

CAMPO BAEZA COMPLETE WORKS

Edited by **Oscar Riera Ojeda**
Foreword by **Richard Meier**
Introduction by **Jesús Aparicio**
Interview by **Manuel Blanco**
Epilogue by **David Chipperfield**

Alberto Campo Baeza, one of contemporary architecture's most distinguished voices, is renowned for a body of work that exudes the power of radical simplicity. The architectural ideas expressed in his buildings have ranged in scale from such small but beautiful residential structures as the Turégano, Gaspar and De Blas houses, to cultural facilities such as Andalucía's Museum of Memory in Granada, an addition to his earlier achievement, the Caja General Bank Headquarters. All share an uncompromising dedication to simple composition, and demonstrate the ways in which he so brilliantly deploys disciplined restraint to achieve architectural silence in the face of the clamour of the modern city.

This monograph features projects spanning four decades of international architectural practice. Contributions by Richard Meier, Jesús Aparicio, David Chipperfield and Manuel Blanco offer critical commentary on Campo Baeza's persistent quest for beauty and relevance through his adherence to simplicity and a deeply felt devotion to modernist principles of architecture.

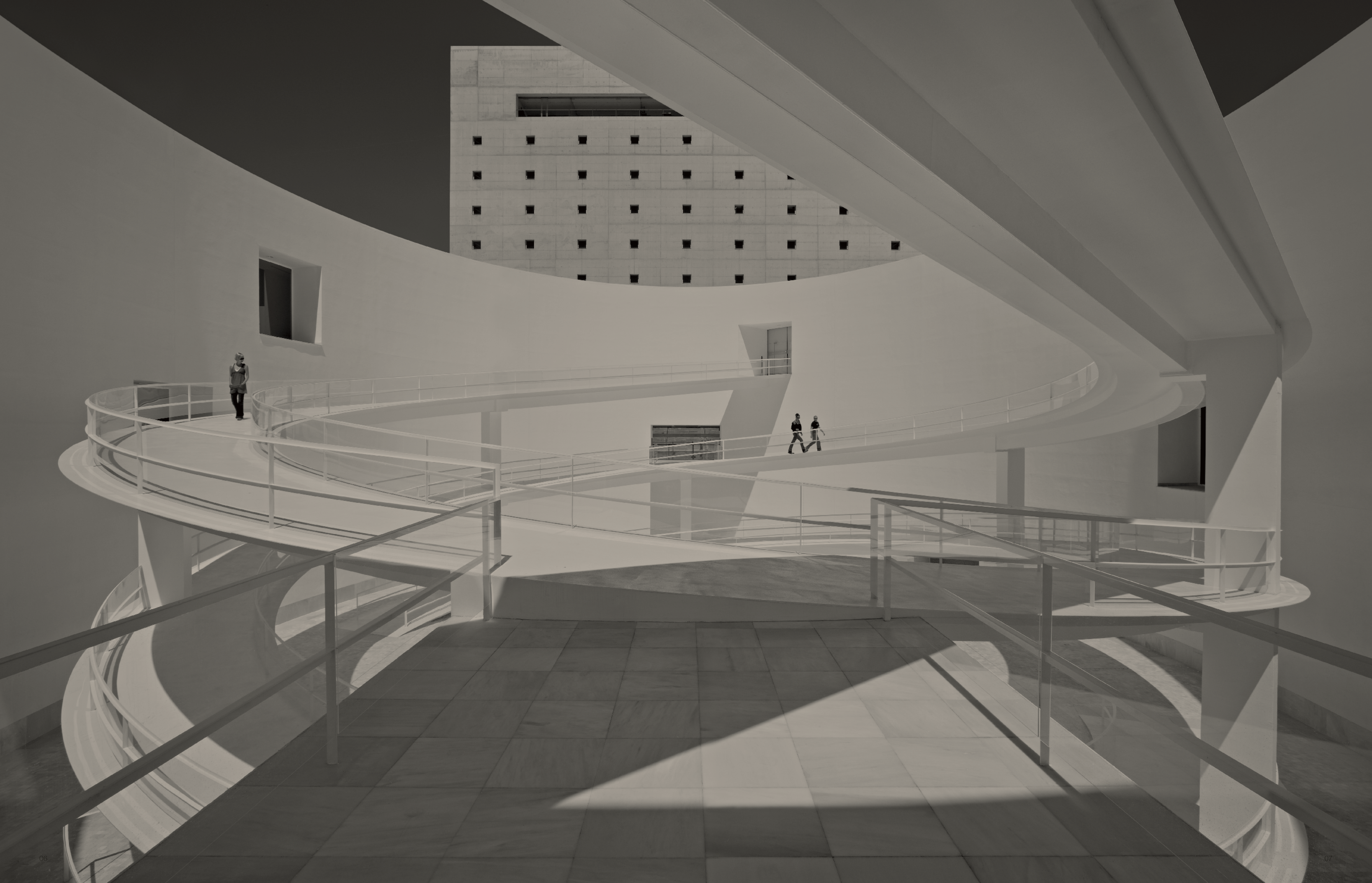


CAMPO BAEZA COMPLETE WORKS



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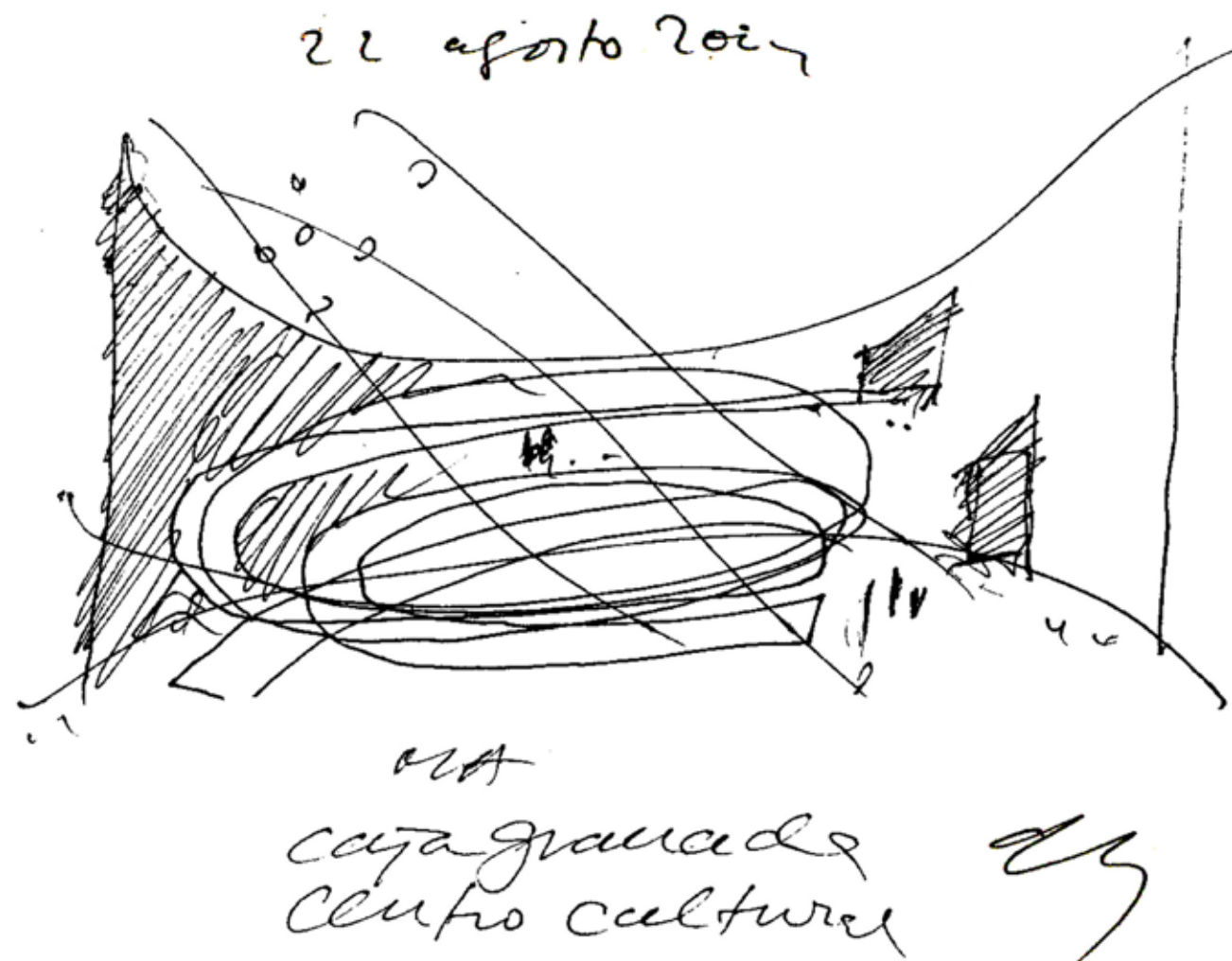








Dedicated to my father who while over a hundred years old is still thinking about others.
From him, I have inherited the spirit of ANALYSIS.
To my mother, to whom I owe my firm decision to be an ARCHITECT.
To them both, for their extraordinary generosity,
I owe everything.



Acknowledgments

by Alberto Campo Baeza

THANKS, THANKS, THANKS

The gratitude I owe to so many people is so great that there wouldn't be enough pages in this book for me to express it adequately.

So many people have been extremely generous with me over these years that I don't have enough words to express my gratitude.

To my father, to whom I owe everything, who at the age of 101 can boast enviable mental and physical health, I dedicate this book. He was a wonderful surgeon and professor, with a gift of analytical acumen that I hope to have inherited. And with a very good sense of humor. And to my mother, who, as the good daughter of an architect, made a point of inculcating in me the love for Architecture.

I also owe nearly everything to my masters, the Spanish architects who as teachers showed me so much: Alejandro de la Sota and Asís Cabrero and Rafael Aburto, and Julio Cano Lasso who later called on me to collaborate with him. And Javier Carvajal who led me into a teaching career at ETSAM, the Madrid School of Architecture. And also, to Oiza and to Fisac. I will never be able to forget any of them.

To Kenneth Frampton who wrote the prologue to my *Young Spanish Architecture* in 1986, and from that time on has written the prologues to nearly all my books. To Richard Meier and to David Chipperfield, whose words in this book are beautifully expressive. They honor me with their friendship.

To Tadao Ando, who generated and encouraged my exhibition at the MA Gallery of Tokyo in 2009. With him were Kazuyo Sejima and Toyo Ito and Kengo Kuma. And to Toshio Nakamura who made me a "correspondent" in Madrid for his important journal *A+U*.

To Jorn Utzon whose generosity is reflected in the letters he wrote me praising my undeserving works. I never knew how to thank him for that.

In the field of teaching, it is only fair to mention here Ignacio Vicens,

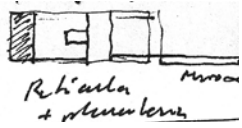


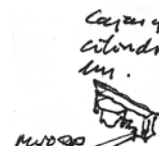
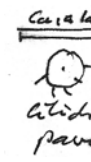
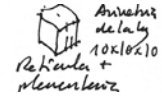



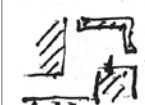

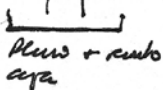
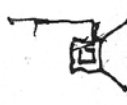
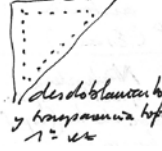
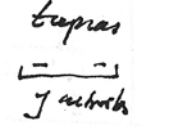


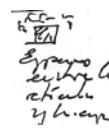
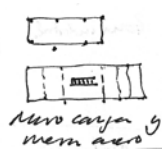
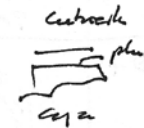
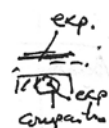
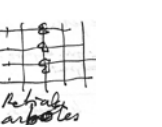
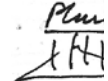
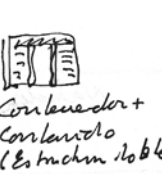


Jesús Aparicio and Juan Carlos Sancho. These three men today are Tenured Professors at the Madrid School of Architecture, ETSAM. I am, I feel, a bit guilty for their academic success. They have always helped me a lot. And they are, all of them, extraordinary architects. To my clients who gave me the most important thing, freedom. I can attest that they are happy with their houses. From Roberto Turégano, Gaspar and Pepe Guerrero, Nancy Olnick and Giorgio Spanu, or Paco de Blas and Javier Asencio, to Rufino Delgado and Luis Moliner. Or Julio Rodríguez, to whom I owe the Caja Granada Savings Bank or to Antonio Claret to whom I owe the MA in Granada. Also, to Tom Ford, who commissioned me to design his house in Santa Fe, which the local laws prevented from being constructed.




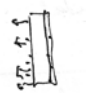

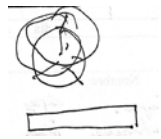
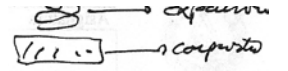

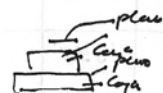



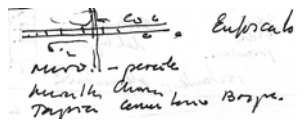


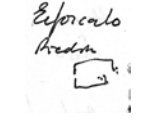

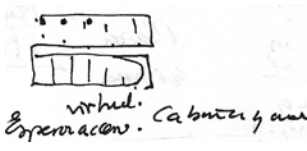
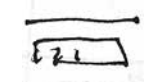

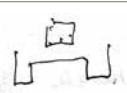
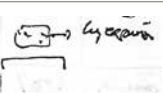



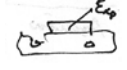
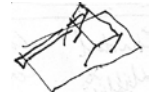

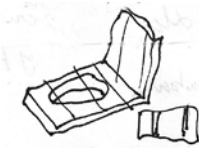


To Manuel Blanco, Architect and Tenured Professor at ETSAM, who is the curator and spirit behind all of my exhibitions. From the exhibition at CROWN HALL in Chicago in 2003 and that of the URBAN CENTER in New York in 2002, those at the BASILICA PALLADIANA in Vicenza in 2004, at the BASILICA of SAINT IRENE in Istanbul in 2005, to the exhibition at the MA GALLERY in Tokyo in 2009. And now, in 2010, he is preparing the exhibition at the NATIONAL GLYPHOTHEQUE in Athens. And at the Tempietto SAN PIETRO IN MONTORIO and that of the MAXXI in Rome in 2011. All sites that I do not deserve. And furthermore, the gift of his generous introductory essay for this book.

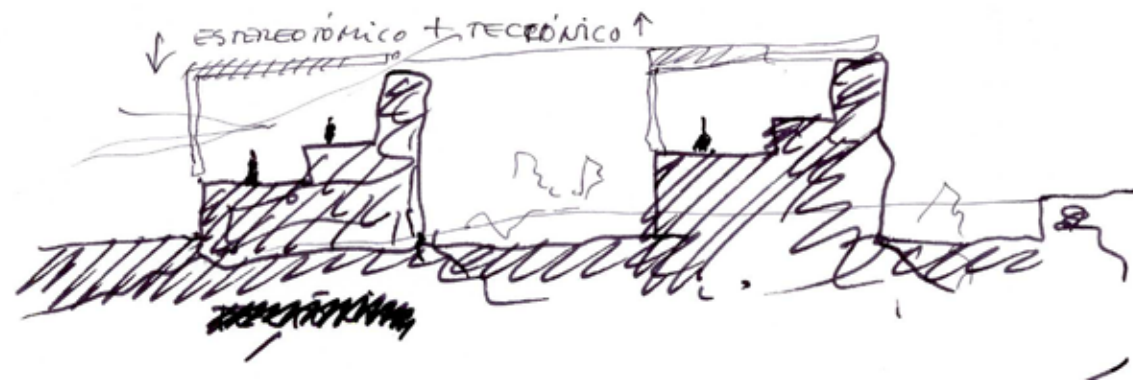
To the collaborators in my little Studio who have been many and very good, the best, in these recent years. And I will name those who are with me now: Ignacio Aguirre, Alejandro Cervilla and Miguel Ciria, along with Gaja Bienasz. Not many, but they are worth a lot. Much better than I.

And to Oscar Riera Ojeda, who back in that distant 1997 published one of the first monographic books about me for Rockport Publishers and now, this book.

Thank you, thank you, thank you.
GRACIAS, GRACIAS, GRACIAS.

WORK	YEAR	ORDER STRUCTURE GEOMETRY	MATERIAL	PLACE NATURE & CULTURE	FACES OR PLANES	COMPACTNESS & EXPANSION
Fene City Hall	1980		Mortar.	Park border.		Compact boxes. Balcony plane.
School in San Fermín	1985		Brick. Glass brick.	Suburban Zone.		
Turégano House	1988		Mortar.	Development (suburban).		
Drago Public School	1992		Mortar and stone baseboard (flat). Classic.	Urban lot.	Adhering borders and emptied boxes. Plane over the sea. Planes to look from.	
Gaspar House	1992		Mortar and flat stone floor.	Outdoor courtyard nature.		
Center for Technological Innovation	1998		Stone. Glass. Concrete.	Industrial compound lot.		Transparency doubles the space.
Telefónica Tower	1999		Concrete. Steel. Glass. Stone. Supporting + severy.	Outskirts. Ordering of the place.		
De Blas House	2000		Concrete + Steel. Supporting + severy.	Development. Transformed Nature.		
Plaza of the Cathedral of Almería	2000 (1978)		Marble paving slabs. (form and deform).	Urban plaza.		
Caja Granada Savings Bank	2001		Concrete. Stone. Alabaster - glass. Adding to continuity and light.	Lot.		

Asencio House	2001		Mortar Stone.	Development.		
Delegation of Public Health Offices	2002		Stone. Base + cabin.	Urban site.	Box with back and front.	
Mercedes-Benz Museum	2002		Reinforced concrete.	Industrial area.		
SM Group Headquarters	2003		Steel in the façade. Leveled glass. Wood skirting board.	Facing the highway (scale).		
Guerrero House	2005		Mortar. Reticule Reinforced Concrete. Reinterpretation of Gaspar (one more step).	Nature and courtyard abstraction.		
School in Montecarmelo	2006		Mortar.	Nature.		
Benetton Day Care Center	2007		Mortar. Stone.	Industrial zone.		
Olnick Spanu House	2008		Concrete. Stone. Steel.	Nature Same references that began with the archetype of the De Blas House.		
Moliner House	2008		Mortar. Glass.	Development.		
Center of Nature Interpretation	2009		Steel and concrete.	Nature.		Expansive flat structure constructs the space.
Rufo House	2009		Concrete.	Development.	Subtracted box.	
Between Cathedrals	2009		Stone.	City.		
Andalucía's Museum of Memory	2009		Concrete + mortar.	Site.		



FEATURED

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WORKS

Junta de Castilla y León Offices



Junta de Castilla y León Offices

Zamora, 2008–2012

BUILDING WITH AIR

To build with air, the abiding dream of every architect:

Facing the cathedral and following the outline of the former convent's kitchen garden, we erect a strong stone wall box open to the sky. Its walls and floors made entirely of stone. The very same stone as the Cathedral. A real Hortus Conclusus. In the corner facing the cathedral, a massive stone measuring 250 x 150 x 50 m, a veritable Cornerstone. And chiselled on that stone:

HIC LAPIS ANGULARIS MAIO MMXII POSITO

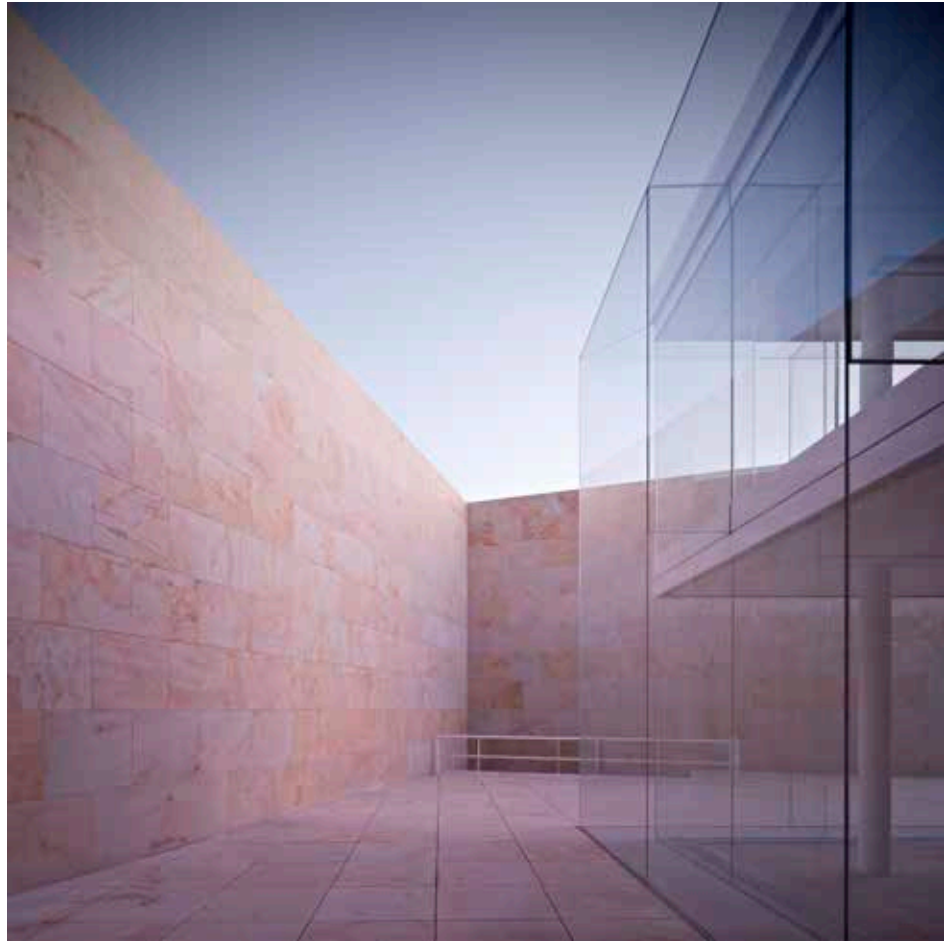
Within the stone box, a glass box, only glass. Like a greenhouse. With a double façade similar to a Trombe wall. The external skin of the façade is made of glass, each single sheet measuring 600 x 300 x 12 cm and all joined together simply with structural silicone and hardly anything else. As if entirely made of air.

The trihedral upper angles of the box are made completely with glass, thus even further accentuating the effect of transparency. Precisely what Mies was looking for in his Friedrichstrasse tower. The trihedron built with air, a true Glass Corner. And engraved in acid on the glass:

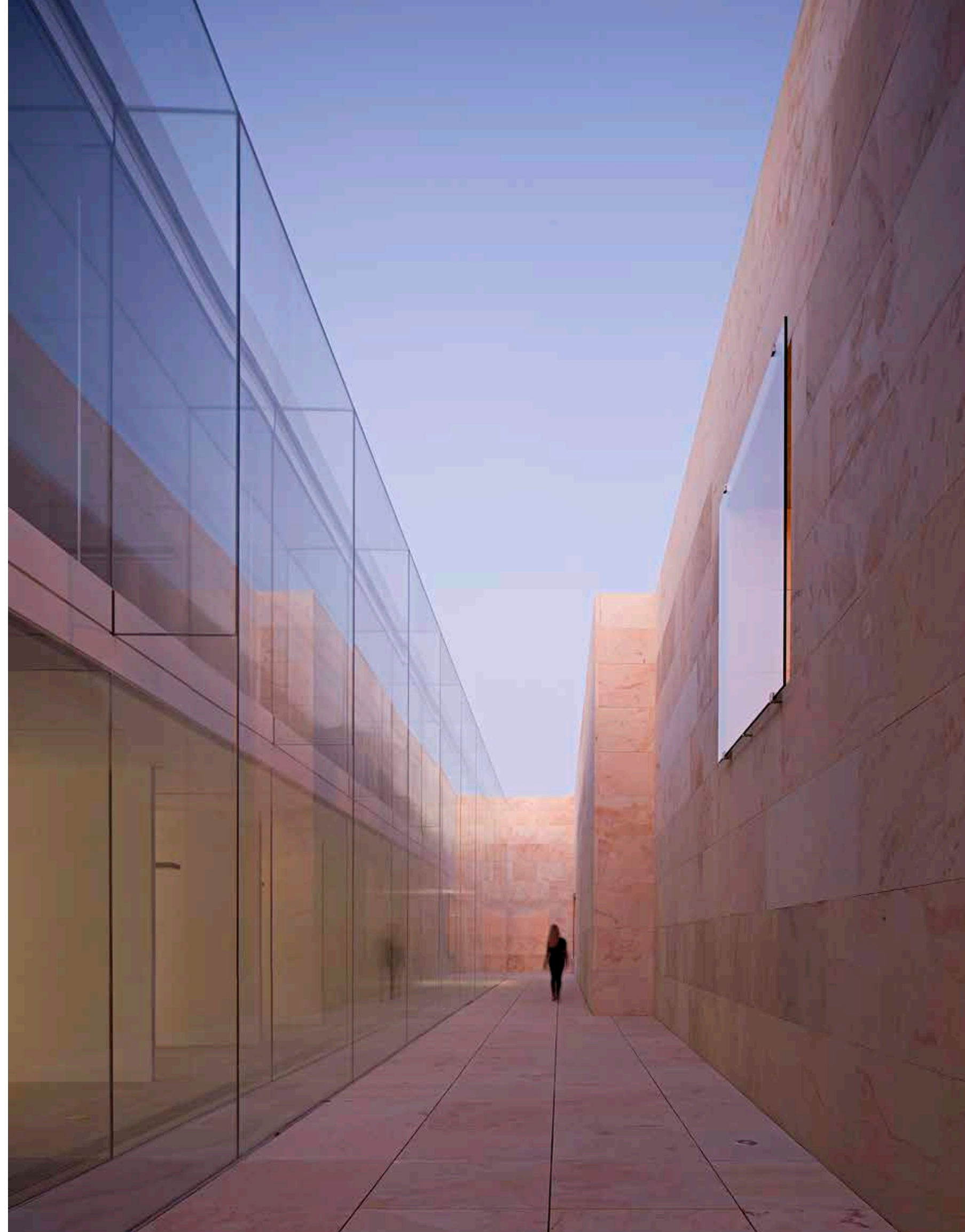
HOC VITRUM ANGULARIS MAIO MMXII POSITO

Previous spread. Glass box. Northeast corner.
Right and following spread. Exterior view from Cathedral.



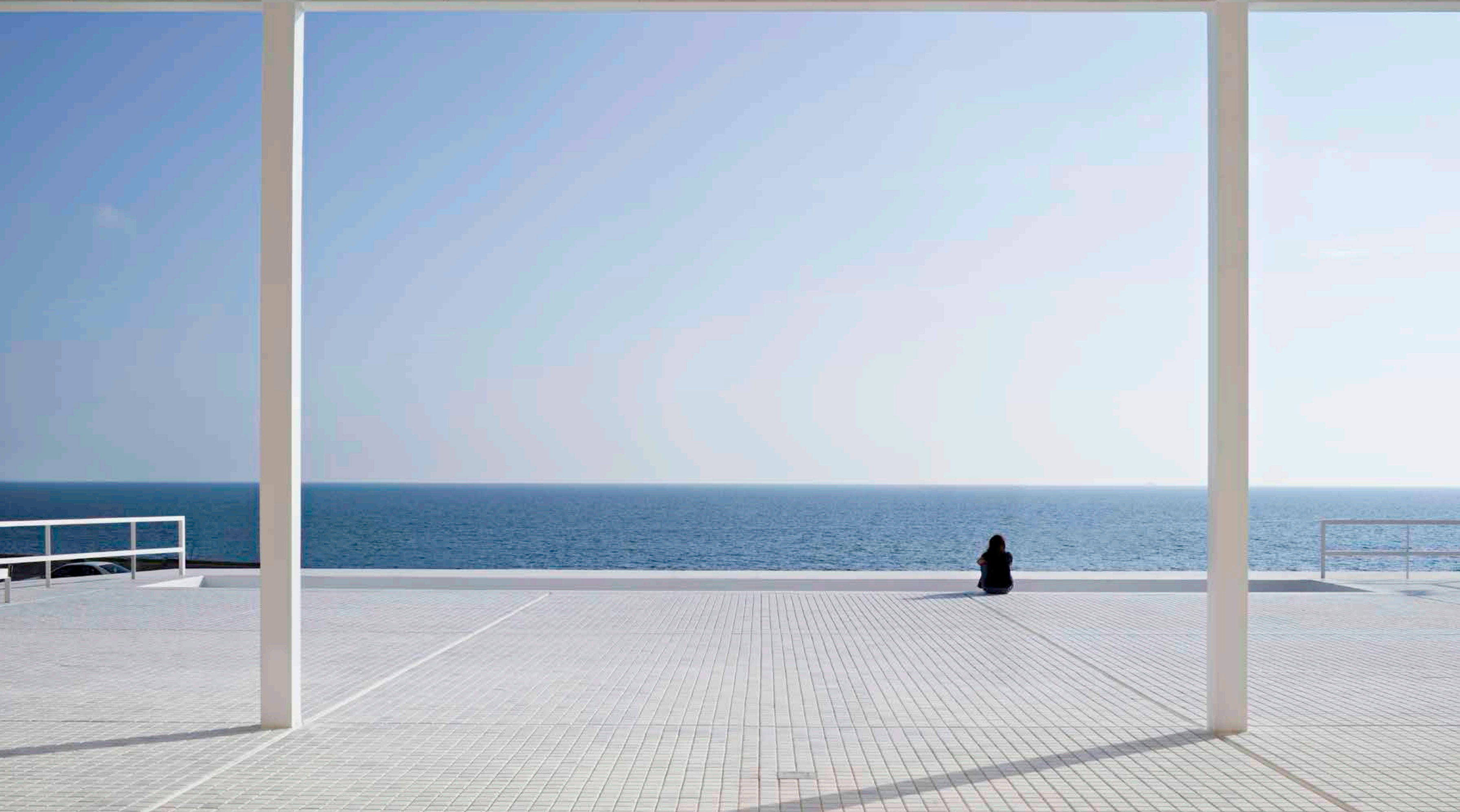


Above. Northwest corner.
 Right. South façade.
 Following spread. Roof. View to the Cathedral.





Between Cathedrals



Between Cathedrals

Cádiz, 2010

The project “Between Cathedrals” seeks to create an intervention worthy of the most significant location in the history of Cádiz, the oldest city of the West: the empty space facing the sea located between the Old and New Cathedrals.

The basic premise is to cover and protect an archeological excavation. Additionally, this new plane serves as a base for a space facing the ocean, a raised public space providing clear views unobstructed by cars passing on the circle road.

A light, white platform is thus conceived, poised over the excavation as if on tiptoe, and reached by a side ramp. Over this plane, a huge canopy structure is built to provide protection from the sun and rain.

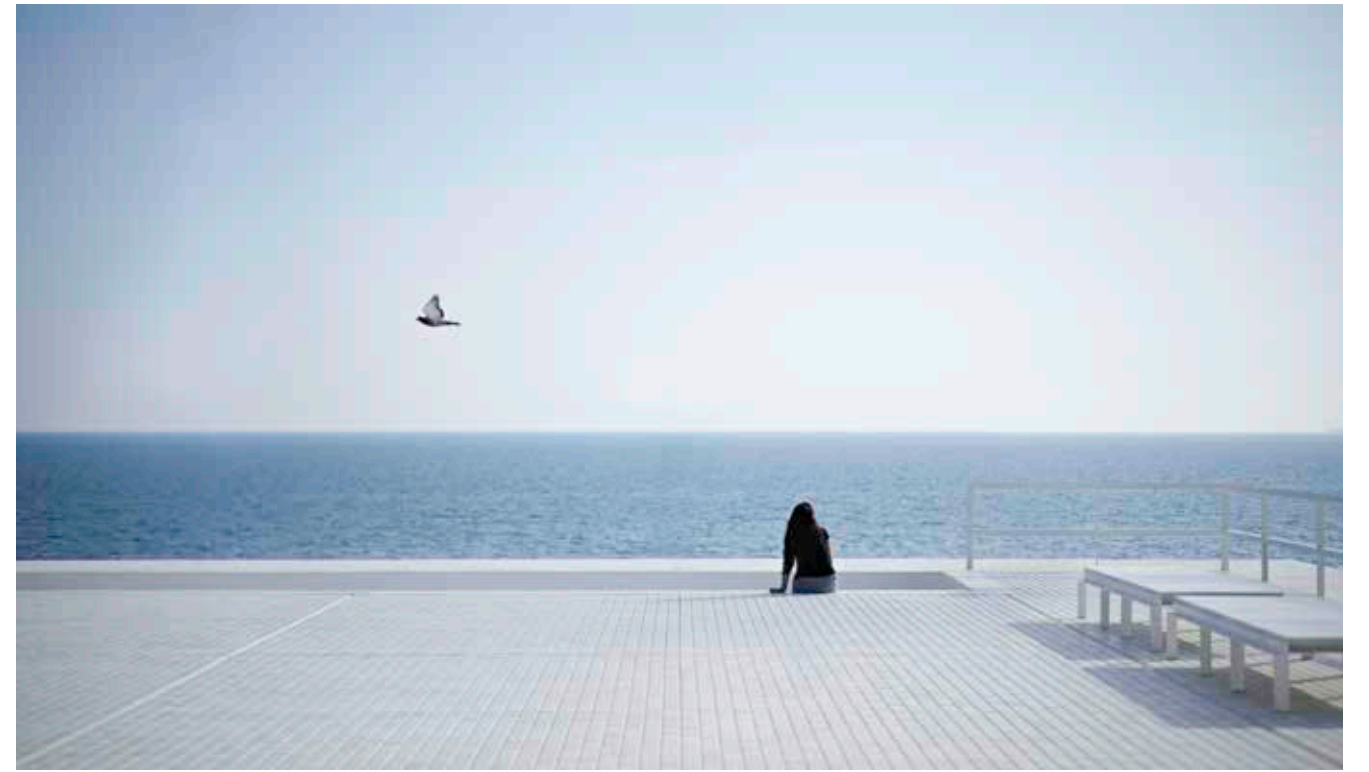
Constructed as if it were a ship, it is painted completely white to accentuate its lightness. The paved area is carpeted in white marble.

In the construction of the base; the memory of ships. In that of the shade structure, as if it were a baldachin; the memory of a holy week procession.

We would like to make a beautiful piece of architecture, worthy of this wonderful place, and worthy of being part of the collective memory of Cádiz.

Previous spread. View to the sea from the canopy.
Right. Cathedrals and public square. View from Campo del Sur.
Following spread. View from Campo del Sur. Platform and canopy.

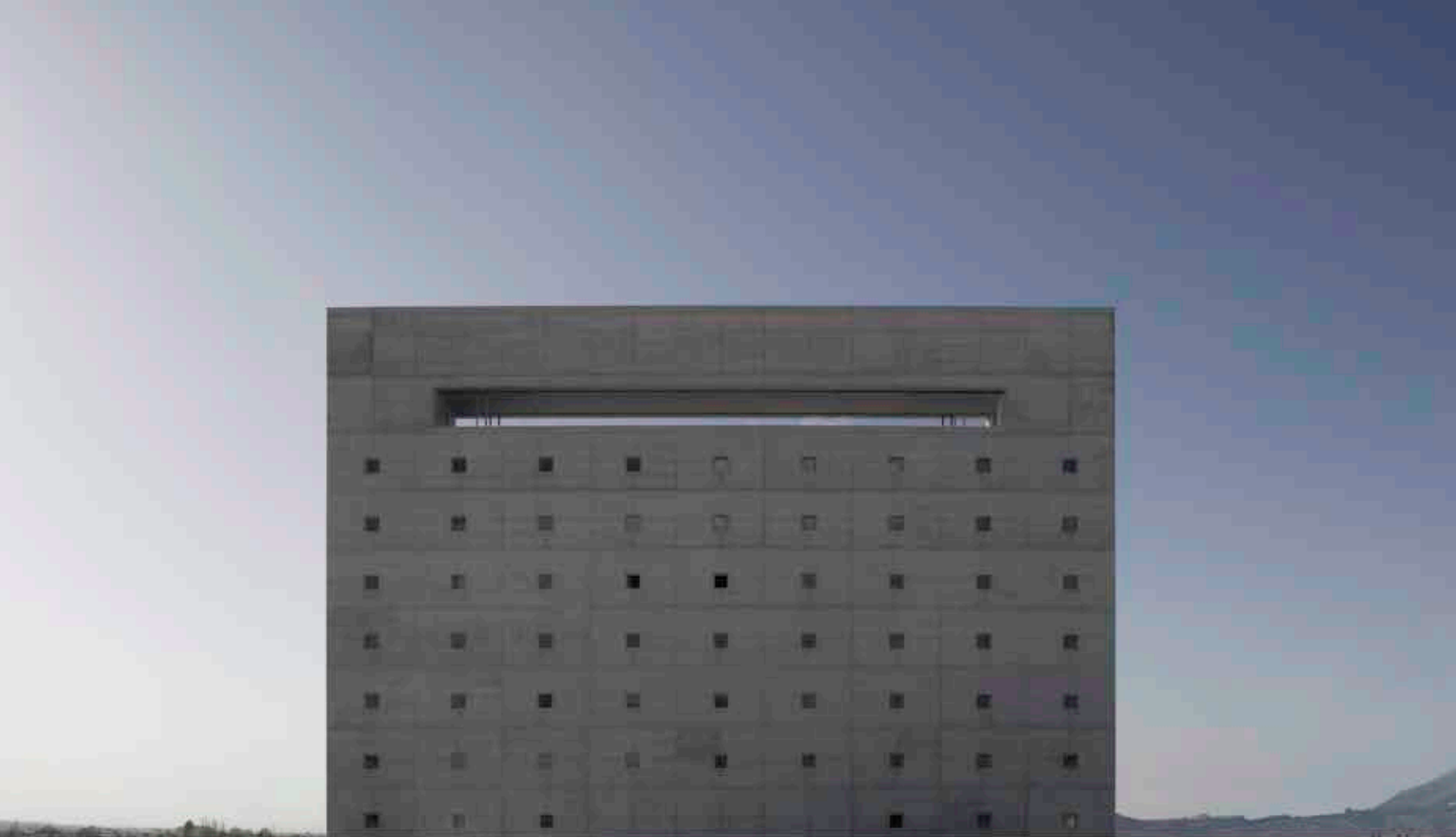




Left. Canopy. View to the sea.
Above. View to the sea.

The project's objectives are to cover and protect the archeological excavation. Additionally, we would like this covering plane to serve as the base for a public area facing the sea, at a height that provides a clear view, so the cars on the access highway cannot be seen.





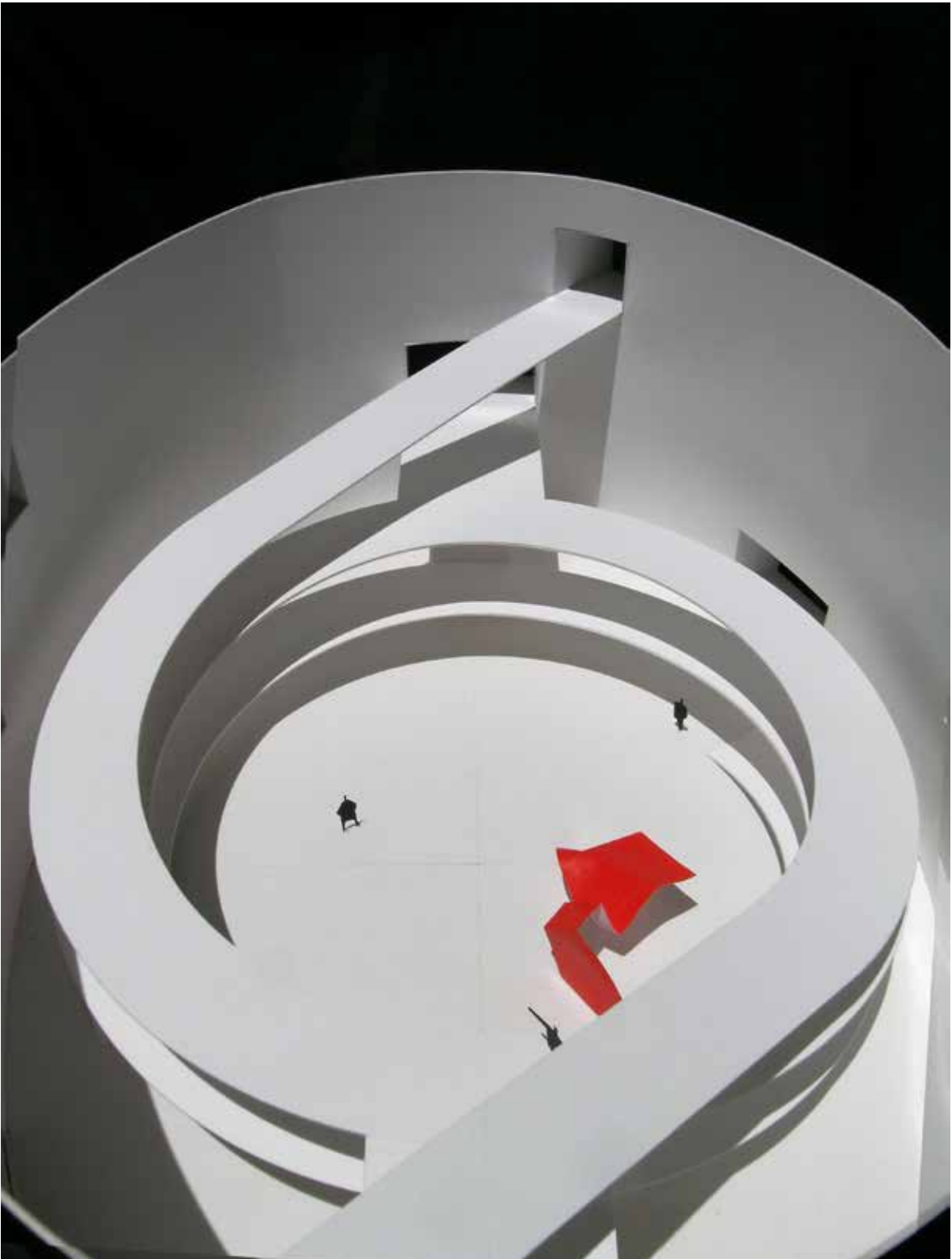
The new building, silent in its forms, is resounding in its elements, to communicate the messages of the new millennium in which we are already immersed.

Left. Patio. Screen building in the background.
 Below. Screen building in the background.
 Following spread. Patio and ramp. Caja Granada Savings Bank building in the background.





Above. Panoramic restaurant in screen building.





Olnick Spanu House
Garrison, New York, 2008

GILDING THE LILY

The place is of profound tranquility where, after a day of rain and fog, an intense light reflects in the stilled mirror of the majestic Hudson River’s deep waters.

A place where twilights are a thousand colors as the water breaks into a thousand reflections.
A place where the air is clean and calm, and mild.
One could say a place that is very close to heaven.

In this impressive place, we establish a plane, a platform that underlines the landscape before us, seeking to enhance it.

A large long box is thus built, 37 m long by 17 m wide by 4 m high, with sturdy concrete walls that accentuate its relationship to the land. The roof of this box is flat, paved in stone, travertine, so that we may use it.

And to protect ourselves from the sun and rain, over the stone plane we raise a light roof 30 m long by 12 m wide by 3 m tall, held by 10 cylindrical steel pillars that are arranged according to a 6 x 6 m grid. This roof cantilevers 3 m along all of its sides. And to make this space habitable, we put a glass box under the roof, an enclosure measuring 28 m long by 7 m wide. This glass box contains the back row of columns within it and leaves the front columns outside, in order to further accentuate its transparency.

Previous spread. Exterior view of the glass box from the northeast.
Right. External view from the southwest.







Left. View from a corner.
Below. View of the perimeter wall curved-corner.
Following spread. North façade. Translucent light.



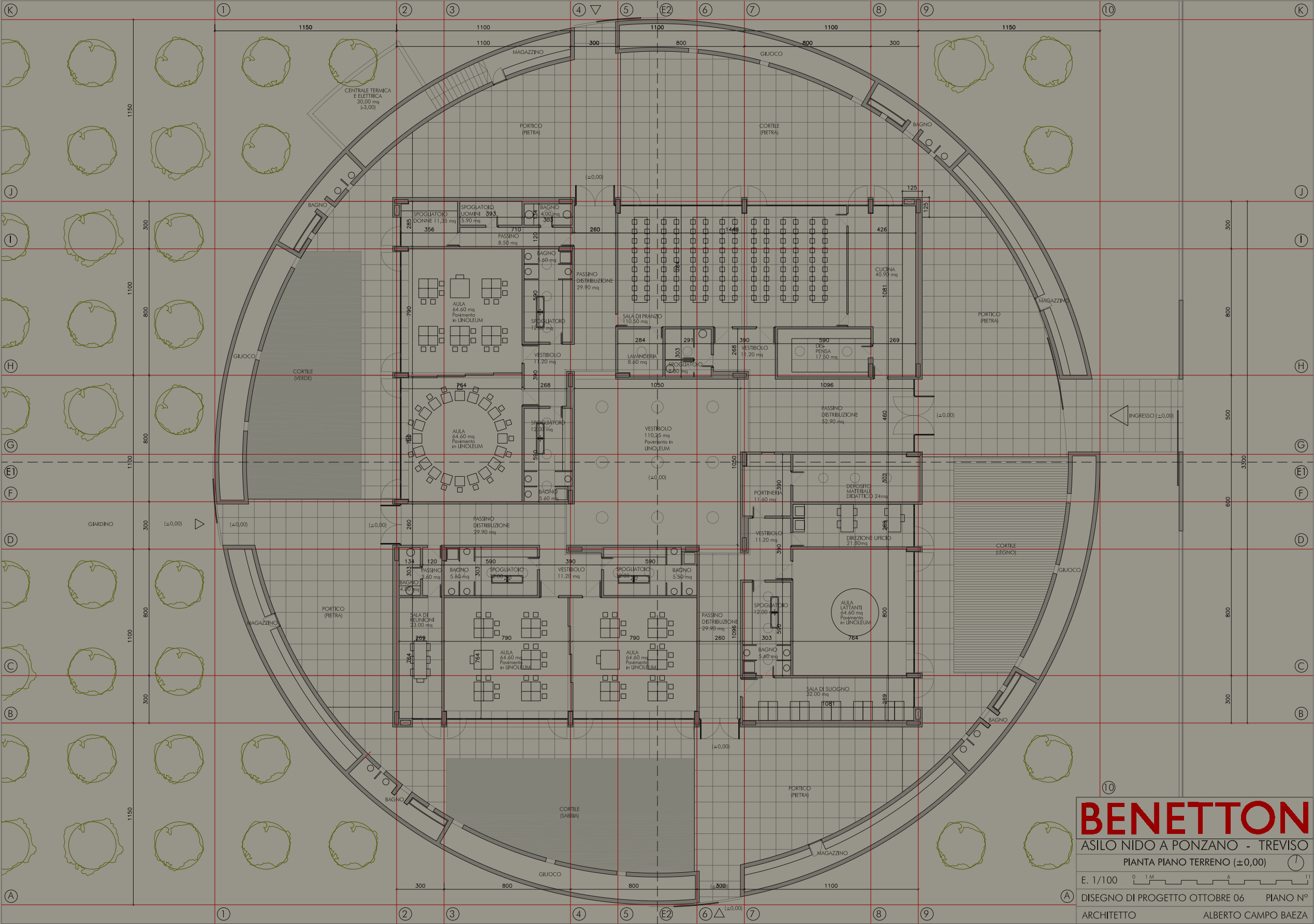




Top. Patio view with sand floor.
Above. Patio view with wood floor.



Top. Patio view with stone floor.
Above. Patio view with grass floor.



plan detail





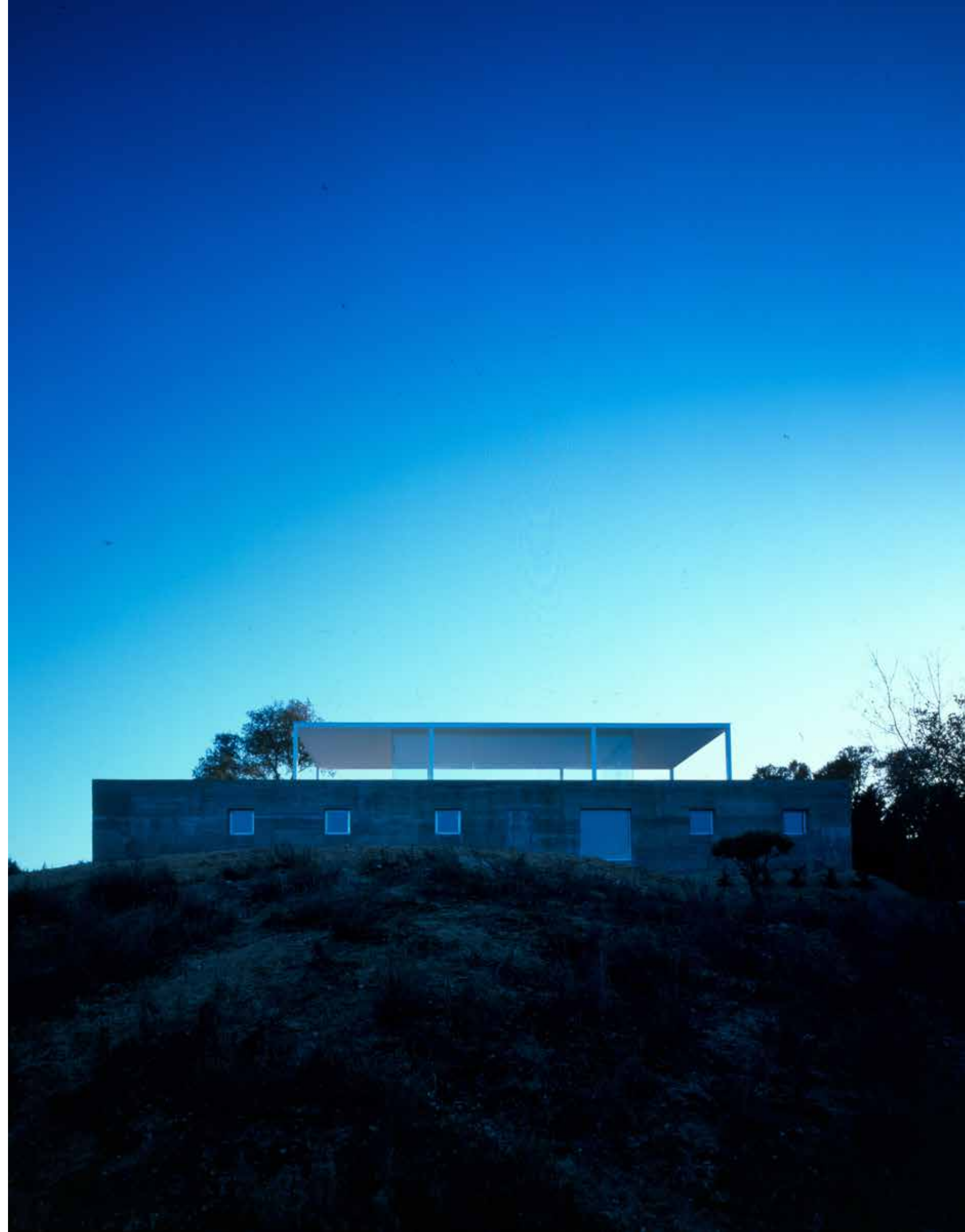
Left and previous spread. Atrium.
Above. Interior roof.

In summary, it is a concrete and stone box that traps sunlight within to serve the functions carried out within this “impluvium of light.”



Above. Podium.
Right. Exterior view. North façade.

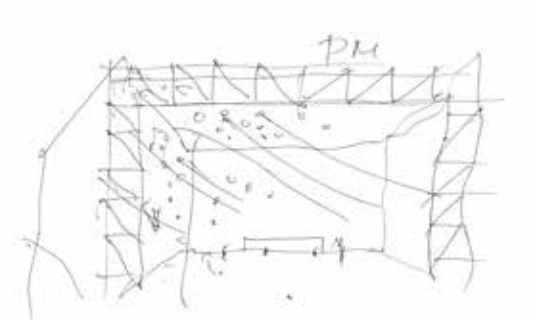
The house is intended to be a literal translation of the idea of a tectonic box supported on a stereotomic box. It is a distillation of the most essential in architecture. Once again, more with less.





Left. Patios. Transparency.
Above. Patio and swimming pool.

Porta Milano
Milan, Italy, 2010



In collaboration with Paulo H. Durao

IL CIELO IN UNA STANZA

We would like to build the most beautiful space in the world. The most luminous. The most fascinating. With just the mechanisms of Architecture. The simplest, the clearest, the most beautiful.

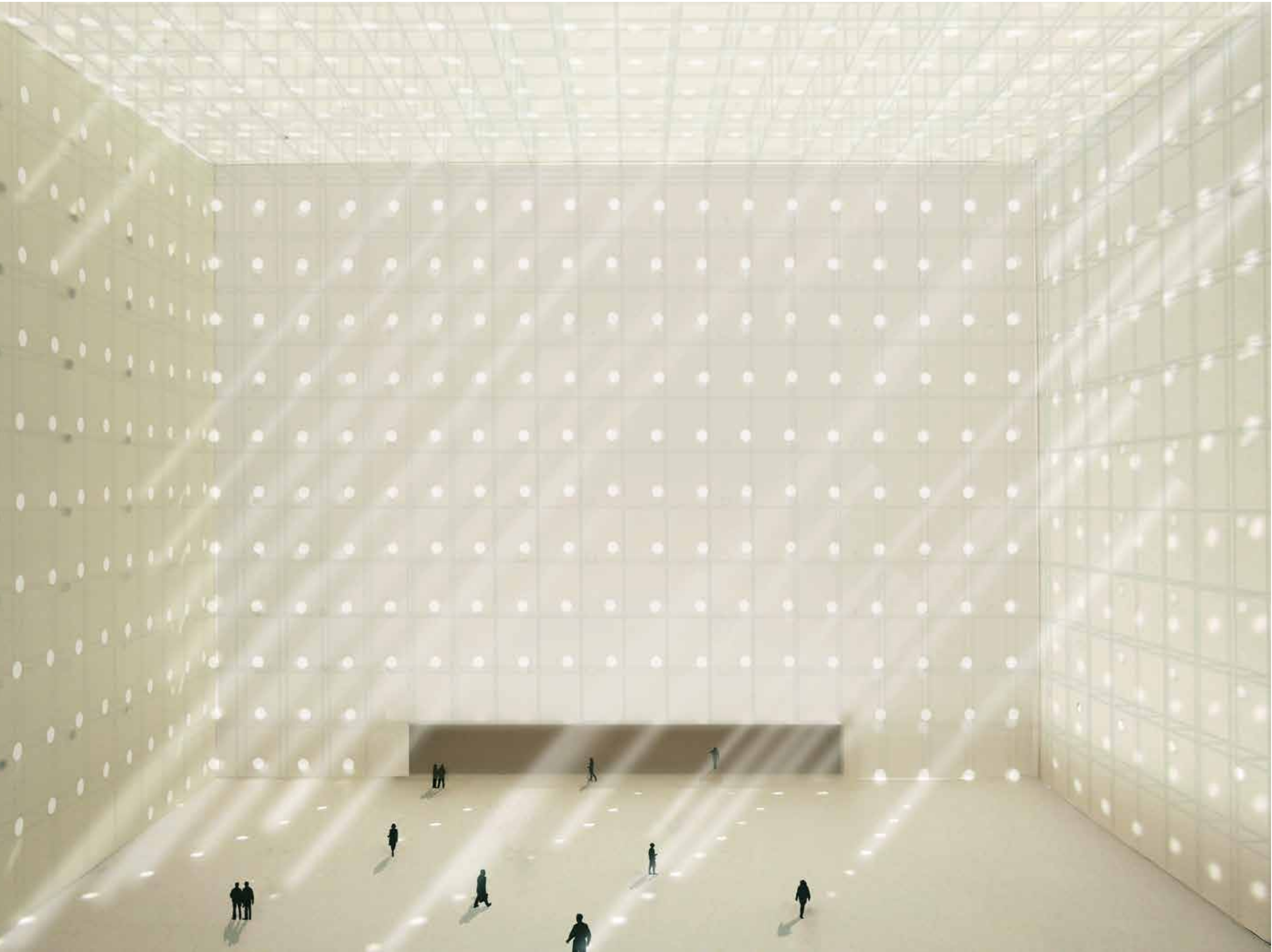
It would be like a cloud. The most mysterious space, the most surprising, the most exciting. We would like to build a dream, like at the end of stories... a dream come true.

A large, translucent white box measuring 60 m long, 30 m wide and 45 m high. With a double skin of translucent white glass, an exterior skin and an interior one. Glass walls and glass roof, held by a light internal reticular structure, like cartilage. Accessible for cleaning and maintenance.

On the translucent exterior skin, perforations to capture sunlight. On the interior skin, also translucent, openings in accordance with the exterior skin.

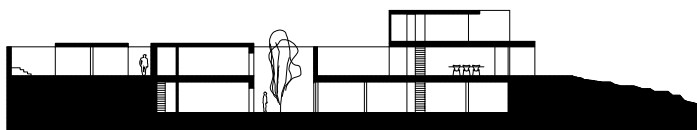
The entrance of direct sunlight would be the counterpoint to the cloud of translucent light that inundates our space. And the solid light would reach and touch the floor. Thus treated and highlighted, the sunlight would move, caressing the walls of our space, surprising the travelers who came to Milan. And it would move them. At night, the entire illuminated box would resemble a large torch, proclaiming itself the Port of Milan, the Porta Milano. Like a cloud full of light.

The design and project, matured after intense work, is precise, simple and effective. Capable of moving people. And capable of remaining forever in one's memory and one's heart.

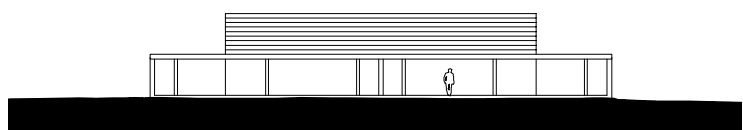




Above. Terrace.
Below. Canopy.



longitudinal section



front elevation



Above. Terrace.
Below left. Living room.
Below right. View from the beach.



Mercedes Benz Museum
Stuttgart, Germany, 2002

In collaboration with Alberto Morell Sixto

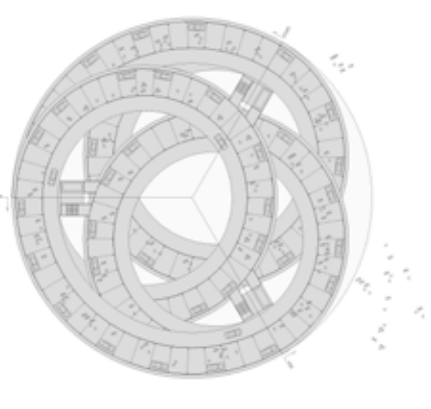
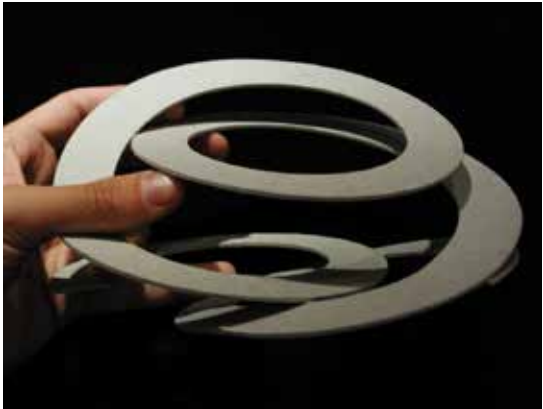
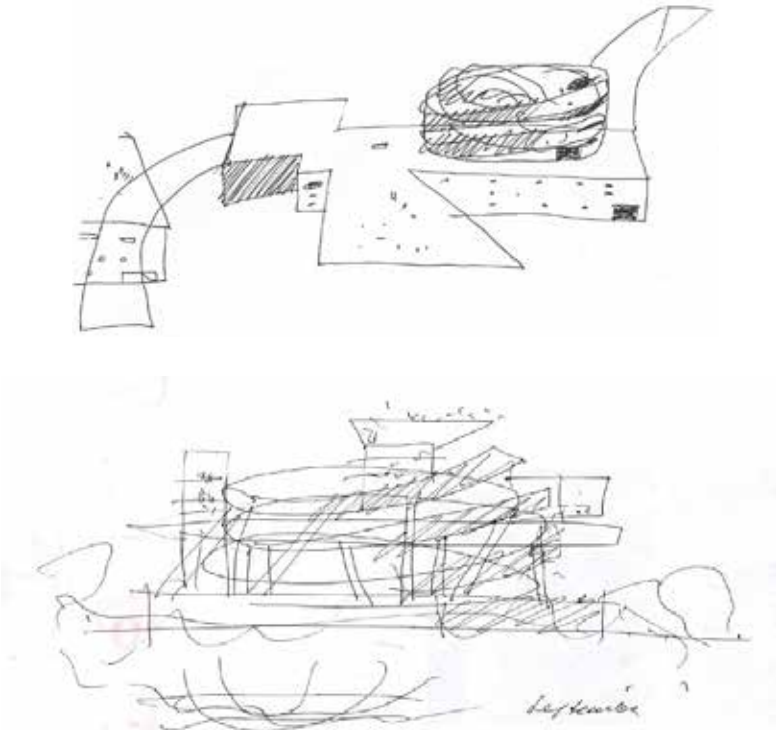
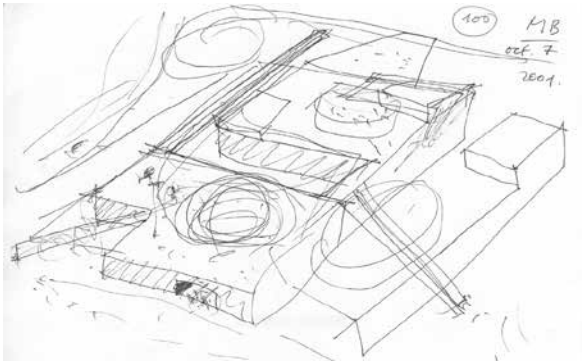
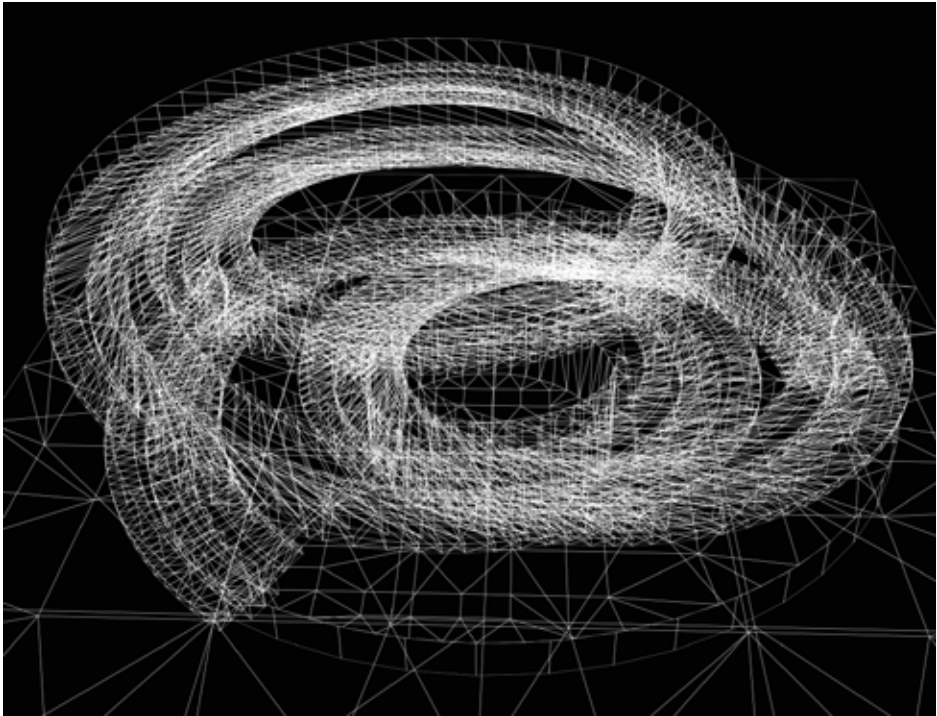
E PUR SI MUOVE

The idea is to embody movement, the raison d'être of the automobile, as the central theme of the new Mercedes Benz museum in Stuttgart.

The basic premise is a strip of an elevated highway in a helicoidal form in a closed loop, containing a central strip for the museum visitors and a lateral strip for the cars on exhibition, all of it covered in a glass box. Another lateral strip is open to the elements, for the cars to be shown in movement.

In response to the location, a crossroads between a roadway, an elevated highway and a river, we created a large podium, which accommodates the entire program of service elements. The upper plane over which the powerful helicoidal piece emerges is reached by wide ramps. All in exposed concrete. Simple and emphatic.

For this new Mercedes Benz museum, we wanted to build an image capable of surprising and fascinating. Capable of lasting both in time and in memory.





García Marcos House
Valdemoro, Madrid, Spain,1991

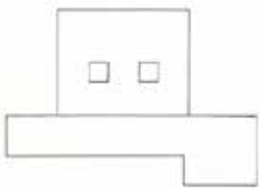
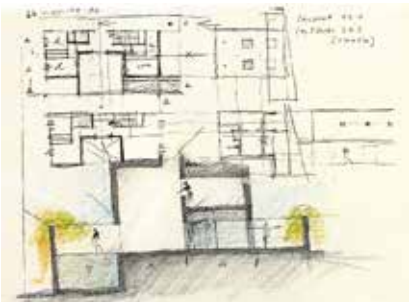
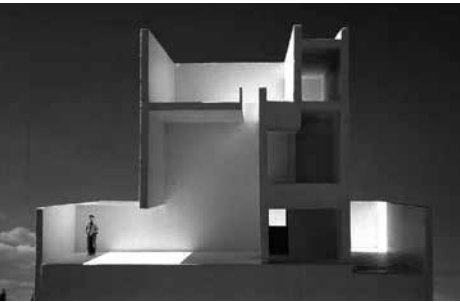
DIAGONAL LIGHT

A single-family house in a conventional suburb on the outskirts of Valdemoro, Madrid, is sited on a lot measuring 15 x 21 m, on a corner with two street façades. The site is enclosed with walls, like a box open to sky. In the center, complying with set-back requirements, a white prism with a rectangular base of 8 x 14 m is placed.

This box is organized by a central double height space that is diagonally pierced by the convergence of Light, a vertical light entering through a skylight in the ceiling, stretching from side to side, and a low horizontal light, which enters through a large window, also extending from side to side. Through Light and Proportion, a small and simple closed house is converted into a grand and open house, where, with almost nothing, everything is possible. “Une boîte à miracles,” a miracle box.



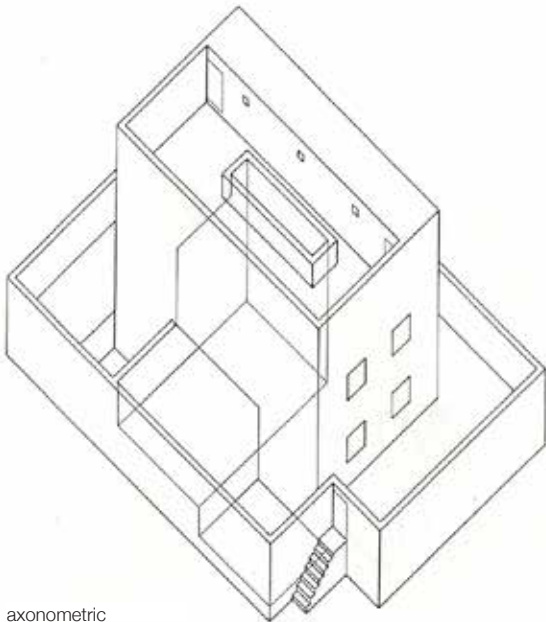
Above left. View from the pool.
Above right. Exterior view from the street.
Below left. Interior view with the roof skylight.
Below right. Exterior view of the entrance.



plans and sections



Above. Interior view. Diagonal light.
Below. Interior-exterior view.



axonometric



PROJECT

World / Spain / Madrid

01. Junta de Castilla y León Offices, Zamora, SPAIN, 2008 - 2012

02. Between Cathedrals, Cádiz, SPAIN, 2010

03. Andalucía's Museum of Memory, Granada, SPAIN, 2009

04. Rufo House, Toledo, SPAIN, 2010

05. Olnick Spanu House, Garrison, New York, USA, 2008

06. Moliner House, Zaragoza, SPAIN, 2008

07. Day Care Center for Benetton, Treviso, ITALY, 2007

08. Guerrero House, Vejer, Cádiz, SPAIN, 2005

09. SM Group Headquarters, Boadilla del Monte, Madrid, SPAIN, 2003

10. Delegation of Public Health Offices, Almería, SPAIN, 2002

11. Caja Granada Savings Bank, Granada, SPAIN, 2001

12. Asencio House, Chiclana, Cádiz, SPAIN, 2000

13. De Blas House, Seville la Nueva, Madrid, SPAIN, 2000

14. Center for Technological Innovation, Inca, Majorca, SPAIN, 1998

15. Gaspar House, Vejer, Cádiz, SPAIN, 1992

16. Drago Public School, Cádiz, SPAIN, 1992

17. Turégano House, Pozuelo, Madrid, SPAIN, 1988

18. Cala House, Aravaca, Madrid, SPAIN, 2014

19. VT House, Zahara, Cádiz, SPAIN, 2014

20. Pabellon Pibamarmi, Verona, ITALY, 2013

21. State School, Zabalzana, Vitoria, SPAIN, 2013

22. Yacht Club in Sotogrande, Sotogrande, Cádiz, SPAIN, 2012

23. Turégano House addition, Pozuelo, Madrid, SPAIN, 2012

24. Cultural Center, Cobquecura, CHILE, 2012

25. Center for Nature Interpretation II, Lanzarote, SPAIN, 2012
26. Pavilion 13th Biennale Architettura, Venice, ITALY, 2012

27. Ice Hockey and Volleyball Arena, Zürich, SWITZERLAND, 2012

28. MIA Magazzino, Garrison, New York, USA, 2011

29. Housing Cordoba, Córdoba, SPAIN, 2011

30. Porta Milano, Milan, ITALY, 2010

31. Offices for Benetton, Samara, RUSSIA, 2010

32. Pibamarmi Stand, Verona, ITALY, 2009

33. San Sebastián Castle, Cádiz, SPAIN, 2008

34. Center for Nature Interpretation, Salinas de Janubio, SPAIN, 2010

35. NMAC Montenmedio Museum, Vejer, Cádiz, SPAIN, 2008

36. Housing in the Plaza de Falla, Cádiz, SPAIN, 2007

37. Montecarmelo Public School, Madrid, SPAIN, 2006

38. DBJC House, Conil, Cádiz, SPAIN, 2006

39. Círculo de Lectores Offices, Barcelona, SPAIN, 2005

40. Public Square & Four Towers, Chiclana, Cádiz, SPAIN, 2005

41. Chapoutot House, Essaouira, MOROCCO, 2004

42. Winery, Argamasilla de Alba, Ciudad Real, SPAIN, 2004

43. Church of the Ascension, Seville, SPAIN, 2004

44. Merigó House, Madrid, SPAIN, 2002

45. EMT Headquarters, Madrid, SPAIN, 2001

46. Mercedes Benz Museum, Stuttgart, GERMANY, 2002

47. Tenerife South Airport (Phase III), Tenerife, SPAIN, 2000

48. Telefónica Tower, Madrid, SPAIN, 2000

49. Cuarto Real de Santo Domingo, Granada, SPAIN, 1999

50. Tenerife South Airport (Phase II), Tenerife, SPAIN, 1998
51. Social Housing, Falcinelo, Madrid, SPAIN, 1998

52. Columbarium, Cádiz, SPAIN, 1998

53. National Museum of Maritime Archeology, Cartagena, SPAIN, 1998

54. Pino House, Vicálvaro, Madrid, SPAIN, 1998

55. Leonardo Da Vinci Gymnasium, Majadahonda, Madrid, SPAIN, 1998

56. Tom Ford House, Santa Fe, New Mexico, USA, 1998

57. Tenerife South Airport (Phase I), Tenerife, SPAIN, 1997

58. Porta dei Fiori, Venice, ITALY, 1997

59. Public School, Chatillon, FRANCE, 1996

60. Pompeu Fabra University Offices, Barcelona, SPAIN, 1996

61. Foreign Office Headquarters, Madrid, SPAIN, 1996

62. Elsa Peretti Museum, Sant Martí Vell, Girona, SPAIN, 1996

63. University of Alicante Library, Alicante, SPAIN, 1995

64. Second Classroom Building, Loeches, Madrid, SPAIN, 1994

65. Bull Ring, Villaviciosa de Odón, Madrid, SPAIN, 1994

66. Social Housing, Ibiza, SPAIN, 1994

67. Philharmonic, Copenhagen, DENMARK, 1993

68. Cultural Center, Villaviciosa de Odón, Madrid, SPAIN, 1992

69. Janus House, Reggio Emilia, ITALY, 1992

70. Four Villas for the Spanish Embassy, Algiers, ALGERIA, 1992

71. Public Library, Orihuela, Alicante, SPAIN, 1992

72. García Marcos House, Valdemoro, Madrid, SPAIN, 1991

73. Classroom Building, Veilla de San Antonio, Madrid, SPAIN 1991

74. Public Library, Fuencarral, Madrid, SPAIN, 1990

75. Dalmau House, Burgos, SPAIN, 1990
76. ARCO Contemporary Art Fair, Madrid, SPAIN, 1990

77. First Classroom Building, Loeches, Madrid, SPAIN, 1989

78. Social Housing, La Viña, Vallecas, Madrid, SPAIN, 1989

79. Preschool, San Sebastián de los Reyes, Madrid, SPAIN, 1989

80. Jesús del Pozo Showroom, Madrid, SPAIN, 1988

81. Public School, San Fermín, Madrid, SPAIN, 1985

82. School Pavilion, Aluche, Madrid, SPAIN, 1984

83. Public School, San Sebastián de los Reyes, Madrid, SPAIN, 1983

84. Day Care Center, Aspe, Alicante, SPAIN, 1982

85. Day Care Center, Onil, Alicante, SPAIN, 1982

86. Day Care Center, Crevillente, Alicante, SPAIN, 1982

87. Gymnasium for the School of Architecture, Madrid, SPAIN, 1982

88. Cultural Center, Guernica, Vizcaya, SPAIN, 1981

89. City Hall, Fene, La Coruña, SPAIN,1980

90. Cathedral Square, Almería, SPAIN, 1978

91. Technical University, Almería, SPAIN, 1976

92. Balseiro House, Madrid, SPAIN, 1976

93. Official College of Architects Offices, Seville, SPAIN, 1976

94. Professional Education Center, Salamanca, SPAIN, 1975

95. Professional Education Center, Vitoria, SPAIN, 1974

96. Professional Education Center, Pamplona, SPAIN, 1974

97. Fominaya House, Algete, Madrid, SPAIN, 1974

98. García del Valle House, Algete, Madrid, SPAIN, 1974

99. Parador Nacional (hotel), Cuenca, SPAIN, 1973

100. Festival Palace, Santander, SPAIN, 1971

LOCATIONS



LIGHT IS MORE
On Alberto Campo Baeza

Interview
by Manuel Blanco

I have followed the lines of Alberto Campo Baeza’s work over the years in a long series of exhibitions that began with the show entitled *Light is More*, a dictum I created in an attempt to sum up his work and that was obviously born of a fusion of Mies’ “less is more” and Campo Baeza’s self-defining “more with light”, vindicating his use of light. The title thus paid tribute to Campo Baeza and to the master whose Crown Hall, IIT housed the exhibition. After Chicago, the Urban Center in New York became a celebration of architecture with Kenneth Frampton, Richard Meier, Beatriz Colomina, Mark Wigley, Steven Holl and Massimo Vignelli there to receive us. Vignelli had long supported Campo Baeza’s work and was behind the commission for Olnick Spanu, the magnificent house that we presented there as a new piece.

In 2004, the exhibition grew and I transformed it into an installation in which Campo Baeza’s light contended with Palladio’s in *Campo Baeza alla luce di Palladio*, at the Basilica in Vicenza, where Alberto Campo Baeza was chosen master of the year by ABACO under the recommendation of Francesco Dal Co. In 2005, we went to Istanbul for the concluding ceremony of the UIA conference at the Byzantine Basilica of Saint Irene, where we presented an anthological exhibition of his work. More than 3000 architects gathered for the opening, among them Tadao Ando, who would later select Campo Baeza to exhibit his work at the prestigious Gallery MA of Tokyo, whose Scientific Committee Ando presided. Among the long list of figures who saw this show in Tokyo along with Tadao Ando were Toyo Ito, Kengo Kuma, Yoshio Taniguchi and Kazuyo Sejima, making the exhibition an encounter between Spanish architecture, represented by Campo Baeza and a group of young architects working with him there, and a wide representation of Japanese architecture. In *Campo Baeza. The Creation Tree*, I offered an installation at the MA Gallery constructing a landscape out of Campo Baeza’s work. It featured a large tree made out of his drawings, branch by branch, with each one of his seminal design projects over the background of the Guerrero House, a white wall as an image of his work, a pond

of photographs at its feet, and the already legendary Benetton Day Care Center in the distance. The red moon or the rising sun that presided the landscape framed Campo Baeza, speaking to us about light, surrounded by his maquettes and by a long analysis I provided of all the themes that appear in his work.

Campo Baeza is probably one of the best-known architects of his generation. His clear, precise work, which is both utterly free of excess and lacks nothing, is always recognized, identified and remembered. His handling of light and the passage of time confer a very special quality to his spaces, allowing time to slide through them, marked by the light that caresses them, lingering there and becoming eternal. His work is more intense every time and this is most likely the result not only of an ever increasing distillation of his architecture, but also of his careful choice of projects and the deliberately small number of commissions he accepts compared with other studios of equal renown. Following the thousands of drawings he has made, one may appreciate the personal quality of his work that relies on a magnificent and small group of collaborators who complement his vision. Some of the most interesting young Spanish architects have worked in his Studio or under his guidance at the School. His teaching, research, and creative work complement one another, forming a single endeavor. I’ve had the privilege of enjoying a great number of conversations about architecture with Alberto Campo Baeza, “off the record.” The publisher has asked us to provide “for the record” the conversation transcribed below:

WHAT IS ARCHITECTURE FOR ALBERTO CAMPO BAEZA?

In general, I still find it difficult to say what Architecture is. I could tell you that for me, as a person, architecture is an enormously important part of my life. I’d also qualify that: it is not the only thing in my life, but it is still a passion. Those of us who are dedicated to creative work are privileged. Human beings with the capacity for artistic creation are truly privileged, in the most profound sense of what one means by artistic creation.

Stefan Zweig expresses it well in the text you and I have discussed more than once, “The Mystery of Artistic Creation.” It’s already there in the title. And while he says many very interesting things, the most central almost answers what you’ve asked me, and that is, the ability we human beings have to create something that afterwards transcends us.

We create something that later goes beyond us. We disappear, but our works remain. This happens with any creative endeavor, but in our creative work as architects, much more so.

Obviously, I’m not telling you “what Architecture is.” I’m telling you what it is for me: the possibility of creating something wonderful that can remain.

That something, what is it? Well, it’s building, building ideas. For me, it’s creating spaces that are going to serve to make men happy, spaces in which I try to apply everything I know, using the instruments that Architecture has been working with throughout history.

When I speak of instruments, I’m referring to scale, proportion, and measure, to control of construction, control of structure, control of light and of all of the elements that constitute the architectural space. And all of this, obviously, at the service of man.

So, we may ask ourselves again, what is Architecture? And we would speak of Vitruvius and of *Utilitas*, *Firmitas* and *Venustas*. One could say that the hardest thing to achieve is *Venustas*, because beauty is what we would all like to attain. Because clearly construction, good construction, is something an architect has to do well. And it’s also obvious that the function must be served. So, beauty is the hardest thing.

Plato tells us that Beauty is the splendor of Truth. Plato of course presents the matter as a philosophical proposition, which from the point of view of Architecture could be translated as:

Architecture, when true, produces a true beauty that is capable of transcending us, that can go beyond us. It is not the vain beauty of a moment nor is it a passing fashion.

What is Architecture? It is a creation that is going to serve mankind by means of beauty. People say, “architecture has to serve, it has to be useful and well constructed” Yes, of course it does, but I already take that for granted. I can’t understand a wonderful idea for a building that turns out to be impossible to build; that’s not Architecture. It might be a dream, but if that dream cannot be made reality, cannot be constructed and well constructed and be useful, truly useful, then it is not Architecture.

Clearly architecture tends to be born of necessity. We are not called “to make architecture.” No. A need appears and from that need, an architect must be able to combine the ingredients to provide a solution to that need. But that’s not all. He has to give the best solution to that need, to give an answer, providing not only the best possible construction, solving the problems of construction, but also, he must reach that something else, something more, which is the *quid* of the question, the central idea.

I’ve always alluded to the idea of the idea, pardon the redundancy. I mean, the necessity that there be an idea. But this too is not that original; it’s just as necessary in creating a poem. One must know what it is one wishes to say, the idea of a poem. In a poem, there is something one wishes to say, which later will be translated into the properly arranged words. That is, there must be a previous idea, which is what I mean when I speak of synthesis or distillation. Which, in the case of architecture, is the distillation of a greater quantity of ingredients than there is in other creative endeavors.

Compared to painting, music, poetry and philosophy, Architecture is the most complex, because so many other factors intervene. Someone might well say, “You lose freedom because you have to construct with heavy materials.” So many

Epilogue
by David Chipperfield

Beautiful Isolation
The work of Alberto Campo Baeza

We have the opportunity to review the work of Alberto Campo Baeza at a moment of change. The effect of the global financial crisis has caused a severe reconsideration of development and seems to announce the end of an extraordinary period for Spanish architecture. A period that has seen contemporary Spanish architecture recognised internationally for its quality and its invention. The 1992 Olympic Games held in Barcelona seemed to announce Spain’s development as a modern European state and the end of the difficult and isolated years of the Franco regime. Architecture and design became the representation not only of a commitment to building a new modern state with up to date infrastructure but also a general optimism about Modernism.

Those of us living outside of Spain came to admire the “new Spanish architecture” and its architects. Over these years few other countries could compete with the production quality or atmosphere of Spanish architecture. The commitment of the different regions and cultures to build new public infrastructure, museums, railway stations, schools, and public spaces was supported by a well educated and talented architectural community that has produced some of the most interesting projects of the last twenty years.

This period includes many generations of architects and seemed to give an opportunity not only to established architects but to younger architects, not only to projects in Barcelona and Madrid but all over Spain. While drawing on the modernist heritage of the great Spanish architects, de la Sota, Sáenz de Oiza, Coderch, etc., a new openness and desire to experiment became possible.

The work of Alberto Campo Baeza sits within this period and yet like his work also manages to sit beyond this time. An architect defined by his “spanishness” yet completely international. An architect who has achieved great fame but who maintains a modest office. An architect who has designed some of the most beautiful houses but seems totally comfortable working with large scale projects and within complex urban contexts.

There are many strategies that architects can adopt in their working method. One approach may be described as the tendency towards “isolation.” That is to identify particular qualities and emphasise these qualities to an extreme, to avoid a conventional reconciliation of physical qualities in favour of exaggeration and contrast. This method of composition isolates certain components or elements of design and rather than being in the service of composition they become the composition. These qualities are identified with such clarity that they become the subject.

In the work of Alberto Campo Baeza we can witness this approach manipulated with great skill and to extraordinary effect. The identification and isolation of abstract and physical qualities underpin every project. In this manner the explicit qualities of light, view, enclosure, and weight become not only the language of the projects but their very substance.

The seduction that one experiences in the buildings of Alberto Campo Baeza is the consequence of their explicitness. There is no confusion about the architect’s intention; each building announces its promise through its clear resolution. Fundamental to their success is the appropriateness of the projects” intent, to intensify the experience of being within the building, and in turn to the context within which the building sits.

Like his architectural mentors Mies Van Der Rohe and Tadao Ando, Campo Baeza has managed to develop an architecture with its own language, which is both personal and impersonal. An architectural language that is autonomous and not contextual yet manages to establish a powerful relationship with its setting. Indeed it seems that the elemental nature of the architecture allows the architect to engage the place as part of its composition, both in a tangible and ineffable manner.

The quality of Campo Baeza’s architecture and his approach was apparent in his first projects but became explicit with a series of projects completed at the end of the 1980’s and beginning of the

1990’s. These were the Turégano House, (1988), the Drago Public School (1992), Asencio House (1990) and Gaspar House (1992).

The photography of the courtyard of the Gaspar House became the “pin-up” image of the early 1990’s. This one image condenses in a unique moment the possibilities of such a simple and isolated architecture. Who could resist sitting in this beautiful space with its profound stone floor, a single tree growing out of a deep cut into the floor, with nature framed by the perfect lines of the enclosing abstract walls?

Here we could see once again the optimism of Modernism, with all of its rewards, abstract space, a shocking interplay of inside

It is a tribute to the architect that the larger projects; Caja Granada, SM Group Headquarters, Benetton Day Care Center, and Andalucía’s Museum of Memory are not only controlled like the smaller projects but they form a consistent body of work surprising in its legibility and its extreme discipline.

and outside space separated by a single frameless sheet of glass and a poetic contrast between architecture and nature. A stark white architecture that seemed to both isolate itself and yet be part of the place.

The image talks of something else that is the experience of the viewer. We are not looking at an architecture that is designed only to be looked at; we are in an architecture that is designed to be in. The issue of scale is not only the consideration of proportion but of the positioning of the occupant and mediating the relationship of the individual and their environment.

In these 4 projects Campo Baeza developed the strategies that founded the basis for investigation in his evolving body of work. I would identify these as firstly; the autonomous building object

that seems to set itself apart from context but, through its play of enclosing and opening, seems to create a relation with its setting; secondly an interior composition of spaces, enjoying intentional sectional overlapping (internal views) and larger scale openings to the outside (external views) and finally an abstraction of an architectural language organised by these concepts of the view, light and interlocking.

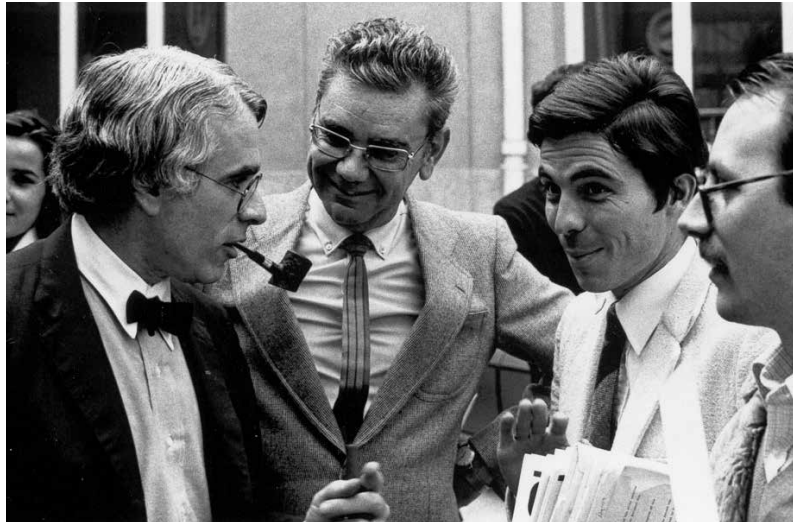
The De Blas House (1998) departed from the simple volumes of the previous projects and instead developed a strategy of contrast. This allows the ideas of isolation to be played in a more extreme way, as the contrasting conditions (openness, closedness, wall, frame, light, dark) can be characterised and enforce

each other. The temple-like form on its massive base creates an identifiable typology. The exquisite elegance of the proposal (Mies meets Ando) creates a house that seems both monumental and domestic. Campo Baeza succeeds again at creating a place that is irresistible. The house is not only a house but a place. The contrasting conditions of autonomy and grounding seem to be simply achieved with this temple strategy. The house floats like a boat above the landscape yet is gracefully dug into the site. The qualities of rootedness and openness, ground and horizon are isolated and concentrated and became the very subject t of the project. We can witness this concept developed in the Olnick Spanu house in the more luxurious setting of New York State.

Campo Baeza’s most significant work to date is the Caja Granada Savings Bank (2001). An uncompromising cubic



1979
San Sebastián, with Eduardo Chillida
in El Peine del Viento, Madrid, with Mario
Gandelsonas and Carlos Sambricio at the
Crystal Palace in the Retiro Park
—



1979
Madrid, with Richard Meier at Museo de
Arte Contemporáneo
—
Madrid, with Peter Eisenman
and Javier Carvajal at ETSAM
—



1979
Madrid, with Richard Meier, Fuensanta Nieto, Alicia
Sánchez and Joseph Meier at Turégano House
—



1980
Madrid, with Alvaro Siza and Gabriel Allende
—

1980
Madrid, with Mario Botta, Rafael
Moneo and Ignacio Vicens
at ETSAM
—
1982
Monasterio del Escorial, with Tadao Ando
—



1982
Madrid, with Tadao Ando at ETSAM
—
Madrid, with Vittorio de Feo at ETSAM
—



1983
Segovia, with Raimund Abraham
—



1988
Madrid, with Javier Carvajal at ETSAM
—

Lectures

1981	Cornell University Ithaca, NEW YORK		Associação Arquitectos Portugueses LISBON		Universidade Lusíada LISBON
1983	Facolta di Architettura di Milano Pavia. MILAN	1996	Virginia Tech. VIRGINIA		Istituto Nazionale di Architettura BRESCIA
1986	Graduate School of Fine Arts University of Pennsylvania PHILADELPHIA		Facoltà di Architettura "La Sapienza" ROME	2002	Rijksuniversiteit GHENT
	Architectural Association LONDON		Academia de España ROME		Henry Van de Velde Institute of Architecture ANTWERP
1989	Architektur Technischen Hochschule DARMSTADT		Ecole Polytechnique Federale de Lausanne LAUSANNE		St. Theobalduskapel TURNHOUT
1990	ETH Eidgenössische Technische Hochschule ZURICH		Royal Academy COPENHAGEN		Cultureel Centrum Blikveld BONHEIDEN
	Archi-Kreis BERNE		Ecole d'Architecture de Bretagne RENNES		Harvard Design School GSD Graduate School of Design Harvard University BOSTON
	SCI-ARC VICO MORCOTE		Nordic and Baltic III Architectural Triennial TALLINN		Technische Universität Graz Institut für Baukunst GRAZ
1991	RIBA Royal Institute of British Architects LONDON	1997	Ecole Polytechnique Federale de Lausanne LAUSANNE		Graduate School of Architecture and Planning Columbia University NEW YORK
1992	Architecture Winter School DUBLIN		I.T.G. "Carlo Scarpa." San Doná di Piave VENICE		
	Ecole d'Architecture de Strasbourg STRASBOURG		Architectural Association of Ireland DUBLIN	2003	Illinois Institute of Technology (IIT) CHICAGO
1993	Facoltà di Architettura di Napoli NAPLES	1998	Bauhaus Universität WEIMAR	2004	Astra Theater VICENZA
1994	Architektur Schule AACHEN		A.E.R.A. TOULOUSE		Facoltà di Architettura Università degli Studi di Napoli Federico II NAPLES
	Architektur Schule DORTMUND	1999	Graduate School of Fine Arts University of Pennsylvania PHILADELPHIA		Ecole d'Architecture de Paris Belleville PARIS
	Triennale de Milano MILAN		Tulane School of Architecture NEW ORLEANS		Société Francaise des Architectes (SFA) PARIS
	C.C. Parque de España ROSARIO	2000	Architecture School of Goteborg GOTHENBURG		Cyprus Architects Association's Annual Lecture University of Cyprus CYPRUS
	C.A.Y.C. BUENOS AIRES		Architecture School of Stockholm STOCKHOLM	2005	Oscar Ekdhal Memorial Lecture Forum Hall Kansas State University KANSAS
	Alvar Aalto Symposium JYVASKYLA		D.A.M. (Deutsches Architektur- Museum) FRANKFURT		Tel Aviv Museum of Art TEL AVIV
	International Seminar LISBON		IUAV (School of Architecture of Venice) VENICE		
1995	International Seminar WÜRZBURG	2001	Bayer - Architektenkammer MUNICH		International Award Architecture in Stone IX edition VERONA
	DESSA Gallery LJUBLJANA		Facoltà di Architettura Università degli studi di Firenze FLORENCE		









