"A Homage to Spain"
A mis padres, les dedico los frutos de cinco años de estudios universitarios que en esta tesis están acumulados, y los frutos de veinti tres años de muchísimo cariño y demasiados sacrificios. Papá, mamá y hermano, sin vosotros no estaría aquí---; os quiero mucho.
CONTENTS

*Preface
*Introduction (Hypothetical - "today")
*Philosophy/Goal
*Historical Background
*Site Significance
*Project Meaning / Statement of Major Precept
*Design Concept
*Base Design
*Slope Design
*Peak Design
*Water Front Design
Preface

I see the fifth year architecture thesis as one of the last opportunities to undertake a very personal intimate direction on a student level. It is up to each individual student to decide what is most important to himself. I have chosen to develop a project which in some way deals with the understanding and insight of the Spanish people. My very strong personal ideals and cultural ties to Spain will allow me to fully involve myself into the meaning and consequences of the possible solution. This will be more than a mere exercise in design, but rather a powerful emotional experience.

E. Cercas
Thesis 1964
Hypothetical - "Today"

...... the day has come ...... Spain has regained sovereignty of the peninsula of Gibraltar. This auspicious occasion must be recorded in more than just words, it must be experienced through the senses. Only this way will the people understand the struggle, the love, the hate—the waiting. There is nothing so frustrating as knowing what must be will be, but not knowing when.

What has occurred here will not be hidden, it must not happen again.
...a celebration; for all to know, the first time in Spain's history there is no foreign occupancy on Spanish soil.
Philosophy

Architecture is merely a single instant in time, for it can only exist in the moment of its conception. All other moments are uniquely personal to those that live it. It is because of these people, that its existence is justified.

The ramifications of its existence are in the minds of those who have felt its cold walls, climbed its lifeless steps, looked out its blinded windows, and witnessed its invisible "Alma". To these people and no one else does it truly continue to exist.

Goal

My intent is to create an extension of a place (the Rock of Gibraltar) and the heritage which unites it to the people who have lived its past. For it is only through those shared feelings that the struggle can be appreciated.

To those who lack its understandings, it will serve as a beacon of the past and a light for the future.
Introduction

Spain, a country that throughout its history, has been the stage for military confrontations. From the time before the Romans, when the indigenous populace fought for regional control, through the time that the Muslim invaders were expelled from the peninsula. Although the Muslim influence was the last major foreign occupancy, territorial disputes between regional kingdoms continued.

Each major era in Spain's history has left a legacy in Architecture; Roman Aqueducts, Moorish castles and palaces (Alhambra), Great Kings-Felipe II's great empire (Escorial), ancient empires through contemporary rulers, legacies are always created—Francisco Franco (the Valley of the Fallen—Guernica).

A thorn in the side, a slap in the face—Spain has never forgotten the British occupancy of Gibraltar.

Naturally, this event will of course demand an equally significant marker to represent the end of the struggle. It is important that people be made aware of the struggle that has continued in Spain, for without it the project is meaningless.

The project is a homage to Spain and its people. It is a celebration, not only of a nation's honor but also of the enduring and everlasting spirit of the people for which it stands.
218 B.C. - 19 B.C.

Roman control of the Iberian Peninsula, and the territorial classification of the land.
750 A.D.

Muslim control of the Iberian Peninsula, which would have a military influence for over 800 years.
912 A.D.—961 A.D.

Creation of regional kingdoms, causing the diminish of Muslim control.
XII CENTURY

Expansion of regional kingdoms and creation of more powerful alliances against the Muslims. Thus causing greater loss for this Muslim stronghold.
XIV CENTURY

Unification of kingdoms and continued alliances brings the Muslims to their final grasp of the Iberian Peninsula. This last Muslim territory to be lost to Fernando and Isabel (king and queen of Castilla and Leon) in 1492 A.D.
Aside from the fundamental facts of Spain’s history, I also chose to investigate the immeasurable influences of the Spanish character in the expression and behavior of its society. In so doing, I found the architect Antonio Gaudí to be exemplary in demonstrating the strength of will, the undying devotion to a country and its people, the overwhelming belief in one’s faith, and a dedication to the betterment of man.

These areas of my research, Spanish history and Gaudí’s interpretations, are the foundations and inspiration for the development of my own thesis.
Descriptions:

- Not to imitate Gaudi's solutions, but to emulate his approach towards a living flesh in which the spiritual, imaginative elements are fused to the building's bare bones.

- During a time of revivals, Gaudi as an artist, looked for his solutions outside of the conventional framework. This feature keeps his work exemplary, still today.

- Gaudi sought to carry the fundamentality of structure onto a modern engineering level, while never slitting the spiritual and sculptural interests. Marrying the two expressions caused an enrichment of the total perception.

- Gaudi's emphasis on architecture as sculpture—one the building as a plastic element, as a composition in which each detail plays an aesthetic role in the individual interpretation of the whole.

- His work cannot be attributed to one single style of expression, but rather, to the understanding and inference of basic underlying characteristics common to both humanity and architecture.

Gaudi does not believe that stationary and relief ornamentation, decoration plays an essential part, in that it gives character, but nevertheless it is no more than metre and rhyme in poetry. A concept can be expressed in many ways, but it becomes obscure and pedantic when one wishes to introduce those pedantic accessories which undermine the clear meaning of the thought.

Architecture styles that do not rely on previous styles require less ornamentation than those that are derived from previous styles.

The study of nature can give us a certain intuition, but the study of developments and materials imposes a special character on each eye and on each building.

Above all else constructive simplicity.

Color in Architecture must be intense, logical and fertile.

Everything has a positive reason, and if our instincts find a line repellent, it is because the line is not really right, but are we acting rationally in making it.
Poetic Memory: we make the memory of an object poetic—we amplify what we felt for it in our minds.

ramifications of poetic memory can not be taken out of context.

Diary (Antonio Gaudí i Cornet)

Existence of a poetic memory in everyone.
- we make the memory of an object poetic;
- we increase the degree of its contents in relation to what we felt, when we saw or experienced it.
(if it makes a pleasant impression on us, memory will make it a thousand times more pleasant)
(if it was frightening, the mere idea of remembering it will be sufficient to frighten us)

The beauty of form consists in... the poetry of certain ideas which are accurately reflected in the form which we contemplate.

Objects acquire a new relief from moderate (economy, harmony) expression of its details
- leaving certain aspects up to the poetic memory.
Character:

Character in a work of art is the definition of its aesthetic moral condition. It is also the criterion for ornamentation which should reveal the form that is indicated solely by the complete satisfaction of some need.
To be interesting, ornamentation should represent objects which remind us of poetic ideas, and which constitute motifs.
Precept:

The most important requirement for an object that is to be considered beautiful is that it fulfills the purpose for which it is destined.
Synthesing "in Gaudi", both in himself and in his attitude to the world which surrounds him.

In order that an object be beautiful, it is necessary that its form contain nothing superfluous, but only the material conditions which make it useful; we must take into account both the materials and the use that will be made of them.
MOVIE TITLE: "To Begin Again" (Volver a Empezar)

Underlying Concepts:

One's culture and heritage, that which is acquired in childhood, no matter what direction in life you take, is always the underlying influence in your behavior.

- This idea of belonging holds true for all nations and/or faiths.

- Constant subconscious influence from childhood identification.

- When separated from object of identification/five most remembered & missed.
Site Selection

Gibraltar: due to its geographic location and not its physical size (approximately the size of Manhattan), it has gained great importance to the nations of the world. The fact that the majority of Spain's invaders have come in through Gibraltar, and that Great Britain still controls it today, makes the hypothetical situation stand as a very powerful point of contrast and irony. What better way to dramatize an ideal than to establish a "what if" situation.

The fact that Gibraltar has been seen as a cross-roads has inspired a mythological significance, few places share. The formidable Rock of Gibraltar has long been a symbol of all that is permanent and enduring. It is indeed, a "Rock of Ages".
**Significance:**

* As a military outpost it controls the entry into the Mediterranean Sea. Strategically located, it allows for the defense of the southern section of Spain (and also Europe).

* Politically, it represents an area that has been fought for since the Roman Empire.

- To Spain it stands as an embarrassment because of its loss, which must be regained.

* Geographically, it defines the boundary of two continents (which have not always experienced goodwill toward each other).
* Development of the new city of Gibraltar after Spain regains sovereignty of the Rock!
Ideological Meaning of Project

Celebration of the event which has just occurred in Spain's history (re gaining control of Gibraltar and of the country's honor). This is to be accomplished by emphasizing the struggles which have occurred in Spain. For without the contrast of struggle to success in the same envelope, the latter is meaningless.
Main Precept

TIME, the axis about which humanity revolves. It limits, it defines, it guides...it dominates. Few notions have the impact that the idea of time has.

I have used two different concepts of time and applied them in my design. First, the idea of time as a definer of physical progression. This is symbolized as a straight line that progresses or follows the site's contours upward. The straight line which never crosses or repeats itself is synonymous with the idea that physical progression can never repeat (each instant in time can never be repeated exactly the same because it already passed, therefore everything that occurs is always unique as a whole). The second interpretation is of time as a marker of events. Interwoven and overlapping, this interpretation curves in a serpentine path in which events can occur independent of each other, therefore things can repeat themselves and at time regress (for whatever reason).
The design is broken up into four sections, the Peak of the rock, the Slope of the rock, the Base of the rock, and the Water Front. Each has its own individual significance with the long time line axis as the unifying element.
* The base complex is comprised of a series of elements which are intended to prepare the viewer for the complexity and contrast of the underlying theme.

* As you approach the base from the west, the first view is that of the massive curving structure framed by the delicate arcade in front of it.

* Following the entry sequence past the arches the perspective distortion is emphasized as you move away from the focus the distortion is augmented.

* The major axis splits the base complex into two implied triangles. One being higher than the other, people are drawn through the entry and forced to cross the axis.

* Water which originates from the peak of the rock and flows on the major axis down the slope of the rock comes to an end, as a moving element, at the base where it pools.

* The elevated section of the base is canopied by the free flowing curved structure. The design of this structure is meant to reflect the nature of the rock itself. (fluidity, bare, simple, permanent . . .).

* The structure also serves to enclose those people who are dining or relaxing at the base of the rock, while providing a framed view of both the entry sequence stage setting and the entire length of the axis.

The Base Complex
- Sequence of vertical planes creating a stage through which you enter.

- Increased number of penetrations in the vertical planes creates illusion of freer circulation.

- Many openings draw people in between the vertical planes.

- Entry is a reverse perspective. Both the height and the width of the arches are proportioned to create the perfect perspective when viewed from the focus.
Full impact of majoraxis on the viewer is achieved when the entry sequence crosses the main axis.

Rotated square, superimposed on the continuing rectangular grid pattern.

Entry

Intersection explodes outward.
* The slope of the rock is the essence of the design, in that it physically creates a struggle for the people following the ascending path.

* From the top to the bottom there is a continuous movement of water which serves as the unifying element between the peak of the rock and the base.

* The flowing water down the axis is flanked by stairs that ascend the entire length of the slope. This becomes an alternate route to the top, but it also includes a much greater struggle to reach the peak.

* As the serpentine path winds up the rock it crosses the axis seven times. This is important because they are symbolic of the seven periods in Spain's history which are defined with a military struggle.

* The grid pattern which is enclosed between the axis and the serpentine path is visual reinforcement of the idea of time being linear and very rapid.

* The intersection of the two paths up the rock create very distinct nodes. These points are accentuated by allowing the water as it flows down to more fully express its importance. This is achieved by creating waterfalls at each intersection.
Axonometric of slope

- Grid pattern defines the areas enclosed by the serpentine path in a manner which is complimentary to the right time axis.
  - The grid also establishes an order which is perceived by the viewer.

- Separation of the pathway along the slope from the other elements also creates an isolated view of the experiences involved in the climb up the rock.

- The grid along the slope of the rock is on a plane, independent of the rock's contours.
  - This allows for the land features of the rock to interact with the penetrations in the plane.
  - The result being a greater diversity and closer contrast between two physically different elements.
* Section of slope shows the variations in the natural contours and their differences with the grid plane.
* The grids are large water catchments which supply the water for the water flow.

* Detail of grid plan along slope, shows the water falls along the time axis.
  - A type of oasis is formed by the concentration of vegetation due to the mist caused by the waterfalls.
Detail Section of Water Falls
* The peak of the rock: the climax of the long journey up. It defines and celebrates the present with the aspirations of a grandeur tomorrow.

* The angelic form of the structure stands like a royal crown resting on the brow of the sleeping giant.

* When viewed from below, the form of the structure entices the viewer to continue the pilgrimage up the rock.

* The delicacy by which the structure rises high above the ground and the openness of its marker establishes it the top of the hierarchy of forms in the project.

* The source of the water flow which is at the peak, is the final stage of the movement upwards. The fountain allows the people to imagine the final ending (the future) for themselves.
Selection

The Peak

HALE STRUCTURE
Conclusion

In the past nine months my project has experienced many obstacles which, in one way or another, have somehow influenced the final presentation.

It is due to those unexpected difficulties that the real meaning of the project was made clear. Nothing one does which involves other people is ever cut and dry, but rather it is a series of complex interwoven emotions which we all attempt to communicate.

If I have learned nothing else but to better understand the necessity for interpersonal contact and the feelings shared between people—my thesis has been a success.

—I would like to thank everyone who has been open and sincere with me. These are the memories which I will carry with me from this place.