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05

Papers

Architectural theory anthologies from a Spanish perspective

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Abstract

The article analyses contemporary anthologies and related texts (Ockman, Hays, Mallgrave, the SAGE Handbook ...) from a Spanish architecture and architectural criticism point of view; and identifies affinities, 'absences' and topics of interest that would complement them.

It verifies the little presence of Spanish texts and the few references to internationally recognized Spanish architects or architecture; and it examines if by extrapolating its contents what those anthologies expose allows the second half of S. XX Spanish architecture to be explained or framed in its possible belonging to universal and local tendencies.

As instances of the 'absences': some examples. The Spanish architecture of the 50-60s, that exhibited a genuine and original hybridization between rationalism and organicism (ex. Coderch and Fisac) and the production of the 80s, coined by Antón Capitel as Eclectic Rationalism (ex. Rafael Moneo, followed by Cruz y Ortiz, Ruiz Cabrero, Bonell, etc.) - two of the Spanish architectural episodes of greatest interest and impact- neither find adequate presence nor fit in the 'american' anthologies schemes. The presence of Oíza is null, despite his work being one of those that could best be understood when confronted with what they expose (apart from Torres Blancas, too complex to fit into trends). Moneo's work is not sufficiently explained, perhaps because although the authors recognize it *'it is sometimes difficult to give an overarching definition of Moneo's work, [...] thoroughly conditioned by the network of particularities'* [Mallgrave]... There are others.

By way of conclusions the article aims at: explaining Spanish scarce presence (authors, architectures) in those anthologies; looking into them for theoretical-critical keys that would explain, by extrapolation, Spanish architecture in the period mentioned; and pointing out the need and the criteria for the hypothetical incorporation of texts with the purpose of better comprehending the most relevant Spanish architecture of that period.

Key Words

Anthologies, theory, criticism, architecture, Spanish

1. Introduction

This article is the result of a research that jointly analyses a set of anthologies of architectural theory texts of the second half of the 20th century¹—mainly with American and European writings—and the trajectory of Spanish architecture of the same period². Each one of those anthologies—and the set as a whole—portrays a certain history of how architecture evolved in the Western world during those years, constructing implicitly a narrative of theories, movements and tendencies. To what extent could its contents explain, extrapolate or be applied to the Spanish architectural panorama?³ Answering this question also leads to a 'vision' of Spanish architecture in light of the theoretical categories implied in those anthologies.

The research pays special attention to the work of Francisco Javier Sáenz de Oíza, one of Spain's most significant architects of the second half of the 20th century, always attentive to the current trends in the United States and Europe, whose birth centennial will be celebrated in 2018⁴.

The limited extension of this article has made it necessary to leave out part of the research: that from 1943 to 1968, and some tendencies following 'minimalism' of the 1990s⁵. To condense the text it is also highly selective when quoting specific examples. It should therefore be taken as a first approach to a vast work yet to complete, open to new and different readings and interpretations.

2. Change of direction. 1968.

In architecture, as in socio-politics, the year 1968 meant a break between modernity and postmodernity. High modernism gave way to a new era characterized by an architecture with power of communication, being the silent and, for many, non-comprehensible abstract language of the modernist project one of the reasons to which its failure was attributed ('crisis of meaning'). With the recovery and interpretation in the late 1950s of theories, criticisms and debates surrounding language theory and its application to architecture⁶ a booming, richly intellectual period began.

The architectural debate dealt with signs, indices, icons and symbols (e.g.: Roland Bartres) and with the capacity to denote or connote (e.g.: Umberto Eco). Apart from the predominance of British and Italians intellectuals and architects (Schultz, Rykwert, etc.; Bettini, Koenig, De Fusco, Scalvini, Eco, etc.); the anthologies favour writings by architects such as the London-based Canadian George Baird and the American Charles Jencks whose book 'Meaning in Architecture' (1969)⁷ emphasized the possible and ambiguity of language figures such as metaphor, metonymy, etc. Writings by Denisse Scott Brown, Robert Venturi, Alan Colquhoun, Mario Gandelsonas and Diana Agrest⁸ should also be mentioned.

In parallel to this, some architecture included verbal aspects and regained symmetry, monumentality and figuration, as well as historical and local questions and allusions. These new premises made it possible to theoretically interpret previous projects from the 1950s -such as Torre Velasca by BBPR (1950-58)⁹ and some Louis Kahn's architectures- not fully understood at their time¹⁰.

The architecture so designed was marked by the ambiguous intensity that characterizes the incipient attractively 'odd' stages when while departing from their immediate predecessors do not yet clearly announce what will they give rise to. The Columbus Knights tower by Kevin Roche, 1969, could serve as an example: unlike the architecture of the 1960s, it replaced the modernist language (and its servitude with respect to artistic plastic works) to proclaim the predominance of architectural composition and figurative language with historical allusions.

Spain, then under the dictatorial Franco's regime, did not experience the 1968's revolts; however ideas and publications began to be received almost at the same time as in other countries. Spain was opening up to the Western world and three years after the publication of 'Meaning in Architecture', by Jencks and Baird, the new tendencies were the aim of the International Symposium on Architecture and Semiotics organized in Castelldefels, 1972¹¹, by Geoffrey Broadbent, Juan Pablo Bonta and Tomás Llorens, with the participation, among others, of Jencks, Eisenman and Colquhoun.

According to Mallgrave¹², a Spanish work that reflects that moment would be Xanadu by Bofill in Calpe, 1969. Mallgrave quoting Geoffrey Broadbent in Castelldefels:

'[Bofill] had drawn upon aspects of the local Mediterranean vernacular [...] injecting modern architecture with a much needed infusion of meaning and assisted it in becoming a cultural symbol'¹³.

The work of the Barcelona School, epitomized by the Martorel-Bohigas-MacKay - MCB office achieved additional meaning by blending modern rationalist and local traditional design and constructive languages. We can add the 'modern' Alejandro de la Sota's Colegio Mayor Cesar Carlos, 1967, which in a dialectic dialogue paired modern functionality with the monumentality, symmetry and the idea of an imposing triumphal arch. Also Corrales y Molezún, with the technological (bright red anodized aluminum) Bankunion, 1970-75, crowned with a powerful barrel vault which could be linked with some of its Japanese contemporaries (e.g. Isozaki, Maki) who, Metabolists in the 1960s, paired in

the 70s technological exhibition, colours, sensuality of materials and historical motifs¹⁴.

In 1969 Oíza's work also showed a turning point. His Casa Huarte in Formentor, 1969, differs from the structuralism he had used in Alcudia's residences and from the exaggerated organicism of Torres Blancas ('everything' but classical). He centred his design in, and entrusted its formal singularity to, an eloquent cornice -quite similar to the one at Villa Herneryd by Utzon, 1962- evoking as such a 'cornice' the historical element, not to mention its similarity to the 'modern' crowning of the façade of the Palace of Assembly by Le Corbusier¹⁵ at Chandigarh.

But it was his Banco de Bilbao (Oiza, 1971) which radically manifested this moment. While its rounded corners' façade is a vestige of the previous decade organicism (also recalls the Johnson Wax tower by Wright, 1943-50), it stands with the presence and simplicity of a svelte and mechanical contemporary palace. A classical façade composition: basal floor signified by its omission; floors separated by a marked yet subtle sequence of horizontal walkways and awnings; and imposing crowning structure hiding the mechanical installations. Two details announce the historical postmodernism: the pseudo frieze, with an interpretation of metopes and triglyphs; and the polished sculpted granite parapet with column base section.

3. The dilemma of the complex. Collage and fragmentation. 1970s and 1980s

3.1 Historical Postmodernism, Italian Rationalism and Eclectic Rationalism

The early 1970s international architectural panorama was strongly influenced by the release of 'Complexity and Contradiction in Architecture'¹⁶ by Robert Venturi, and 'L'Architettura della città'¹⁷ by Aldo Rossi, written in 1966¹⁸. Both called for a return to architecture's discipline. Their different positions provoked an unavoidable confrontation of architectural trends. On one side, the more theatrical and ironic use of historical elements of American-and-Pop historical postmodernism promoted by Venturi, sponsored by Scully, Jenks, Robert Stern; and on the other, the Italian rationalist evocations of Rossi and the *Tendenza*¹⁹. The anthologies amply reflect both trends²⁰.

When Spain's dictator died, in 1975, a period of openness begun which lead, after The Transition, to a full democracy. Spain began to be up to date and in parallel with Western thought, and to reproduce the confrontation between those two architectural tendencies. Hence buildings of either tendency can be looked at and explained from the anthologies' texts.

In Spain historical postmodernism had a very moderate following, with some quite literal exceptions, such as Ricardo Bofill's classical works, and the Palacio de Congresos at Las Palmas de Gran Canaria by Oscar Tusquets (project from the 80s, finished much later). Rossianism was also present, for example, in projects by Garay and Linazasoro, interested in a modern interpretation of neoclassicism (e.g.: Residential building in Mendigorria, 1980)²¹. Mid way there were hybrids like the ironic Belvedere Giorgina by Tusquets and Clotet, 1970-72, which considered the first radical echo of Venturi in Spain, also included the Rossian concept of fitting a new domestic program in the non-domestic- historical-type-form of a neoclassical garden pavilion²², in which the predominant presence of the car and its shelter evokes some Californian Case Study Houses from the 50's 60s²³. The splendid House in Pantelleria by Clotet and Tusquets, 1975, which achieves the difficult union between the classical and the vernacular, should also be mentioned here.

However, one trait of most of Spain's internationally recognized architecture from those years was its not being easily classified, does not belong to one or the other tendency neither to both, is broader. Examples: Bankinter, 1973-77 (Fig. 1), and the Museo Nacional de Arte Romano in Mérida, 1979-86, both by Moneo²⁴; the Banco de España in Gerona by Clotet and Paricio, 1982-89; the Estación de Santa Justa in Seville by Cruz and Ortiz, 1988-91; the Centro Cultural y Palacio de Congresos de Castilla y León in Salamanca by Navarro Baldeweg, 1985-92; among others (Fig. 1).

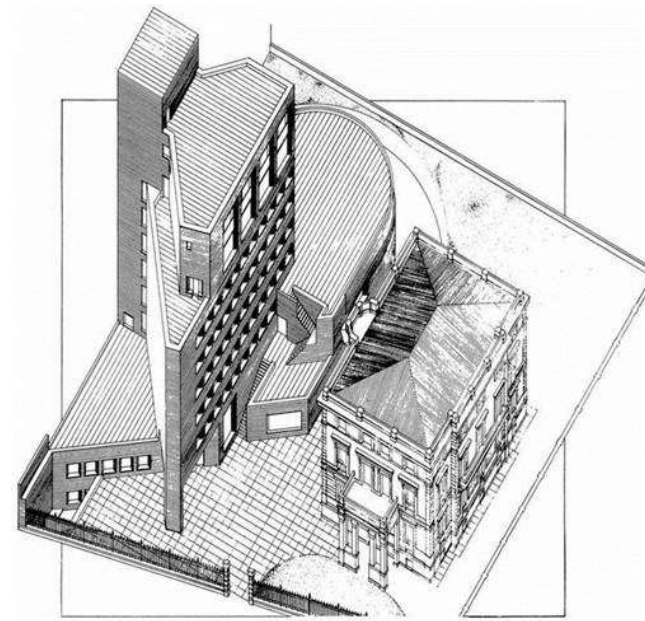
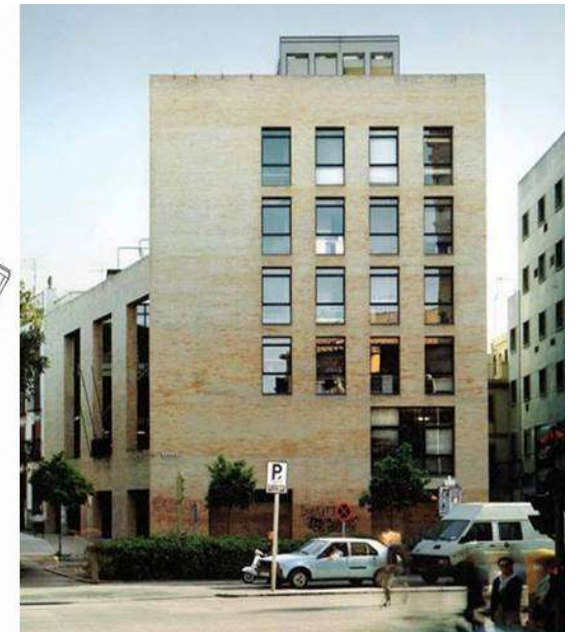


Fig. 1



Capitel coined for this architecture the term 'Eclectic Rationalism', which he defined as:

'A continuation of the rationalist tradition [...] that firmly incorporates the urban condition of the buildings and the construction material as a formal and figurative support' [...] 'conceding importance to form [...] and giving value to history, both modern and ancient'²⁵.

This refined architecture -that concedes so much importance to the urban environment that it practically presides over the project (not just fits in the city, but also explains it)²⁶ and that through the material and constructive evidence achieves an image close to a realism of sober materials and density, quite distant from modern abstraction- could be partially explained by the anthologies texts: in those on rationalism by León Krier or 'The Third Typology' by Anthony Vilder, 1976²⁷; and on those on Critical Regionalism defended by Kenneth Frampton, Alexander Tzonis and Liane Lefaibre²⁸.

Critical Regionalism -in which Frampton sees an alternative to theatrical, Historical Postmodernism- allow architectural experience major phenomenological aspects to flourish: the ones relating to light, to the senses approach to architectural space, and to the viewers' journey²⁹; aspects which restore modernist themes while satisfying the phenomenological intent that Historical Postmodernism lacked since its beginnings³⁰.

Venturi's rejection of modernism could not materialize in Spain as it did in the United States. In Spain, at that time, modernity was still an objective to be reached³¹. The ideas of Venturi and Rossi were incorporated without abandoning modern ones. Part of the interest of that architecture comes up from his mixture of apparent opposites³².

Bankinter is the paradigmatic example of Eclectic Rationalism. Its form successfully evokes and uses architectural resources international and local, historical and modern. According to Capitel:

'[it evokes] Sullivan in the reliefs; Loos and the 1930s in the interior; Aalto in the planimetry, especially on the ground floor; Cabrero and Rossi in the metaphysical composition and the urban monumentality; Venturi in the contradictory way in which the volume, rather than resting, fractures, giving rise to the entrance; Moretti in the daring way in which the acute angle of the building comes into view from the side street, very similar to his Milanese building; the Madrilénian architects of the last third of the 19th century [...] in the careful treatment of materials and details'³³.

The references Moneo apply in Bankinter don't intend a too obvious 'communication' with the public but a subtle and indirect one (revealed by profound and scholarly critical insight)³⁴ and do not point to style as something superficial. Its conceptual collage of references gets diluted, among other reasons, by the continuities of material, space and movement through it.

The Biblioteca Municipal by CH+QSArquitectos, in Villanueva de la Cañada, 1997-2002, with its collage of parts, forms and motifs, exemplifies the still valid use of Eclectic Rationalism: the yellow, star-like naïf pavilion; the rhetorical and cartoon-like gap in the façade and the reinforced ceramic roof evoking Eladio Dieste, which also helps to achieve a very attractive phenomenological interior space.

Oíza barely participated in Eclectic Rationalism. He was more interested in the theatrical, contrived, ironic and communicative aspects of Historical Postmodernism. Proof of it are the Palacio de Festivales de Santander, 1984-91, influenced by the renowned Neue Staatsgalerie by Stirling in Stuttgart, 1984, and the Centro Polideportivo in Plasencia, 1987-89 ('with the second volume in the form of Hedjuk's grand piano³⁵). Oíza successfully blended his interests in Venturi, Stirling and Rossi at the Universidad de Navarra, 1988-93, with basilica-type library, which would have been even more Russian if the truncated cone emerging from the underground auditorium had been built. He used classical references in Villa Fabriciano, 1987 and in the classical theatre floor plan of the Coliseo de la Cultura at Villaviciosa de Odón, 1997³⁶. He drew on Kahn and on Botta in Torretreiana, 1993; and on the quintessentially American postmodernism in the Triada buildings, at Madrid, 1993.

The semantic connotations achieved in Santander Auditorium entrance columns by disguising them as capitals of a gigantic almost-buried Doric order (Fig. 2), and other examples³⁷, are in the antipodes of the contemporary syntactic handling used in the courtyard of the Centro Atlántico de Arte Moderno, 1985-89, in Las Palmas de Gran Canaria, 1985-89 (Fig. 2)³⁸ in line with Eisenman's structuralism of the 60's.



Fig. 2

Oíza handled in simultaneous projects absolutely different formal strategies: he granted semantic attributes to the columns and played syntactic games with them; returned to modernism with his non-winning competition entry for the IMPIVA Headquarters at Castellón, 1991; and designed a cubic version of Fuller's geodesic dome³⁹, proposing a rectangular three-dimensional structural cage for the Alhóndiga de Bilbao, 1988.

The Spanish buildings mentioned in this section reflect the simultaneous assimilation by Spain's architects of the many different formal tendencies, even though their engagement in the corresponding political debates was uneven and less intense than in USA and Europe⁴⁰.

3.2 Poststructuralism and Deconstructivism

The writings dealing with the poststructuralist thought of the 1970s⁴¹, amply reflected in the anthologies⁴², opposed the reliance on the conceptual constructs that characterized structuralist thought in the 1960s⁴³.

The relationship, or overlap, between Historical Postmodernism and poststructural logic (whose major representations in architecture are Tschumi's La Villette and Eisenman's House X⁴⁴) has been dealt with by critics:

'The question of just who was being poststructural or postmodern remains especially murky when the theoretical bar was not set so high. [An] awkward phase of adolescence of which Eisenman had spoken a decade earlier [...]. Confusion rather than clarity was the keynote of the time'^{45, 46}.

In light of this, Mallgrave outlines the relationship between poststructuralist (or deconstructivist)⁴⁷ architecture and some of Hans Hollein and James Stirling's 'early postmodern projects (joining parts with distinct formal logics), coined as 'Postmodernism Undefined'⁴⁸.

In the case of Hollein Mallgrave refers to the City Museum in Mönchengladbach, 1972-1982, which, instead of the historical fantasies intending direct communication that characterizes the historical postmodernism language, delves more into what Mallgrave calls the 'rhetoric' of form, focused on the

material and tectonic rather than on the communicative. In the case of Stirling Mallgrave refers to the not built Museum of Dusseldorf project, 1975. Indeed, to a greater or lesser degree and different ways, in these works the whole is made of deliberately distinct fragments or parts, without any apparent formal relationship⁴⁹.

In Spain the Bankinter by Moneo, 1973-77,⁵⁰ although gathered in a unit, is made of a sum of historical and modern references (albeit, as we have seen, more subtle) in which the prevailing logic is heterogeneous and complex, open to multiple readings; made of fragments (ideas, concepts, motifs, elements), it abandons the continuous narrative and the conceptual underlying structures that characterized the structuralism of the 60s. Although Moneo's serious and auster treatment of Madrilénian brick contrasts with the luxurious and lyrical Viennese tradition of Hollein, both share a 'preference of rhetoric over communication, especially in the choice of materials and tectonics'⁵¹.

Bankinter's poststructuralist logic could be extrapolated to a large part of Spanish Eclectic Rationalism (precisely because of its eclectic qualities) which led the country's architectural panorama in the 70s and 80s.

Related to poststructuralism and deconstructivism the concept of collage was a predominant underlying concept of those years. It was present in 'Collage City', by Colin Rowe, 1975⁵², in which 'he retired from the whites in order to embrace the 'grays'⁵³; and was somewhat related to the term 'ad hocism' coined by Charles Jenks in 1972 meaning that what gives rise to a new solution is not the invention of something new but, rather, the combination of elements⁵⁴.

In Spain, the tendency towards collage, progressively detached from postmodernistic evocations of a historical repertoire, is found in the Biblioteca Regional de Murcia, by Torres Nadal, 1988-94, with its strange and eloquent pillars; in the aground vessel of the Palacio de Congresos y de la Música Euskalduna, by Federico Soriano and Dolores Palacios, 1999; and in the more recent Edificio Mirador, by MVRDV with Blanca Lleó, 2001-05.

Rehabilitation was a favourable playing field for collage⁵⁵, as in: the Ayuntamiento de Utrecht, by Miralles-Tagliabue, 1997-2001, whose formal radicalism is compatible with the attention given to the urban context⁵⁶; the Biblioteca y Archivo Comunidad de Madrid, by Tuñón and Mansilla, 1993-2003; or the recent Casa Collage in Girona, by Bosch Capdeferro, 2003-10, exhibited in the Venice Biennale 2016.

Eisenman had identified deconstruction with poststructuralism, giving it a meaning that did not adjust to what after the symposium in London and, especially, after the 'Deconstructivist Architecture' exhibit at MOMA, 1988⁵⁷ was generally understood as deconstruction.

The term took on a condition of style⁵⁸. It simplified the dense and complex conceptual logic of poststructuralism, recovered the abstract language of avant-garde, and manipulated it through collisions, distortions, deformations and other formal complexities. Because of the feelings of shock and of uncertainty that it evoked, and of its use of new informatics techniques, it was considered the best fitting one for the critical change of the millennium. With numerous variants the deconstructivist style arose as an alternative to the late 80s historical postmodernism, already in an advanced state of exhaustion⁵⁹.

Echoes of deconstruction resounded in Spain's architecture, for example in: Piñón y Viaplana; the Ibizan houses by Elías Torres and Martínez Lapeña of which the Gili House, 1985-87, is a superlative example; and in the Biblioteca Pública Rafael Alberti in Fuencarral, Madrid, by Andrés Perea, 1988⁶⁰.

In the Kursaal, 1990-99, by Moneo, the colliding rectangular auditoriums and services plant and the emerging slanted glass volumes take (partial) advantage of deconstructivist freer oblique geometries. Unlike Moneo's previous works Kursaal does not relate to its urban context -thus rejecting one of the maxims of Eclectic Rationalism- but relates and dialogs with the natural landscape: two giant rocks on the beach facing the sea, as a 'geological event'^{61, 62}.

The deconstructivist echoes which strongly linked to the nature of the setting, characterized the best of Spanish examples. This can be found in a formidable reference: La Escuela Hogar by Miralles and Pinos in Morella, Castellón, 1995, more organic, unlike the oblique abstract conceptualism of the Kursaal. Perhaps on the relationship with nature the influence of Álvaro Siza in Spanish architecture will always stand out: '*it caused modernity to be as true to itself as to the place where it seems to have been [...] grown rather than built*'⁶³.

Oíza, while working on the Coliseo de la Cultura in Villaviciosa de Odón, authored the Centro Comercial A Laxe, Vigo, 1993 (Fig.3): the building breaks its unity in two sliding fragments, albeit with

geometrical and structural constraint⁶⁴, inserting a ramp that crosses the building and connects the Mercado de la Pedra with the Maritime Station; a feature similar to the ramp through the Kunsthall by Koolhaas, in Rotterdam, 1987-92.



Fig. 3

4. Post-deconstructivism. From discontinuous fragmentation to continuous unity. 1990s to present

1993 marks an inflection point between deconstructivism and post-deconstructivism. That year Jeffrey Kipnis in 'Towards a new architecture'⁶⁵ anticipated the end of collage as a compositional strategy of both historical postmodernism and deconstructivism:

'From Rowe to Venturi to Eisenman, from PoMo to the deconstructivists, collage has served as the dominant mode of the architectural craft. There are indications, however, to suggest that collage is not able to sustain the heterogeneity architecture aspires to achieve'.

Kipnis goes on to discuss *InFormation and DeFormation* betting on the latter, which with the literal application of Deleuze's 'the fold', 1993⁶⁶, would lead to an architecture increasingly continuous but still poststructuralist and complex; the continuous 'fold' versus the deconstructive discontinuous 'broken'⁶⁷ (handling of complex forms made easier by the growing use of digital technologies)⁶⁸. Paradigmatic examples: the Max Reinhardt Haus in Berlin, by Eisenman, 1992, and the prior example of the Jewish Museum by Daniel Libeskind, 1989. Post-deconstructivism is amply documented in the anthology posterior to those of Hays and Nesbitt⁶⁹.

In Spain, the Biblioteca Fuster by Llinas, 2006, and the Scottish Parliament by Miralles, 1999-2004 (his posthumous work) exemplify the gradual continuous unity⁷⁰.

The Estación de Autobuses in Casar de Cáceres by Justo García Rubio, 2004-08, provides a significant example of the 'softness' of forms. Formed by a structural concrete folded sheet curved over itself, its sculpture-like presence (more *shape* than *form* according to the distinction of Robert Somol⁷¹) shows autonomy with no concession to context and setting.

On the contrary, in the Escalator at Toledo's historic district edge, by Elías Torres and Martínez Lapeña, 2000, there is utmost contextualization. Its language of folds masterfully evokes the hillside rocky topography, as if subject to a *cezzanesc* geometric process. As a half-buried gap, the Escalator belongs to the terrain: a fault surging from earth inner depths; another 'geological event'⁷².

4.1. Neo-organicism

The direct conceptual link building-landscape⁷³, evolved into a neo-organicism that extends up to the present along different lines: dialogue with the landscape to the point of becoming a part of it (Kursaal, Toledo Escalators); biomorphic architectural forms (Calatrava's Hemisfèric); and return to organic tradition themes (in Kenneth Powell's thesis: "Darwin has replaced both Derrida and Deleuze")⁷⁴.

According to Mallgrave a substantial part of Miralles Pinos works (Cementerio de Igualada, 1984-94⁷⁵) fits in the neo-organic category. We could add: the Pavilions in Natural Environments, 1990s, by the

Pritzker Prizes 2017 Aranda, Pigem i Vilalta -RCR office- who, without losing the refined and elegant character of their quasi-artistic architectural artifices, achieve an attractive integration with nature; and their Casa Rural en La Garrotxa, 2007, whose Cartesian organicism echoes the Thermes Vals by Zumthor, 1996, and his emphasis on phenomenological aspects.

However, the organic architecture that stands out over the contemporary Spanish panorama finds its projects on the definition of a module and its extremely versatile repetition possibilities (single, weave, mesh, bunch, cluster, etc.). Examples by two teams: Mansilla y Tuñón Architects (MUSAC, León, 1995-2004, and Museo de Cantabria, 2002); and Nieto y Sobejano (Centro de Arte Contemporáneo, Córdoba, 2006-13). Both add complexity to the modular and grouping methods used in Spanish architecture from the 1960s (the hexagons of Pabellón de Bruselas by Corrales and Molezun, 1958, and the circles of Colegio Nuestra Señora de Lourdes by Oíza, 1963-1967)⁷⁶.

This systematic organicism –although linked to Powell's suggestion that 'work formally resembling natural objects or phenomena or employing design process analogous to process of nature [...] has a certain claim to truth or universality'⁷⁷, and although Ockman's anthology includes texts about 1960s modular architecture⁷⁸- does not feature prominently in that time texts.

4.2. Landscape architecture

Architecture as interpreted topography begins to appear in the early 1990s. Mallgrave talks of 'manipulated grounds': 'A series of European projects would soon emerge that aimed at a complete fusion of the individual building with site'. It is not about integration but rather about 'to blur disciplinary boundaries between architecture and landscape'⁷⁹. Manuel Gausa's writings about this architecture and landscape new relationship –which he defines as 'hybrid contact'- are particularly relevant⁸⁰:

'[...] the mutual inflection of landscape and architecture emanates from a changing attitude toward nature, from a romantic or "bucolic" understanding of the natural to a "mixed and wild" approach. The aim here is to exploit nature, not to preserve it.'

In this respect, in the international panorama the 'artificial' topographical condition of the International Passenger Terminal at Yokohama by Foreign Office Architects (FOA), 1995, stands out: a landscape of de contextualized dunes materializes the victory of the continuous surfaces that Kipnis spoke of. The main façade of Stirling's Neue Staatsgalerie, 1984, would be a precedent: it refuses to present itself as a façade, becoming instead a landscape of ramps, platforms and rugged path from the street to the courtyard⁸¹.

Intending to preserve the landscape, the 'Manipulated Grounds' would later tend to dialogue with the environment (the Maritime Youth House by Bjarke Engels with Julien De Smedt (PLOT) Copenhagen, 2002-04), and to even merge with it (Jean Moulin High School by Duncan Lewis Scape Architecture, 2016).

In Spain there are precedents (El Plan Parcial de Lanzarote, Higuera, 1963) and numerous contemporary proposals (Cúpula del vino, Emilio Tuñón, (pr.) 2012). In present days the Ciudad de la Cultura de Galicia, 1999-2013 by Peter Eisenman⁸² is by far the largest, and megalomaniac, work.

5. Pragmatism and Post-criticality. 1980s to present

The shift towards pragmatism (a response to the theoretical abstractions of poststructuralism) and Dutch Post-Criticality (Rem Koolhaas, MVRDV, WEST-8...), dealt with in the anthologies' texts⁸³, had a bearing on how architectural form was conceived and understood⁸⁴.

Although its influence on the 90s Spanish architecture was not too significant, its search for playfulness, its taste for material artificiality and its anti-sentimental view of nature manifest today in some architectural works; specifically now in the work of the Selgas Cano architects team⁸⁵, who in the synthetic character of plastic materials find a vehicle for sensuality and fashion.

Selgas Cano displaces the Manipulated Grounds notion from the building exterior to its interior. Subtle and delicate exteriors reject the physical presence of architecture⁸⁶ and contain inside 'geological events'. Spaces recreate landscapes, transgress cartesian and tectonic space and create illusions of caverns, dunes, topographies. (Palacio de Congresos de Badajoz, accesses, 1999-2006) (Fig. 4) or of a more aqueous than tectonic lightness (Auditorio y Palacio de Congresos de Cartagena, 2001-11). Washed in bright reds, pinks, yellows... cheerful colors, their inside geological events acquire a deliberate artificial character with qualities of simulation and fantasy. Although Koolhaas and his followers had already recreated interior landscapes (Holland Pavilion for expo 2000 by MVRDV, 1997-2000) of emphatic 'representation' quality, the work of Selgas Cano transcends to endow their architectural spaces with traits 'taken' from the 'natural'. Representation has been replaced by a reality and, in parallel, the provocative intention of the Dutch has been replaced by a new phenomenological

and biophilic intention⁸⁷. The provocative and controversial qualities of Koolhaas are currently in decline in a society that is increasingly politically correct, more 'green' and more 'pink'.



Fig. 4

6. Minimalism. 1990s to present

The anthologies reflect how, from the mid-1990s, a minimalist tendency emerged which—in response to the political and extra-disciplinary theories of the 60s and 70s and the formal complexity of deconstructivism—advocated for simpler and less eloquent forms: an almost recovery of the modernist minimalism that had been replaced by postmodern proposals attent to meaning, language and syntax. Minimalism shows in the dressed neutral containers which (with particular emphasis on phenomenological aspects determined, above all, by light) predominate in our era. Mallgrave includes as such: Marcus and Roger Diener, David Chipperfield, Pawson, Tadao Ando, Álvaro Siza and Spaniard Alberto Campo Baeza⁸⁸.

Minimalism⁸⁹ was well-received in Spain which, never tired of modernity, shared Frampton's line of new minimalism to which he drifted after his Critical Regionalism versus Historical Postmodernism proposals of the 1980s. Frampton foresaw this minimalist tendency in his text 'Call to Order', 1990⁹⁰ and his book 'Studies in Tectonic Culture'⁹¹, 1995, (in which recalls and revitalizes the theories of Gottfried Semper). This new sensibility was reflected in the MoMA exhibit 'Light Architecture' in 1995.

One particularly interesting variant of 90s minimalism grants primordial role to materiality -especially artisan materials- and textures conferring special value to the glass versatile properties⁹². Herzog & de Meuron, would follow the contemporary tendency that substitutes the architectural language for the expressive capacity of the materials (as Rafael Moneo explained later in his article 'Otra Modernidad', 2005⁹³). This new minimalism, in addition to the potential plasticity of the materials employed, takes advantage of its sensorial and phenomenological effects; as Mallgrave says: 'more primary concerns than the ones of Koolhaas and his confreres'⁹⁴.

Minimalist buildings of this sort abound in the Spanish panorama. We could highlight: the glass in Moneo's Kursaal in San Sebastian⁹⁵; the heavily textured and pigmented concrete in the Auditorio y Palacio de Congresos de Mérida, by Nieto and Sobejano, 1999-2004; the hemp in the Viviendas en Carabanchel by FOA, 2008; and the metallic mesh 'veils' in the Sports Pavilion in El Retiro by Ábalos and Herreros, 2003. The latter is an exquisite exercise in minimalism: a building that, not wanting to be perceived as such, attenuates its presence creating with its alternating metallic green sheets the double and paradoxical effect of at the same time representing the green nature of the park and of melting in it.

Some remarkable buildings anticipated this tendency, among others: the textured concrete façade elements of Fisac in Casa Cerro del Aire, 1957-64 and Edificio Dolar, 1974; the Edificio Red Eléctrica Española at Expo 92 in Seville by Mariano Bayón with its translucent alabaster outer screen-veil; and the unbuilt project Casa Entre Pinos by Oiza in Formentor, 1995, an elliptical volume isolated from the exterior by an abstract mono-material wall with hardly any openings; a house focused on an internal designed spatial experience which receives a dreamy light from the sky; a project that would likely delight Kazuyo Sejima.

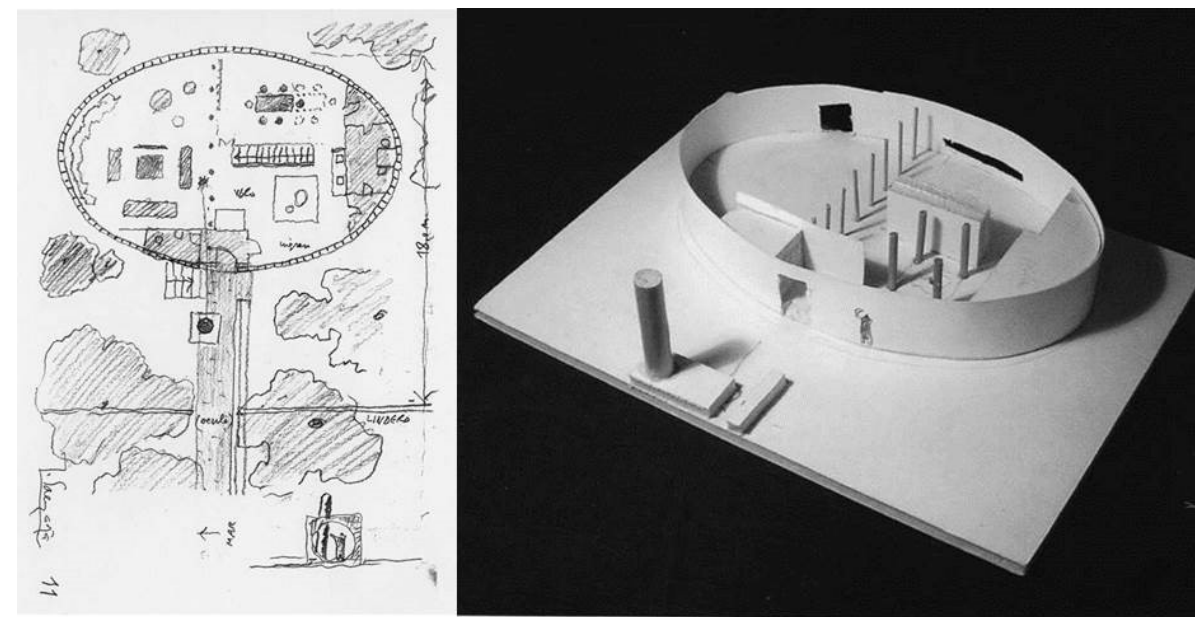


Fig. 5

7. Conclusions

The anthologies help to explain much of the Spanish architecture of the period examined in this work (since 1968), in which Spain approached and progressively integrated the dominant tendencies in USA and Europe. In general, especially at the beginning, Spanish architecture followed formal repertoires more than theories (seeing versus reading); in occasions with delays and more than one at once. Oiza's example is paradigmatic.

At the end of the 60's Spanish architecture shared the inflection point provoked by 'crisis of meaning'; in the 70's-80's practiced moderate Historical Postmodernism and showed influences of Rossi and the *Tendenza*; from the 80's, with a modern language devoid of historical evocations, showed moderate echoes of poststructuralism (collage-deconstruction) and post-deconstruction; and from the 90's took part in neo-organicism and minimalism. Today the formal influences of pragmatism and the Dutch Post Criticality fashion show -updated- interesting projects.

The best Spanish examples of these trends emphasize their link with 'place': in the 70's 80's because of their urban condition; from the 80s and the return to modern language, for their understanding, as 'geological events', of the place as nature, (Kursaal; Toledo's Escalator).

In line with R. Cabrero thesis -saying that the 'modern ideal' in Spain continued during the second half of the twentieth century- the successive trends overlapped with that 'modern ideal'; as manifested, among other issues, in the aforementioned importance of the place and in the role assigned to spatiality and to the phenomenological aspects of the architectural experience; these, together with the tectonic and constructive zeal, would explain the Spanish architecture affinity with theories defended by K. Frampton.

A significant and genuinely Spanish tendency - the Eclectic Rationalism of the 70's and 80's (Moneo and others) - does not have explicit presence in the anthologies, although it does have it in the Spanish texts. However, the texts on poststructuralism and the ones by Rossi, Krier, Anthony Vidler plus those of the Critical Regionalism of Frampton, Tzonis and Lefaibre complement and help to enrich its understanding.

Still in pursue of the modern ideal, the neo-modern mannerism, a significant Spanish trend since the 90's, does not fit in the tendencies derived from the anthologies, and therefore hasn't appear in this

text (e.g. Palau de Congressos de Catalunya by Ferrater, Peñín y Cartanà, 1997-2000; Centro Universitario de Ciencias de la Salud en A Coruña, by Manuel de las Casas, 1997) although it could link with American Preston Scott Cohen's 90's mannerism (adding the link with 'place' so dear to Spanish architecture).

To end, highlight the revival of systematic organicism (Tuñón y Mansilla, Nieto y Sobejano among others) which, although not being genuine or even Spanish, has dominant presence in the Spanish contemporary scene. The anthologies' texts could explain its rooting in the 60s systematic organicism, but not all its versatility and formal complexity.

The classification of architecture into styles, movements, tendencies, never completely satisfies; one it is labeled, architecture seems to diminish or dismember. Perhaps Spanish architecture is particularly resistant to classification: of the four references Mallgrave and Goodman make to Spanish architects (Moneo, Miralles and Pinos, Calatrava and Campo Baeza) two (Moneo, and Miralles and Pinos) highlight how difficult it is to describe and assign their architecture to a given tendency.

All observations and research add up. This research hopes to contribute some new traits, in so far as it has looked at Spanish architecture from another perspective.

Notes

- Ockman, Joan (1993); Hays, Michael (1998); Nesbitt, Kate (1996); Mallgrave, Francis; Contandriopoulos, Christina (2006-08).
The history, or narrative, derived from the anthologies, presented by Francis Mallgrave and David Goodman in their book 'An Introduction to architectural theory 1968 to the present' (2011) has been a significant direct reference for this work.
The Spanish compilation of texts Hereu, Pere; Montaner, Josep M.; Oliveras, Jordi (1994) include some Anglo-Saxon anthologies' texts.
Sykes, A. Krista (2010) and the recent compilation by Crysler, C. G.; Cairns, S.; Heynen, H (2012) had been left out, pending for future expansions of this work.
Given the extremely large number of texts reproduced in the analysed anthologies, references to specific articles or authors are necessarily limited. I have opted to include only those most directly related to the arguments presented in this article.
- Capitel, Antón (2000); Capitel, Antón (2002); Ruiz Cabrero, Gabriel (1990); Ruiz Cabrero (2001); Sola Morales, Ignasi de (1986); Solá Morales, Ignasi de (1998).
Montaner, Josep M (2002a); Montaner, Josep M (2002b); Montaner, Josep M (2008); Montaner, Josep M (2009). These books take into account the American trends.
- Under Franco's dictatorial regime the production of critical architectural theory, and its internationalization, was very sparse, it grew from the 1970's, and substantially more from the 1990's. In the anthologies examined in this work, the very scant presence of Spanish texts is as follows:
Ockman, Joan (1993), two of 73: Sert -residing in USA from 1941- with Léger and Giedion (1943); Coderch (1961).
Hays, Michael (1998), three of 47: Quetglas (1980); Ignasi de Sola-Morales (1987); Beatriz Colomina -in New York from 1982- (1988).
Nesbitt, Kate (1996), one of 54: Ignasi de Sola-Morales (1985).
Mallgrave, Francis; Contandriopoulos, Christina V.2 (2006-08), two of 166 (parts V-IX): Ignasi de Sola-Morales (1987); Rafael Moneo (1988).
Sykes, A. Krista, none of 28.
- Vellés, Javier (2018).
- For instance: 'Sustainability and beyond' according to index in Mallgrave, Francis; Goodman, David, (2011).
- Mallgrave, Francis; Goodman, David (2011) p. 39: Tomas Maldonado at Ulm introduced the teaching of semiotics, cybernetics, information and system theory and ergonomics: 'Maldonado [...] argued that meaning in design must be studied to its most subtle implications'.
- Jencks, Charles; Baird, George (1969).
- On semiotics in the anthologies:
Ockman, Joan (1993), texts by: Maldonado (1958); Barthes (1967); Foucault (1967) (the latter two authors just before transitioning to poststructuralism); Denisse Scott Brown and Robert Venturi (1968); and Hans Hollein (1968) when he had already done pre-postmodern works.
Hays, Michael (1998), we can highlight: Baird and Jencks (1969); Denisse Scott Brown (1971); Mario Gandelsonas (1973), Denis Hollier (1974); Diana Agrest (1974); and Colquhoun (1978).
Nesbitt, Kate (1996), texts primarily in chapters 1 ('Postmodernism: Architectural responses to the crisis within modernism') and 2 ('Semiotics and structuralism: the question of signification').
Mallgrave, Francis; Contandriopoulos, Christina (V.2) (2006-2008): texts primarily in chapters VI. C ('Critiques of Modernism') and VII. B (Semiotics and Phenomenology).
- Torre Velasca, also showed a pre-eminent role in the historical and cultural urban context, that is, a certain 'contextualism', preceding the ideas of Rossi. Montaner (1993).
- Ockman, Joan (1993). See texts by Louis Kahn 'Monumentality' (1944), and 'Architecture is the Thoughtful Making of Spaces' (1957); Rogers (1946, 1955, 1959); and Gio Ponti (1957).
Mallgrave, Francis; Contandriopoulos, Christina (V.2) (2006-2008) see texts by: Louis Kahn (1955); and E. N. Rogers (1954, 1959).
- Gil Laborda, Xavier, 'Esplendor social de la lingüística y el simposio de arquitectura de 1972 en Castelldefels', Círculo de lingüística aplicada a la comunicación, Universidad de Barcelona, 2009.
- In this text references to what Mallgrave says abound. They refer to Mallgrave, Francis; Goodman, David (2011).
- Mallgrave, Francis; Goodman, David, (2011), p. 41.
- About this Japanese architecture see: Mallgrave, Francis; Goodman, David (2011), p. 79-85.
- Velles, Javier (2018).
- Venturi, Robert (1966).
- Rossi, Aldo (1966).
- Parts of the texts or related texts appear in all the contemplated anthologies (including Ockman, Joan, (1993) which compiled texts up to 1968).
- Frampton and Tafuri criticized the historical postmodernism which culminated at the Venice Biennale of 1980. They understood it, each in his way, as 'American frivolous capitalism'.
- Hays, Michael (1998); Nesbitt, Kate (1996); Mallgrave, Francis; Contandriopoulos, Christina (V.2) (2008):
Texts related to historical postmodernism by: Denise Scott Brown, Robert Venturi, Robert A. M. Stern, Charles Jencks (with his celebrated book 'The Language of Postmodern Architecture, 1977), Michael Graves, Demetri Porphyrios, Alan Colquhoun, etc.
Critic texts on historical postmodernism by: Aldo Van Eyck, Vittorio Gregotti, Geoffrey Broadbent, J. P. Kleihues, Heinrich Klotz, Tafuri and Frampton.
On Italian rationalism and the *Tendenza*, texts by: Rossi, Massimo Scolari, Martin Steinmann, Bernard Huet, Maurice Coulot, Tafuri and Frampton, etc.
- Capitel, Antón (2000)
- See Montaner's comments about Belvedere Giorgina as 'ready-made' in Montaner, Josep. M. (2009).
- E.g.: CSH 18, 1956, Craig Ellwood; Casa Stahl, CSH22, 1959, Pierre Koenig, CSH 26, 1962-63 Beverly (David) Thorne.
- Rafael Moneo's writings of that time were also internationally recognized: e.g. 'On topology' published in 'Opposition' in 1978, and 'From the idea of lasting' in 'Perspecta', 1988, the latter included in anthology Mallgrave, Francis; Contandriopoulos, Christina (2006-08) in chapter VIII C 'Regionalism and Tradicionalism'.
- Capitel, Antón (2000).
- Ruiz Cabrero, Gabriel (2001).
- 'The Third Typology' by Anthony Vilder appears in three of the anthologies we are analysing: those of Hays, Nesbitt, and Mallgrave and Contandriopoulos.
- On Critical Regionalism:
Nesbitt, Kate (1996); Frampton ('Prospects for a Critical Regionalism, 1983) and Alexander Tzonis and Liane Lefaibre (1990).

Mallgrave, Francis; Contandriopoulos, Christina (V.2) (2006-2008) dedicate a section (VIII.C) to 'Regionalism and Traditionalism' which also incorporates texts by Pallasmaa, Moneo, and others.

Background on the return of regionalism in the 1960s see Ockman, Joan (1993); James Stirling (1957).

29. On anticipation of interest in phenomenological matters: Hays, Michael (1998); Frampton (1979).

Mallgrave, Francis; Goodman, David (2011): Scarpa also made use of a sensual approach to the architectural experience through light, spatiality and materials; although his self-indulgency with the 'display of luxury' apart him from the austerity and contention of Spanish Eclectic Rationalism.

30. Charles Moore (1977).

31. Ruiz Cabrero, Gabriel (2001):

'They were years of reading, reflection and maturation. But that review and sense of history allowed for interpretation with a greater knowledge of the sense of modernism in Spain' [...] 'After so many years talking about the Modernist Movement architecture, with the sensation of having missed the first moments, with the vulnerability of not having had a sufficiently active participation in the 1930s-40s, the old objective remained alive'.

32. Ruiz Cabrero, Gabriel (2001).

Montaner, Josep M (2009). Montaner, still not calling it as Eclectic Rationalism, analyzes this architecture, emphasizing that while respecting history and context, doesn't abandon the conquests of the modern.

33. Capitel, Antón (1992).

34. Moneo, Rafael (1966). In his 1966 writing 'The conquest of the irrational' Moneo analyzes about the communicative power of ancient architecture, praising it.

35. Vellés, Javier (2018).

36. The Coliseo de la Cultura theater-like floor plant doesn't house its theater in the semicircle but rather in the 'scene' rectangular part: a pure Venturian 'contradiction'.

37. 'Minoan' columns in Santander, Ifema and Plasencia; white Carrara marble columns with bronze capitals in an invented pop neo-Ionic order in the Embassy in Brussels; columns with truncated cone capitals in Santander and in Navarra in the style of Stirling and Krier; and very exaggerated, pop-like and caricaturized ones in the Triada buildings. See Vellés, Javier (2018).

38 The syntactic logic of Oíza's courtyard at Las Palmas links with that in Rafael Moneo's Ayuntamiento de Murcia, 1991-98.

39. The Alhóndiga de Bilbao is somewhat similar to La Padula's cubic version of the Colosseum of Ancient Rome, making the 'Square Colosseum'.

40. Hays, Michael (1998). On relations between capitalism, formalism and Historical Postmodernism, texts by: Frampton, Tafuri, and by those influenced by the Marxist Frankfurt School, like Habermas (1981), Fredric Jameson (1982) etc.

On the relationship between capitalism and city architecture see Henri Lefebvre (1974).

41. Postmodern incredulity towards grand or meta-narratives in:

Lyotard, Jean-Francois (1979): 'we are left only with local or 'small narratives' without any pretense of universal legitimacy'.

Derrida: the rejection of the logo-centric vision (platonic idea, an accepted truth or dogma, grand narrative, or belief in God).

Vattimo, Gianni; Rovatti, Pier Aldo. (1983): the weak thought versus the strong and unique.

Solá-Morales, Ignasi de (1987): 'Weak Architecture'.

42. Hays, Michael (1998): texts by Mario Gandelsonas, Diana Agrest (Design versus Non-Design, 1974), Bernard Tschumi ('The Architectural Paradox', 1975), Eisenman ('Post Functionalism', 1976 and 'The end of the classical: the end of the beginning, the end of the end', 1984), Derrida ('Point de folie-Maintenant l'architecture', 1986), Ignasi de Solá Morales ('Weak Architecture', 1987).

Nesbitt, Kate (1996) chapter 3: 'Poststructuralism and Deconstruction: The issues of originality and authorship'.

Mallgrave, Francis; Contandriopoulos, Christina (2006-2008): chapter VII.A: 'Posestructuralism and Deconstruction' includes texts by Lyotard and others.

43. Transition from structuralism to poststructuralism in: Barthes, Foucault, Braudillard.

44. Architectural poststructuralism is explained in the article 'Post Functionalism' which Eisenman published in 1976, and in architecture in his House X: a series of fragments with unrelated meaning, with no center of reference, unlike the profound structures that explained his houses of the 60s.

45. Mallgrave, Francis; Goodman, David (2011), p. 141.

46. If postmodernist fragments make reference to historical motifs and elements, handling them as communicative language elements, the abstract language of poststructuralism dispenses them with any attempt at symbology or communication.

47. Mallgrave, Francis; Goodman, David (2011). Eisenman assimilated the term deconstruction to poststructuralism, borrowing the literary deconstruction of Derrida, who saw deconstruction in the architecture of Tschumi's La Villette, in its dislocation and destabilization, and deconstruction of meaning.

48. Also see Montaner, Josep. M. (2009).

49. Mallgrave, Francis; Goodman, David (2011). p. 142-146:

'The Staatsgalerie in Stuttgart, 1977-83, by Stirling, is one of the most representative buildings of historical postmodernism: yet, in its use of diagonals, sloped walls and the "slippage" of a few ashlars that seemingly had fallen out of the wall suggest that it is in fact an early exercise in deconstruction, although one without any apparent theoretical intention'.

50. Capitel, Antón (1992).

51. Mallgrave, Francis; Goodman, David (2011).

52. Rowe, Colin; Koetter, Fred (1978).

53. Mallgrave, Francis; Goodman, David (2011).

54. 'Collage implies the impossibility of achieving the unity of the object, the continuous collapse of the discourse of unity in face of the gradual emergence of new consciousness of diversity and otherness'. See 'Crisis of the modern object' in Montaner, Josep. M. (2008).

55. In this regard, the article by Sola Morales, Ignasi de, 'From contrast to Analogy: Developments in the Concept of Architectural Intervention', 1985, is of interest (in Nesbitt, Kate. 1996).

56. Capitel, Antón. 2002.

57. Much of what was called deconstructivist architecture after the events of 1988 responded to Derrida's ideas of dislocation, destabilization and the 'loss of reference to center', but maintained the idea of 'previous unity of reference' which, according to Eisenman, was at first anti-Derridean.

58. Wigley, Mark; Johnson, Philip. 1988. Although in the preface of the exhibition's catalogue Philip Johnson insisted that we could not talk about style, 'Hence, the unifying motif to be found in the work of these different architects was the diagonal overlapping of rectangular or trapezoidal bars'.

59. Mallgrave, Francis; Goodman, David (2011).

60. Spanish texts are often reluctant to talk about deconstructivism; tend instead to terms such as neo modern, neo expressionism and dynamism.

61. Mallgrave, Francis; Goodman, David (2011) p. 204. Quoting Rafael Moneo 'Moneo argued that his project would be a rupture with the urban fabric – not a building at all, but instead a geological event that allows the site to belong more to the

coastal landscape than to the city. Moneo even called the twin volumes "two gigantic rocks stranded at the river mouth.' In El Croquis Editorial, 2004. p. 350. Montaner relates the Kursaal to expressionism and dynamism of Alvar Aalto and Utzon and to the Basque sculptors Oteiza and Chillida.

62. This subject is addressed by Antón Capitel (2002).

63. Capitel, Antón. 2002.

64. Vellés, Javier (2018) Vellés analyzes the rigor of the underlying geometry in the floors and in the structure.

65. Kipnis, Jeffrey, 1993.

One paper (1991) by earlier deconstructivist Kipnis was included in Hays anthology. Hays Anthology doesn't include post-deconstruction because he gathers texts written until 1993.

66. Deleuze, Giles (1993).

67. The subject of folds and their relationship with architecture had lasting repercussions. E.g. see Cache, Bernard, From earth moves (1995) in Mallgrave, Francis; Contandriopoulos, Christina (V.2) (2006-2008).

68. The poststructuralist formal complexity will manifest not only in the forms, but also in the supporting structures. E.g. Cecil Balmond's Structural informalism, in Mallgrave, Francis; Goodman, David. 2011:

'Informal structures as those that dissolve the knowable and static skeletal structure. Complexity and ambiguity rather than certainty'.

On post-deconstructivism and digital technologies, see: Lynn, Greg (1993).

69. Mallgrave, Francis; Contandriopoulos, Christina (V.2) (2006-2008) 'Tectonics and Geometry', includes texts by Kipnis as well as Cecil Balmond, Greg Lynn, etc.

70. Montaner, Josep. M. (2002.a) p.44-46. Montaner analyzes Deleuze fold in la Capilla en Valleacerón, 1997-2000 by Sol Madridejos y Juan Carlos Sancho.

71. He made this distinction to differentiate between the 'shape' of Koolhaas' Zeebrugge and the 'form' of Eisenman's notion of a readable text.

72. 'Geological event' term used to describe Kursaal building by Moneo.

The folds in the Toledo escalators were drawn and calculated by hand, not by any digital methods.

Toledo escalators resemble el Jardín Botánico de Barcelona, 1989-99 de Ferrater, Canosa y Bet Figueras, on how it 'conforms to the topography, nothing forced or frivolous, logical and adequate, human and natural'. About the latter see Montaner, Josep. M. (2008).

73 Contemporary architecture shows a gradual importance of the context, be it social, urban, topographic or landscape. See Montaner, Josep. M.(2008) p.18.

74. Kenneth Powell: 'Deconstruction has succeeded in destabilizing the architectural landscape from both the Modernist orthodoxy and Postmodernist historicist pastiche, but the current task would be to create an inclusive and organic way of designing which is in tune with the man-made and natural world.' Powell, Kenneth (1993) Quoted in Francis Mallgrave, Harry; Goodman, David, (2011) p. 165.

75. Francis Mallgrave, Harry; Goodman, David, (2011) p. 174-176.

76. This modular extension architecture with Wrightian reminiscences began to spread from the Community Center of Trenton by Kahn, 1954-59 and the Amsterdam orphanage by Aldo van Eyck, 1955-60.

77. Powell, Kenneth, 'Unfolding Folding', in Architectural Design, 102 (March/April, 1993) Quoted in Mallgrave, Francis; Goodman, David. 2011, (2011) p. 165.

78. Ockman, Joan (1993).

79. Mallgrave. 'The End of the Figure: Manipulated Grounds' in Mallgrave, Francis; Goodman, David. (2011). p. 171-174.

80. Gausa, Manuel, 'Land Arch (1997), p.52. This writing appears in Francis Mallgrave, Harry; Goodman, David, (2011), but, surprisingly, Mallgrave, Francis; Contandriopoulos, Christina (V.2) (2008) anthology doesn't contain writings by Manuel Gausa.

81. Montaner, Josep. M.(2008).

82. Associated with Andrés Perea for project execution.

83. This is most represented in Nesbitt, Kate (1996) with three texts written by Koolhaas (1988, 1989, 1993); in Mallgrave, Francis and Contandriopoulos, Christina (V.2) (2006-2008) in Part IX. B: 'End of Theory'.

84. Mallgrave, Francis; Goodman, David (2011) p.192: [...] 'the shift to the pragmatic was not, at least in Koolhaas's view intended as an attack theory, but rather a move to redefine theory in a post-critical fashion. It is a turn toward speculating about the world as found rather than speculating about architecture through the coded systems of philosophy, linguistics or social sciences'.

85. Studio formed by José Selgas and Lucía Cano, intentionally small, unlike the Dutch. In fact, they are critical on how little distributed the architecture assignments are and the Big size of some of the contemporary projects.

86. The 'rejection to build of Lacaton and Vassal' is a reference for them.

87. Biophilic Design in 'Sustainability and beyond', in Mallgrave, Francis; Goodman, David. (2011).

88. Mallgrave, Francis; Goodman, David (2011). p. 194-215.

89. On minimalism see in Nesbitt, Kate (1996): chapters 'Phenomenology of Meaning and Place' and 'Tectonic Expression'; Mallgrave, Francis and Contandriopoulos, Christina (V.2) (2006-2008): Part IX. A ('Tectonics and Geometry').

90. Frampton, Kenneth. (1990).

91. Frampton, Kenneth (1995).

92. Nouvell, Toyo Ito, Sejima Sanaa, Renzo Piano, etc.

93. Moneo, Rafael (2005).

94. Mallgrave, Francis; Goodman, David (2011) p.194.

95. Kursaal as 'fragmented and minimalist'. See Simon Marchan in Capitel, Antón (2000).

Image Captions

Fig.1. Left. Bankinter, 1973-77, Rafael Moneo and Ramón Bescós. Right. Colegio de Arquitectos Sevilla, 1977-83, Gabriel Ruiz Cabrero y Enrique Perea.

Fig. 2. Left. Palacio de Festivales de Santander, 1984-91. Right. CAAM (Centro Atlántico de Arte Moderno), 1985-89, las Palmas de Gran Canaria. Sáenz de Oíza.

Fig. 3. Centro comercial A Laxe, Vigo, 1993. Sáenz de Oíza.

Fig. 4. Left. Palacio de Congresos de Badajoz, 1999-2006. Right. Serpentine Gallery. 2015. Selgas Cano.

Fig. 5. Casa entre pinos, Formentor (pr.), 1995. Sáenz de Oíza.

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