

or smile, or make music, or look out the window—without being out of tune.

* * *

The little architecture of interest in Barcelona is that which establishes an invisible but tough thread with the best architect this place has given—this is not a city, it is only a place—: Josep Maria Jujol.

Llinàs, Torres and Martínez-Lapeña, Miralles, Freixas. In them there is something of the outsider who knows he is central and does not need to show it. They make their imagination emerge from the scarce, the provisional, the unstable. It is thus, but it could well be another way. Their architecture does not compete, but rather happens at the same time as the world constituted around it, without being affected nor affecting it, weak like a folding screen, as if between lace curtains. Nevertheless, the spaces that that screen supports are the most

hospitable ones, those in which one could come to wrap oneself up. They are, to say it with Bruno Taut, “a good dwelling”. They come from an imagination that does not try to fall like an impotent mass upon the spectator, but rather that seems to animate the spectator to start imagining for himself. The lightness, the being as if half done of these projects incite the spectator to the imaginative linking. The architecture that Josep Lluís Mateo has proposed in Quaderns is more elegant, without a doubt, but it is a complete elegance, finished, closed, untransformable, that can only be seen from the outside, as in a high couture fashion show. In a Llinàs, Torres-Martínez Lapeña, Miralles, Freixas facility, once can place oneself inside and walk off wearing it. They are light.

I think it is an architecture whose most exciting moment is not in what is drawn of the project, nor in the visit to the finished work, but during its

construction. It is an architecture that is not carried out, is not drawn or projected to be built, but rather it happens, it transforms, it carries on a dialogue and reacts with surprises, the inconveniences, the unforeseen events of the construction, in the course of the construction. Imagine that, for them, to do the project is only like deciding the tactic in a soccer match. Later, in the course of the game, what is important will happen: the match will take its shape, it will be transformed during the effort and the adventures, I would like to be there while they build. I think they enjoy their work.

* * *

The commentator on architecture moves between an architecture of which it is daring to speak and an architecture of which one must dare to cease speaking.

1000 Noviecintas Noventa y 1 Barcelona.S. 1000 Nine Hundred Ninety-1 Barcelona.S.

ANTONIO SANMARTIN

Desde principios de la pasada década, Estado, Nación, Ayuntamiento, barrios y ciudadanos están en obras en Barcelona. Han sido organizadas en dos fases derivadas de criterios de concreción y comprensión de cada obra en su nuevo entorno, de rigurosa cuantificación de tiempo y costes y de compatibilidad con los futuros proyectos de escala metropolitana.

Fase I. Hasta 1986: Concreción, definición y ejecución de las intervenciones en las estructuras urbanas de los sistemas locales.

Fase II. Intervención en los sistemas de gran escala. De la primera fase son las intervenciones denomi-

nadas como *operaciones puntuales que no afectan a los sistemas generales* —es decir, plazas y jardines—, *operaciones de esponjamiento* —en otras palabras, nuevos espacios urbanos y parques— y *las derivadas de una primera reflexión sobre “la movilidad” y los flujos*. A este momento pertenecen la reordenación de Nou Barris, la urbanización de la Vía Julia, las Plazas de Angel Pestaña, de Francesc Layret y de Lluçmajor, los Planes Especiales de Torre Baró y Roquetes, el Parque Renfe-Meridiana, la construcción de la Avda. de Río de Janeiro, la restauración de la Plaza Real, de la Avda. María Cristina, la Plaza Trilla, la Plaza Soler, la Plaza de la Palmera, la Plaza de los Países Catalanes, el Parque del Matadero

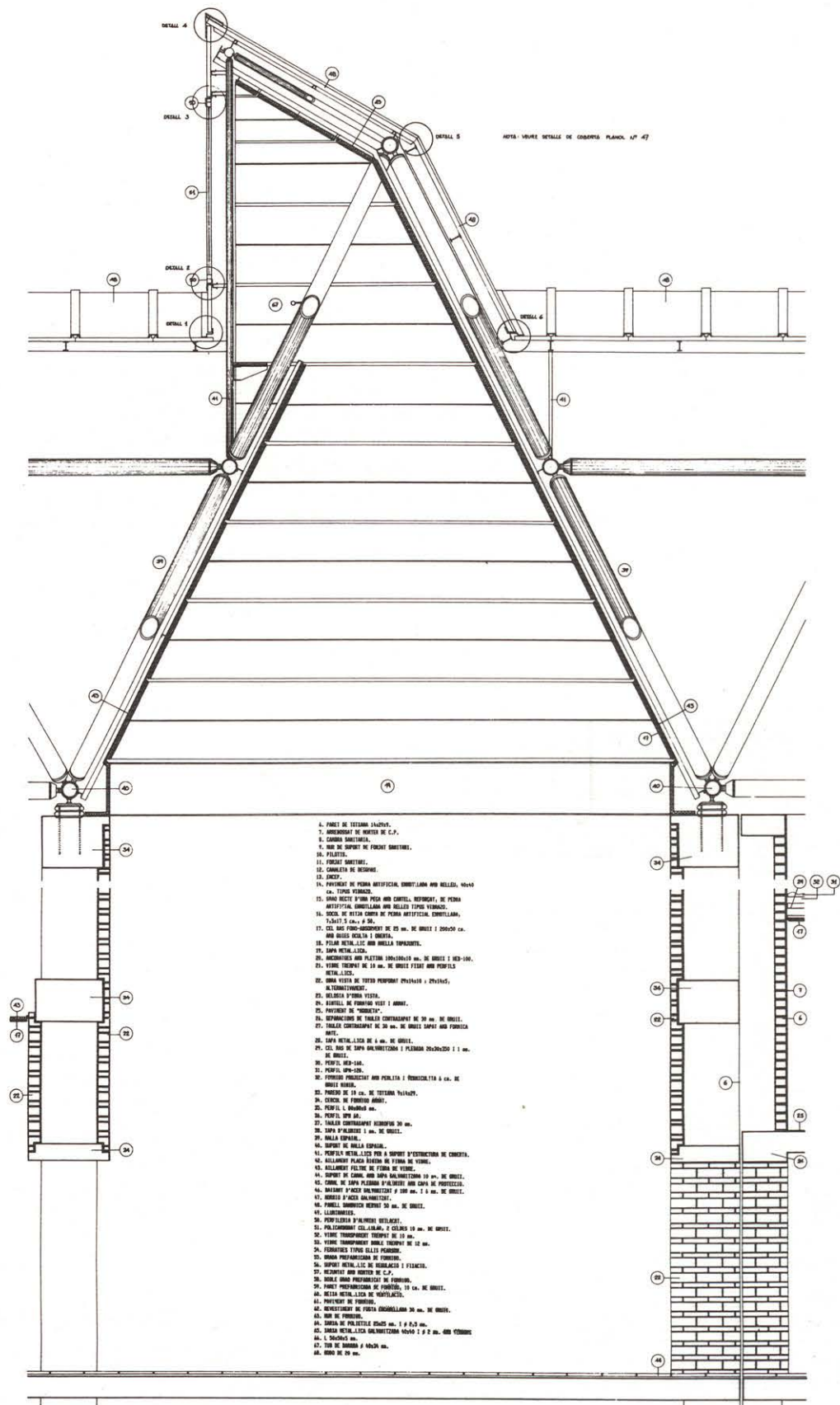
Municipal, el Parque de la España Industrial, el Parque de la Pegaso, el del Clot, el de la Estación del Norte, el de Villa Sicilia, el de la Creuta del Coll, el Fossar de la Pedrera, la Plaza Salvador Allende, los Jardines de Santa Rosalía, el Parque de Roquetes, la Plaza de la Mercè, los Jardines Emili Vendrell, los Jardines de la Torre de les Aigues, el vaciado de edificación de los patios del ensanche Cerdà.

Son igualmente contemporáneas a estas intervenciones y derivadas de una reflexión que J. Acebillo ha explicado con detalle, las Vías-Parque entre el Primer y el Segundo Cinturón, el Túnel de la Rovira, la Ronda del Mig, el Eje Valldaura-Lluçmajor-Vía Julia, la Avda. Gaudí, el eje Román Macaya-Montevidéo, el eje Felipe II-Bac de Ronda-Ronda de San Martí-Valencia, el Puente sobre el Ferrocarril en Felipe II, calles y plazas que dotan a los centros urbanos de espacios públicos y de aparcamientos y la Remodelación del Moll de la Fusta.

En la segunda etapa, el Estado, la Nación y Barcelona se están ocupando de los sistemas generales. Es decir, en primer lugar la *modificación del sistema ferroviario* (eliminación de las estaciones del Norte, Vilanova y Cercanías, remodelación de la Estación de Francia, eliminación de la vía en el sector de Poble Nou, la ordenación del Sector Glorias Norte, la prolongación de la Meridiana y de la Diagonal, la remodelación del frente Marítimo del Poble Nou y la remodelación de la Plaza de las

Antonio Sanmartín es arquitecto y profesor de proyectos de la Escuela de Arquitectura de Barcelona. Esta LECTURA sobre *Barcelona 91* se compone de una selección de detalles constructivos del conjunto recopilado por él durante los meses de julio y agosto de 1991 en los estudios de los arquitectos: Miralles, Ferrater, Torres y Martínez Lapeña, Garcés y Soria, Bonell, Rius y Gil, Bosch, Tarrus y Vives, Clotet y Paricio, R. Terradas y E. Terradas, Bach y Mora, Gallego y Fernández, sobre las obras de la ciudad en construcción.

Antonio Sanmartín is an architect and Design professor at the School of Architecture of Barcelona. This READING on *Barcelona 91* consist in a selection of constructive details, compiles by himself during the months of July and August of 1991, from the offices of the following architects: Miralles, Ferrater, Torres & Martínez Lapeña, Garcés & Soria, Bonell, Rius & Gil, Bosch, Tarrus & Vives, Clotet & Paricio, R. Terradas & E. Terradas, Bach & Mora, Gallego & Fernández and this commentary on the works under construction of the city.



Garcés y Soria. Sección constructiva por un lucernario, Palacio Municipal de Deportes y Complejo Municipal de Pelota, Vall d'Hebrón. Proyecto de ejecución 1989, escala aprox. E 1:75.

Garcés and Soria. Section of construction for skylight, Municipal Palace and Municipal Ball Complex, Vall d'Hebrón. Design development 1989, approximate scale E 1:75.

Spain Park, the Pegasus Park, the Clot Park, the North Station Park, the Villa Sicilia Park, the Creueta del Coll Park, the Fossar de la Pedrera, the Salvador Allende Plaza, the Santa Rosalia Gardens, the Roquetes Park, the Mercè Plaza, the Emili Vendrell Gardens, the Torre de las Aigues Gardens, the elimination of building in the patios in the Cerdà grid section.

Equally contemporary with these interventions and derived from a reflection that J. Acebillo has explained in detail, the Parkways between the First and Second Belt, the Rovira Tunnel, the Mig Ring Road, the Valldaura-Llucmajor-Via Julia axis, Gaudí Avenue, the Román Macaya-Montevidéo axis, the Felipe II—Bac de Roda—San Martí Ring Road-Valencia axis, the Bridge over the Railway in Felipe II, streets and plazas that give the urban centers public spaces and parking places, and the Remodeling of the Moll de la Fusta.

In the second stage, the State, the Nation, and Barcelona are taking care of the general systems. That is, in the first place the modification of the railway system (elimination of the North, Vilanova, and Suburban stations, remodeling of the France Station, elimination of the track in the Poble Nou section, the arrangement of the Glorias Norte Section, the extension of the Meridiana and of the Diagonal, the remodeling of the Poble Nou waterfront and the remodeling of the Plaza of the Glories between Meridiana, Diagonal, and Gran Via to admit the National Theater of Catalonia, the Auditorium of Barcelona, the Archive of the Crown of Aragon, and other services). In the second place, the Arrangement of the Subsoil (known as the Galleries Plan). And in the third place, the construction of the Ring Road Belts and their local connections.

The so-called areas of new centrality will result from the linkages and reequipping among the different general systems and local urban fabrics. To this species belong, in their conception, management, and definition, the Olympic Area of the Diagonal (to the West), the Olympic Area of the Vall d'Hebron (to the North, planned by E. Bru in a stream bed among sanitary services and residences), and the Olympic Village (to the East, planned by O. Bohigas). This is a residential area with services on both ends of the remodeled waterfront, that of the Diagonal-Prim, which will not be realized until 1993, and the end of the Carlos I Avenue, which will include the remodeling of the Hospital del Mar, the Biomedical Park, the Towers for Hotels and Offices, the Olympic harbor and the Palace of Congresses (1).

And in Montjuich (to the South and planned by F. Correa), the most Olympic: the Olympic Ring.

The finishing touches devoted to culture complete this picture (repair and enlargement of the Lyceum, the Museum of Contemporary Art, repair of the Casa de la Caridad, repair and enlargement of the Catalan Music

Palace, restoration of the Montaner y Simón Publishing House for the Tapies Foundation, remodeling of the Drassanes, repair and enlargement of the Picasso Museum and of the Science Museum) and the decorations commissioned from esteemed sculptors, to be placed here and there, in this crossing or in that corner of the park or plaza.

Such a state of things has fashioned the rules of the urban fabric and the conditions with which the Olympic architects have conceived and are realizing the works for Barcelona: Olympic Stadium (F. Correa, A. Millá, O. Buxadé, J. Margarit, V. Gregotti), Sant Jordi Sports Palace (Arata Isozaki), INEF Sports Pavilion (Ricardo Bofill), repair of the Bernat Pi Cornell Pools (M. Gallego, F. Fernández), Telecommunications Tower for Telefónica (S. Calatraba), Communications Tower in Tibidabo (N. Foster), Municipal Sports Pavilion of Hospitalet Norte (E. Tous y Carbó, J. M. Fargas i Flap, J. M. Fargas i Teixidó), Pedestrian Walkway on the Diagonal Avenue (E. Battle, J. Roig), Torre Melina Hotel (C. Ferrater, J. M. Cartaña), Installations for Archery (E. Miralles, C. Pinós), Sports Pavilion for Pelota (J. Garcés, E. Soria), Hotel in Vall d'Hebron (O. Tusquets), Development of the Vall d'Hebron Area, San Genís Subway Car Depots and Field Hockey Field (E. Bru), Velodrome (E. Bonell, F. Rius), Housing Buildings in Vall d'Hebron (C. Ferrater), La Teixonera Tennis Club (A. Sunyer i Vives), repair and enlargement of the Hospital del Mar (M. Brullet), Waterfront of La Barceloneta (O. Tarrasó, J. Enric), Park of Carlos I Avenue (J. Zazurca), Office Building in the Olympic Village (O. Bohigas, J. Martorell, D. Mackay, A. Puigdomenech), Monumental Fountain on the Carlos I Avenue (J. Mercé), Building for the Hotel of the Arts (Skidmore, Owens & Merrill, B. Graham, J. Juanpere), Convention Center (F. Gehry), Palace of Congresses (E. Torres, J. A. Martínez-Lapeña, M. Usandizaga), Office Building in Olympic Village (F. Mitjans, M. Ribas Piera), Housing Building in Olympic Village (M. Godó, J. Urgell, P. de la Villa), Housing Building in Olympic Village (P. Llimona, X. Ruiz), Housing Building in Olympic Village (F. Correa, A. Millá), Office Building in Olympic Village (I. Ortiz, E. León), Meteorology Center (A. Siza Vieira), Office Building in Olympic Village (L. Domenech, R. Amadó), Telephone Exchange in Olympic Village (J. Bach, G. Mora), Office Building in Olympic Village (Ll. Cantallops, M. Simón), Housing Building in Olympic Village (P. Mora), Office Building in Olympic Village (J. Sanmartí), Office Building in Olympic Village (J. Buig i Tornè), Housing Building in Olympic Village (Ll. Clotet, I. Aparicio), Sports Palace in Olympic Village (O. Bohigas, J. Martorell, D. Mackay), Three Office Buildings in Olympic Village (A. Viaplana, H. Piñón), Housing Building in Olympic Village (R. Bofill), Housing Building

in Olympic Village (A. Bonet), Housing Building in Olympic Village (G. Giraldez, X. Subias, P. López), Housing Building in Olympic Village (O. Tusquets, C. Díaz), Shopping Center (J. Anglada i Roselló, D. Gelabert, J. Ribas), Office Building (R. Valls, A. Mateos, J. Benedito), Littoral Park (O. Bohigas, J. Martorell, D. Mackay, A. Puigdomenech), Three Blocks of Dwellings (C. Ferrater), Sports Pavilion (M. Gallego, F. Fernández), Housing Building in Olympic Village (A. Viaplana, H. Piñón), Housing Building in Olympic Village (E. Bonell, F. Rius, J. M. Gil), Housing Building in Olympic Village (J. Bosch, J. Tarrús, S. Vives), Housing Building in Olympic Village (E. Torres, J. A. Martínez Lapeña), Housing Building in Olympic Village (J. Alemany), Public School (Y. Conde), Fire Station (Y. Conde), Poble Nou Park (X. Vendrell, M. Ruizsánchez), Ecumenical Center (A. Mateos), Olympic Hockey Stadium in Badalona (J. Bach, G. Mora, C. Escude, J. Zazurca), Municipal Sports Palace of Badalona (E. Bonell, F. Rius), Police School and Installations for Olympic Shooting (R. Terradas, E. Terradas), and any other that unintentionally is not mentioned..

So, around July of 1991, these READINGS, finally composed of the text "Unexpected news" by J. Quetglas, the selective photographs of Javier Campano, accompanied by A.S. in the role of blind man's guide and the material of some projects of execution gathers the efforts and weaknesses of the architects sought-after self-redemption during the construction of the works of infrastructure, public spaces, buildings, and monuments.

¹ The Catalogue published on the occasion of the Barcelona and '92 Exhibition collects articles by Pascual Maragall (Mayor of Barcelona), Santiago Roldán (President of HOLSA), Pep Subirós (Mayor's Consultant for Cultural Concerns and ex-Managing Director of the Cultural Olympiad), Josep A. Acebillo (Director of Urban Projects of the Barcelona City Hall and Director of the Municipal Institute of City Planning Development, S. A.), J. M. Montaner (Architecture Critic), Joan Busquets (Ex-Coordinator of City Planning of the Barcelona City Hall), as well as a conversation between Narcís Serra and Pascual Maragall in which the principles, criteria, and forms of management of the interventions and realizations relative to infrastructures and architecture for the Barcelona of '92 are described.

² Permit me to note an unfortunate lapse in the list of dishes on the menu of the Olympic banquet: La Ciudadela. Because of the lapse, it will go on inserted between the Gothic grid section, waterfront, Barceloneta, and Olympic Village fabrics. It is enough to look at the reproductions of the maps and engravings that describe Barcelona up to today to realize that it is perhaps the true and buried heart of Barcelona. Why such an oversight?...