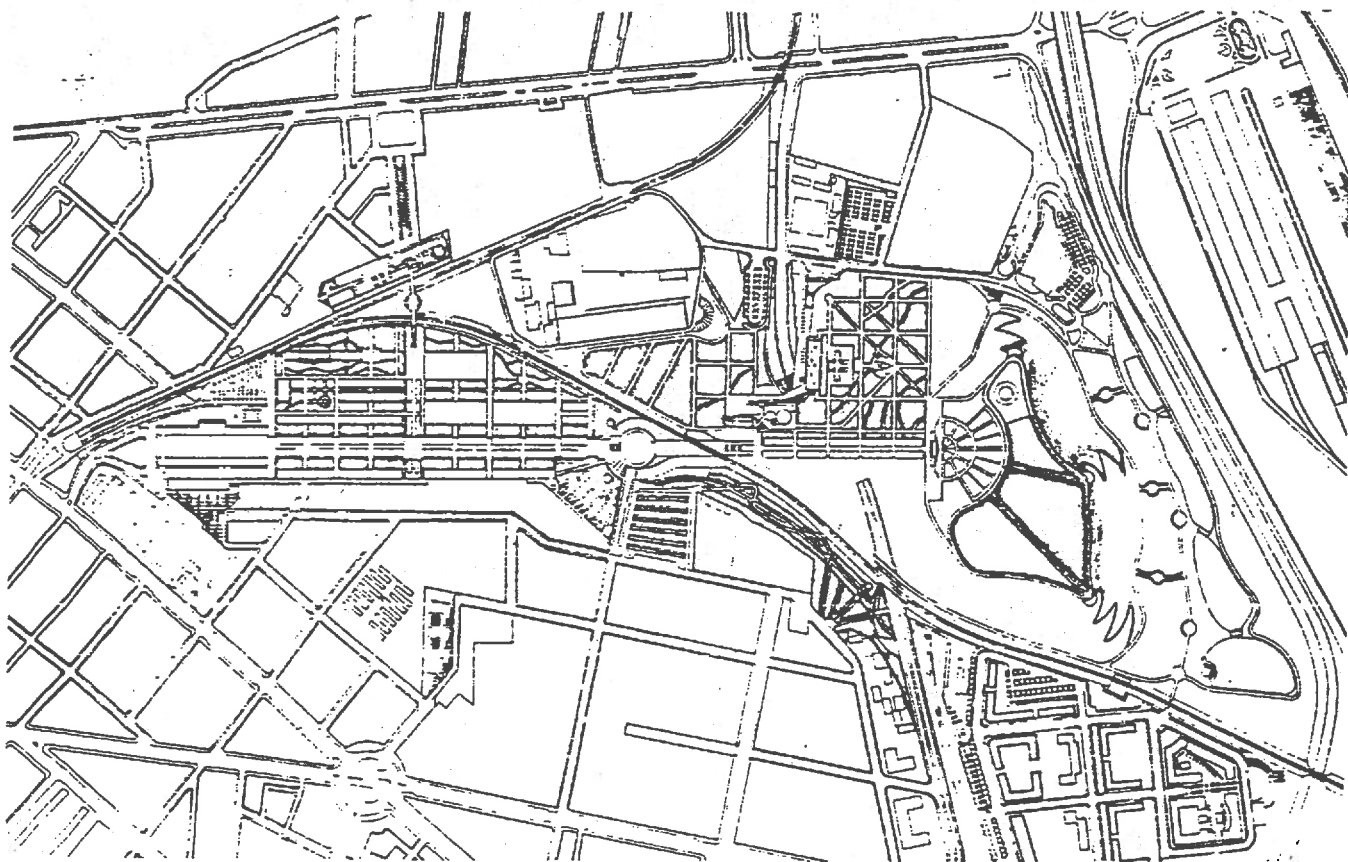


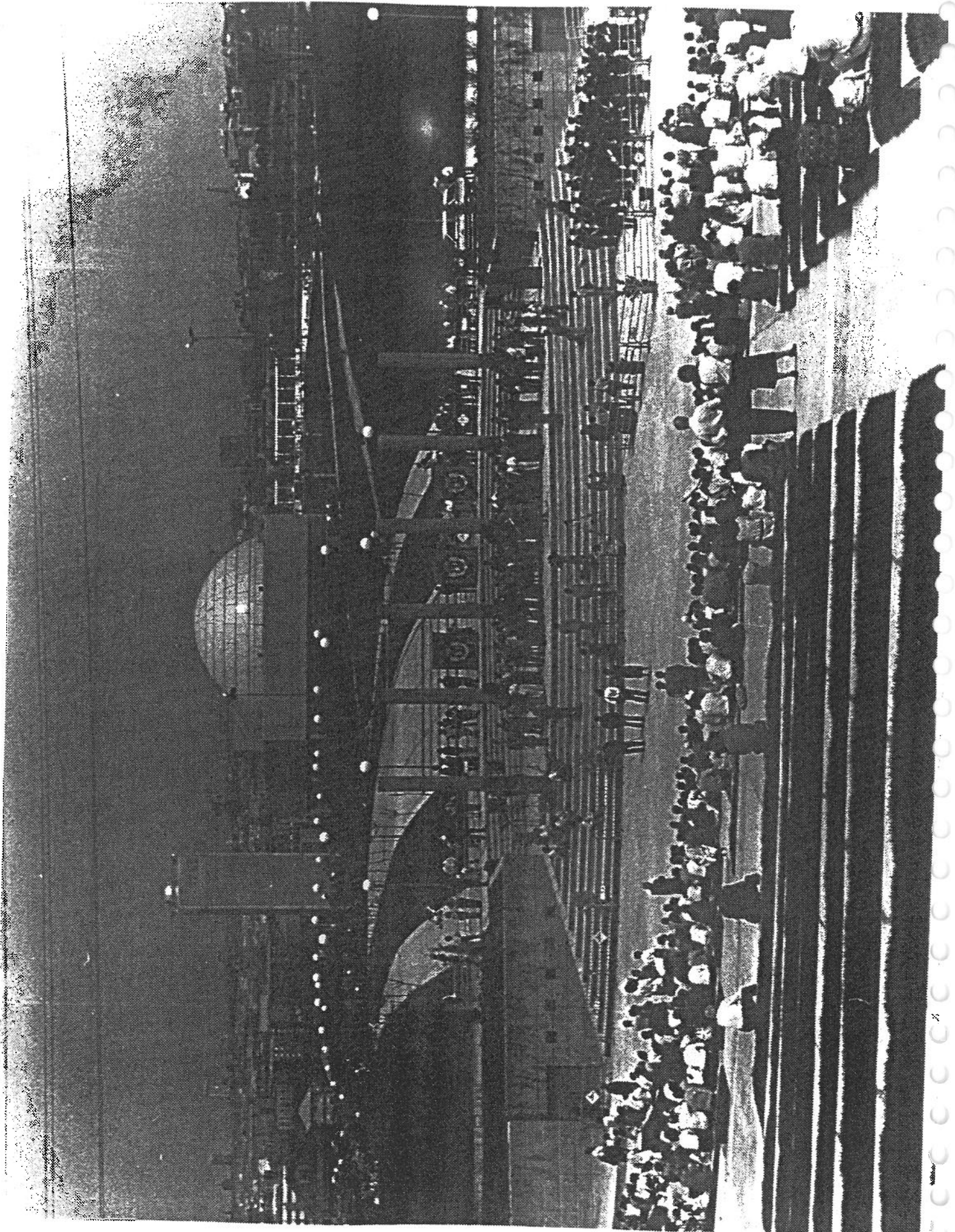
Arriba, vista del interior de la iglesia. Abajo, plantas baja y primera.

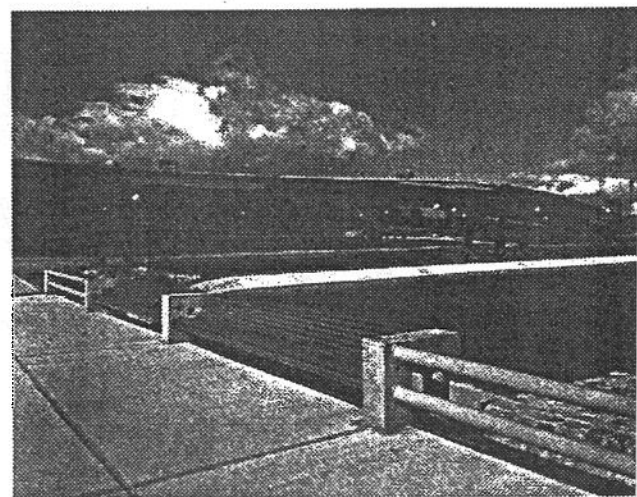
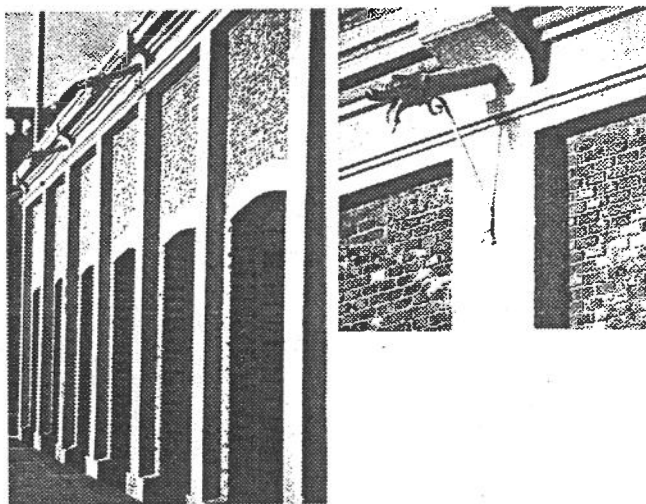
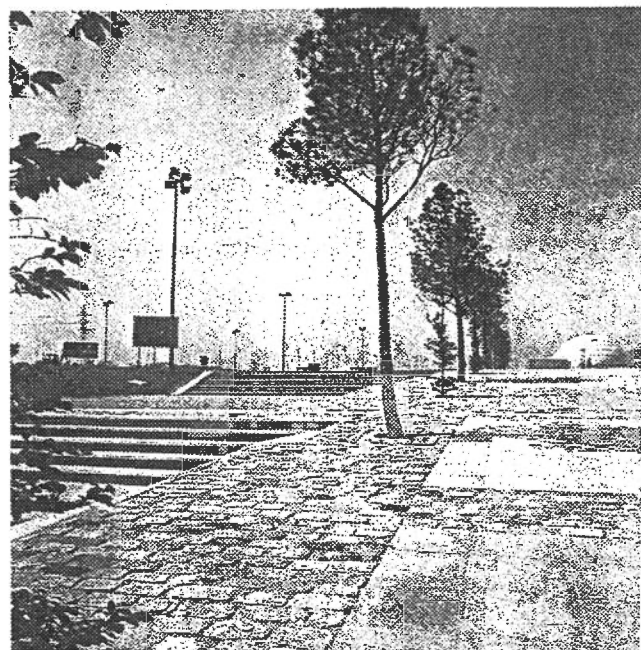
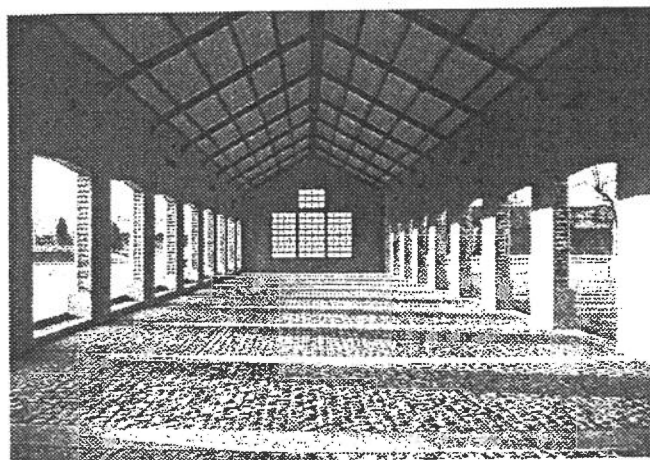
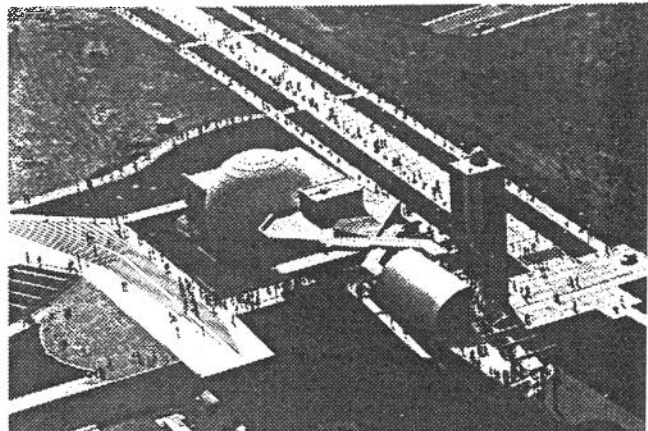
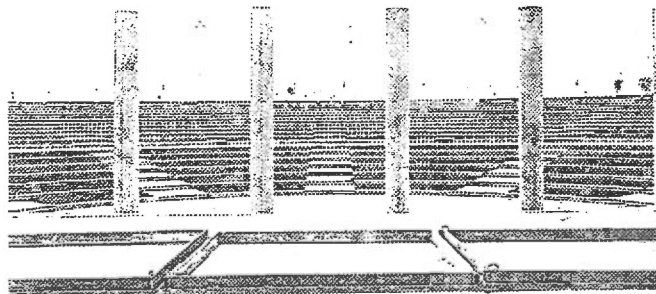


TIERNO GALVAN PARK AND PLANETARIUM

Only three years ago the 50 hectare site of the park was a municipal dump. The Revision of the Master Plan for Madrid puts strong emphasis on creating new services, installations and facilities for the southern part of Madrid and this park is perhaps the clearest example of this policy. The park is organized with the original topography in mind. The 'lakes' are situated in the lower areas near the M-30 highway. The amphitheatre is situated in the center of the park. From the theatre, passed the planetarium and extending towards the city (and the site of a new science museum) is a large boulevard which symbolizes the axis of connection with the city and other cultural facilities. The planetarium designed by Salvador Perez Arroyo seats approximately 200 people and uses East German projectors for its shows.



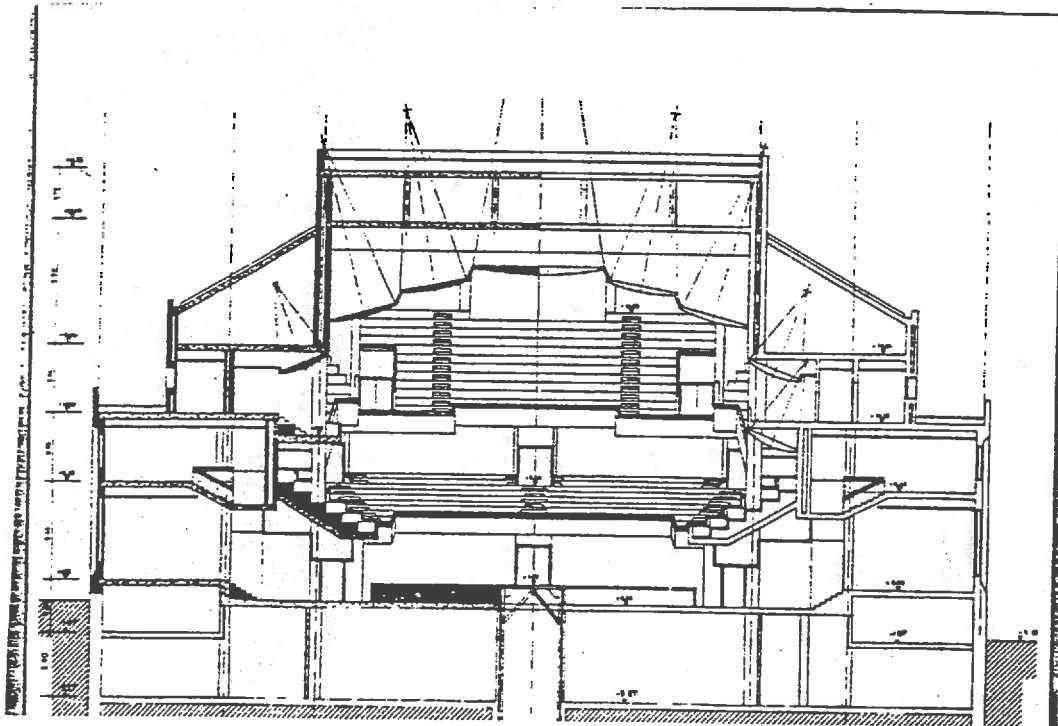




NATIONAL AUDITORIUM OF MUSIC

Jose Maria Garcia de Paredes, architect
Project, 1983
Opening, October 1988

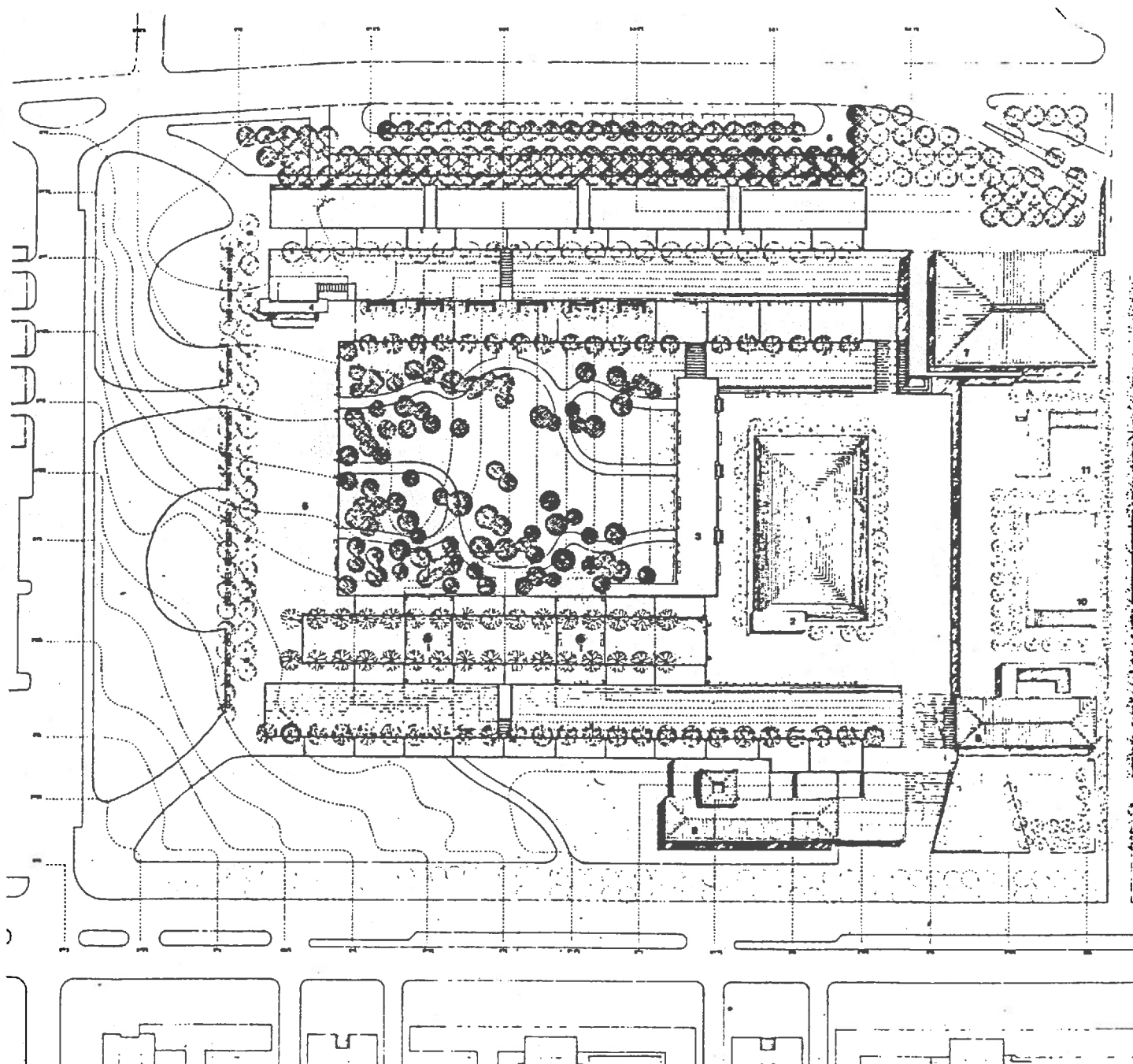
The new auditorium for music is organized in three structurally independent sections. In the north and south extremes are the main halls; one for 2300 spectatores and the chamber music hall for 730 persons. Below the chamber music hall is third one for chorus rehearsals with a capacity of 300 persons. Important elements in the interior are staircases which are situated in the foyers. Externally, the building with its regularly spaced openings on Principe de Vergara Street forms a long façade which respects the urban characteristics of the area. The old Teatro Real will now be modified in order to become the Opera Theatre of Madrid and will reopen en 1992.



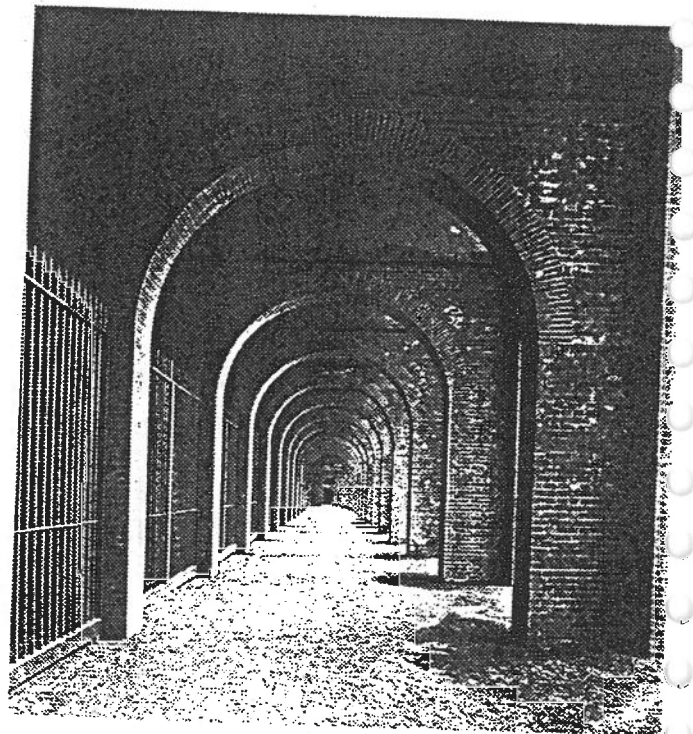
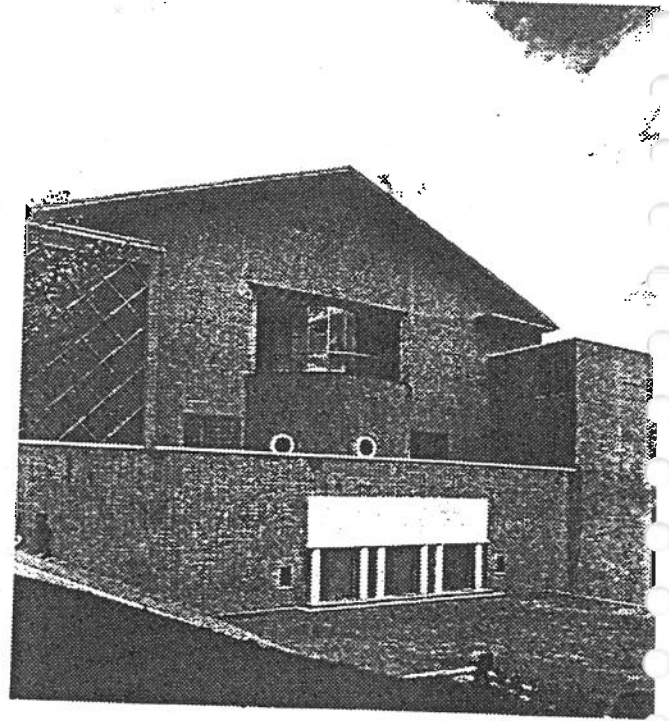
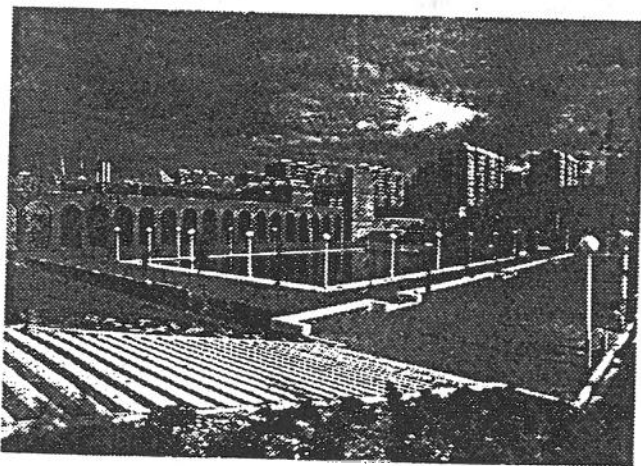
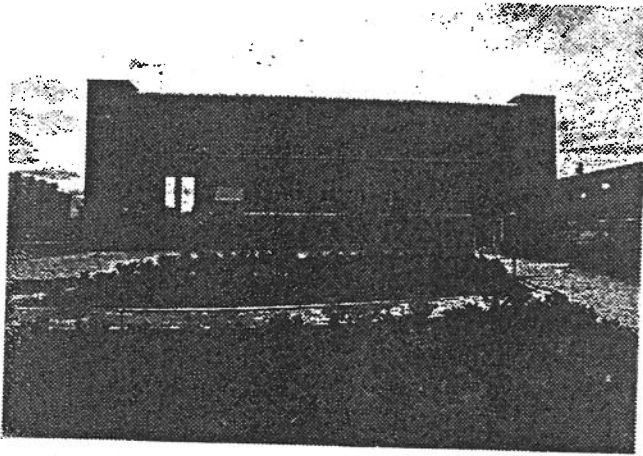
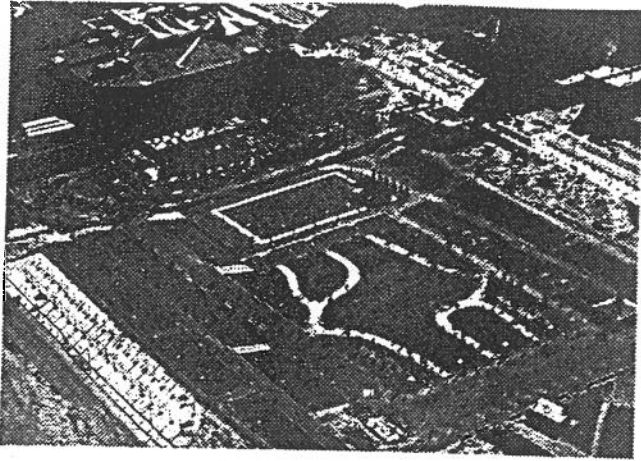
CENTRO CIVICO CULTURAL LA VAGUADA

Jordi Parcerisas, Javier San Jose, architects.
1982-1988. City Hall sponsored buildings

In 1982 City Hall organized a competition which granted first prize to the project by San Jose and Parcerisas of Barcelona. The complex, which includes a park, auditorium, clubs Building, indoor swimming pool and municipal building. The element which gives a strong visual organization to the complex is a multi-arch 'platform'. This element also solves the problem of the different levels of the terrain and permits the access and integration of the component buildings.

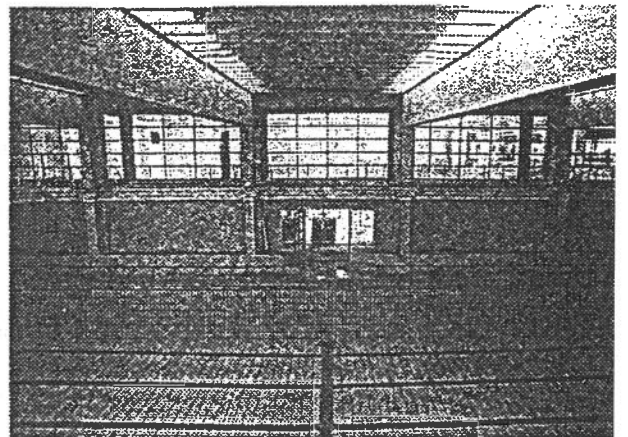
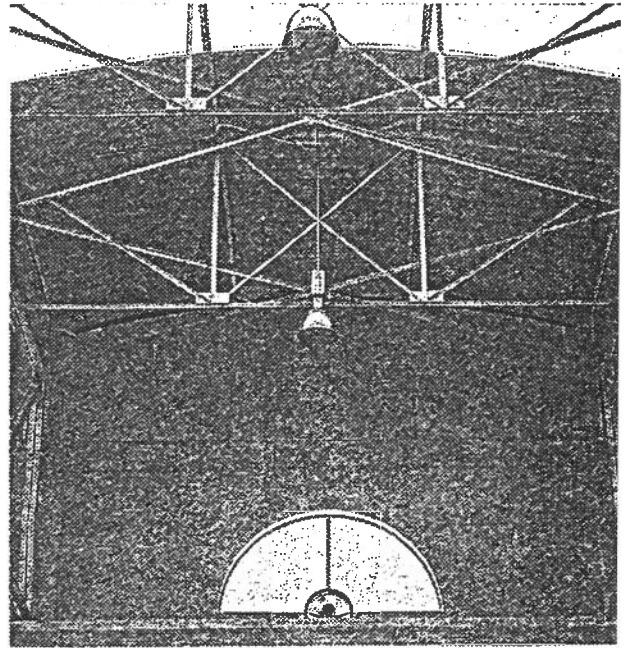
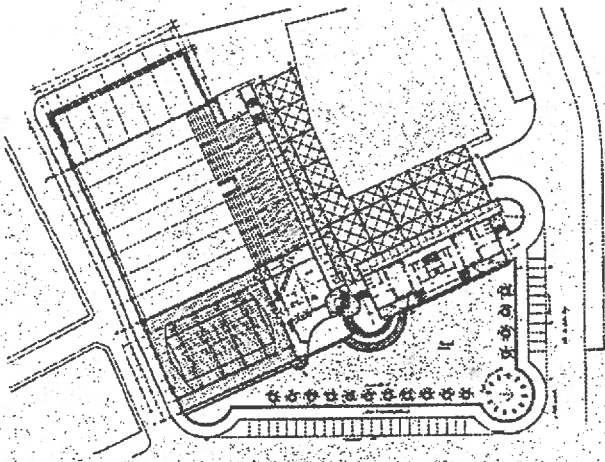
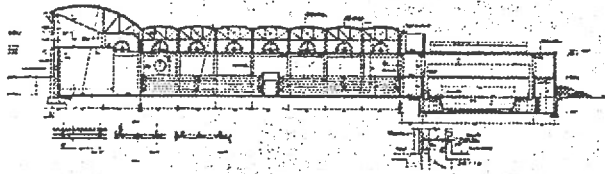


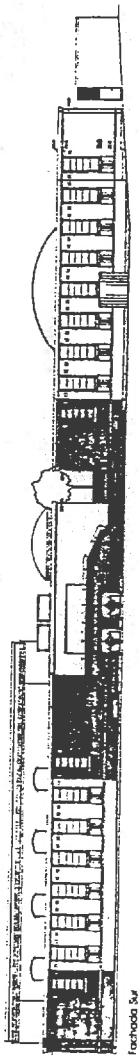
Planta general del Centro Cívico de "La Vaguada"



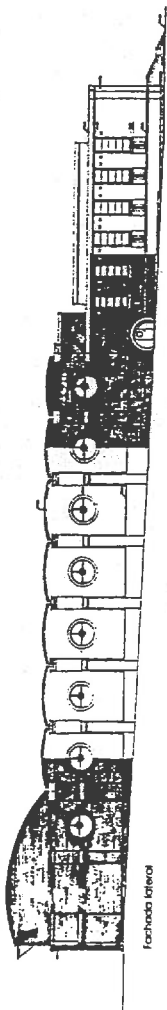
POLIDEPORTIVO TRIANGULO DE ORO
Studio Per, Pep Bonet (Barcelona) 1986-87

The new sports complex of two storeys is a City Hall project built according to the provisions of the Master Plan for Madrid. The architect designed the project with a recognition of the necessity to insert it in its urban context. The architecture juxtaposes elements of public buildings (the large vertical windows) with other elements that respond to the surroundings (entrance, facade with round windows). On the interior, an interesting structure conforms the space for the multi-use court of 44 x 32 meters and the swimming pool has been handsomely detailed.

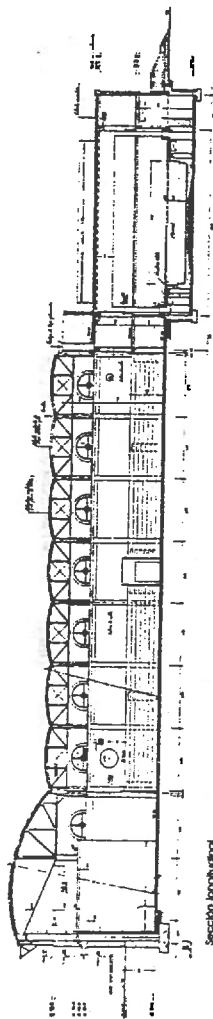




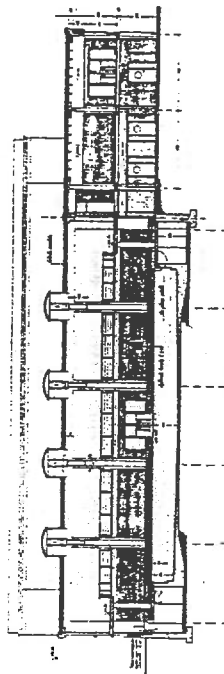
Fachada Sur



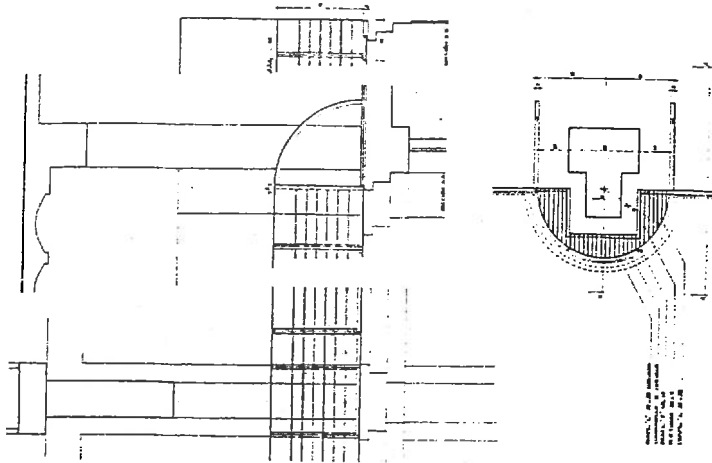
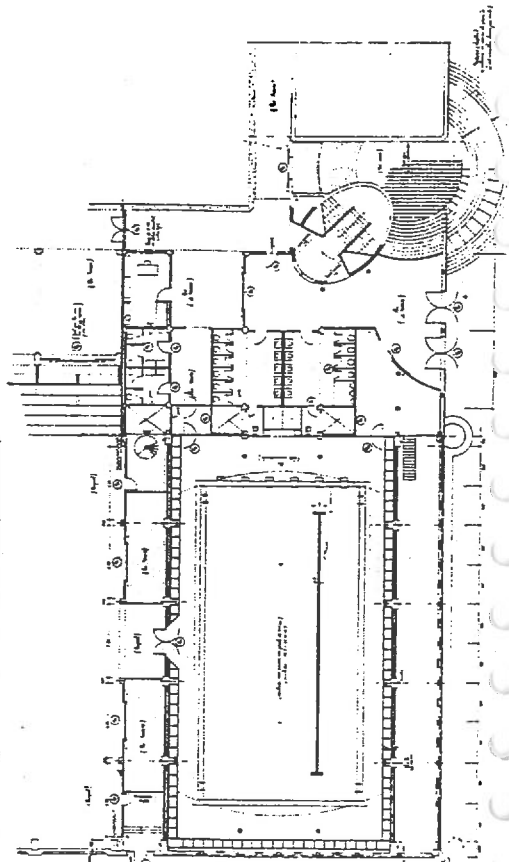
Fachada lateral



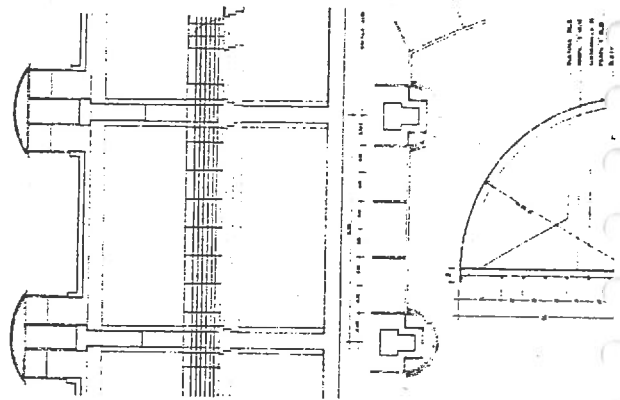
Sección longitudinal

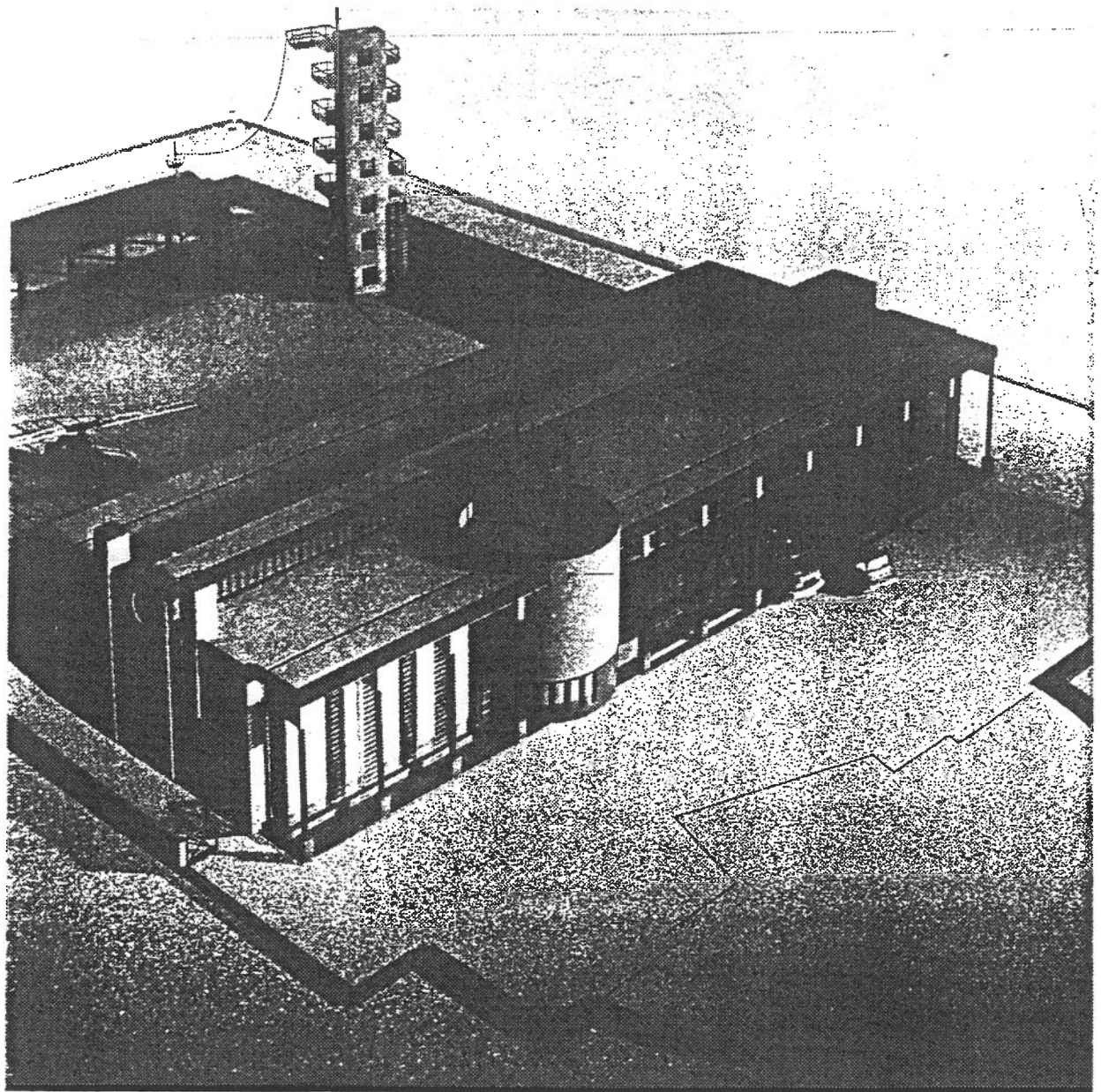


Sección transversal



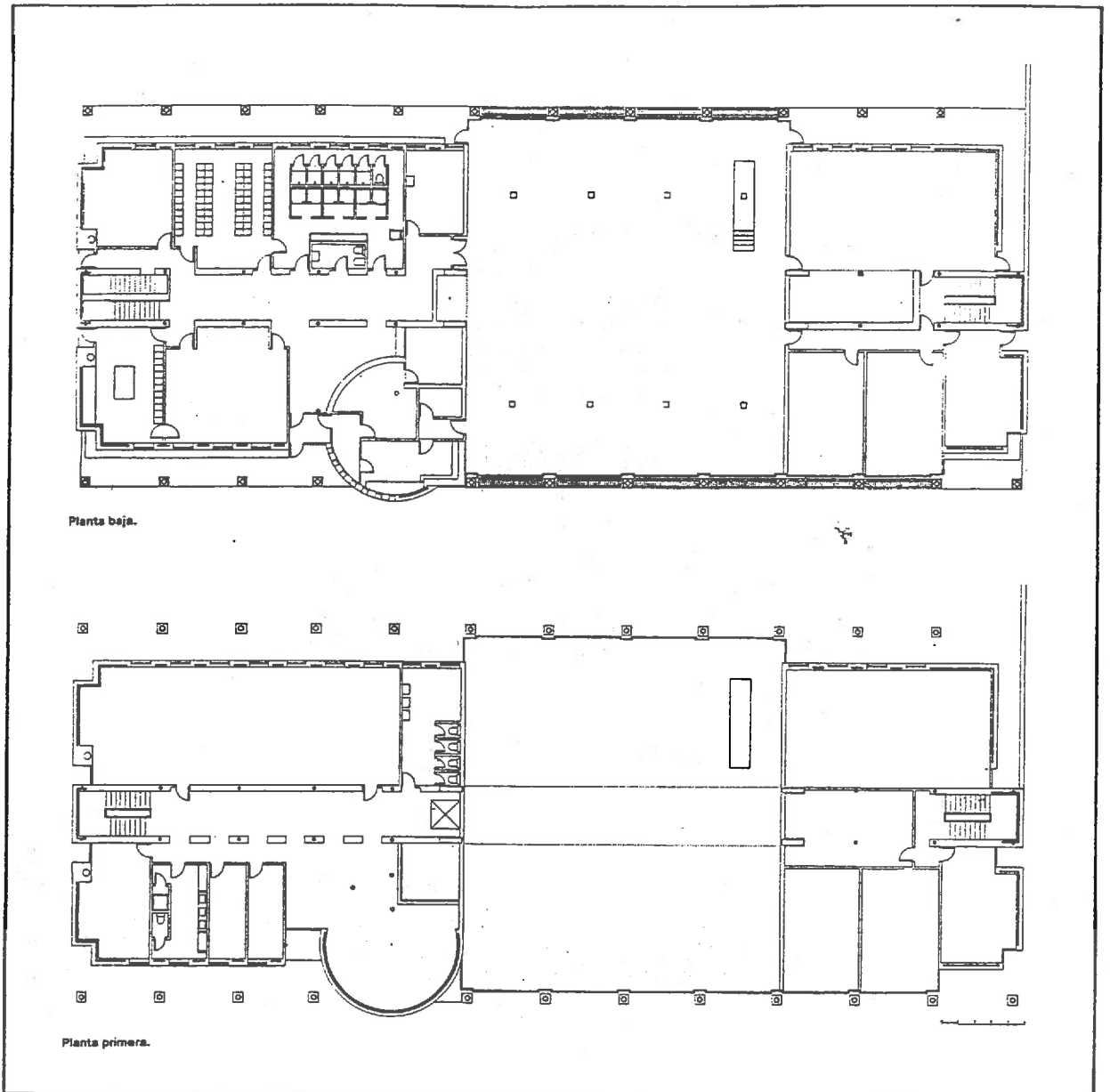
Detalles de la galería de la planta
Sección y barandilla





Jose Luis Iñíguez de Onzoño
Fernando Pardo Calvo
Parque Principal Especial de Bomberos en
Colmenar Viejo
TRES CANTOS, S.A.

PARQUE DE BOMBEROS



El recinto, de planta rectangular, queda limitado al Norte por el edificio principal, y por los demás lados mediante un muro de ladrillos. Este muro delinea el patio de prácticas, y a él se acoplan los elementos de dicho patio. El acceso se efectúa por la fachada Norte.

La principal construcción alberga nave, vivienda, gimnasio, taller y almacenes. Una galería continua enlaza las piezas del edificio, atravesando la nave y contactando al Oes-

te con gimnasio, taller y almacenes. Por el otro extremo, comunica con la vivienda y la oficina.

En cuanto a la división por alturas, en la planta baja se disponen la cocina, el comedor, los cuartos de limpieza, calderas y taquillas, los aseos generales, la enfermería y la cabina de cristal que desempeña las funciones de control. Todos los elementos se hallan dispuestos perpendicularmente a la galería antes mencionada, que se encuentra li-

maandag 24 oktober : PASEO DE LA CASTELLANA

9.00 uur : vertrek bus richting Atocha station
 9.20-10.10 uur: bezichtiging Atocha station
 10.10-12.00 uur: wandeling langs:
 Centro Reina Sofia
 Cuesta de Moyano
 Botanische tuinen
 Prado
 Ministerie van volksgezondheid

12.00 uur : bus vertrekt vanaf hoofdstation
 12.15-12.40 uur: Bank Inter
 12.50-13.20 uur: gebouw Imade
 13.30 : bus vertrekt naar Gymnasium Maravillas
 13.40-14.20 uur: lunch in één van de cafetaria's in de
 omgeving van het Gymnasium Maravillas
 14.30-15.30 uur: bezichtiging Gymnasium Maravillas
 15.30-15.40 uur: wandelen naar Banco de Bilbao
 15.40-16.40 uur: bezichtiging Banco de Bilbao, daarna
 wandelen naar het gerestaureerde
 Hospital de Jornaleros ('Maudes') aan de
 Calle Maudes
 16.40-17.25 uur: bezoek 'Maudes'
 17.45 uur : vertrek bus naar hotel (of centrum)

In de buurt van de Banco de Bilbao is nog een aantal interessante projecten, waarover in de bus meer informatie (in het ministerie van openbare werken is op dit moment een tentoonstelling over Dudok..) Men kan dus ook na het bezoek aan Maudes in dit deel van de stad blijven en meer bekijken.

n.b. over de vet gedrukte projecten volgt hierna dokumentatie

PROYECTO INVERNADERO REAL JARDIN BOTANICO MADRID
PLAN GENERAL ALBA A R R O V I T E C T O



N

CENTRO CULTURAL DE LA VILLA

BIBLIOTECA Y MUSEOS NACIONALES



PALACIO DE COMUNICACIONES

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REAL ACADEMIA DE LA LENGUA

MUSEO DEL PRADO

JARDIN BOTANICO ●

MUSEO NACIONAL DE ETNOLOGIA

CENTRO CULTURAL REINA SOFIA

ESTACION DE ATOCHA

MUSEO DE LA CIENCIA Y LA TECNICA

PLANETARIO

S

café: Museo Chicotte
café: Plaza Santa Ana
café van Circulo de Bellas Artes

(de Arti van Madrid)

José Rafael Moneo Vallés (Tudela, 1937) is opgeleid aan de Escuela Técnica Superior de Arquitectura in Madrid, waar hij in 1961 is afgestudeerd. Van 1958 tot 1961 werkte hij op het bureau van Sáenz de Oiza (één van de 'vaders' van de na-oorlogse Spaanse architectuur), daarna verbleef hij in Denemarken (1961-1963) waar hij bij Utzon werkte, en in Rome (1963-1965). Terug in Spanje bekleedde hij functies in het architectuuronderwijs in Madrid en in Barcelona. In 1985 werd hij benoemd tot Dean van de Graduate School of Design in Harvard.

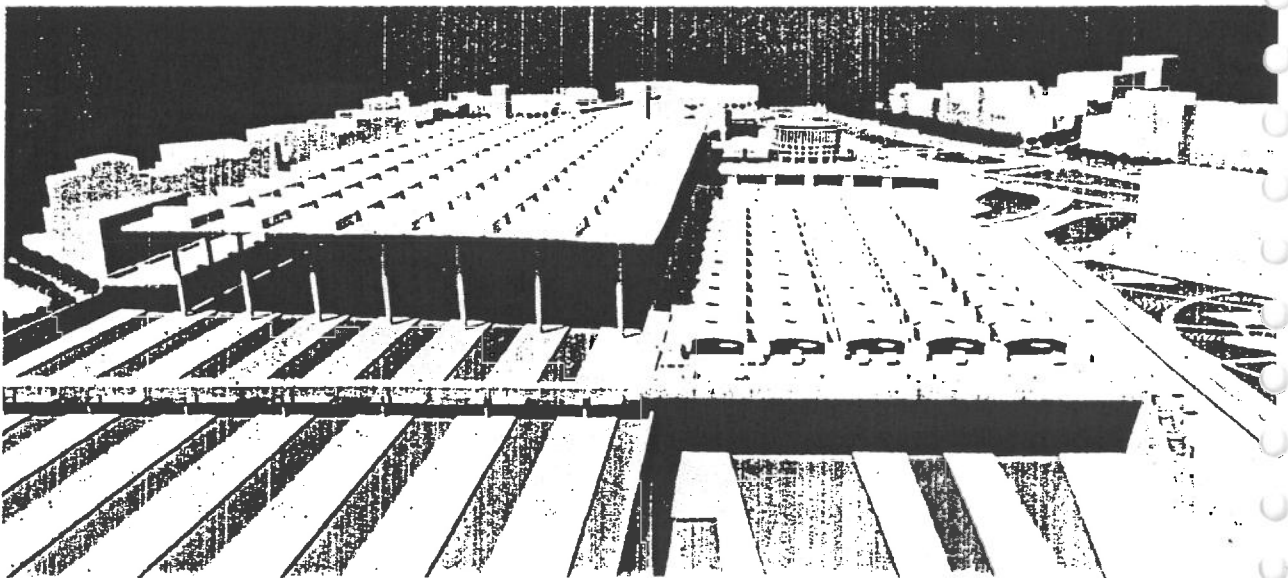
Naast zijn werkzaamheden in het onderwijs en op het gebied van publicaties (hij maakt deel uit van de redactieraad van het tijdschrift *Arquitecturas Bis*) heeft Moneo als praktizerend architect grote opdrachten uitgevoerd, vooral in de utiliteitsbouw, onder andere de fabriek Diestre in Zaragoza (1965-1967) en het hoofdkantoor van de Bankinter in Madrid (1973-1976). Momenteel wordt in Sevilla een door hem ontworpen kantoor van een verzekeringsmaatschappij gebouwd. Zelf vindt hij het onderwijs en de ontwerp-praktijk van even groot belang.

Twee factoren zijn bepalend voor Moneo's architectuurbegrip: het erkennen van de constructie als basis voor de architectuur en het gebruik van de architectuurgeschiedenis als bron waaruit ook in onze tijd geput kan worden. Deze twee opvattingen brengen hem ertoe om voor verschillende situaties uiteenlopende oplossingen te zoeken, zonder te streven naar één

ontwerpstyl of naar een doorlopende lijn die in al zijn projecten zichtbaar zou moeten zijn. Hij gaat er van uit dat er in de geschiedenis van de architectuur al zoveel oplossingen bedacht zijn voor problemen die fundamenteel nauwelijks afwijken van de onze, dat het niet nodig is om voortdurend naar iets volkomen nieuws te zoeken.

Moneo heeft er geen bezwaar tegen als hij vanwege zijn sterk op de constructie en op de tradities van het bouwen gerichte benadering wordt bestempeld als een traditioneel architect. Ten opzichte van lokale en regionale tradities neemt hij een net zo pragmatische houding aan als bij het gebruik dat hij maakt van de geschiedenis: waar in een land bepaalde bouwwijzen gevonden worden (om redenen van klimaat, om de materialen die voorhanden zijn of vanwege het technische ontwikkelingsniveau), dan is er zolang die tradities bruikbaar blijven geen reden om naar verandering te streven – en zo ligt het voor de hand dat een architect in Spanje gebruik maakt van de kennis en de tradities van het bouwen met baksteen en natuursteen.

Ondanks deze 'aangepaste' houding heeft Moneo's architectuur wel degelijk eigen karakteristieken. Eén daarvan is de manier waarop hij met maten en verhoudingen werkt: in verschillende van zijn gebouwen komen extreem hoge, smalle of lage ruimten voor. Daarnaast maakt ook het ontbreken van ornamentiek zijn ontwerpen herkenbaar.

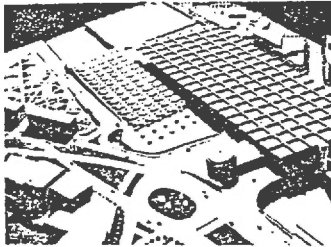


Het ontwerp van Moneo was een van de inzendingen voor een besloten prijsvraag voor een ingrijpende vernieuwing van het station Atocha, dat naast lange-afstandreizigers ook forensen uit de omgeving van Madrid moet opvangen en dat in zijn huidige vorm volstrekt ontoereikend is om die beide functies te kunnen vervullen. Voor het gebied gold een stedenbouwkundig plan, waarin de hoogten van de verschillende stations waren vastgelegd, evenals de ligging van de nieuwe toegang aan de oostzijde en de manier waarop het verkeer wordt afgewikkeld dat via een aantal wegen aan

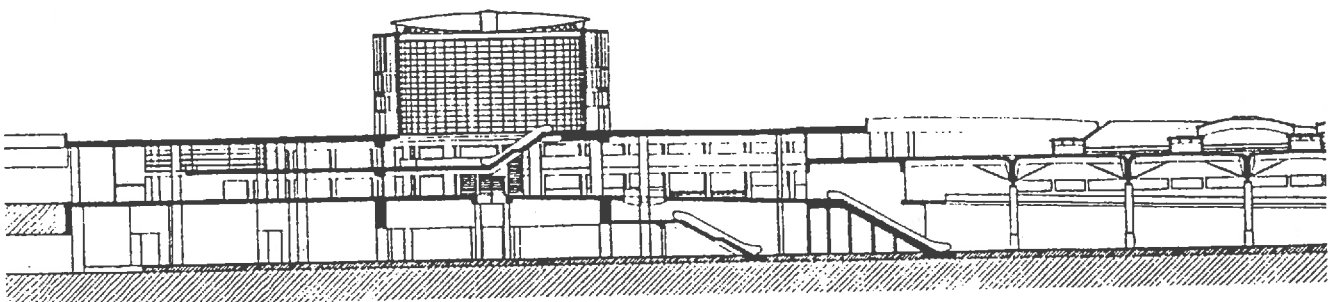
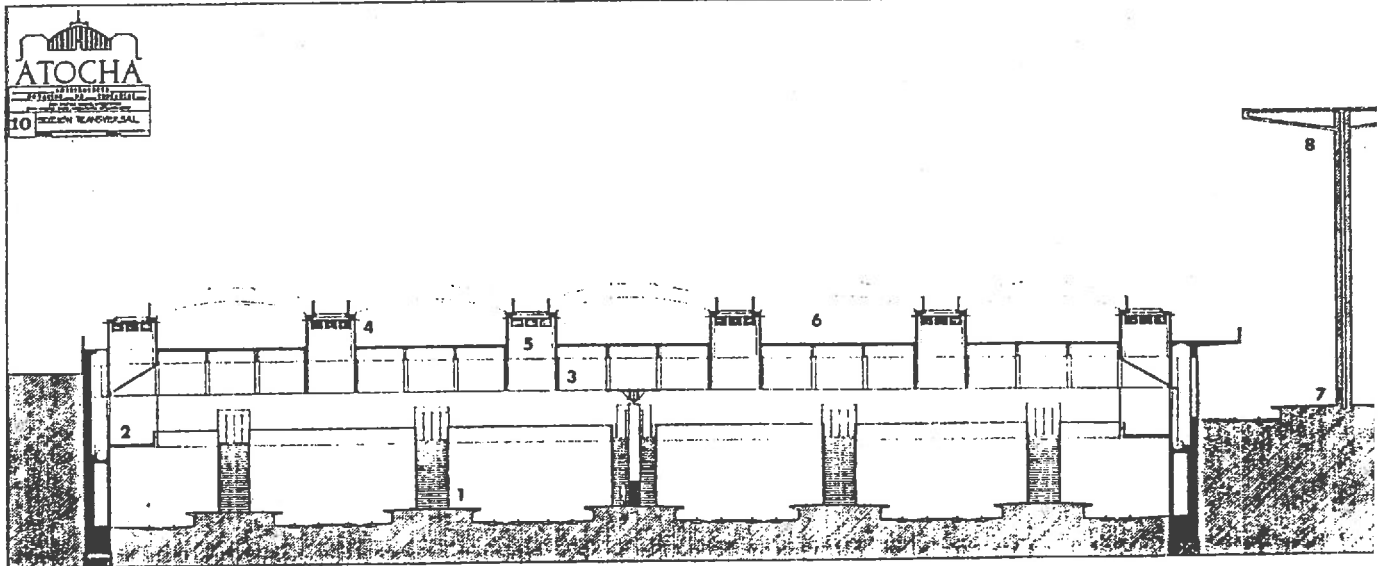
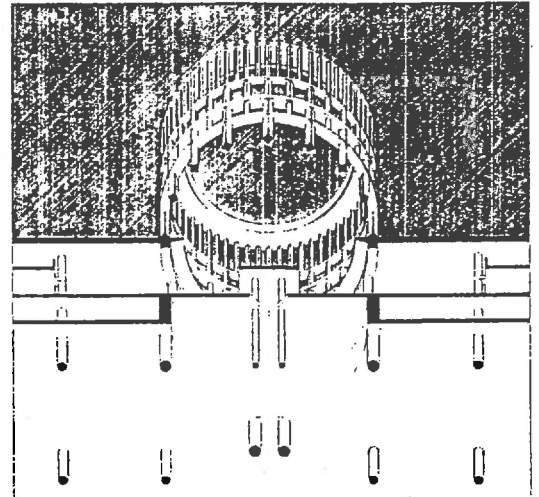
de noordkant van het station bij elkaar komt. Met deze gegevens als uitgangspunt heeft Moneo een plan gemaakt waarin de verschillende onderdelen van het complexe programma op een overtuigende manier geordend zijn. Het centrale element van het ontwerp is de zogenaamde 'intercambiador', een cilindrisch gebouw waarin de niveauverschillen overbrugd kunnen worden en dat de ingang vormt tot het stationsgebied. De oude stationskap wordt gebruikt als stationshal, waarin algemene voorzieningen worden ondergebracht, zoals een restaurant, winkels, loketten, een reisbureau en ook de kantoren van de spoorwegen. Moneo heeft op een ingenieuze manier de

gegeven dwarsverbinding gebruikt om een nieuwe entree naar de stationshal te maken, en tegelijk het aankomende en het vertrekkende reizigersverkeer te scheiden. Twee torens aan weerskanten van de kap markeren niet alleen de nieuwe entree, maar laten ook van een afstand zien waar het entreegebied gezocht moet worden. Bovendien is hier ruimte voor bushaltes en taxi's. De beide treinstations liggen aan de zuidkant van de nieuwe dwarsverbinding. Het lange-afstandstation ligt min of meer in het verlengde van de oude stationshal, het forensenstation ten oosten daarvan, direct naar de 'intercambiador' op een lager niveau. Het dak van het forensenstation dient als parkeerveroorziening.

Als Moneo de prijsvraag gewonnen had, de opdracht tot uitvoering gekregen had, zijn de plannen voor de 'intercambiador' en het forensenstation verder uitgewerkt. Daarbij zijn de niveauverschillen verkleint en zijn hellende passages geïntroduceerd om de relaties tussen verschillende functies (perron, stationshal, metrostation, straat) te vereenvoudigen. Het dak van het forensenstation is nu een overdekte parkeerplaats geworden, waardoor een sterkere relatie met het lange-afstandstation is verkregen. De constructie van de 'intercambiador', die op enkele kolommen rust en naar toe steeds dichter wordt, komt in de vormgeving sterker tot uitdrukking dan het prijsvraagontwerp.



Intercambiador, schets.

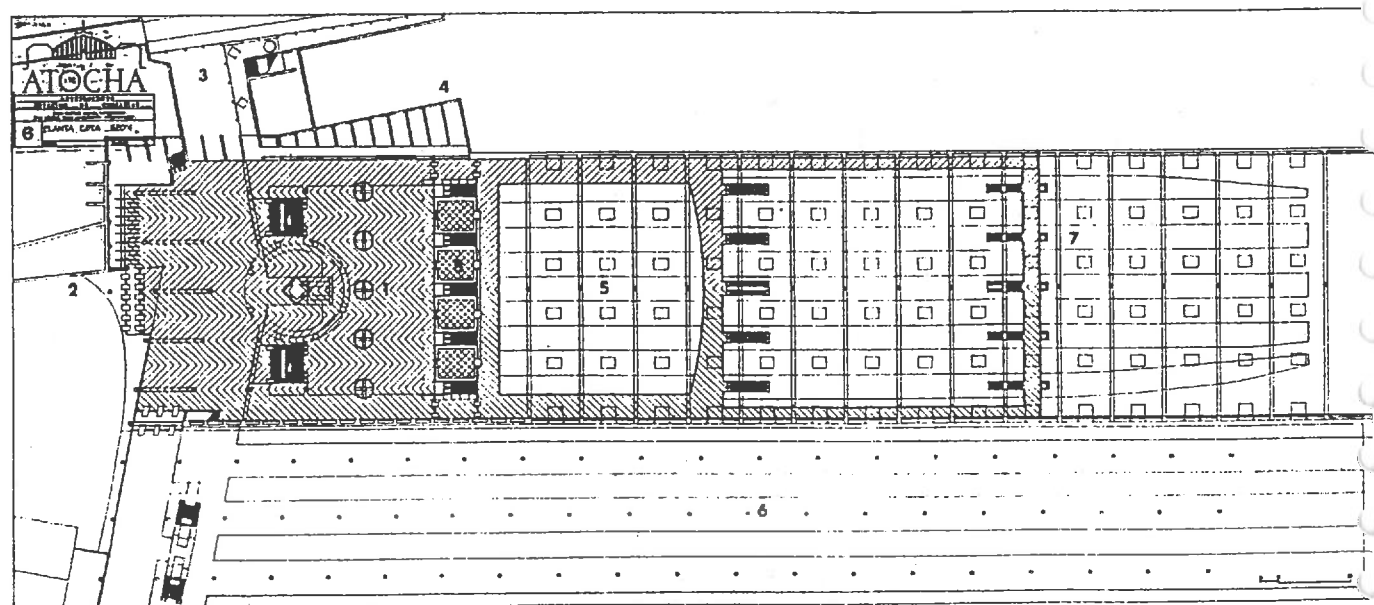
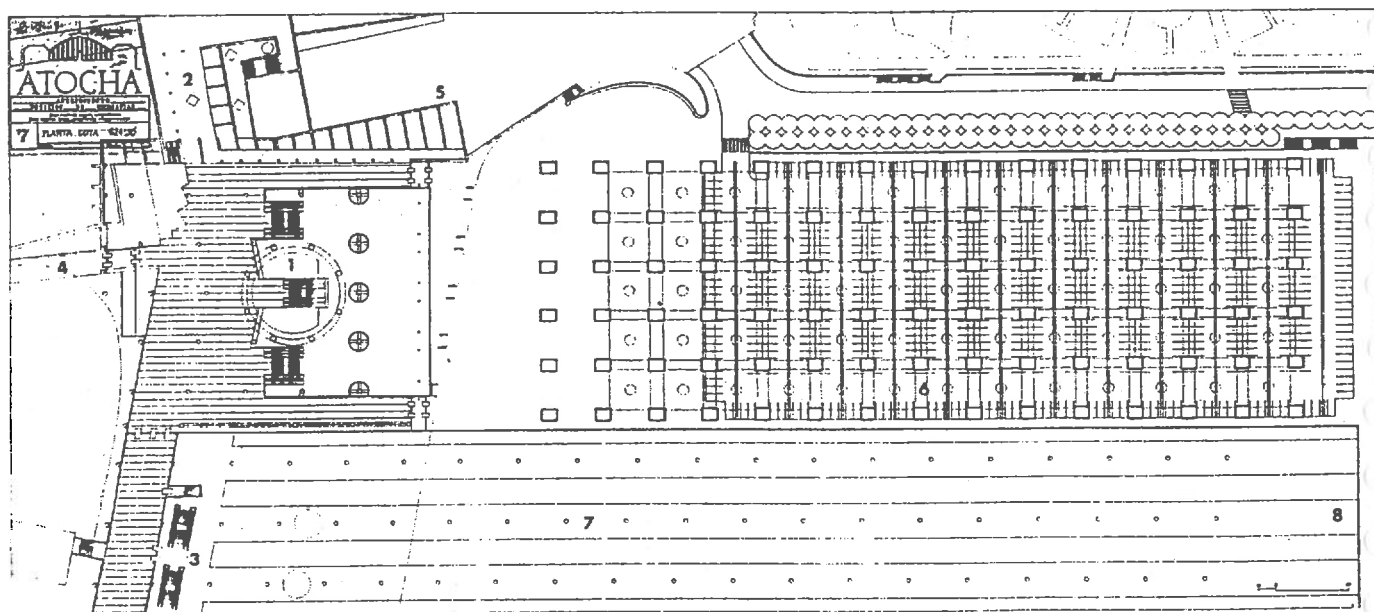


Planta cota 624,30.

1. Intercambiador.
2. Accesos al metropolitano.
3. Conexión con estación de largo recorrido.
4. Acceso por rampa Infanta Isabel.
5. Locales comerciales.
6. Aparcamiento sobre la estación de cercanías.
7. Vació sobre la estación de largo recorrido.
8. Pasarela sobre las vías de largo recorrido.

Planta cota 620,40.

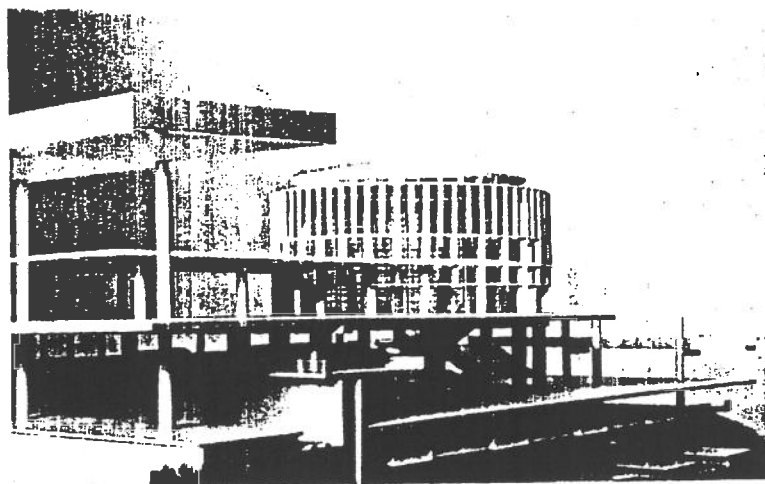
1. Vestíbulo alto y pasarelas en pendiente de evacuación de la estación de cercanías.
2. Salida al patio de carruajes.
3. Acceso al metropolitano.
4. Locales comerciales.
5. Vació sobre andenes de cercanías.
6. Vació sobre la estación de largo recorrido.
7. Ascensores.
8. Sala de espera.



Estación de cercanías e intercambiador de Atocha

1985

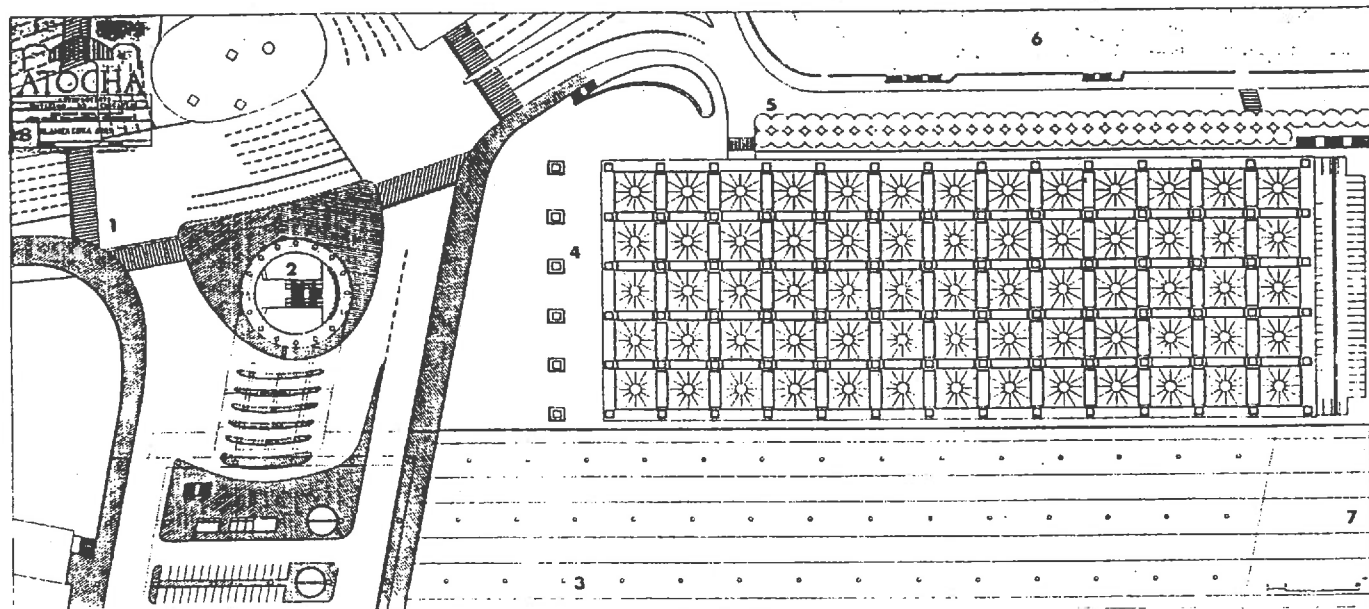
Arquitecto: Rafael Monco



Fotografías: Javier Azurmendi

Con posterioridad a esta aportación de ideas de los distintos equipos, se ha realizado el encargo a Rafael Monco del desarrollo de su propuesta por la Dirección General de Infraestructuras del Ministerio de Transportes, Turismo y Telecomunicaciones. Presentamos ahora el estado de esos trabajos centrados en la estación de cercanías y el intercambiador. Fiel a la idea presentada, queremos, sin embargo, destacar dos cambios de enorme interés en la estación de cercanías y que creemos mejoran sustancialmente la propuesta. El primero es el nuevo estudio de niveles facilitando un plano levemente inclinado desde la cota 616,70 a la 620,4, que deja a sólo cuatro metros de desnivel la conexión

con el metro y la estación de largo recorrido a la vez introduce una percepción del espacio de enorme atractivo. Segundo, es la afortunada solución de la cubierta del aparcamiento por medio de cúpulas abiertas que consiguen resolver acierto la imagen de la estación de cercanías —de la que a carecía— con independencia de la de largo recorrido. Por último, en el orden urbano debe destacarse la incipiente propuesta del nuevo paseo de borde —si en algún sitio Madrid tiene cierto presentimiento marítimo es aquí— y la plaza ajardinada frontera a los edificios administrativos de RENFE.



Planta cota 628,5. 1. Calle Infanta Isabel. 2. Intercambiador. 3. Vació sobre la estación de largo recorrido. 4. Cubiertas del aparcamiento. 5. Calle de nueva apertura. 6. Jardín. 7. Pasarela sobre las vías de largo recorrido.

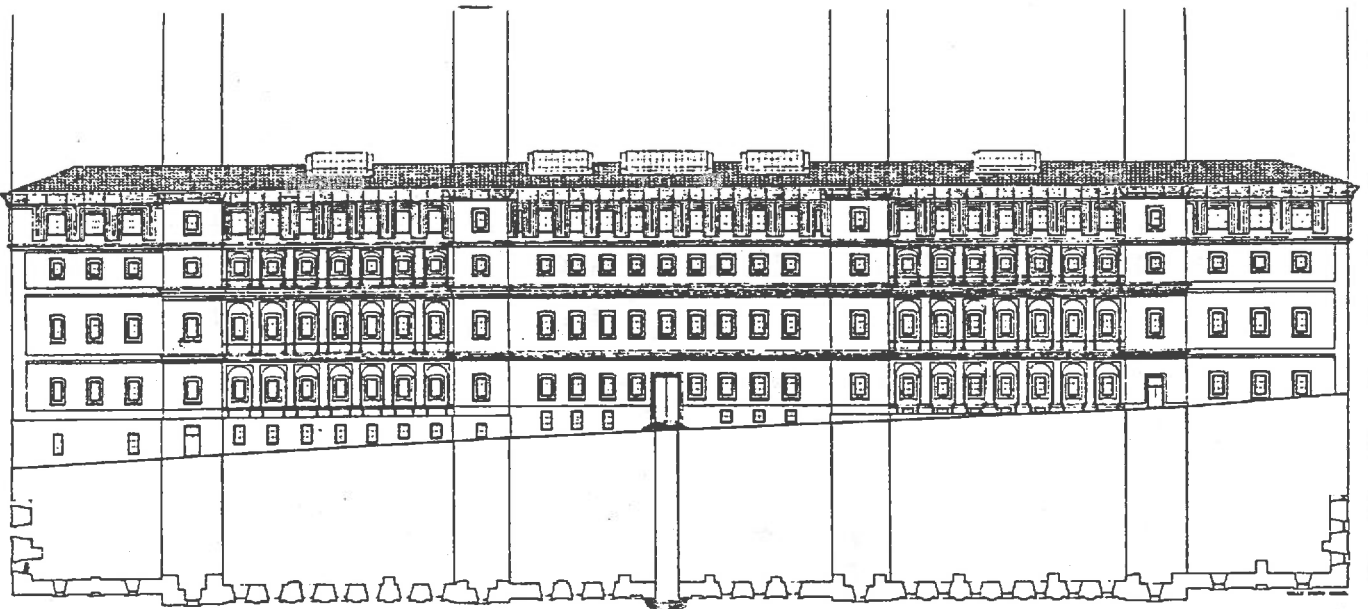
CENTRO DE ARTE REINA SOFIA - QUEEN SOFIA ART CENTER

Fernando VI began the construction of the General Hospital for Madrid in 1754 with Jose de Herosilla as architect in charge. Upon Fernando's death, Carlos III designated Sabatini as architect of the Hospital. Although the original project was very ambitious, what is standing today is the same original building.

The hospital was declared a national monument in 1977 and therefore, had to be conserved eventhough it no longer functioned as a hospital. In 1980 the Ministry of Culture began plans for the restoration and commissioned architect Antonio Fernandez Alba to develop the project.

The work is still not complete, but when it is finished, Reina Sofia will have 40,000 meters² for all types of artistic activities.

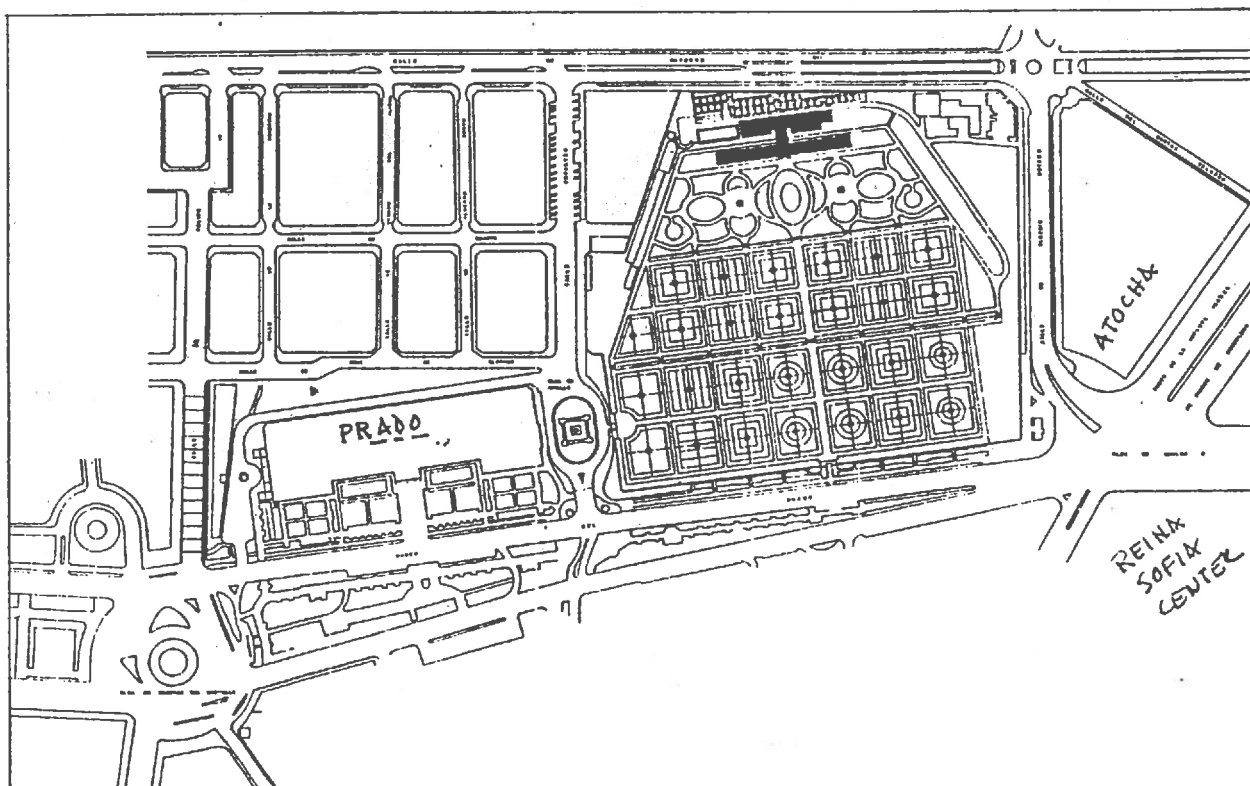
Several catalan architects have also participated in the adaptation of the building. Note the bookshop by Elias Torres.



JARDIN BOTANICO - BOTANICAL GARDENS

Juan de Villanueva, architect. 1781
 Restoration of pavillion, Antonio Fernandez Alba,
 1980-81.

King Charles III, reigning during the period of Enlightenment, commissioned the building of the botanical gardens (as well as many other outstanding institutions and monuments). Using neoclassical ideas, Villanueva designed the gardens as a series of small squares with circular fountains in the center. He also built the green house with the columnnade, the entrance gates and the hall of Cavanillas.



Plano de emplazamiento del Pabellón de invernáculos junto al entorno del Museo del Prado.

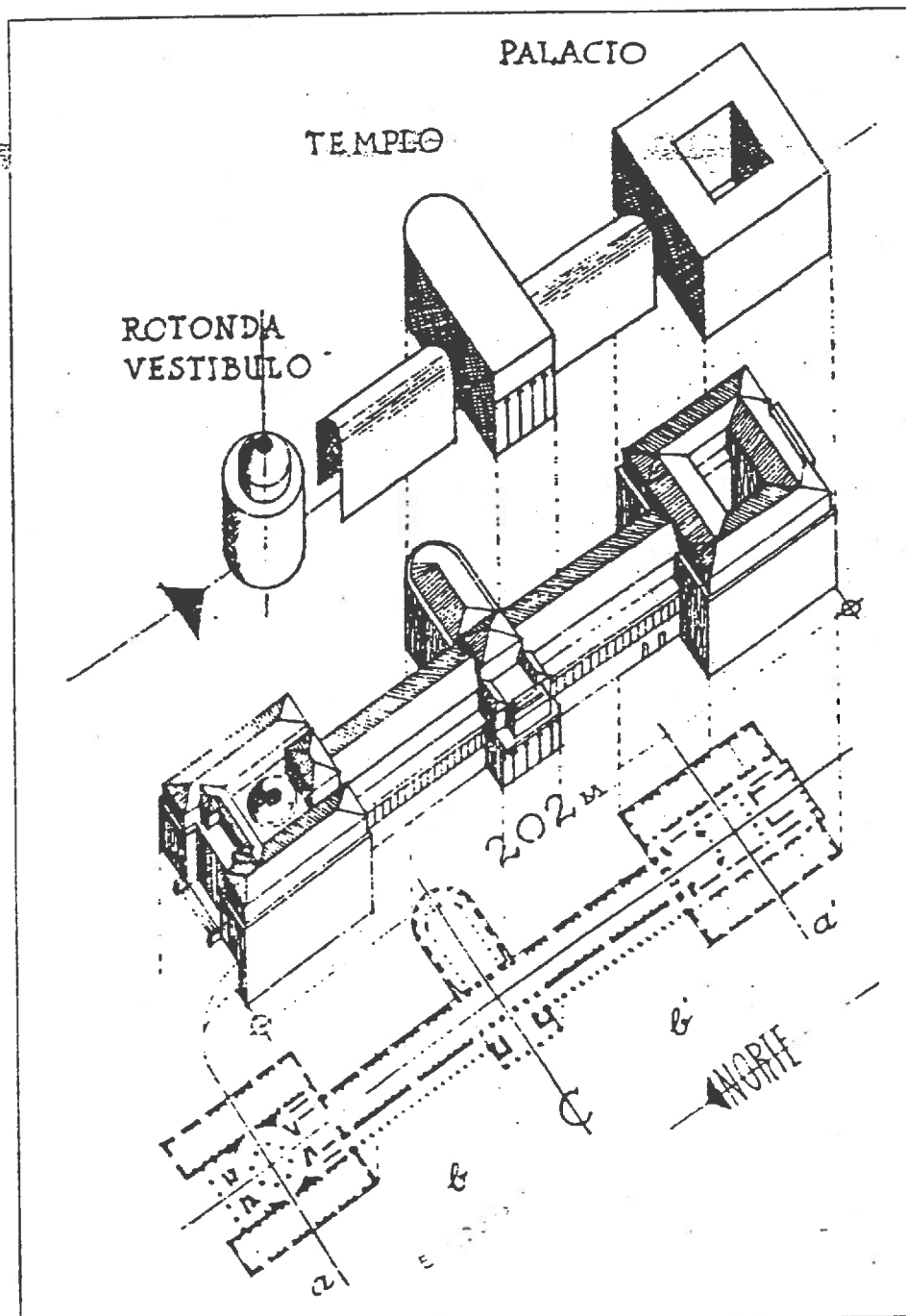
MUSEO DEL PRADO - PRADO MUSEUM

Architect: Juan de Villanueva. 1785-1811

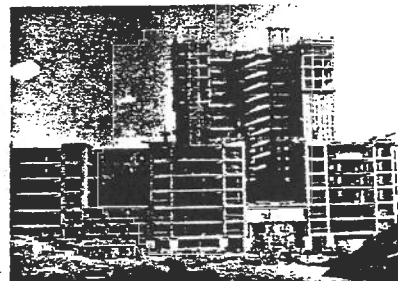
The Prado was first destined to be a Museum of Natural Sciences. However it was later that Fernando VII decided to use the building for housing the royal collections of paintings and opened it in 1819.

In studying the Prado building, it has been said that three basic elements define the building; palace, rotunda and temple. These elements are united by galleries that follow a neoclassical syntax. Notice the doric columns on the Paseo del Prado façade.

Modifications have been made to the building and perhaps the most notable is the lateral exterior staircase by Pedro Muguruza.



MINISTRY OF HEALTH AND CONSUMER AFFAIRS
Asis Cabrero, 1950



L'EDIFICE correspond à la double composition d'un soubassement de sept étages, qui s'adaptant au terrain, sert de support à un cube central qui complète seize étages.

La structure réticulée de maille orthogonale en béton armé avec les deux grandes poutres Vierendel de couverture du hall d'entrée et de couronnement de l'édifice sont revêtues d'une brique spécialement dessinée pour cet édifice. Les points de rencontre de la maçonnerie avec le sol et le portique d'entrée furent résolus par un ouvrage en pierre de taille en granite. La disposition renforcée des baies confère à l'édifice l'expression de nudité structurale qui était à la base de la conception initiale de l'édifice.

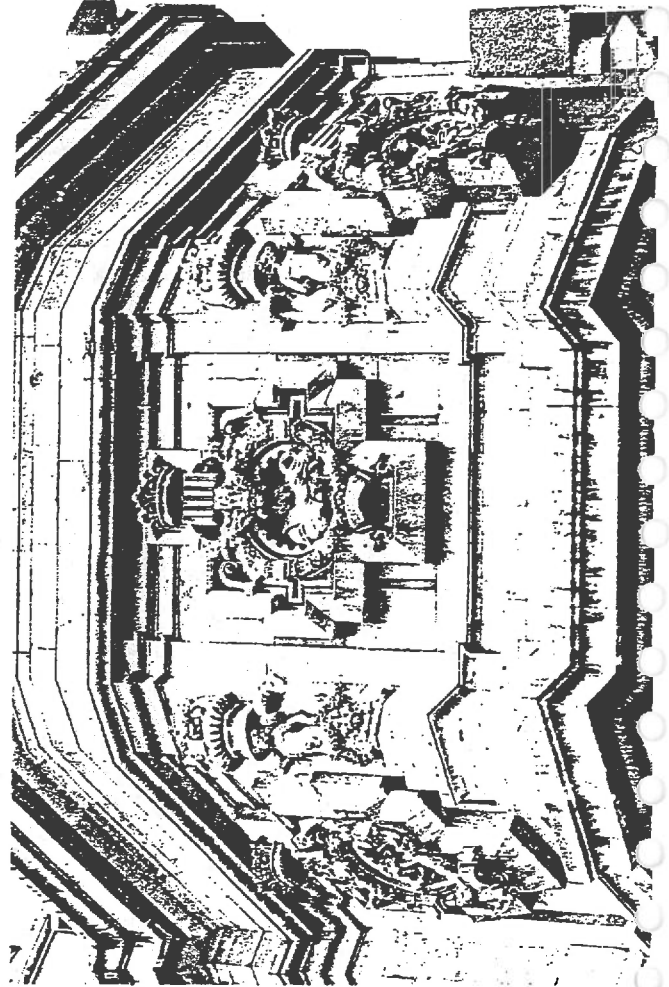
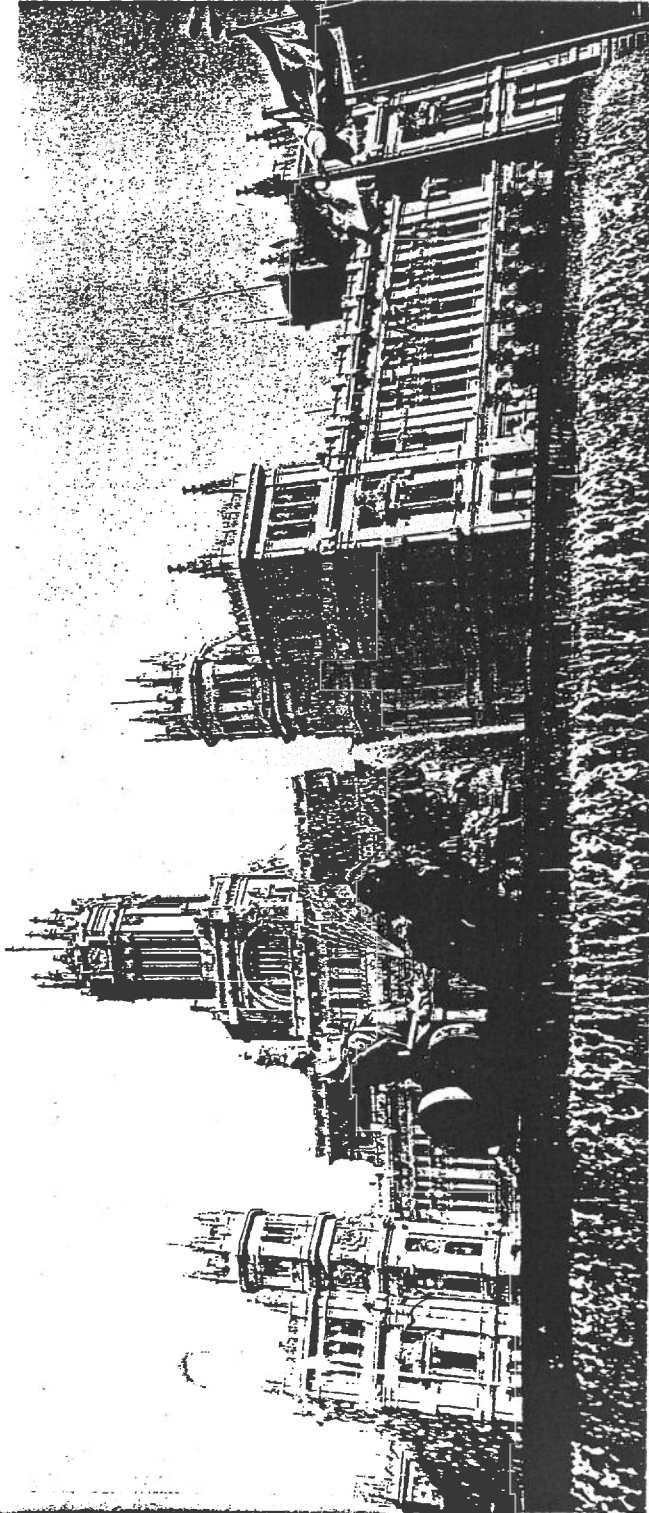


PAGE DE GAUCHE: FAÇADE SUR LE PASEO DEL PRADO ET VUE DE LA
CONSTRUCTION EN HAUT; FAÇADE DU CORPS PRINCIPALE.
À DROITE: COUPE TRANSVERSALE.

PALACIO DE COMUNICACIONES - MAIN POST OFFICE BUILDING

Antonio Palacios and R and J. Otamendi, architects, 1904-1917.

Winners of a competition held in 1903, these proponents of Madrid eclecticism adopted a solution which combined symmetry and compositional freedom. Abundant decoration and symbolism is seen on the main façades and is in contrast to the more functional and plain interior patios. A basically monumental public building, it also employs elements of industrial architecture.



Vista actual de la fuente de Cibele y del Palacio de Correos y Comunicaciones, que se ve en segundo plano.

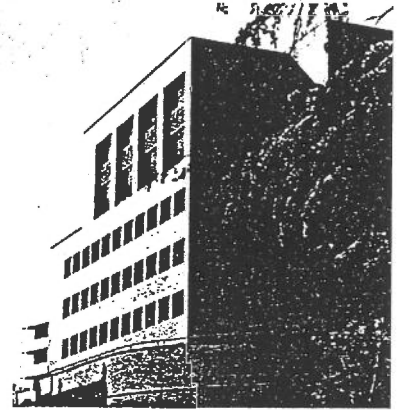
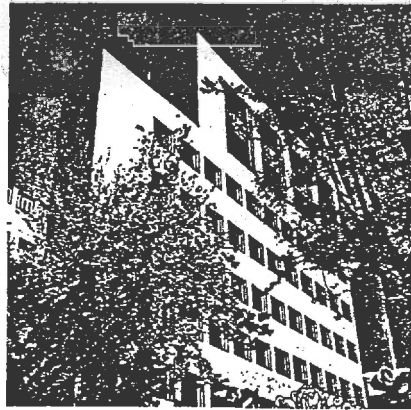
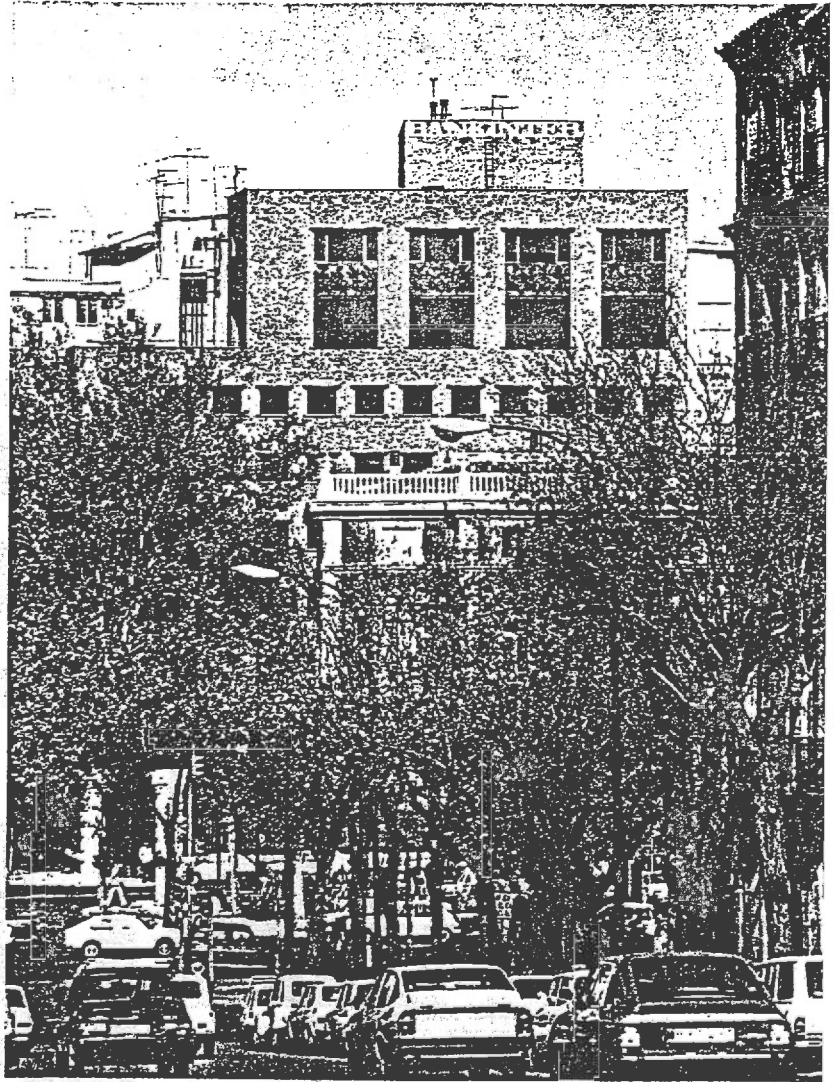
Foto en la que se aprecian alguno de los escudos, medallones y figuras que ornamentan la fachada del Palacio de Correos y Comunicaciones.

Bankinter Building, Paseo de la Castellana, Madrid
 Architects: José Rafael Moneo, Ramón Bescós.
 Design: 1972. Construction: 1974-1977.

The new headquarters of the Bankinter group stands in the Paseo de la Castellana, next door to the eclectic palace of the Marquis de Tudela. This latter is the work of the architect Álvarez Capra, and is one of the few surviving examples of the old mansions that in bygone days lined the Paseo. Of course, the boom of the 1960's has made this thoroughfare the capital's newest commercial and administrative axis. Yet the architects have managed to attain the maximum volume allowed for by their brief without having to start by demolishing existing structures.

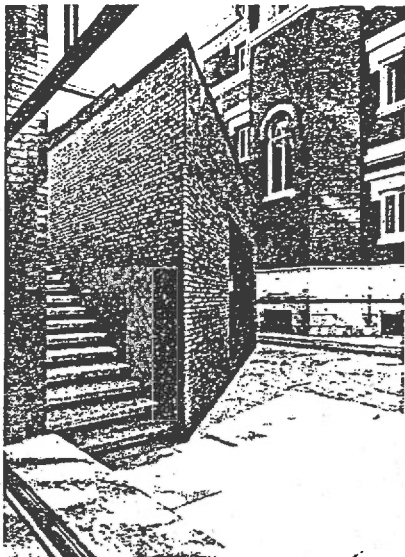
Evidently, the building is not entirely uncognizant of the urban environment which surrounds it. The architects have responded to the challenge by creating both a geometry and variations of scale mindful of the variable points of view it affords and the wishes of its neighbours. Even so, there is more than to this work than simply a harmonious intermingling with its surroundings. It stands apart by its manner of re-stating that it belongs to its era by evaluating as much of the historical experience as may be relevant to its aims. And this is quite different from the blind walls of the Castellana which only establish a rupture with historical continuity. The wall, and the material from which it is made, the empty space and its proportions, its thickness (at least for the present) go far beyond related solutions whose values have been gleaned from a series of successive styles and are, therefore, rather more than a pious homage to the immediate pre-existing surroundings. By the same token, the new building does not go out of its way to establish a concrete relationship with the Tudela palace next door. But a relationship between these two structures, mutual neighbours through an accident of history, certainly does exist. And this is possible only because the architects have made deliberate use of potentially permanent constructs that the two buildings have in common with many different styles.

Another aim has been to radically differentiate the interior and exterior space. It is brought about by the idea of transition exemplified by the window, the emphatic thickness of the wall, and the abrupt and utter change of materials between one environment and the other. In this fashion, they seem to be calling attention to the building's character as a refuge or shelter, as opposed to any mechanism suggesting a gradual continuity between the two. All things considered, the net effect of this architecture, where so much is made of the lessons of experience, is a paradox. Looking through its windows onto the other surrounding buildings, it is the latter ones, void of the persistence of memory, which seem somehow out of place in their setting.

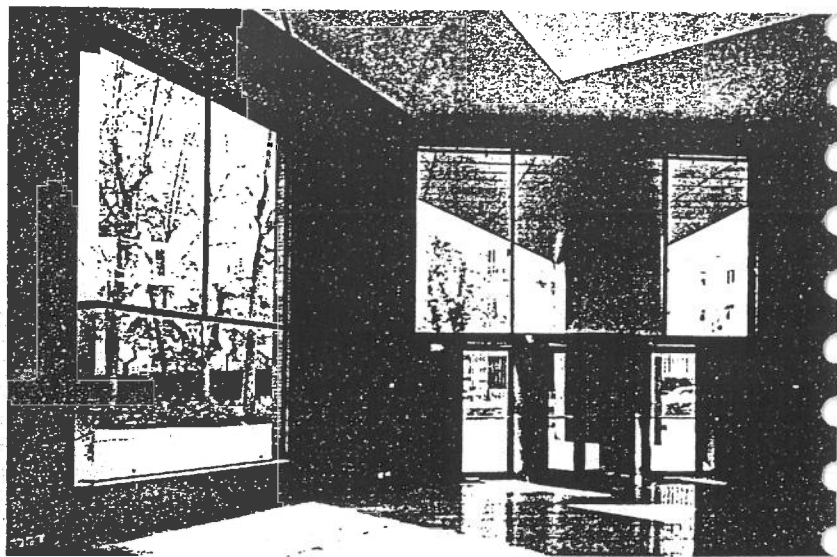


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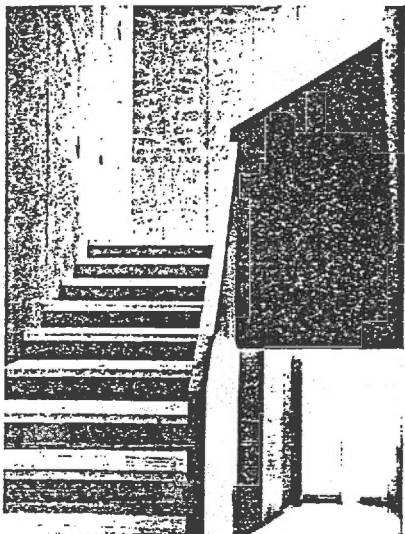
1. View from Marqués de Riscal street. In foreground, the façade of the palace of the Marqués de Tudela, facing the Castellana. The reliefs of the new building are the work of P. pez Hernández.
2. View from the accessway along Marqués de Riscal.
3. Rear view, with the parking ramp and ground floor volumes visible in the foreground.



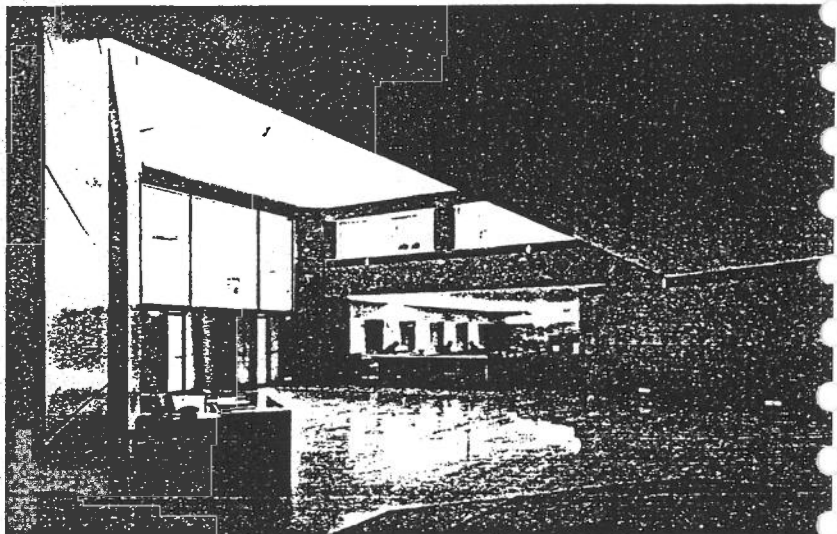
4



5



7



6

4. The palace seen from the interior of the street-level vestibule.

5 and 6. The interior of the ground floor vestibule. The dominant material used here, as in other areas, is oak. The stucco ceiling is the work of Pablo Palazuelo.

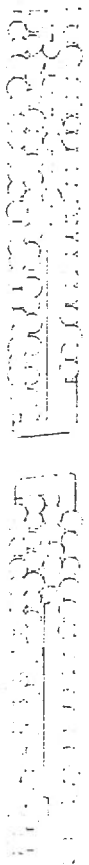
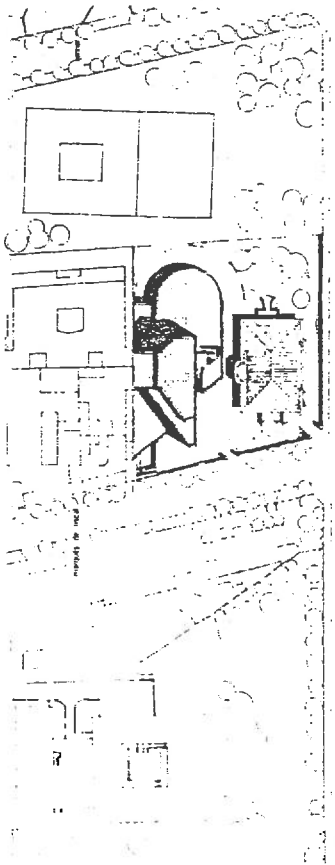
7. Main staircase.

BANKINTER

Architects: Rafael Moneo y R. Bescos, 1973-76

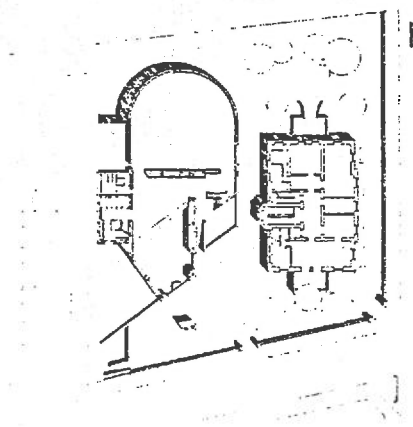
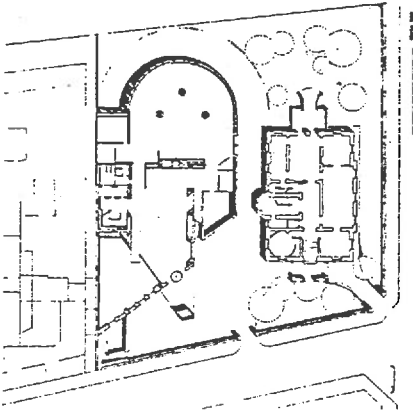
Bankinter is situated behind a small 19th century "French neoclassical" palace.

The palace along with the nearby housing made the site plan of Bankinter of utmost importance. The excellent brick work, the details of the windows, the sculptured panels crowning the building are all clues towards understanding the architecture.

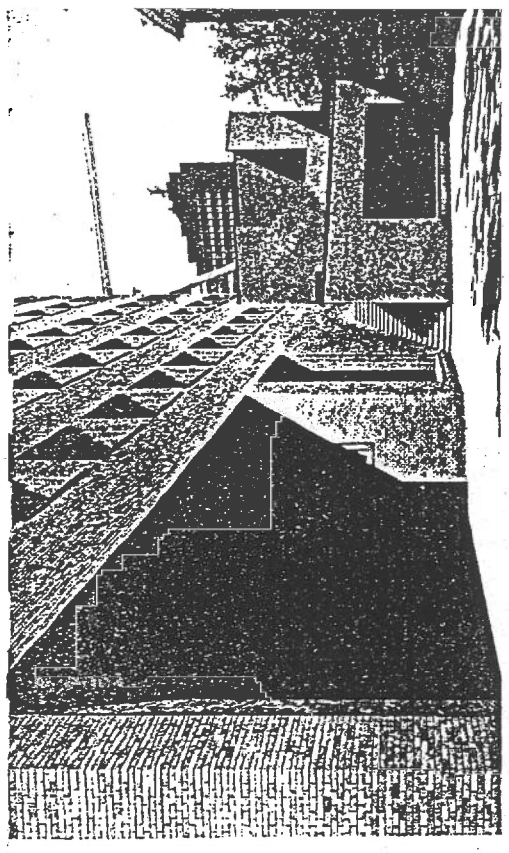
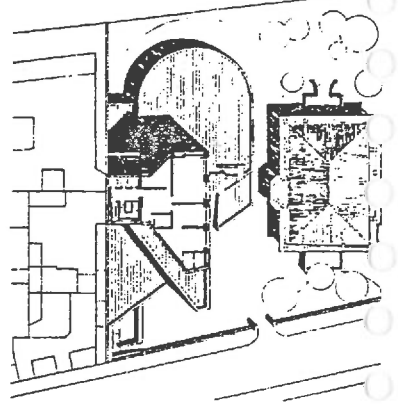
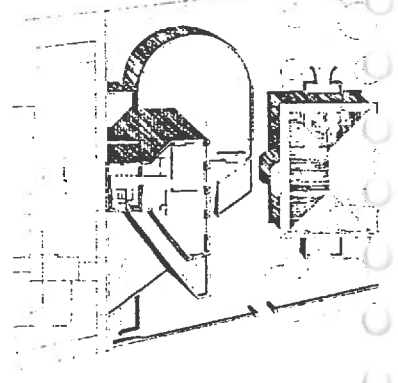
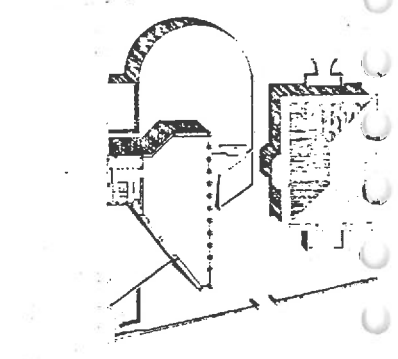


- 8. Emplazamiento.
- 9. Planta sótano.
- 10. Planta baja.
- 11. Entreplanta.
- 12. Planta tipo.
- 13. Planta 7.ª
- 14. Planta 8.ª

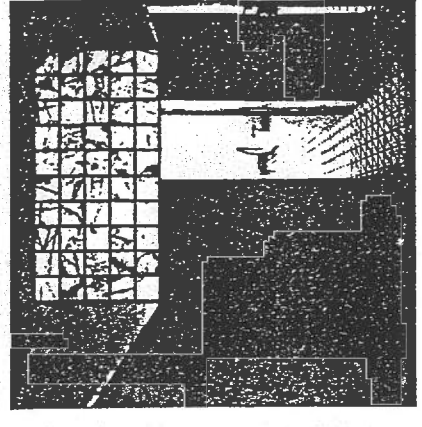
- 8. Site.
- 9. Basement level.
- 10. Ground floor.
- 11. Mezzanine.
- 12. Model floor plan.
- 13. Seventh floor.
- 14. Eighth floor.



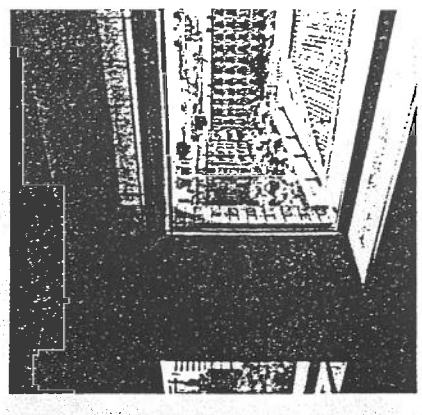
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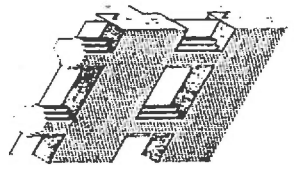
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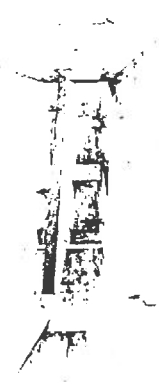
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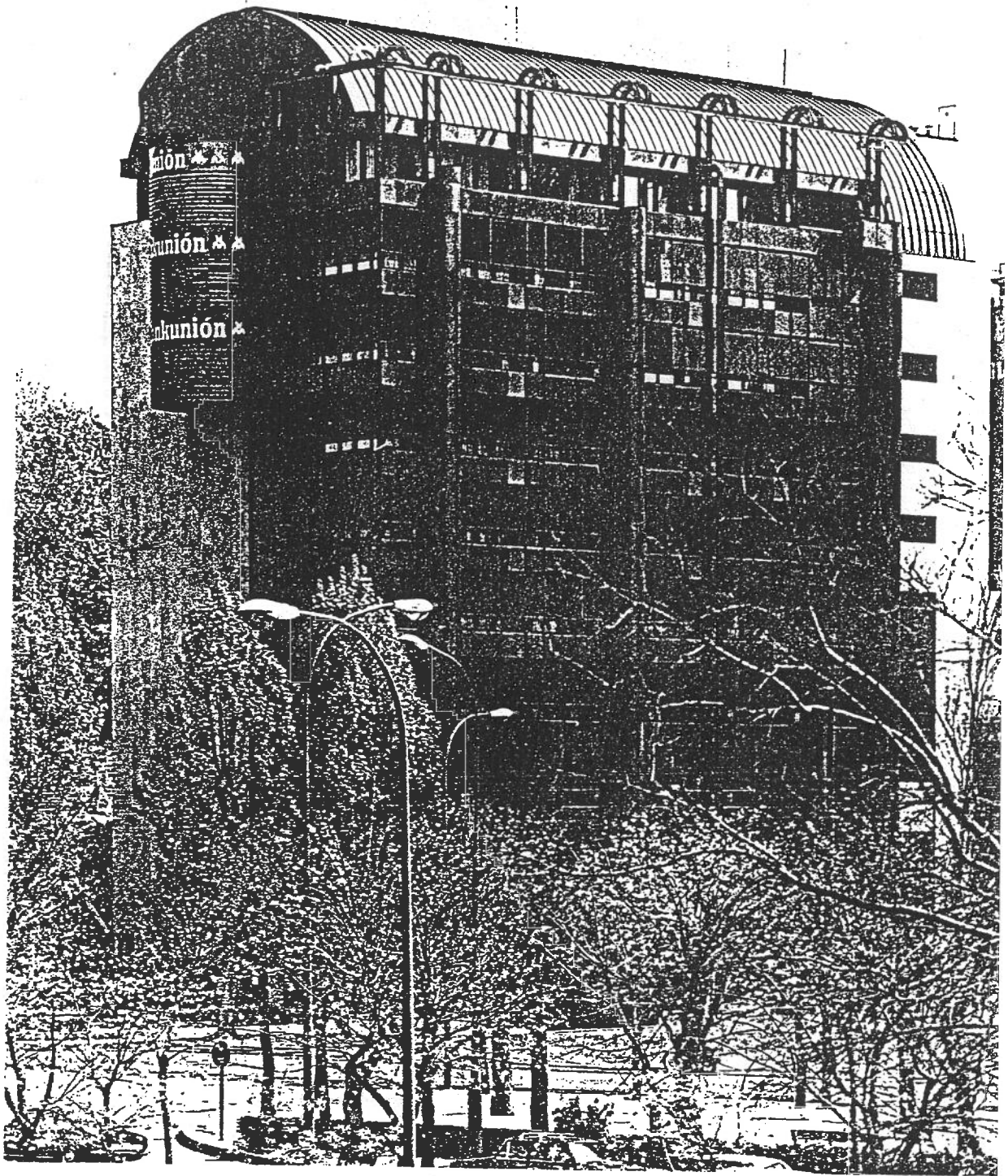


19



- 15. Access. The palace is visible at right; in the background the stairway leading to the roofs that cover the lower volumetric units of the structure's lower storeys.
- 16. Access to one of the conference rooms.
- 17. The roof of the palace, seen from the interior.

- 18. Detail of the facade.
- 19. Ground-floor vestibule.



Bankunion Building
 Paseo de la Castellana, Madrid
 Architects: José Antonio Corrales and
 Ramón Vázquez Molezún.
 Design: 1970. Construction: 1972-1975.

The purely mechanical and constructional problems posed by the design find their solution concentrated in the façades. The open-access floor is thus achieved by means of a single open corridor illuminated by natural light, and finished with reinforced stonework and supported by cross-beams extending between the concrete braces that run parallel to the façades. These, in turn, ease the stress on the ceiling-vault, itself formed by arched steel beams. Likewise, the air-conditioning ducts are arranged along the façade and deployed from floor to floor along the projecting balconies. Stairwells, elevators and other services are clustered in the lateral front sections of the façade, partially closed off by a reinforced concrete wall that serves as a sort of bracing screen.

If this building shows every proof of adhering to the general postulates of the Modern Movement (in its search for the open-access floor, its definition of prismatic volume, and the anti-rhetorical arrangement of the accessways), it is nonetheless true that in its decorative aspects, the architects have sought to go beyond these alternatives into a far more expressive realm.

While the integrity of the structural and communications system is respected with rigorous purity, these have been ornamented by the rhetorical imposition of their mechanical elements for purely decorative ends. The air conditioning ducts extending to the façade, the window-

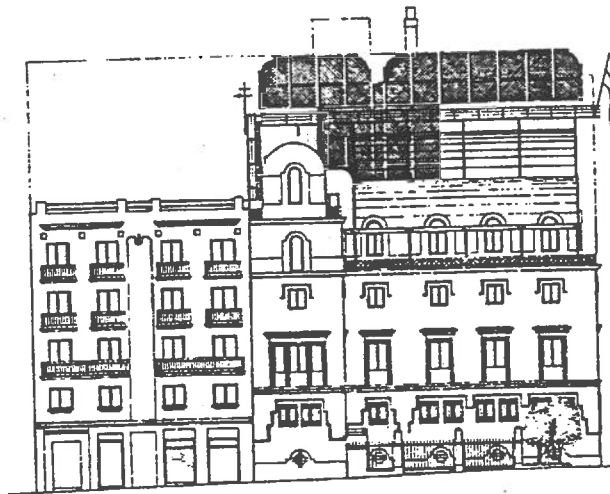
cleaning mechanism, the singularity of the roof, the way the façade itself is formed into a succession of colorful transparencies, the deliberate and carefully worked-out contrast in materials used on the lateral front parts, and not least the purely graphic elements themselves are all an attempt to extend the ornamental possibilities arising from a vision that tries to encompass the poetics of the functional. It should be noted that in a similar work, the design for the Banco Pastor, the same pair of architects have attempted to go even further by using materials and technologies completely severed from their limited functional context and used for purely aesthetic ends.

REHABILITATION FOR THE IMADE OFFICES

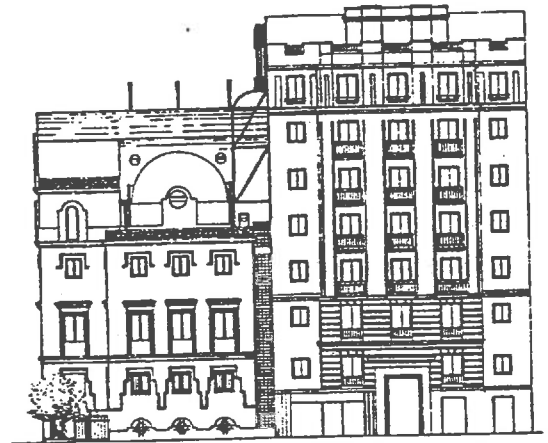
Architects: Antonio Velez Catrain and F. Couto

The objectives for the project were to remodel the structural and functional aspects of the building while respecting the facades on Garcia de Paredes and Miguel Angel Streets.

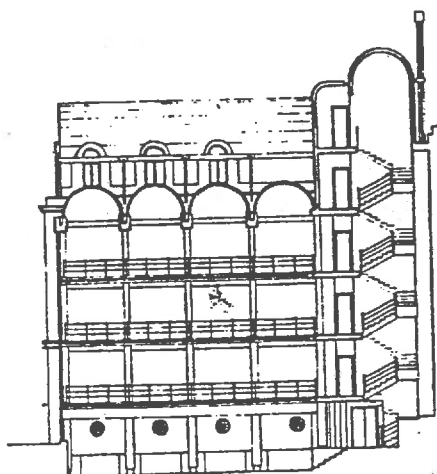
The main floor houses exhibitions and similar activities. Bussiness with the general public takes place on the first floor and the upper floor are offices and meeting rooms. The new curved metallic roof is an idea which differs from the surrounding buildings, but was adopted to solve the problems of housing the elevator machinery and connection with bare walls of the nearby building.



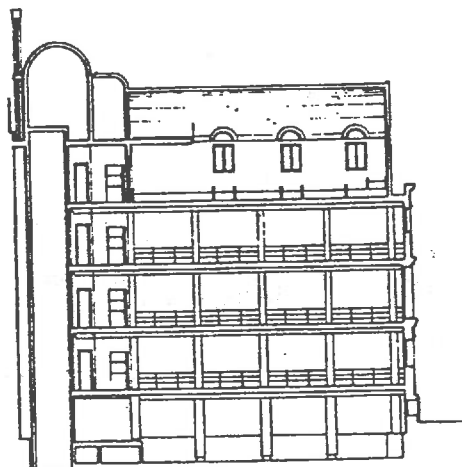
Alzado a C/ Garcia Paredes.



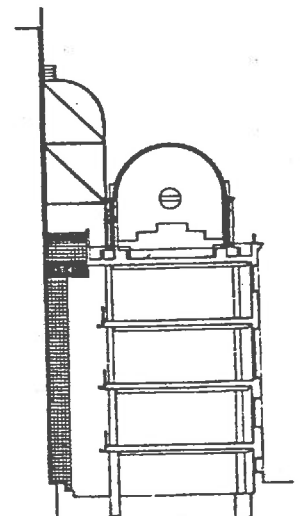
Alzado a C/ Miguel Angel.



SECCION A-A



SECCION B-B



SECCION C-C

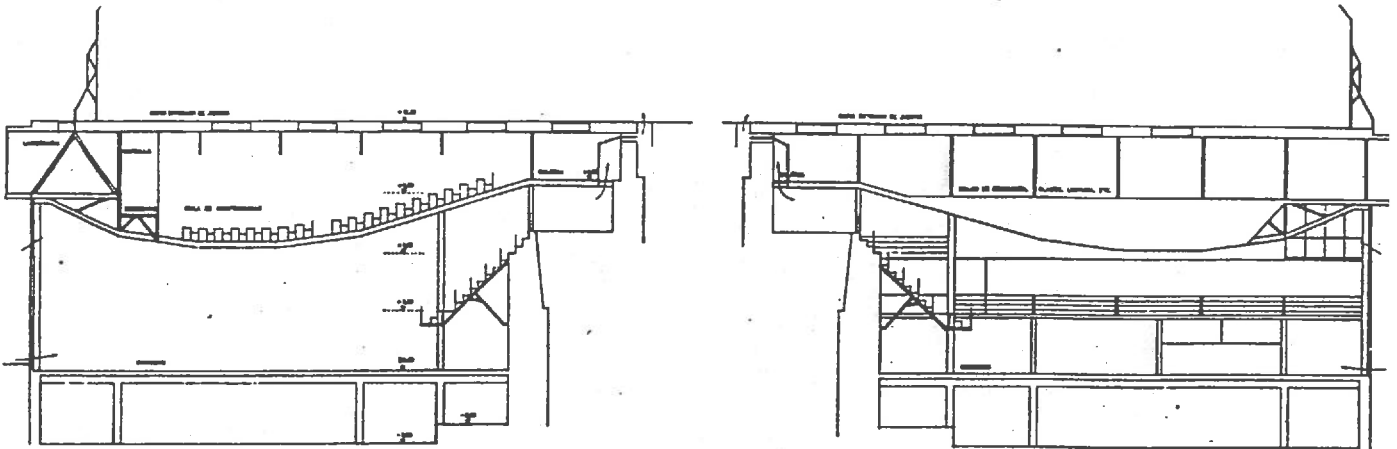
Secciones

GIMNASIO DEL COLEGIO MARAVILLAS - GYMNASIUM AT MARAVILLAS SCHOOL

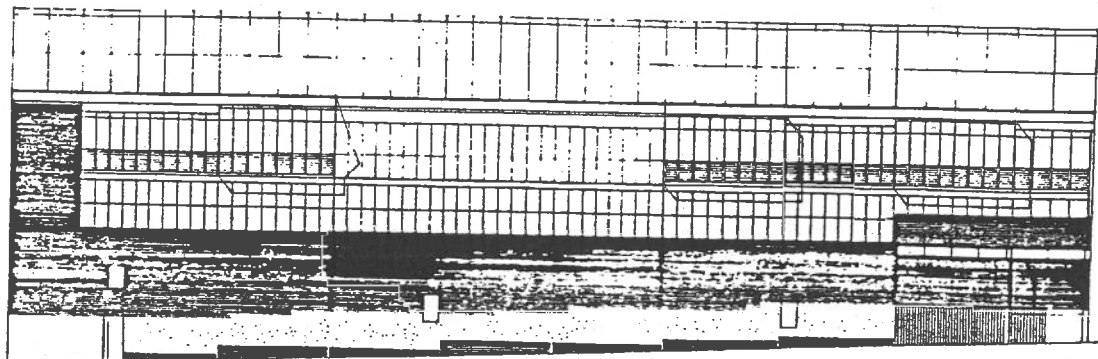
Architect: Alejandro de la Sota, 1960-62

The design was strongly conditioned by the irregular form of the site and the great drop in the terrain between the two streets that limit the building. By studying the section plans one can see how de la Sota has built the gym at the same level as the lower street, situated the classrooms above and made the roof of the gym a play area extending behind the original school building.

Concepts such as scale, functionality and an absence of ornamentation are constants in the work of this Madrid 'master'.

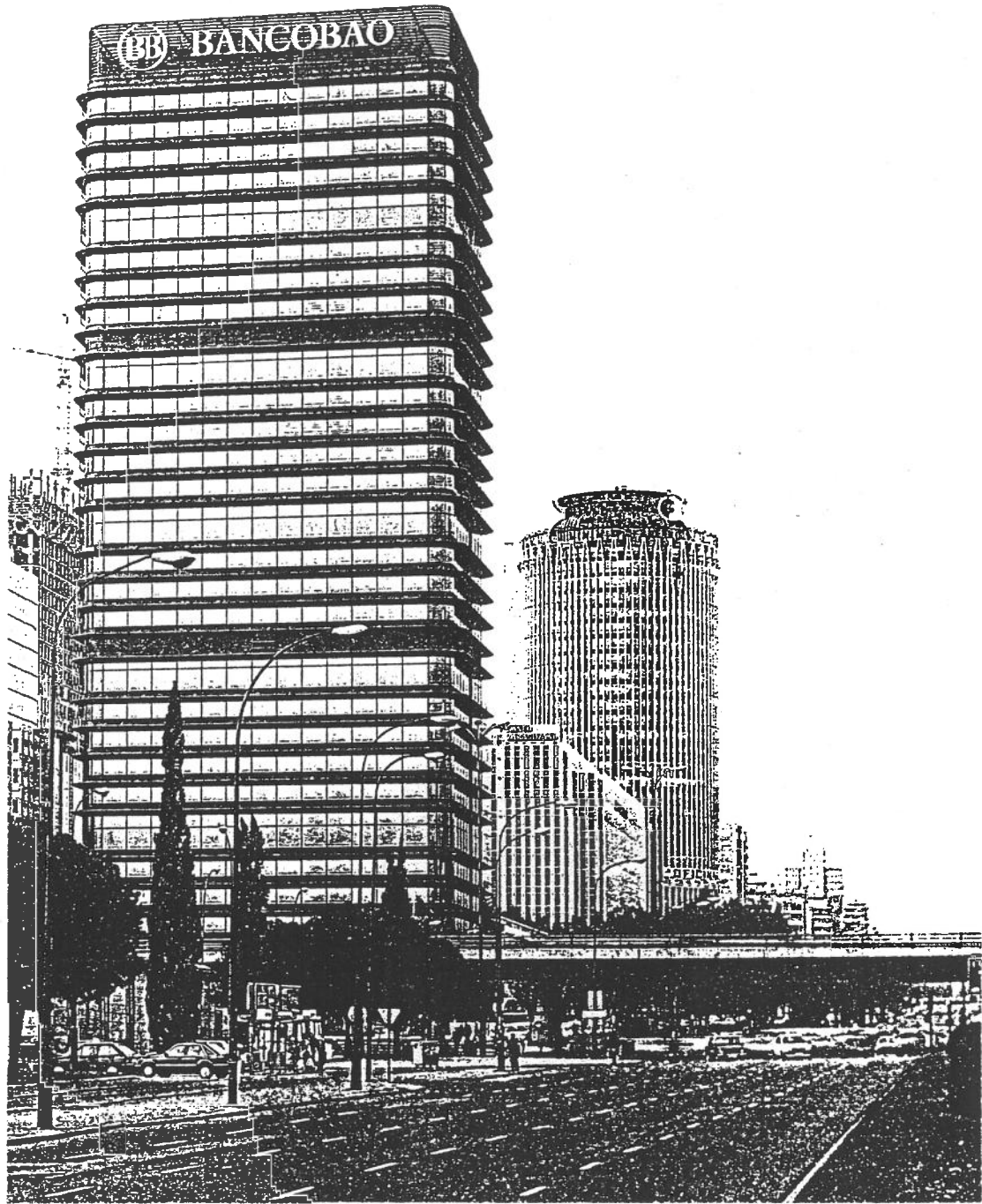


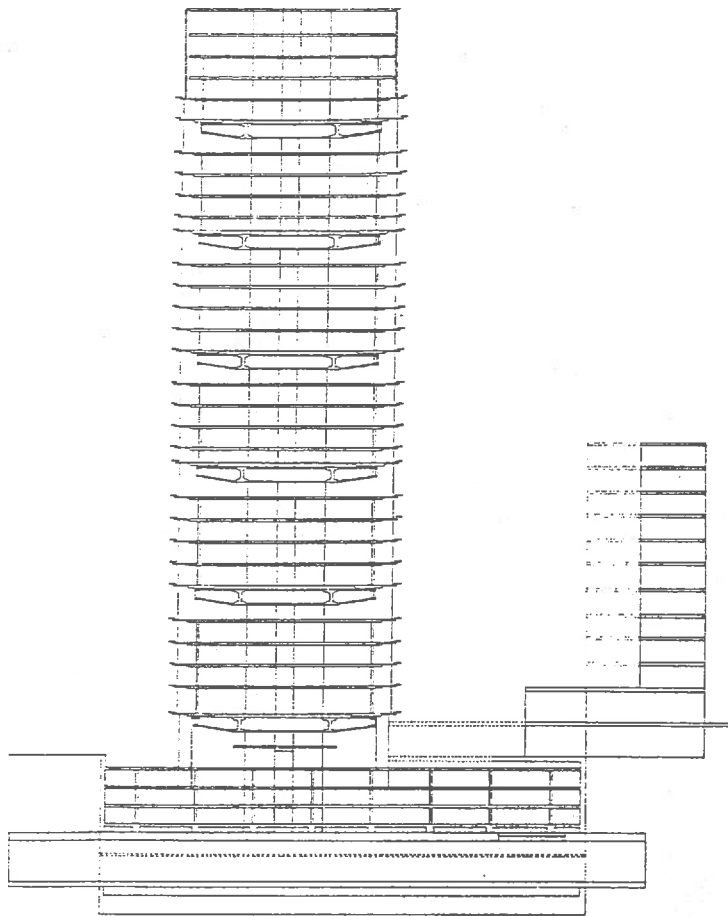
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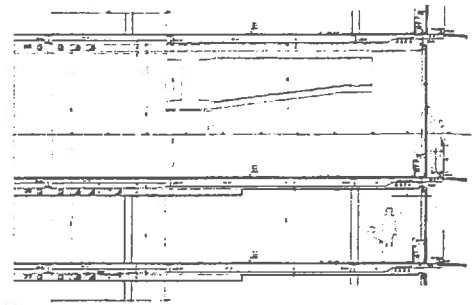
Alzado.

DE LA SOTA & SOMARRIBA





1



2



Banco de Bilbao
 Paseo de la Castellana, Madrid
 Architect: Francisco Javier Sáenz de Oiza.
 Design and Construction: 1972-1981.

"We do not wish to have the purely anecdotal, circumstantial, and localized aspects of the work become the fundamental points of departure for our proposals."

We adhere to the dicta of Hannes Meyer, in characterizing his design for the Palace of the League of Nations at Geneva in 1926-1927. He said: "As an organic edifice it stands as a forthright expression of its desire to serve as a building where people can work together and co-operate..." "As a deliberately devised work of man it has a legitimate right to stand in contrast with nature. This building is neither beautiful nor ugly. It is fully entitled to be considered on its own merits as a structural intervention."

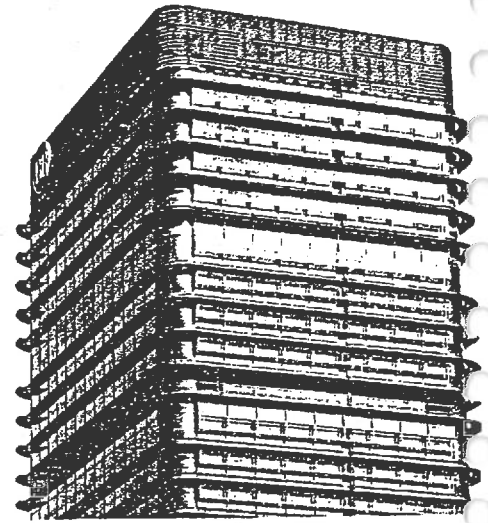
Our problem is essentially of devising a homogeneous container. That is, we are after something that is emphatically not "a visual object". Underlying the form we have arrived at there are two fundamental considerations: mobility as the basis for its internal organization and physiological comfort for its occupants. It is enough of an architectronic challenge in itself to put thirty storeys one on top of another, and to do it well and wisely, as it is to discard ridiculously decorative operations and intentions.

Taken as the headquarters of a great banking concern, or an office block, a tower, or simply as a vertical agglomeration of work cubicles the function of the work has become its own prototype. It is not supposed to be a museum, nor a temple, nor a church, regardless of how this might have scandalized Sullivan. It is, after all, Sullivan who started us all off on the exciting race, trying to find the perfect realization of a given prototype, the end-product we repeat, of a process series and selection, an ongoing search for the one inevitable form.

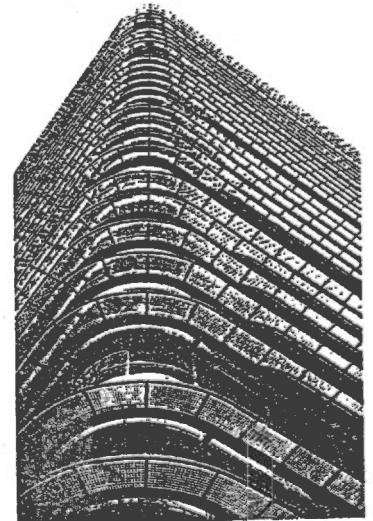
(From the Preliminary Project Description)

As in the Torres Blancas building, the structural proposals are here related to natural forms, and this becomes the generating element of the architect's design. Four-storey packages are supported by metal pillars branching off a concrete tree. As a result, every fifth level becomes an open floor. The other floors are supported by reduced-section pillars, despite the building's height. The forms of the umbrella-structures, the steps which allow for the curtain-wall to be preserved, and the corner spaces all become explicable in terms of its constructional and functional logic. By doing so, they help solidify the appearance of the building which is derived from the abstract pattern established by that same structural system.

There are some decisions which appear less readily explicable solely as a function of the building's technical requirements. There is, for example, the finishing which tends to hide the installations or the surprising degree to which it fits in with the other buildings rising along the Castellana. These, at least, evince the architect's desire to invent forms and structures independent of all references to its surroundings or to the past. Physically and symbolically, the Banco de Bilbao is linked with the Maravillas Gymnasium at the other end of the city, a work by Alejandro de la Sota. Both are visible at a level high above the cityscape, the two buildings can even be taken together as an indication of the continuous line of thought altogether different manifestations of modernist thinking. Indeed, these two buildings are united insofar as they both share the identical confidence in function and technique as the underlying principles of architecture. But in considering the long outdated quotation that the architect has cited in his preliminary project description, one should take a good close look at the latest detailwork on the building's façade. There the architect's self-evidently decorative concerns are fairly obvious to the viewer, leading one to suppose that contemporary attitudes regarding the purely decorative aspects of the work has made their influence felt to a greater or lesser extent in the fundamental verities or architecture.

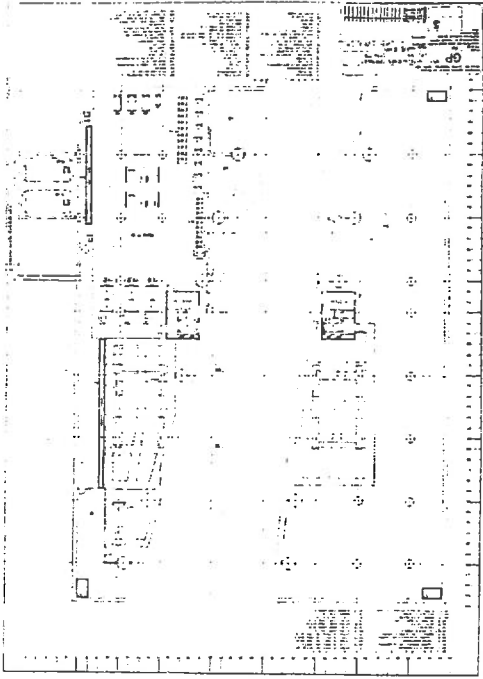


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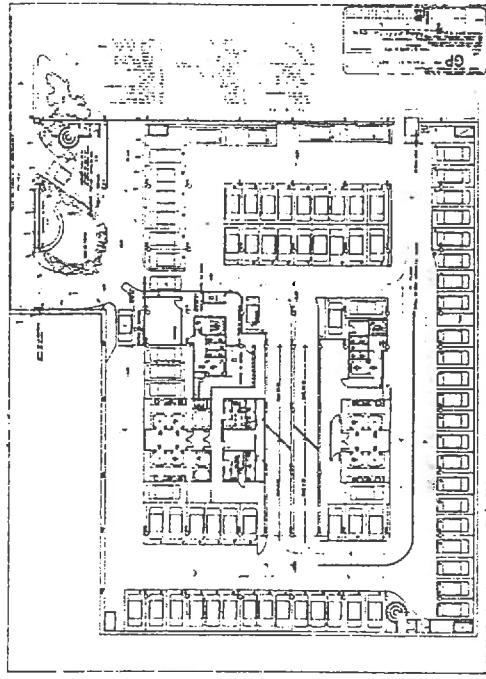


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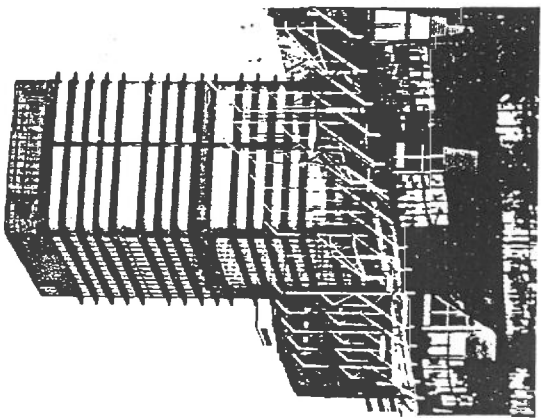
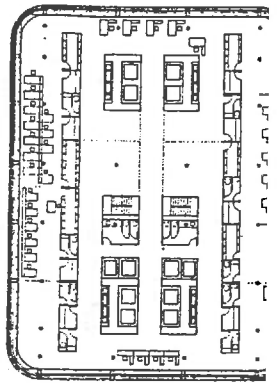
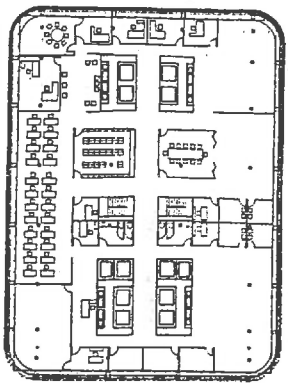
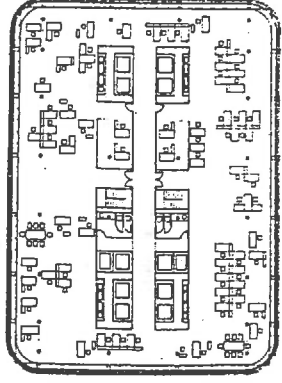
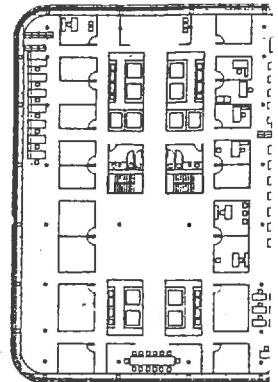
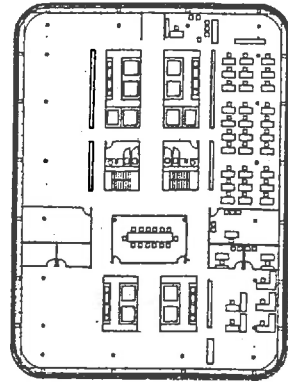
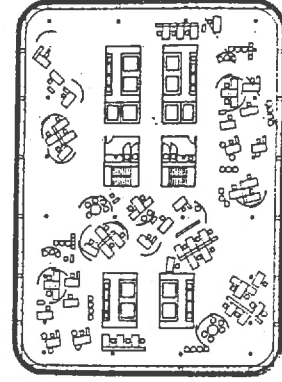
1. North-south transverse section
2. Façade closure.
- 3, 4, and 5. Views of the building from the Castellana.



10



8



6

10. Scale floor plan (12.21 and 12.54 m) with the restaurant and garden-terrace.
 11. Schematics of the various possible arrangements of the office units.

6. The Maravillas Gymnasium, by Alejandro de la Sota.
 7. Foundation floor and tunnel.

RESTORATION AND ADAPTATION of the old "Hospital de Jornaleros" on Maudes Street.
Andres Perea Ortega, architect for the reform.

In 1909 Antonio Palacios, well known architect and proponent of eclecticism developed a project for the vast site between Maudes and Raimundo Fernandez Villaverde Streets. In 1917 the hospital was opened. After a long period of disuse, the Madrid Regional government in 1984 decided to rehabilitate the structure and use it for some of its offices.

The building represents a cruciform plan with four naves. The importance of lighting and ventilation can be seen in this plan. The church, rather than being located in the center, was pushed forward to the main façade and a central patio-garden was created.

