

# Ritorno all'Ordine. Influenza Italiana e architetture “disciplinate” in Spagna

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## Return to Order. Italian influence and “disciplined” architectures in Spain

# Architettura spagnola  
# Ordine  
# Disciplina

# Spanish architecture  
# Order  
# Discipline

Some of the most highly recognized buildings in Spain in the last decades seem to propose an implicit return to order and to architectural orders: elevations controlled by regular structural grids, stacking of repeated strata with variations in the lower and higher levels, serial repetition of elements evoking classical or traditional forms, etc. In some cases, such expedients stem from the search for continuity with the historical city and architectures. In this sense, their results could be identified as an “urban architecture”, related to the influence of some notorious Italian contributions and theories in Spain during the 1970s. More generally, the same expedients are useful to represent the stability and persistence of certain authorities and institutions: corporate and public headquarters, historical museums, schools and universities. The written and built works of José Ignacio Linazasoro (born 1947) are significant enough to illustrate the contradictions, ambiguities, misunderstandings and evolutions of the research about an “urban architecture” driven since the 1970s, and its eventual connections with the current “disciplined” architectures. The first contradiction to be mentioned regards the idea of “urban architecture” itself, its relation to the search for continuity, in contrast with the introverted and object-like condition many of these architectures assume when confronted with places where the city has never been continuous, or where a city that still doesn't exist should be built.

Sono molteplici e cospicue le manifestazioni in Spagna di quell'architettura attenta ai valori urbani e di continuità con la storia che tra gli anni Settanta e Ottanta del secolo scorso è diventata una tendenza prevalente a livello internazionale. La Storia dovrà riconoscere a Rafael Moneo un ruolo volutamente centrale nella costruzione di quello scenario. Pensionato all'Accademia di Spagna a Roma tra il 1963 e il 1965, Moneo è stato, insieme a Oriol Bohigas o Manuel de Solà-Morales, tra i primi a capire e diffondere le ipotesi formulate in Italia dalla seconda metà degli anni Sessanta, spesso ridotte alle discussioni sul concetto di tipo in architettura, sui rapporti tra architettura e forma urbana, o sui valori di memoria e persistenza nella città.