Extension to a secondary school, Velilla de San Antonio, Madrid, 1991

This block with eight classrooms and a small gymnasium provides the finishing touch to an already existing secondary school. A prismatic volume is set out on a 10 x 38 m rectangle, with a gymnasium on the bottom floor and four classrooms on each of the two floors above. The layout used is linear, with a corridor to the north and classrooms to the south. The whole width of the ground floor is devoted to the high-ceilinged gymnasium. This double height gives us an opportunity to underline the spaciousness of the main entrance hall by the simple ploy of using diagonal Light, with a picture window high up on the north side and another one, of the same size, at ground level on the south, the floor of which extends into a small courtyard. By piercing the white prism a contrast is produced between the south facade, with its large classroom windows, and the north facade, with its small and deep apertures which illuminate and ventilate the corridors. This is completed with extended outside walls of glass block, made flush on the north, east and west facades, which illuminate the gymnasium.
Perspective sketch of entrance hall, the street elevation, and general view.

Plans of typical and ground floors, elevations, and cross and longitudinal sections.
The gymnasium, a detail of circulation, and one of the ground-floor classrooms.
Four new dwellings were required for the staff of the Spanish Embassy in Algiers.

The location is part of the garden of the Ambassador’s Residence, on a long and narrow strip of land low down by the entrance. The decisive factors when choosing the appropriate typology were the limited amount of sharply sloping terrain available, and the abundant existing greenery.

A number of independent buildings are proposed, resolved vertically and with their entrance at the middle floor level. At garden height, the ground floor contains the extensive living area, which forms a continuum with the walled patio. The top floor houses the family bedrooms, and use can be made of the roof terrace which, at this height, provides unique views of the beautiful Bay of Algiers.

While echoing the spatial handling of the Turégano House, the central space embodies a number of changes in the positioning of the window apertures, which gives rise to a diagonal space tautened by diagonal light.
Sections, elevations, and plans of various levels of a typical house.
The interlocking volumes of one of the houses, and interior views.
This house originates in an entry for an international competition convoked in Italy: *la casa più bella del mondo*. It responds to all the requirements called for in the program with a single volume in which the ground floor space opens onto a garden surrounded by walls.

In the main living room two split-level spaces, of equal size in section and in plan, are connected diagonally. The diagonal light finds its main focal point in the huge skylight which is let into the highest and most remote part of the ceiling.

Once again, and to be more precise, if that is possible, a diagonal space traversed by diagonal light.
The client's express wish was for total seclusion. It was decided, therefore, to create a completely walled enclosure, an 'hortus conclusus'. This originates in an 18 x 18 meter square, defined by four 3.5 meter-high walls, which is divided into three equal parts. Only the central part is roofed over. Divided obliquely by a pair of 2 meter-high walls into three parts, having the proportions A: 2A: A, the service units are included at the sides. The roof over the central space is higher, 4.5 meters above the ground. Where the low and high walls intersect there are four 2 x 2 meter glazed openings. The horizontal plane of the stone floor extends through these four openings, giving a real sense of continuity between inside and outside. The omnipresent whiteness contributes to the clarity and continuity of the architecture. The dual symmetry of the composition is rendered more evident by the likewise symmetrical placing of the four lemon trees, which make for a spectacular effect. The Light in this house is horizontal and continuous, and reflects off the walls of the east-west oriented patios. In fine, this is a continuous horizontal space tautened by horizontal light.
Cutaway model, ground-floor plan, and the entrance court.
The courtyard with lemon trees and pool, and an axonometric.
The building, with its vast white façade overlooking the sea, is devised as a continuation of the long and high white walls of the old 'maritime' cemetery of Cádiz. The entire volume is handled in such a way that it repairs the fabric of the city at the point where its streets end. The overall space is laid out on an irregular, trapezoidal base, and uses the simple device of a regular, square courtyard around which the corridors run. Its squareness is accentuated by four palm trees set into the stone paving.

The more public spaces, those subject to greatest use, are located in the part of the building that overlooks the sea. A deep, double-height aperture announces the public nature of the building to the city and subsumes the library and cafeteria spaces. The gloomy depths of these is tautened by the strong sunlight coming from the lofty, circular skylight.

The space which dominates the whole building is the main, triple-height entrance hall where all the corridors meet. Its verticality is tautened by the diagonal light from its high skylights, and endowed with continuity by the seaward-facing oval aperture whose setting at an intermediary level renders this possible. A vertical space tautened by diagonal light.
Architect's drawing of section showing light trajectory, and view from the sea (the intervention is in the centre).

Ground-floor plan, longitudinal section of the lobby, and model.
The main front and entrance facade.

The loggia, detail of a window on the main front, and partial axonometric of the lobby and library.
Detail of sea-facing loggia, perspective drawing, and view of the entrance lobby.
This stone construction, erected on the remains of a former mansion, is conceived as a building-cum-courtyard, one generated by dialog between two L-shaped entities.

The first of these takes in the two historic facades, all the parts of which are re-elaborated in stone. Its wall-like nature is underlined by both the treatment of the stone (with horizontal fluting) and the increased depth of all its openings.

The second 'L' is also elaborated in stone, handled, here, to be as smooth as skin. The openings are long, narrow and flush with the wall. The balconies overlooking the courtyard appear as lightweight elements. On the ground floor the conference-hall volume juts out over the courtyard like a fan being opened. The main stairway rests on it and follows the same unfolding rhythm. The gesture is completed by the forceful and sharp-ended prismatic volume which contains the common stairs.

Lastly, a third element makes its appearance: the metal structure, painted white, that supports the windowed skylight covering the courtyard. This tectonic element throws the stereotomic stone box containing it into relief. The white structure of telescopic pillars and delicate triangular trusses has a twin function: on the one hand it serves as an effective architectonic device for making the light shimmer where the two intersect, thus lending it material form. On the other, the compositional axis formed by the main facade and the huge entrance arch is turned through ninety degrees, ordering the space longitudinally by means of the pillars.
Compositional drawing, model, the new wing, plans of second, first and ground floors, and the rebuilt original facade.
The central courtyard crossed by the stairway, detail of balcony and metal roof frame supported by pillars, and cutaway azonometric of courtyard.
The site, alongside the former highway to Madrid and with a previously adapted space, is defined on its other three sides by a number of not very interesting apartment blocks. The solution is a stone box whose trapezoidal ground plan follows the layout of the site. A robust and heavy 'stereotomic' box, then, of gray granite. On the inside, with a reduced floor plan and sticking out above so as to catch the light from on high, a lightweight and 'tectonic', white cubic box forming the geometric and conceptual center of the proposed system, and perforated all over like a piece of gruyère cheese. The perforations in its permeable double skin, with their controllable opening and closing, allow for the potentially wide-ranging play of natural light, which thus becomes the source of spatial tension in this 'modern' entertainment center. The interstitial space between the two boxes will be used for a library, museum, toilets and lobby, all with overhead lighting. The main lobby on the city-facing facade will have a huge central aperture opening onto the latter from which to see and be seen. The city will be able to see in a flash what is going on inside.
Plan of main level, longitudinal section on hall, and interior view of model.
An international competition was organized to erect a new building in Copenhagen for the Philharmonic Orchestra there. Our proposal was for a 'belvedere' beside the canal. A rock beside the water, hollowed out inside and carved outside.

On the inside, enclosed within the rock like a treasure, a series of acoustically well-appointed spaces - a concert hall, the Copenhagen Philharmonic Hall, an auditorium - in which to hear and take in the music.

On the outside, set down on the rock like a 'belvedere', a series of visually well-sited spaces - a central square, a restaurant, a library - from which to see and take in the landscape. Perfectly protected within a glass box.

The huge carved rock would be of stone, sawcut light-gray granite, supported on a strong monolithic structure of reinforced concrete. The musical boxes hollowed out inside would be finished in Danish beech wood. The glass box would be made using a precise lightweight structure of steel, plus glass.

A rock hollowed out to acoustically safeguard and isolate those musical boxes, and carved to visually enhance and underscore the very beautiful landscape of Copenhagen. An architecture with the strength simplicity brings. With the elegance sobriety confers.
First-floor plan, and the model seen from above.
This involved a competition for 40 public housing units in Ibiza, on an irregular city lot and with various planning regulations.

As the design brief put it, the apartments were intended to engage with the following factors: expertise, constructional simplicity, maximum privacy, effective control of the light, clarity and flexibility. All this in a functional 90 m² that again offered, in purer form this time, a diagonal space with diagonal light in the main room, plus an adjoining private patio. A suitably designed roof terrace was also put forward. Vis-à-vis the city, the housing complex maintained the tension of the continuous fabric these 'semis' (in the best sense of the word) were part of.

The apartments received third prize and a commendation from the jury, which judged them to be "excellent but non-viable."
First-floor plan of complex, and open model.
An extra classroom block was required for the school which had been previously enlarged in 1989. This is planned as a continuation of the first. If the earlier extension was a kind of rampart, this was to be a further continuation of it, resolving the problem of the corner and so completing the whole. The basically simple program is dominated by the entrance hall, whose double height accommodates the existing slope. Different openings are made, in accordance with the tensions of the surrounding landscape. The lighting here is resolved by perforations in the roof, of sufficient size to create a ‘downpour of light’ on this space. The same constructional system is used as in the first building, with the rubblework enclosures continuing on from the walls of the neighboring convents to which the complex is attached.
West and south elevations, first-floor plan, cross- and longitudinal sections, and model cut through on entrance lobby.
The site, to the extreme north of the city, looking towards the mountains, is 100 x 100m in size. A paved public space is created, with trees. As a backdrop we situate a line of low buildings containing the necessary amenities and commercial premises. Presiding over the center of the open space is an empty cylindrical enclosure of concrete capable of housing a portable bullring 60 m in diameter and 9 m high. In this way we succeed in keeping the specifications that much simpler, the costs down, and the space more viable for a variety of different uses.

The scheme is rounded off with further small buildings in the corners which ensure that the place is clearly signposted.

As for the cylindrical entity of pale gold-colored concrete, various openings are made in it which respond to the issue of scale, as well as of dialog, vis-à-vis its intersection with the sunlight.

All this is realized with the maximum economy of means.
This edifice is located on a 126 x 66 m site on the still largely unbuilt Universidad de Alicante campus.

"What is a Library? A person, a book, and enough light to read by." Taking light to be the main concern, then, a number of reading rooms are created as twin-bay spaces, each bay measuring 7 meters. The first, double-height bay is diagonally connected to the second, likewise lofty one, thus creating an ample and well-lit space. The tall picture windows face towards the north light. The reading tables, in three stepped horizontal planes, seek after and find this light. The insides of the 'podia' which support these planes are used to house the bookshelves.

Resolved as four large boxes full of light and silence, this simple, logical and effective intervention is set on top of the rest of the building, a building in which we respond to the requirements of the program with a straightforward, functional layout.

The two bottom floors are conceived as a single huge base of stereotomic stone. The top floor, as protruding white boxes of steel and glass that, in being tectonic elements, contrast with the other two. The entire edifice is anchored to the ground by a series of patios full of lemon trees.

The architect's constant search for a potential typology is made manifest here.
Plans of second, first and ground floors, and interior views of model.
North and south elevations, longitudinal sections on courtyards, and partial model of reading rooms.
Our aim is to make the best, most sober, school we can. With the same economy of means that nature displays. With logic, order and clarity. Flexibility is the main feature of a response adjusted to the functioning of the stipulated teaching program.

The quality of the space is based on the forthrightness of the structural solution, a compact box of bare concrete, and on the precise handling of the light. The central entrance hall is resolved as a diagonal space traversed by diagonal light.

Vis-à-vis the territory - open countryside - the building affirms its public nature through a presence strong enough to turn it into an obligatory reference point.

A certain volition exists to create an archetype by following the philosophy of 'more with less'.
Plans at various levels, and model.
A number of high-tech offices are to be built on a triangular site on an industrial estate. To do this, we create a garden. Following the triangular outline of the site, a high marble stone wall is erected, thus creating an enclosed space. The entire site is excavated to basement level and the horizontal plane reestablished by using a deck covered in the same travertine marble as the inside face of the walls. We now have a travertine box open to the sky. An orthogonal 6 x 6 m grid is traced out on this box. And separated from the walls, a band parallel to the sides of the triangle is created with a series of white cylindrical metal pillars on which a flat roof is placed, sticking out two meters on either side. This is glazed, without openings, thus creating a continuous space across the horizontal plane of the travertine floor. At some of the remaining points where the grid intersects sweet-smelling fruit trees are planted: dwarf lemon trees. And on the walls, climbing plants with aromatic flowers: jasmine, wisteria, climbing vine and ampelopsis. A garden is thus created, a ‘secret garden’, with the work spaces inside it. The whole affair is tautened by placing the conference hall at a suitable angle in the center: this is a stepped space hollowed out in the stone floor and covered with a glass box. The installations crisscross the basement ‘tapped’ into the ground and serve the work spaces where necessary. Here, once more, is an architecture created on a stereotomic stone base, a box akin to an inverted podium on which different lightweight tectonic elements are placed. And with tremendous precision and maximum economy of means.
Detail of cutaway model, and aerial view of complex.

Plans of first and ground floors, model, and section.
Axonometric of main level of complex, and the southwest and southeast corners.
The tree-planted patio, the cafeteria, and architect's sketches of plan and section.

Composition:
triangular shape (plot)

Construction:
columns in steel
slab in concrete
covered 1/2 total 57 ft. 10 in. wide
8 in thick

Plant:
orange trees
climbing plants

where are the superfluous elements? in the basement

shifted.
excavated in...
The entrance seen from the patio and the street.
Ministry of Foreign Affairs, Madrid, 1995

The task in hand was to intervene in an ongoing project which was presenting a number of problems. After consulting five bodies (Real Academia de Bellas Artes, Consejo Superior de Arquitectos, the University, the Ministry of Public Works and the Ministry of Foreign Affairs itself), a competition to resolve the matter was convoked among the architects who appeared in all their lists: Sáenz de Oiza, Cano Lasso, Moneo, Navarro, Casas and Campo Baeza.

A determining factor was to conserve the volumetry of the earlier design and the foundations that had been already laid: a base occupying the entire triangular site from which rose three identical seven-story volumes, the whole thing currently surrounded by high-density apartment buildings of the same or greater height than the planned edifice.

Our scheme consists of surrounding the whole with a garden hanging over a large mesh-like structure, of the same height as the complex within, which could be walked on, thus forming a massive, and private, open box. Maximizing the earlier base, the whole affair is set on a huge stone podium of travertine marble. The hanging gardens are sheathed in an outwardly translucent glass, so as to diffuse the light, protect the views and define a single, bold volume on the street side.

The interior volumes are respected and their layout enhanced by giving them plain facades of glass, translucent or transparent as per their orientation.

Finally, then, this is an extremely radical and clear-sighted intervention, realized with the right number of elements for rendering it effective.

Architect's sketches, site plan showing the ground levels, and typical section.
We are working on the given volume-trary of a series of seven-story blocks, each with a 27 x 18 m ground plan, which stand opposite Ciudadela Park in Barcelona. We opt for a rigorously ordered floorplan, one offering the greatest flexibility possible, with a vertical core in the center.

As to the light: a glass facade is proposed with alternating translucent and transparent bands which would vary as per their orientation.

A stone podium is set up on the ground floor of each block, in response to the city at that level, which in addition resolves all the problems of security.

The structure is lightweight, of metal.

At the very top, on the flat roof with its impressive views of the city, a kind of translucent belvedere is erected on a flat expanse of stone.

The architecture proposed here, so translucent as to seem built from clouds, is a further expression of the essentiality we seek.
As a dénouement to the long-term refurbishment of a group of old buildings in the village, a number of entities are created which will encapsulate the image of the Foundation of the famous Tiffany designer, Elsa Peretti. There are basically three entities involved, in which we exploit three different kinds of light: an emphatically vertical hall with small apertures in the ceiling which, akin to the Alhambra Baths, emits a heavy downpour of light; a long, high hall with diagonal light; and a walled roof terrace with fragrant trees, forming a tiny secret garden. Suitably interconnected, the three chambers go to form this 'house of Danae' museum for Elsa Peretti. And all using a great economy of means, plus the gift of a stunning light.
Plans of tower and second floor, longitudinal and cross sections, and interior views of model.
For this apartment building the architect developed, refined and radicalized a model elaborated in previous schemes: a single living area which incorporates the kitchen, enclosed in a translucent glass vitrine in order to maximize the limited space available. Its being tautened by light is the central concern here. A horizontal light for the continuous horizontal space of the middle floor. A diagonal light that crosses the higher diagonal space on the top floor. On the south facade looking onto an interior patio, and framing the picture windows of the apartments, are projections which, as well as being eaves offering protection from the sun, underscore the continuity of the interior space. The north facade giving onto the approach road has horizontal flush windows which lend it a serene and neutral air. Built of simple materials, and of a uniform whiteness, these dwellings are a further attempt at affirming the idea of "more with less". In this case at the immediate service of society.
Plan of fifth and seventh levels, south elevation, axonometric, and model of an interior.
We are designing a small space 15 x 15 m in area, 7.5 m high, on a site surrounded by trees, to be a public school gymnasium. We respond with a light-filled, semi-cubic form. The extremely simple structure is made up of three 5-meter spans, with a number of vierendel beams, 2.5 m long, that leave a final clearance of 5 meters free, as requested. This is resolved with standard square hollow rebars of steel. The outside walling consists of large, unbroken expanses of glass block, which diffuse the light and provide the right degree of strength and safety. There is a transparent band of these at eye-level for visibility and ventilation. The services for this small sports pavilion are inside the concrete podium on which the luminous box sits. A box of light, this, among the trees.
Plans of hall and changing-rooms levels, the frame under construction, and longitudinal and cross-sections.
A piece of commemorative architecture was requested for the gateway to a park in S. Donà di Piave in Venice, to go alongside two works commissioned by the same client from Aldo Rossi and Álvaro Siza. A classical theme to be elaborated for the new century. The central idea is for a huge cube which we cover with flowering plants and which, providing a short cut, leads into the park. All this is realized in the simplest way possible.

A right-angled dihedron formed by two white walls, each $6 \times 6$ m, is set up in such a way that, from the front, the viewer can grasp the idea of the cube. A $2 \times 2$ m opening, which shows the scale of the operation, is cut out of the fore-edge to provide an entrance. White-flowered climbing plants, jasmine and wisteria, are planted inside. In growing up the cube they will eventually protrude from it and spread over the roof of air of the white box. In growing up the cube in this way the thousands of flowers will become millions of flowers and turn this gateway of flowers into a mythical thing.

*Side view and architect's sketches.*
Cube
Nobody ever knew where all those magnificent sweet-smelling flowers came from. Yet with them peace arrived in Sarajevo. The architect designed a cubic architecture: a cube. Albanians built the imposing stone structures in the center of the city, on the banks of the River Milyaka. Ten thousand bright white flowers support the cube: scented magnolias, fragrant roses, splendid camellias and plain daisies. And then the miracle happened: as the cube went up the ten thousand flowers changed mathematically into a billion. A billion flowers swamping Sarajevo with their presence, their perfume; Bosnians, Serbs and Croats who will henceforth live in peace and happiness for all time.
Alberto Campo Baeza, El País, Madrid, 11 September 1993
For this 21st-century airport we propose an architecture of light and shadow. A huge box of concrete and stone which frames a marvellous landscape: the Atlantic Ocean to the south, with the russet mountains resting on the water like some kind of sphinx.

We want to create an airport building that will stick in the memory. We erect a huge concrete structure with pillars and beams of enormous thickness, with outer walls of stone framing the light and the landscape. A structure that not only communicates the gravitational pull of the earth but also seeks to communicate a sense of order to the human beings who use it.

The main corridors are disbursed around a courtyard, a light source presided over, like some oasis, by a group of palm trees. And on the flat roof, a wonderful vantage point, a shady garden.

In short, instead of putting up one more airport using futile, obsolete technologies, here we do so after careful consideration, by building an idea that will last.
Model, and partial plan of main level (second version).
Model of interiors, architect's sketches, and cross-section of entrance hall.
National Museum of Maritime Archaeology, Cartagena, 1998

collaborator: Antón García Abril

The brief was to design a small museum building to house a number of extremely fine Phoenician ships and other archaeological finds from the Mediterranean seabed, so the museum is laid out as a dry dock sunk into the concrete platform of the pier, with a simple, white-painted, metal-framed roof that extends on the seaward side to form a colonnade. The offices, workshops and laboratories are on the side facing the town. All the windows have wooden frames and clear or opaque glass, depending on requirements.
Open model, and plans of ground floor and basement level of museum.
Interior view of model, and cross-section.
The layout of this unusually small house is designed to give the impression of much more space than there really is. The presence of two roads at either end of the 12 x 8 m lot meant that the building had to be set back 4 m from the street-line at both the front and back, reducing the built area to just 8 x 4 m. The basement level occupies the full area of the lot, with the three stories of the house proper extending above. The sunken basement level and transparent patio flooring create a south-facing diagonal space extending throughout the house so that sunlight can penetrate. Once again, diagonal spaces are cut by diagonal light. In this case, the light is gauged as accurately as a delicate piece of clockwork.
Plans of various levels, cross-sections, and cutaway model.
In compliance with local planning regulations, the project specifies a building with the permitted maximum of stories that occupies the entire 40 x 8.5 m site. All the external surfaces of the building will have stone cladding. Fitted cabinets on the inside will make the perimeter walls unusually thick, while the fenestration on all façades comprises a dual system of windows on the inside and adjustable stone shutters on the outside to regulate light. When the shutters are closed the building takes on the appearance of an imposing monolith. The panoramic terrace on the top floor, which also has stone cladding, offers fine views of the city and sea.
Plans of various levels, and side elevation.
The project, which won the 1992 competition for the new headquarters of Caja General de Ahorros, the city’s most important bank, is located in the rather nondescript urban fringes, so the intention was also to create a landmark building in that part of the city. To solve the problems posed by the sloping site, a base providing parking space and room for the bank to expand into is fitted between the two roads that define the lot. Above the base, the cube-shaped stereotomic volume based on a 3 x 3 m reinforced concrete grid frame serves to collect light, which is the principal theme of the design. The two south-facing facades act as brise-soleils to soften the strong Mediterranean light that illuminates the open-plan work areas. The two opposite facades, where the offices are sited, have horizontal stone and glass infill and receive uniform, unvarying light because of their northerly exposure. The covered central courtyard – a genuine impluvium of light – collects the strong southern light and reflects it off alabaster cladding to enhance the illumination of the bank’s customer areas. In functional terms, the building is compact, flexible and simple. Essentially, it is a stereotomic concrete and stone box that captures light and transmits it to another tectonic box, a diagonal space traversed by diagonal light.
Architect’s sketches, detail of structural model, the interior of Granada Cathedral, and the Daily Mirror building under construction in London (Owen Williams, 1959).
Plan of fifth floor, and model of site.
The north and south fronts of model.
Model of main hall illuminated by natural light and artificial light filtering through the alabaster corridor wall, and architect's sketch.
1946
Born in Valladolid

1950
Moves to Cádiz

1951
Graduates in architecture at Escuela Técnica Superior de Arquitectura (ETSAM), Madrid
Winner of competition for Festival Hall, Santander

1973
Winner of competition for Parador Nacional, Cuenca.

1976
Course professor in Architectural Design, ETSAM, Madrid

1977
Madrid correspondent of A + U, Architecture and Urbanism magazine
Winner of competition for Fene Town Hall, La Coruña

1978
Winner of competition for Cathedral square, Almería
"Obras y proyectos" exhibition, ETSAM, Madrid

1979
"Obras y proyectos" exhibition, Colegio Oficial de Arquitectos, Pamplona
Winner of 'Escuelas del MEC' competition

1981
Lecturer at International Summer Course, Cornell University, Ithaca, New York

1982
PhD in Architecture, ETSAM, Madrid
Winner of competition for gymnasium at Ciudad Universitaria, Madrid

1983
Lecturer at: International Summer Course of Facoltà di Architettura di Milano in Pavia
"La Imposible Escuela de Madrid" exhibition, Colegio Oficial de Arquitectos, Madrid

1984
Assistant professor of Architectural Design, ETSAM, Madrid

1985
"Madrid, Madrid" exhibition, Villa de Madrid Cultural Centre, Madrid
"Obras y proyectos" exhibition, París Bienal, Paris
"Architectures en Espagne" exhibition, Galerie du Moniteur, Paris
"Nouvelles Architectures en Espagne" exhibition, Bordeaux

1986
Visiting professor, University of Pennsylvania
Lectures at Architectural Association, London
Full professor of Architectural Design, ETSAM, Madrid
"Obras y proyectos" exhibition, Colegio Oficial de Arquitectos, Málaga, Cádiz
Ayuntamiento de Madrid Prize and Architectural Prize of Colegio Oficial de Arquitectos for school in San Fermín, Madrid

1987
Director of Department of Architectural Design, ETSAM, Madrid
"Obras y proyectos" exhibition, Colegio Oficial de Arquitectos, Almería
"10 Arquitectos Españoles" exhibition, Buenos Aires Biennial
Special award of "10 Arquitectos Españoles" jury at Buenos Aires Biennial
Gold medal of Asociación Internacional de Críticos de Arte "10 Arquitectos Españoles" at Buenos Aires Biennial

1988
Professor on postgraduate course 'La idea construida'
"10 Arquitectos Españoles" exhibition, San Paulo Biennial

1989
Lecture at Architektur Technische Hochschule, Darmstadt, Germany
Exhibits at World Architecture Biennial, Sofia, 1989
"Obras y proyectos" exhibition, Colegio Oficial de Arquitectos, Córdoba
Special prize in competition for the Túrejano House, Pozuelo, Madrid

1990
Visiting professor at Eidgenössische Technische Hochschule, Zurich
Lectures at Archi-Kreis, Bern
Lectures at Sci-Arc, Vico Moreote, Switzerland
"La Casa, el Arquitecto y su Tiempo" exhibition, Colegio Oficial de Arquitectos, Madrid

1991
Lectures at Royal Institute of British Architects, London
"La Casita de Papel" exhibition, Colegio Oficial de Arquitectos, Málaga

1992
Visiting professor at Architecture Winter School, Dublin
Lectures at l'École d'Architecture de Strasbourg, Strasbourg
"La Vivienda Colectiva" exhibition, Colegio Oficial de Arquitectos, Madrid
"Lichtfest/Festival of Light", "Tower Triva" and 'Landesgarten Schau' exhibitions, Ingolstadt
Winner of competition for new Caja General de Ahorros, Granada

1993
Lectures at Bienal de Arquitectura Española, Santander
Speaks at Seminario Internazionale Domus, Naples
"La Casa, el Arquitecto y su Tiempo I y II", "La Vivienda Individual" and "La Vivienda Colectiva" exhibitions, Museo de la Cuidad, Madrid
"II Bienal de Arquitectura Española" exhibition, Comillas, Cantabria
Pad Piedra 83 Prize for Public Library, Orihuela
Special mention in Eric Lyons Award 1993, London

1994
Lectures at Architektur Schule, Aachen
Lectures at Architektur Schule, Dortmund
Visiting professor at École d'Architecture, Lausanne
Lectures at Triennale di Milano, Milan
Lectures at Parque de España Cultural
Centre, Rosario, Argentina
Lectures at C.A.Y.C., Buenos Aires
Lectures at Alvar Aalto Symposium, Jyväskylä
Speaks at International Seminar, Lisbon
'I Bienal de Arquitectura Española' exhibition, Arquerías MOPU, Madrid
'Eric Lyons Housing Award' exhibition, Gallery Building Centre, London
'Architecture Triennial' Exhibition, Sofia
'Muestra de Arquitectura Española 1991-1993' exhibition, Comillas, Cantabria
Third prize in competition for social housing, Ibiza
Special prize in competition public school, Cádiz
Special prize for Gaspar House, Zahora, Cádiz, in World Architecture Triennial 1994, Sofia

1995
Speaks at International Seminar, Würzburg
International Jury member, Flanders Architectural Y, Brussels
Lectures at Dessa Gallery, Ljubljana
Lectures at Asociação Arquitectos Portugueses, Lisbon
'Obres y proyectos' exhibition, Dessa Gallery, Ljubljana
Third prize in competition for social housing in Leganés, Madrid
Winner of competition Centro Balear de Innovación Tecnológica, Inca, Majorca

1996
Visiting professor, Virginia Polytechnic Institute and State University at Blacksburg, Virginia
Lectures at Facoltà di Architettura, 'La Sapienza', University, Rome
Lectures at l'Ecole Polytechnique Fédérale de Lausanne, Lausanne
Speaks at Royal Academy, Copenhagen
Lectures at l'Ecole d'Architecture de Bretagne, Rennes
Lectures at Nordic and Baltic III Architectural Triennial, Tallinn
'La Idea Construida (Obres y proyectos)' exhibition, Academia de España, Rome
'La Idea Construida (Obres y proyectos)' exhibition, Fundación Cultural Colegio Oficial de Arquitectos, Madrid
'La Idea Construida (Obres y proyectos)' exhibition, Convent of San Carlo, Erice

'Casas (Seis proyectos de casa en Cádiz)' exhibition, Colegio Oficial de Arquitectos, Cádiz
'Muestra de Arquitectura Española Contemporánea 1986-1996' exhibition, UIA Congress, Barcelona

1997
Full professor at École Polytechnique Fédérale de Lausanne
Lectures at I.T.G. 'Carlo Scarpa', San Donà di Piave, Venice
Lectures at AAI, Dublin
'M19 (1985-1995), Una década de premios del Ayuntamiento de Madrid' exhibition, Museo de la Ciudad, Madrid
'Impluvium de luz' exhibition, Colegio Oficial de Arquitectos, Cádiz
'More with Less (Obras y proyectos)' exhibition, Galleria Adalberto Mestre, San Donà di Piave, Venice

1998
Lectures at Bauhaus, Weimar
Lectures at AERA, Toulouse
Lectures at Residencia de Estudiantes, Madrid

1999
Full professor at University of Pennsylvania, Philadelphia
### List of works

<table>
<thead>
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<th>Year</th>
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<tr>
<td>1971</td>
<td>Festival Hall (project), Santander</td>
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<tr>
<td>1973</td>
<td>Parador Nacional (project), Cuenca (with Julio Cano Lasso, Miguel Martín Escanciano, José Manuel Sanz Sanz and Antonio Más Guindal)</td>
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<td>1974</td>
<td>García del Valle House, Cuidad de Santo Domingo, Algete, Madrid</td>
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<td></td>
<td>Professional Training Center, Vitoria (with Julio Cano Lasso)</td>
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<td>Professional Training Center, Pamplona (with Julio Cano Lasso)</td>
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<td>1979</td>
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<td>1983</td>
<td>Public school, San Sebastián de los Reyes, Madrid</td>
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<td>1984</td>
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<td>Junta de Andalucía Offices (project), Almería</td>
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<td>Caja General de Ahorros, Granada</td>
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</tbody>
</table>
Bibliography

Literature on Alberto Campo Baeza

Books
K. Frampton, C. Jauze, Campo Baeza, Rockport, Massachusetts 1996.

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Madrid 1996.

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Books
K. Frampton, C. Jauze, Campo Baeza, Rockport, Massachusetts 1996.

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in The Interior 1, July-August 1996; in Moca 4, December 1996.
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Conversaciones con Alejandro de la Sota, ETSAM, Madrid 1996.


‘Resistid malditos!’, in Arquitectura 304, 1996.


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