

# FREDY MASSAD & ALICIA GUERRERO YESTE

## ENRIC MIRALLES: METAMORFOSI DEL PAESAGGIO

*Enric Miralles: Metamorfosi del Paesaggio* is a comprehensive approach to the architecture of the late Catalan architect Enric Miralles (1955-2000) written by architect Fredy Massad and art historian Alicia Guerrero Yeste.

The book is released within the 'Gli Architetti' series of the collection 'Universale di Architettura', created by Bruno Zevi and directed by Antonino Saggio, published by Testo&Immagine.



### Contents

Enric Miralles, one of the most well-known Spanish contemporary architects, was born in 1955 in Barcelona, where he passed away in July 2000.

The work of Enric Miralles is the result of the blend of a poetical and intellectual research on the complexity of *building*. His architecture is defined by the quest for a dialogue between the buildings and the landscape; the strong personality exuded by his work combined with a synthesis of influences ranging from Modern architecture to popular Catalan architecture.

Miralles' architecture, probably the heir of Catalan Modernisme, is conceived to grow along the flow of time and owns a lyrical brutalism which opposes to any sophistication, expressing the sentimental dimension of his way to conceive and build architecture.

*Enric Miralles: Metamorfosi del Paesaggio* outlines the career of Enric Miralles and the main features of his architectural language while also paying attention to

the main aspects of his associations with Carme Pinós between 1983 and 1990 and with Benedetta Tagliabue since 1993, who undertook the management of the studio after Miralles passing away.



The first chapter of the book, 'Career', describes the cultural Spanish context where Miralles and Pinós broke into in the early eighties with a personal innovative understanding of the relationships between architecture and landscape and a striking architectural language which was a synthesis of the lessons of the Modern masters, *Modernisme* and traditional Catalan architecture and culture. The chapter summarises the transition years between the end of the partnership with Pinós to the association with Benedetta Tagliabue under the name EMBT, elucidating about the evolution of the nature of Miralles's architecture and mentions the most relevant projects and buildings of each epoch.

In order to describe accurately his architectural language on chapter two, 'The Architecture of Enric Miralles', the authors have preferred not to trace a linear chronology and have chosen, instead, to analyse the features that describe his architectural personality and the material aspects that establish the coherence of his architectural language throughout the years.



The creation of architectural forms, synthesis of influences, usage of materials, relationship between architecture and landscape, building and conceptual notions behind a specific project are discussed in depth in the third chapter, 'The Cemetery of Igualada'.

Chapters four and five. 'Mental Tools' and 'Time Thought: Building', are devoted to the analyse of the intellectual approach of Enric Miralles to architecture. This analyse is mainly constructed around the study of his PhD. Thesis *Cosas vistas a izquierda y derecha (sin gafas)*, where Miralles reflects on the act and processes prior to creation and the subjective dimensions involved around them, deepening into a philosophical and poetical exploration of the substance of architecture and the understanding of his own work as a whole and of every particular project.

The book, mostly illustrated with photographs by Fredy Massad, aims specially at presenting the intellectual and emotional dimension of the architecture of Enric Miralles .

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