This article pretends to define the panorama of the most recent architecture made in Madrid identifying its most significant personalities and teams.

The Volcano:
Francisco Javier Sáenz de Oiza
Oiza, with his double and inseparable capability as a professor and a practising professional architect, shows himself as a master to his pupils and a master by his work. His joyful, heterodox discourse and powerful work make him one of the closest architects to the realm of time-honoured masters of architecture. He does not belong to the class of those who work by overwhelming and subtle logic. On the contrary, he is one of those who create with unequalled seductive intuition.

The Crystal Prison: Alejandro de la Sota
Sota, whom I describe: with admiration as a legend in his own time, remains isolated from teaching and the bustle of everyday life in what has been referred to many times as his “voluntary reclusion”. And from within this uncontaminated reclusion, from this his crystal prison, he continues to subtly influence, especially those who came out of the School in the Sixties: those for whom technology, beautified by Sota, proved to be their inspiration. Sota was, and continues to be the guiding light for technology.

A Poet of Nature: Julio Cano Lasso
The teaching of Cano Lasso can be considered to be the most beloved of all (Friend to his friends!). His concern for the context, his love for the city and its history, enhance his profound knowledge of the relationship between architecture and nature.

His very well-known work is distinguished by a high degree of design and...
These two can be considered as exemplary masters of fine architectural work: they represent the sublimation of architecture vindicated as a profession.

While technology for Sota is a means almost indistinguishing form the aim, in the case of Corrales and Molezún it stands as a efficient instrument under perfect and permanent control by which the best construction is attained through expressive utilization, as was the case with the Spanish Pavilion at the Brussels Expo in 1958. And then in a different way, time and location, in the Bankunion building in La Castellana.

A Subtle Perfection: Javier Carvajal Carvajal is the youngest of the Madrid masters. His spectacular career and relentless rise to the heights were marked by the striking success he attained with his exhibition pavilion at the New York in 1964, making him a key figure in the '70s, both architecturally and as a teacher at the Madrid School of Architecture.

His buildings, a very beautiful sample of the architectonic, influence in a meaningful way the city of Madrid: the 'Atrichia' in La Castellana, a business building in Serrano Street and the 'Torre de Valencia' in the Retiro, being essential elements.

The Lost Link After the generation of the masters, and between the generation of young architects, is an intermediate generation with two important key personalities, Moneo and Fullaondo.

Inveterate Ulyses: José Rafael Moneo Perhaps Moneo is the Spanish figure who performs best on the international stage at the moment, trying to participate actively. And yet, his international adventures are only just beginning.

His logic is so convincing that nobody dares to refute it and he tries to convey that in his intelligent architecture. His deep understanding of the art is reflected in his splendid building of Bankinter in La Castellana in Madrid.

Sending-Off Godot:

Juan Daniel Fullaondo

Juan Daniel Fullaondo is for sure the personality who has done the most (and it seems he will keep on doing so) to spread and promote Contemporary Spanish Architecture.

His magazine ‘Nueva Forma’ became a necessary work of reference through its 111 issues, and was the 'umbilical cord' through which the 68 Generation received its nourishment.

As an excellent architect he developed some very interesting and influential work. His devotion both to analysis and architecture critic correspond to those of someone who understands architecture as something alive and beloved.

The Devastating Hurricane Finally, but only chronologically, came the youngest generation, pushing forward and devastating with unrestrainable strength. They have gradually materialized through developed work and a doctrinal body of their own that is becoming clearer and clearer day by day.

Navarro, Casas, Perez Pita, Junquera, Ruiz Cabrero, Perea, A.F. Alba and Campo Baeza belong to this group, the 68 Generation, the generation of revolution.

Builder of Light and Rain: Juan Navarro Baldewig

Juan Navarro Baldewig is an exceptional painter with the ability to transfer to his work.
architecture the striking subtleness emanating from his strange paintings.

A visit to his house in Santander under the light of a rainy evening makes one feel palpably that moving feeling that architecture is so often "looking for" and so rarely "finds."

Little Signs:
Manuel and Ignacio de Las Casas
Manuel and Ignacio de las Casas are characterized by the big constructive rigorousness which they always accomplish in their work, raised on a plan of 'natural rationalism'.

In their suggestion of 'cautious post-modernism', they develop an 'architecture that hides with ideas what is patrimonial of the profession'.

At the Bow of the Vanguard:
Estanislao Perez Pita and Jeronimo Junquera
Estanislao Perez Pita and Jeronimo Junquera produce a splendid and always convincing architecture by its undeniable beauty. In addition to that, all their works are impregnated with a strong conceptuality.

They plan successfully, through the modern architecture in which they believe, and the difficult task of saving the city.

Located at the bow of the vanguard, they understand each of their works as an element of permanent architectonic research, always bright in its success.

Versatile Telemaco:
Angel Fernandez Alba
This "young lion of the new sensitivity" is among the others of the group the most English-like for both his education and architectonic expression.

It may be said that he is 'sensitive and an intimist' and also an 'architect with a cosmopolitan vocation'.

And Sevilla: Gabriel Ruiz Cabrero and Enrique Perea
Gabriel Ruiz Cabrero and Enrique Perea, both architects of great talent, take part regularly in competitions. They show in their work for these through their always original and amazing solutions, an evolutional process which clearly expresses the complex tendency followed by present architecture.

The building of the Colegio de Arquitectos de Sevilla, is an expression of that evolution reflected by a production developed on the precise and beautiful formal initial solution.

The Overwhelming Passion:
Alberto Campo Baeza
It may be stated that Alberto Campo Baeza is an architect who understands and practices architecture with passion.

He makes 'a conceptual architecture, poetically idealistic and accurately built transforming poetry into reality. His architecture is one of the most personal and reflective at present, purified in each undertaking, concentrating on a self-capability that increases its quality during its own development'.

He is 'one of the young Spanish architects who has won more prizes in competitions, learning from his efforts, and that is something particularly outstanding in our country'.

He is 'an architect who loves architecture passionately'.

Unrestrainable Avalanche
To summarize we may say that the contemporary architecture of Madrid is an unrestrainable avalanche of granted quality, and firmly supported by both the group of masters and the young architects who respectively pull titantically and push ahead strongly the 'Architecture Cart' in order to reach success.

And all this has been written by someone who, rather than being a critic, is an architect who passionately loves architecture.

(The opinions given by different authors have been put in quotation marks)

Madrid, Autumn 1984
Alberto Campo Baeza, Architect
TWO HOUSES: LORENTE, ALBERT
Madrid 1964-1978  Architect: Julio Cano Lasso
ロレンテ邸, アルベルト邸 マドリード  設計: フリオ・カーノ・ラッソ
Both houses are brick built with tiled roofs and varnished woodwork. The aim in both cases was to produce warm and pleasant living conditions in close contact with nature. Although modern in concept and furnished with all modern conveniences, the simple and rational use of materials put them in the realm of vernacular architecture. Since the buildings were completed, the vegetation has grown and covered the houses so that the architecture has at last taken on the desired expression. (From a text by Julio Cano Lasso)

この二つの住宅は、レンガ造りで、瓦張りの屋根とエスニックの木造部分がある。設計の意図は、自然との密接な関係を保ちながら、暖かく住み心地の良い生活空間を創り出そうとしていた。建築概念は現代的であり、またあらゆる現代的設備も整えているが、シンプルかつ合理的な建築材料を用いたため、ポピュラービル建築の範囲に入ってしまう。建物が完成してから、植栽が成長して、家屋を覆うようにになったため、今では、希望通りの景観を呈している。
This type of telephone exchange is really nothing more than a big closed container full of telephone equipment. However, certain special conditions such as a constant temperature and humidity, and a dust free atmosphere are necessary in such buildings. Here the air conditioning pipes run through matched cylinders on the exterior of the building. The building itself has been designed with conservation and general economy in mind using modern technology. The design is quite dramatic and reminiscent of Medieval castle architecture. (From a text by Julio Cano Lasso)
Basic idea: the problem is in understanding what a office building is. It must be grasped both intuitively and as an instrument of work. It is a complex mechanism, flexible in its organization, systems of production, and the structure of its services. It is a package containing the basic nervous system of an urban center.

Office buildings are envelopes densely packed with complex organizational and administrative services, in districts which are equally dense with a metropolitan structure.

We reject rhetorical arguments and "façadeism" and we use mathematical formulas and computers to devise our model which is not based on the anecdotal, the circumstantial or the local.

We must be conscious of making an architectural decision and not simply finding answers to questions of function or structure. We must consciously follow an historical path in making decisions. Anything extraneous must be eliminated. The solution results from selection: it is a product of constant refining.

Our proposal: the building had to fulfill our desire to raise 30 floors of architecture to serve people. Our proposal is 30 areas which are 30 stimulating environments.

External organization: the dialectic exterior-interior was not resolved by rigidly dividing the outside from the inside with an elemental skin of glass. Our proposal took a more complex definition from the concept of the threshold. In other words, a zone of protection — physical and psychological — from the inside to the outside, and beyond. The plain glass surface which normally envelops such air-conditioned interiors was given a second enclosure or façade which is a practical system of fixed metal elements (parasols) for shading. This second façade determined the threshold, or "place" integrating the inside and outside. (From a text by the architect, Madrid 1983.)
設計意図：オフィス・ビルディングとは何かであるか、これを理解することが問題である。これは直観的に、仕事の手段として把握すべきである。システムは複雑であり、しかも、その構成、生産のシステム、そしてサービスの構造は柔軟であり都市中心の基本のかつ重要なシステムを抱含するものである。

オフィス・ビルディングとは、いわば、都市構造の過密な地域の中にある複雑な組織的、管理的サービスをぎりぎり詰め込んだ容器である。機能や構造の問題に対して容易に答えを見出すのではなく、建築上の決定が重要なことを意識しなければならない。また、決定を下す際には、意識的に、歴史的方向をたどれないできない、関係のないものは、一切、切り捨てなければならない。解決策は選択の結果であり、それが恒常的昇華の産物なのである。この建物は30階建てにする。という我々の希望を満たさなければならなかった。活動的な30の環境から成る30のエリアである。

外壁構成：対立する外部と内部の構成は、ガラスという被膜で外部と内部を仕切ることでは解決しなかった。我々の提案は、「散居」的概念より更に複雑な定義を採った。即ち、内部から外部への物理的、心理的な保護ゾーンである、空調された内部を包み込む半透明なガラス表面を与えられたが、外側の被覆、即ち、ファサードは日よけ用に取り付けられた金属要素（パラソル）のシステムとなっている。この二次的なファサードは、「散居」。つまり、内部と外部を統合する「場所」を確定した。

（建築家の設計概要から引用）
BANKUNION BUILDING IN LA CASTELLANA
Madrid 1972-1975 • Architects: José Antonio Corrales, Ramón Vázquez Molezún

This building housing the headquarters of Bank Union is situated in the Paseo de la Castellana adjacent to the American Embassy. The design relies on the arrangement of elastic and flexible plans as well as the maximum use of natural illumination. The mechanics and constructional problems are solved on the façades.
Typical floor plan

Section
The house is situated on a triangular site looking south over the Casa de Campo, in Madrid. The plan accommodates itself to the shape of the site fanning out to the south. The house was designed for a large family with plenty of office and work space.

この住宅は、カンポ邸を南に見渡す三角形の土地に建っており、平面は、南に開いた扇状形の土地に合わせた形態をとっている。大家族のために設計されたもので、書斎兼オフィスが多くある。
LOGROÑO TOWN HALL
Logroño 1975-1980  ● Architect: José Rafael Moneo Vallés

ログローニョ市役所  ログローニョ ● 設計: ホセ・ラファエル・モネオ
The building is organized in two principal wings that contain the administrative and political headquarters, and the sections open to the public respectively. A third volume is for an auditorium and its associated facilities.

In some respects the arrangement of the whole complex responds to the demands imposed by its urban location. The façades of the building are aligned with their respective urban frontages. The auditorium is located facing an avenue leading into the complex.

Two of the façades are inclined in such a way as to form a public plaza and at the center of the two triangular wings, there are patios illuminated from above. These play an important role in the formal internal configuration of the building as well as in its functional organization.
This building stands in the grounds of the villa of the Marques de Tudela designed by Alvarez Capra. The new building is the first part of the redevelopment process of the Castellana where the entire built volume permitted by regulations has been achieved without demolishing the existing building. Absolute respect for this villa was one of the starting points for the architects.

Although the slender vertical plane of brickwork is like a neutral background element to the villa, the Bankinter building has an entity of its own when seen from the Calle del Marques de Riscal; and it is from this point that the new building's geometry becomes sharper as certain elements are dramatically accentuated. The horizontal plane of granite paving slabs underlines the distance between the two buildings so that both of them appear on the grid as autonomous objects. (From a text by the architects.)
この建築は、アルベス・カブラの設計したトゥーラシャー宮の別荘の鉄込みに倣っている。ここはカスティリーナ通りの再開発事業において最初に手がけられた部分で建築基準で認められた建築容積が既存の建物を破壊せずに得られた場所である。設計者にとっては、何れもこの別荘を重んじることが設計の出発点の一つであった。

レガーレ通りの縱長の壁面は、その別荘に誘われた背景の一つとなっているが、マルケス・デ・リスカル通りから見ると、バンクインターエルは、独自の存在感を持っている。つまり、ある一定の要素が強調されると、この新しい建物の形態は、一層シャープになるのである。また、花崗岩を散い詰めた水平面が2つの建物の間で距離感を与えているため、それぞれ独立した物体として見えるのである。

（建築家の設計概要より引用）
OFFICE BUILDING IN LA CASTELLANA
カステリーナ通りのオフィス・ビルディング マドリード ●設計: ハビエル・カルバハル・フェレール
This office development stands on La Castellana an important and beautiful avenue in the Spanish capital, in an area which has been extensively redeveloped over the last few years, many modern buildings being introduced to an otherwise rather traditional urban zone.

Most of the floor area has been allocated to offices, the rest comprising service areas such as stairs, lifts, corridors, toilets and installations. The aim of the layout was so that the construction would in fact express the internal reality of the building.
MUSEUM LOPEZ TORRES
ロベスト・トーレス美術館 トメリョーソ、シウダ・レアル  ●設計: フェルナンド・イゲーラス

Section

1st floor plan
This small museum in the town of Tomelloso is dedicated to the painter, Lopez Torres. The building, which is organized in two symmetrical squares linked by the access, is naturally lit through the roof.

本当に小さな美術館は、画家ロペス・トレスのために建てられました。建物は、アクセス路で繋がれた2つのシンメトリックなスクエアで構成されており、スクエアの屋根を通して自然光を取り入れています。
CASA LA MACARRONA
Somosaguas, Madrid 1976  ● Architect: Fernando Higuera
マカローナ邸 ツモサグアス、マドリード ●設計：フェルナンド・イゲーラス
This building was designed for single parent families in Madrid. Built on three floors, the spatial organization seeks a continuous relationship between the interior and exterior. Each unit has its own terrace.

この住宅はマドリードに住む一家族用に設計された。3階建てで、空間構成によって内部と外部との連続性が得られる。各部屋には、それぞれテラスがある。
KINDERGARTEN
Aspe, Alicante 1980
Architect: Alberto Campo Baeza
幼稚園 アスベ、アリカンテ 設計: アルベルト・カンポ・バエザ
The idea with this town hall was to create 'a house for all', the building defining clear public and urban spaces where the inhabitants of the town could meet. The building is bounded by a forest of eucalyptus, some white houses and three major routes, and is open in a 'sieved' way to the green area while being closed in a permeable way to the roads. The main building, with its easily recognizable symbolic connotations, has the indispensable elements defined by the project and the annex fulfils the needs laid out in the brief.

この市庁舎は、「みんなの家」を創造することをその主旨としており、市民が集うことのできる公共の都市空間を意図した建物である。建物は、ユーカリの林、数軒の白い家、3本の幹線道路で囲まれており、緑地に対しては開放的になっており、道路側に対しては閉鎖的になっている。
Between passion and the rules:
"I like rules that control passion." - Georges Braque
"I like passion that controls the rules." - Juan Gris
I like passion and rules
At this moment I am attempting an architecture which is conceptually "inclusive" and formally "exclusive": an architecture between passion and rules.

The wall as a starting point for architecture: a piece of architecture should be shaped, not so much as an independent object, but as the elaboration of spaces to locate required functions in the context of existing surroundings.

The wall as a spinal column: a pierced wall runs east-west parallel to the School of Architecture to the south. Located along its length are spaces accommodating the different functions.

The wall as a connection: the wall runs parallel to the School of Architecture and the top is level with the sill of the ground floor rooms of the school.

The wall and the disclosure of space: between the School of Architecture and the building to the north is an indeterminate wedge of space. The wall invades this fissure, rising up through it from the street below.

The pierced wall: the wall is pierced by light and air. It is drilled, ripped, split, and opened to the light, air and wind.

(From a text by Alberto Campo)
情熱と規範：「私は情熱を支配する規範が好きだ」とジョルジュ・ブラック。「私は規範を支配する情熱が好きだ」とアン・グリス。私は、情熱と規範の両方が好きである。今、私は、概念上「包括的」であり、形態上「排他的」な建築、つまり、情熱と規範の狭間にある建築に挑んでいる。

建築の出発点としての壁：建築の部分は、独立したオブジェクトとしてではなく、既存環境のコンテキスト（文脈）の中に必要としている機能を配置する空間を含むに作り上げるものとして形造られるべきである。

脊柱としての壁：スクリーン状の壁は、建築学の研を平行して、東西を南へ伸びており、その全長を渡って、様々な機能を果たす空間がある。

接続部としての壁：壁は建築学の部屋に平行して伸びており、その上部は1階にある部分の上台と同じレベルである。

壁と空間の露出：建築学の部屋と北側にある建物の間は空間の「くさび」である。壁はこの空間の罠に侵入するかたちで街路面下より立ち上がる。

スクリーン状の壁：壁は光と空気を通す。ドアで空を聞かせ、切り裂きたり、窓を汚れたりして、光と空気と風が通るようになっている。
This project involved the restoration and conversion of the Rio Segura De Murcia mill buildings into a Cultural Centre and Hydraulics Museum. The walls which follow the course of the river, the old bridge and the old mill form an urban nucleus and make up a unit which characterizes the heart of town.

A new building, which will accommodate additional facilities essential to the program, is going to be built on the restored flat roof of the mill and will include the cultural centre, a public library and a cafeteria. Various access points and staircases will allow all the facilities to function independently.

このプロジェクトは、リオ・セフーラ・デ・ムルシア製粉工場を文化センターと水力博物館に変える改修計画である。川の流れに沿った壁、古い橋、そして古い製粉工場は、都市の中核を形成し、町の心臓部という特徴を持つユニットに仕立て上げられている。

追加施設を備えた新しい建物は、製粉工場の改修された陸屋根の上に建てられ、そこに文化センター、公共図書館、カフェテリアが含まれる予定である。また、アクセス・ポイントと階段を幾つも設けることで、全ての施設はそれぞれ独立して機能する。

Elevation

2nd floor plan
This house is situated on a hillside looking over a green valley in the rainy region of Santander, Northern Spain. Shaped in the form of a 'U', it is a single storey building with the bedrooms housed in one of the wings and the living room in the other. The living room opens onto the terrace which is located between the two wings of the 'U' with magnificent views of the valley.

この住宅は北部のサンタンデール地方という雨の多い地域に位置し、緑濃い谷間を見渡す丘の上に建っている。'U'字型の1階建てで、寝室層と居間層に分かれている。居間は、U字型の両翼の間にあるテラスに開放されており、そこからの谷間の眺望は素晴らしい。

Floor plan
This is a dormitory of a girls boarding school in the City of Talavera. The building replaces an old one which was disconnected from the rest of the existing complex. The project organizes a main block for the girl's rooms and a smaller one containing living rooms and a library.

The main block has a void along its central axis for vertical communication, and a skylight which provides natural illumination. In order to obtain some spatial continuity, the smaller block, which is closer to the gardens, has been slightly buried. All the terraces are interconnected.
In this project, buildings were concentrated on the smallest possible area of land in order to leave the rest of the site for the maximum amount of greenery and other facilities, as laid out in the brief. Neat intelligible and defined spaces have been produced by using linear blocks.

建物は狭い面積の敷地に可能な限り集約されており、敷地の残り部分が出来る限り多くの緑樹と他の設備のために活用できるようになっている。はっきりと分かりやすく規定された空間は、リニア・ブロックを使って造られている。
PALOMERAS SOUTH-EAST RESIDENTIAL COMPLEX
This is the first stage of a plan to house 12,000 families in a Madrid suburb. The layout and volume of the buildings were determined by the high density of the population assigned to the area. The architects decided on two basic types of buildings - the block and tower - the blocks being organized in a linear development and axial symmetry and the towers having a central development and focal symmetry.

これはマドリード郊外に12,000世帯を収容する計画の第一段階である。建物の配置とポリュームは、この地区的高い人口密度に合わせて決定された。設計者は、建物の基本的な二つのタイプ、すなわち、ブロック（低層棟）とタワー（高層棟）を決定した。ブロックは、線的展開と軸対称によって構成されており、また、タワーは中心的展開と焦点対称を持っている。

Site plan

1st floor plan
CASA IN SOMO
Santander 1982-1983  ● Architects: Jerónimo Junquera, Estanislao Pérez Pita

ソーモの住宅 サンタンデール  ● 設計: ヘロニモ・ジュンクーラ、エスタニス・ペレス・ピータ
The building is located at a point where Imagen Street meets the Plaza del Cristo, both of which are two of the “openings” in the old Hispanic-Moslem weft of the City of Sevilla.

Municipal ordinances allowed six floors on Imagen Street and four for the plaza, and the architects were obliged to leave 25% of the surface of the lot unbuilt to create a patio, something characteristic of Sevillan buildings.

The diagonal of the lot is used as an ideal frontier between the six and four floor sections and the facades express the traditions of Sevilla in the big dimensions of the openings. The patio is surrounded by some broken planes which without isolating the space protect its atmosphere. A big mobile sunshade and a fountain have been used in the patio.
SCHOOL OF AGRICULTURAL ENGINEERING
農業技術学校 バレンシア 設計: アンヘル・フェルナンデス・アルバ
The location of a center of this nature in a rural milieu, and the specific character of the activities required by the program, promoted the formal organization and the conceptual development of the entire project.

The complex has been introduced into the landscape not as a single mass, but as a group of small buildings in which a hierarchic and functional organization, typical of an urban milieu, has been established. It is easy to recognize in the complex the functional content of each element: the teaching building has big openings so that the type of activities carried out there can be seen; the conference hall has an hermetic character; the greenhouse and the agricultural machinery hall offer an industrial image. The patios are used as articulating elements between the different blocks. (From a text by the architect.)

自然の真った中という立地と必要とされる
活動の特殊性は、プロジェクト全体の形態的
構成と概念的展開に大きな刺激を与えた。

コンプレックスは、単一のマッスとしてで
はなく、都市環境の典型である階級的構成と
機能的構成が確立されている小さな建物の集
まりとして、自然景観の中に導入されている。
このコンプレックスにおける各要素の機能は
容易に識別できる。たとえば、教室棟には大
きな開口部があるので、どんな活動が行われ
ているのか見れば直ぐ判る。また、講堂は
密閉されたようになっており、植物ハウスと
農業機械室は、産業のイメージを呈している。
各棟を結ぶ要素としては、バティオがある。

（設計者による執筆文から引用）