

CONFÉRENCE

mercredi 13 février 2019

FRANCISCO MANGADO

Architecte - Agence FRANCISCO MANGADO, Pamplona - ESPAGNE



photo : PALMA - Juan Rodriguez

BIOGRAPHIE

Né en Navarre, en 1957. Architecte diplômé de l'École Supérieure d'Architecture à l'Université de Navarre, il y développe depuis 1982 sa carrière pédagogique en tant qu'enseignant. Il a été professeur à la Graduate School of Design de Harvard University et professor of Architecture à la School of Architecture of Yale University, où il a occupé la chaire d'Eero Saarinen. Professeur en l'École Polytechnique Fédérale de Lausanne, Baird/Gensler Visiting Professor à l'Université de Cornell et professeur au Politecnico de Milano.

Parmi ses ouvrages, il convient de souligner le Palais des Congrès et Auditorium de Pampelune "Baluarte", le Musée d'Archéologie de Vitoria, le Pavillon de l'Espagne à l'Exposition Internationale Saragosse 2008, le Musée des Beaux-Arts d'Asturies en Oviedo, le bâtiment de le Nouveau Siège Norvento Enerxia à Lugo et le Palais de Congrès de Palma de Majorque inauguré récemment.

Maintenant il développe son activité dans plusieurs pays. Il a reçu entre autres, grâce à sa tâche professionnelle, le Prix d'Architecture Andrea Palladio, le prix FAD d'Architecture, le prix de la CEOE, le Prix Construmat d'Architecture, le prix d'Architecture Fernando

LESS OBJECT, MORE ARCHITECTURE

García Mercadal, le prix d'Architecture d'Asturies, la médaille d'or Giancarlo Lus décernée par l'Union Internationale des Architectes, le Prix Copper d'Architecture, le prix RIBA EU, le Prix d'Architecture Espagnole 2009 y el RIBA for International Excellence.

En Novembre 2016 l'Académie des Arts de Berlin a octroyé à Francisco Mangado le Prix Berlin Art Prize-Architecture 2017, Prize for Sustainable Architecture Fassa Bortolo, Prix American Architecture 2017 et Prix d'Architecture Espagnole 2017; reconnaissance accordée pour son parcours professionnel.

En 2011, il a été nommé RIBA International Fellowship, distinction donnée par le Royal Institute des Architects Britanniques (RIBA) à des professionnels non-britanniques pour leur contribution particulière au domaine de l'architecture.

En 2013, il a été nommé AIA Honorary Fellowship, reconnaissance accordée par l'American Institute of Architects (AIA), à des professionnels non-américains qui ont contribué de manière significative à l'architecture et la société.

En juin 2008, il promeut la Fondation Arquitectura y Sociedad (« Architecture et Société »). Cette Fondation a pour but de favoriser l'interaction de l'architecture avec d'autres matières liées à la création, la pensée et l'économie. Elle a reçu la Médaille d'Or 2015 du CSCAE (Conseil National des Ordres des Architectes de l'Espagne).

En Juillet 2015 il a été désigné Coordinateur Général des Biennales de l'Espagne et, sous sa coordination, le Pavillon de l'Espagne a décerné le Lion d'Or de la Biennale de Venise en Mai 2016.

PRÉSENTATION

Is this world we live in mainly one of lack of hope and aspiration? One where only market laws are the ultimate reference? Where we communicate continuously, but don't stop to think about the times we want to create. Is everything just temporary and superficial? Do commitments exist at all? Is architecture a reflection of these times? Are we not creating a kind of architecture where seeming is more important than being?

It is within the context marked by concerns of this kind that my architecture unfolds. My architecture—and let me say this early on—seeks only to be a personal response to a particular world defined by the issues that interest and preoccupy me. Though surely full of contradictions and doubts, these reflections are simply my only way of making, thinking, and teaching architecture. Let me briefly address questions that preoccupy me at this time.

1. In a society that heralds the triumph of the market as a consequence of the end of thought and the end of ideologies, the past years have seen the development of an excessive worship of the object: the architectural object that is a laboratory object, autistic, more concerned about its look and capacity to make an impact than about its content. We should not forget that architecture is related to a society and a time that it responds to contexts and places, to cultures and realities that are precisely what give it content. We must make it our priority to go beyond superficial calligraphies, and bring back to our practice the idea of architectural form as something that is subject to contents and answers.

2. I believe that architecture must have an ethical dimension, and that this ethical dimension should constantly govern our work. I mean ethics in both a social and personal level. As architects, we should reflect on what we do and what we serve. Architecture—and the practice thereof—is service. But service is not servility. In other words, I do not believe in architecture as a mere reflection of the society it serves. What has society asked of us so far? Production or spectacle. My idea of service has more to do with transgression: giving more than what society asks. For this to happen, as I was saying at the start, we have to go beyond an exclusively object-oriented approach to architecture, and bring back the desire to contribute thoughts and ideas of the kind that give substance to our work.

3. Architecture should redefine interdisciplinarity. The connection of architecture to other disciplines and realities is a fact, and has been throughout history. As a social discipline and a service-oriented one, architecture requires intellectual curiosity and exchange. Curiosity, the compulsion to ask questions, is a prerequisite to making architecture. Yet in our times, perhaps as a consequence of the erosion of principles, interdisciplinarity has been seen as a dissolution or near-disappearance of the architectural discipline. I am interested in interdisciplinary connections that contribute to improving the architectural response through a reconsideration and reassertion of our discipline. Considerations regarding program, relation to place, space, the process by which the project is materialized, and so on—all this remains the direct object of our work. It is by asserting this that we can make true an

interdisciplinarity that is positive and that does not dissolve architecture altogether. I thus defend a generalistic conception of our work that stems from a belief in the existence of our specific discipline called architecture.

4. In the intellectual exercise of architecture, the past years have seen an overuse of the term 'speculation'. I prefer to talk to students about research. Often, all there is behind speculation is a search for novelty for novelty's sake, a facile architecture that is but the result of absorbing, without further thought, a series of immediate references and repeatable processes which, though immediate and repeatable, have sure expiry dates. Research, in contrast, involves knowledge and rigor of content. The choice is between superficial and substantial. Students must understand that they have a right to make mistakes, that they should want to go further and take risks, but that this risk must be enlightened, the fruit of earnest knowledge, not of reducing our profession to mere obsession with novelty.

5. I am neither overly interested in nor in need of identity—identity as synonymous to a set image of one's own, a stylistic code to be repeated independently of the place or the problem at hand. I would rather speak of a conceptual unit in the sense of something that, while repeating the concerns and bases that constitute one's particular way of going about things, nevertheless defines a work mechanism that is capable of understanding the particularities of the place or problem at hand.

6. I believe in looking for beauty in architecture. But I don't think of this beauty only in sensory terms. I see it as being linked to contents, and even further, to an ethical dimension of architecture.

7. Reflecting on architecture's responsibility towards its surroundings, and specifically towards the environment, I have always believed that there should be an adequate relationship between the resources used in a project and the objectives achieved. This is an idea that brings me closer to my idea of beauty. More responsibility is the answer to the question of how to serve a society that cannot afford to waste resources. And more responsibility is synonymous to more intelligent architecture. Against ideas that give importance to extraordinary technical means, to ever more sophisticated technology, or even worse, to technologies that develop a kind of environmental 'style', I simply say: more architecture, more intelligence, more knowledge.

8. Because of its capacity to establish connections between different architectures, I am much interested in and give priority to public space. The connections that are made with an attitude of consideration and high regard for public space are always more important than the object itself, for it's these connections, these relationships, that give architecture a civic dimension and a capacity to build cities of true worth.

9. Allow me to speak of three things that, belonging to the strictly disciplinary realm, I believe should be present in every work of architecture. The first has to do with the place and the work's relationship with it—a place that is not only physical, but also ideologically active, a place that

is as desired as it is transformed. The second is space, and in particular the relationship between private and public space. Sequences of spaces, relationships between public and private, physical and visual relationships—all these have given rise to some of the most fruitful moments of the history of our work. Finally, materialization, the materials and techniques, the capacity to express an idea and value and be built—all this surely condense some of the most luring and for me most interesting reflections of the moment.

10. In instrumental terms, as I have said before, I prefer to work with sections and floor plans of buildings, and also with models, than on the appearance of these. Interior space, nowadays so abandoned, and its relationship with the exterior, with the public, has to be understood in structural terms, not only in terms of the way it looks.

11. I would like to think that I have all the time for architecture, but I don't. Time to work on it and time to enjoy it. Time is the most important material in architecture—the most important material for thinking, building, and also enjoying it. I still don't know of any good building that doesn't improve with time, and yet I know of many buildings, apparently very successful ones, that do not withstand the passage of time. And I mean this not only in a constructional sense, but also in an ideological and therefore architectural one as well.

Dear students, we are fortunate to be in a rich and wonderful discipline. Never before have there been so many prospects for architecture. We have certainly never had such good and well-trained young architects. So be demanding and selective. Don't reduce architecture to mere graphic experimentation. Our profession requires research, rigor, risk-taking, and hope. Be optimistic, it is possible to work in architecture intensely. You are in a position of responsibility and will encounter difficult moments, especially when you rebel against and try to go beyond the obvious or the easy way. Go ahead and do so, you will enjoy it.

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