

POEMA DE LUZ

Museo
Pablo Serrano.
Zaragoza.
J. Bravo.

**MUSEO PABLO
SERRANO**
Zaragoza.
J. Bravo.





**MUSEO PABLO
SERRANO**

Zaragoza.

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**ESCUELA DE
ARQUITECTURA**
Zaragoza.





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**BIBLIOTECA
PÚBLICA**
Ceuta.
Paredes y Pedrosa.





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AUDITORIO

Ceuta.
A. Siza.





SEGURIDAD SOCIAL

Ceuta

F. Cano y D. Fullaondo.

**REHABILITACIÓN ENTORNO
TEMPLO DE DIANA**



**PLACAS SOLARES
TORRE SOL ENERGY**
Andalucía.

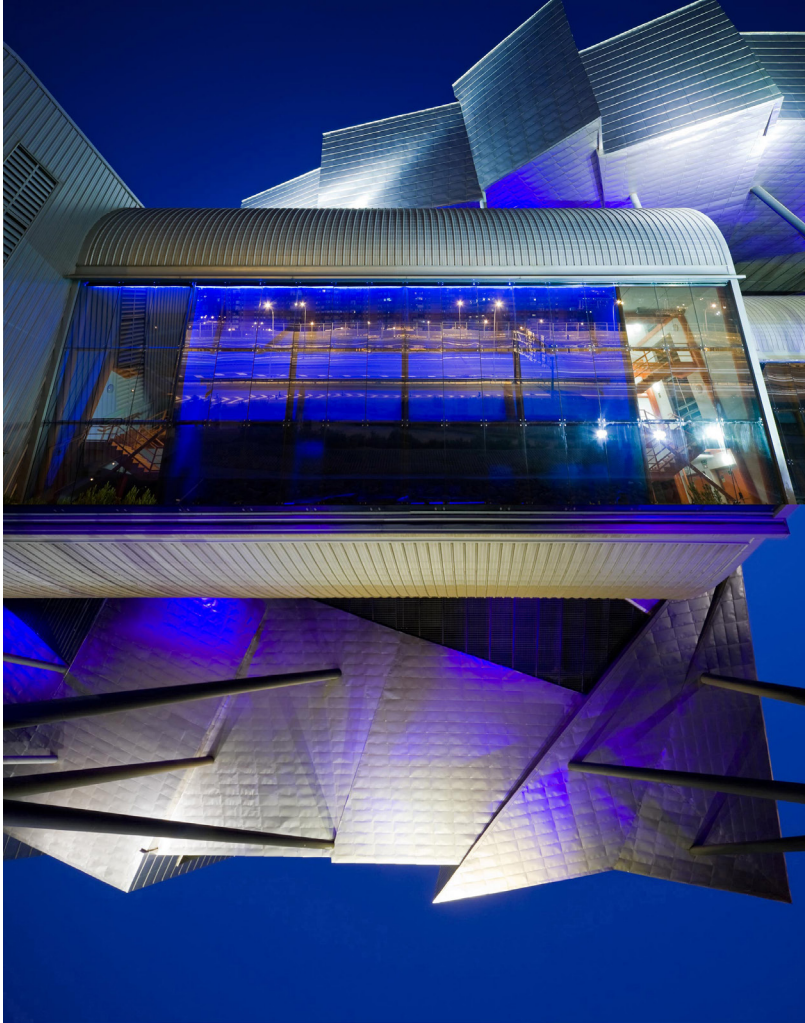


CAJA BLANCA, Málaga
J. Pérez de la Fuente.





CASA PARTICULAR
Hendaya. S.Arana.



PABELLÓN DE CONGRESOS

Málaga.
A. Asenjo.

ANGEL ASENJO DIAZ

Arquitecto

“Al proyectar este edificio me propuse configurar un discurso basado en el lenguaje de la arquitectura del momento, razón por la que utilicé de forma combinada elementos formales reconstruidos y elementos formales que podríamos denominar construidos para buscar un equilibrio entre las distintas tensiones formales propuestas durante el proceso de diseño, siendo un objetivo del mismo que los materiales fueran expresión de la idea buscada, para lo que decidí sin duda utilizar el metal, tanto en la estructura, como en los cerramientos, utilizando en los elementos de soporte de la edificación el acero y en los elementos de cubrición de la misma, de una parte, el titanio para resolver las formas más tensionadas, pues es un material autoequilibrante y, de otra parte, la chapa de acero preformada para configurar las formas más equilibradas. El resultado de esta convivencia de elementos lingüísticos o formales y materiales de caracteres contrapuestos, considero, que dan lugar al profundo equilibrio que transmite el edificio”.



**TORRE DE
IBERDROLA**
Bilbao. C. Pelli.



FUNDICIÓN CAPA
Madrid, J.A. Chamorro

AMPLIACIÓN DEL EUSKALDUNA
Bilbao. F. Soriano.





PALACIO DE CONGRESOS EL BATEL
Cartagena, Murcia. Estudio Selgas Cano.

MIRADOR DE SETAS
Sevilla. J. Meyer.





MUSEO GUGGENHEIM

Bilbao. F. O. Gehry.

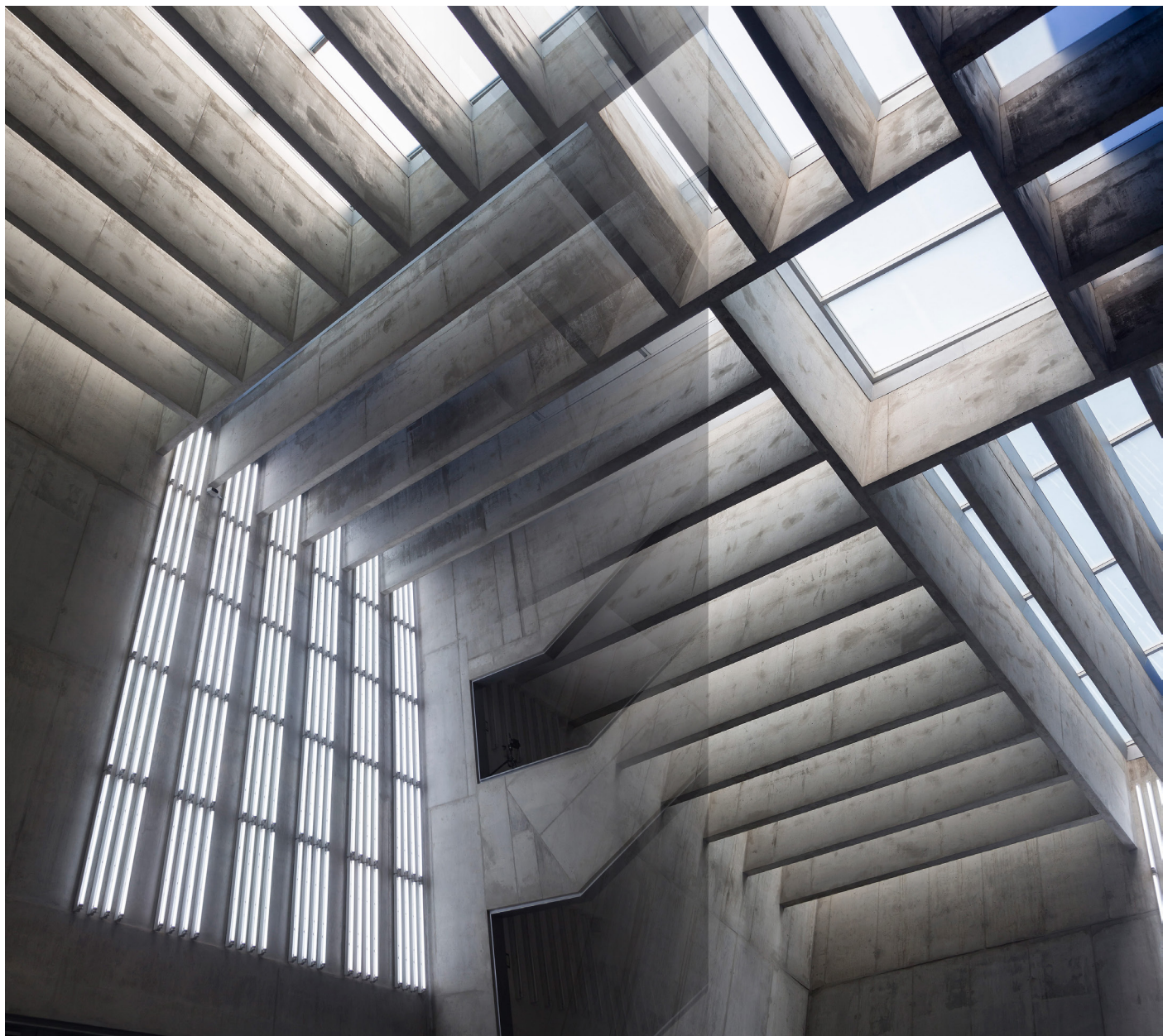


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J. M. Hernández León.



BIBLIOTECA PÚBLICA

Ceuta.
Paredes Pedrosa.



PALACIO DE CONGRESOS

Huesca.

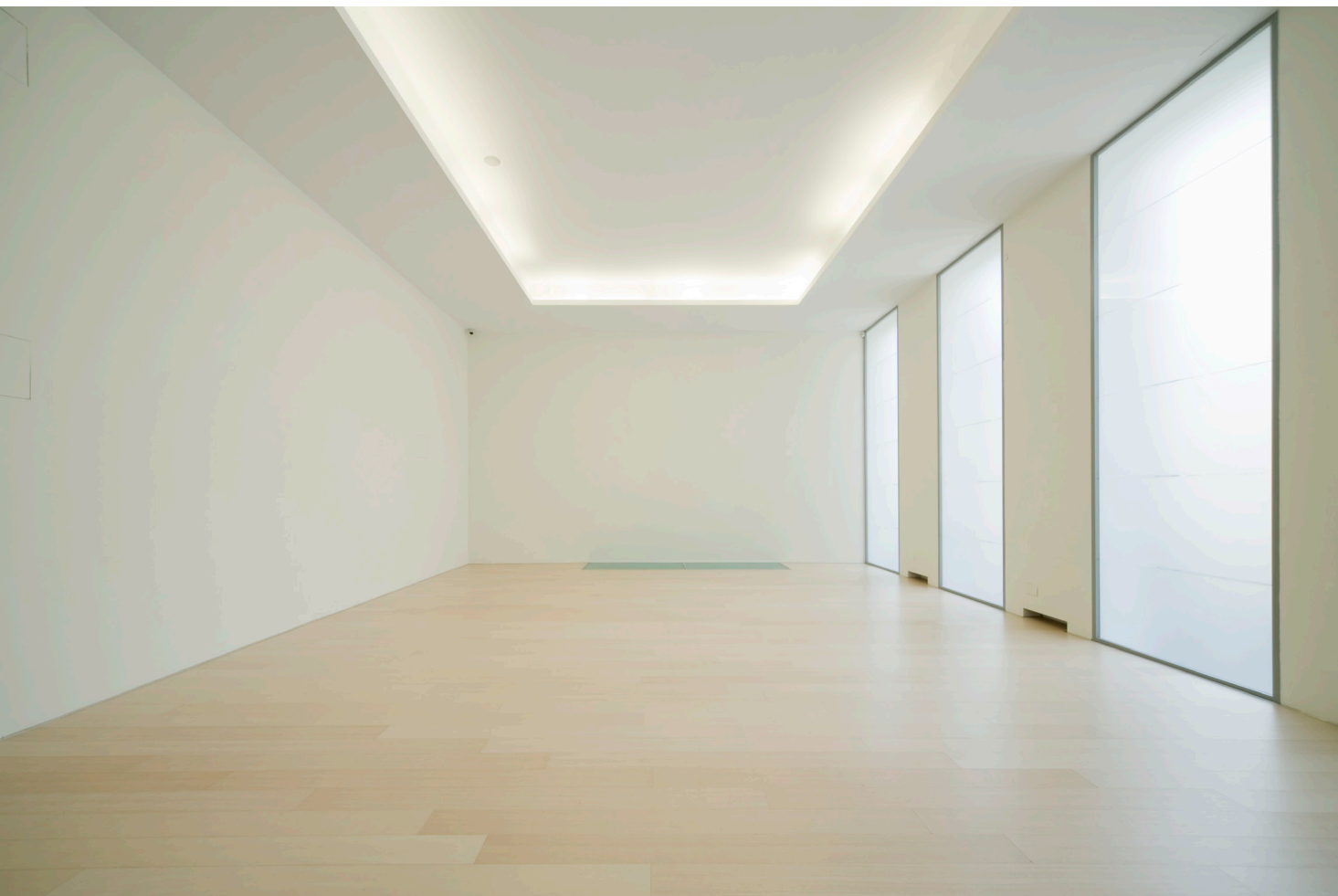
R. Beneyto.



JUZGADOS DE MARIA DE MOLINA
Madrid. R. Fraga.



POEMA DE LUZ
“MENOS ES MÁS”
R. Santonja.



FUNDACIÓN CAJA DUERO

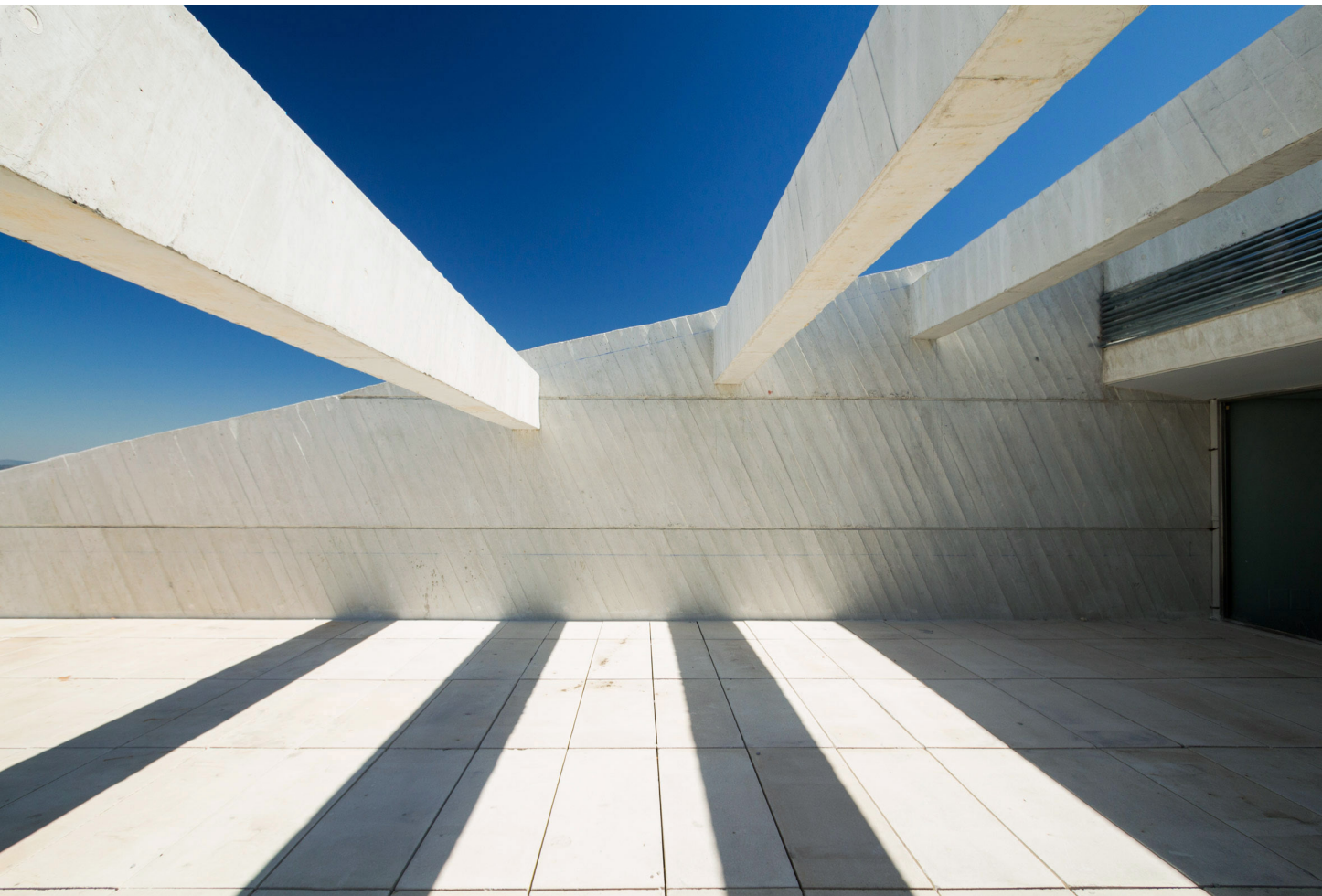
Madrid. J. M. Hernández León.



**FUNDACIÓN
BEULAS**
Huesca.
R. Moneo.

CIENCIAS DE LA SALUD

Granada.
M. Pellegrín.





CAIXA FORUM
Zaragoza.
C. Pinós.

POEMA DE LUZ

V. Martínez

S. Urban

Madrid.





CLUB 60 + IBERCAJA
A. Vallespín
Zaragoza

**UNIDAD DE JÓVENES
DISCAPACITADOS CONDUCTUALES
HERMANAS HOSPITALARIAS**

J.J. Gallardo Ortega
Zaragoza





**UNIDAD DE JÓVENES
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HERMANAS HOSPITALARIAS**

J.J. Gallardo Ortega
Zaragoza

MUSEO DE GOYA
Fuendetodos, Zaragoza.
Matos/Castillo.





MUSEO DE GOYA
Fuendetodos, Zaragoza.
Matos/Castillo.



EDIFICIO DEVPO
Parla, Madrid. Grupo Ortiz.

FILOSOFÍA I+D+ART

“La mirada es muy importante para entender la Arquitectura”, decía el maestro arquitecto Javier Pérez de la Fuente. “La Arquitectura es concreta, sus visiones infinitas” –me susurraba el Premio Nacional Enrique Herrada–, yo me elevé y afirmé ante mi obra fotográfica: “¡qué gran foto!”, observando la obra de los maestros M+H, todo eran halagos a la imagen a lo que Marta Maíz, Premio Nacional, respondió: “hombre, yo también habré hecho algo...”. Es así, todos hacemos algo en la gran familia de los amantes de la Arquitectura. Aquí estamos enseñando obras, sueños, trabajos realizados en España en los últimos años; pero, siendo honestos, y como bien dice nuestra querida Marta Maíz, los arquitectos han hecho lo más difícil, cambiar la fisonomía de nuestro maravilloso país.

RICARDO SANTONJA I+D+ART

“Habitamos, ¿disfrutamos de la Arquitectura
cuando esta creación se convierte en Arte?
Creo que su intención siempre lo fue, el refugio, la morada
que fue innovando y se desarrolló y que se unió al concepto artístico
del hombre; lo que en mi filosofía llamo I+D+ART”.

(RICARDO SANTONJA I+D+ART)

REFORMA DE LA IGLESIA DE LAS CALATRAVAS

Madrid. Grupo Ortiz.



SI TODO QUEDA EN NADA

Siempre avanzo hacia el espacio diseñado, reconozco al modelo, respiro, cierro los ojos, escucho su sonido. Lo siento, estoy allí. Entonces puedo empezar a fotografiarlo, comienzo a disfrutar del dibujo de su creador.

Disparo la foto y queda grabado en el sentimiento más profundo. Esto es un acto de intimidad que realmente me llena, no necesito más, todo podría acabar ahí.

Al preparar la siguiente toma relacionas el espacio, el tiempo transcurre y me doy cuenta que el modelo no me pertenece e inicio la búsqueda del dibujo del arquitecto.

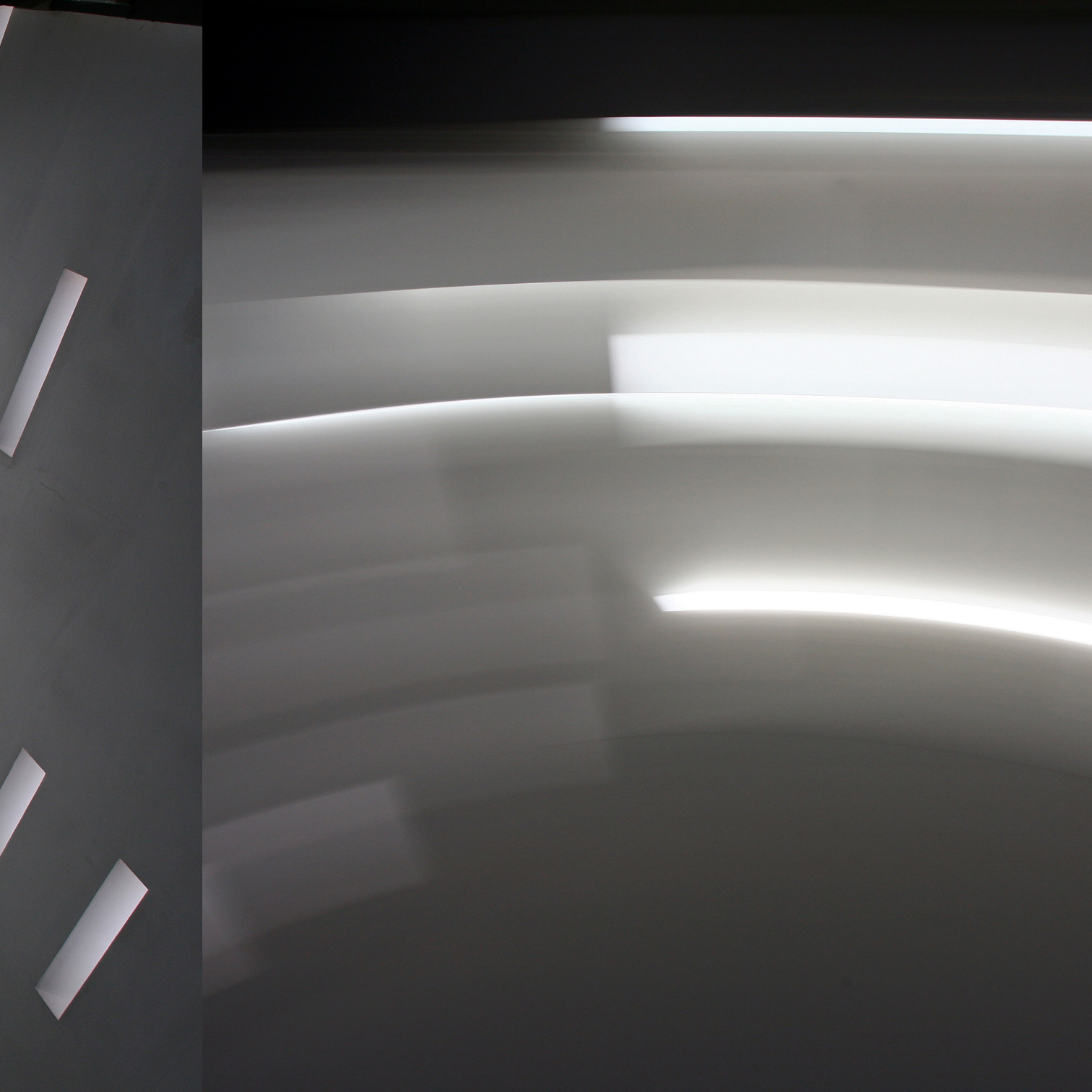
La mente sueña en exportar el concepto, desnudándolo y haciendolo visible como si Afrodita volviese a nacer. Entonces, exportamos la idea al mundo, y todos nos ven. Espacio, dibujo, luz, recorrido mágico del espacio-tiempo.

Al enseñar enseñamos todos, ganamos todos. Llevamos el espacio a lejanos lugares, el mundo no espera, Ulises vuelve a trazar la nueva ruta, Ulises pide refugio y descanso en el lugar de la nueva creación.

RICARDO SANTONJA I+D+ART



*Ricardo Santonja es Artista Plástico.
Nació en Málaga el 30 de septiembre de 1966.
Profesor en la Universidad de Zaragoza UNIZAR.
Licenciado en Geografía e Historia y Doctor en Arquitectura.
Es fotógrafo profesional desde 1989, miembro de la VEGAP y Presidente de I+D+ART.*



Este trabajo es una reflexión pura de I+D+ART, pues no busca solo la admiración de las fotografías mostradas, sino que busca una intención muy concreta: comunicar al mundo el trabajo realizado en España a través de la innovación y desarrollo de sistemas que han dado como resultado una arquitectura y una ingeniería simplemente genial. No es una muestra cualquiera, es un concepto que puede ayudar al avance de los intereses de un país y rinde homenaje a todas las personas que hacen posible estas construcciones; desde los oficios, arquitectos, constructores, entidades públicas y, por supuesto, a las personas que habitan en este planeta que, en definitiva, son los clientes finales del Arte de la Construcción.

TRADUCCIONES AL INGLÉS

INTRODUCTION* (page 7)

In its determined vocation of supporting the Spanish architecture, to the Directorate of Cultural and Scientific Relations of the Spanish International Cooperation Agency for the Development (AECID) it is a great satisfaction to present in Madrid the exhibition 'The Art of Building in Spain' through Ricardo Santonja's eyes.

Ricardo Santonja's pictures look for a new visual language that establishes a renewed dialogue between the architecture and the spectator; and that rather than just showing objectively the work it goes beyond, evoking the necessary emotions to understand and appreciate the avant-garde architecture, which in the last years has been carried out in Spain by the most prestigious architects both national and international. In this way, two disciplines are related: photography and architecture, using new framings and points of view, in which the essence of the building is interpreted and drives the spectator to a new look of the architectonic work.

As a result of the investigation started in the year 2008 in the Universidad Politécnica de Madrid and the enterprise I+D+Art (Innovation+ Development + Art), this work has the objective of spreading the Spanish architecture throughout the world, promoting both the reality of a strong designer activity and the potential that this country has in the sector, either human and technical.

Because of all the previously exposed, the Ministry of Foreign Affairs and Cooperation believes that the excellent showing that the Doctorate in Architecture and professor Santonja has proposed continues demonstrating the affirmation of Spanish architecture beyond our frontiers. We thank the collaboration, the labor and the effort made by all those people and institutions that had made this exhibition possible and its itinerancy, which will continue in 2014.

Madrid, November 2013

*DIRECTORATE OF CULTURAL AND SCIENTIFIC RELATIONS AECID

PRESENTATION OF THE COMMISSIONER.

Alberto Cubas (page 8-9)

The exhibition “The Art of Building in Spain” that promotes and embraces the Spanish Agency of International Cooperation for the Development AECID to release beyond our frontiers the strong constructive activity that both in Architecture and Engineering has taken place in Spain in the last years under Ricardo Santonja’s vision, sets out to the Commissioner of it two challenges. On the one hand, when making contact with the expositive project is started, the first thing that strikes out to the Commissioner’s attention is actually the new sensation of not being in front of a photographic exhibition to use, despite all premises point to it: a collection of photographic images on a support, a concrete author and his experience as a professional architecture photographer. Immediately the feeling goes toward the field of communication, the spread of ideas and concepts, and the enhancement of the value, not only of the own image as a represented thematic; hence the first challenge consists on how to make the spectator “get through” the images and in between the represented spaces, how to make him see the physical spaces instead of photographs.

The difficulty resides in the apparent contradiction by which the investigation process by the author rises from the potential oversight of the photographic image as a means of diffusion of the architecture and the engineering, but that also looks for its own identity and that

makes the image an individual being, that transcends the own constructive work and talks not only about it, but about the combination of Architecture and Engineering as an interdependent whole.

The second challenge is to make the selection of images that may represent the new searched sensibility of the project, and not only for the vast collection which is given by years of documentation, but of the typology of it, since the image that we pretend to export is the one that shows that the Architecture and Engineering carried out in our country encompasses all fields of society, from the great institutional works such as museums and infrastructures to a simple intervention in a single-family building.

Therefore once identified the challenges and what is intended to communicate in this showing, the commissioner uses valuable tools that the author offers him, following one of the basic remises of this project, looking for a new visual language that establishes a renewed dialogue between the architecture and the spectator; and that rather than just showing objectively the work it goes beyond, evoking the necessary emotions to understand and appreciate the avant-garde architecture, which in the last years has been carried out in Spain by the most prestigious architects both national and international.

Besides using new framings and points of view in this discipline, the author contributes a new visual poetry, that long ago the President of the *Círculo de Bellas Artes*, Mr. Juan Miguel Hernández León, denominated as “Light poems”, in which the essence of the work is interpreted with suggestive shooting movements, creating this way a pseudo-pictorial that drives the spectator to a new interpretation of the constructive apparatus.

As a conclusion, “The Art of Building in Spain” offers us an optimistic and evoking vision of what this country can offer the world as far as Architecture and Engineering are concerned, both in creative, productive and human means, a vision that thanks to Ricardo Santonja’s view and his communicating skills makes the limits between Art, communication, designing activity and sensibility break disappear in this exhibition, as he turns, as the great Velázquez, in the chronicler of the Spain of today.

SYMPHONY OF COLORS.

Tomás Rodríguez-Pantoja* (page 11)

Today’s architecture is so varied in forms and concepts that it gives the citizens an interesting sample of designs, volumes and even colors that make that our buildings offer us images of an unquestionable attractiveness. Probably this is what has motivated the ever more frequency in the photographic recreation of outdoors and indoors of emblematic buildings.

Ricardo Santonja in this case belongs to a number of photographic artists that come to redesign visually the original architectonic work. His images break the rationalist link between the object and the appearance to prove the erroneous of the idea in which the photographer of architecture should produce images clearly identifiable of what he captures. Santonja definitely transforms our visual perception of the architectonic work.

The excellent exhibition presented and showed for the first time in the Mascate museum, capital of the Oman Sultanate, made the numerous visitors understand that behind the apparent coldness of a building, that art work can exist, with its symphony of colors and forms, especially attractive for the one who contemplates them. In all his work there is a very depurated technique, but, above all, there is a profound artistic feeling.

Ricardo Santonja achieves with his work, to take us through the world of images of a modernized and advanced Spain, impregnated with the artistic creativity that throughout the History has characterized our country. We all wish him the success he deserves.

*Tomás Rodríguez-Pantoja has been ambassador of Spain in Oman Sultanate (2007-2010)

A PATH THROUGH FUTURE.

Manuel Soler* (page 13)

This path that Ricardo and I started in Kiev (Ukraine), with an exhibition and some professional meetings with Spanish enterprises, the Ukraine Administration and private Ukraine enterprises, with the inestimable collaboration of the Spanish embassy and the commercial office in Kiev, pays off and opens a new via, with this worldwide exhibition.

The exhibition “The Art of Building in Spain”, from the Doctorate in Architecture, Ricardo Santona is the essence and the reality of building in our country, it is a palpable demonstration of what we are able to do with proven facts through the artistic pictures of the professor Satonja.

This art transformed in image is the starting point for exporting the technique and the methodology of a country that in a short period of time, a decade approximately, has been able to do through the fulfillment of building some of the greatest worldwide challenges which are the envy of other countries more industrialized than ours.

The problem that we have had is that we have not been able to export this constructive reality to the outside, being this an opportunity to fix this incapability of communication of our buildings and infrastructures.

The exhibition is an entrance, the start of a path through future, thanks to AECID, it is going to be displayed in many places around the world, in order for people to get to know not only our buildings and infrastructures, but also the professionals and enterprises that are behind these buildings, with the final aim of obtaining professional orders of the participants.

We should not miss this opportunity that professor Santonja offers through his photographic glance transformed into Art for communicating what is the reality of a country that was able to carry out these buildings and therefore be able to export our knowledge and constructive methodologies that have given us such a good results.

Thank you Ricardo, for this opportunity.

*Manuel Soler is doctorate of architecture and professor at ETSAM (UPM). Master MeDIP Director

ARCHITECTURE PERCEPTIONS AND REFLECTIONS THROUGH VISUALITY.

Luis Maldonado Ramos* (page 14)

The exhibition that we present through out this book shows the work of an architecture photographer, a very peculiar genre in the Spanish photographic panorama. Ricardo Santonja in particular is worried since long ago for the Deconstruction of spaces and light, for the incidence of the perceptive values in the materialization of forms and its structures. For what can be deduced by his works of the last years, Santonja uses architecture as axis mundi and as a pretext to demonstrate the phenomenological values of the environment of the human being.

He himself normally uses explicitly the controversial term of “Deconstruction” when referring to the objective of his work. “Deconstruct” of architecture can seem a paradox, because architecture’s mission cannot be fulfilled if it is not constructed, but we should not forget that here precisely the aim is to be the devil’s advocate, which in the end is the task of all artists. Test, ask, let the experience talk, once the architecture has been built and the architect has no longer power over its trajectory.

Regarding the approximation of a non-architect to forms and values of the constructed environment, the photographer works with the lack of prejudices inherent to anyone who has not had to face with the

physical and material concretion of the architecture work, and is free to transmit directly the life lesson and anthropometric experience of those that day by day inhabit buildings.

It is a testimony that, given in this way to the disposition of architects, it helps us to concrete the grade of reference and interaction, something which we are usually not consent at the time of projecting a building, concentrated as we are, generally, in the visual and constructive values.

The testimony of this photographer analyst of perceptions has also the value of being emitted from the perspective of his role as a professor, which means, through the experience of his teaching in the School of Architecture of Madrid, where he has not only found new masters and an active and experimental environment, but also an “objective public” in reach (of pupils, of course) and the necessity of making understandable and useful his work for the whole of the academic community.

*Luis Maldonado Ramos is Architect doctor and director of the Escuela Técnica Superior de Arquitectura de Madrid.

IF WE GIVE A LITTLE MORE... WHAT HAPPENS?

Toni Giménez* (page 15)

Those of us who have the fortune and at the same time, the responsibility of spreading Architecture know that the tangible, real and definitely the most adequate thing is to visit them, use them and breathe inside its spaces, touch its textures, feel the temperature and receive the warmth of its light; and even though, it would be difficult to totally understand the mental process of its creators.

Probably the only way to discover the magic of great projects is living them, but as we are not omnipotent, we need photography to, in a way, imagine living them.

They say that photographing Architecture is a tough job, in which we have to wait until things happen, things such as the incidence of light through the day, the relation with people and objects. We use images from the point of view of the author, to understand, to suggest, to evade... In some occasions Ricardo Santonja gives a little more, does not wait until those events, he precipitates them and allows us to capture realities that are there, but that the others are not able to see.

“Light poems”... yes, I think it is a very correct title to define Ricardo Santonja’s job. His strong personality, his restlessness, his passion, his willpower to continue straightforward, to investigate, making participants of his philosophy of life, the *carpe diem* of the roman

poet Horatio, of his environment, with the only aim of us being happy, he is already happy, he makes what he likes and that reality gives as a result some fresh works, sincere, of extreme beauty and with an special imprint that shows us another form, not conventional at all, of feeling Architecture through his photography. Everything is light.

Come and let yourself enjoy the journey... welcome to Ricardo Santonja’s Universe, an artist inside a photographer...

*Toni Giménez is the director of the Pencil Editorial.

PHOTOGRAPHY AND ARCHITECTURE

Antonio Bueno* (page 17)

Light started being one of the most decisive elements of modern aesthetics from the moment that Master Caravaggio used it into his paintings. A long time had yet to pass since then until it would be discovered that light can leave an impression on a flat surface, if it is previously covered by an emulsion with photosensitive chemicals. After this transcendental moment, that of the invention of photography, it took moments to do what previously had taken men centuries: making the footprint of light and the vision from a central perspective patent, tangible, without the need to draw or using a camera lucida. Photography also superseded many of the formal problems of the painters from the Renaissance.

The study of light and shapes, as well as the formal representation of a perspective, are the most relevant formal elements in which architecture and photography have intertwined. From the XIX century, the first British photographers look for an idea model for pictures in architecture. Some, driven to show to the world the magnificence of other cultures, long disappeared, and hitherto unknown to the western peoples, such as the Egypt photographs of Francis Bedford and Francis Frith. They took the first pictures of the greatness of the Pharaohs' architecture. Others, aiming at spreading the images of the new buildings and their success to society as a whole in the mid-XIX century. Some examples are

the impressive crystal palaces of the Victorian England, new temples of society at that moment, and containers of the inventions and the new industrial products of the World Exhibitions, as B. Brecknell Turner and Henry Delamotte showed in their photographs.

All these pictures from the second half of the XIX century, widely broadcasted in postcards and books, succeeded in performing a particular reflection on Photography, on the representation models, and, more specifically, the models that were more suitable for a central perspective. And this, of course, on top of providing us all the implicit information on people and society that pictures of cities and buildings contain.

The longing of formality is to learn to see better, and its equivalent, to visually think better, are conceptions based on how the retina works. The representation of perspective and the study of light are concepts that have prevailed in the painting world until the invention of photography. Therefore, it is from this marvelous moment that artists start to shape other values, closer to poetic and philosophical reflections, over the purely plastic and representative goals. Thought and ideas start to be at the inception of all art forms. The avant-garde movements at the beginning of the XX century carry on their search, experimentations and games on the

paths of psychoanalysis, thinking and mind. Some of these premises have prevailed among the artistic concepts of all this century. Photography itself has started to be seen as a medium and support for creation, the ideal way to draw with light. In this moment of the avant-garde movements photography is considered to be “a tool for thought”.

It won't be until well inside the XX century that the new skyscrapers are drawn and built in New York. At the same time, new concepts in artist vision are proposed, and new and different ways and styles of tackling the architectural model from photography are undertaken. On one side there are the photographers led by Alfred Stiegliz and his group. Stiegliz was one of the first that conceives his photographs using a direct look, placing the camera frame in parallel to the New York buildings, to give us among his pictures the famous “From My Window at the Shelton, West“ (1931). In it we can see the most significant buildings of the Big Apple being raised. The German New Objectivity (in German: Neue Sachlichkeit) of the 20s and 30s would continue this approach of neutrality and emotional distance when facing the architectural space.

The use of the concept of typology archive in the photographic works on architecture has been continued in

the last decades of the XX century by the conceptual artists, and professors of the Art Academy of Düsseldorf, Bernd and Hilla Becher. They have been master teachers of new generations of photographers that have followed their theories, applying them to their images, such as Andreas Gursky, Thomas Ruff and Thomas Struth.

Also at the beginnings of the XX century, photographers like the Americans Paul Strand and A. Landon Coburn started to use camera rolls instead of the cumbersome glass cameras, something that created a more dynamic view and, correspondently, more dynamic pictures and compositions. They experimented looking for abstraction using urban spaces and architectural shapes. An example is the famous Coburn picture “The Octopus” (1912), taken from the top of the Metropolitan Tower in New York, that gave way to a new conception of the view of a city, in this case, from the top down, and that would be continued by, among others, Berenice Abbot in her “Changing New York”. Abbot produced her work for the local government, and offers a systematized documentation of the architectural changes that were taking place in this city.

The brilliant Moholy Nagy, with his experiments on light in the concepts of the New Vision, produced in the 1920s photographs taken from the highest buildings in

Berlin, leaving us stunning images that suggest a study on shapes leading towards abstraction from buildings, gardens, street and people. Another artist from the Bauhaus, founder and architect Walter Gropius, worked on the photography of architecture, and took pictures like those of the Flatiron building in New York (1928), using diagonal and plunging views, exaggerating the perspective and enlarging the peculiar shape of this characteristic building (like the row of a ship) as much as possible. All these artists proposed their views on architecture and the city under the ideas of the European avant-gardes, which advocated a total freedom in the concept of vision and took photography as the center of their advanced strategies, shaping it into an instrument for the deconstruction of social stereotypes.

Two approaches were made. The first was based on objectivity when representing shapes and architectural volumes, with a position of aesthetic neutrality. The second proposed the subjectivity of the look, the use of the camera as a “tool of the mind” after the ideas and the interpretation of the photographer. These two approaches were dominant when undertaking the task of photographing architecture, and prevail even today.

Professional photographers, those that work on commission, represented by two of the great German classics specialized in architecture, Klans Kinold and Reinhard Wolf, have always addressed their work in an objective and rational manner, because they need to speak

on the formal and light qualities of space, as well as of the architectural materials and their textures. On the other hand, they want to be faithful to that fundamental knowledge of the central perspective, brought about by the retina-based and memory perception, inherited from the discovery of lenses in the Renaissance.

Ricardo Santonja, in this magnificent exhibition of photography of architecture, precisely raises these two previously explained ways of looking at architecture in a perfect symbiosis between objectivity and feeling, in which prevail the poetics of the footprint of light, from shapes and volumes, of the buildings of the masters of the contemporary Spanish architecture, shown here.

Ricardo Santonja, with his personal view, succeeds in this project in articulating the photography of architecture, bringing us in his visual approach a masterly use of the camera as a “tool of the mind”, in the deconstruction of architectural shapes, to create a new photographic space charged of the poetics of light and color.

*Antonio Bueno is photographer and Professor of Photography in the Arts College in the Complutense University of Madrid

ABOUT LIGHT AND WHITES

José Carlos Rico Córdoba y Jorge Roa Fernández*
(page 21)

It is not common to return to visit buildings after the project management, with the necessary pauses and tranquility to reflect and sediment all of the experimented throughout the creative and constructive process of your own architecture.

This exercise of digestion that on many occasions prevents you from collateral exigencies of the profession, we had the good luck of carrying out when we were accompanying the photographers Ricardo Santonja and Alberto Cubas to some of our work during their Andalusian journey pursuing light. In particular what is developed here refers to the visit of Casa Arrui, in Cordoba.

Maybe sometimes, we go back to a built piece to accompany someone with who you wanted to share the satisfaction of the ended object, the end of a path, the result. There are few occasions in which we get close enough to contemplate our work as you would do with any other work.

The white object is offered to light. It is an invariant of Andalusian or Mediterranean culture, an essential character that forms part of our architectonic tradition. Almost in a subconscious way, in many of the projects

this trace appears and belongs to the projectual process, as if from a dripping system which would be in the pursuit of a new approach to this action.

For us, in our environment, light and white are a binomial with a value of such power, that omitting it by system in the evasive search of an aggregated language to the superficial imaginery of actuality, is an impossible evasion.

On the other hand, it is strange that when in other cultures an architect or an artist is able to gather the essential traditional characters of the environment he belongs to, reinterpreting them correctly, we applaud him and admire his proposal of originality and of commitment with his surroundings.

(Thank you Ricardo for being the catalyst of this reflection)

*José Carlos Córdoba and Jorge Roa Fernández are architects and form the Rico+Roa studio.

CARLOS FERRATER (Page 22)

“Light is the raw material of the architectonic work. I have always asked why if light is a ductile material that builds spatiality and provokes emotion without any costs, it is used so little and poorly”.

INSTANTANEOUS

Rafael de la Hoz* (page 26)

Photography is usually interpreted as the art of capturing the instantaneous. Apparently this betrays the canonic principle of architecture according to which without movement there cannot be perception....And without perception architecture is not understandable.

Photography when portraying architecture cannot be neither descriptive, or by any means narrative, because its final aim can only be artistic. Taking Photographs with the only goal of informing about an object in an instant, belongs to what's characteristic of the craft.

When it also tries to capture everything that results unusual in that object, photography is art.

In my opinion, the unexpected in architecture is normally linked to unutterable, to everything that exists and it is felt but cannot be seen.

Making that visible is the challenge –never the less- the most transcendental photography. Hercules' Towers link or try to link light and movement, according to circular forms and a graphic art textual texture that the sun has to go over every day. Pictures here exhibited do not only own the virtuosity of the professional, but also transcend the artisanal, to seek the different paths of art.

For representing in only one instant of light which happens in a much more extensive period of time, showing the invisible and the unutterable experience of inhabiting the architecture. Something only possible when the photographer does not only know how to look but also understands the meaning of the object and has the talent to express it.

* Rafael de la Hoz Castanys is an architect.

ANA ESPINOSA & ÁLVARO MORENO* (page 34)

The real check for architecture starts when the user starts to enjoy it. At this moment it can be tested whether the intentions of all those involved in the building up to then (mainly the owner and the architect) have been successfully materialized.

Another and no less important relation has to be added: that of the persons that can only enjoy the work by indirect means. Specific documents and means arise then, to try to communicate them that experience. Reports describing intentions and details are drawn, drawings are edited, and the work and its environment are photographed, filmed or recorded. This is done with the buildings, the spaces and the environment.

This dissemination of architecture is based firstly on visual images. And images are the media that cross borders and makes architecture available without language or culture barriers. Therefore, the effective creation of images is an important resource, knowing that it is at the same time a reductive procedure to broadcast the complete experience offered by a work, and a particularly suited way to capture the viewers' attention.

The starring in this process is the photographer. The artist is the mediator between all parts involved in materializing the work and making it known, their intentions, their limits, their bets, etcetera, and the final receiver of

this message, either in an exhibit room, in the pages of a publication or in the computer screen, thousands of kilometers away.

However, and more importantly, the photographer is the broker at the same time transmits his or her own experience of the building. Then, his or her sensitivity play a capital role. The artist's vision is what matters then. The photographer's mission is capturing in a precise moment a detail, a movement, a geometry, lights texture or color, the materials, to achieve the transmission of a relevant fragment of this experience to those that are not able to share it directly, since they do not visit the building itself. The image has to be moving to cause an emotion, inevitably effective.

Architecture is not only made to be designed and built, it is made to be lived. And to be transmitted.

There are architectures that survive unchanged in the memory through a single image.

*Ana Espinosa is part of the EM Architecture Studio. Álvaro Moreno is professor at the ETSAM

ABOUT LIGHT IN RICARDO SANTONJA'S WORK

Alfonso Ortega* (page 38)

The first time that in the so called Hebrew Bible, “the Book” of excellence, or more precisely “the Books”, as it points out the neutral plural of the Greek word BIBLE, in order to translate the Hebrew expression of “Tora” (the law). In it, inside the original redaction, appeared Light, significantly in the third verse of Genesis, religious book about the genesis and the birth of the world, without scientific pretensions, and only to place God as Author, Creator of the world.

Thanks to the light and its special domain and scientific use, the French chemists and brothers born in Besansón, Franz Auguste (1862, passed away in Lyon in 1948), and Luis Jean (1864, passed away in Bandol in 1948), curiously second-named The Lumière Brothers (¡LIGHT!), introduced numerous and decisive innovations in photography through cinematography.

To them we owe the whole subsequent development of photography and cinematography of all times. In this artistic tradition we find the work of Ricardo Santonja.

The aspect, with no doubt inevitable and greatly subjective, in the reality of his photographic gallery, constitutes and gives form to such an artistic quality style and creative personality that they must be considered, with total legitimacy, as a conquer of singular value in

the history of art with predictable future development after these deep footprints.

*Alfonso Ortega Carmona is Emeritus Professor of the Pontifical University of Salamanca, and Honorary Professor of the University of Friburg.

ENDLESS JOB

Erika Ortega* (page 38)

Under that first light could the human being start to live, inaugurate and create his own world. And conquered by the power of fire, of the new light, left printed, in the rocky walls of warm caverns, the hazardous memories of hunting, elevated to the first of all beau arts, painting.

With astonished eyes the man looked, contemplated and assigned the power of being able to recreate images of his own existence in hazardous feats. The power of electric forces were born and placed at the service of men so they could, with no limits, legate to the present and future time the testimony of his feelings and thoughts in the book and photographic techniques, to reproduce, by the imprint of light, to which it alludes, in this Greek

term, the first etymologic element definitely released of its first meaning, allusive to the tree's bark (liber, in Latin language) to remember by allusion, thanks to its etimollogy and first meaning, the material and the place, where in a primitive time the human being could leave memories of his feelings and thoughts.

Etymologic allusion, in Latin language, to the material or bark's tree (liber) in which it was possible to preserve etched man's ideas.

Under that first light, could the first men prove, with astonished eyes, the growing scenario of the world. An endless job.

*Erika Ortega is Psychiatric and wife of Alfonso Ortega.

ABOUT THE PERCEPTION OF ARCHITECTURE

José Antonio López* (page 43)

Architecture is an Art, one of the beau arts, the most complete and complex of them all. It must surprise, delight, boost communication and interpersonal relations, it should harmonize with the urban texture and

with the landscape in which it is inserted, also making possible the inhabitation and personal development inside and out.

I claimed that Imagination is to Design as what Reason is to Construction, we need to ideate, dream, invent, but definitely we should materialize those ideas, and for that we need to know the materials, the way they relate between each other and later put into work. The possibilities created by Ricardo Santonja with this plastic vision of buildings, amaterials and textures allow us to keep developing the Art of Architecture.

*José Antonio López is doctor and professor in the ETSAM

Alvaro Planchuelo (page76)

“The handling of light, either natural or artificial, outdoors or indoors, defines the matter and conforms the space, produces feelings and generates magic. It is the soul of the intervention. Light always surprises you and gives you more than one could have imagined. During the building of the work it has to be observed, followed, looked, loved, in order to orient it to our goals. This is one of the great secrets of this noble profession”.

Federico Soriano (page 82)

“Stillness is an equilibrium that seems about to break. Is suspended time. It has no size. It is placed, for a moment, outside the world. Stillness suspends colors. We, in stillness, we turn into objects. Gravity also disappears. Gravity and time are the same, have the same narrow. That place can be lived inverted because it is still.”

THE VALUE OF EVERYDAY EXPERIENCE.

Moisés Royo* (page 94)

The circulatory system of the human body is a complex mechanism that works because of two alternate movements of the heart: it starts in the muscle's relaxation, which allows its cavities to be filled with blood (known as diastole), and continues in a contraction (or systole) by which this blood is boosted with enough strength to carry oxygen and nutrients to all living cells in the body. An electrical stimulus will decide what the rhythm of these movements is.

In the last years, society as a whole –reflected in the cities and its buildings and spaces- presented a clearly bulimic disorder: the largest scale projects, budgets and buildings were sought, often ignoring the small details that create an honest architecture. The results are in our streets. These productions were quickly made known by their authors

through journals and printed materials with the goal of getting the next commission, even faster. This became an insatiable recurring process that has only been slowed down by the economic depression that we suffer.

The architects that started our professional careers before we cared about how our work is disseminated should ask ourselves if our work is available, reachable. Then, we could peruse the work of some master architects throughout history from the value of an entrance, the precise turn of a door, the pieces of a pavement, or the position of a shower, the organization of spaces. All this can be done with such subtlety, almost imperceptible, hiding a strong interpretation of the daily details and pushing the quality of the work to the highest steps...

The work of the professional world of the architects should resemble the simple circulatory system of our bodies: diastole can be compared with doing (designing), while telling (disseminating) can be described as the systole, a two complementary and inextricable. Without any of these two movements there is no rhythm, and, therefore, there can be no movement or life. An architect that does not reflect on each work, that makes no mistakes, contributes so little to the society to which he or she belongs as the architect that deals only in unending research. Both components must find an adequate rhythm to achieve a balanced operation. But, before reaching the dissemination

phase, telling the results of our work, we must necessarily reflect on what is really in our purview and what means should be used in design.

Which of the two parts is more important? Continuing with the comparison with the circulatory system, on top of this alternate cycle, the key to a smooth operation is the electrical charge that controls the rhythm. For architecture, what is essential is not only to do and to tell, but the sequence of one and another: the personal value of integrating both into daily activities.

The project of the Castle of Buitrago de Lozoya started from the need for an emergency lighting system for the new cultural activities that were to take place in its parade ground. What could be solved placing some lights, at the specified maximum distance and aesthetically pleasant to comply with the minimum lumens set by the legal specification, was instead solved by reflecting on the identity of the place (what Christian Norberg-Schulz and other Nordic architects after him called *Genus Loci*, the soul of the place). So, in this building the emergency lighting has been used as an ambient lighting that allows the viewers to seat in their places before the play starts. What could be considered a secondary, imperceptible electrical system has been turned into a vibrant light, unified and continuous, that emerges from the drills on the sheet plate and slips over the irregular stone night after night.

The architect seeking for new jobs outside Spain must clearly bear in mind that it will not be enough to do and to tell, but that there is the need to show his or her particular way of understanding what is common. We must prevent our eyes from being blinded by globalization, and allow what is apparently common to mark our rhythm when we propose a door knob, solve a kitchen, place a wardrobe or analyze the materials that can be found close by; so that each one discovers the value that hides in the elements of everyday life, and establishes the professional and vital rhythms.

And then, from what is local, we will have something to tell to our global neighbors.

*Moisés ROYO, MUKA Architecture

THE SPANISH ARCHITECTURE IN THE XXI CENTURY: THE CONTINUITY OF A GLOBAL MODEL.

Alvaro Planchuelo (page 108)

The language of art, and in particular of the Architecture, is moved by periods, styles, movements and influences. Some are ephemeral, others are able to modify society during decades, and the rest, only a few, are implanted forever, independently of time and place. Inside these, just for citing some of the many illuminating examples, we can mention the Classicism implanted in the Renaissance Europe, the Neoclassicism of the XIX century, the Modernism of the XX or the Zen Minimalism of Japan and the Asiatic environment. Among all of them we can include, with no doubt, what we denominate the Hispanic or Spanish Style, understanding by this the ensemble of cultural answers, with a huge wide divulgation, that follow a clear form and defined way of acting and representing, forged since very ancient times by the fusion of very different cultures. It is not easy in a few lines, neither is the objective of this brief writing to expose the characteristics that define this global style in the field of architecture, but there can be established some of the significant constants that are worthy of note: the importance of individual or small groups of enormous potential able to board with guarantees great works or companies that in occasions point out new paths to what is already established, the constant connection with the exterior space and therefore with the sensibility that Nature provides, or a minimization in the actuations giving priority to the provocation of feelings with simple

volumetric elements, of great meaning and with a strong formal and emotional content.

The XX Century collected all this inheritance that was expressed in the works of our great impeller Masters of the Contemporary Modernism. Not forgetting the essence, they knew how to generate an elegant and functional language, and at the same time, a way of being and making that transmitted in their buildings and with the teachings of the different Schools of Architecture distributed in Spain. Some empower more the global idea, the conceptual and creative response to the program, others teach the value of the detail and the depurated design even in the most unappreciated corner.

All of them include a technological training of first order. Nowadays, the Spanish architects, heir of the generation of the Masters, have the ability and the responsibility of boarding the challenges that this new world needs and that is drawn for the XXI century.

And this is what the exhibition of pictures of Ricardo Santonja show, a collection of architectonic actuations that represent our way of doing, our way of interpreting the architecture, the result in the actual moment of a matured process during a lot of centuries. For the first time, a

photographer individual artist has gathered a collection of architectonic and engineering works sufficiently representative of all sectors of our society. Ant the merit is not in gathering the collection, in showing our style, not even n the magnificent pictures. To our knowledge, the merit is in the eagerness of communicating it. Communication is one of the doors to the entrance of globality that imposes the new century, a fundamental tool to value what is made, strengthen the model and generate the continuity.

ART IN CONSTRUCTION AND ENGINEERING: A PORTRAIT

Manuel G. Romana. Civil Engineer, PhD.

Art, or at least one of its possibilities and freedoms, is finding beauty in things, to show them in that light. It is a subjective result, often difficult to share or transfer. As history evolved, the concept of beauty has been applied to more areas and subjects. It has grown to include more and more professions and jobs. For the classics, art only applied to processes of creation and improvement. Poetry was excluded, being the fruit of inspiration to them, as opposed to Edison's concept, as well as painting and sculpture, conceived then as manual labor, and not creation.

Construction fits very well into Aristotle's concept of art ("a disposition to produce things in a rational way"). But art, and creation, both require to go beyond what Duchamp says ("art is the idea"). Duchamp was, of course, right, but there is no construction if it is not real, only an abstraction that needs to be communicated. Besides, there is the double meaning of art as a trade and something worth noticing, from an esthetic point of view. Szechy, in the 1960s, turned the game into something too local, and wrote a book entitled "the Art of Tunneling". One of my teachers, Fernando Roman, tried to get into my head that there was a lot beyond calculations and diagrams going on into construction. Being a typical student, I could only get some of what he tried to teach, and only time has shown me the real meaning, or maybe my real meaning, of the concept.

Art comes about in construction when an idea is met with the full understanding of where the building or construction will be. The author has to choose between union, adaptation or rupture, always using harmonic shapes and proportions. Success is contained in shape and form if art is finally achieved. Proofs are the works of Mies van der Rohe, Nervi, Candela, both Torrojas, Schlaich, Manterola. Shape is the result of combining an understanding of material behavior and a certain desired shape. Gaudi joins

both in his funicular shapes; Torres-Quevedo modifies the catenaries at his will using weights in his cable cars.

Conventionally, the aesthetic look of engineers is taken to be narrow, or shallow, being both symmetric and predictable. And also because we are taught the basic tricks that, we have been told, “always” work: the golden ratio, the numbers e and π , with their infinity. And it is true that we can sometimes be like mediocre illusionists, repeating a basic trick without grace, without the due preparation. We need to learn to work more, or avoid going into the light, my peers.

But this is a wrong perception, and it has been confirmed time and again by many architects and engineers, those mentioned above and many more. Engineers are not prisoners of calculations, rather the opposite: numbers are needed to prove a feasible physical and economic proposal, to have a certain guarantee of success. Calculations are our language, even our freedom, since it allows us to turn our idea into reality.

History belongs, finally, to those who are befitting at the end of this process. And a great case summary can be seen in this book and its exhibition. Many examples of what is beautiful and successful can be found here. Please appreciate what the architect Fernandez Alba called “the true coherence between the logic of calculations, the nature of

the chosen matter and the structural metaphor”. Art truly flows when this coherence is achieved.

In the exhibition two art forms are superimposed: construction in itself, and the look of Ricardo Santonja through his photography. This collection shows the fruitful harvest of a (alas, now frozen) plethora of shapes, materials, solutions and proposals that were made in Spain in the times between the end of the 20th century and the beginning of the 21st.

Those people beaten by pessimism, who focus on -very minor- excesses, should suffer and punish themselves only: the true revolution that we have seen in construction, the very step forward achieved by our society and country, cannot be minimized by those that feast on errors and omit feats and accomplishments. Those quick to mercilessly criticize forget that Spain, our country, is now more beautiful, looks better, and is much more effective than in the 70s. If we keep working, with a little luck will go back to great times.

Santonja has included his portraits of roads, bridges, structures, solar plants, buildings and facades, a well assorted set of varying shapes and colors. And, so often, with two looks: the recognizable image and his creation, the eye that sees and the mind that invents. For me, the unrestrained success of Ricardo Santonja is precisely taking objects that are very difficult to photograph and achieve a vision that

is at the same time faithful and personal, a game of colors, textures, suggestions that often achieve the coherence praised by Fernandez Alba. I am both admirer and follower of this successful coherence.

Works such as roads and long bridges rebel against many photographers, since long lines and narrow proportions hide many details in a picture. The human eye has a way of perceiving reality that is very often lost in paper, when a similar focal length is used. What the eye can see the lens loses, unless the photographer adds his talent correctly. Most professional photographers know this. Catching our attention is something that Santonja succeeds at every time. His choices of perspective, light, details and movement produce catching pictures in both small and large format. The couples that he creates, like good marriages, are even better when both are seen side by side. Step right up. Come in, and see.

I WAS THERE

Gonzalo García-Rosales * (page 117)

Marcel Duchamp painted with great care several cardboard disks with flat non concentric circles, and with the help of Man Ray – who lent him his photography studio, some money and his technical advice as a filmmaker- he placed them in a phonograph and he let them spin,

unaware that in such a simple way one of the most bold, fun and absurd movies from the twentieth century was being made, “Anémic Cinéma”. In this the camera records the circles spinning at great speed – impossible not to stare, as its effect is hypnotic – visually moving like spirals coming closer or moving away: backwards, forwards, backwards, forwards, backwards, forwards, a conscious parody of the sexual ritual according to the obscene and subversive imagination of Duchamp. With this film the spectators partially become voyeurs before “Dadá-Duchamp’s” optical illusions.

Madrid, April 2009. The Madrid School of Architecture. Inside classroom XG10, at 12:30 p.m. We can hear the sound of shots from a camera: Bang! Bang! Bang! Quick turns of the wrist provoke turning movements as the camera spins. The photographer doesn’t miss his target, his images become his bulls eye, and each image is its own target: a concentric spiral in perpetual movement, freely fleeing towards the centre of the composition, with two bright, wide an irregular lines that alternate with others that are darker and thinner. The first represent the open spaces of the classroom, the darker ones represent the walls between these spaces. Some radial lines – more regular than the concentric ones, in two alternative tones - reproduce the partially open slates of the window blinds. We are talking about the photo “XG10-etsam-upm” from the series “Poems of light” by Ricardo Santonja, where nothing seems to belong to the objective world, but to a disfigured

space, hardly recognizable that emerges from the arbitrary boundaries of the photographic format and in an expansive gesture it reminds us of the infinite neoplastic space of Mondrian, trapped within the edges of his paintings.

In the “XG-10-etsam-upm” the centre of the diagram traps you: 10, 9... your eye lids heavy, 8,7,6... your eyes close, slowly, 5, 4.. little by little you are loosing notion of the real space... 3, 2, 1, 0... the lines of light and the shadows have taken over you, they are playing with you, entwining, opening and closing, light and transparent like the hanging crystal sculptures of Vantongerloo, again the transgressive spirit of dada! It's convenient to recall that Duchamp's spatial games were false, the result of an old optical trick, and so are Ricardo Santonja's images in movement, they are false as they were born from a deliberate will to deceive – what you see in my images, states, it doesn't exist in reality, rather I make it up on each occasion- however if they know how to seize the intensity of the spaces they portray, they are formal games in which paradoxically the most important thing is the idea that is hidden behind. Santonja's geometry is more perverse and crazy than the conventional, however also much more interesting, and as architects, we must admit that we love it.

* Gonzalo García-Rosales is an Architect. Professor at the Madrid School of Architecture and the University of Architecture in Alcalá.

POEMS OF LIGHT... AND SHADOW

Antonio Ruiz Barbarín* (page 119)

I am of those who think that “astonish” directly means “throw shadow”, that is, hide the important, cover it and let into sight the impressive to sight, not the important for every other senses.

The control of the visual language is only an aspect of architecture. Because architecture is not only seen, is also heard, smelt, touched, tasted... every project in the beginning is an ensemble of nebulous ideas, earlier even than necessities, to the place; that they are taking shape, when they break against the outlines of the proportion, against the roughness of the place or even our own obsessions.

And this is the final moment: the moment in which projects take a form that is defined by its light. Because at the end the important thing is to be satisfied with the light.

Therefore, the central knot of the architectonic is something that overflies the concrete and belongs necessarily to the domain of the abstract. Where light is as important as shadow. And shadow belongs to earth.

Because a place without shadows is a place without matter.

*Antonio Ruiz Barbarín is Doctor architect by the ETSAM

PHOTONS

Alberto Cubas* (page 121)

Taking a look at this brochure it seems crystal clear Santonja doesn't like photography, fortunately. Otherwise we won't be handling this magnificent work. I am aware my statement might sound harsh but as one of Ricardo's collaborators with whom I spend long and funny journeys we never talk about photography but of the concept, the reference, the analogy, Le Corbusier or even what would be the region's best wine.

But what really triggers the passion of the "master", this is how he likes to call his admired myths and mentors, it is not architecture but life poetry. Through Ricardo's eyes life can be seen as a subject full of life to be lived instead of an object. In "the lucid camera" Roland Barthes explains how in the beginning of photography the first people to be portrayed use to have a fearful expression in front of the picture because this transcended them, it stole their souls and it prepared them for eternity. Buildings seem to welcome joyfully Ricardo's mastered camera movements, twists of wrist only seen in Agassi or Lola Flores.

Photography is only another mean for visual development, for that reason and always within a limit, he doesn't care about technique, megapixels, resolution and other annoyances. Less he cares about trends, styles or schools that little have to do with the act of creating a concept - full and truly free image. Santonja never hangs round his neck

the ultimate camera of the moment and one of his biggest motivations is that in photography circles he's not considered a pure photographer because of his transdisciplinarity. Neither is he considered an architect in architecture faculty, and this loads him.

My plan as a rationalist and sober photographer was to comment on the photographic value of light poetry, to talk about the strenght of those images where movement is not only the target of the shot (a real innovative concept since pans or retrozooms usually are a stylistic resource used to boost/potentiate the image). Talking about how Santonja seeks the parallel reality revealed by this magical dynamism I should also confess that I see myself a privileged witness of the surprise he feels when these images fit on perfect framings and his research for knowing why this happen and why it's not only a matter of chance.

While talking about these poems you put distance from the visual discipline and get closer to the person. Like a stereotype, in Santonja's pictures you see him. You are shown photons, pure images born from light core unity; the photon. Hyperbolic pictures, deep, profound, beautiful but above all more generous than a wide angle lens could ever dream to be, just like Ricardo.

*Alberto Cubas is technical coordinator of the Santonja studio and adviser of I+D+Art.

THAT LIGHT!

Raúl Fraga Isasa (page 126)

The concept of light is essential for human existence. Thus was understood from the beginning of times. On the first day of the creation of our universe and according to the Bible's Genesis, God said: "let there be light! And so the light was. It wasn't an indirect phenomenon, it did only identify with itself, because until the third day neither the Sun, the Moon nor the stars were created".

Man is a creature of the light (not a light creature) hence everything man touches and is being touched in his existence has to be lightened. Thus almost all traditions set all the sensations and the good entities during Daylight and otherwise the evil belongs to the Night. Daylight is optimistic, happy and hard working. Night is shallow, frivolous and dangerous.

We like the variety of dimensions where we set our existence: rest, work, leisure, relationships, sex, sports... to be appropriately lightened. Playing in its diversification space-time with all possible scales, specially tone and intensity.

Almost any expression, whether scientific or artistic, evolves along with the progress and the current paradigm of light. How to light up, so neurons could be seen gave Ramon y Cajal the Nobel Prize. A different interpretation of the light made possible the birth of Impressionism.

Photography is an image of the light. Is the image of what light finds in its way. But in this way it also finds the eyes of the observer who face a reality scarcely objectified. What a peculiar feeling is produced when we finally meet something we've seen in a picture. It never fits to size, lightness, environment, or even shape sometimes. Maybe the picture has its own language that mediatizes, explains, surprises...

It is not an easy endeavour to catch the reality through our eyes maybe because reality is a liar, false and always eludes perception. We have to swim in it. And for doing so among other things we use light.

Man and light, light and man, same species substances. Species of the same cause. And cause of our own contradiction.

IT'S THE LIGHT.

Alejandro Pedregal (page 128)

It's the light. Our visual culture as a whole depends on the control and the transformation of light, of its manipulation. Light is the basic element, the necessary heart beat that humans can humbly offer to aesthetics from its profound ignorance, abandoned amidst an uncontrollable vacuum.

And in the middle of the vacuum we find the space: the manipulated space. This abandoned and ignorant specie is proud and shows off about this manipulation.

Derived from latin, to manipulate comes from "hand's" etymological class. Some ignorant has stated that it means "to lead by the hand" and that is what Ricardo Santonja's exhibition does. It takes us by our hands through light and space, both controlled, transformed, manipulated.

But a master like Santonja knows his own ignorance well enough to fall into naivety. That is to say, he knows too much and because of that his work is essential to understand that there's no control neither manipulation. Or maybe there is but on the opposite direction.

In the end everything is about space controlling and transforming us in the same way as light does. Again, taking us back to that vacuum, abandoned and ignorant.

DREAMING OF LIGHT

Carmen Galán (Page 132)

In modern day architecture we believe almost everything is possible to construct. New materials expand the formal possibilities of a project. As architects we intend more than before to liberate the shape of a building of the obstacles imposed by technology or materials. Moving in this direction, the architectural tendencies of the last decades have opted for two radically different branches: Minimalistic and abstract forms or plastic and organic matter that offer new sensorial experiences corresponding to the increasing importance of image. The relationship between shape and material has become so complex however architects tend to forget one of the most important and defining factors of sensorial perception: light.

Today, tools exist that permit us to predict, mold and measure nearly every aspect of the behavior of a building, except how this will be perceived by its occupants. Other factors appear in its execution, the commencement of the construction period is frustrating factors of the process. The designer of each constructive system and the selection of materials make the project fluctuate in the continual search and natural balance of architecture in the field of ideology and what is purely technological.

Each decision regarding the design of a building and the constructive system applied soon become part of the story line, the architectural concept goes on to define the

materiality of its form and its dialogue with its surroundings. New technologies permit us to expand the creative knowledge of the projectionist that from a specific materiality established a starting point for their project, characteristics such as texture, color, transparencies, lightness, inertia, modulation, etc... go on to be not inherent questions to a constructive solution but true generators of architecture. But when this architecture faces sun light so absolutely sterilizing/scorching/purifying like that of Seville, sometimes everything reduces to a mute silence which needs intelligent eyes to be able to return to the dreams of its projectionist.

HIDDEN FEELINGS

Luis Corbella (Page 136)

Ones view is always objective, it doesn't distinguish between what is real or what could be hidden behind a static or dynamic image, in 2D or in 3D, you see what you see. Something else is the perception of what you admire, that in paint you may get versions found that are so different, sometime so dissimilar, depending on the lucidity of the observer or lack of interest of the "viewer".

I have always missed some photographs that I have had in my hands, when I helped my father in the photography

laboratory "de Galeria", the studios known as this in the 50's and 60's of the past century, that the characters and objects captured didn't have a caption of the photo to transmit the sentiment or avatar that the image in itself was incapable to transmit.

I participated as a graduate in many assignments of photographic sessions of buildings, that my father received from architects that sought publicity or to perpetuate their projects. Some of the demands by the architects in relation to impossible shoots denoted the ignorance of the limitations of a professional camera of the era. However the photographic artist became a conjurer with the capacity to improve the expectations of said image.

I remember with excitement my presence in the photography sessions before the catwalks of the models by Cristóbal Balenciaga, in his workshop (EISA) which was situated in the basement floor of his father studio on Gran Vía 9.D. Cristóbal knew what he wished for his models to transmit and therefore what the images needed to tell and one by one and little by little he converted them into a display of sensibility and the anticipated vision of the maestro. My mission consisted in stretching the hem of a skirt, barely with a seam stitched, further forward or backwards. The natural fall of the skirt was incredible but where the real value of the pleats was the secret of its "magic", whilst he, "devoted" head down behind the

polished lens of the camera, checked and corrected or approved my gestures until Bravo! Finished.

I never understood the reason why architects weren't taught photography as one of the basic subjects in their training for being of such importance in their profession. The three-dimensional perception of architecture is represented and drafted in two dimensions, and with more or less ease, represents graphically its projects and are capable of transmitting ideas and the emotions of the forms and shapes proposed, without having to explain anything else.

However when architecture needs photography as a vehicle of communication it converts in the lack of artistic specialty that is capable of obtaining aspects, light and shade, textures and tones, that the author of the work of art would never have imagined, from its creative electiveness and its control of space.

The images that are shown in this magnificent imaginative exercise, arise from various facts, "constructed", from undoubtedly architectonic and artistic value, are the result of taking advantage of new technology in digital photography to "breakdown" the image without modifying the architecture, managing to give value to the hidden forces of the building, bestowing life and emotion which is impossible to obtain through analogical photography. New art has just been born.

THE PERCEPTION OF ARCHITECTURE

Luis Agustin (Page 138)

The perception of architecture, is nothing more than an illusion that is produced in the mind, that illusion is a complex system of images that entwine to build special perception, those images can be drawings or renders in an initial phase in the project, and become photographs or images retained in the mind if they have lived through architecture; once an architectural piece is complete, the paper and moreover the informatics graphic programs sustain everything. When have you seen gleaming or translucent bricks? The real moment is produced when the piece is built.

This sequence of real photographs, permit us to understand spaces, empty or full space is not perceived due to the air it contains or the elements it harbors, but rather from the light it reflects, the lights that is reflected transmits the shape of the architecture, this shape is perceived as a sensorial contact element or as an element that transmits and communicates.

As sensorial contact, you obtain close values, formal questions (outline, size, volume, space and the relationship with that space) and factors like color, texture or the materials used, will be the sphere of formal elements. As a communications transmitter, this is produced through interactive behavior; it will have two meanings, the individual with the user, connected to the interactivity, giving

life to the architecture; and on the other hand, the connection transmits a value, value of a group a combination, always an incalculable value and variable for each group of humans, this sphere is that of conceptual elements.

This ensemble of lights of color, of shadows in the absence of light, generates in the mind the perception of a piece of architecture, our limited human mind compels us to draw for us to project, to photograph to remember detail. As it is unable to imagine or remember the complete piece in the mind, with all its detail and aspects, correcting this to project it, this combination has the objective to communicate architecture.

In Ricardo's excellent work, you may appreciate this communication in architecture, this ensemble of lights gathered and supported physically, that permit us to live unknown architecture or relive the emotion of architectures already built.

THE SCULPTOR OF LIGHT

Pedro R. de la Peña Benítez (Page 140)

Ricardo Santoja through his work shows us his concerns that architecture transmits the quest to contemplate light

and rhythm, a harmony and equilibrium of each architectural element that understood from his point of view also makes it ours.

Photography as the printed image that it is, reveals how tangible the volumes displayed are, it moves us closer to the textures of the material and surprises us with the play of lights and shadows that space generates. Photography as printed light, a light as an essential material unique to the image. Light that elevates, that generates emotion, that gives shape to the preconceived idea of the architect, a light that conforms and embodies the underlying vision. Image as language that converts the objective to subjective. Printed to communicate its discovery; it demonstrates and makes us understand.

Photography comprehended as frozen light of a moment sought and studied, like a sculpture of light that transcends on paper to the stereoscopic, giving the sensation of importance until the three-dimensional, the sculpture that reaches us to give meaning to the space it intends on discovering, photos that surpass the photographic media on which they are found, introduce us into the atmosphere of the space leaving us eager to discover more. The idea made into architecture, the idea built and molded with light, the light of an instant made into sculpture. A sculpture of light which makes light primordial in Spanish architecture.

LUX

Aurelio Vallespín Muniesa (Page 141)

Architecture similar to other disciplines like photography and painting, operates in the space with light, and this isn't always the same. In Latin they distinguish between lux and lumen, often confused when translated, but in reality, the possibility of error does not exist, as lux refers to its origin, whilst lumen to what derives from this. The first corresponds to what is spiritual whilst the second corresponds to what is material. Therefore architecture like other disciplines are those who have the capacity to work miracles and transform lumen into lux. Sometimes the space will be regulated by lumen however in others, when without doubt it excites us, it will be lux that modulates the space.

Carme Pinós (Page 141)

We can say we live bombarded with images and we receive too much information through these, but in a world in which moments occur with such speed, the value of information to feel part of the world is of extreme importance. For this reason an image, a photograph doesn't have to be simply a plastic value but rather the knowledge to transmit concepts, feelings... a photograph should not just be seen but should also have the power to be read. In architecture the photographer's reinterpretation of a

building through his work has the same value as a critical review. The photographer of architecture is both an artist and a critic of architecture.

A SMALL REFLECTION

Yvonne Prados (Page 142)

"The art of Construction in Spain", What a beautiful title representing the work of architecture and engineering that has been accomplished in Spain in the last years which the author of the photographs has been able to portrait thanks to assignments by companies, architects and engineers.

Etymological origin:

Art (of Latin ars, artis)

This is generally understood as any activity or product carried out by the human race with an esthetic or communicative finality, by means of which they express, ideas, emotions and also their vision of the world via different resources, in this case photography. Art is a component of culture, inherent to any human culture in space and

time. It has been considered that with the apparition of Homo sapiens, art had originally a ritual, magical or religious function; however that function changed with the evolution of mankind, acquiring an esthetic component and a social function, educational, commercial or simply ornamental. The term art has extensive meaning, able to appoint any human activity with care and dedication, or whichever combination of rules needed to develop and optimize an activity: we talk of culinary art, the art of fishing, etc. Art is a synonym of capacity, ability, talent, experience. However, art is commonly considered as an creative activity of mankind, of which a series of objects are produced, in this case architecture and engineering.

Construction

In the field of architecture and engineering, construction is the art, or techniques to fabricate buildings or infrastructures. In a more ample sense, construction denominates everything that requires having a project and a predetermined plan before its completion.

Photography

Photography is a term etymologically originating from the Greek phos-photos: light and grafis: write or engrave with light.

The definition gathered in the Real Academia Española dictionary states:

“Art that sets and reproduced by the means of chemical reactions on conveniently prepared surfaces, the images collected in the depth of a Camera Obscura”.

Photography from its origin has advanced and evolved thanks to discoveries made by investigators from different fields of knowledge: philosophers, physicians, chemists, artists etc. All have given shape to a unique occurrence in the history of man.

The act of photography originally sought forms of drawing light. Concentrating during many years on a static image, the most similar image to what the human eye could observe in real life. With the introduction of art into this new subject matter, which is photography, we observe different artistic movements, which generate new forms of understanding visual space.

The path of classic photographic material also called analogical, towards a digital world has been a crucial advance to extend and globalize this type of art. Photography has known how to adapt in the current communication system, based on informatics technology and the internet. This adaptation has given photography a front row in communication between people and this new historical era for mankind.

Curious coincidences make that not only photography but construction too is perceived as ART, meaning: the creative activity of mankind.

Article 20 of the Spanish Constitution states “Recognizing and protecting rights: b) of the production of literary, artistic, scientific and technical creation.” Lets not contaminate such beautiful concepts, we should have memory, sometimes we should seek in the dictionary or in Wikipedia, that way we will be able to observe in this book, with intelligence, the ART that exists in Spain”

*Yvonne Prados responsible for the communication of I+D+Art and licensed in Geography and History.

PROGRESSION

Noelia Cervero (Page 147)

Look, observe, imagine, create.
Manifest ideas.
Decipher them, transmit them.

The line as the principal of creation.
The instrument at the service of speech, of thought.

Freedom in the path towards precision.
Evolution from the pure concept to precise detail.
Idea, sketch, draw, plan, construct.

Look, observe, interiorize, discover.
Learn to look.
Deliberate, stimulate.

Understand the space, the light and silences.
Delve in the substance of architecture.
Penetrate into its shape and material.
Establish a relationship with it.
Dote it with a new dialect.

Look, observe, reinterpret, recreate.

*Noelia Cervero Professor at the School of Architecture of UNIZAR.

DRAW..., PHOTOGRAPH..., AS PART OF THE INVESTIGATION PROCESS.

Fco. Javier Raposo (Page 150)

We can specify the concept “to draw” as “draft and shade imitating a figure of an object”, but also as, “reveal what lies quiet or hidden”. Drawing is a personal process of knowledge that can serve the purpose of knowing or giving knowledge. It is the response of various stimuli, before which, each author outlines a process that is not planned beforehand, a process full of uncertainty and alternatives, that walks in the direction of discovery of something that emerges from the investigation process and materializes on paper leaving its footprint.

“Drawing” is the means of expression and a language used to communicate, that has been produced historically by natural means. The expression much like attitude, as a state of mind, like the internal manifestation of an actor, it situates before (intuition) and after (conceptualizations), of logical or representative processes.

The first graphical manifestations in prehistoric times that we have discovered are full of meaning. In spite of the poor material, they are full of meaning, and respond to distilled graphic manifestations, that walk through path of expression to representation, understood, in a personal way by each author and in every moment, in a different way. The work of interpretation is needed, to gain access to the reality that these images represent or evoke.

The “photographic image” plays an important part in the process of “drawing” (“photographing”) architecture. It reveals itself as “graphic manifestation” that is capable of imposing its own identity in the descriptive moments in the material experience of architecture, at the same time it is capable of surpassing and transcending the object built to manifest its immaterial essence, result of a personal adventure, or a creative act, supported and deriving from a interpretative characteristic, fruit of the constant investigation of architecture, and of the “Art of Construction” in Spain. This process of investigation “graphic-photographic”, carried out by the photographer Ricardo Santonja, provokes a new visual experience of architecture, an experience that, not even close, responds to classic virtuosity of photographic art, but rather continual experimentation or interpretation of architectural form, support by the analysis of experience and existence of light and the spaces that architects try to materialize in their work.

Ricardo Santonja’s camera, and therefore... “His drawings”, nurture themselves in a dilated process of investigation, that via the interpretation of light and space, not forgetting, the activity of the camera, they are capable of creating different abstractive scenes and interpreting the piece of architecture it is capturing.

The same as a drawing of architecture, the images that have been presented here, elaborated by Ricardo, are capable of materializing, presenting or make legible the built project, also transforming, diluting, allowing to flow, suggest or make the spectator come alive before any piece of architecture. Many thanks Ricardo.

Angel Asenjo Diaz. Architect
(Page 194)

Whilst projecting this building I decided to configure a speech based on the language of current architecture, the reason for this is because I used and combined formal reconstructed elements and formal elements we could call constructed to find equilibrium between different formal tensions proposed during the design process, being an objective of itself that the materials are an expression of the idea which they are seeking, which I decided undoubtedly to use metal, in both the structure and enclosure, using steel in the elements supporting the building and the elements enclosing this, one side titanium to solve the most taught shapes, as it is auto equilibrated material, and on the other side, steel paneling preformed to configure the most equilibrated shapes. The result of this combination

of linguistic or formal elements and materials of opposing characters, I consider, give the profound equilibrium that the building transmits.

PHILOSOPHY I + D + ART
(Page 213)

“Ones vision is extremely important to understand Architecture”, stated the master of architecture Javier Perez de la Fuente. “Architecture is precise, its visions infinite” – winner of a National Prize Enrique Herrada whispered to me-, I proclaimed and affirmed before my photographic work “what a great photo!” observing the piece by the great masters M + H, they were all praise for the image when Marta Maiz, National Prize winner responded: “I believe I have done something too...” Indeed we all do something within the great family of architectural lovers. Here we stand displaying works of art, dreams, work carried out in Spain from the last years: but, let’s be honest, as Marta Maiz quite rightly said, architects have carried out the most difficult task of changing the physiognomy of our wonderful country.

Ricardo Santonja I +D + ART

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“We live; do we enjoy architecture when this creation converts into Art?

I believe its intention was always this, the refuge, the abode that was innovated and developed that united with man’s artistic concept, in my philosophy this is named I + D + ART”.

Ricardo Santonja I +D + ART

IF EVERYTHING AMOUNTS TO NOTHING
(Page 216)

I always advance towards the designed space, acknowledging the model, I breathe, close my eyes, listen to the sound. I feel it, I am there. I can begin to photograph it, Beginning to enjoy the drawing of its creator.

I shoot the picture and it remains etched in the most profound feeling. This is an intimate act that genuinely fulfills me, I don’t need more, everything could end here.

Whilst preparing the next shot I relate to the space, time passes by and I realize the model does not belong to me I begin my quest to find the architects drawing.

The mind dreams of transporting this concept, undressing and making this visible as if Aphrodite was reborn. Thereafter we export the idea to the world for all to see. Space, drawing, light, a magical journey through space and time.

By showing, we show everyone, we all win. We take space to faraway places, the world doesn’t wait, Ulysses devises a new path, Ulysses requests refuge and rest in the place of new creation.

Ricardo Santonja I +D + ART

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RICARDO SANTONJA FINE ARTIST.

Born in Malaga on the 30th of September 1966.

Professor for the University of Zaragoza UNIZAR
Licensed in Geography and History and Doctor in Architecture.

Professional photographer since 1989, member of VEGAP and President of I + D + ART

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This piece of work is a reflection of pure I+ D + ART, not seeking only the admiration of the photographs displayed, rather its intention is clear: to communicate to the world the work carried out in Spain through innovation and the development of systems that have resulted in architecture and simply ingenious engineering. This is not just any sample, but rather a concept that can help and advance the interest of a country, and it pays tribute to all of the people that make these constructions possible; from the officials, architects, constructors, public entities and of course the people who inhabit the planet who are in the end, the clients of the Art of Construction.

Edita: I+D+ ART, S.L.

Primera Edición: Madrid, 2014

ISBN: 978-84-616-4323-3

DISEÑO Y DIRECCIÓN DE ARTE:

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AGRADECIMIENTOS

Alberto Corazón

Ana Arambarri

Santiago Alfonso – Cosentino

Valentín Tijeras – Cosentino

José Luis Calleja – Cosentino

Angel Guerra – Cosentino

José Luis Díez – Grupo Ortiz

Gonzalo Cristóbal – Grupo Ortiz

Guillermo Escribano – Aecid

Alejandro Romero – Aecid

Almudena Lomillo – Cemex

Javier Fuertes – Cemex

José Luis Cano – Clorofila Digital

Laura González Díez

Luis Agustín

Taciana Laredo

Noelia Cervero

Aurelio Valdespín

Juan Miguel Hernández León

Manuel Romana

Manuel Soler

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Marta Maíz

Enrique Herrada

Josep Adell

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Álvaro Planchuelo

Carmen Galán

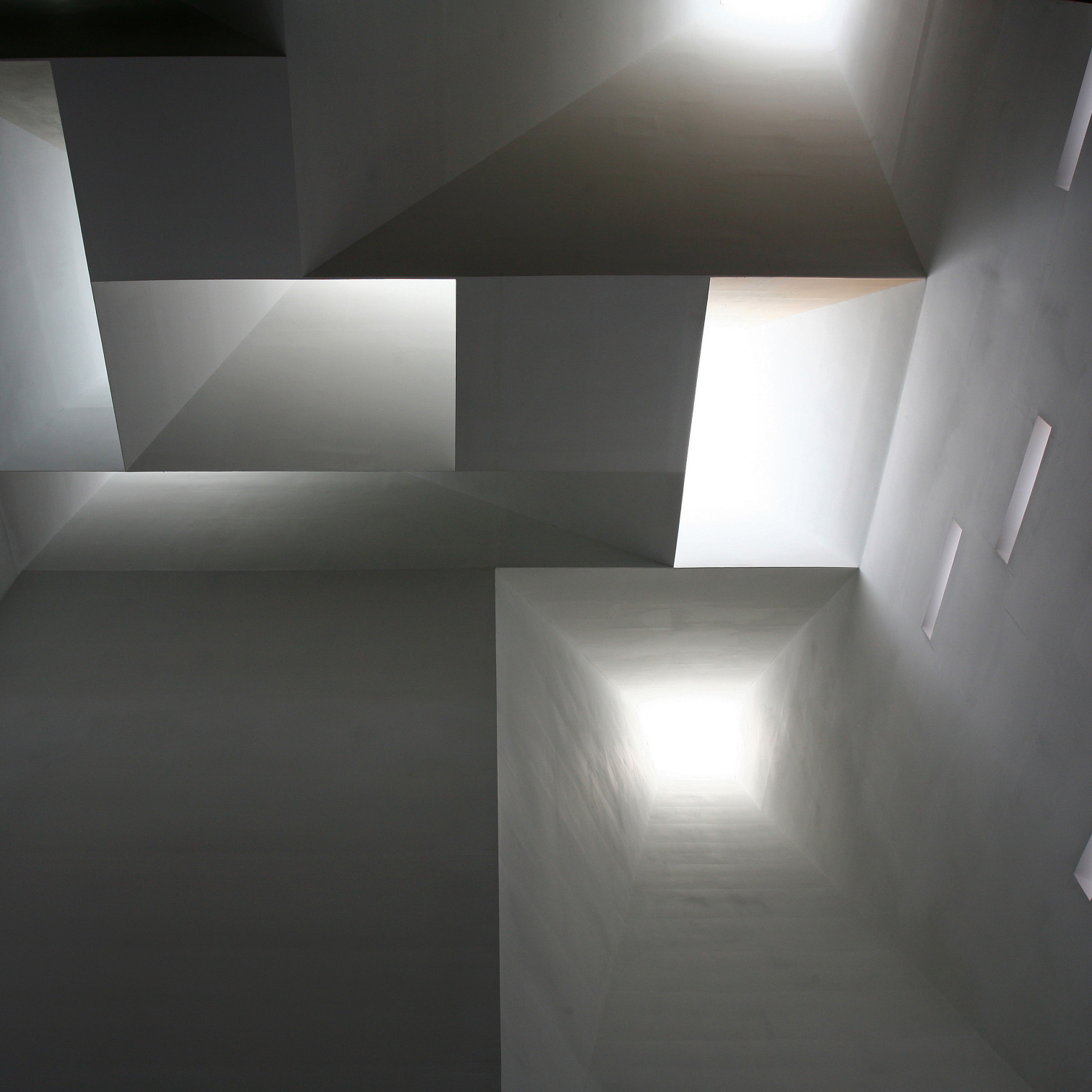
Susana Fernández

Alfonso García Santos

Anfharq

Fym Italcementi Group

Gráficas Santa Cruz





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