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ORIOI BOHIGAS
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For his role as the supervisor of the reconstruction and urban development of Barcelona, for his historical architectural research with which he returned to the city an awareness of its rich architectural heritage, and for the important role which he attributed to art, philosophy and literature in the understanding, interpretation and organization of public space.

This year witnessed the involvement of the Sikkens Foundation in the urban development of Barcelona. The interest of the Foundation corresponded to the aim of the “Campanya per a la Millora del Paisatge Urbà” (Campaign for the improvement of the urban landscape), which was established in 1986. This office, which was established by the municipality of Barcelona, promoted and organized a sort of project adoption system, in which large companies and institutions could assign funds to the restoration of particular monuments or parts of the city. The dynamics of “La Campanya” released an unparalleled amount of money in industry for the restoration of the city. One of those companies was Akzo Coatings Spain (Pinturas Procolor) which signed an agreement to participate in the large color plan for Barcelona, coordinated by “La Campanya”, in January 1989, following the mediation of the Sikkens Foundation. This “Proyecto del plan del color” for which the color plan of Turin served as a stimulus, not only applied to buildings, but also involved urban elements, such as, for example, street furniture and public transport.

The project “Els colors de la Rambla” was a direct commission by the Sikkens Foundation. This was the investigation of the original colors of the buildings on Barcelona’s famous promenade from the Plaza de Catalunya up to the harbor front. It served as a pilot project for the color plan for the whole of Barcelona. The examination started in 1988 and was carried out by a project group consisting of a number of Spanish architectural historians and colorists managed by Professor Josep Emili Hernández-Cros. The Sikkens Foundation supported the research with expertise gained in the project in Turin, amongst other places, and therefore it was not surprising that the Rambla color investigation was very similar to the approach adopted by Tagliasacchi and Zanetta. In his contribution on Barcelona in *The Colour of the City*, (Taverne/Wagenaar eds., Laren 1992) Hernández-Cros describes how he managed to reconstruct the original colors in cooperation with other resear-

chers on the basis of documents (original designs), historical sources (the historical development of the Rambla), building permits, technical documents, (regulations on color and so on), as well as the practical research into the materials in situ, and was able to draw up a color plan on this basis. One important discovery was a color card dating from 1829, which related to part of the Rambla. The prescribed colors for the outer walls were light pink, a greenish yellow, a grey/ochre and a straw-colored yellow – soft, natural hues which were probably based on regional rocks being used in the construction at the time. The color card for the Rambla composed by Hernández-Cros and his team in the end consisted of 26 colors for plaster facades, eleven for the plaster and seven colors for a graffito finish. The completion of this plan served as a subtle facelift, retaining the characteristic traits. For architectural historians and other parties involved it went beyond this: it was the exciting illusion of having recreated the past.

The Foundation's Rambla color plan was closely related to the choice of the candidate for the Sikkens Award for that year, the Spanish architect Oriol Bohigas, who was the supervisor of the entire urban design plan for Barcelona. Rarely have a candidate and his subject been praised with so much conviction as in this jury report; awarding the prize to Bohigas was a good example of the new style Sikkens Prize. "By awarding the Sikkens Prize to Bohigas, the Sikkens Foundation wanted to emphasize the importance of the unique interaction between a socially-oriented urban policy on the one hand, and a new form of urbanism focusing on the present on the other hand: in short, the importance of the dual aspects of politics and architecture which formed the basis of the special position of Barcelona as a "contemporary experiment in urban design", in the words of the chairman Ed Taverne, with which he indicated the context in which Bohigas was able to achieve his vision. Spain became a democracy in 1975, and the previously repressed Catalan identity was able to manifest itself from that time. Strong ideas about the desirable approach to urban planning in Barcelona had already developed before that time, not only amongst architects and urban planners, but also amongst politicians, economists and visual artists. From 1977, a great deal of work was carried out at the municipal level on a comprehensive plan for the reconstruction of the city, for which Oriol Bohigas was appointed as the supervisor in 1980. One special aspect is that for the execution of the plan, Bohigas opted in the first place, for the history of the city as the material for the contemporary design as a starting point; secondly, that he directly and actively involved young Catalan architects in this.

The Sikkens Prize was awarded to Bohigas in the Doelen in Rotterdam on 2 November, after a film portrait of Hank Onrust about him was shown first in which Bohigas gives a talk while touring around Barcelona. The film was produced by the VPRO in cooperation with the Catalan broadcasting channel TV3. An article about the renovation of the city of Barcelona, written by the Catalan architectural historian Ignasi de Solà-Morales, commissioned by the Sikkens Foundation and published in the November issue of Archis, was available for those who attended. The exhibition "Barcelona 1992", about the architectural projects in Barcelona related to the 1992 Olympic Games, opened on the same day in the Econocenter exhibition center in Rotterdam.