

JOSÉ MARÍA GARCÍA DE PAREDES
1924 – 1990

Ángela García de Paredes, ed.

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1924 – 1990

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arquía/temas 43 (EN)

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in Almendrales church, Madrid, 1961-1964.

Photo: Alberto Schommer, 1965

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MONOGRAPH

The professional career of José María García de Paredes is presented in this edition through a selection of architectural works and articles by several Spanish architects which highlight the architect's legacy, as well as the research on the original material of the JMGP archive.

PhD THESIS

The preceding PhD thesis entitled *La arquitectura de José María García de Paredes. Ideario de una obra*, supervised by Gabriel Ruiz Cabrero and Álvaro Soto Aguirre was defended at the Madrid School of Architecture (Escuela Técnica Superior de Arquitectura de Madrid, ETSAM, UPM) on January 29th, 2015 with an academic committee composed of: Juan Navarro Baldeweg, Emilio Tuñón Álvarez, Simón Marchán Fiz, Yvan Nommick and Elisa Valero Ramos. It was distinguished with a second honorable mention in the 10th Biennial Competition of PhD thesis on Architecture, *arquia/tesis* 2015

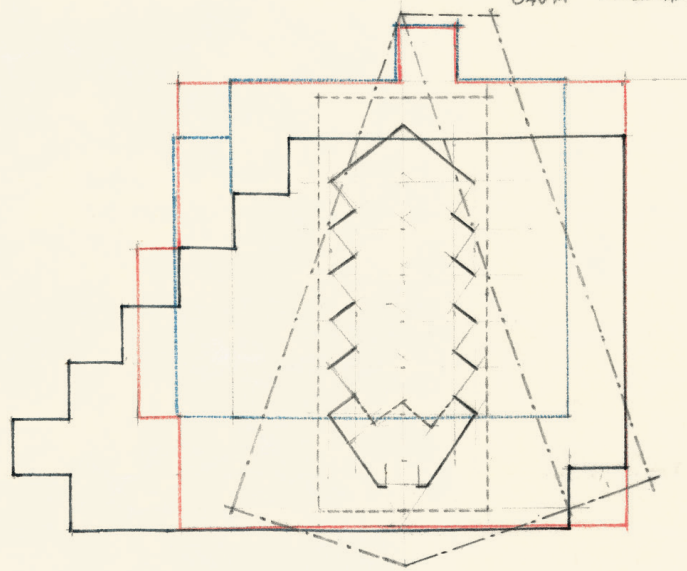
ARCHIVE JMGP

José María García de Paredes Archive is part of the architecture section of the Reina Sofía National Art Museum in Madrid since September 30, 2019.

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|----------------------|-------------|--------------|
| 1.200 M ² | ALMENDR. | h = 5.00 m. |
| 1.315 M ² | CUENCA | h = 5.00 m. |
| 256 M ² | AQUINAS | h = 11.50 m. |
| 880 M ² | VITORIA | h = 14.50 m. |
| 450 M ² | MALAGA | h = 8.00 m. |
| 840 M ² | S. FERNANDO | h = 5.00 |

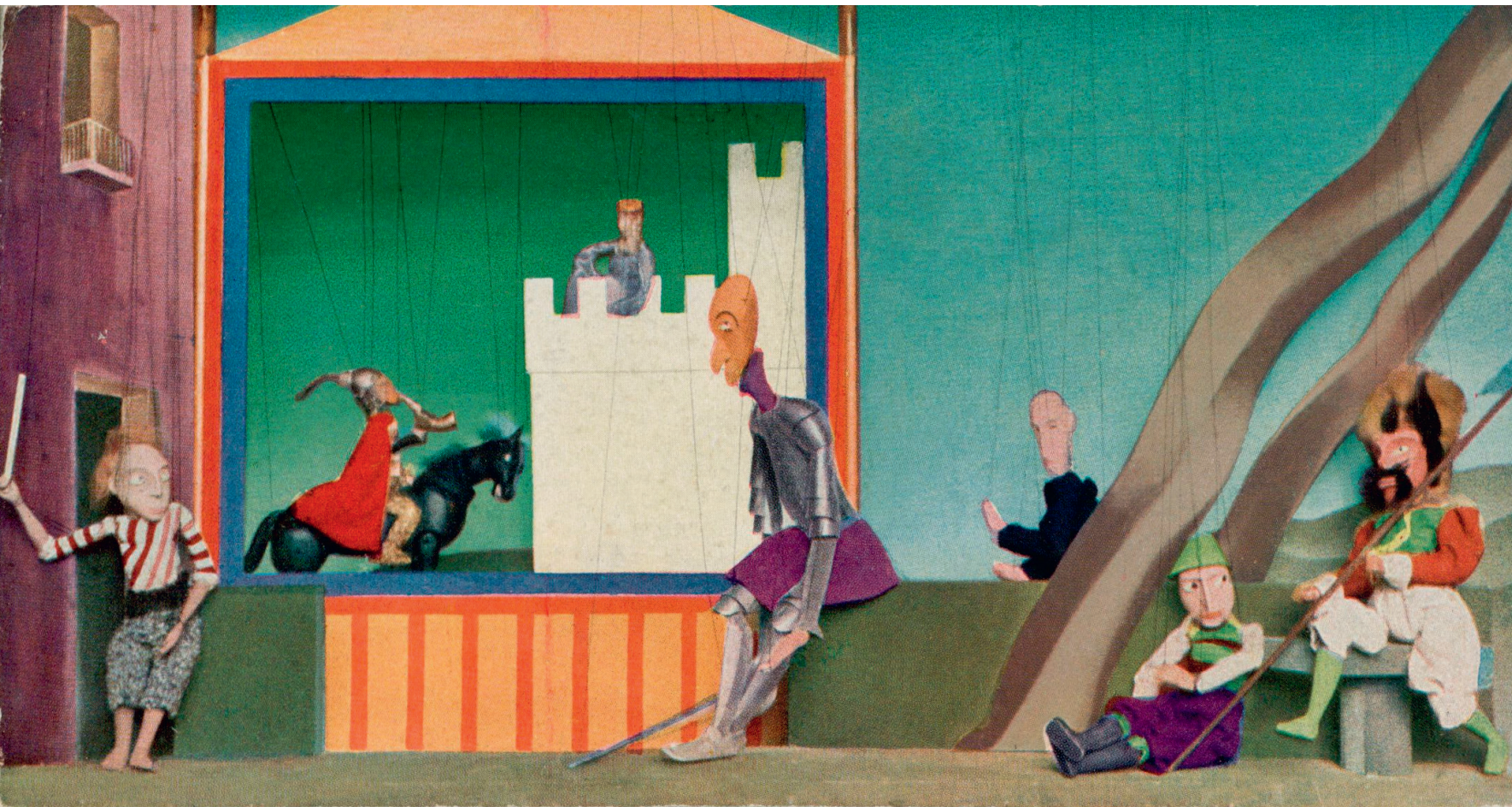


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José María García de Paredes.
Comparative scheme overlapping
church proposals according to
area (m²) and height (h)

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PROLOGUE FOR A *TABLEAU*

Ángela García de Paredes

This book undertakes the architectural career of José María García de Paredes. It could be regarded as a *tableau* that depicts several works of architecture as seen through the gaze of various authors constituting a unitary document on his work in the manner of a choral monograph. The term *tableau* brings to mind an architectural structure behind an altar (altarpiece), in a church. Following a given order, it frames the personal, independent work of several authors, the sum of their efforts amounting to a varied, multiple yet single whole, in this case a book published by the Arquia Foundation. However, it might be more appropriate to use a different meaning of the word *tableau*, from the realm of the performing arts: a small stage where a puppet theatre narrates anonymous stories in a serialised explanatory sequence. Each chapter is free and personal as the characters escape from the hands of the narrator, who merely threads them together. The architect García de Paredes would probably have been more comfortable with this definition. This brings to mind Manuel de Falla's *El retablo de Maese Pedro*,¹ a composition based on music from different periods, combining old, popular and avant-garde tunes. The musician who García de Paredes admired and considered his mentor for architecture is thus linked to the structure of this book, which presents the architect's work through texts by various authors.

The *performers* of each chapter in this *tableau* have connections to the subject of their essays for various reasons. I thank all of them for their time, their reflections and their words. I believe it is the memory of José María García de Paredes that has brought together

these texts, which form a unique monograph enabling a considerable part of the graphic material from his archives to be published.

Simón Marchán introduces the *tableau* with an explanation of the cross-cutting nature of a body of work linked to other disciplines. By contextualising it in its time and place, he connects it to the work of other personalities and their respective sensibilities and sees it in its entirety as an *overture*. Rafael Moneo follows, explaining from the perspective of a *Roman* architect what the Academy of Rome meant in the early years of García de Paredes' career for his learning, his cosmopolitan character and his most useful knowledge and appreciation of history. Moneo depicts a lively scenario of places and people, and describes how glimpses of the Academy can be found in projects from those years. He discovers unexpected connections to previous projects such as Aquinas, and explains how García de Paredes' experience in Rome played a defining role in his subsequent work.

The importance of the architect's journey is described by Enrique Sobejano, who follows García de Paredes' journey across Europe in 1957, highlighting his personal experience of other architectural works and competitions as a way of researching the project. His radical competition proposal for the Church in Cuenca was the origin of the one for the Almendrales satellite town, an experimental, multipolar church in which García de Paredes participated as a member of a team of brilliant young architects. The Stella Maris Church in Malaga from the same period was an exercise in research and discipline, not without sensitivity.

Otto Morach. *Tableau* with Carl Fischer's puppets, Zürich, 1926

1. *El retablo de Maese Pedro*, a composition for puppets by Manuel de Falla, with *libretto* based on an episode from Don Quixote. Commissioned by Princess Edmond de Polignac – to whom it is dedicated, along with Cervantes – it was premiered in Paris in 1923.



J.M. García de Paredes in
Almendrales church, Madrid.
Photo Alberto Schommer, 1965

It is analysed by Emilio Tuñón, who warmly, rigorously delves into the origins and significance of this Carmelite building. He presents it from a contemporary perspective, and ventures into the veritable fundamentals of the project.

We are indebted to Juan Navarro Baldeweg for his personal view of an imaginary musical world that impregnated García de Paredes' later projects for concert halls. He pooled from his essay, *A stroll through the architecture of music*, written for his admission to the Academy of Fine Arts and structured like Mussorgsky's *Pictures at an exhibition*. There, he expresses in words what his buildings express through their architecture. The *stroll*, which halts at each painting, begins with 24 illuminated display cases containing previously unpublished material by Manuel de Falla, designed by García de Paredes for an exhibition in the San Jerónimo Monastery in Granada. The architectural interlock between the components of these display cases is also employed in the ingenious *Es-Ex* system, a fully extensible bookcase he designed for mass production as a versatile, precise system of steel tubes and timber strips, described in equally precise words by Manuel García de Paredes.

In the years marked by the premiere of *Atlántida*, García de Paredes' drawings for the Falla exhibition are intermingled with others that depicted his vision of the "sculptural" installation desired by Falla himself. Drawings in blue, like the water of the *Sunken Atlantis*, orange like the *Garden of the Hesperides* or gold like the light that bathes the *Pillars of Hercules* and the dunes described by Falla to painter Josep Maria Sert i Badia.

Two architects who shared friendship and affinities with García de Paredes, Josep Lluís Sert and Giancarlo De Carlo, wrote about the Manuel de Falla Auditorium on the Alhambra hill. The reason for including their essays is their unique relationship.

Josep Lluís Sert, a nephew of the painter who prepared the unfinished stage sets for *Atlántida*, shared not only the custody of Picasso's *Guernica* with García de Paredes, but also a personal opinion of the avant-garde and tradition. His affinity with De Carlo, consolidated following the Auditorium's publication in *Spazio e Società* and García de Paredes' participation in *ILA&UD* in Urbino and Siena. This was not only due to a shared attitude toward contemporary architecture in historic locations but also architecture's focus on the factors that comprise reality and its social utility.

From his base in Granada, Juan Domingo Santos takes a modern glaze at the Falla Auditorium in a personal tribute ranging from García de Paredes to Falla in an Alhambra immersed in its timeless gardens and shaping the skyline of the city's *Colina Roja*. The White *Carmen* building on Mauror hill is interpreted by Elisa Valero. The extension designed to hold Gómez Moreno's legacy is described as a light box, in juxtaposition to the music box of the Auditorium.

Víctor Pérez Escolano describes the transition years, the *Guernica*'s return to Spain and its installation in Madrid's Buen Retiro Pavilion in a glass case designed by García de Paredes, who at the time was a member of the team working on the Prado Museum. In the Prado, he built what was the Villanueva Room, one of several concert halls he designed. These musical buildings and the connection between architecture and music resounding in them are covered in the essay by Ignacio García Pedrosa, which presents both the imaginary and real musical spaces he shared with García de Paredes in his final decade.

All these texts are interconnected, independent, personal and autonomous. Together they form a unique tableau with a common thread, the architecture of García de Paredes and its presentation as seen through relevant eyes. I could never imagine any other authors more appropriate for each text. It is my responsibility as a *dragoman* to stitch together the tales, prepare the material and venture into the depths of time to discover papers in the José María García de Paredes archive (JMGP archive) that illustrate these documentations of his architecture.