

3RD INTERNATIONAL ICONIC HOUSES CONFERENCE

*ICONIC MASTERPIECES AND HIDDEN GEMS
AROUND THE MEDITERRANEAN*

La Pedrera . Barcelona
Tuesday 25 November 2014



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Five questions for ... Marta Lacambra



Marta Lacambra is an economist. She has worked in the public sector as General Secretary of the Catalan Ministry of Culture and of the Catalan Ministry of the Environment and Director of the Catalan Water Agency. She was also Deputy General Secretary at Caixa Manresa and Director of Social Projects and General Manager at Món Sant Benet, a cultural heritage centre at the monastery of Sant Benet del Bages near Barcelona.

Since 2010, she has been General Manager of the Fundació Catalunya-La Pedrera, which organises visits to Casa Milà (La Pedrera). La Pedrera includes a roof terrace, a period apartment and the Espai Gaudí, which introduces visitors to the architect's life and work.

The Fundació is hosting the third Iconic Houses Conference in Barcelona on 25 November.

Tell us about your own relationship with significant houses

It all started when I was General Secretary at the Catalan Ministry of Culture, where, among other functions, I was responsible for promoting Catalan cultural heritage.

Do you have a favourite house?

Undoubtedly, that is Casa Milà (La Pedrera), an architectural masterpiece by Gaudí and the culmination of his career in civil engineering. The building has always symbolised a radical break with the formal rules of its day and it still impresses visitors from all around the world.

What's the biggest challenge your organisation faces right now?

La Pedrera is the headquarters of the Fundació Catalunya-La Pedrera, which works in five major areas: culture, social projects, land and environment, knowledge and gastronomy, and scientific research.

Currently, our greatest challenge is to continue designing innovative projects in these five areas. We need to preserve the building's heritage and the memory of its architect and his time, while meeting the needs of citizens and visitors.

The Fundació organises a range of critical, innovative cultural activities at La Pedrera, including music, dance, theatre, films and literature. We also hold exhibitions on various subjects to raise awareness of major art forms.

What do you hope will emerge from the upcoming Iconic Houses conference in Barcelona?

As the hosts of the conference, we want everyone to feel welcome and to see the event as a meeting point, a place where owners and managers can share experiences and discuss future projects. It is a great honour to be the stage for an international heritage forum at this level.

What 21st-century home deserves to be an Iconic House of the future?

For me, one architect who deserves greater national and international recognition is Josep Maria Jujol, one of Gaudí's major collaborators. He was a magnificent architect with tremendous talent and creativity, as can be seen in his audacious and harmonious design for the Torre de la Creu, popularly known as the Casa dels Ous (house of eggs), in Sant Joan Despí, near Barcelona. It's a 1913 building which was originally planned as a summerhouse for his aunt.

www.lapedrera.com

www.fundaciocatalunya-lapedrera.com

Five questions for ... Natascha Drabbe



Natascha Drabbe, the founder of the Iconic Houses Network, graduated as an architectural historian from Utrecht University in 1992. She initiated the Iconic Houses project in 2009, in 2011 teaming up with Susanna Pettersson, who was then director of the Alvar Aalto Foundation. In 2012, the board was established, with Iveta Černá, Kimberli Meyer and Lynda Waggoner (the directors of Villa Tugendhat, Schinder House and Fallingwater respectively). Willie van Burgsteden, of creative agency Mixed Flavours, joined the team and the website was developed and launched in November that year. Natascha has been responsible for its development ever since.

In addition to her work with Iconic Houses, she runs Cultural Connections, a PR agency for architecture and design based in Amsterdam. She also publishes books on her own projects and those of her clients. Between 2002 and 2006, she managed international projects for the Dutch design foundation Premsela, which has since merged with other organisations to form the Nieuwe Instituut. She serves on architecture and design juries worldwide and frequently lectures on Iconic Houses. In 2014, she launched her book about the Van Schijndel House, where she still lives.

At the Iconic Houses Conference Natascha aims to be the link between the attendees, connecting them with each other in order to make their stay as fruitful as possible.

Tell us about your work with significant houses

I live in the Van Schijndel House, the youngest architectural monument in the Netherlands, which I open to architects and architecture students by appointment. That's how I got the idea to set up a network of 20th-century architects' houses which are open to the public - to share ideas about how to run houses like these, and how to deal with restoration, maintenance and other issues. Ideally, I want the house to be not just the architect's memorial, but also

a source of inspiration to others and a laboratory for creating new ideas.

Now, we hope that the Iconic Houses Network can further develop the existing information and knowledge about modern house museums, and provide a platform for professional discussion. We aim to share best practices, but also to encourage each other to develop new activities. Ultimately, we also hope to be able to stop the demolition and mutilation of prominent architects' houses.

Do you have a favourite house?

One of my favourites is the house of Ray and Shelley Kappe in Pacific Palisades (1968). The house is built on an impossibly steep site and has many different levels, bridges, and platforms which connect you vertically with all the different areas and also with nature. Kappe added privacy in a very creative way, without using any doors! And once you have walked your way up to the roof garden following the vertical flow, it all culminates in a lap pool...

What's the biggest challenge your organisation faces right now?

In the two years of our existence, Iconic Houses has increased public awareness of significant 20th-century houses, but we need to continue to raise the general level of appreciation. Most of our time is invested on a voluntary basis. In order to grow further, we now need to team up with companies with shared interests, who can support us to achieve our goals. It's important for us to facilitate professional discussion and disseminate information: the network should be a tool for developing the ways in which modern house museums are run. It should be a platform for peer learning for house-museum professionals, and it should play a role in raising the level of professionalism. We need to grow our group of key activists so as to document and preserve the heritage of modern house museums.

What do you hope will emerge from the upcoming Iconic Houses conference in Barcelona?

We started working on the conference with our colleagues at La Pedrera in March. Because of this we've already seen great results, in that all the significant Spanish houses from the 20th century have joined the network and can now be found on our map.

We hope that media attention will mean that Iconic Houses gets on the radar of the general public, as well as the professionals. Although specialists agree on the undeniable value of these houses, their recognition by society at large hasn't yet been achieved, so for most of them it's still hard to raise the necessary funds that will guarantee their survival.

Five questions for Marga Viza



Marga Viza was born in the city of Mataró on the outskirts of Barcelona, where, it so happens, Gaudí constructed his first civil building. She has been working in the field of art, exhibitions and natural and cultural heritage management for more than 20 years, and her passion for architecture, art and nature means that her job— firstly as Director of Exhibitions and then as Director of Culture at the Fundació Catalunya-La Pedrera for almost three years—is a dream come true.

Marga is the co-organizer of the Iconic Houses Houses Conference that is hosted by La Pedrera.

Describe your relationship with significant houses

I have spent more than half of my professional career working in an iconic house, La Pedrera, which was declared a World Heritage Site by UNESCO in 1984. This experience makes you acutely aware of the importance of this heritage, its significance in its day and its place in the history of world architecture, as well as the implications of the fact that your work is essential to its conservation, to raising awareness of it and for passing on this tremendous cultural heritage to future generations. In addition, La Pedrera is our flagship as it is the foundation's central offices.

Which is your favourite house?

The world is full of enchanting buildings of outstanding beauty and magnificent construction, but I would choose the genius of Gaudí and La Pedrera. Gaudí employed the best and most innovative technical and structural solutions ever used at that time in Casa Milà, popularly known as La Pedrera, his last work of civil architecture, creating an aesthetically distinctive building in which curves are the rule and undulations the undisputed fundamental principle. It

a fascinating, magical building full of surprises... It is a unique building.

What's the biggest challenge for you and your organization right now?

As is the case for most museums and cultural centres or bodies, our main challenge today is continuing to raise sufficient funds for our cultural mission, not only to conserve and raise awareness of the building, but also for a series of projects related to a range of other areas, such as architecture, heritage, the plastic and performing arts, audio-visual culture and philosophy. In addition, Fundació Catalunya-La Pedrera does considerable work related to social issues (helping the elderly, groups of people most in need, etc.) and the environment (as the owner and manager of 5% of the land in Catalonia, it protects our natural heritage and the landscape), and is also involved in the fields of knowledge, education, research, health and food. So, our foundation faces a very broad and diverse set of challenges.

What can we soon expect?

Last year, we celebrated the hundredth anniversary of the completion of the construction of the building. Much of that period was marked by change, a lack of understanding and ignorance, and our task today is to continue the work we began two decades ago to restore the building. We are committed to conserving, preserving, studying and raising people's awareness and appreciation of La Pedrera, an immensely important part of our historical and cultural heritage, through our effective and efficient, sustainable and sympathetic management of the building, ensuring that keeping it open to visitors is compatible with its conservation and international renown.

Which 21st century home is an iconic house of the future?

The 21st century has been a time of immense creativity in architecture and there are many names I could mention, among them Renzo Piano, Rafael Moneo, Santiago Calatrava, Miralles & Tagliabue, Frank Gehry... If I had to pick out a couple in particular, I especially like the organic architecture of Kazuyo Sejima and Toyo Ito. I would single out Toyo Ito's White O house, for example.

www.lapedrera.com

Five questions for ... Jordi Tresserras



Jordi Tresserras, who has a PhD in geography and history, is a researcher, academic, and policy advisor in the field of cultural tourism, cultural heritage, development and management. He is director of LABPATC, the Lab for Heritage, Creativity and Cultural Tourism, in Barcelona. He is also an associate professor at the University of Barcelona and a member of the UNESCO Chair and the UNITWIN UNESCO Network 'Culture, tourism and development' of the University Paris 1 Panthéon-Sorbonne. He has been a visiting professor at New York University (2001), the University of Cádiz (2009) and Universidad Andina Simón Bolívar (2010). He is currently UNESCO consultant for heritage management and sustainable tourism.

At the Iconic Houses Conference, Jordi Tresserras will talk about UNESCO's conventions and 20th-century domestic architecture, focusing on conservation, management and sustainable development.

Tell us about your work with significant houses

My fascination with visiting significant houses originated with my grandfather, who loved Barcelona's unique buildings. One of my first jobs when I finished my studies in the 1990s was to participate in an inventory of industrial and contemporary heritage in the metropolitan area of Barcelona, including its most important houses. Currently, one of my research areas is management plans and tourism activities in houses with international heritage labels, included on UNESCO's World Heritage List, or on its tentative list or in its thematic cultural routes. In this context, I was the evaluator of the Réseau Art Nouveau Network when it obtained its designation as a European Cultural Route of the Council of Europe.

Do you have a favourite house?

Casa Milà is my favourite house. Casa Milà, or as it should be known Casa Milà-Segimon, in Barcelona. This house is unique and expresses all of Gaudí's knowledge of domestic architecture, engineering and design. The impact and significance of the building for the city and its visitors continues to be very evident. Gaudí's spirit is reflected in every detail of the work. It was one of the first buildings included in the UNESCO World Heritage List, together with Park Güell and Palau Güell in 1984, the series expressing the story of Gaudí's creative genius. In 2005, this group of Gaudí's buildings was extended with another four buildings. People from Barcelona have always called the house La Pedrera, which means the quarry, and they still do. It's also very interesting how the residents' history, which has been recovered thanks to detailed research, reveals the significance of the living heritage in domestic architecture.

What's the biggest challenge your organisation faces right now?

UNESCO is working towards a transversal vision of current conventions in culture. Initiatives like the UNESCO World Heritage List and UNESCO Cities of Design (included in the UNESCO Network of Creative Cities) reinforce the position of 20th and 21st-century iconic houses.

What do you hope will emerge from the upcoming Iconic Houses conference in Barcelona?

As well as sharing experiences and best practices, I hope that this conference can create synergies which will involve all the key stakeholders in the network - the owners and managers of significant houses, policy makers, international organisations and others - in designing a common map to shape the future.

What 21st-century home deserves to be an Iconic House of the future?

There are some very creative contemporary houses such as the Natural Ellipse House in Tokyo, from 2002, by Endoh and Ikeda, or the Krzywy Domek ('crooked little house') of 2004 by Szotyński and Zaleski in Sopot, Poland. I also love the architecture of Diego Villaseñor on the coast of Guerrero in Mexico, with its perfect combination of traditional materials and contemporary creativity.

Five questions for ... Jordi Falgàs



Jordi Falgàs is director of the Fundació Rafael Masó in Girona (Spain), which operates Casa Masó. He is also museum planning advisor to Antoni Gaudí's Casa Vicens in Barcelona, which is scheduled to open to the public in 2016.

He received a BFA from the Universitat de Barcelona in 1989, an MA in art history from Michigan State University in 1995 and his PhD from the University of Wisconsin-Madison in 2011. Between 2004 and 2007, he was the Cleveland Fellow in Modern Art at the Cleveland Museum of Art, where he was one of the curators of *Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí*.

Jordi Falgàs will moderate during the Iconic Houses Conference.

Tell us about your relationship with significant houses

From 1996 to 2003 I worked at the Fundació Gala-Salvador Dalí, where I was involved in the opening of Gala Dalí Castle in Púbol and Salvador Dalí's house in Portlligat. While in the USA I had the opportunity to visit most of Frank Lloyd Wright's houses which are open to the public, and later on when I was writing my dissertation on Masó, I conducted research on several Charles Rennie Mackintosh houses and other Arts and Crafts homes throughout the UK. Houses are fascinating and unique places because they convey meaning in ways that museums can't.

Do you have a favourite house?

I can't single out just one, sorry! I have great memories of the sunset at Pierre Koenig's Stahl House in the Hollywood Hills, and also of Taliesin and Taliesin West. Then of course, there's the Robie House and Fallingwater too. I also enjoyed Mackintosh's Hill House and Baillie Scott's Blackwell, where they do an excellent job. Of course, I've been at Casa Masó since the very early

stages, long before the opening, and I'm extremely fond of it. Right now I'm also excited about the project to open Gaudí's Casa Vicens, the first house he ever designed and a fascinating building.

What's the biggest challenge facing your organisation right now?

Rafael Masó is not a very well-known architect and we need to work harder at finding ways to promote his legacy and his relevance to the development of modern architecture in Catalonia. In the near future, I would like to see his archive become fully accessible online. The same applies to Noucentisme, the movement he was involved in from 1906. He and his colleagues developed an architectural and decorative style that has not yet received the attention it deserves. So all our efforts at Casa Masó go into promoting Masó and Noucentisme at all levels.

What do you hope will emerge from the upcoming Iconic Houses conference in Barcelona?

It will be an excellent chance to meet colleagues old and new from other iconic houses in the incredible setting of La Pedrera. I am grateful to Iconic Houses for providing all of us with this opportunity and for choosing Barcelona. Of course, I hope lots of people will sign up for the trip to Girona to visit Casa Masó, as we are now only 38 minutes away from Barcelona by high-speed train. I also hope the conference will attract the attention of the media and so raise awareness about the importance of the preservation and educational work that we are carrying out at house museums today.

What 21st-century home deserves to be an Iconic House of the future?

Right here in Girona, I only have to cross the street from Casa Masó and there's Casa Collage (2006-09) by Ramon Bosch and Bet Capdeferro. It is one of the finest examples of dialogue and equilibrium between old and new architecture I've ever seen. They even reused old tiles designed by Masó. It is certainly a model to follow when it comes to sustainable architecture and how to approach an intervention in a medieval city such as the old centre of Girona. The numerous national and international awards it has received have already turned it into an icon.

www.rafaelmaso.org

Five questions for ... Tim Benton



Tim Benton is Professor of Art History (Emeritus), Open University, England. At the Iconic Houses Conference, Tim Benton will talk about the house called E1027, designed in 1926 by Eileen Gray and Jean Badovici, at Roquebrune-Cap Martin, Southern France.

Tim Benton has published widely on the history of architecture and design in Europe between the wars. He has been particularly interested in modern domestic architecture since the publication of his book *The Villas of Le Corbusier 1920-1930* (1984, revised 2007). He is a member of the Association for the preservation of E1027, Le Corbusier's cabanon and the Etoile de Mer restaurant, Roquebrune.

Tell us about your work with significant houses

I am fascinated with the difficulty some of the best modern architects have had in designing houses which are both aesthetically stunning and capable of being lived in. A close documentary analysis of the relationships of architects with their clients illuminates part of the story. But there are also other factors to consider, including the artist's studio as a model for modern living and the range of other pressures affecting the design of modern buildings, including the use of new and untried materials and building processes. The best houses are those which inspire their owners to live in a particular way and which at the same time accommodate human gestures and routines.

Do you have a favourite house?

I have never lost my passion for the Villa Savoye, despite its current presentation as an empty shell. The Villa La Roche-Jeanneret, on the other hand, fascinates in quite different ways, presenting two quite different modes of living in one shell. The Schröder House in Utrecht again never fails to surprise and challenge the visitor. And then there are the more receptive and welcoming houses, such as

Aalto's Villa Mairea, Scharoun's Mohrmann house Berlin, Goldfinger's houses in London or indeed Le Corbusier's maisons Jaoul in Paris. I couldn't live in it and would prefer the Casa Vicens, but I adore the Palau Güell.

What's the biggest challenge E1027 faces right now?

The urgent and pressing challenge for E1027 is to prepare it for opening to the public, following its physical restoration. The challenge is all the greater because the house must be presented in a way that first with the statement made by Eileen Gray and Jean Badovici in 1929, in which they criticized conventional Modernist architecture as too impersonal. Therefore, Eileen Gray's inspired furniture and fittings have to be included in some way. Given the constraints of public access, this is no easy.

What do you hope will emerge from the upcoming Iconic Houses conference in Barcelona?

I am looking forward to meeting owners and visitors of modern houses and debating the interfaces between form and life-style, conservation and public access, modernity as a critical tradition and as lived reality.

What 21st-century home deserves to be an Iconic House of the future?

My first choice would be Sarah Wigglesworth Architects' Straw bale house and office, London (2001), awarded the RIBA Award and RIBA Sustainability prize. The house is both radical as architecture but also intensely thought through from a personal point of view. It also engages with sustainability issues which will be increasingly important for architects.

www.capmoderne.com

Cedrik Ferrero **President association Vivre aux Quartiers Modern** **Frugès**



Cedrik Ferrero is a chartered surveyor in France, expert at the court, living in a "skyscraper" model house in Pessac since 2008, where he spent 5 years to rebuilt it. He is the president of the association Vivre Aux Quartiers Modernes Frugès Le Corbusier. And he feels very well living there.

fruges.lecorbusier.free.fr

Mirko Sgaravato **SM Ingegneria s.r.l.**



Eng. Mirko Sgaravato is a designer and construction site assistant at SM Ingegneria s.r.l., an Italian engineering firm led by Prof. Eng. Claudio Modena, Full Professor of Structural Engineering at University of Padova.

His experience is related to structural repair of historic buildings, including analysis of the structural response under static and seismic actions, and procedures for assessment of seismic vulnerability and retrofit interventions. His main fields of interest are structural evaluation of historical constructions and development of traditional and innovative techniques for repairing and strengthening of buildings.

www.fondazionecariverona.org

Laura Pastor & Isabel Vallès **Cases Singulares**



Their professional beginnings date back to the early nineties, as managers of a cultural organization with over a thousand members, organizing cultural activities: museum and exhibitions guided visits, lectures, children's activities and family outings and cultural trip. In December 2010, they initiated the project Cases Singulares.

www.casesingulares.com

Five questions for ... Rossend Casanova



Rossend Casanova i Mandri has a PhD in art history from the University of Barcelona, where he won the 1998 Fundació Güell Prize. He currently works as a curator at the Museu del Disseny de Barcelona (Design Museum Barcelona), where he oversees the product design collection. The museum reopens in a new incarnation and a new building later this year. Rossend is an expert on medals. He works with the Art History and Contemporary Design research group (GRACMON) at the University of Barcelona and specialises in Art Nouveau decorative arts, particularly by architect Lluís Domènech i Montaner, on whose work he both wrote his thesis *El Castell dels Tres Dragons* (2009) and curated an exhibition of the same name. In 2002, he coordinated the International Gaudí Year. Since 2004, he has written about exhibitions and books for the *Cultura/s* supplement of *La Vanguardia* newspaper. He publishes and lectures widely and is currently preparing an exhibition on the Art Nouveau and Art Deco periods, called *Portraits on Medals*, which opens in February, 2015.

about the Apartment museum Casa Bloc, a restored dwelling in the 1930s complex by architects of the GATCPAC (Catalan Group of Architects and Technicians for the Progress of Contemporary Architecture) group.

Tell us about your relationship with significant houses

I got involved with them for the first time when in 2002 I took part in the project for the entrance pavilion at Gaudí's Park Güell, which explains the monumental architecture, the decorative innovations and how the architect respected the nature of the place. While I was studying, I had direct contact with many houses, particularly in the Art Nouveau style, and I have published several articles about them. Thanks to my profession and my job at the museum,

where I take care of the collection of industrial design, I have visited many more from the modern movement. The project to restore one of the rationalist 1930s Casa Bloc apartments in order to make it a museum is my most recent and rewarding activity in this area.

Do you have a favourite house?

Casa Batlló by Antoni Gaudí, because it is so extraordinary. It was redesigned in 1904, but it is so modern for its time.

What's the biggest challenge facing your organisation right now?

We are about to open the new Museu del Disseny de Barcelona (the Design Museum Barcelona) on December 15, 2014. So the whole team is working very hard on this. It's going to be a huge event for the city. The museum will feature four new exhibitions on the decorative arts, fashion, graphic design and industrial design. I'm working on the last of these and it's going to be a unique and really significant collection of product design from the 1930s to the present day in Spain.

What do you hope will emerge from the upcoming Iconic Houses conference in Barcelona?

Just as with the London edition, I expect it's going to be extremely interesting. I think it will be a good opportunity to make direct contact with lots of people from other countries, who share more or less the same interests and problems that we do. It's a great chance to exchange experiences and ideas.

What 21st-century home deserves to be an Iconic House of the future?

For me, it's an obvious choice: Villa Nurbs, the futurist house by the Catalan architect Enric Ruiz-Geli in Empuriabrava, on the beautiful Costa Brava coast.

www.museudeldisseny.cat/exposicio/casa-bloc

Five questions for ... Fernando Alvarez Prozorovich



Fernando Alvarez Prozorovich is currently a Barcelona School of Architecture professor and directs the school's Master of Restoration of Monuments programme. Together with Jordi Roig, he was responsible for the restoration of La Ricarda (completed 1963).

He will give a presentation on the house at the Iconic Houses Conference. La Ricarda was designed and built by Antonio Bonet Castellana (1913-1989) and was conceived as a single-family weekend and vacation home. The house is situated on a large estate, which includes a splendid pine grove, located between the sea and the city of Barcelona.

He completed his PhD in architecture at the Barcelona School of Architecture before embarking on a career in research on the history and restoration of Modern Movement architecture in Spain and Latin America. He has co-authored several books and catalogues, including La Ricarda (1996), Antonio Bonet 1913-1989 (1996), Bonet Castellana (1999), Arquitecturas Desplazadas (2007), Archivo Crítico Modelo Barcelona 1973-2004 (2012), and Arquitectura Española del Exilio (2014). He has received two international awards for his work.

Tell us about your work with significant houses

As my research work has been devoted to the architecture of the 20th century, I have studied many houses which, at different moments in history, revealed new paths in technology, cultural standards and spatial qualities. My task, both as a researcher and as tutor of postgraduate students, has been to go explore these developments in depth, connecting them with changes in other aspects of society, in design, art and culture.

Do you have a favourite house?

That's difficult to say. For me, the interesting thing is to follow the work of any great master, such as Frank Lloyd Wright, Aalto, Neutra, or Bonet, who was searching for their own language while paying attention to the consistency of the whole architectural process. These masters are all different and their houses reveal aspects of the eternal dialogue between architecture and nature.

So, following on from this line of thought, I would choose Villa Mairea (Alvar Aalto, 1936), the Hemicycle House (Frank Lloyd Wright, 1944), and, of course, La Ricarda (1963).

What's the biggest challenge La Ricarda faces right now?

The most dramatic challenge for the house is to survive the family who created it, lived in it, and is still looking after it. La Ricarda has a lot of visitors and there is an interesting body of research on the house and its architect, so this is encouraging for the owners. However, it still faces an uncertain future. The increasing levels of noise from the airport, the difficulties of matching good sound insulation with the aesthetics of the house, and the cost of maintenance, are strong undermining factors. Above all, we miss a commitment from public institutions to protect the house and help to keep it as a house museum, as for instance is the case with the Villa Savoye.

What do you hope will emerge from the upcoming Iconic Houses conference in Barcelona?

We would love to see the house up there with the other Iconic Houses and visited by people who are caring enough to contact the owners and express appreciation for their efforts to keep the house alive. We believe that this conference is an extraordinary opportunity to send a strong signal to the people responsible for creating the conditions for the care and use of our modern heritage. I am sure that the interchange of experiences will be both interesting and helpful.

What 21st-century home deserves to be an Iconic House of the future?

We still have a long way to go. Perhaps it's better to keep an open mind and wait for the future work of our current young architects. That said, the early years of the 21st century suggest that sustainability and a wiser relationship with nature will become important criteria in deciding what ought to be an Iconic House.

www.historiaenobres.net

Five questions for ... Elena Ruiz Sastre



Elena Ruiz Sastre has a BA in art history from the Complutense University of Madrid and has taught art at the School of Tourism and Contemporary History at the UIB (Universitat de les Illes Balears). Between 1992 and 2006, she curated the Ibiza Biennale.

She is currently director of the Ibiza Museum of Contemporary Art (MACE), which is also responsible for the [Casa Broner](#) and Puget Museum. As a curator of exhibitions, her latest projects include Flanagan – Barceló (ceramics and drawings); Joan Miró: La Llum de la Nit (works from 1960 - 1970); and Homo Sapiens VI, the work of painter Dis Berlin.

At the Iconic Houses Conference, Elena Ruiz Sastre will give a presentation about Casa Broner, the house that Erwin Broner designed and built for himself on Ibiza in 1960.

Tell us about your work with significant houses

Primarily that comes from my work at Casa Broner. At the same time, I regularly visit artist's houses whenever I find the confluence of the two factors that especially arouse my interest: the quality of the project, and the experiences emanating from such spaces.

Do you have a favourite house?

I can't say just one, as I don't know all of them, but I am especially interested in Adolf Loos' Villa Müller in Prague in the Czech Republic, the Jacobsen House in Charlottenlund in Copenhagen, Denmark, and Mies van de Rohe's Villa Tugendhat in Brno, also in the Czech Republic. All three are fine examples of good architecture, well executed, designed in connection with nature, gardens and the surrounding environment. They give me the perfect idea of order, cleanliness of design and a rational quality of domestic space.

What's the biggest challenge Casa Broner faces right now?

Our biggest challenge is running Casa Broner at its full potential, meaning not only as a historic house, but also as a centre of multidisciplinary studies inspired by the multifaceted personality of Erwin Broner himself.

What do you hope will emerge from the upcoming Iconic Houses conference in Barcelona?

Above all, I hope we can raise awareness about our respective houses and explore the possibilities for future collaboration between the members. The experiences of other houses can be very helpful in providing direction and valuable input for our own projects.

What 21st-century home deserves to be an Iconic House of the future?

Although they are actually 20th century, I would make a case for adding one of Josep Lluís Sert's houses in Jesús, Ibiza, to the collection. His 1970s estate in Can Pep Simó is one of the best examples of Mediterranean town planning, completed at the time of the urban tourist boom but the opposite of those big constructions close to the sea. Sert's houses defended the idea of sostenibilidad: discretion and harmony between building and landscape.

www.eivissa.es/mace

Five questions for ... Christen Obel



Christen Obel is an economist by training. He is chairman of the Utzon Foundation which in 2010 purchased [Can Lis](#) (in Porto Petro, Mallorca), the first house built by Sydney Opera House architect Jørn Utzon, from Utzon's son Kim. With the intention of opening the house to the public in a controlled fashion, the foundation began planning month-long, work-related residencies for architects, artists and others, as well as hosting student visits and open days for the general public. The house hosted its first resident in April 2012.

Christen Obel is also chairman of the Obel Family Foundation, which funded the purchase of Can Lis as well as a large part of the Utzon Center in Aalborg, Denmark, the architect's last building (designed with his son Kim and completed in 2008). The Utzon Center incorporates three exhibition halls, a library and large model workshop for architectural students, a small conference centre and a restaurant on the waterfront in central Aalborg. Jørn Utzon had been raised in Aalborg and although his career took him far away, he always maintained strong links to the city where he grew up.

At the Iconic Houses Conference, Christen Obel will discuss some of the considerations involved in renovating and running Can Lis.

Tell us about your work with significant houses

Actually I have none, besides being professionally involved with and responsible for the heritage of Can Lis, Jørn Utzon's house on Mallorca. The Obel Family Foundation got involved with Utzon because it is based in Aalborg and helped to fund the Utzon Center. The idea for the Utzon Foundation grew gradually after Kim Utzon approached me and I realised that he was determined to sell Can Lis. I felt that an Utzon Foundation would be a good and safe construction to guarantee the house's future.

Do you have a favourite house?

There are many wonderful houses and it's impossible to choose just one. However, a very personal favourite would be my own summerhouse, which is a wooden construction on the coast north of Copenhagen, completed in 2011. The house is based on the same site-specific principles as the Sea Ranch Condominium in California by MLTW Architects (Moore, Lyndon, Turnbull, Whitaker) from the mid-1960s, and built using similar materials.

If I might choose a museum rather than a private house, I'd point to the Museum of Modern Art in Aalborg by Alvar Aalto and Jean-Jacques Barué from 1974, which is currently undergoing major renovations. The building is wonderful and very consistent architecturally, but as a modern museum it poses many practical problems and challenges. Some of the challenges are similar to the ones we experienced in Can Lis.

What's the biggest challenge Can Lis faces right now?

To make the house available to the public, meeting the huge interest in a manner that does not compromise the house. Obviously, a small private house can only handle a very limited number of visitors.

What do you hope will emerge from the upcoming Iconic Houses conference in Barcelona?

At the Utzon Foundation we have no organisation of our own and a very narrow focus on the two buildings we own ourselves, so we need to consider how we can put them – or us – into a bigger context. I expect to get a lot of inspiration from the conference.

What 21st-century home deserves to be an Iconic House of the future?

I have a very limited overview of what goes on, but I was recently exposed to the ideas of the Japanese architectural firm Atelier Bow-Wow. I find them quite fascinating, as their work is unspectacular and yet quite unique. Split Machiya (a machiya is a townhouse) is an urban home in which every family function is considered, including even a contemplative garden, yet which remains both minimal and a part of the local context. I'm sure that this kind of thinking will be an important factor in the 21st century.

www.canlis.dk - www.obel.com

Five questions for ... Susana Landrove



Susana Landrove is director of the Iberian DOCOMOMO Foundation, which studies and documents the architecture of the Modern Movement in Spain and Portugal.

She graduated from Barcelona's School of Architecture in 1993. Since 2000, she has been a member of the international specialist committee on registers at DOCOMOMO. She has worked on a number of exhibitions on modern and contemporary architecture, including at the Barcelona Museum of Contemporary Art, the Barcelona Centre for Contemporary Culture and the Frankfurt Museum of Architecture. She has participated in several research and cataloguing projects on 20th century architecture, including the Register of Spanish Architecture, 1920–2000 (Spanish Ministry of Public Works), *Arquitectura española del siglo XX*, for the 2000 Hannover International Expo, and the National 20th Century Heritage Plan (Spanish Ministry of Culture). She became director of the Iberian DOCOMOMO Foundation in 2009, having coordinated its programmes since 1995.

Susana Landrove will moderate the afternoon debate.

Tell us about your work with significant houses

Since 1994, the Iberian DOCOMOMO Foundation has conducted thorough research on the architecture of the Modern Movement in Spain and Portugal built between 1925 and 1965. This has resulted in a register of 1,715 buildings which be consulted both as an online database and in several extensive publications.

Housing plays a fundamental role in modern architecture. Often, significant houses are the test fields and showcases of modernity in which architects can experiment with proposals, shapes, materials and techniques. Thanks to the work of a wide group of experts, we have been able to reveal this heritage and bring it closer to the public.

Do you have a favourite house?

Bearing in mind the arbitrariness of highlighting some buildings rather than others, and restricting my choice only to the Iberian Peninsula, I would mention four favorites: La Ricarda/the Gomis House (1949-1963, Antonio Bonet Castellana), the Casa Ugalde (1951-1952, José Antonio Coderch and Manuel Valls), Casa Broner (1961, Erwin Broner) and Case Huarte, which is depicted above. (1965-1967, José Antonio Corrales Gutiérrez y Ramón Vázquez Molezún). I think all these do justice to their architects who, overcoming the technical restrictions and the ideological context of their times, produced extremely valuable work in them. And we should not forget the clients who made this architecture possible and the owners (or institutions) who have preserved the original architectural values of the houses and, in some cases, granted access to them.

What's the biggest challenge DOCOMOMO faces right now?

The main challenge for DOCOMOMO Ibérico at the moment is to make the public and public bodies aware of the importance of this heritage, and the need to protect it. Other challenges include enhancing our research in criteria and techniques of conservation, chronologically extending our field of study, and using new technologies and media in order to reach a wider audience.

What do you hope will emerge from the upcoming Iconic Houses conference in Barcelona?

It should help us to share our experiences of dealing with house museums, improve our knowledge of certain 20th century icons and reflect on the discourse transmitted to the public through such examples. It should also help us to raise awareness, through these iconic buildings, of the importance of the wider Modern Heritage.

What 21st-century home deserves to be an Iconic House of the future?

I don't think the time has come yet to decide on the icons of the 21st century according to the Unesco definition of 'architectural works [...] which are of outstanding universal value from the point of view of history, art or science.' Our current intuitions will probably prove to be mistaken. Some buildings were constructed with clear monumental intentions, but with the passage of time society has sidelined them. However, we can see how others that had no initial pretensions and were the result of an effort to resolve pressing needs have achieved the status of heritage buildings. Ultimately, reality and time must decide.

www.docomomoiberico.com

Josep Maria Montaner Senior University Professor and journalist



Josep Maria Montaner has a Degree in Architecture from the Barcelona School of Architecture (ETSAB) in 1977 and Ph D. in the same school in 1983. He is Senior University Professor on Theory of Architecture at the Barcelona School of Architecture and co-director of the Master "*Laboratorio de la vivienda sostenible del siglo XXI*".

He is the author of forty books on architecture, among other: *Museos para el nuevo siglo/ Museums for the new century*, Ed. Gustavo Gili, 1995; *Casa Ugalde*, Coderch Ugalde house, COAC, 1998; *Arquitectura y*

crítica, Ed Gustavo Gili, 1999; *Museos para el siglo XXI/Museum for the XXI Century*, Ed. Gustavo Gili, 2003 and *La modernidad superada; Ensayos sobre arquitectura contemporánea*, Ed. Gustavo Gili, 2011.

He is a regular contributor to Spanish newspapers as EL PAIS and La Vanguardia, writes for international reviews of Architecture as El Croquis, Arquitectura Viva, Arquitectura COAM, Cuadernos de proyectos arquitectónicos, Sites, Lotus Internacional, Architectural Design, Domus, Nuda y Summa+.

He has been also curator of different exhibitions as *Less is more*, *Minimalismo en arquitectura y otras artes* (1996), Barcelona 1979-2004, *Del desarrollo a la ciudad de calidad* (1999), *La Catalunya paisatge* (2006) and *Habitar el presente. Vivienda en España: sociedad, ciudad, tecnología y recursos* (2006-2013).

He has won different prizes: *Premio Lluís Domènech i Montaner del Institut d'Estudis Catalans* (1984) for his Doctoral Thesis; *Premio Construmat* for his articles in *El País* (1989), *Premio de la Crítica de Serra d'Or* (1991), *Premio Espais de crítica de arte* (1992) and *Premio Bonaplata de Difusión* for the defense of industrial heritage (1993). In 2005 he was awarded by the Spanish Government's National Prize on Urbanism for his articles in EL PAIS and La Vanguardia.

www.laboratoriovivienda21.com

Manuel Ruisánchez

Director of culture at COAC, the Architects' Association of Catalonia



Manuel Ruisánchez has a degree in Architecture from the Barcelona School of Architecture (ETSAB).

Between 1982 and 1992 he was Associate Professor in the Department of Urbanism and Territorial Planning and Landscape in School of Architecture of the Vallès (ESTAV).

Since 1991 he is Associate Professor in the Department of Urbanism and Professor in the Master of Landscape at the ETSAB.

In both schools he is Member of the 'Final Review' Jury. He is also member of the Planning Department (DUOT) UPC, Professor of the Master of Landscape UPC and Professor of Laboratory Paesaggio at the IUAV in Venezia.

Manuel Ruisánchez has been a visiting professor in several universities abroad, among which are Harvard University and Washington University in St. Louis (USA). Since 2007, he is an invited professor at the IUAV University of Venice and gives lectures, seminars and workshops in Spain as well as overseas.

Since the beginning of his professional career, he has received recognition and honourable mentions for his work. He has won numerous competitions in the fields of Architectural design, City Planning and Landscape. In 2008, he won, as the leader of a multi-disciplinary international team, the first prize in the competition for an architectural project and the execution of the Master plan for the coastline of the City of Salerno (Italy).

His work has been awarded several prizes such as the A + Architecture Award 2013 (building work) for the Fire Station in Montjuïc, Barcelona - Fabrica Fabra i Coats creation - City of Barcelona Prize for Architecture and Urbanism 2012 Technal Architecture Award 2008 - Library of the Sagrada Família, Barcelona, Set 189 Social Housing, Trinitat Nova, Barcelona - Catalonia Social Housing Award 2007 and Catalonia Construction Award 2005 - Youth Homes, Travessera Les Corts, Barcelona, and the FAD Architecture Prize 1997 - School Riumar at Deltebre in Tarragona.

www.arquitectes.cat/en - www.ruisanchez.net

Joan Roig Owner of Casa Moratiel designed by Josep Maria Sostres



Joan Roig is an architect from the school of architecture of Barcelona and co-founder of Batlle i Roig Arquitectes since 1981. He has taught architectural design at the same school since 1984, as well as the Master of architecture of the landscape of the University Polytechnic of Catalonia and of the school of Agriculture of Barcelona.

He has been visiting professor to, among others, Academie van Bouwkunst in Rotterdam; Delft University of Technology; ILAUD (International Laboratory of Architecture and Urban Design), Urbino; IUAV Istituto Universitario di Architettura de Venezia; Facoltà di Architettura, Génova; ITU, Faculty of Architecture of Istanbul; Washington University, St. Louis; University of Illinois, Chicago; l'École Supérieure du Paysage de Versailles; al Ringyocesung Technische Universität, Munich; l'Universität Stuttgart, Alemania; and to the

Escuela Técnica Superior de Arquitectura de Navarra, Pamplona. He has recently been director of the Barcelona Institute of Architecture (BIArch).

Very remarkable is his work as jury, both in national and international competitions -European, Bienal de Arquitectura Española, Bienal Europea del Paisaje, Premios Saloni or Muestra de Arquitectura de Alicante. He has been Director of culture at COAC, the Architects' Association of Catalonia, and Consultant of the Mixed Commission of Gustavo Gili's Editorial and member of the Committee of Architecture of the City of Barcelona.

In the publishing field are noteworthy the book *New Bridges*, published by GG, and the numerous opinion articles published in specialized magazines, among others, *El Croquis*, *Arquitectura Viva*, *Topos*, *Quaderns* and *Domus*.

www.batlleiroig.com

Special speaker Oscar Tusquets



Oscar Tusquets completes our impressive line-up of speakers. Trained as an architect, he also practices as a painter, designer and writer. Born in Barcelona (1941), he graduated in architecture in 1965. He was a founding member of Studio Per and until 1984 worked with Lluís Clotet on the majority of his projects, including Casa Fullà, Casa Regàs and the restaurant La Balsa.

'I love to visit houses, especially when they are still used as dwellings' he says. 'Among my favourite houses are Casa Ugalde by José Antonio Coderch in Caldas d'Estrac, Casa Malaparte in Capri, the Soane Museum in London and the atelier of symbolist painter Fernand Khnopff in Brussels. Villa Khnopff was unfortunately demolished in the 1930s to make way for a nondescript apartment building. The Ugalde House is saved for history, but I am very concerned about the conservation of the Malaparte house.'

We look forward to his conference presentation on Casa Vittoria, the Sicilian house he designed in 1975, as well as to hearing his thoughts about how we should deal with the domestic-architecture heritage from the second half of the 20th century.

www.tusquets.com