

THE ALCHEMIST OF SPACE

Closeness to someone or something may simplify the perceived reality or make it more difficult, since it is easy to distinguish the details but often hard to apprehend the whole unblurred.

I wouldn't want this text to obscure in any way the integrity and magnitude of the work of such a figure of architecture as Alberto Campo Baeza. To try to ensure this doesn't happen, it seemed appropriate to me to subject his buildings to a systematic architectural analysis that starts from the gaze the architect projects onto reality and concludes with an architectural interpretation of the work Campo Baeza has been building as a unified and complete legacy, even with its variations and transformations.

So, this essay begins with that gaze that is indispensable to the work of every architect and that in Campo Baeza's work is centered on aspects such as function and place: a gaze belonging to a sensitive, rigorous and essential person.

A. The Gaze the Architect Casts on Function and Place

Alberto Campo Baeza casts a double gaze that can be distinguished in each one of his works: that on function and that on place. In both cases, his is a gaze in which intellectual abstraction is wisely combined with sensory experience. This dual vision is incorporated in the perception of the spaces he builds, spaces whose center is always man, the human being in whom are combined, as in Leonardo's Vitruvian Man, universality, geometry, proportion and particularity.

For that reason, Campo Baeza's architecture simultaneously represents and interprets both the function it contains and the place in which it is situated. His constructed work encompasses the most diverse functions: domestic buildings (homes), institutional buildings (educational institutions, offices, day care and nursery schools and museums) and urban interventions (squares and plazas). Among these functions, the house naturally stands out as a place which is simultaneously and indivisibly temple and school.

But, all of the aforementioned “*utilitas*” is transformed and interpreted to provide a universal and specific answer to a man and to a place.

Thus, one can see how the houses are introverted or exposed, comprised of horizontal, vertical or diagonal spaces, depending on their location. In each case, they are the precise response to the man that inhabits and to the place that receives them. Topography, geology, biology, latitude, views, sunlight, and other aspects are all included in this architect’s gaze upon the place, and like an alchemist of space who distills its essences in his beaker of knowledge, finally achieves that wonderful perfume of architecture.

But this variation of spaces according to place not only occurs in the houses. The same is also true of the public buildings, that are sometimes hidden behind courtyards, while others rise like towers and still others lie within the landscape. That they should do one thing or another is the consequence, in most cases, of the reflections the architect has made about the place, whether it is open countryside, the suburb or the city, and all its respective possibilities. This, I believe I can say, I have learned from this master: the architect has to look upon the place as a unique, unrepeatable possibility. And this is applicable to each one of the places in which he may project a construction. There are no bad places for the architect, only bad readings- insensitive readings- of places. Alberto Campo Baeza knows this well and his work demonstrates it. Some of his most canonical works are the result of an apt and intense reading of places that are not exactly idyllic. It just happens that he knows well that the architect works with reality, with the reality of the place and of the construction.

The work of good architects organizes functions and constructs harmony in the place if it did not exist there previously, and in the case of privileged places, it underlines their beauty. We find numerous examples in Campo Baeza’s work of how to carry out this far from simple task, as he knows very well, whether it is a case of David confronting Goliath, when what he builds must conquer the place, imposing itself upon it, or whether the intervention is more like the Trojan horse, and beauty remains hidden in the innards of the architecture, since what is built can hardly achieve the complete transformation of its surroundings.

The Fene Town Hall project constructs a new reference between the place and the main buildings with two courtyards surrounded by arcades, which also serve as a transition between the public building and the adjacent park on its north side. Thus, in

regard to the relationship with the place, the rationality of the constructed space is wisely blended into continuity with the park.

The San Fermín School in Madrid does not establish any continuity with its degraded surroundings; instead, the building is closed on one edge, opening itself to the opposite side as though it were a wall protecting it from what it voluntarily wishes to exclude from the place.

The Turégano house in Madrid is resolved wisely, as it is implanted on the topographical slope of the lot, so that the topography comes to form part of the space of this tripartite house. This operation is different from that of the Casa Gaspar, in Cádiz, in which a beautiful setting without tension voluntarily merges in its horizontal perception into a house of two dimensional tensions so as to be revealed in a vertical foreshortening behind the courtyards as even more beautiful, as the evergreen pines rise over the white walls that construct its perimeter. In this canonical house,¹ the function is organized with a space that is doubly tripartite, a space that accentuates a horizontal continuity delimited by the border of the enclosure. From the outside, it is revealed as a white object, a poetic reaction, that holds the secret of its space within.

And so we may continue to follow Campo Baeza in his gaze of the architect who organizes functions and places. The Drago School in Cádiz, set in an urban context, magnificently combines a function which requires concentration with the inalienable condition of its situation facing the sea. Or the B.I.T. work center in Mallorca that, situated in an industrial area, constructs behind its marés stone walls an area forming a continuous space of offices and garden.

Campo Baeza uses very few elements to abstract, underline or transform a place: a box, a plane, or an enclosure. These austere and economically constructed-architectural elements achieve their objectives effectively and are the “more with less” that this architect so often refers to.

The Telefónica tower in Madrid is a good example of decision when establishing a function in a place. In a lot that was initially earmarked for a “low intensity” and “low height” building like those around it, Campo Baeza boldly and aptly

¹ About this house I heard the old professor Salvatore Bisogni of the Naples School of Architecture say that it was the best courtyard house constructed since Mies Van der Rohe, which is the same as saying that it is the best courtyard house built in the twentieth century.

chooses the typology of maximum density: the skyscraper. He achieves many things with this sought-after intensity: first, an effective resolution of the function, in which corridors are minimized; secondly, he transforms those landscaped areas that appear in all horizontal urban developments—which tend to be non-places pertaining to neither Nature nor Culture—into a park with a dimension clearly belonging to Nature, so that from it, the tower is the only cultural reference; thirdly, he provides the company the best emblematic image possible from the distance, the tower itself; and fourthly, the tower allows its users to bring the park, the city and the horizon together within the office. We thus find another of the constants of Alberto Campo Baeza's architecture in this tower design: the precise combination of compactness of function wherever possible and free expansion wherever it most suits man and the place.

Continuing to reflect on this triple aspect of man, function and place in Campo Baeza's architecture in other designs and projects, one discovers how in the Blas House in Madrid the function of living spaces- in a glass box on a plane facing the horizon- is distinguished from those of sleeping, eating and washing- within a concrete box: the plane and the box, the cabin and the cave, the air and the earth. In this project, something appears clearly that could already be noticed in the B.I.T. center and in the Telefónica tower, the dual consideration of space as cave – stereotomic- and as cabin – tectonic. And this dual appreciation is the consequence of a reflection on the place, a place in which there is always a dialogue between earth and air, between solid and vaporous, between the closeness of opacity and the infinity of transparenence. And there are functions that have more to do with one state or another of the material. Campo Baeza first intuited it and in Casa Blas, he already knows it.

From this moment, this double reading of place, earth-air, and of function, public-private, becomes clearer all the time, and while the architect continues to trust geometric lines as a horizontal mode of colonizing the site, from the beginning of the millennium, he establishes his work with a greater and clearer vertical superposition. In this way, in this period, one can continue to appreciate the horizontal geometric designs – expressed clearly in the floor plans- that take over the place, principally when it is urban, as occurs most sharply in the plaza of the Cathedral of Almería (a competition won in 1978 and constructed more than 20 years later), in the square of the Caja General de Granada (headquarters of the Caja de Granada savings bank) and in the Asencio house, the Montenmedio museum, the Entrecatedrales [Between Cathedrals] space in Cádiz and in the Museum of the Memory of Andalusia in Granada. These designs are references to the place which in many cases coincide

with a property limit which the architect makes coincide with the border establishing the grounds of the space.

Nonetheless, the vertical references to the place and to the function – that, basically, are narrated through sections – are more frequent all the time. A piling up that consists in the superposition of the earth, cave, cabin and air and in which a certain arrangement among so that the function is adapted to the place. We can find examples of these circumstances in the Caja General de Ahorros de Granada, in which the condition of cave emerges beyond the gradient of the terrain, constructing a central space open to the Sun in its ceiling. The offices of the Andalusia Regional Government construct a lookout post, a stone wall of vertical proportions containing offices, on which a glass cabin is situated, used as a meeting room that serves as an observatory over the city. Or the building for Mercedes Benz in Stuttgart (Germany) in which a cement podium is constructed, emphasizing its horizontal character and quietude, so that some helicoid ramps can be erected on top of it that belong to the world of mobility. Thus, quietude – stability and mobility - balance is juxtaposed.

One finds a triple piling in the central headquarters of the S.M. publishing company: the basement, the box of offices and the pavilion for meetings. This superposition coincides with the use of different materials: cement, steel and glass. In this way, the building responds to a triple consideration of the scale of the place, whether it is understood as terrain/parcel, as the border of a highway or as an observatory of the horizon of the city and the mountains of Madrid. This in turn is adapted to the three functional aspects of the building: storeroom, offices and meeting rooms.

Two public buildings set in their location by horizontal designs can be found among the architect's projects: the Montenmedio museum which, constructing an almost infinite wall in an oak grove, divides the world in two halves, with the simultaneously artificial, white and horizontal reference of this landscape, and the Benetton day care center in Trevino (Italy) in which he erects a cylindrical enclosure that contains four prismatic pieces organized according to a swastika design, constructing a hermetic area on the site that distinguishes outside from inside and within the interior combining the centrality of the circular and of the cross as well as the frontality characteristic of the swastika.

The houses, Casa Moliner in Zaragoza, Rufo in Toledo and Olnick Spanu in New York once again organize the place and architecture by means of piling up uses, materials and different spaces which are almost always counterposed through juxtaposition and contraposition. And the same happens with the plane that constitutes the space Between Cathedrals, under which the ruin is left as a theoretical foundation and over which a very light small building closed with gauzes faces the horizon of the sea.

This section could not be complete without mentioning two projects with designs different from those already considered: the Center of Interpretation of the Landscape in the salt flats of Janubio, Lanzarote, and the Museum of the Memory of Andalusia. They are two different, nearly opposed projects. While the first wishes to disappear into the landscape, constructing a black horizontal plane over the salt flats, the second is pure raised presence, with a vertical plane confronting the highway and the valley, which in turn provides a backdrop for the already mentioned building of the Caja General.

B. The Order of Matter: Structure, Geometry and Light

There is a triple order in the architecture of Campo Baeza: that of the structure, that of geometry and that of light. While the first belongs to the resistant quality of the material, the second is made according to an intellectual abstraction of geometry itself, and the third is framed within the experiential condition of the material and of astronomical science. Nonetheless, all construct a common order: the order of architectural space.

Gravity establishes the order of the physical structure, the brain constructs that of geometry or the rational structure, and the mobility of the universe and man's sensitivity produce the order of light. Alberto Campo Baeza knows all of this, and he makes it clear, both in his texts and in the framing of his projects and designs.

An idea of order imposes itself upon the gaze Campo Baeza casts over the place and the required function, an order which is first the abstract translation of a thought to later become the material construction.

Sometimes, due to its simplicity – which is by no means simple – the order appears obvious. However, that is not the case. That the order could appear obvious, due to its simplicity once revealed by the architect, does not mean that it is. One must remember that most great discoveries- and Architecture in some ways is one – do not entail having found complicated questions but rather simple ones. We may recall how the drawing of figures such as the square, the circle, the cube or the sphere is defined by only one parameter. The Pythagoras Theorem and the Law of Gravity define three variables. The same occurs with Campo Baeza's architecture, which, though it is defined with few parameters, ends up possessing great spatial intensity thanks to its very simplicity.

While function and place are usually variables given to the architect, gravity and light are realities that exist, and structure and geometry are questions that he decides. The table of architecture is a tripod: resting on what the client requests, what the world gives, and what the architect proposes. Campo Baeza's response to any given function in any place, always bearing in mind the laws of light and gravity, is a rational response in which all of the above is ordered with geometry and structure.

After analyzing the circumstantial, function and place, and the universal, light and gravity, in their variables and their constants, Campo Baeza decides the designs of an architecture conceived from and for man in response to the above: an architecture of geometry and a structure of pure forms.

Thus, parallelepipeds and cylinders end up defining the lines of these designs. A formal purity to which the identity of the place and the delimitation of the space in reference to man, inside and outside of it, are superimposed in the architecture. Apart from these geometric figures, Campo Baeza has only used one triangle, one helicoide and one ellipse in all his work.

This geometric purity mirrors a Platonic and rational mental clarity. This rationality is translated into a geometry of parallels and orthogonalities, with which nearly all of his work can be defined. When they do rarely appear, the other geometries (triangle, curves, etc.) usually correspond to the imposed conditions of urbanistic alignments.

The geometry that defines the lines of the structure in Campo Baeza's architecture is an encompassing geometry, one that gets the most –dimension--out of the place, the function and the budget. To obtain this maximum dimensional possibility, an economy

of means is necessary that translates into constructive sobriety. For that reason, it is not odd that his walls are made with rough brick, pointed, coated and painted white and that the floors are made of inexpensive stone from Cabra, in a light sand color. However, this extreme material sobriety- since what we could call restraint or “spatial sobriety” always exists in his work-- becomes even more evident in his residential and educational architecture.

While structure and geometry are abstract organizations and therefore susceptible to using symmetry in their construction, the same is not true of light, which with its asymmetrical variation constructs together with the person that inhabits the architecture, the most vital aspect of the space: that which escaping mathematical perfection overcomes it as it penetrates deep within the territory of the transcendent and the poetic.

Reviewing the work of Alberto Campo Baeza, the aforementioned extremes can be observed, together with the factor that entails constructing with pieces of architecture that become greater as they take on every possible aspect of the place. Thus, it happens that from the exterior, they are a reference to their urban or territorial surroundings, while their interior space expands upon multiplying its capacity to be perceived, by means of the spatial mechanism of doubling the experience of seeing and stepping through the space.

A spatial operation of this kind is carried out in the project of the Fene Town Hall, so that in its two main façades, the main building falls over two arcaded areas that establish a new limit between the building and the park or the city. One of these arcades continues until joining it. In the case of the San Fermín School, the classroom wing serves as a habitable wall that is closed on one of its sides, with its classes opening on the opposite side (the south). In the center of the wing, a cylindrical space of glass blocks is built that simultaneously illuminates the communications core and provides the pavilion with a lobby.

The canonical house, Casa Turégano, is structured according to geometry and light, as it adapts to the slope of the terrain. It could be said that the house is sheltered in a cubic volume measuring 9 meters of perimeter which is broken up according to the solicitations of light and topography. The result of these luminous and topographical solicitations, added to the function and to the primitive cubic figure, produces the structural order of the house.

In regard to the order of the material, two different attitudes on the architect's part may be distinguished, depending on whether the work is situated in an urban lot- in which case, it tends to adhere to the site- or whether it is constructed in a medium without level or alignment definitions- in which case, geometry is used to define an exterior enclosure that assumes the space or opens up to the existing surroundings. Nonetheless, in any of the aforementioned cases, the architecture is defined in its interior by a pure geometry that sometimes has its origin in the exterior border of the building and other times is counterposed to it.

Thus, Campo Baeza's architecture may be classified within the following parameters:

1. According to its location
 - a) In an urban medium
 - b) In nature
2. According to its exterior geometry
 - a) Adhering to natural levels or alignments or preexisting urban parameters
 - b) Work defined by a geometry of pure forms
3. According to its interior geometry
 - a) As an echo of the exterior enclosure
 - b) Pure form different from the exterior border
4. According to its relation to the topography
 - a) Imposing itself in it
 - b) Superimposing itself upon it
5. According to the relationship of the space to the view
 - a) To illuminate
 - b) To see

WORK	According to its location	According to its geom. exterior	According to its geom. interior	According to its topographical relation	According to its relation to the sense of the view
Fene Town Hall	A	A	a	a	B
San Fermín school	A	B	a	a	A
Casa Turégano	A	B	a	b	A

Drago school	A	A	b	a	a + b
Casa Gaspar	B	B	a	a	B
Centro B.I.T.	A	A	a	a	B
Telefónica headquarters	A	B	a	a	b
Casa Blas	A	B	a	a	b
Plaza Cathedral	A	A	b	b	b
Caja Granada	A	B	a	a	a
Casa Asencio	A	A	b	a	a
Andalusia Regional Govn.	A	B	a	a	b
Mercedes Benz	a	B	a	a	b
S.M. headquarters	a	B	a	a	b
Casa Guerrero	b	B	a	a	b
Montenmedio	b	B	a	b	a + b
Benetton	a	B	b	a	a + b
Olnick Spanu	b	B	a	a	b
Casa Moliner	a	A	b	a	a + b
C.I.P. Lanzarote	b	A	a	b	b
Casa Rufo	a	B	a	a	b
Entrecatedrales Urban intervention	a	B	a	a	b
Museum Andalusia	a	B	b	a	b

From the above chart some interesting observations regarding Alberto Campo Baeza's architecture and its evolution can be made.

In regard to location, while usually belonging to an urban surrounding, some of his architecture has been raised in natural or undefined landscapes due to an absence of legal parameters that have determined its situation in one way or another. Such is the case of the houses Casa Gaspar and Casa Guerrero in Cádiz and Olnick Spanu in New York, or the Montenmedio Museum and the Center for Interpretation of the Landscape in Lanzarote.

In regard to geometry, it can be said that Campo Baeza's architecture is mostly established in its exterior volumes with a geometry of pure forms, except in the few cases in which the existence of different slopes, alignments or exterior borders require

otherwise, as in the case of the Drago school and Casa Asencio in Cádiz, the Cathedral plaza in Almería and the B.I.T. Center in Mallorca.

In regard to the interior geometry of his buildings, there is a dual decision in the structural order. First, when it is the reflection of the exterior definition of the building; that is the case in most of his work. Second, when the order of the interior structure is counterposed to that established by the exterior, as occurs in all his architecture when it adheres to slopes, alignments or an exterior border, and in some buildings in which this opposition is voluntarily sound and is the determining factor of the space of the design (as occurs in the Benetton day care center or in the Museum of the Memory of Andalusia).

In regard to topography, two attitudes exist: imposition in the topography or the superposition upon it, though one is found more often. In this aspect, one can say that Campo Baeza's architecture usually imposes itself on the landscape, without hiding, with that classical attitude of the Greeks in their temples in which a respect for the place is revealed in the knowledge of its material, its scale, etc. On rare occasions one finds Campo Baeza's work adhering to the place, and when this occurs, it is due mainly to two reasons: a building with an excessive dimension, which would end up becoming a problem of scale if it didn't fragment (as is the case of the Montanmedio museum) or a natural or cultural preexistence that must not be touched (as occurs with the archeological ruins in the space Between Cathedrals in Cádiz or with some version of the Center of Interpretation of the Landscape of the salt flats of Janubio, Lazarote Canary Islands).

Finally, the relation of the interior of the spaces to the exterior is established by the following aspects: the relationship with natural light, the relationship with the view or with a double relationship of light and view.

Light alone is in itself a determining factor of the interior spaces in the San Fermín School, the Turégano house, the Caja de Granada Savings Bank and the Asencio house. The gaze is fundamental in the Fene Town Hall, the Gaspar house, the B.I.T. center, the Telefónica tower, the Blas house, the Cathedral plaza, the offices of the Regional Government of Andalusia, the Mercedes Benz headquarters, the SM building, the Guerrero house, the Olnick Spanu house, the Center for the Interpretation of the Landscape, the Rufo house, the Between Cathedrals space, and the Museum of the Memory of Andalusia. Within these examples, one may distinguish whether the gaze

of the space is introspective (Casa Gaspar) or whether it is made towards the exterior (Casa Blas), and also whether the gaze is frontal (Casa Gaspar) or foreshortened (Museum of the Memory of Andalusia), and whether it is horizontal or vertical.

Finally there are a few examples in which light and the gaze coexist with comparable intensity, as occurs in the lobby of the Drago school, the Montenmedio museum and the Benetton day care center.

C. Boxes, planes and enclosures

Another way to approach Campo Baeza's spaces is to classify them according to the archetypes of the box, the plane or podium (horizontal wall), and the enclosure or vertical wall. Throughout his career, the kind or kinds of space he works with have become more obvious each time, thanks to his clarity: boxes of light and planes of air.

The space of the box is characterized as a pure volume, sometimes cubic, which grants the space a change of scale that is constructed with the vertical dimension. This vertical dimension is revealed by means of the light that runs through it. Thus, one can see the connection between the space of the box, the change of scale due to the increase of the vertical dimension, and the light. Logically, given the previous parameters, it is not difficult to imagine how these spaces tend to coincide with the public or served areas of the same.

Sometimes these boxes are exposed to the exterior as a unique space the project has erected, other times they remain hidden in the edificatory designs intersecting with them.

A few examples of this kind of space can be found in the San Fermín School where a luminous cylinder of glass blocks intersects the general design of the building and constructs the common space and vertical circulation. In the Turégano house, the box manifests itself as a single volume from the exterior, while from the interior, it is comprehended as the foreshortened concatenation of the home's public spaces that, providing multiple, oblique views, make it almost infinite as solid light crosses through them. The canonical example of the box in Campo Baeza's work is the Caja de Granada Savings Bank, in which the building is like a geode that hides a space of another scale, vertical and shared, within its interior: a courtyard of operations bathed

in light. The four colossal columns that traverse it, while born of a structural necessity, are also the representation of the same thing, additionally revealing the parameters of scale and light.

We can find box spaces inserted into the structural lines of the vestibule of the Drago school or in the living room of Casa Gaspar, in which the box, unlike what usually happens in Campo Baeza's work, constructs a shadow space in its vertical dimension, just as occurs in the Guerrero house. A different case is the box that he builds in the center of the Benetton day care center, surrounded by rooms and enclosed by a circular wall; or the box of Casa Molinar, situated on top of a plane like a vertical space of diffuse light.

Thus, work with light can be made with solid light – the Caja de Granada Savings Bank-, with shade – the Casa Gaspar-, with diffuse light - the Casa Moliner -, or with light combined with views – the Drago school.

Another characteristic space of Campo Baeza's work is the podium or horizontal plane of the borderless floor where man can fix his gaze on the infinite-horizon. If the box is the space of vertical extension and of light, the plane is the space of horizontal extension and the gaze: the space of man. These continuous and horizontal spaces sometimes extend towards the infinite horizon, as is the case of the Telefónica tower, the Blas house, the S.M. building, the Olnick Spanu house, the Center of Interpretation of the Landscape, the Rufo house and the space Between Cathedrals.

It is interesting to note the different position in which glass is placed in the boxes and in the spaces between the planes in Campo Baeza's architecture. While in the boxes, glass is placed in the exterior beams reconstructing the solidity of the box to appear virtually completed in the reflection in the glass (Casa Turégano), the second leave the glass built-in, hidden in the shadow in order to disappear and thus accentuating its transparency (Casa Blas, B.I.T. Center, and the Olnick Spanu house).

Other times, the plane open to the infinite is not possible or convenient, so the architecture adheres to an area within which the absolute control of the continuous space is possible. Such is the case of the Gaspar House, in which the perimetral walls protect a continuous interior space with the courtyard of lemon trees and light, the room in the shadow (the box constructing the roof of shade to which we referred before) and again another courtyard with lemon trees, light and water. Something similar occurs in

the B.I.T. building, in the Cathedral plaza and in some way occurs—even combining this space with that of the box—in the Ascencio House and the Guerrero house. The Benetton day care center is a space in which centrality, continuity and frontalidad² are combined. Centrality is constructed in the spatial relation that exists between the box of the central vestibule and the circular wall-enclosure. Continuity is the consequence of the two possible directions between the classrooms that unite the center with the enclosure. Frontality is constructed in the spatial relation between the classrooms and the surrounding grounds. The Moliner house establishes its continuity over the plane of the floor that is enclosed between the walls.

One can say that the plane open to the infinite and the enclosure are two modes of constructing continuity in Campo Baeza's work, in the same way that the box is the consequence of a desire for discontinuity with the place in an architecture that turns in on itself. Therefore, the box separates the interior space from the exterior, the plane unites them and the enclosure constructs an exterior space of controlled nature that belongs to architecture itself.

Notwithstanding the above, and even as Campo Baeza's architecture is of an insulting clarity—his proposals that have won competitions so often are, like the story of Columbus's egg, of a unquestionable simplicity—several of the ideas outlined earlier coexist in his work. In the Gaspar house, a box of shady roof nuances the enclosed continuity in a few white walls; in the Blas, Olnick Spanu and Rufo houses, the box and the continuous space pile up; in the Ascencio house a box is built within some walls and in the Guerrero house, the enclosure that surrounds the continuity acquires a vertical dimension so as to begin to construct a box. The building for the headquarters of Mercedes Benz is the counterposition between the static nature of the box and the mobile infinitude of the exhibition ramp. The Museum of the Memory of Andalusia constructs an area that goes beyond being a perimeter space to become the central articulating courtyard. A courtyard that, as it is elliptical, adds to its initially central condition the direction in which its spotlights are aligned, a direction that is not ambivalent in its two directions but rather that has the nature of a frontal foreshortening as it confronts the vertical body that rises perpendicular to it on one of its sides.

² It would be a good idea to clarify what is understood by the concepts here. *Centrality* is constructed by a space equivalent in 360° of the plane, so that from within (the center) towards the outside (the perimeter), what can be called a centrifugal centrality, as outside (the perimeter) towards the inside (center), what is called a centripetal centrality. It is a flat space of infinite directions and radial orientations. *Continuity* is constructed when the space succeeds in one direction and equivalently towards either end. *Frontality* is constructed when the space succeeds according to one direction, but in a different way in each one of its orientations.

D. Compactness and expansion

These analytical observations on Campo Baeza's work would not be complete without speaking of another element that is fundamental and constant to it. It happens that, once he has been given a place, a function to resolve and a budget, Alberto Campo Baeza decides on the administration of the spaces following the guidelines of what could be called a splendid sobriety, in something like, "let's be austere in the required *utilitas* in order to be magnanimous in the chosen *venustas*."

This translates into a clear division in all of his projects between the served space and the service space – *utilitas* – characterized by its compact and austere design, without concessions, to benefit the first. However, in his buildings the served space, without being in the least bit capricious, always appears generous in its dimensions, with another scale, providing the entire whole with meaning. The existence of these spaces can be seen throughout all of his work. These are the spaces that best summarize his architecture and for which it is recognized.

They are the generous and measured served spaces that often correspond to the lobbies of his public architecture (the Fene Town Hall, the San Fermin school, the Drago school, the Caja de Granada savings bank, the S. M. building, the Benetton day care center). Other times they correspond to courtyards (the B.I.T. center or the Museum of the Memory of Andalusia) or to the spaces between two planes that offer a view into the distance (the upper floor of the Telefónica tower, the rooms in the top floors of the office building of the Regional Government of Andalusia and of the S.M. building or in the canopy of Between Cathedrals). In regard to the houses, the spaces become splendid in their quality and dimensions as living areas, as can be found in the concatenation of the living room-dining room in Casa Turégano or in the shaded space between two luminous courtyards in Casa Gaspar or Casa Guerrero, or in the glass box in Casa Blas or Casa Rufo, or in the living space above the golf course in Casa Asencio, or that overlooking the Hudson river in Olnick Spanu. In one instance, Casa Moliner, that expanded and generous space corresponds to a work area, to write with a diffuse and constant light.

CONCLUSIONS

Having sought to analyze Campo Baeza's work through the words above and through the occasional drawing, it is worth thinking about what is substantive in this body of constructed work over some thirty years. The essential thing is what spins in the architect's head again and again and that has its result in a body of work that transcends the expression of an age and a place because it belongs to the universal and the eternal.

Thus, the universal and eternal constants that construct his work are gravity, light and man. Constants that build a universal space and a suspended or eternal time. In this architect's thought, Aristotelian and Platonic ideas, the poetry of San Juan de la Cruz and Santa Teresa of Avila, and the sound of the music of Bach are teachers that join his architectural masters, the always universal Iktinos and Kalikrates, Anthemius of Tralles and Isidore of Miletus, Bernini, Le Corbusier, Mies van der Rohe, Barragan and Utzon.

Campo Baeza's work is timeless, one that, while belonging to a place, transcends it in the search for eternal parameters—gravity, light and man—in constructing the beauty of its spaces. It is a beauty constructed by means of the architect's rigorous gaze that orders and organizes the space in the place, with an unquestionable order of priorities, selecting and situating the substantive and the circumstantial reality to correspond to his poetic gaze.

Campo Baeza organizes his spaces following a hierarchical server-served chain of order that starts from and constitutes a complete, encompassing and eternal idea. For example, in his houses, the bedrooms structure the closet and bathroom areas; everything is done in accordance with the living area and that, in the end constructs a relation of light or of views between the constructed idea and the place. Something similar happens in the Caja de Granada savings bank, where the washrooms and communications are contained in the cement walls, that, like the best Kahn of the Exeter Library, define the workspace. At the same time, this space constructs the great empty central space that moves according to the diagonal of its floor plan and section to best trap light in the space; that substantive space of the project, built with concrete and sun.

Alberto Campo Baeza is a poet of space. It is unthinkable to decipher the intensity of his work without recognizing this. Just as a poet carefully selects his

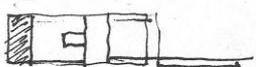
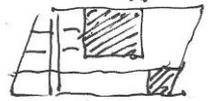
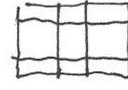
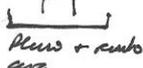
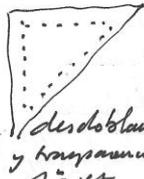
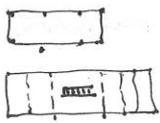
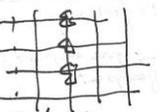
concepts and juxtaposes, opposes or lines them in sequence, creating the music of ideas through the chosen word, Alberto Campo Baeza selects his proportions, his measures, his lines and his light to make that eternal music of ideas resound—sometimes in the transgression of the established disciplinary rigor- through the space of his almost white architecture, a whiteness that does not want to veil abstraction and light.

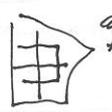
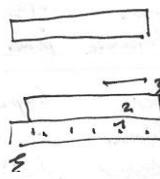
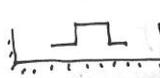
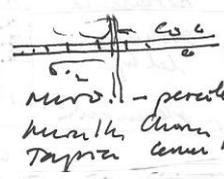
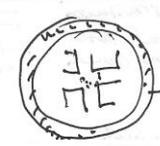
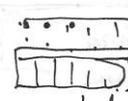
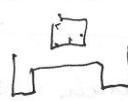
Given the work and the thought of this enormous architect, one always feels fortunate to be his disciple, because Alberto Campo Baeza is that master who with apparent facility resolves simply and indisputably problems that seem unsolvable. Like a good master, he uses the Socratic method; a commentary of his, reformulating the question, often leads the student to obtain that response he was hoping for. It is a method that makes the disciple learn to think, to formulate the appropriate questions in order to reach a lucid answer.

Another characteristic of Campo Baeza's architecture is that it is pedagogical, since one can learn a lot from it- needless to say, I have been doing so for the past thirty years- and one can teach a lot with it, which I have also had the opportunity to do for the past twenty five years.

The master taught me first with the rigor of his work, then, with his poetic sensibility, and later, with his deep thought. Finally, having given me his friendship, I have had the fortune of knowing that beyond his masterly architecture, his sober and sensitive gaze upon the world and the bottomless significance of his knowledge, what is truly extraordinary in him is the person, himself. Thank you, maestro.

Jesús M^a Aparicio Guisado
Full Professor of Architectural Design E.T.S.A.M.

Obras año	orden - estructura geométrica	Materia	deform. Naturalista	Cajas o planos	Compartido y espacio
Fene 1986	 Rehíndula + plenum latera	Enfoscado	Borde Parque		Cajas compartidas Plano Pabellón
J. Fourn 1985	 Rehíndula + plenum latera	ladrillo - pavés	Zona habitable	Cajas y cilindros muros 	Caja lateral cilindro pavés
Turejon 1988	 Anueha de la by 10x10x10 Rehíndula + plenum latera	Enfoscado	Urbanización (urbanización)	Caja plano + estar 	expansión estar
Bravo emula Cádiz 1992	Cerámico y cajas vaciadas. 	Enfoscado y esbozo piedra (plano) Clarido.	Islas urbanas	Bordes cerámico y cajas vacías Plano sobre el muro Plano paramento	
Casa Fayot 1992	 Muro carga	Enfoscado y muro de piedra plano	Naturalista Exterior punto	Plano + muro caja 	
BIT 1998 Opizmas	 desdoblamiento y transparencia total 1:20	Mietha vitro Hormigon	Islas poligono modular	tapas Juntas	transparencia desdoble el espacio
Telefonia 1999	 Rehíndula y cajas de bloques y vidrio	Hormigon acero vidrio piedra. Por tanto + plenum latera	Extrarradio ordenación del tipo		espacio entre la rehíndula y la caja
Casa Blas 2000	 Muro carga y membrado	Hormigon + acero	Urbanización habitable transparencia	estructura plano caja	exp. esp. comparten
Catedral Plaza (1978)	 Rehíndula árboles	Adoquín marmol (forma y de firma)	Casa Urban	Plano 	orden + dos porras (Catedral + Calle)
Granada Casa 2001	 Contenedor + contenido (Estructura noble)	Hormigon Piedra Alabastro - vidrio ↳ te unen la continuidad y la by.	Paralela	Caja + plano Arquitectura de la by.	

Araucan	2001		caja + tapas	Esforcado precha.	Arbustivo		
Oficinas J. Andahaz Alvariza	2002			Preda	Cordón dela	Caja con capilde y frank.	
Mercado Bau	2002			Hormigón armado	Zona industrial		Expansión composito
JMI	2003			Movimiento y quiebre estabilidad	Ruina a autoriza (Esala)		plano Caja piso Caja
Guerra	2005			Esforcado teñida h.a.	Naturalista y abstracción Rinterpretación de la faja (puro de fuerza)		
Mankucho	2006		muro - perche hacia Tapra	Esforcado	Naturalista		Tapra
Bau	2007		Esala mucho uso	Esforcado Preda	Zona industrial		
NY Husc	2008		vehic. Experimentación. Cabina y con	Hormigón Preda aero	Naturalista referencias propias de la que espero con Arquitectura faja		
Molina Husc	2008			Esforcado vidrio	Arbustivo		Expansión
Centro de interpretación Pudje	2008			Aero y hormigón	Naturalista		Plano expansión estrecho construye caja
Casa Rufo	2009			Hormigón	Arbustivo	Caja muralista	
Entrega dela	2009			Preda.	Cordón		hacia Plano
Museo Andahaz	2009			Hormigón + Esforcado	Preda Movimiento y quiebre		