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Fernando Agrasar Quiroga

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Ramón Vaamonde (pp. 16, 19, 24, 28-31, 41-43), Manuel G. Vicente (pp. 33-35), Arquivo de Turismo de Santiago de Compostela

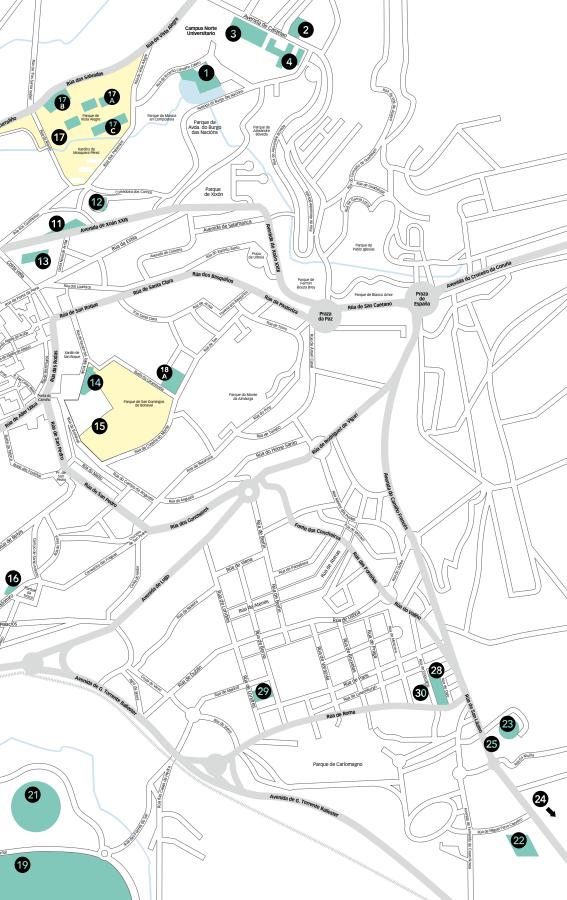
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Contemporary Architecture

Santiago de Compostela





#### Auditorio de Galicia

Julio Cano Lasso

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#### Church of San Xoán

Joaquín Fernández Madrid



#### **Philology Faculty**

Alberto Noguerol, Pilar Díez



#### Faculty of Media Studies

Álvaro Siza

**NORTH CAMPUS** 



#### "Concepción Arenal" University Library

Celestino García Braña



# Extension of Political Science Faculty

Rafael Baltar, José Antonio Bartolomé, Carlos Almuíña



#### Research Institutes

Manuel Gallego Jorreto

**SOUTH CAMPUS** 



#### Pilgrimage and Santiago Museum

Manuel Gallego Jorreto



#### San Clemente Sports Hall

Josef Paul Kleihues



#### "Raíña Fabiola" Public School

Giorgio Grassi



# Remodelling

of Avenida Xoán XXIII

Albert Viaplana, Helio Piñón



#### Xoán XXIII Sports Hall

Albert Viaplana, Helio Piñón



#### "Ánxel Casal" Library

Andrés Perea



#### CGAC (Galician

#### Contemporary Art Centre)

Álvaro Siza



# Santo Domingo

**de Bonaval Park** Álvaro Siza, Isabel Aguirre

OLD TOWN



#### Cidade da Cultura de Galicia (Galician City of Culture)

Peter Eisenman



#### Conxo Socio-Cultural Centre

Alfonso Penela



#### Multiusos Fontes do Sar

Xosé Manuel Casabella, Josep María de Arenaza, Joaquín Pujol



# Congress and Exhibition Hall of Galicia

Alberto Noguerol, Pilar Díez



#### IGAPE, SERGAS, IGAES

Complex

Andrés Perea



# ORGANISATION OF MONTE DO GOZO

#### A

#### Campsite

Celestino García Braña



#### **Residential Area**

José Antonio Franco



#### Centro Europeo de Peregrinación

lago Seara



#### Monte do Gozo Auditorium

Alfonso Penela



#### **Environment Department**

Alfredo Freixedo Alemparte



#### Xunta de Galicia Presidential Complex

Manuel Gallego Jorreto

**OUTER RING** 



#### **Galician Parliament**

Andrés Reboredo



#### Headquarters of the Directorate General of the Regional Police Force

Joaquín Fernández Madrid, Pedro R. Iglesias



#### Escola Galega de Administración Pública (Galician Public Administration School)

Carlos Maijide



#### San Antonio de Padua Parish Centre

lago Seara

NEW TOWN/FONTIÑAS



#### A Trisca Socio-Cultural Centre

John Hejduk, Antonio Sanmartín, Elena Cánovas. Leonardo Rietti



#### VISTA ALEGRE PARK



#### Escola de Altos Estudios Musicais (music school)

Antón García Abril



#### SGAE Headquarters

Antón García Abril



#### "Luis Iglesias" Natural History Museum

César Portela



#### Houses on Carme de Abaixo dairy farm

Víctor López Cotelo



#### Rúa da Caramoniña Residential Complex

Víctor López Cotelo



#### Ponte Sarela Residential Complex

Víctor López Cotelo

**OLD TOWN** 

Contemporary Architecture

Santiago de Compostela



#### Introduction

Santiago de Compostela's rich and well-known heritage has been increased during the last two decades with an outstanding series of contemporary architecture projects. Although we all -even those who have not yet visited its streets- think about Santiago as the great monumental city that was declared World Heritage by UNESCO in 1985, the architectural importance and value of a notable series of buildings erected in recent years constitute a new attraction for the city's visitors: contemporary architecture.

A series of fortunate circumstances, such as its status as the capital of Galicia, the increase in university students, the city's demographic boom and its formalisation by means of the 1989

"In the following pages we propose a visit to the city of Santiago cia. The institutions located in de Compostela's contemporary architecture, the newest and least-known aspect of a city that has generated exceptional architecture 99

Town Planning Plan, made Santiago the administrative and symbolic centre of Gali-Santiago responded to these stimuli with different architectural commissions, which, during the last twenty years, have been built in the city by some of the most important protagonists of contemporary architecture.

The old stones full of history of Compostela's monuments provide a unique setting for modern architecture, which has responded to this challenge with projects that dialogue with the past, without giving up their present. In the following pages we propose a visit to the city of Santiago de Compostela's contemporary architecture, the newest and least-known aspect of a city that has generated exceptional architecture.

# 12 • AUDITORIO DE GALICIA

Julio Cano Lasso 1986-1989

#### > Location:

Avenida do Burgo das Nacións

#### > Visits:

Access to the foyer and restaurant is unrestricted. Visiting the exhibition hall or the different auditoriums is conditioned by the concert programme.





In 1964 the architect Julio Cano Lasso built a series of pavilions for housing pilgrims during the Holy Year. The project, designed to be temporary, survived for several years as student accommodation. On the site of that mod- This blind volume, which is totally covered est and exemplary project, due to its rationality and establishment, the same architect constructed the Auditorio de Galicia. This large complex, designed to equip Santiago with a building capable of hosting a top-rate programme of concerts and exhibitions, was conceived as a series of severe stone volumes, contrasted by glazed horizontal panels, with small white partitions evoking the tradition of galleries.

The Auditorio de Galicia building revealed its city-building vocation by respecting the existing square and turning it into a grand urban



setting, arcaded on two sides, serving as the building's outdoor anteroom. The prismatic volume of the gridiron of the auditorium's main hall rises up behind the sober portico. with a blind granite wall, is the building's visual reference point, from the different parts of Santiago from which it is visible.

An existing stream was used to create a large expanse of water, behind the building, where the Parque da Música en Compostela was designed in connection with the cultural facilities. The auditorium offers a magnificent view of the park and the historical city, in the background, by means of generous window panes, such as the restaurant gallery, which is projected over the water.

> Visits:

During religious services.



The Church of San Xoán was conceived as a parish complex, in order to serve the populous Vite neighbourhood. Situated opposite the new faculties of the University of Compostela's North Campus, this church's contemporary nature is highlighted by means of a large concrete canopy, by its slightly curved roofs and by the presence of a high tower-belfry with a metallic crown. Below the concrete slab forming the canopy, whose acute-angled shape delimits and organises the complex's entrance, there are entrances to the different areas of worship and the different parish rooms. The tower, whose base is defined by two concrete walls, is extended upwards by means of a metallic structure, becoming visually lighter the higher up it goes.

The complex's internal organisation is functionally efficient and gives the design different opportunities to produce interesting effects with the incoming daylight. The church space is located in the centre, bordered by the Chapel of the Holy Sacrament and the different parish rooms. The assembly hall is situated underneath the chapel and has its own entrance outside.

This building has an illustrious neighbour, namely the Portuguese architect Álvaro Siza's Education Faculty. The two buildings, only separated by Avenida de Castelao, establish a close dialogue by means of the white panels of their exteriors and the gentle slope of their roofs.





#### Alberto Noguerol and Pilar Díez 1988-1991

Location: Avenida de CastelaoVisits: During class hours.



The University of Compostela's Philology Faculty was designed by scrupulously observing the determinations of the Special Plan, which was prepared in order to introduce large-scale university facilities into the North Campus. These regulations, apart from establishing the new faculty's alignments, required that vehicle access be permitted below the building's portico. Noguerol and Díez combined the building's complex programme and the corresponding town planning regulations by implementing strict and clear planning in their project: two parallel longitudinal sections, one for lecture rooms and the other for different department offices and, in between, a singular volume housing shared uses such as the lobby, assembly hall, graduation hall and library.

The building's volumetric division into three pieces, the two side sections, raised above the ground by pillars, like long thin prisms, and the central section, lower and wider with curved roofs, reflects a strict and comprehensive approach. This clear layout is enriched by the spatial modelling of the interior of such



elements and the meticulous design of each of the elements included therein. Thus, the façades are differentiated, transforming the recesses according to the orientations and the use of the illuminated areas. Different elements, such as the fire-escape stairs or the recesses overlooking the stepped area of the library, have an almost sculptural nature. The perfect harmonisation between plastic richness and a rigorous functional approach, which characterises Noguerol and Díez's architecture, invites visitors to take a detailed tour around this building.

During class hours.





After building the Centro Galego de Arte Contemporánea, the well-known architect Álvaro Siza designed his second large building in Santiago de Compostela, namely the Faculty of Media Studies in the North Campus of the University of Compostela. In line with the Portuguese master's customary close involvement in the design process, he even defined the pieces of furniture, which were custom-made for this educational building. Siza worked with the complete trust of the university officials. who were aware that, in addition to teaching facilities, they were overseeing the construction of a notable project of contemporary architecture. After the project was completed, on the occasion of a university event, Siza signed the university's gold book, expressing his appreciation for, in the words of the Pritz- work of contemporary architecture. ker Prize winner, "having been allowed to be an architect."

The Faculty of Media Studies consists of a long axial section, to which a series of volumes, such as the library or main lecture hall, are connected perpendicularly. This layout provides an ambiguous and poetical spatial richness, which is characteristic of Siza's work. Especially memorable is the sequence of the entrance, below the library volume, supported by a single eccentric leg, or the interior ramp, open towards the atrium leading to the different lecture rooms.

Even the smallest details of the building's installations were designed by the architect, from the benches in the lecture rooms to the door handles or the signs for the gents and ladies toilets. This fact makes this educational building a notable example of a complete art-





Celestino García Braña 1997-2001 ➤ Location: Os Feáns

> Visits:

The interior of the building can be visited during class hours.





The new Social Science Library occupies a plot on the periphery of the South Campus, near the Os Feáns neighbourhood. Facing the organic plan of the streets close to the university area, the building reveals its objective of introducing order by orienting its façades in parallel to the orthogonal lines present in the layout of the entire Campus. The library is a compact volume, with a strong presence highlighted by its exterior featuring slabs of granite. Inside, a series of long, narrow rectangular courtyards appear at different heights, in order to let light

into the base, where the reading rooms are located. These courtyards introduce interesting visual relationships into the interior of the large prism of the library, generating a high degree of spatial richness.

The curious layout of the reading rooms, at the base of the building, with the entire deposit of books located on upper floors, corresponds to the criterion of making it easy to adapt the building's usage to new needs and future changes. This functional solution reduces the length of the corridors and enables technical realignments without affecting the building's users.

The library was designed with bioclimatic criteria, introducing large openings facing north, which provides ideal light for reading, and reducing the number of windows facing south, in order to minimise air-conditioning needs.

17 • EXTENSION OF POLITICAL SCIENCE FACULTY

> Location:

Avenida Dr. Ángel Jorge Echeverri

> Visits:

The interior of the building can be visited during class hours.





Baltar, Bartolomé and Almuíña have been designing important buildings in Santiago for decades, including restoration work on the Cathedral, the FENOSA building or the new Courthouse complex. Among all of these constructions, a recent project stands out: the extension of the Political Science Faculty. Conceived as an independent pavilion connected to the old faculty, it is a strict and sober project, in which the precision in the design of its exterior and the total lack of gratuitous formal features are its most outstanding virtues.

The new building contains different lecture rooms, a graduation hall and a large lecture theatre. This simple programme is resolved by means of an elongated prism, aligned in



an east-west direction, with all of the lecture rooms facing north, receiving light from spacious openings, and the corridors facing south, with narrow and very low openings. The marked horizontality of the south façade is interrupted at the centre by a vertical element of exposed concrete, which contains stairs and lifts.

ceived as an independent pavilion connected

The building's outer layer underlines its abto the old faculty, it is a strict and sober project, stract and silent nature. It is made of sheets of in which the precision in the design of its exterior and the total lack of gratuitous formal features are its most outstanding virtues.

The building's outer layer underlines its abstract and silent nature. It is made of sheets of steel lacquered in dark grey in which the openings, whose metalwork is of the same colour and material, is flush with the exterior plane.

Manuel Gallego Jorreto 1996

#### > Location:

Avenida de Lope Gómez de Marzoa

> Visits:

Special authorisation is required to visit the interior of each building.



In relation to the project of four buildings to be used as research centres, which the University of Santiago commissioned for its South Campus, only one had a well-defined use: it would house ceramic and glass experimentation. Their architect, Manuel Gallego Jorreto, who was awarded the National Architecture Prize in the year 2000, conceived these research centres as four prismatic volumes laid out in a row. The four pieces form a coherent unit, underlined by the continuity of the plinths, which absorb the different slopes of the terrain and situate the tree-filled gardens to which the study areas are oriented. These study areas, which face south, divide each building's completely glazed façade into three planes, which form a concave line in the ground plan. This layout introduces a clear directionality that organises and stimulates the complex. There is a series of subtle differences between each of the four volumes, linked to their usage or position, which enriches their close-up observation. The visit to these building should also include their perception from the Santiago-Noia road, from a car, from where the repeated pieces are viewed as a sequence that introduces or-



der and a suitable limit to the organisation of the South Campus.

The research buildings' façades are finished with large grey granite slabs that, in some parts, have openings to provide ventilation. The glass planes are located just behind the thin slabs of stone. This stone exterior provides, with its uniform texture and colour, a technological nature that enriches the architectural meanings linked to the contemporary usage and status of this interesting building complex.

Manuel Gallego Jorreto 2004-2011 > Location:

Praza das Praterías

> Visits:

http://www.mdperegrinacions.com/



During the post-war period, the pro-Franco authorities developed the Bank of Spain headquarters in Santiago de Compostela. Romualdo Madariaga was the architect of the project, which was built between 1940 and 1945. Its exceptional location, in Praza das Praterías, makes up an urban setting featuring, along with this building, the Casa del Cabildo's baroque façade, the front of the Cathedral's south arm, raised on top of a stairway, and the Renaissance façade that laterally closes its cloister. Madariaga de Céspedes made a mimetic interpretation by means of a severe and compact neo-baroque volume, with an arcaded ground floor facing the square. The use of granite masonry with a tone similar to that of the historic buildings and a decorative repertoire featuring the local baroque style, help to dilute the 20thcentury's presence in Praterías.

The project to transform the old bank headquarters into the new Pilgrimage and Santiago Museum, designed by Manuel Gallego Jorreto, faced strong determinants, including that of preserving the façade. The architectural opportunity and challenge that involved designing a contemporary building in such a valuable monumental setting, generated an intense civic and architectural debate. The project's own ar-

chitect put forward a strong argument in favour of maintaining the presence of Madariaga's building, referring to the collective memory of Compostela's residents; during more than six decades, this converted an inferior architecture, compared to its neighbouring buildings, into a substantial part of the cityscape.

Construction was delayed by the discovery of architectural remains during the excavation of the basements, which was solved by setting up an exhibition area that was not originally planned. A large glass and grey metal area opens up the closed interior space towards the Conga and, above all, a large skylight in the roof and a series of interior openings provide dramatic views, from inside the building, of the Cathedral's impressive Berenguela tower.



Josef Paul Kleihues 1990-1993

#### > Location:

Avenida de Rodrigo de Padrón

> Visits:

Authorisation is required from the headmaster's office.



The San Clemente complex was designed by the German architect Josef Paul Kleihues, one of the undisputed protagonists of Berlin's architectural flourishing in recent years; he designed the Master Plan of 1984 as well as the Kantdreieck, one of the German capital's most significant buildings. This project consists of a public car park, a series of shops and a sports hall, built on the car park's platform.

The materials employed, and the form and layout of the building, fulfil the delicate task of integrating, in the proximity of the monumental Plaza del Obradoiro, contemporary and historical architecture. The short façades of the building's rectangular ground plan are blind granite walls, higher than the ridge of

the copper roof, which is slightly gabled. On the other hand, the longer façades are totally glazed with steel metalwork and painted wood, exposing the interior without reservations.

The platform on which the sports hall is built is a privileged viewpoint facing the Cathedral towers, for whose vision the new building's side wall constitutes a suitable support, like the sturdy walls of Compostela's massive convents.





Giorgio Grassi 1992-1993 > Location:

Rúa de Entregaleras

> Visits:

Authorisation is required from the headmaster's office.



The theoretical facet of architecture pervades all of the Italian Giorgio Grassi's work. His idea that the principles of architecture are unique and immutable is reflected in all of his work and, logically, in his conceptual project for a public school in Compostela. Built in a garden bordering the historical city, the severe building reveals, in its symmetry and regularity, the values of timelessness that enable it to appear at the centre of the plot as a solid serene vol-

ume without surprising forms. As if it had always been there.

One of the main inspiring elements of this building is the volume of an old suburban villa, near the building, bordering the River Sarela. Its forms' capacity for dialoguing with the surrounding landscape evoked the characteristic outline of the school's four towers.

The Raíña Fabiola Public School in Santiago, along with the controversial intervention in the Roman theatre of Sagunto and the university library of Valencia, are Giorgio Grassi's only three projects in Spain.

Albert Viaplana, Helio Piñón 1991-1994

- > Location:
  - Avenida de Xoán XXIII
  - > Visits:

Public area of free access.



Avenida Juan XXIII, which was created in the sixties, became the main approach road leading to the very centre of the historic quarter. The remodelling, entrusted to the architects Albert Viaplana and Helio Piñón, solved the functional requirements of traffic access and parking at this critical entry point for visitors. The project remodelled an existing car park, designed by Julio Cano Lasso, and established an interesting dialogue between the new elements and the monumental buildings of the monasteries of San Francisco and San Martín Pinario, which make up the avenue's perspective background.

The entire complex is resolved with stepped planes from the platform of the avenue, whose edges, paved in granite, are folded up to provide seating and protection for walkers. The complex's main feature is a large canopy with steel columns and a glass roof, which shelters the itinerary of pedestrians as far as the entrance to the historical quarter. This canopy is supported by thick conical steel columns on the side facing the traffic and by thin tubes, of the same material, towards the landscape dominated by Monte Pedroso. It gradually gets lower along its extensive length towards the stone mass of San Francisco, accompanying the



route towards the centre of the historical city, playing with the perspective backgrounds and the perception of distance.

#### Albert Viaplana, Helio Piñón 1991-1994

> Location:

Corredoira dos Cornos

> Visits:

Authorisation is required from the headmaster's office.





The small sports hall built on the slope descending from Avenida de Xoán XXIII was conceived as part of the remodelling of this important approach road leading to the historical quarter. The architects of this urban complex, the Catalan architects Albert Viaplana and Helio Piñón, were also commissioned to design the sports hall. This sports facility was located on a steep landscaped slope so that its volume would go unnoticed for those walking along the avenue while contemplating Monte Pedroso, the main feature of this panorama. The sports hall has therefore been partially buried in the terrain with a sloping, single-plane roof that accompanies the descending slope. This roof is projected to create a covered entrance that, with its low height, is especially attractive.

The itinerary from the Avenida Xoán XXIII to the interior of the sports hall forms a neces-





sary part of the visit to the building. By means

of an intentionally landscaped itinerary, we are

obliged to go around the small building, observ-

ing its blind back façade, which barely stands

out from the terrain, turn around its side, which

gives us a clear idea of its cross-section, and

go underneath the projected roof to enter the

building by way of its glazed exterior. From the

top of the tiers we can see that that the en-

tire interior space is illuminated from above by

means of a skylight, whose sloping light bathes

the back wall. Underneath the tiers there is the

complete minor programme of dressing rooms

and storerooms, which have been solved in an

exemplary way.

Ø

Andrés Perea 2001-2007

> Location:

Avenida de Xoán XXIII

> Visits:

http://rbgalicia.xunta.es/santiago/



The Ministry of Education, Culture and Sports developed this state public library in Santiago de Compostela, announcing a public tender in April 2001 that was awarded to Andrés Perea.

The new library is located at one of the ends of Avenida Xoán XXIII, in contact with the old town and neighbouring the monasteries of San Martín Pinario and San Francisco. The construction is built into a hillside, cutting into it with an eleven-metre-high retention wall, which supports a back façade featuring curves that adapt to the area's complex plot division. This irregular shape is used to house a secondary stairway and a services centre. Towards the avenue, coinciding with views of Monte Pedroso, in the same direction as the Cathedral's main façade, the building features a fully-glazed surface that reveals its interior layout; this coincides with the plan of its longitudinal section, barely covered by a series of horizontal metal strips that play and blend with the division of the metalwork.



The rectangle of the main elevation is a large showcase open to the landscape, which reveals the movement and action inside this house of books, with the main flows exposed through the glass surface. The shape of this extensive transparent skin is outlined by the surface of white concrete that laterally closes the library, rounds off the upper corners and crowns the building with a curving line, underlying the construction's monumental purpose and formally asserting its contemporary nature.

> Location: Rúa de Valle-Inclán > Visits:

From Tuesday to Sunday, during the museum's hours of opening.





The Centro Galego de Arte Contemporánea building was located in the gardens of the San Domingos de Bonaval convent. The proximity of the huge mass of the convent and its church strongly conditioned the design of the new museum, designed by Álvaro Siza. The architecture of Siza, who won the Pritzker prize in 1992, is characterised by a close link between the new building and its surroundings.

The building organises access to the convent, which houses the Museo do Pobo Galego and the Church of Bonaval, where the Pantheon of Illustrious Galicians is located. The volume of the CGAC consists of two large longitudinal elements, whose violent union generates complex spaces of intense plastic and poetic value.

The building was initially conceived with an outer layer of white marble. However, it was not possible to materialise this decision due to the reluctance of the authorities in charge of conserving Galicia's monumental heritage. The

museum was finished in tan granite, so that its volume merges with the stone mass of Bonaval. It is very interesting to observe the complex from different angles and see the way the new volume was laid out so as not to overshadow or hide the existing constructions.

The museum's interior spaces, unified by the white marble floors on the ground floor and the oak flooring of the upper floors, provide itineraries, perspectives and light effects of great beauty, offering stimulating spaces for exhibiting contemporary artwork.

The building's roof —a large passable terrace with several volumetric elements, situated on different planes connected by ramps- provides privileged views of the city of Santiago.



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# 26 • SAN DOMINGOS DE BONAVAL PARK

Álvaro Siza, Isabel Aguirre 1990-1994

➤ Location: Rúa de Valle-Inclán

> Visits:

The park is always open.



San Domingos de Bonaval park completes the complex formed by the convent and the new Centro Galego de Arte Contemporánea. Álvaro Siza, the architect of the CGAC, in collaboration with Isabel Aguirre, integrated the elements that existed in the extensive convent grounds, including a medicinal garden, different ruins, a carballeira (oak grove) and the Bonaval Cemetery. This large public space includes new elements, such as the stonewalls defining the access ramps from the museum, which seem to have always been there, and existing pieces, such as the layout of the cemetery, which are absolutely innovative.

All the large trees were respected throughout the meticulous construction of the park. This underlines the sensation that the new park is marked by the presence of a long history.

The stimulating itineraries through Bonaval Park's different areas enable a great variety of visits. Its paths offer views of the convent complex's historical buildings, the museum's beautiful contemporary architecture, the nostalgic layout of the cemetery and exceptional



perspectives of the city of Santiago. These itineraries are enriched by the presence of several sculptures, such as those made by Eduardo Chillida or Leopoldo Nóvoa.

Siza and Aguirre have avoided filling the park with conventional furniture. The lack of benches, street lights and litter bins helps to intensify the singularity of this exceptional space.

> Location:

Corredoira das Fraguas, 92

> Visits:

Subject to the centre's hours of opening.





John Hejduk is an indispensable author in the history of architecture in the second half of the 20<sup>th</sup> century. By means of his teaching work related to architecture and design in New York's Cooper Union and the publication of his theoretical texts, this architect has acquired great influence starting from the sixties.

Among the few projects built by John Hejduk, Santiago has a small socio-cultural centre designed by this architect. The project, developed in collaboration with a team of architects formed by Antonio Sanmartín, Elena Cánovas and Leonardo Rietti, was concluded after the New York architect's death in the summer of the year 2000. This is therefore John Hejduk's posthumous project.

The building's volume is suitably adapted to the existing fabric, completing an acute-angled corner. Its stone-slab façades contain expressive balconies with thick steel tubes, overlook-



ing the street, and violent steel arrows, with a square-shaped cross section, inserted into the exterior plane, facing the enclosure of the Convent of Belvís. At the corner, in the building's four floors, there are horizontal openings, whose windows continue the tight curve with which the corner is resolved.

The ground-floor ceiling is made of a concrete slab decorated entirely with the characteristic shapes of Hejduk's imagery. La Boda Española (The Spanish Wedding) is the title of the basrelief completing and enhancing the value of Hejduk's beautiful project in Compostela's A Trisca neighbourhood. This building, along with stone and glass towers erected in the City of Culture, and initially designed for Belvís Park, make Santiago one of the privileged cities with some of John Hejduk's few projects.

#### César Portela, Arata Isozaki 1998-2000

#### > Location:

Finca Simeón, Rúa das Galeras

> Visits:

Subject to the park's hours of opening.





postela family. The main building and layout of the park correspond to the characteristic designs of the last third of the 19<sup>th</sup> century's eclec-

The estate was transformed into a city park, called Parque de Vista Alegre, preserving the 19<sup>th</sup>-century-style landscaping of the Simeón family's property. The layout of the paths, topography and an important part of the old trees were preserved, as well as numerous elements such as pergolas, statutes and balustrades. César Portela and the Japenese architect Arata Isozaki designed the park and the construction of different buildings linked to the University.

César Portela refurbished the main house, preserving its nature, as Santiago University guest quarters. This building, called Casa Europa, became the main element of a complex

Finca Simeón, located on the edge of the old that took shape in line with an established plan. town, was an estate belonging to a rich Com- The Escola de Altos Estudos Musicais (music school), designed by Antón García-Abril, and the Centre de Estudios Avanzados (study centre), by Portela, with identical volumes, were the first ones built. Later, García-Abril's Sociedad General de Autores headquarters and Portela's Natural History Museum were built at the opposite end of the estate.

The urban development of this green space in Compostela has combined a complex of architectural buildings, with a strong personality, and the surrounding landscape into an integrated, consistent project. In Vista Alegre Park, the architectural and urban design help each other.





29 • ESCOLA DE ALTOS ESTUDOS MUSICAIS (MUSIC SCHOOL)

#### > Location:

Finca Simeón. Rúa das Galeras

#### > Visits:

Authorisation is required from the headmaster's office.



The Escola de Altos Estudos Musicais, one of the university buildings built inside Finca Simeón, was designed by the young Madrid architect Antón García Abril, the son of the famous composer of the same name. This piece was conceived as a large cube of heavy granite pieces, of rough texture, which were cut against the grain, leaving the quarry drill marks exposed. The huge mass of the building lies on the landscaped terrain, almost without touching it. Its entrance is underneath a large metallic lintel, which enables a corner of the heavy volume's base to float above the gently rolling ground.

The narrow, vertical openings are arranged like small slits in the building's weighty envelope. They dramatise the presence of enormous slabs of granite, being defined by the separation between them.

The interior is dominated by an empty space that extends from top to bottom and connects the different areas. This empty space, which has a complex volume, gets smaller the higher up it goes and is bathed in daylight thanks to the skylight in the flat roof. The interior lining, with panels of wood and white paint, presents a stark contrast with the rough presence of the exterior material.



#### > Location:

Finca Simeón. Rúa das Salvadas

> Visits:

http://www.sgae.es/actualidad/ agenda-cultural/agenda-culturalsantiago



Antón García Abril

2005-2007



After the opening of the Escola de Altos Estu- planes arranged in parallel, one of printed dos Musicais (music school) in Finca Simeón, glass and another of stone blocks, with a fine, Antón García Abril and Ensemble Estudio were commissioned to design and build, on the same plot, the new Galician headquarters of Sociedad General de Autores de España. The planned building, whose construction began in February 2006, is a spectacular longitudinal element, supported by one of the estate's perimeter walls, offering a double front towards the interior and exterior of the walled plot: towards the street, the building reveals a long convex façade made of printed glass, leaning on the perimeter wall; while towards the interior of Finca Simeón, the building exhibits a spectacular, slightly curved surface of giant granite slabs set in a generously decorated, metallic structure. The large size, irregular shapes and unstable position of the granite blocks evoke the beauty and poetics of megalithic constructions.

The new SGAE headquarters is centred on a complex spatial system, defined by two curved perfectly taught membrane between the two. Between this interior plane and the glass skin, there is the entire small-scale programme of offices and administrative areas. Between the same plane and façade of large stones, a large entrance lobby-corridor runs along the entire height and length of the building. The auditorium, training spaces and laboratories are arranged in the low-level volume on the estate and open towards Rúa das Salvadas.

The SGAE's Compostela headquarters is an architectural project of great risk, whose resulting construction is truly enlightening as regards the significant and sensorial possibilities of contemporary architecture.





31 • "LUIS IGLESIAS" NATURAL HISTORY MUSEUM

#### César Portela 2009-2011

> Location: Finca Simeón

> Visits:

http://www.usc.es/gl/servizos/ museohn





The old collection of Compostela University's Natural History Museum, initiated in 1840, is housed in a new building, designed by César Portela and located at one end of Vista Alegre Park, bordering the Sarela River.

The low-lying, longitudinal building's exhition of lightness bition spaces are arranged according to the the building's comuseum's main sections, devoted to zoology, slightly separat botany, geology and the old diorama collection, the park's lawn. restored for the new facility.

The museum's volume is conceived as a series of cubes that, as a whole, are perceived as a moving artefact, drawing closer to or moving away from each other.

The building's entire exterior skin is made of wood, which favours its integration into the park's wooded landscape, as well as giving the building a feeling of lightness and transience.



The glass surfaces modulate the entry of light by means of horizontal wooden slats, which, apart from controlling the daylight, blur the large openings in the continuity of the material covering the façades. The museum's sensation of lightness is enhanced by the solution of the building's contact with the terrain, being slightly separated from it as if floating above the park's lawn.

The interior space, featuring neutral tones and visually light materials, was designed to house the museum's old collections—to which the new ones will be added— with sufficient flexibility so as not to condition the future development of its content.



On the limits of the historical town, forming part of the complex and evocative fabric combining the presence of urban and rural elements, there are the remains of an old dairy farm that the architect Víctor López Cotelo has reconverted into a series of houses. This architectural project is exemplary because of its formal results, the integration of existing and new elements and the solution provided to the renewal of areas bordering the historic town.

The complex, divided into several volumes, is situated on top of a platform bordered by a long stonewall running alongside the River Sarela. This wall is the first in a series completed by smaller retaining walls, forming a terraced relief sloping down towards the river. the one located in Ponte Sarela (map, 18B). These planes are the site of the restored and new volumes, as well as the landscaped areas leading to the houses.

The introduced typologies do not correspond to conventional concepts, giving priority to guidelines that help to integrate the complex

into the surroundings formed by small streets, river bank, church or existing woodland.

The high degree of care and control exercised down to the last detail -not very common in private housing developments— is obvious to visitors, who are able to see the quality of this architectural project in the choice of its materials, finishes and small design details. In 2003 this project won the prestigious Spanish Architecture Biennial prize.

The same architect has subsequently built other residential projects that are similar in their characteristics and exceptional quality, such as that of Rúa Caramoniña (map, 18A), in contact with Bonaval Park's perimeter wall, or







33 • CIDADE DA CULTURA DE GALICIA (GALICIAN CITY OF CULTURE)

**Peter Eisenman** 1999-...

> Location: Monte Gaiás s/n > Visits: http://cidadedacultura.org



In 1999 the Xunta de Galicia organised an international competition to select the project for building the Cidade da Cultura de Galicia, a grand cultural facility with a vast programme including different museums, a library, a newspaper and periodicals library, an opera house and study and research institutions.

The competition was divided into two phases. First of all, twelve teams were selected by means of a merit competition. Of these, five were Spanish, led by Ricardo Bofill, Santiago Calatrava, Manuel Gallego, Juan Navarro Bal- entering the different volumes. The scale of

deweg and César Portela; one German, that of Daniel Libeskind; two French, led by Jean Nouvel and Dominique Perrault; one Dutch, Rem Koolhaas and OMA; one Swiss, that of Annette Gigon and Mike Guyer; and, finally, two North Americans, Steven Holl and Peter Eisenman, who was the eventual winner.

Eisenman proposed a topographic building in which the undulating roofs of the different buildings mimic the relief of Monte Gaiás, with profound crevices for moving around and







the complex is formidable. The original eight buildings are located within a scallop-shaped perimeter, whose surface area equals that of Santiago de Compostela's historic city.

The buildings on Monte Gaiás' compositional mechanism is complex, in which the architect uses, at the same time, figurative and abstract formal references. The buildings are conceived as shattered fragments of a wounded topography, like the Grande Cretto that the Italian sculptor Alberto Burri built, between 1985 and 1989, with the remains of the abandoned town of Gibellina, in Sicilia, after being destroyed by an earthquake. Eisenman uses a series of rotated schemes: the two main ones measure 16×20 metres, which arrange the large structural pillars, and 8×8 metres, where the supports of the constructions under the roofs are located; these are defined by another two 3-D designs, called "flow lines" and "deformation lines," which are generated digitally. The com- coincide, the flowing topographic lines of the positional support is completed with the layout exterior being transformed into interior broken



of Compostela's main streets, altered in their scale and superimposed on the scheme of the design, like the "crevices" separating the buildings and used to move around. The schemes are superimposed and rotated, resulting in the design of spaces, roofs, paving or metalwork divisions.

The exterior and interior volumes do not





geometries, with an important closed volume above the false roofs that comfortably contain the roof structures and facilities.

Eisenman suggested, once construction was underway, paying tribute to his fellow countryman Johan Hejduk, integrating into the Cidade da Cultura two towers designed by the deceased architect as part of a botanical garden planned for the Belvís district. These structures, placed at one end of the complex, evoke, in their profile and relation with the constructed mass, the Cathedral's silhouette with regard to the city, contributing a figurative value of great importance.

The Galician City of Culture, due to its scale and high cost, has been accompanied by an intense social and cultural debate throughout its construction. The use of each of the planned buildings, even the number of such, as well as the complex access linking the city and the project, have experienced reconsiderations and modifications with regard to the initial plan,



whose power and singularity has resisted and absorbed these changes.

36 • CONXO SOCIO-CULTURAL CENTRE

#### Alfonso Penela 1989-2002

#### > Location:

Praza de Aurelio Aguirre

#### > Visits:

The building is open to the public, except for some rooms that cannot be visited due to the activities carried out therein.



The Socio-Cultural Centre designed by Alfonso Penela, an architect characterised by his skill at handling experimental formal solutions, is located opposite the impressive baroque façade of the Convent of Conxo, now used as a psychiatric hospital. The obligatory dialogue between the historical building and the small socio-cultural facility was undertaken with boldness, treating the new construction as an abstract, complex and fragmented element.

The complex consists of the cultural centre and a nursery, whose construction has been delayed. The complex is defined by a series of exterior sections, made of stone on the ground floor and glazed on the upper floor, which are folded and turned without any apparent order. They are covered by a series of sloping planes (independent and overlapping), which project

beyond the building so that, supported by fine steel-tube columns painted white, they generate a portico full of movement that alternately hides and reveals, during the itinerary underneath them, the presence of the large convent building. The complex roof is conceived as an umbrella, which seems to be floating, separate from the volume, fragmented and full of volume, of the rooms below.

It is the contrast of continuous contrary terms: heavy-light, uniform-fragmented, darklight, flat-folded... that makes the combination of an intentionally contemporary design and a stately monumental complex so pleasant, and also so interesting.





37 • MULTIUSOS FONTES DO SAR (STADIUM)

### Xosé Manuel Casabella, Josep María de Arenaza y Joaquín Pujol 1991-1996

**≯Location:** Rúa Diego Bernal

> Visits:

The building is open to the public during different sports or cultural events.



Thanks to the Multiusos de Sar, the city has a facility capable of housing large-scale sports events or concerts. In order to satisfy this need, the Catalan architects Arenaza and Pujol designed a large cylinder made up of the following layers, from the base upwards: firstly, a plinth that absorbs the terrain's irregularities, then a glazed strip, which forms a perimeter gallery, followed by a completely blind solid section, covered by stone, which floats above the lower glazed strip and, finally, the irregular volumes of the roof skylights crowning the building.

The spectacular structure covering the building is resolved with trusses of panelled wood, joined by metallic cables, which overcome a maximum distance, without any support, of ninety metres. Above them, the glazed strips of the skylights let a large quantity of natural light inside the large space.

The presence of the building's great volume was treated, as regards its relationship with the



city, as an isolated singular piece in the middle of an extensive green space, delimited by the growth strip lying between the railway and the hillside where Peter Eisenman's City of Culture is being built. This city park, dominated by the Multiusos stadium, is being developed longitudinally alongside the River Sar, in a natural setting of great beauty and significance.

38 • CONGRESS AND EXHIBITION HALL OF GALICIA

Alberto Noguerol and Pilar Díez 1991-1995

#### > Location:

Rúa de Miguel Ferro Caaveiro

### > Visits:

Entrance to the building is limited to the participants in the congresses held therein.



When the Palacio de Congresos e Exposicións de Galicia was designed, its location was an outlying area of the city, with large empty spaces, whose overall aspect was somewhat disorderly. This large building has its back to the approach road, orienting its portico towards the interior of its enclosure. This layout is only one of the subtle and intelligent ambiguities that this building offers spectators. Its formal severity and functional clarity reveal a rich world of second interpretations to the alert observer.

The building is conceived as a large low-lying prism, enclosed by large pieces of prefabricated concrete. At the centre there are two large auditoriums, whose stages are situated face to face, which are housed in a second prism covered by stone. This volume stands out above the surrounding exterior, characterising the building's outline. Around this volume, contained within the building's exterior perimeter, there is a large empty space, which functions as a buffet of both auditoriums. All of the small meeting rooms, the cafeteria and different of-

fices are located in the long sides of the rectangular ground plan.

The interior elements have been designed with severity and elegance, using exclusively the natural colour of the different materials: veined stone, metal, wood...

The rigorous geometry that organises the design of the complex, and of each of its minor elements, is subtly altered by means of a work process producing one of the characteristic features of Noguerol and Díez's architecture: making what is difficult easy.



39 • SERGAS, IGAPE, IGAES COMPLEX

Andrés Perea 1998-2000 ► Location: Rúa da Vesada

> Visits:

Special permission is required to visit the building complex.





In the San Lázaro area, opposite the Palacio de Congresos e Exposicións de Galicia building, Andrés Perea designed an expressive complex of administrative services buildings. Characterised by curved shapes, they are linked together by landscaped grounds featuring ponds, lawns and triangular-shaped roads.

The smallest buildings house the *Instituto* Galego de *Promoción Económica* (Galician Economic Promotion Institute or IGAPE) and the *Instituto Galego de Estatística* (IGAES). The *Servicio Galego de Sáude* (Galician Health Service or SERGAS) occupies a large longitudinal building, with an expressively arched ground plan, which dominates the entire complex.

All of the buildings are identified as part of a



complex by a series of common features, such as the shape of their openings —all horizontal— the white concrete of their façades or the curved shapes of their volumes. However, each building has different features that set them apart, introducing elements of orientation and meaning into the complex.

Especially interesting is the contact between the buildings and the ground, as well as the treatment of the latter. Triangular sheets of water reflect the buildings' strong images, thereby multiplying their presence. The small cylindrical buildings feature a narrow, artificially illuminated line at the point where they meet the ground, which produces the effect of magical levitation at night.

- ▶ Location: Monte do Gozo
- > Visits:

The buildings can be easily accessed for visiting.





Monxoi, or Monte Gaudii, or Monte do Gozo, is the anteroom to the city of Santiago for pilgrims. Its summit of 368 metres above sea level is the point on the French Way from where the Cathedral's towers can be spotted for the first time. In relation to the 1993 Holy Year, the Xunta de Galicia undertook a series of interventions in this area in order to create a complex of pilgrim facilities and services. The 600,000 square metres were divided into pilgrimage Centre four constructed areas, joined by gardens and roads. The four areas consist of a campsite, en-



trusted to Celestino García; a residential area, designed by José Antonio Franco; an auditorium, by Alfonso Penela; and the Centro Europeo de Peregrinación y Pastoral Juvenil, by the architect lago Seara.

All of the constructed pieces follow the terrain, trying to merge with it. Thus, the roofs of the numerous pavilions of the reception area, the campsite buildings and the volumes of the Pilgrimage Centre are made of copper, whose oxidised pale-green colour blends with the landscaped areas.





The auditorium is bordered by a series of small auxiliary constructions, made of rustic stone and oxidised steel, laid out in different positions and turned to avoid the impression of a continuous enclosure, which, due to its size, would not fit in with the project's open and light-handed nature.

Some of the pieces should be highlighted because of their singularity, such as the Pilgrimage Centre chapel, intimate and poetical, or the three volumes of the campsite's toilets and laundries, with a presence that serves as

an element of reference and order, with large irregular skylights crowning their blind concrete volume.

### Alfredo Freixedo Alemparte 1999-2002

### > Location: Rúa San Lázaro

### > Visits:

During office hours (from 8 am to 3 pm, with limitations corresponding to its administrative use).



This administrative building, which houses the region's Environment Department, is the result of an architectural competition, whose first prize was obtained by the archi- interior façades, is made of corten steel, a matect Alfredo Freixedo's design. Conceived as an emphatic prism, this building reflects the tradition of the Modern Movement to build an efficient and neutral work space. An elongated prismatic body, with communication and services centres at the ends, each of its three floors features two strips, open to the main façades and an elongated, cloister-like central courtyard. Each of these work areas can be modified to adapt their divisions to the multiple uses corresponding to such buildings. The flat roof, running windows and

formal austerity complete the characteristics of modernity.

The building's skin, in both its exterior and terial frequently used by Freixedo. The unmistakable texture and colour of the rusty metal give the building a singular look, which transforms its neutral and abstract presence into one of the most striking landmarks in the final stage of the French Way, which borders it.





Visits:

The building, surrounded by a public park, cannot be visited.





This project, conceived as the President of the Xunta de Galicia's official residence, is located in the city outskirts, in surroundings combining rural and urban characteristics, which is often the case in Compostela.

The renowned architect Manuel Gallego, who won the National Architecture Prize in 1997, faced the challenge of defining what a presidential residence at the beginning of the 21st century should look like. His solution avoided the traditional resources of the expression of power, centring on meanings linked to a contemporary interpretation of Galician culture.

Manuel Gallego intervened in the hill called Monte Pío, in a surface area covering approximately 5 hectares, locating the residence on the summit, surrounded by a public park and featuring a degree of privacy, ranging from the base to the thick stonewalls delimiting

the residential complex. This modulation is obtained by means of the landscape design, without evident enclosure elements.

The profile of Monte Pío is excavated at the top to make way for the different planes supporting the building. The constructed profile is assimilated into the original topography and opens up towards the city, which, in its west façade, features the impressive presence of the Cathedral towers.

What is perceived as a landscape element in the middleground, a broken stone strip adapted to the topography, is perceived from inside the private grounds as a sequence of planes, open to the landscape, in which wood, stone and glass make up fragmented elements, featuring a friendly scale and peaceful contemporaneity.



Andrés Reboredo 1987-1988

> Location: Rúa do Hórreo

> Visitas:

No public visits are permitted unless expressly authorised.



In 1987 Andrés Reboredo won the competition organised to select the project that would transform the Hórreo Barracks into the Galician Parliament. The large military building that was rehabilitated has a rectangular ground plan, with projecting sections of greater height at the corners. In the middle there is a single courtyard, on which all of the walkways are centred. On the outside, the building has barely been changed, maintaining its severe façade, ings made of corten steel, consisting of high and thin freestanding pieces placed edgeways. The railings enable the building's exterior to be they become an opaque wall with the singular Paris headquarters. colour and texture of oxidised metal.

All of the uses and rooms are housed inside the large existing buildings, except the assembly hall, the Parliament's functional and symbolic core, which is designed as a white box in the middle of the central courtyard, connected to the entrance section. This new volume is supported by a reticle of thin metallic pillars,

also white, which free its connection with the ground, permitting the continuity of the courtyard's landscaped area. The interior of the assembly hall is completely lined with wood. This material and the large curved forms, which define the layout of the benches, the roof's slatted dome and the opening behind the platform, create a solemn yet pleasing atmosphere, suitable for political debate.

The final intervention in the building that was except for the construction of magnificent rail- requested of the architect was the extension of offices for MPs. The solution was the construction of a buried building, connected with the main building and open to small wooded courtseen from the front but, when foreshortened, yards, like the buried offices at UNESCO's

45 • HEADQUARTERS OF THE DIRECTORATE GENERAL OF THE REGIONAL POLICE FORCE

Joaquín Fernández Madrid and Pedro R. Iglesias Pereira 1992-1994 ▶ Location: Rúa de Oslo ▶ Visits:

No public visits are permitted unless expressly authorised.



The police headquarters are located on a plot at the top of the Fontiñas Estate, one of Compostela's new neighbourhoods, which is about the same size as the city's historical quarter. The building makes use of the conditions of the terrain, with a steep slope, to resolve its programme with two contrasted volumes: a single-storey plinth, surrounding a square courtyard, and a rectangular prism, placed at the highest part of the terrain, on top of the plinth-building.

The two pieces, with the counterpoint of a slender telecommunications tower made of white metal, establish a dialogue between opposites. The plinth is solid and blind, covered in stone and open towards the courtyard, which is hidden from the street from all angles. The prism, placed at the highest point of the plot, on top of the plinth, has a light aspect, finished in grey metal with numerous openings. This volume is all that is perceived by casual observers, with the building being reduced to this light building. This project decision simplifies the image of the police headquarters, hiding a sub-



stantial part of its spaces and transforming all of its organisational richness into the simplified image of a light prism on top of a solid plinth.

From the building's main entrance it is possible to understand, after passing the access control, the complex's spatial layout. From the lobby we can see the courtyard, the walkways around its perimeter and the stairs and lifts, which lead to the metallic prism's upper floors.

Carlos Meijide Calvo 1995-1996

> Location:

Rúa de Londres

> Visits:

No public visits are permitted unless expressly authorised.



Carlos Meijide designed the Escola Galega de Administración Pública within the Fontiñas neighbourhood's rectilinear layout, in one of its square pieces, delimited by parallel and perpendicular streets. This building is a severe prism, covered by limestone, with a flat roof, barely brightened up by openings delimited by dark-grey metalwork and the odd walkway of the same colour, used for maintenance and cleaning. There is a square courtyard at the centre of the building, as if it were a sober convent space. The exterior facing this courtyard, a tense glazed surface, enables us to understand the functioning of the building, which looks so rich and complex from this empty space inside and so hermetic and compact from the outside.

From the inner courtyard we discover the real nature of the complex: it is, in fact, four buildings, each of which is conceived as a prism,

which have been placed together to form the complex's four façades. Thus, the west section is used for the centre's administration work, with a complex division of offices and work areas. The south zone houses singular spaces such as the exhibition room or the library and the assembly hall, the last two of which have two floors. In the east section there are lecture and seminar rooms, with a generous free space parallel to the glazed surface open towards the courtyard. Finally, the north volume is used as a students' residence, with dormitories, dining rooms and lounges. All of this clearly functional order, once seen from the courtyard, enables us to understand the subtle differences in the openings of the sober exterior façades, which, from then on, acquire a different meaning.





47 • SAN ANTONIO DE PADUA PARISH CENTRE

lago Seara 1994-2007 ➤ Location: Rúa Moscova➤ Visits: During religious services.



The designed complex was built in two phases due to budget requirements. The first construction phase involved the Baptismal Chapel, conceived as the entrance to the complex, and a series of social rooms underneath it. Later on the church itself, which was consecrated in 2007, was built along with more social rooms for parish use.

The characteristics of the lot, with a steep slope, square shape and located in the upper part of the Fontiñas neighbourhood, is resolved by means of a platform, on which the different volumes are built, with a clearly monumental vocation in contrast to the surrounding buildings. However, despite the singularity of its forms, the religious building's scale in relation to the neighbouring constructions means that its presence has a silent and secluded nature, with a skilful combination of contemporary forms and traditional typological elements, such as the entrance porch or the belfry.

Water, light and vegetation are used compositionally with strong symbolic meaning, linked to the liturgy. These natural materials are interpreted against the neutral background of the textures and colours of the dominant building



materials, such as stone, concrete and wood.

The main church door, made by the sculptor Ignacio Basallo, was conceived as a plastic element with a strong presence. Its hybrid treatment as a pictorial and sculptural element dominates and characterises the church's exterior space. During the time it is open, it is incorporated into the surroundings like a mural relief.



### http://www.santiagoturismo.com/

Visit santiagoturismo.com to find the links to the web sites of the institutions that manage the buildings.

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The architects listed as the authors of the buildings are only its main architects.