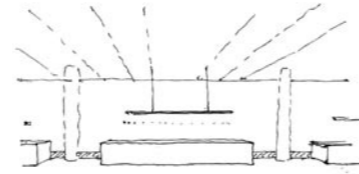


Cruz y Ortiz buildings monographic Exhibition
at Graduate School of Design in Harvard
University

Cambridge, United States



... I have not yet even mentioned language-related issues. I would not go so far as to say that these are secondary to Cruz and Ortiz, but I would suggest that they are not exactly the focal point of their discourse. Architectural language for them, at least insofar as I can see, is simply one more component, a kind of "material" to be taken into account, part of their accumulated wealth of architectural know-how. It is true that we always come across subtle changes that endow the materials they use with renewed interest, but Cruz and Ortiz do not try to establish their merit as architects in such a field. Curiously enough, if we look at their comments, Cruz and Ortiz use architectural languages that emphasize the constructional aspect in their projects, allowing the communicative power of architecture as a synthetic form to prevail. Thus, the concrete structure is responsible for the atmosphere created both in the Madrid Community Stadium and in the Huelva Bus Terminal; careful handling of brickwork dominates the courtyard of the Maria Coronel houses; the presence of metal roofing defines the architectural landscape generated in the workers' housing in Tharsis; and discreet use of the most common Spanish industrial building technologies contributes decisively to the character of the Santa Justa Train Station.

Cruz and Ortiz's attitude to architecture is not very common. They are concerned with investigating, exploring and stretching the limits of the discipline in which they work, and are willing to run the risk of admitting unfamiliar architectural forms if these are demanded by the synthetic vision of the job and its problems. Their methodology is remarkable, as is their courage in accepting architectural forms arising from intuition. After duly checking for feasibility, they are willing to develop formal ideas originating from their first encounter with the project data and the subsequent design process itself.

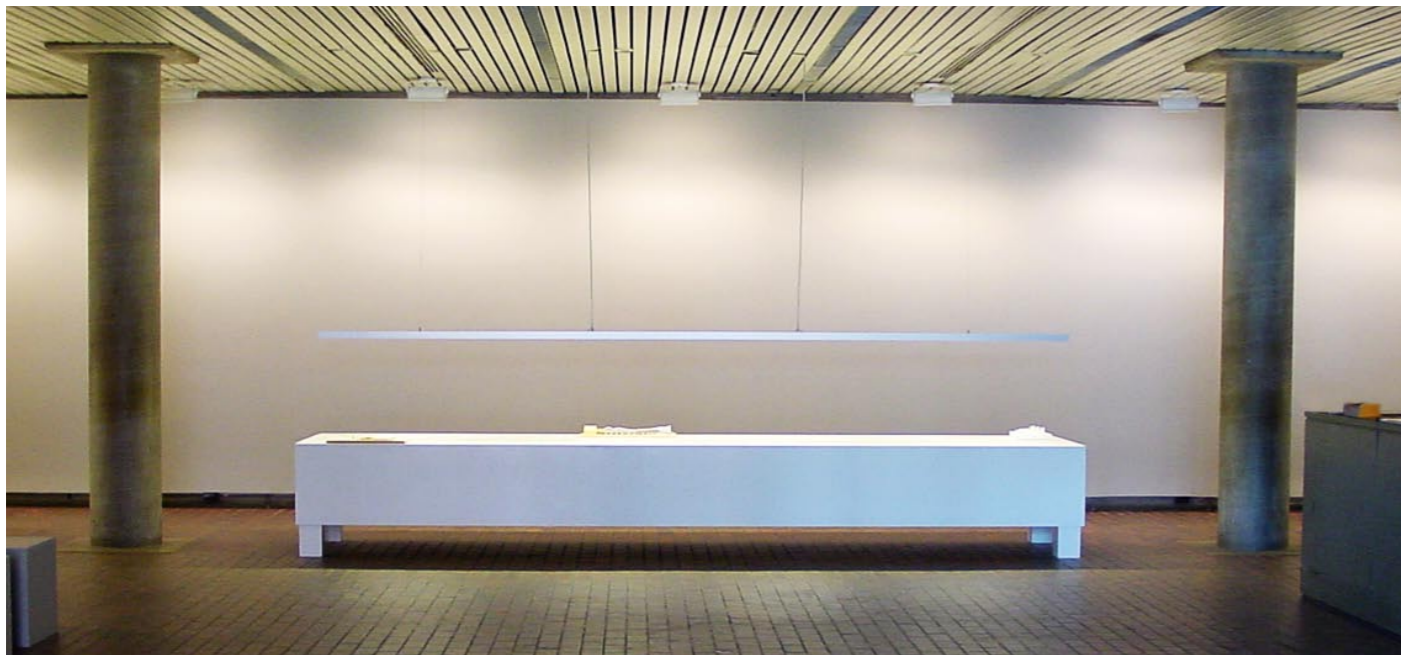
... A critic can be impressed by each of the works on the strength of its own merits, without needing to establish common strands linking them together. Perhaps, when all is said and done, it is respect for their profession that creates what I believe to be their outstanding characteristic: their independence. As we have seen, this leads them to offer us unpretentious novelty while unflinchingly accepting what already exists. Cruz and Ortiz clearly enjoy independently exercising their profession, and find their own rewards in the knowledge that they are indeed architects in the truest sense of the word.

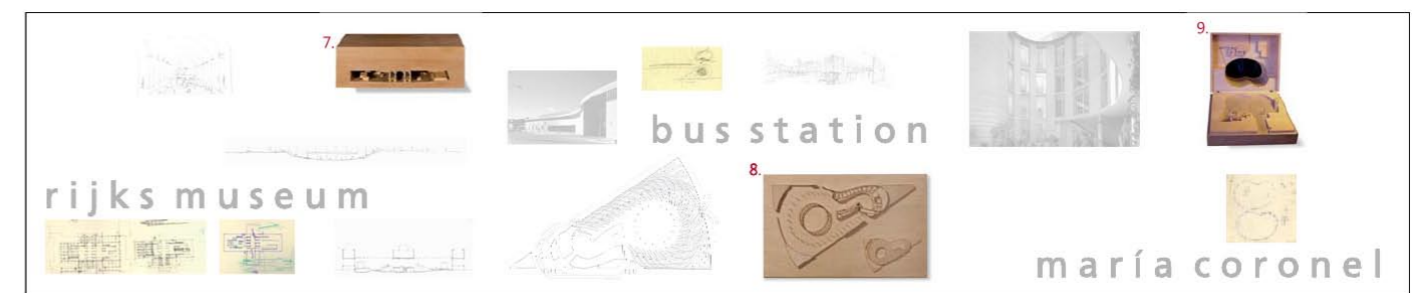
Rafael Moneo

This text is excerpted from the introduction to Cruz/Ortiz Princeton Architectural Press, New York 1996.

Publication's title: *Cruz y Ortiz buildings*
Typology: Exhibitions
Client: GSD Kenzo Tange Exhibition. Office of Exhibition and Lectures. Harvard University Graduate School of Design
Surface: 545 m²
Year: 2002
Status: Built

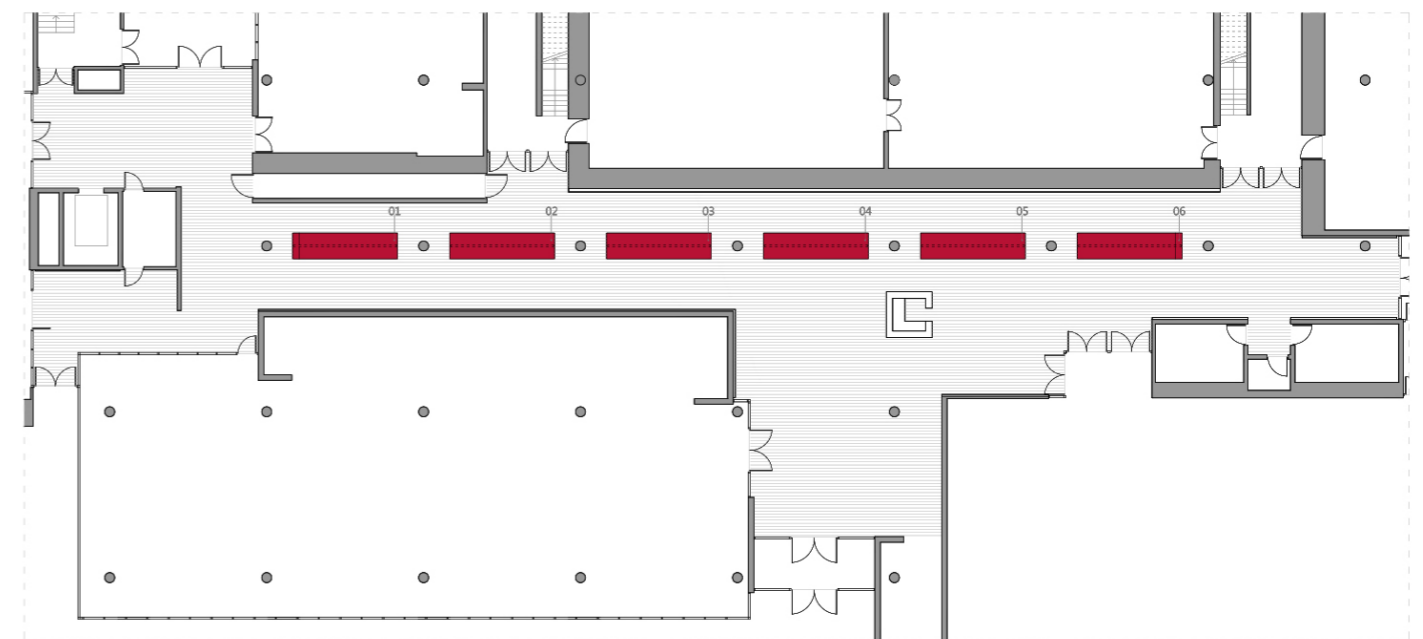
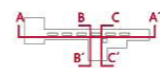
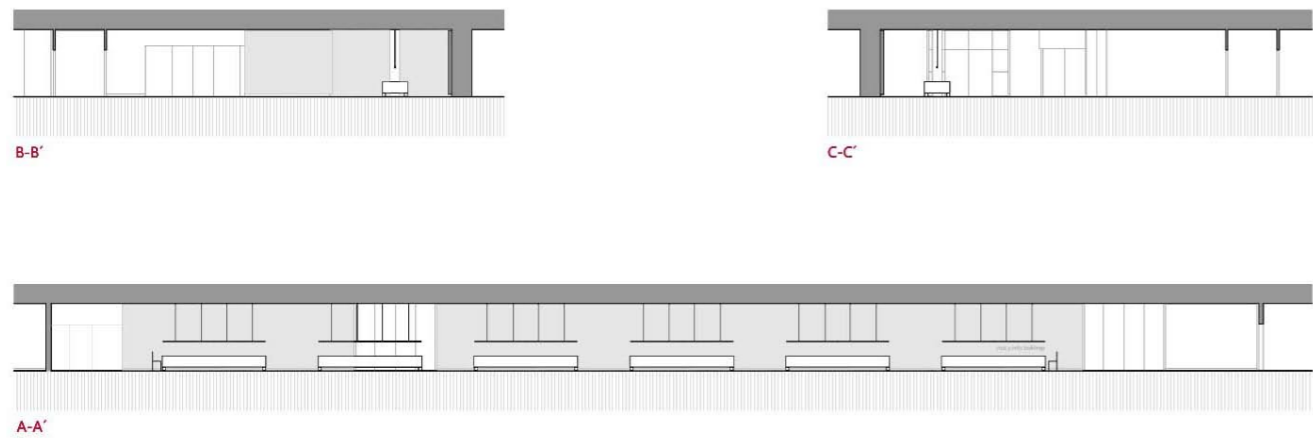






- 1. Maqueta Pabellón de Hannover 1:250
- 2. Maqueta Pabellón de Hannover 1:400
- 3. Maqueta Museo de Doñana 1:400
- 4. Maqueta Museo de Doñana 1:150
- 5. Maqueta Museo de Burgos
- 6. Maqueta Carabanchel
- 7. Maqueta Santi Petri
- 8. Maqueta Tharsis
- 9. Maqueta Oficinas de Granada
- 10. Maqueta Biblioteca de Sevilla
- 11. Maqueta Bloque en Maastricht

- 1. Maqueta Estación de Sevilla
- 2. Maqueta Estación de Basilea
- 3. Maqueta Viviendas en Lisboa
- 4. Maqueta Estadio de Sevilla
- 5. Maqueta Estadio de Jerez
- 6. Maqueta Estadio de Madrid
- 7. Maqueta Rijksmuseum
- 8. Maqueta Estación de Autobus
- 9. Maqueta María Coronel



- Mesa 1: Pabellón de España en la Exposición Universal 2000, Hannover
 Museo del Mundo Marino en el Parque Nacional de Doñana, Huelva
 Museo de la Evolución Humana y Palacio de Congresos, Burgos
- Mesa 2: Viviendas en bloque en Carabanchel, Madrid
 Viviendas en el Novo Sancti Petri en Chiclana de la Fra., Cádiz
 Poblado minero en Tharsis, Huelva
- Mesa 3: Oficinas para Consejería de Economía e Innovación en Almanjáyay, Granada
 Biblioteca pública del Estado 'Infanta Elena', Sevilla
 Viviendas en bloque 'Patio Sevilla' en Ceramique, Maastricht

- Mesa 4: Estación de ferrocarril 'Basel SBB', Basilea
 Edificios del entorno de la estación de Santa Justa, Sevilla
 Viviendas en bloque en Expo 98, Lisboa
- Mesa 5: The Rijksmuseum, Ámsterdam
 Estación de autobuses, Huelva
 Viviendas en calle Doña María Coronel, Sevilla
- Mesa 6: Estadio de atletismo de la Cartuja, Sevilla
 Estadio de fútbol del Xerez Deportivo FC en Jerez de la Fra., Cádiz
 Estadio de atletismo de la Comunidad de Madrid 'La Peineta', Madrid



Cruz y Ortiz buildings monographic Exhibition at Graduate School of Design in Harvard University. Cambridge, United States

MAIN DATA

Client: GSD Kenzo Tange Exhibition. Office Of Exhibition and Lectures. Harvard University Graduate School of Design
Address: 48 Quincy St, Cambridge, MA 02138, United States
Type: Exhibition, Interior Design
Status: Built

DATAS

Competition: -
Design of project: 2002
Construction: 2002
Implementation: 2002

SURFACES

Site: -
Main building: -
Other buildings: -
TOTAL: 545 m²

PROJECT TEAM

Main Architect: Cruz y Ortiz Arquitectos
Collaborators: María Arboledas
Local Architect: -
Interior design: Cruz y Ortiz Arquitectos
Lighting design: Cruz y Ortiz Arquitectos
Landscape architect: -
Restoration architect: -
Digital imaging: -
Model: -
Photography: -
Structural engineering: -
Climate engineer: -
Building physics advisor: -
Fire safety specialist: -
Health and Safety: -
Urban planning: -
Survey: Cruz y Ortiz Arquitectos
Site control: -
Contractors: -