



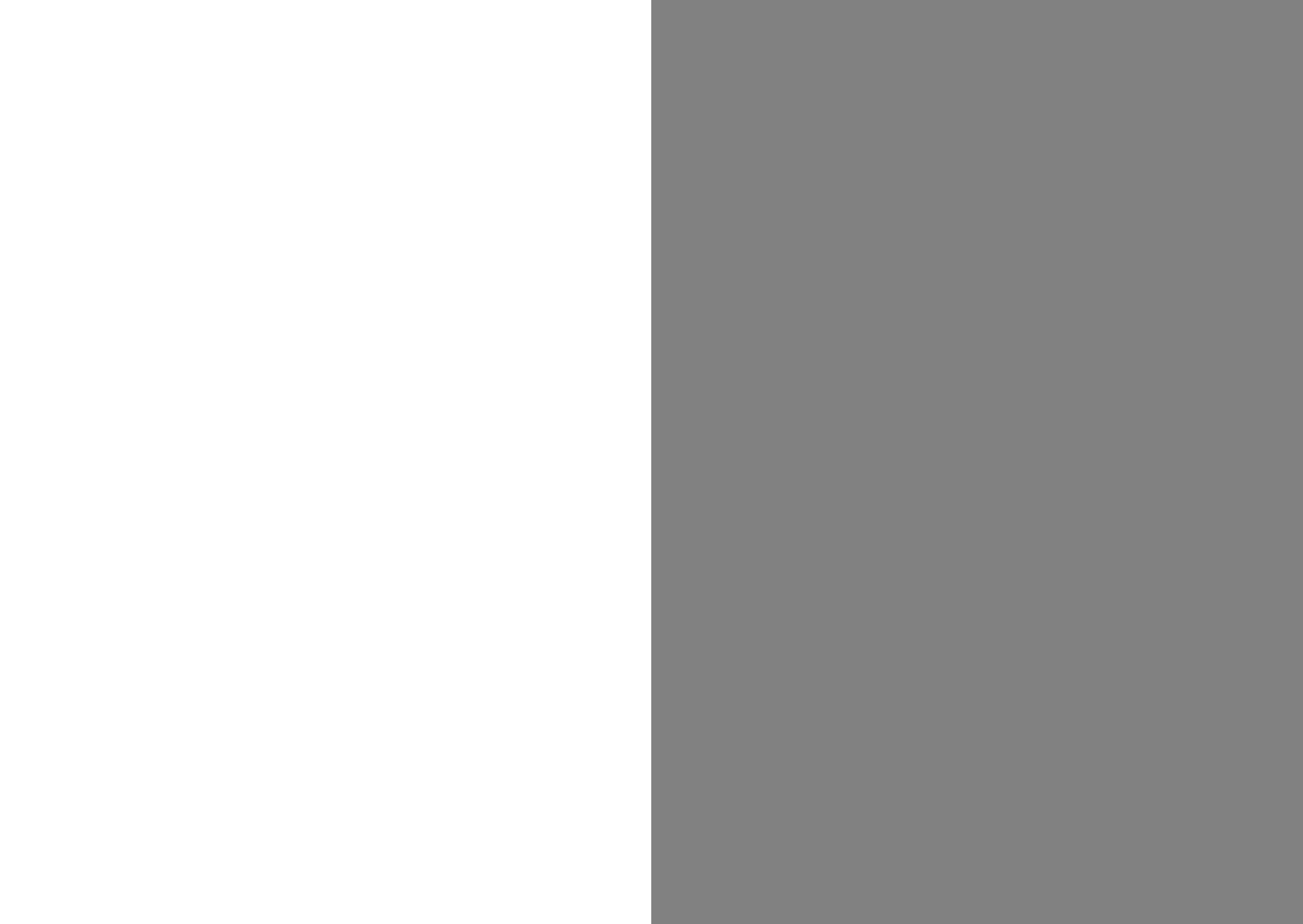
ARKITEKTURA ETA DISEINUA
ARCHITECTURE AND DESIGN

07

Peio Aguirre

BASQUE.

ETXEPARE
EUSKAL INSTITUTUA



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BASQUE.

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Etxepare Euskal Institutuak sortutako bilduma honek hamabi kultura-adierazpide bildu ditu. Guztiak kate bakarraren katebegiak dira, hizkuntza berak, lurralde komunak eta denbora-mugarri berberak zeharkatzen dituztelako. Kulturaren eskutik, euskararen lurraldean tradizioa eta abangoardia nola uztartu diren jasoko duzu. Kulturaren leihotik, bertakoaren eta kanpokoaren topalekua erakutsiko dizugu. Kulturaren taupadatik, nondik gatozen, non gauden eta nora goazen jakiteko aukera izango duzu. Liburu sorta hau abiapuntu bat da, zugar jakin-mina eragin eta euskal kultura sakonago ezagutzeko gogo piztea du helburu.

This collection created by the Etxepare Basque Institute brings together twelve cultural disciplines, all of them intertwined as they share language, land and history. Hand in hand with our culture, we invite you to witness the fusion of tradition and innovation, the melding of local and foreign. In short, we invite you to learn where we come from, where we are now and where we're heading. This set of books is a launchpad intended to spark your curiosity.

ARKITEKTURA ETA DISEINUA ARCHITECTURE AND DESIGN

Peio Aguirre

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BASQUECULTURE.EUS
THE GATEWAY
TO BASQUE CREATIVITY
AND CULTURE

Nola lortu du European bizirik dagoen hizkuntza zaharrenak berezko lekua hartzea XXI. mendean? Zertan datza euskal kultura gaur egun eta zertan bereizten da besteengandik? Zer presentzia merezi du nazioartean?

Liburu hauen bidez, Etxepare Euskal Institutuak erantzun batzuk proposatu nahi ditu, beste kultura eta identitate batzuei eskua luzatzeko asmoz. Elkar ezagutzea baita elkar estimatzeko eta ulertzeko modu bakarra. Ongi etorri.

How has the oldest living language in Europe achieved its own place in the 21st century? What is Basque culture and what sets it apart from others? What international presence does it deserve?

Through the books that make up this collection, the Etxepare Basque Institute would like to offer a series of responses to reach out to other cultures and identities. The better we know each other, the more we appreciate each other. Ongi etorri.

Sarrera

Arkitektura eta diseinua lurralde bateko kultura-ondarearen parte gisa hartuko badira, bi diziplina horiek bereizi eta zehaztu behar dira lehenbizi, eta kultura-artxiboaren barruan bakoitzak zer leku duen erreparasatu behar da ondoren. Diseinatzaile zein arkitekto izateak lanbide baten, eta batzuetan gremio baten, parte izatea dakar berekin; hau da, praktika materialak dira, gizakiaren oinarritzko beharrak aintzat hartuz, horiei irtenbidea emango dieten erantzunak bilatzera bideratuta daudenak: etxebizitza eta objektu mundua. Nonbait bizi izatea, jantzea edo inguruko objektuekin harremanak izatea arkitekturak eta diseinuak bilatzen duten funtzioari zentzua ematea edo funtzio horren zirkulua ixtea dira.

Artista bati, idazle bati, koreografo bati edo zinemagile bati ez dio, hasiera batean behintzat, inork eskatzen bere produkzioak eta kontzeptu-sorkuntzak libreki eskaintzeko; haien aldean, diseinatzailea eta arkitektoa aurretik eman zaizkien funtzioari, zerbitzuari eta eskaerari lotu behar zaizkie. Ez dugu horrekin esan nahi, hala ere, arteak ez duenik bestelako funtzionalitatearik. Sarritan goraiatu izan dugu artistaren funtzioa, autoritate morala balitz legez; diseinatzaileari eta arkitektoari, baina, ez diegu batere erreparatu. Egungo abangoardiaren baitan, Jorge Oteizak (Orio, 1908-Donostia, 2003) ez zuen inolako altzaririk diseinatu, ezta eguneroko objekturik ere; izan ere, bilduegi zeukaten «altzari espiritualek». Néstor Basterretxea (Bermeo, 1924-Hondarribi, 2014) eskultore eta diseinatzaile industrialaren esku gelditu zen rol praktikoa. Izan ere, mahaiak, bulegoak, aukiak, kanapeak, lanparak, tximiniak, edarri-altzariak eta xake-aula bat diseinatu zituen.

Arteak emantzipazioan zeresan garrantzitsua izan dezala nahi duen gizarte ororen ezaugarria da diseinua eta arkitektura prozesu horren parte izan daitezela behar izatea. Argi dago Oteiza funtsezko figura bihurtu eta egungo arkitekto askoren inspirazio-iturri dela, nahiz eta arriskurik ere badagoen: teoria ezabatuta forma hutsean geratzea. Dudarik gabe, baina, Oteizaren dimentsio teorikoa bere eskultura-proiektuari

esker igarotzen da arkitekturara. Ezin da zailtzan jarri bere eragin estetiko eta teorikoa.

Arteak darabilen bestelako logika ekonomikoa darabilte diseinuak eta arkitekturak; hasiera-hasieratik ageri dira bezeroa eta merkatua. Philip Johnson-ek eta Henry Russell-Hitchcock-ek erakusketa bat antolatu zuten 1932an, eta bertan kanonizatu zen «Nazioarteko estiloa» terminoa, Walter Gropius-en lehenagoko lan batetik hartuta egokitu zutena. «Arkitektura» eta «eraikinak» bereizi zituzten. Haien ustez, bene-benetako handienek –Le Corbusier, Mies van der Rohe eta Gropiusek berak– arkitektura egiten zuten; Estatu Batuetan, ostera, «eraikinak» egiten ziren (bistan denez, ez ziren «diseinatzen»). Behin eta berriz jarri zen auzitan bereizketa hori joan zen mendean (Tom Wolfe-ren gozamen-gai eta eztabaidagai izan zen *From Bauhaus to Our House* edo, euskaraz esanda, Bauhaus-etik gure etxera). Bada, bereizketa hori elementu-bereizle gisa erabil daiteke testu honetan bertan. Antzeko zerbait gertatzen da «diseinua» eta «objektuak» terminoekin. Ez nuke aditzera eman nahi diseinuaren eta arkitekturaren «artistifikazioak» dakarrenik praktika horiek kultura-esparruan sartzeko oinarria. Nabarmendu nahi nuke, ordea, inguruan ditugun objektu guztiak norbaitek pentsatu eta asmatu baditu, hots, neurri batean edo bestean diseinatu badira (gauza bera gertatzen da arkitekturaren), gutxi batzuek baino ez dutela diseinuaren eta arkitekturaren estatusa lortzen.

Atalase hori markatzen duten ezaugarri izan daitezke, kasurako, sormena, berrikuntza formala zein tekniko, nork bere burua ezbaian eta hausnarketagai jartzea, testuinguruarekiko eta inguruarekiko sentsibilitatea, diziplina horien historian txertatzeko modua edo gizarte-teoria aurreratuenen *vis-à-vis* garapen-maila edo berezitasuna. Horrela, auzi horiek baremo gisa hartuta erkatu dira lan honetan bildutakoak. Izan ere, denboraren joanak eta historiak autoreen eta sortzaileen arteko hautaketa egiten dute; baina diseinuaren eta arkitekturaren berehalako errealitateak (milaka dira azken diziplina horretan lan egiten duten profesional kolegiatuak) zaildu egiten du lan hori.

Introduction

Talking about design and architecture as part of the cultural heritage of a territory implies first distinguishing and defining these two disciplines, as well as briefly reviewing each of them within the cultural archive. To be either a designer or an architect implies forming part of a profession, or often a trade. In other words, it has something to do with material practices that seek solutions based on the requirements of fundamental human needs: housing and objects. To inhabit, dress and interact with the objects around us is to give meaning to or fulfil the function that underpins architecture and design.

In contrast to artists, writers, choreographers or filmmakers, whom no one in the first instance would ask to freely give up their conceptual products and elaborations, the work of designers and architects is geared towards a function or a service to the demand of some previously established needs. This does not mean that art is not functional in other ways. We applaud the role of artists as a moral authority without almost any mention of designers or architects. Within the Basque vanguard, Jorge Oteiza (1908-2003) did not design furniture or everyday objects because he was too absorbed the design of "spiritual furniture". The more practical role fell to Néstor Basterretxea (1924-2014), a sculptor and also industrial designer. Basterretxea designed tables, offices, chairs, settees, lamps, chimneys, bar furniture and even a chess set.

This reveals a society which aspires to art playing a determining role in its emancipation in which design and architecture form part of that process. To put it briefly, Oteiza became the essential figure who inspired many contemporary architects, even at the risk of eliminating all theory and relying on form alone. Without any doubt, Oteiza's theoretical dimension extends to architecture through his sculpture. His aesthetic and theoretical influence is unquestionable.

In contrast to art, from the beginning the economic logic of design and architecture introduced these disciplines to clients and the market. When in 1932 Philip Johnson and

Henry-Russell Hitchcock organized the exhibition that canonized the term "International Style"—adapting it from a previous work by Walter Gropius—they made a distinction between "architecture" and "buildings". In their opinion, the real greats—Le Corbusier, Mies van der Rohe, and Gropius himself—made architecture, whilst in the United States architects made "buildings" (and obviously these were not "designed"). This distinction, questioned throughout the last century (and made fun of in Tom Wolfe's biting *From Bauhaus to Our House*) could be used in the present text as a means of differentiation. In fact, one could say something similar about the terms "design" and "objects". I do not wish to suggest that defining design and architecture as "art" must be the basis on which some of these practices would be registered within the cultural realm. However, I do wish to stress that if all the objects around us have been conceived and envisioned by someone, in other words, they have been to some extent designed. The same, then, is true of architecture.

Certain features that would define this threshold might be creativity; formal and technical innovation; self-questioning and self-reflection; an awareness of context and setting; being registered in the history of the disciplines; the originality or the degree of development *vis-à-vis* contemporary social theory, and so on. Thus, what follows has been addressed by applying some of these considerations as a yardstick, because even if the passage of time and history dictate their own choice of signature and artistic architects and designers, the immediate reality of design and architecture—the latter with its thousands of members who work in the profession—is that this is a difficult task to carry out.

ARKITEKTURA

ARCHITECTURE

Euskal Herriko arkitektura modernoaren hastapenak



Oraina argitzen duten iraganeko figuraz beterik dago arkitektura: gaur egungo arkitekturaz aritzeak Mugimendu Modernoaren hastapenetara atzera egin beharra dakar. José Manuel Aizpurúa (Donostia, 1902-1936) euskal mugimendu arrazionalistaren aitzindarietako bat izan zen, GATEPAC taldearen (Arkitektura Garaikidearen Garapenerako Artista eta Teknikari Espainiarren Taldea) sortzaileetako bat. 1930ean sortu zen GATEPAC, Zaragozan; taldearen helburua arkitektura modernoa lantzea zen, eta profesioaren etorkizunean funtsezkoa izan zen arrazionalismo modernoaren tesietatik hurbil zebilen lehenengo taldetzat jotzen da. Aizpuruaren eta Joaquín Labayen tolosarraren Donostiako Klub Nautikoak (1928-1929) erabateko etena ezarri zuen garai hartako arkitekturan. Baina, Aizpurúa gazte zendu zela eta, 36ko gerraren hasieran, bat-batean gelditu zen balizko etorkizun handiko bere nazioarteko karrera. Aizpurúa eta Labayen donostiar abangoardia baten erpin izan ziren, eta horren adibide da GU Artisten Sozietate izatera iritsi zena: egin zuten lana euskal arkitektura arrazionalista eta modernoaren gailurra da oraindik ere.

Mugimendu modernoak beste ordezkari loriatsu batzuk ere izan zituen, hala nola Luis Vallejo (Bilbo, 1901-Getxo, 1964), Bizkaian, eta haren zenbait garaikide; esaterako Fernando Arzadun (Bermeo, 1893-Madril, 1951). Arzadun arrazionalismoaren ordezkari garrantzitsua izan zen, nahiz eta aurreragoko bilakaerak espresionismoari loturikoak ziren joeretara eraman zuen. Haren lana Euskal Herrian eta Madrilen dago bilduta. Harena da, esaterako, Kikunbera etxea (bere jaioterrian, Bermeon, dago). Itsasontzi-eraikinen tankerakoa da hori ere (Aizpuruaren eta Labayenen Klub Nautikoa den legez). 1930ean burutu zuen arkitektoak, gurasoen etxebizitza izateko. Donostiako

1. Klub Nautikoa, José Manuel Aizpurúa eta Joaquín Labayen. Donostia, 1929.
2. La Equitativa, Fernando Arzadun. Donostia, 1933.

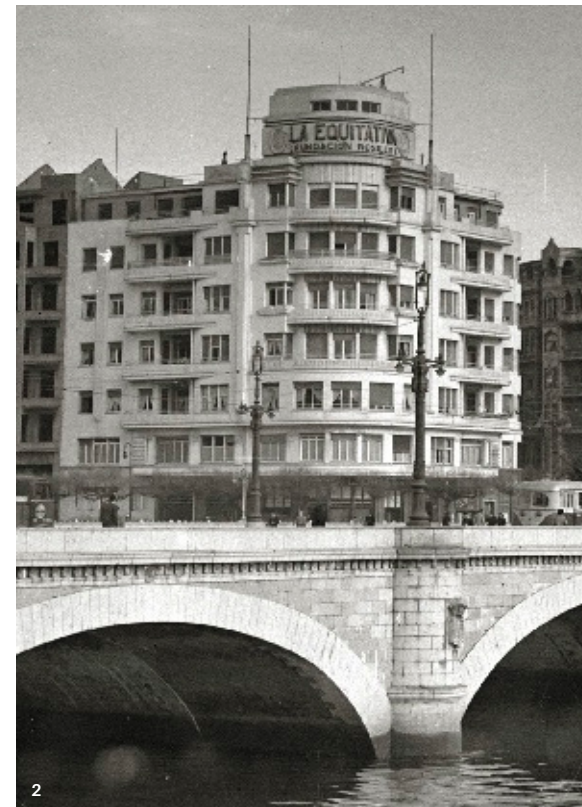
The Origins of Modern Architecture in the Basque Country

1. The Royal Nautical Club, José Manuel Aizpurúa and Joaquín Labayen. San Sebastian (Gipuzkoa), 1929.
2. La Equitativa, Fernando Arzadún. San Sebastian, 1933.

Architecture's past is replete with figures that explain its present. Any consideration of contemporary architecture must start with the origins of the Modernist movement. José Manuel Aizpurúa (1902-1936) might be considered one of the fathers of the Basque rationalist movement. He was a founding member of GATEPAC (Grupo de Artistas y Técnicos Españoles para el Progreso de la Arquitectura Contemporánea, the Group of Spanish Artists and Technicians for the Progress of Contemporary Architecture), established in Zaragoza in 1930. GATEPAC advocated developing modern architecture and is considered the first movement to embrace the thesis of modern rationalism which would be crucial for the future of the profession. The Royal Nautical Club in San Sebastian (1928-1929), by Aizpurúa and by Joaquín Labayen, from Tolosa (Gipuzkoa), was a watershed building for the architecture of the time. Aizpurúa's premature death in 1936 at the outbreak of the

Spanish Civil War cut short what might have been a promising international career. Aizpurúa and Labayen, the vertices of a vanguard in San Sebastian exemplified by what would become the Sociedad de Artistas GU, carried out work that is still the peak of Basque rationalist and modern architecture.

However, the modernist movement had other worthy representatives, such as their equivalent Luis Vallejo (1901-1964) in Biscay and other contemporaries like Fernando Arzadún (1893-1951). Arzadún was an important representative of rationalism although his later work evolved into more expressionist tendencies. His work was concentrated in the Basque Country and Madrid, and included the Kikunbera house in his home town of Bermeo (Biscay): another example of a boat-shaped building (like that of the Nautical Club by Aizpurúa and Labayen) which was completed in 1930 as a home for his parents. Other buildings, such as La Equitativa in San Sebastian (1930-1933), left an indelible mark on the architecture of that period. Modern architecture of this era did not emerge from a void, since besides drawing inspiration from



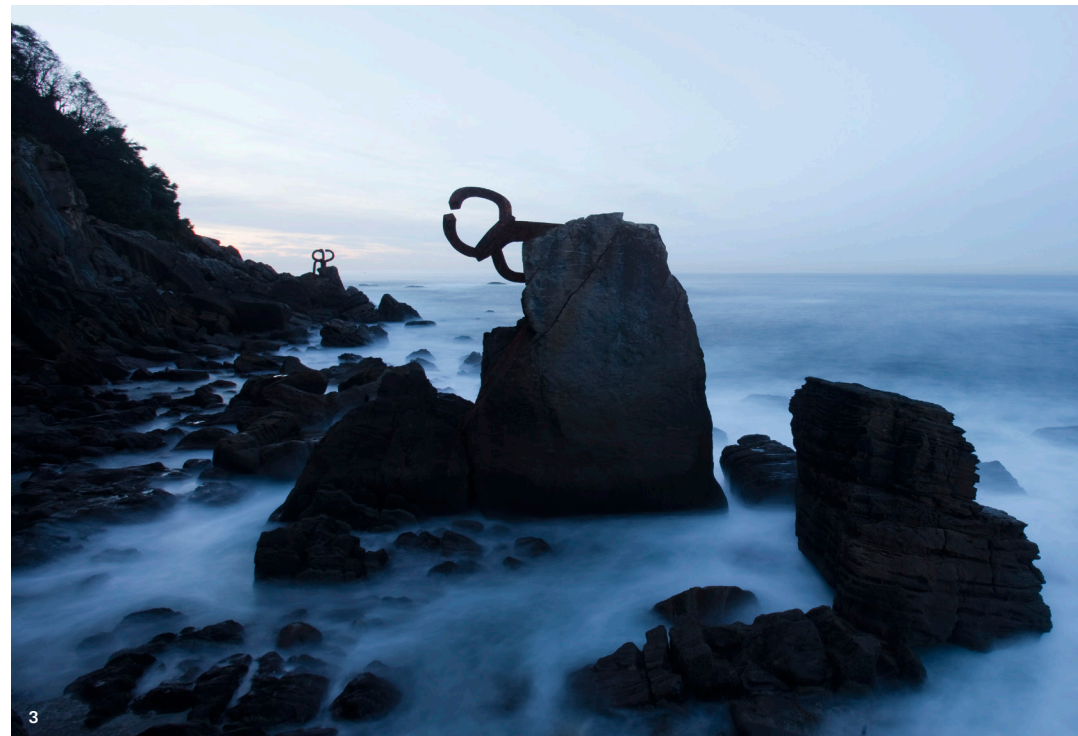
La Equitativa (1930-1933) eraikinaren gisako beste eraikin batzuek ere arrasto ezabaezina utzi zuten sasoi hartako arkitekturan. Garai hartako arkitektura modernoa ez zen hutsetik sortu; izan ere, Le Corbusierren eta Mies van der Roheren nazioarteko kutsatze horretatik edateaz gainera, estilismo modernista baitzegoen testuinguru haren oinarrian. Horrekin batera, XIX. mende bukaeran sortutako estilo neo-erregionala edo neovasco zeritzona bizikide ziren.

Mende aldaketarekin batera, landako herri-arkitektura erreferentzia bihurtu zen tokian tokikoaren berpizkunderako. XX. mende hasierako arkitekturan oso agerikoa izan zen euskal estilo hori, hein batean, estilo berankorra izan zen; izan ere, tarte batez eklektizismoaren eta mugimendu arrazionalistaren arteko trantsizioan gertatu zen. Estilo hori arrazionalismoa martxan zela agertu zen, hurbilen zuen erreferentea (modernismo kataluniarra) baino hamarkada batzuk geroago.

Konfigurazio horren baitan, modernitatearekin lotutako beste pertsonaia garrantzitsu bat Florencio Mokoroa izan zen; Tolosan jaio zen 1903an, eta egunerokoaren arkitektotzat har daiteke. Haren lanik nabarmenenak 1930eko hamarkadakoak dira; sasoi hartan artista nagusi zen Nikolas Lekuonarekin (Oteizaren lagun-mina, bai eta Aizpurua arkitektoarena ere) ibili zen estuki lanean. Mokoroaren lanen artean, azpimarratzekoak dira Hornitegidun Eraikina (1935) eta Ezkongabeen etxea (1936), biak ere Donostian. Bigarren eraikinaren barruan tamaina txikiko pisuak zeuden, eta hortik hartu zuen izena.

Abangoardiako arkitektoen bigarren belaunaldiko kide garrantzitsuenetako bat Luis Peña Ganchegui da (Oñati, 1926-2009); lan askogatik da ezagun, Eduardo Chillida eskultorearen *Haizearen Orrazia* (Donostia, 1976) delakoaren alderdi arkitektonikoagatik barne, baita Trinitate plazarenagatik

- 3. *Haizearen Orrazia*, Eduardo Chillida eta Luis Peña Ganchegui. Donostia, 1976.
- 4. Arantzazuko basilika, Javier Sáenz de Oiza eta Luis Laorga. Oñati, 1950.



- 3. *Comb of the Wind*, Eduardo Chillida and Luis Peña Ganchegui. San Sebastian (Gipuzkoa), 1976.
- 4. Arantzazu Sanctuary Basilica, Francisco Javier Sáenz de Oiza and Luis Laorga. Oñati (Gipuzkoa), 1950.



international figures like Le Corbusier and Mies van der Rohe, it was based in a context in which the existence of modern stylisation existed alongside the so-called neo-regionalist or neo-Basque style established in the late nineteenth century.

Popular rural architecture became a reference point at the turn of the century for the renaissance of a vernacular style (originating in a specific place). This neo-Basque style that was very typical in early twentieth century Basque architecture was, to some extent, late in coming, because it was located temporally in the transition between eclecticism and the rationalist movement. It emerged when rationalism had already begun and several decades later than its most immediate reference, Catalan modernism.

Within this make-up, another figure of modernity was Florencio Moco-roa (born in Tolosa, Gipuzkoa, in 1903), might be considered an architect of the everyday. His most significant work dates from the 1930s, an era in which he collaborated with the artist Nicolás Lekuona, an intimate friend of Oteiza and related also to the architect Aizpurúa. Of Moco-roa's work, the Building with a Service Station (1935) and the Casa de los Solteros (House of the Single People, 1936), so-called for housing flats that were small in dimension, stand out —both of them located in San Sebastian—.

A second generation of vanguard architects, later than the first one, had as one of its most important members Luis Peña Ganchegui (1926-2009), who was known for the architectural component of the *Peine del Viento* (Comb of the wind, 1976) by the sculptor Eduardo Chillida in San Sebastian and the Plaza de la Trinidad in the same city. He was not an architect of spectacular great works, but instead highly subtle works that combined an awareness of surroundings with a personal style which resembled that of the sculptural. Ganchegui was concerned that his works should have a soul as well as a body, he was an architect who took risks with materials and who was technically innovative, and is known too for the Vista Alegre Tower in Zarautz (Gipuzkoa) and the Fueros Square in Vitoria-Gasteiz. Another reference point of that generation was the Navarrese Francisco Javier Sáenz de Oiza (1918-2000), an architect ahead of his time with controversial works that ended

ere. Ez zuen obra ikusgarri handirik egin, baina bai sotiltasunez beteriko obrak, inguruarekiko sentiberatasuna eta bere estiloa batzen zituztenak, eskulturatik oso hurbil zeudenak batzuetan. Arduratsu jokatu zuen Ganchequik, bere obrek gorputzaz gain arima ere izan zezaten. Arkitekto ausarta materialei dagokienez, eta berritzailea tekniketan; bere lanen artean ezagunak dira, baita ere, Zarauzko Vista Alegre dorrea eta Gasteizko Foruen enparantza.

Belaunaldi horretako beste erreferenteetako bat Francisco Javier Sáenz de Oiza (Kaseda, 1918-Madril, 2000) izan zen, bere sasoirako aurreratua. Eztabaida handiak izan ziren haren obren inguruan, baina sinbolo izatera ere iritsi ziren; esaterako, Madrileko Dorre Zuriak (1970eko hamarkadan eraikitakoak). Oizarengan zeharo nabarmentzen dira hala nazioarteko ideia garaikideekin lortutako sintesia, nola Oteizarekin izandako lan-harreman estua. Harreman horren fruituak gerora nabarmendu ziren gehiago, Nafarroako Altuza herrian Oteiza Fundazioa diseinatu zenean; izan ere, eraikin berezia da hura, egundoko sendotasuna duena. Bidean geratu ziren beste zenbait proiektu ere aipatzeko modukoak dira; adibidez, Bilboko Alhóndigaren proiektua (Oteiza eta Juan Daniel Fullaondo arkitekto entzutetsuarekin batera).

Hala ere, dudarik gabe, Oizaren lanen artean euskal arkitekturan ezinbesteko eraikin bihurtu dena Arantzazuko santutegiko basilika da (Oñati). 1950eko hamarkadan burutu zuen (Luis Laorgarekin elkarlanean). Hura izan zen modernitatea eliza katolikoan sartu zen lehenengo aldietako bat, eta hainbat istilu sortu ziren Elizarekin. Arantzazuko lana euskal artearen eta arkitekturaren sorlekutzat jo behar litzateke, erreserba estetiko bat balitz legez, non «santutegi» nozioa eta modernitatearen ideario mitikoa uztartzen baitira. Nukleo intelektual horretako beste kide bat lehenago ere aipatu dugun Fullaondo (Bilbo, 1936-Madril, 1994) izan zen; arkitekto izateaz gain, artearen eta arkitekturaren arloko kritikari eta teorikorik argienetako bat ere izan zen. *Nueva Forma* (Madril) aldizkariaren zuzendaria izan zen, 1967an sortu zenetik 1975ean argitaratu zen azken zenbakira arte. Fullaondok batu egin zituen arkitektura eta diseinua, eta mugimendu moderno handien (Bauhaus eta De Stijl, adibidez) utopia hurreratu zigun, Oteizaren eta Chillidaren lanetan sakontzeaz gainera.

Aurrekoek garaikide izan zuten, halaber, Rufino Basáñez arkitektoa (Bilbo, 1929-1991), etxebizitza sozialaren esparruan berritzailea. Basáñezek hainbat eraikin eta ekipamendu egin zituen. Horietako bat da San Inazio eta Deustuko etxebizitzaren proiektua, Bilbon (Julián Larrearekin eta Esteban Argaraterekin batera), zeina Le Corbusierren «bizitze-unitatea» praktikan ipintzeko saiakera bat izan baitzen. Basáñezek Otxarkoaga Herrixka proiektuaren garapenean parte hartu zuen. 1959an 534 etxebizitza eraikitzeko proiektua egin zen. Etxebizitza sozialez gainera, eskola eta fabrika leku aproposak izan ziren XX. mendeko arkitektura industrialean esperimentatzeko; halaxe ordeztu zen ordura arteko *nevasco* izeneko estiloa, zeina mende hasieratik burgesiaren loria handiena ziren etxebizitza bakarreko etxeetan kontzentratu baitzegoen.

5. Oteiza Museoa,
Francisco Javier Sáenz
de Oiza. Altzuza, 2003.



5. Oteiza Museum,
Francisco Javier Sáenz
de Oiza. Altzuza
(Navarre), 2003.

up becoming symbols, such as the Torres Blancas (White towers) in Madrid (built in the 1960s). What stood out in Oiza was his great capacity for synthesizing the latest international ideas as well as his close collaboration with Oteiza. This would bear fruit later with the design of the Oteiza Foundation in Altzuza, Navarre: a tremendously forceful and original building. One should also include among his most outstanding work projects which did not come to fruition, such as his project for La Alhóndiga in Bilbao (together with Oteiza and the distinguished architect Juan Daniel Fullaondo).

However, another of Oiza's undoubtedly key buildings in the history of Basque architecture was the Arantzazu Sanctuary Basilica (Oñati, Gipuzkoa) which was finished in the 1950s (in collaboration with Luis Laorga). This was one of the first incursions of the Catholic Church into modernity and provoked a certain degree of conflict with the Church itself. The Arantzazu project as a whole should be interpreted as the cradle of Basque art and architecture, an aesthetic reserve where the very notion of "sanctuary" was tied in with the mythical notion of modernity. Another member of this intellectual core was the aforementioned Fullaondo (1936-1994). Besides practising architecture, he was one of the most lucid critics and theorists of art and architecture. As director of the journal *Nueva Forma* (New form, Madrid) from its foundation in 1967 until its final edition in 1975, Fullaondo was known for combining art, architecture and design in an approach reminiscent of the great modern movements as well as exploring in more detail the work of Oteiza and Chillida.

Another contemporary architect was Rufino Basáñez (1929-1991), a modernizing architect within the field of social housing. Basáñez constructed several buildings and street furniture, such as the housing developments in San Ignacio in Deusto (together with Julián Larrea and Esteban Argárate); an attempt to put Le Corbusier's *unité d'habitation* (housing unit) notion into practice. Basáñez also took part in the establishment of the Otxarkoaga Settlement in Bilbao, where a total of 534 housing units were planned in 1959. In the twentieth century, besides social housing, schools and factories were also spaces of experimentation in industrial architecture, taking the place of the early twentieth-century neo-Basque style that had been focused on single-family homes mainly for the benefit of the bourgeoisie.



Arkitektura garaikidea Euskal Herrian

Komunikabideen eragina tarteko, puri-purian den nazioartekotasuna dute ezaugarri egungo arkitektoek. Eta, era berean, XX. mendeko arkitektura modernoa *lingua franca* bihurtu dela ziurta daiteke. Rafael Moneo (Tutera, 1937) figura nabarmena da; izan ere, ate-orpo modukoa da, zirriboratu dugun lehenaldiaren eta gaur egungo praktiken artean dantzan dabilena. Moneo nazioarteko ibilbidea duen arkitekto aitortua da, obra garrantzitsuak egin izan dituena eraikuntzaren esparruan. Hala ere, arazo bat sortzen da gaur egungo arkitekturaren, arkitektoa autore eta sortzaile dela aitortzea, alegia. Orokorrean, arkitektoaren autore-onarpena helduaro berankorrean gertatzen da. Dena den, gure inguruetara begiratuz gero, badirudi ez dagoela izen handiko autore gehiago. Autore-arkitekturaren eta «aurpegi gabeko» arkitektoaren (edo gizartearen kamuflaturikoaren) arteko anibalentzia gaur egungo egoeraren bereizgarrietako bat da. Baina arkitekturaren historia «izenen» bidez (denak ere gizonezkoenak) osatuz joan da; eta ez sigla edo estudio-marken bidez (Rem Koolhaas-en OMA Office for Metropolitan Architecture edo Hiri Arkitekturarako Bulegoa da, agian, salbuespena).

ACXT estudioa edo enpresa adibide berezia izan da horri dagokionez. Mundu osoan zehar banatuta dauden ehunka langile dituen arkitektura-enpresa handietako bat da. Madrilen sortu zen arren, euskal hastapen bat ere badu: sortzaileetako bat, Jesús Susperregi, IDOM ingeniari-tza-enpresa handiko kide izana baitzen. IDOM enpresa arduratu zen Bilboko Guggenheim Museoa eraikitzeaz. Hain zuzen ere, IDOMen arkitektura arloa

6. Kursaal, Rafael Moneo. Donostia, 1999.
7. Guggenheim Museoa, Frank O. Gehry. Bilbo, 1997.

Contemporary Architecture in the Basque Country

6. Kursaal Conference Center, Rafael Moneo. San Sebastian (Gipuzkoa), 1999.
7. Guggenheim Museum, Frank O. Gehry. Bilbao (Biscay), 1997.

Just as modern architecture became a kind of lingua franca in the twentieth century, one might contend that architects today are part of a fashionable media-friendly internationalism. Someone like Rafael Moneo (Navarre, 1937) is important in the sense that he is a kind of pivotal figure between the past I have just outlined and more contemporary practices. While Moneo is an internationally recognized architect with important works, he is also a problematic figure to interpret from the perspective of contemporary architecture because of his recognition for being both a signature architect and an artist. Generally speaking, people begin to gain recognition as signature architects, to some extent, much later on in their careers. However, if we look around us today, it seems that we find no more renowned signature architects emerging. The ambivalence between a signature and a "faceless" (or camouflaged within the collective) architect is one of the features that characterizes the current situation. With all that, the history of architecture has been built on "names" (all of them male) and not on acronyms or trademarks of practices, with perhaps the exception of Rem Koolhaas's OMA (Office for Metropolitan Architecture).

The ACXT studio or company has been in this regard an exemplary case. It is one of the largest architectural firms which employs hundreds of workers distributed all over the world. Although it was established in Madrid,



edo adarra da ACXT. Azken hori Bilbon sortu zen, 1957an, eta munduko ingeniartza-konpainiarik indartsuenetako bat izateaz harro egon daiteke. Susperregiren ustez, ingeniartzaren zentzu instrumentala da arkitektoen ideiak posible egiten dituen, bai eta arkitektura aldatzen ari dena ere. Haren lema hau da: «taldeko lanaren aroan bizi gara». ACXT (ez dira siglak, baizik eta elkartearen sortu zenean merkataritza-erregistroan hartu gabe zeuden lau hizkiak) arkitekto bati ingeniartzak eskaintzen dizkion muga estuarentzako irtenbide gisa aurkeztu zen. ACXT kolpean ezarri zen posizio kritiko bikoitzean ingeniartzaren determinismoaren nagusitasunari dagokionez; gainera, autorearen arkitektura «intelektual» deritzon horretatik urrundu zen. Hala, arkitektura pragmatikorako joera agertu zuen, era berean, arkitektura «teknikotik» edo «baliagarritik» bereizten dena.

Deslokalizazioak –orotariko diziplinetan hezitako agenteak eta bulegoak hiri ezberdinetan barreiatuta izatea– osagai liberal eta merkantil moduko bat gehitzen dio markari. «Uste dugu arkitektoak orkestra-zuzendari lanak egiten zituen garaia joan direla jadanik. Proiektu baten autoretza konpartitu egiten da gaur egun. Arkitekto ahalguztiduna desagertzear dago», dio Susperregik. Miribillako Kiroi Jauregiak ACXTren sinadura darama; eraikina arkitektura bereziaren adibide da, apropos-aproposa jadanik arkitekto-izar baten abalik behar ez dela ikus dezagun. Gatzik gabea izan gabe, egungo ordenari jarraitzen dion arkitektura da, eta erradikaltasuna eta ausardia ez daude derrigorrez loturik pentsamendu edo figura intelektual indartsu bati (Rem Koolhaasen estilokoa). Ematen du arkitekto moderno eta posmoderno handien arkitektura eta teoriak (munduko arkitekturaz azken hamarkadotan izan diren beste figura batzuenaz gainera, Herzog & de Meuron eta beste) arkitektura-eskola guztietako ikasleengan barneratu direla behin betiko.

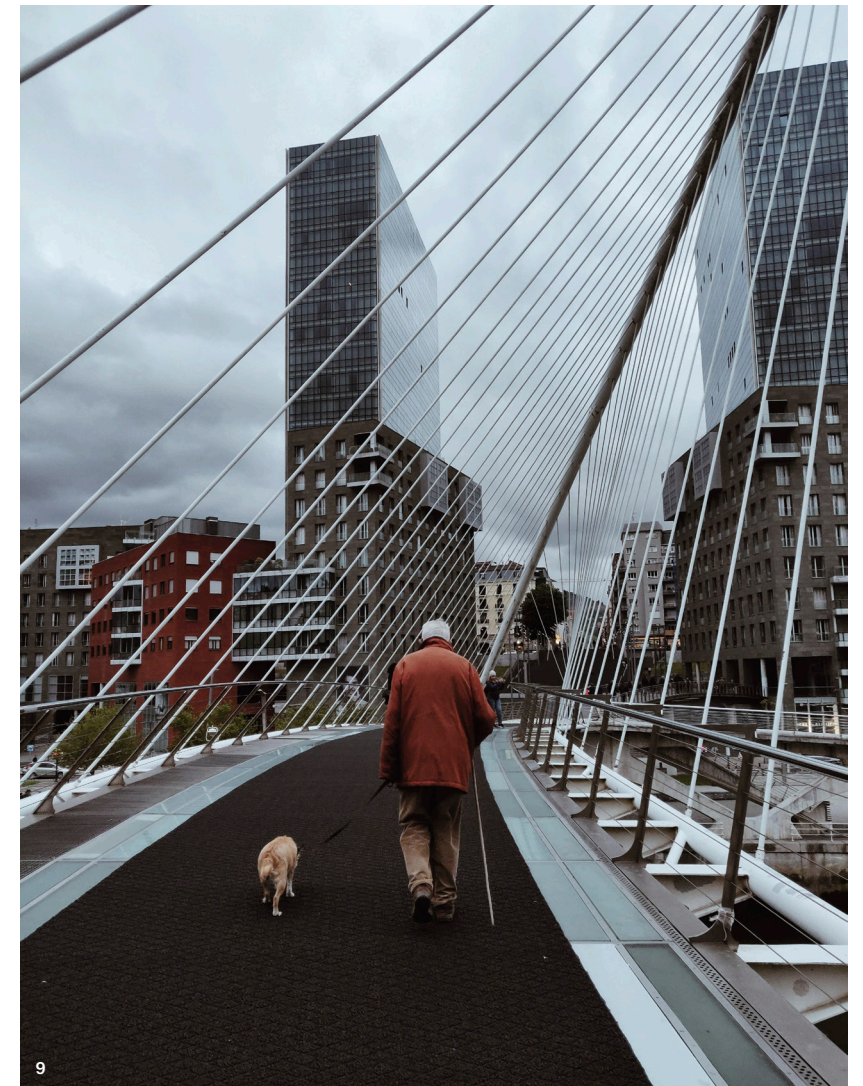
Mapa kontraesankor bat planteatzen du eskala handiko arkitektura horrek: alde batetik, politikariek nazioarteko enpresa entzutetsuak erakarri nahi dituzte, arkitektura ikonikoaren ordezkari gisa (Frank Gehryren Guggenheim Museoaren eta Norman Fosterren, Arata Isozakiren edo Zaha Hadiden bestelako eraikuntza batzuen estiloan); beste alde batetik, bertoko arkitektoak gai dira berritasunez betetako egiturak proiektatzeko eta eraikitzeko, uzten bazaie, bederen. Hortaz, badirudi muga teknikoak dela: formen erradikaltasunaren unibertsalizazioa segurutzat jotzen denean, arkitekturaren existentzia markatzen duen muga politikoa (uler dadila ekonomikoa) edo teknikoa (uler dadila hemen ingeniartza) da. Bien konbinazioa ere posible da. Hala, orainaldia eta etorkizun hurbila ACXT, IDOM eta

8. Miribilla Kiroi Jauregia, ACXT. Bilbo, 2010.
9. Isozaki Atea, Arata Isozaki. Bilbo, 2008. Zubizuri, Santiago Calatrava. Bilbo, 1997.

8. Miribilla Sports Pavilion, ACXT. Bilbao (Biscay), 2010.
9. Isozaki twin towers, Arata Isozaki. Bilbo, 2008. Zubizuri bridge, Santiago Calatrava. Bilbao, 1997.



8



9

its origins are partly Basque since one of its founders, Jesús Susperregui, was a member of the major engineering firm IDOM (responsible for building the Guggenheim Museum Bilbao). In fact, ACXT is the architectural branch or part of IDOM, which was founded in Bilbao in 1957 and boasts of being one of the most important engineering companies in the world. Susperregui believes it is the industrial logic of engineering which makes architects' ideas possible and that, in turn, this is transforming architecture. His slogan is "we're living in an age of teamwork". ACXT (not an acronym, but, rather, the four letters available in the commercial register when it was founded) sells itself as an escape from the strict limits engineering puts on an architect. ACXT locates itself in a position that is doubly critical: of both the dominance of determinism in engineering and of "intellectual" signature architecture, from which it distances itself. It thus favours pragmatic architecture which, at the same time, is different from "technical" or "utilitarian" architecture.

antzeko bestelako enpresa handien esku dago: haiek dira hiria modelatzen duten eraikuntza-maisu berriak; izan ere, espektakularizazioa (agintariek hain gustuko dutena) eta teknika, bi-biak biltzen dituzte. Hala, San Mames Barria futbol-zelaia ACXTk eraiki du; izugarritzko fatxada gardena du, beiraz eta metalez egindakoa, itsasadarretik ere ikus daitekeena. Harmailak hiru eraztunen gainean kokatuta daude, eta forma obalatu organikoa du, Herzog & de Meuronen Municheko Allianz Arena edo Pekingo Estadio Olinpikoa gogora ekartzen dituena.

ACXTren proiektua Norman Fosterrek edo Santiago Calatravak sinatutakoen aurretik aukeratu zuten, nahiz eta bi horiek Bilborekin erlazioaturiko historia duten. Lehena, Bilboko metroaren egile entzutetsua, Arte Ederren Museoa berri eta handitzeko itzuli da hirira. Proiektuaren xedea beste solairu bat eraikitzea da, eraikin neoklasikoaren gainean irtena; horren bidez, museoaren edukitzailea bera izango da erakargarria. Gainera, gorago aipatu dugun aukeratzeko behar hori, nazioarteko enpresa baten arkitekturaren eta tokiko arkitektura baten arteko hautu hori, bateratu egiten da hemen; izan ere, Foster estudioa Laudioko arkitekto Luis María Uriarterekin lan-kidetzan arituko da. «Makina erraldoi bateko atal fimiñoa naiz», esan du hark, lanbideak egun duen egoeraren laburpen gisa.

Gauza jakina da arkitektura mediatizazioaren mende dagoela. Hala eraikinak, nola haien arkitektoak modernitatearen ikono bihurtu dira. Modernitate horren baitan, irudia gai da langintzaren oinarrietako batzuen arabeko kategoriak (funtzionalitatea, pragmatismoa, malgutasuna, ingurunea eta iraunkortasuna, programa asko eta askoren funtsezko kontzeptuak) aldatzeko. Gaur egungo euskal arkitektura garaikideak borrokatu, hots, lehiatu, egin behar du arkitekto ikonikoen (edo sinbolikoen) modernizazio-promesarekin. Orain bertan ez dago arkitekto «gazteek» osatutako estudio batek diseinatutako eta eraikitako arkitektura-erakuntzarik arkitektura mediatikoaren sonaren mailara iritsi denik, hau da, promozio turistikorako orrialdeak betetzen dituen kapital sinboliko gisa hartu denik. Salbuespen gisa aipa genezake azken hamarkadan VAUMM kolektiboak izan duen arrakasta; kolektibo hori Marta Álvarez, Iñigo García Odiaga, Jon Muniategiandikoetxea, Javier Ubillos eta Tomás Valencianok osatzen dute. Basque Culinary Center-ek eraikina inguratzen duen arrapala bat dauka, Frank Lloyd Wright-en ondorengo helize-forma ematen diona; hori inflexio-puntu izan zen estudioarentzat. VAUMMek, bestalde, Donostiako portuko arrain-merkatuaren erreforma egin zuen, bai eta azken aldiko euskal arkitekturaren berritzearen buru izatera eraman duen beste zenbait esku-hartze ere.

Bere sasoiari, herritarrek sutsuki agertu ziren Rafael Moneoren Kursaal Kongresu Jauregiaren kontra; gaur egun, ordea, Donostiako ikonoetako bat da, dudarik gabe, tokiko arkitektura ikoniko edo mediatikoaren adibide izan daitekeena. Moneo ospe handiko arkitektoa da, eta eraikin enblematikoak ditu beste herrialde batzuetan, Stockholmeko Moderna Museet edo Arte Modernoko Museoa, Suedian, adibidez. Moneoren beste eraikin bat lesu eliza da, Donostiako Loiolako Erriberak auzoan. Obra minimalista da, argiaren mistizismoa eta sinpletasun tipikoki erreduktionista duen hormen zuria birlotzen dituena. Gurutze hautsi formako oinak eta asimetrikoa izateak munduko tentsioen isla izan nahi dute. Sabaiak airetiko efektua sortzen du, gurutzearen asimetria errepikatuz; hala, badirudi airean esekita dagoela. Eliza hori gure kultura-ondarean sar liteke, Arantzazuko Basilika edo Miguel Fisac-en Koroatzearen Elizarekin (Gasteiz, 1960) batera.

Dena den, balio estetikoak duten eraikinak egitea alde batera utzita, euskal arkitektura hiria egiteko moduak baldintzatzen du. Bilboko Gu-

10. Basque Culinary Center, VAUMM. Donostia, 2009.

10. The Basque Culinary Center, VAUMM. San Sebastian (Gipuzkoa), 2009.

Delocalization, with offices and agents from different disciplinary backgrounds and disseminated throughout different cities, adds a component that is at the same time both liberal and commercial. Susperregui says that, "We believe the time when architects were like orchestra conductors is over. Projects today are shared experiences. Plenipotentiary architects are extinct". ACXT has been involved in the recently finalized Miribilla Sports Pavilion in Bilbao, and it can be interpreted as an example of a particular kind of architecture, but one that does not rely on the signature of a star architect. It is a kind of architecture that, without being anodyne, is in harmony with the current order, where radical ideas and daring are not necessarily linked to a highly intellectual thought or figure (as in the style of Rem Koolhaas). It is as if the architecture and theory of the great modern and postmodern architects, as well as those of other global architectural figures in recent decades, Herzog & de Meuron and others, have definitively come to influence students in every architecture school.

This large-scale architecture outlines a contradictory map. On the one hand, politicians seek to attract major international signature architects as representatives of iconic label architecture along the lines of Frank Gehry's Guggenheim Museum Bilbao and other buildings by Norman Foster, Arata Isozaki or Zaha Hadid. On the other, local architects feel more than capable of devising and constructing original structures, so long as they are permitted to do so. The boundary thus appears to be technical. In other words, once radical forms have been universally accepted, the borderline defining the existence of architecture is either politics (that is, economics) or technique (that is, things concerning engineering). A combination of the two is also possible. Thus, the present and future belong to emporiums like ACXT and IDOM. They are the new master builders shaping cities since they combine both the spectacular (which the powers that be are so fond of) and technique. In this way, ACXT has constructed the San Mamés football stadium in Bilbao with a spectacular transparent façade made of glass and metal visible from the estuary which runs through the city, and with terraces built on three rings and the



ggenheim Museoarekin zabaldutako aukera teknikoak lorpen handia izan zen arkitekturarako, ingeniartzarako eta eraikuntza-enpresa guztietarako. Gehryren titaniozko kurbek eta haren dekonstruktibismoak garai bat markatu dute. Hala, marka-arkitektura oinarri hartuta garatu da Bilbo: Norman Foster Architects-en metroa, Santiago Calatravaren aireportua eta ibaiadar gaineko zubia, Arata Isozaki japoniarraren dorre bikiak Uribitarteko kaian, edo Iberdrola dorrea, hiriaren *skyline*aren jaun eta jabe, César Pelli argentinarraren eskutik. Horri Zorrozaurre urbanizatzeko plana gehitu behar zaio; ibaiadarrak inguratutako gune industrializatu horretan gure inguruko hirigintzako esku-hartzerik handiena egingo da.

Zorrozaurre azken pausoetako bat izango da, Bilbo azkenik ere zerbitzuen hiri izatera irits dadin, turismoari, aisiari eta kulturari begiratzen dion hiri izan dadin, industriari lotutako iragana atzean utzita. Arkitekturaren lorpen horiek guztiak arkitekto eta ingeniariak talde-lanean egin dituzte, eta kapital sinboliko handia dira Europako hiriburuen arteko egungo kompetentzian: hiriburuek arreta eta kapitala bereganatu gura dituzte. Argi dago laster ebatzi beharko dela ingeniartzak eta konplexutasun teknikoak arkitektura konkistatuko ote duen aztertzen duen auzia: arkitektura edo ingeniartza, zein dago zeinen mende? Edo behin betiko integratuko dira? Eztabaida horretan, kultura-ondarearen oinarriak zehazteko ordenaren birdefiniziorako bereizkuntza dago jokoan. Egun, ondorioa da arkitektura eta ingeniartza elkarrekin doazela.

Une honetan, paradoxa bada ere, arkitekturarik gabeko arkitektura dagoela esan dezakegu, baina Arkitektura gisa aurkezten da (A larriz). Esaterako, Coll-Barreu estudioak (Bizkaian eta Madrilen ditu egoitzak) egindako Eusko Jaurlaritzaren Osasun Sailaren eraikina (Bilbo) kasu adierazgarria da: altzairuzko eta beirazko bolumen poliedriko ausartak azaleratzen dira fatxadetan, eta kontraste handia egiten dute inguruarekin. Iraungo duen arkitektura bat da? Izan ere, *high tech*a erabat ezarrita dago jadanik gure herrietan eta hirietan. Guggenheim aurreko aroan abangoardia arkitektonikoaren onegarritasunak hiria eraikitzeke logika modukoarekin talka egiten zuela gogoratzea besterik ez dago; patrimonialismo eta kontserbadurismo moduko bat bazen orduan, gutxietsi egin zituen arkitekto-asoziazioak Oteiza, Saénz de Oiza eta Fullaondoren Alhondigarako proiekturako. Porrot horrekin zuzenean lotuta agertu zen Guggenheim, eta bestelako arkitektura bat ere posible zelako kontzientzia zabaldu zuen. Ingeniartzari loturiko arkitektura instalatu egin da. Horren erakusgarri dira Gasteizko Bârcena eta Zufiaur estudioa, Donostiako Isuuru (Lazkano eta Abadias) eta Bilboko GAZ.



11. Bilboko Metroa, Norman Foster Architects. Bilbo, 1996.
12. Bilboko aireportua, Santiago Calatrava. Loiu, 2000.
13. Iberdrola dorrea, César Pelli. Bilbo, 2012.



11. Bilbao Metro, Norman Foster Architects. Bilbao (Biscay), 1996.
12. Bilbao Airport, Santiago Calatrava. Loiu (Biscay), 2000.
13. Iberdrola tower, César Pelli. Bilbao, 2012.

form of an organic oval shape similar to that of the Allianz Arena in Munich or the Olympic Stadium in Beijing by the Swiss firm Herzog & de Meuron.

The project by ACXT was chosen, amongst others, ahead of draft projects by Norman Foster and Santiago Calatrava, both of whom have strong ties with Bilbao. The former, the renowned designer of the Bilbao Metro, is returning to the city now with the remodelling and expansion of the Museum of Fine Arts. It is an intervention of an extra cantilever floor over the neoclassical building and that will turn this museum into an attraction for its content. Yet what is more, the aforementioned quandary of a design by an international architect and another local one here finds synthesis, since the Foster studio is collaborating with the architect from Laudio (Araba), Luis María Uriarte. "I am a miniscule part of an immense mechanism", he has said, as a summary of the current state of the profession.

It is no secret that architects have succumbed to the importance of the media. Both buildings and their architects have become icons of a modernity in which the power of the image is capable of transforming categories on which several fundamental bases of the profession lie: functionality, pragmatism, flexibility, the environment and sustainability —all of them concepts at the root of many programmes—. The current reality of contemporary Basque architecture must struggle against and compete with the modernization offered by iconic (or symbolic) artists. Right now, there is no architectonic complex designed and built by a practice of "young" architects that can compete with the levels of popularity associated with media-friendly architecture or architecture used as symbolic capital and destined to occupy the pages of tourist information publications. If anything, the popularity during the last decade of the VAUMM collective (formed by Marta Álvarez, Iñigo García Odiaga, Jon Muniategiandikoetxea, Javier Ubillos and Tomás Valenciano) has placed them in an advantageous situation. The Basque Culinary Center, consisting of a ramp that surrounds the building and gives it a post-Frank Lloyd Wright helical appearance, was a turning point in this study. VAUMM has undertaken the reform of the fish market in the port of San



Izar handien izenen atzean (Foster edo Calatrava, esaterako) bertako estudioak ere badaude; alegia, arkitektoak proiektua sinatzen du, baina bertako bulegoak dira proiektua egiteaz arduratzen direnak. GAZ Arquitectos bulegoko Aitor Gurtubayk hau esan du: «Proiektu-lehiaketak izan behar lukete, ez arkitekto-lehiaketak. Hala, hiriek eraikuntza handiak irabaziko lituzkete, eta ez izen handiak». GAZek egindako arkitekturaren adibide bat Musikene Euskal Herriko Goi Mailako Musika Ikastegia da, Donostian. Honakoa adierazi du Gurtubayk: «Eraikuntza asko ez dira arkitektura; helbururik eta sentsibilitaterik gabe egiten dira, kontuan hartu ere egin gabe arkitekturaren beharrezkoak diren gutxieneakoak: inguruarekiko sentiberatasuna, ekonomia, edertasuna, proportzioa, eta abar». Arkitektura berri eta distiratsutik harago, baina, kontentzio-adibideak daude: proposamen xumeak, pragmatikoak eta sentsibilitatez beteak, paisaian gorputz arrotz legez barneratzen ez direnak; aldiz, truke-harremanak ezartzen dituzte inguruarekin, kulturarekin eta, sarri, landa-inguruarekin.

Gauza asko idatzi izan dira arkitekturaren «erregionalismo kritikoa» deritzonaren teoriei buruz, Kenneth Frampton historiagilearen teoriaren geroztik. Framptonek auzitan jartzen du mugimendu modernoaren uniberteltasun faltsua, geografiarekiko eta klimarekiko sentiberatasun handiagoaren mesedetan. Hau da, herri-ikurrak biltzen dituen arkitekturaren alde egiten da, modernitatea eta tradizioa, paisaia eta toposa (lekua) lotzen dituen; ez da erregionalismo identitario edo folkloriko baldarra bilatzen, baizik eta izenak berak dioen legez, erregionalismo batez ere «kritikoa».

Ibon Salaberriaren BeSte Arkitektura Agentzia Bat eta antzeko bulego txikiek egiten dituzten esku-hartzeetan, lehentasuna ematen zaie paisaiari eta formen eta materialen ekonomiari. Mungiako JAjus etxearen abiapuntuan aldapan dagoen partzela batean etxebizitza konpaktu bat, baratzera sarbide zuzena duena, eraikitze beharra dago; gainera, negutegia du goiko aldean. Zatiak elkartzen edo mihizatzen diren tokietan sistema industrializatuak eta artisau-soluzioak nahastuz fabrikatu da, gainera.

Gihar gehiegirik erakusten ez duen eta artifizio hutsaletan entretenitzen ez den adibide bat, ordenan eta testuinguruarekiko sentsibilitatean oinarritzen dena eta pausu bakoitzean lurraldea asmatzen duena, Leibar &



14. Osakidetza, Bilboko egoitza, Coll-Barreu. Bilbo, 2008.
15. Musikene, GAZ Arkitektoak. Donostia, 2001.



14. Headquarters of the Basque Government's Department of Health, Coll-Barreu. Bilbao (Biscay), 2008.
15. Musikene, the Higher Music School of the Basque Country, GAZ Arkitektoak. San Sebastian (Gipuzkoa), 2001.

Sebastian and a number of interventions which place them at the forefront of the renovation of recent Basque architecture.

For its part, Moneo's Kursaal Conference Centre, a much-discussed project in its day among locals, is now an indisputable icon of San Sebastian. It might even in some way represent local iconic or media-friendly architecture. Moneo is a revered architect with emblematic buildings such as the Moderna Museet (Museum of Modern Art) in Stockholm. Another of Moneo's works is the Iesu Church in the Loiola riverside neighbourhood, also in San Sebastian. This is a minimalist work which reconnects the mysticism of light and the whiteness of the walls with a typically reductionist formal simplicity. The floor with a broken cross and its asymmetry is an attempt to reflect the tensions of the world. The roof recreates an aerial effect, reproducing the same asymmetry as the cross, giving the impression of being suspended in weightlessness. This church could be added to the Basque cultural heritage in much the same way as the Arantzazu Basilica or Miguel Fisac's Church of Coronation (1960) in Vitoria-Gasteiz.

However, besides constructions of aesthetic value, Basque architecture is also shaped by its way of making cities. The technical ability to make the Guggenheim Museum Bilbao was a major achievement for architecture, engineering and all the building firms involved. The challenge of Gehry's titanium curvatures and his deconstructionism defined an era. Thus, Bilbao has been developed on a foundation of outstanding architecture: the metro, designed by Norman Foster Architects; Loiu Airport and the controversial bridge over the estuary, by Santiago Calatrava; the twin towers by Japanese architect Arata Isozaki in the Uribarte dockside area; and the Iberdrola Tower, the skyscraper which dominates the city's skyline, by the Argentinian César Pelli. To these one should add the current plan for re-urbanizing Zorrozaurre: an industrialized area surrounded by the estuary which is currently the target of one of the largest investments in our territory.



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Seigneurin Architects estudioa da (Baiona eta Bordele). Itxura batean sinpleak dira euren konposizioak, baina sentikortasun handikoak dira, poetikoak, eta asko zaintzen dute baliabideen alderdi ekonomikoa. Xavier Leibarrek eta Jean-Marie Seigneurinek Ziburun ireki zuten lehenengo bulegoa, 1991n. Eta ordutik, modernitateari eta ondareari buruzko heziketaren balioak konbinatu dituzte. Bulego frantses-euskaldunaren arkitektura Iparralden eta Akitanian zabaltzen ari da eta, obrak egin diren lekuei arreta handia eginez, modu zainduan egiten dira eraikuntza dotore bezain apalak.

Inguruarekiko sentiberatasun handiagora egindako sartu-irtenak izan diren arren, nabarmentzekoa da ez gaudela espezifikoki euskal arkitektura gisa defini daitekeenaren unean: herrialde bakoitzean gailentzen diren estudioek nazioartean aipagarri den arkitektura egiten dute. Herri-arkitektura garaikidearen logika erronka bat da. Hala, Luis Peña Ganchegui erreferentzia saihestezin legez gailentzen da; hala ere, horrek ez du esan nahi arkitektoak ez zituenik egin estilo posmodernistako lan batzuk; esaterako, Amara Plaza Hotela, 1990eko hamarkadaren hasieran. Gaur-gaurkoz Peña Ganchegui eta Asoziatuak da arkitektoaren beraren ondorengoa, izen propioez harago gaur egungo aroa estudioena dela azpimarratzen duena. Hona hemen zenbait eraikin aipagarri: Donostiako San Telmo Museoa, Nieto y Sobejano Arquitectos Madrilgo estudioarena, eta Bilboko Euskalduna Jauregia, Federico Soriano eta Dolores Palacios arkitektoena (eraikin horrek industrializazio garaian toki horretan bertan zeuden ontziolei omenaldia egiten die, eta eraikinaren itsasontzi formak eta burdinezko itxurak kontraste handia egiteko «auzokide» duen Guggenheim museoaren titaniozko distirarekin).

Arkitekturaren sozializazioak eta bere problematikek gehiago erakarri dute interes publikoaren arreta azken urteotan. 1929an sortutako Euskal Herriko Arkitektoen Elkargo Ofizialak erakunde bakar batean biltzen ditu

16. JAjaus, beSTe
Arkitektura Agentzia
Bat. Mungia, 2009.
17. Alturan, Leibar &
Seigneurin. Donibane
Lohizune/Saint-Jean
de-Luz (Lapurdi), 2010.

The island of Zorrozaurre will be the last piece in the jigsaw in the definitive restructuring of Bilbao into a service-based city geared towards tourism, leisure and culture, and leaving behind its industrial past. All these architectural achievements have been made together between architects and engineers, and they imply considerable symbolic capital faced with the current competition among European cities to call attention to themselves and attract capital. The conquest of architecture by engineering and technical complexity will have to be resolved soon: in other words, which of the two, architecture or engineering, will subdue or definitively integrate the other. What is at stake is a distinction which redefines orders when establishing the foundations on which cultural heritage is based. At present, the conclusion is that architecture and engineering go hand in hand.

We are witnessing an era when there is an architecture-free architecture that introduces itself as Architecture (with a capital 'A'). For example, the new building for the Basque Government's Department of Health in Bilbao, designed by the Coll-Barreu firm (with headquarters in Bilbao and Madrid), is a striking case due to its bold use of polyhedral steel and glass volumes which emerge out of the façade and imply a sharp contrast with the surrounding environs. Is this architecture made to last? High-tech has been definitively established in our urban environments. One only need remember that, in the pre-Guggenheim era, the excesses of vanguard architecture clashed frontally with the logic of constructing cities; a defence of heritage but also conservatism that lay behind the rejection by the public authorities of the plans for La Alhóndiga developed by Oteiza, Saénz de Oiza and Fullaondo. The Guggenheim plan emerged as a direct consequence of this failed project, opening up minds to the idea that another kind of architecture was possible. New architecture associated with engineering has taken root. Firms like Bércena and Zufiaur in Vitoria-Gasteiz, Isuuru (Lazkano and Abadias) in San Sebastian and GAZ in Bilbao are evidence of this.



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lau lurraldeei dagozkien ordezkariak, eta, guztira EAEko eta Nafarroako 3.000 arkitekto dira elkargokide. Sortu berri den Euskadiko Arkitektura Institutua Donostiako Santa Teresa komentua zenaren eraikinean dago, eta arkitekturaren kultura egitearen eta zabaltzearen aldeko joera sustatzea du helburu. Harekin batera, *Mugak* Nazioarteko Arkitektura Bienala sortu zen; Donostian egin zen 2017an. Bertan, etxebizitzari, lurzoruari eta hiria eraikitzeari eta egiteari buruzko jarduera eta eztabaida ugari egin ziren.

Halaber, hainbat ekintza eta topaketa antolatu dituzte arkitekturari lotutako kolektibo eta elkarteek XXI. mendearen hasieratik. Besteak beste, hauek dira aipatzekoak: 2010eko udan M-Etxeak Pasaian antolatutako *Arkitektura Kolektiboak* topaketa; plataforma berriak, besteren artean, Lur Paisajistak, Hiria Kolektiboa eta Hackitektura eta, azkenik, Atari elkarteak. Horiek guztiak arkitekturaren kultura eztabaidaren eta elkartrukearen bitartez sozializatzeko helburua duten elkarteak dira. Hain zuzen, denek aldarrikatzen dute lanbideari ez zaiola hain ikuspegi sakratutik erreparatu behar, eta arkitekturak gizarte-arazoekin konprometituago egon behar duela; esaterako, lurzoruaeren prezioarekin, ekonomiaeren prekaritatearekin eta ingurumen-arazoekin.

Era berean, hiriari eta arkitekturari berari genero-ikuspegi zabalagotik erreparatzen zaio orain, historikoki ikuspegi maskulinoa izan baita nagusi sektore honetan. Horretarako, hiria eraikitzeako parametro patriarkalak erabiltzea auzitan jartzen duten ekintzak eta jardunbideak sustatu dira, modu horretan arkitektura feminista ere sustatzeko. Ildo horretan, bereziki aipagarria da emakumeak 1967an batu zirela elkargora lehen aldiz Euskal Herrian, eta ez dugu ahaztu behar elkargora batzea ezinbestekoa dela Estatuan eraiki ahal izateko.

Elkarlanean eta lankidetzan oinarrituta dago arkitektura-estudioek sustatzen duten kolektibotasuna. Zentzu horretan, arkitekturari buruzko politikak mahai gainean jarri eta eztabaidatzea dira hirigintzak eta eraikitako inguruek dituzten arazorik premiazkoenak; izan ere, hausnarketa hori ezinbestekoa da hirigintzaren etikaren oinarrian espekulazioa eta espek-

18. Ozeanoaren Hiria, Steven Holl eta Leibar & Seigneurin. Biarritz, 2011.

18. City of the Ocean, Steven Holl with Leibar & Seigneurin. Biarritz (Lapurdi), 2011.



Behind the great star names (Foster or Calatrava, for example) there are local firms. In other words, architects sign off on projects, but local offices are in charge of bringing them to fruition. Aitor Gurtubay of GAZ Architects adds that, "competitions should be for the projects, not the architects. That way, cities would gain major constructions instead of big names". An example of architecture undertaken by GAZ is Musikene, the Higher Music School of the Basque Country. Gurtubay adds that, "Many constructions are not architecture, they are done without any regard or purpose, without taking into account certain necessary minimums of architecture: being aware of the surroundings, economy, beauty, proportion, etc.". Yet beyond the gloss of the new architecture, there are examples of those who dispute its position; simple, pragmatic proposals full of understanding that are to be introduced not as strange bodies into the landscape, but instead which establish a complete relationship of exchange with their surroundings and tradition, and often in a rural setting.

Following the theory of historian Kenneth Frampton, much has been written about "critical regionalism" theories in architecture. Frampton would come to question the false universality of the modern movement for the sake of greater geographical and climatic awareness of place. An architecture which incorporates vernacular signs, thereby realigning modernity with tradition, landscape and *topos* (place); not in a vulgar kind of identity-based or folkloric regionalism, but rather as the name itself suggests, a regionalism that is above all else "critical".

Small offices like BeSte Arkitektura Agentzia Bat by Ibon Salaberria favour interventions in which the landscape and economy of forms and materials is a priority. The JAjaus house in Mungia (Biscay) is based on the need for a compact dwelling on a sloping plot with direct access to the vegetable garden and there is a greenhouse in the upper part. It was, moreover, made from blending industrialised systems and craft solutions in the meeting or assemblage between the parts.

A good example of an architecture that does not flex its muscles or amuse itself in vain artifices, but which is based on order and contextual awareness, and which invents with each step, is the practice in Baiona and Bordeaux, Leibar & Seigneurin Architects, as an architecture which does not attempt to flex its muscles or amuse itself in vain artifices. Instead, it is based on order and contextual understanding, inventing the territory at every turn. In an outwardly simple way the compositions are sensitive and poetic, and highly economic in terms of means. Xavier Leibar and Jean-Marie Seigneurin opened their first office in Ziburu (Lapurdi/Labourd) in 1991, and since then they have combined the values of an education drawn from both modernity and heritage. This architecture extends from their French Basque office throughout Iparralde (the Northern Basque Country) and Aquitaine, with frugal yet elegant buildings that have been devised with special care and attention to the places.

Despite many examples of buildings that pay special attention to their surroundings, one should point out that we are not experiencing a time in which we can speak about a specifically Basque architecture: in each of the Basque territories practices mostly carry out an internationally oriented architecture. The logic of a contemporary vernacular architecture implies a major challenge. In this sense Luis Peña Ganchegui is held up as an obvious reference, although this did not prevent him from designing more postmodern works such as the Hotel Amara Plaza in San Sebastian in the early 1990s. Currently, the firm Peña Ganchegui and Associates has taken over



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takularitatea oso presente dauden garai honetan. Halaber, Arkitekturako Fakultatea Donostian egoteak eta irakasleak berritu izanak mesede egin dio sinergiak eta eztabaidaren aldeko giroa sortzeari. Horregatik guztia-gatik, ez da kasualitatea Donostia aukeratu izana Euskadiko Arkitektura Institutuaren eta *Mugak* bienalaren egoitza izateko. Are gehiago, azken hori egonkortzen doala dirudi.

19. Euskalduna Jauregia, Dolores Palacios eta Federico Soriano. Bilbo, 1999.

from the architect himself, highlighting the fact that the present belongs to practices. Some noteworthy constructions include the San Telmo Museum in San Sebastian by the Madrid-based studio Nieto and Sobejano Architects, and also the Euskalduna Conference Centre and Concert Hall in Bilbao, by Federico Soriano and Dolores Palacios, building that honours the shipyards that were located right there during industrialisation and whose ship-like form and ferrous aspect contrast with the shining titanium of its "neighbour" the Guggenheim.

The socialisation of architecture and its quandaries have witnessed increased public interest recently. Founded in 1929, the Basque-Navarrese College of Architects is made up of four delegations representing each territory and in one single institution which includes more than 3,000 architects in the Basque Autonomous Community and Navarre. The recently created Basque Country Architecture Institute in the old Santa Teresa convent in San Sebastian is a case of fomenting activity and outreach of a culture of architecture. In turn, *Mugak*, the International Architecture Biennial, was established and held in the city since 2017 with a large number of activities and debates surrounding housing, land use, and the current ways of constructing and making cities.

Since the beginning of the twenty-first century, collectives and associations linked to architecture have likewise been developing activities and encounters. From that Collective Architectures organised by M-Etxea in Pasaia (Gipuzkoa) during the summer of 2010 to new platforms such as Lur Paisajistak, Hiria Kolektiboa, Hackitektura and the Atari association. They are all organisations dedicated to socialising a culture of architecture through debate and exchange. They all promote a consideration of the profession in less sacred terms and as something more concerned with social problems such as the price of land, the precarious nature of the economy and environmental concerns.

Likewise, there has been an increase in gendered gazes on cities and on the profession of architecture itself, historically determined in male terms, through activities and practices which question the construction of cities within patriarchal parameters, fomenting in this way a feminist architecture. One should recall that the first association of women architects in the Basque Country was established in 1967; forming an official association is a fundamental requisite to be able to construct in the state.

The collective which architectural practices extoll now is associative and collaborative. The most pressing issues associated with urbanism and the built-up setting reside in debating policies concerning architecture, a fundamental task in times when speculation and the spectacular dominate at the expense of ethical urban policies. The fact that the Faculty of Architecture is located in San Sebastian and the incorporation of new teaching staff there have led to new group activity and a climate that favours debate. This is why it is no coincidence that this was the city chosen for the Basque Country Architecture Institute, the location of the *Mugak* Biennial, which seems to be consolidating.

DISEINUA

DESIGN



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Diseinu industrialaren hastapenak eta aitzindariak

Euskal diseinu industrialaren hastapenak artisautza tradizionalen daude: kutxetan, kaikuetan, zesta-puntako xisteretan eta abar. Artisautza-produktu horiek guztiak gure kulturaren adierazpen material gisa aztertu izan dira. Izan ere, XX. mendean bizitako etengabeko industrializazioak lanbide berria ekarri zuen berekin: diseinatzaile industrialak. Hala ere, Euskal Herriko diseinuaren historia gaztea da oraindik ere. Hain zuzen, paraleloan joan dira diseinuaren garapena eta ekoizpena. Diseinua jardura esplizitu gisa zedarritzea, ordea, hamarkada askotako lana izan zen. 1970eko hamarkada bukaeran hasi zen diseinu industrialak indartzen. Alabaina, diseinuaren muina gerora seriean ekoiztuko zen objektu bat teknikoki proiektatzea dela uste badugu, orduan bai, diseinua lehenagotik existitzen da. Testuinguru horretan, ekoizpen-prozeduraren barruan lauso samar egotetik aintzatespen eta espezializazio handiagoa izatera pasa ziren diseinatzailearen garapena eta definizioa. Lehenago, proiektuak produktuaren soluzio teknikoei baino ez zegoen lotuta, eta proiektuak egiteko teknikariak beste ardura batzuk ere bazituen enpresan.

Euskal industria makina-erremintaren esparruan gailendu izan da: etxetresna elektrikoak, autoak, bulegorako materialak eta, oraintsu, altzarigintza. Trenei dagokienez, Talgoa mugari berezia izan zen gurean, Beasaingo CAFek diseinatu baitzuen. Beste enpresa batzuk ere (Fagor, Jata, Edesa, Otsein, Alfa, Irizar eta Orbea) aitzindari izan dira, gradualki aplikatu baitute diseinua euren produkzio-sistematan.

20. M-5 grapagailua, El Casco. Eibar, 1932.
21. Orbea bizikleta, Orbea & Cia. Eibar, 1930-1940.

The Origins and Pioneers of Industrial Design

The origins of Basque industrial design are found in traditional craftsmanship, the *kutxas*, *kaikus*, jai alai *xisteras*, and so forth. These artisan objects have been studied as manifestations of specific cultures. As industrialization grew throughout the twentieth century, so the profession of industrial design slowly emerged. However, the history of design in the Basque Country is quite recent. The evolution of design goes hand in hand with the manufacturing of products. In spite of that, it took decades to consolidate design as a specific or distinct activity. It was in the late 1970s that industrial design began to gain strength in the Basque Country. But if we consider it essential to design the activity of technically projecting an object that will be mass produced thereafter, then it did exist prior to this. In this context, the evolution and definition of the designer went from being a blurred one within the production process to one of greater recognition and specialization. Previously, such a role was exclusively linked to technical solutions for a product and this technical planner was also responsible for other tasks within a company.

Basque industry has been especially important in the field of machine tools, electrical household appliances, cars, office materials and, more recently, the furniture sector. There was a specific milestone in railway technology with the Talgo train, designed by CAF of Beasain (Gipuzkoa). Other companies such as Fagor, Jata, Edesa, Otsein, Alfa, Irizar and Orbea have pioneered the gradual application of design into their production systems.

The early twentieth-century transition in Eibar (Gipuzkoa) from arms manufacturing to the manufacturing of other products like bicycles,



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Diseinuaren esku-hartzea ezinbesteko zuen ekoizpena finkatu zedin, bi faktore erabakigarri izan ziren gurean: batetik, XX. mendearen hasieran Eibarren armak ekoizteari utzi eta beste produktu batzuk ekoizten hastea –besteak beste, bizikletak eta motozikletak (Mobylette eta Lambretta)– eta, bestetik, makina-erreminta. 1950eko hamarkadan bihurtu zen hiri armagilea diseinatutako kontsumo-produktuetarako industria-gune egoki.

Diseinatzailearen figura, baina, aitzindari gailenetako bati dago loturik: Néstor Basterretxea artista polifazetikoari, hain zuzen. Zalantzarik gabe, XX. mendeko euskal abangoardia artistikoaren artista esanguratsuenetako bat da; margolaria, eskultorea, zinegilea eta diseinatzailea ere izan zen. Bada, Basterretxeak esperimazio-gune bilakatu zituen beharrezana eta bere etengabeko jakin-mina. Madriletik Euskal Herrira itzuli zen 1960eko hamarkadan Jorge Oteiza lagunarekin. Zehazki, Irunera joan ziren bizitzera, mugatik oso gertu, arkitekto biek Luis Vallet arkitektoaren laguntzaz diseinatu zuten etxe arrazionalistara. Basterretxeak diseinu modernoan jarri zuen arreta, hain zuzen ere, altzarigintzan; ordura arte ez zen halakorik inguruan, eta bezeroek atzerriko edo Espainiako banatzaileengana jo behar izaten zuten aulki edo mahai modernoak erosteko. Orduantxe lortu zuen arrakasta hoditeria kromatuzko altzarigintza-diseinuak, Bauhausean hain arrunta zena (Marcel Breuer estiloa), Knoll multinazionala mundu osoan hasi baitzen horiek saltzen.

Orduan sortu zuen Basterretxeak Irunen Biok altzari modernoan enpresa, eta, ia aldi berean, Espiral denda-sarea. 1966an, zur kurbatuz egindako *Gurpilla* aulkia atera zuen merkatura Biok enpresak. Bi enpresok izandako bultzada ageri-agerikoa da nazioarteko azoketan izan zirelako, baina, horrez gain, Espainiako merkaturan ere presentzia nabarmena izan zuten. Denborak aurrera egin ahala, Basterretxeak Bioken zuen diseinatzaile-figura lausotuz joan zen, eta, azkenik, alde egin zuen enpresatik. Erretreta hura bat etorri zen diseinatzailearen figurak euskal industriaren alorrean izan zuen hazkundearekin.

Basterretxeak artetik ekin zion diseinuari, eta, aldi berean, beste diseinatzaile batzuk indarrez sartu ziren euskal enpresetan. Horren adibide dira Londresen ikasitako Guillermo Capdevilla txiletarra, zeinak Ulm-eko eskolako manu estetikoari jarraitzen zien, eta Txema García Amiano gipuzkoar ekintzailea. Azken hori batez ere diseinu grafikora dedikatzen den TGA enpresako burua da gaur egun. García Amiano beste pilare historikoetako bat da, hainbat jarduera egin izan dituelako diseinuaren arloan, berrasmatzea eta bilakaera oinarritzat hartuta, aukera berriak sortzeko.

22. Biok, Néstor Basterretxea artista bazkide-sortzaile izandako altzari-enpresak fabrikatutako mahai osagarria. Biok-Espiral, 1964.

22. Side table manufactured by the furniture company Biok, from which the artist Néstor Basterretxea was partner and founder. Biok-Espiral, 1964.

motorcycles (Mobylette and Lambretta), and machine tools, was decisive in consolidating a production in which design was a part. In the 1950s, this "armourer city" was transformed into an industrial epicentre which was apt for designer consumer products.

However, it was the multifaceted artist Néstor Basterretxea that reflected the figure of designer. As one of the most important vanguard Basque artists of the twentieth century—he was a painter, sculptor, filmmaker and designer—Basterretxea made necessity and his unending restlessness a field of experimentation. When he returned from Madrid in the early 1960s with his friend Jorge Oteiza, they both settled in Irun (Gipuzkoa), close to the border, in a rationalist-style house designed by both in collaboration with the architect Luis Vallet. Basterretxea realized that modern design, in terms of the world of furniture, barely existed in these surroundings. People had to buy modern chairs and tables from distributors in the rest of the Spanish state or abroad. This was a time chrome tube furniture typical of Bauhaus (along the lines of Marcel Breuer) began to come into fashion and when the multinational Knoll firm began to sell it.

This is when Basterretxea founded the modern furniture maker Biok, in Irun, and almost simultaneously the Espiral furniture shop network. In 1966, Biok introduced the *Gurpilla* chair, based on curved wood. The influence of the two companies was demonstrated at international fairs as well as their gaining a notable foothold in the Spanish market. With time, Basterretxea's role as a designer in the firm diminished and resulted in his leaving the company. His departure coincided with the growth of the role of designer within the Basque industrial framework.

While Basterretxea came to design from art, new practitioners began to make their way in Basque companies. One example was the Chilean trained in London (and a follower of the aesthetic precepts of the Ulm School), Guillermo Capdevilla, and the Gipuzkoan entrepreneur Txema García Amiano. Today, he heads TGA, a company focusing mainly on graphic design. García Amiano is another historic pillar on account of his multiple activities in the field of design, always reinventing himself and evolving, creating new possibilities.



Diseinua gaur egun

Diseinuaren sozializazioan aitzindari izan zen agentzietako bat Bilboko DZ Diseinu Zentroa izan zen. 1985ean sortu zuten, diseinatzeko ehunaren eta kulturaren gabeziari erantzuteko. Capdevillak aholkulari-lanak egin zituen agentzia horretan. Zentroa 1990eko hamarkadatik duela gutxi izan duen birmoldaketara arte izan da martxan. Garrantzi handiko zentroa izan da beti Euskal Herrian diseinu-kulturaren garapenerako. Bertan antolatu izan dira diseinu industrialaren joerei buruzko jardunaldiak, tailerrak eta erakusketak. Erakusketen artean ditugu, adibidez, Philip Starck diseinatzaile frantsesaren omenez egindakoa, 1998an antolatu zena, *Vanity Case by Starck* izenburupean; eta Vitra Design Museumekeo Bilduma erakutsi zuena, 1999an, *Cien años, cien sillas* izenekoa. Biak ere Bilboko Rekalde aretoan izan ziren. Zentroaren egitasmoen artean, bereziki aipagarria da *Diseinuz*, diseinuari buruzko lehen aldizkaria (eta bakarra). 1990eko hamarkada oso interesgarria izan zen Bilbon: adibidez, diseinu grafiko aplikatua erabili zuen Fosterrek diseinatutako Bilboko metroan Ulmeko eskolako sortzaileetako batek, Otl Aicher alemaniarrek.

Diseinuak orotariko ekonomia- eta enpresa-estamentuekin dituen hartu-eman bereizezinen sintoma da gerora jazotako DZ Diseinu Zentroaren birmoldaketa. Izan ere, ia hogeitaz diseinua sustatzen eta bultzatzen igaro ondoren, enpresen beharizanezi erantzuteko ekin zion birmoldaketari DZ Diseinu Zentroak. Enpresa enplegatzailea, hau da, industria, bihurtu zen diseinuaren eta diseinatzaileen ardatza, eta ez alderantziz. Hala, DZ Diseinu Zentroa Bizkaiko Foru Aldundiaren mendeko erakunde izatera pasa zen: BAI Berrikuntza Agentzia. Ondoren, BEAZ Europako Enpresa eta Berrikuntza Zentroarekin fusionatu, eta gaur egungo BEAZ Bizkaia sortu zen. BEAZ Bizkaia administrazio publikoaren mendeko erakundea da, bestelako berrikuntza- eta garapen-tresnez gainera, diseinuan ere laguntzen duena.

Paradoxikoki, erakundeak eragin duala du. Alde batetik, diseinua bultzatu eta babestu egiten duten hainbat indar ekonomikok inguratzen dute orain; hau da, industrializazioaren bitartez sozializatzen da. Alabaina, aldi berean, are gehiago aldentzen da kulturaren esparrutik, hau da, diseinuak kapital sinboliko, kognitibo eta estetiko gisa duen baliotik.

Badirudi hori gaur egungo egoeraren sintoma dela diseinuaren esparruan. Izan ere, sorkuntza- eta esperimentazio-osagaiak industrializazioarekin lotzean, eta Italian edo Herbehereetan dagoen gisako diseinuaren kulturaren faltan, gurean bigarrenaren aldeko apustua egin da kasurik gehienetan. Horrela, diseinuaren modalitate guztiekin lotutako diskurtso sendoa edo teoria kritikoa falta izatea ageri-ageriko sintoma da, diseinatzaileek eurek ere onartzen dutena. Luzaroan gordeta egondako arazoa da. Produktuak saltzeko unean enpresa-esparruan diseinu-kulturarik ez egotea oztopoa da, eta erronka nabarmena da hori diseinatzaileentzat, zeren harrapaturik baitaude euren ideia andanaren iturriaren eta bezeroek nahiz mandatariek ezarritako muga estuen artean.

Bada, BEAZ plataformak enpresen eta sorkuntza-kapitalen artean berrikuntza eta harremanak sustatzen dituen gero, diseinu-espezialitatea bera lausoturik geratzen da. DZ Diseinu Zentroaren kasuan, ostera, ez zen hala gertatzen: bizirik iraunarazten zuen. Diseinuaren kultura sustatzea herritarrei bizi-baldintzak hobetu behar diren gaineko kontzientzia piztea

23. Bilboko metroaren marka, Otl Aicherrek diseinatua eta Michael Weiss-ek eta Hans Brucklacher-ek garatua. Bilbo, 1995.

24. Bilboko Metroa.



23



24

The Current State of Design

23. Bilbao Metro brand designed by Otl Aicher and developed by Michael Weiss and Hans Brucklacher. Bilbao (Biscay), 1995.

24. Bilbao Metro.

One of the pioneering agencies in diffusing the idea of design was DZ Diseinu Zentroa (Design Center) in Bilbao, founded in 1985 as a response to the lack of a design fabric and culture, and in which Capdevilla himself was a consultant. It functioned between the early 1990s and its recent restructuring. It was important for the development of design in the Basque Country as a whole; by organizing seminars, workshops and exhibitions such as the exposition of work by French designer Philip Starck, entitled *Vanity Case by Starck* (1998), and *Cien años, cien sillas* (A hundred years, a hundred chairs), incorporating the collection of the Vitra Design Museum (1999), both in the Rekalde Showroom in Bilbao. Among its other initiatives, of note is the publication *Diseinuz*, the first and only Basque design journal. In the 1990s, Bilbao experienced an especially interesting decade, an example of which is the inclusion of the graphic design applied to the new metro in the city by Foster, alongside one of the founders of the Ulm School, the German Otl Aicher.

The subsequent restructuring of DZ Diseinu Zentroa allows one to glimpse the inseparable relations design establishes with different financial and commercial levels. After nearly twenty years promoting a culture of design, DZ Diseinu Zentroa had to face up to restructuring plan because of commercial needs. Its employers, that is, industry, became the focus of design and designers rather than the other way around. DZ became BAI Berrikuntza Agentzia (Innovation Agency), an organization dependant on the Provincial Government of Biscay, and later, after merging with BEAZ (the European Centre of Companies and Innovation), came to form BEAZ Biscay, an organization dependent on the public authorities which includes design as another tool of innovation and development.

Paradoxically, there has been a dual effect of all this. On the one hand, design has come to be surrounded by a conglomerate of economic forces



da, egunerokotasunaren oinarri materialetatik hasita. Edozein kasutan, BEAZ diseinuaren sustapen-sare global batean dago sartuta, eta International Council of Societies of Industrial Design edo Diseinu Industrialeko Sozietateen Nazioarteko Kontseiluaren eskubide osoko kide da.

Hezkuntzari dagokionez, Bilboko Kunsthal diseinu-eskola da diseinuaren habeetako bat gaur egun. Arte plastikoak, diseinu grafikoa, tipografia, publizitatea, marketina eta beste modalitate batzuetako arloak konbinatzen dituen eskola teknikoa da. Alabaina, Bartzelona da edozein diseinatzaile grafiko edo industrialen hezkuntzarako hurbilen dugun hiria. Hori da diseinatzaile askok egiten duten ibilbidea. Diseinu industrialia produktuen diseinua sakonen errotutako esparrua bada; hain zuzen, horixe sustatu du Kataluniaren ekonomia-indarrak berak, industria izan baitu funtsezko habeetako bat. Are gehiago, esan daiteke Estatuan Katalunian baino ez dagoela benetako diseinuaren kultura.

Erronka handia izan da sarritan diseinatzaileentzat diseinuaren kultura zabaltzea. Duela gutxira arte, diseinua eta dekorazioa gauza bera ez zirela jakinarazteko borrokan aritu dira diseinatzaileak, eta, gainera, mantendu egin dute enpresariak produktuak behar baino gehiago garestitzearen aurkako borroka. Hala ere, diseinuaren definizio ontologikoari dagokionez, diseinua formaren iraunkortasun-, funtzionalitate-, praktikotasun- eta ekologia-ezaugarria da beti. Diseinu onak produktuaren iraunkortasuna bilatzen du, baita zaharkitzearen kontra borrokatzea ere. Oro har, gure testuinguruan, artearen eta diseinuaren arteko harremana lausotu egiten dute nolabait modernitatearen nostalgiki eta haren erreferentziarik hurbilenekoek (Bauhausek eta De Stijlek, esaterako). Identifikazio horren oinarrian formalismo jakin bat dago; hain zuzen ere, «ondo diseinaturiko objektuek» eta euskal eskulturari buruzko hainbat topikok (etxeak izateak, gustu onekoak, funtzionalitatea dutenak) ezaugarritzen dutena.

EIDeri (Euskadiko Diseinatzaile Elkarte) dagokio diseinuan erreferente izatea. Hainbat esparrutan jarduten dute, ekitaldien antolakuntzatik hasi eta diseinua balio estrategiko gisa sozializatzeko enpresei aholkularitza-zerbitzua ematera arte. Elkarteko presidente Ignacio Solak halaxe erantzun

25. Kunsthal diseinu-eskola, Bilbo.
26. Kunsthal diseinu-eskola, Bilbo.

25. Kunsthal design school. Bilbao (Biscay).
26. Kunsthal school, Bilbao.

that support and promote it, that is, it is socialised through industrialisation. However, at the same time, it has also come to be detached from the cultural realm, with the growing idea of design as symbolic, cognitive and aesthetic capital.

This seems to be a symptom of design at present: in the absence of a culture of design, as exists in Italy or the Netherlands, when realigning creative and experimental components with industry, Basque design has opted in most cases for the second option: industrialisation. Thus, the lack of a solid discourse or critical theory associated with design in all its dimensions is a clearly recognizable symptom, and even embraced by designers themselves. This has been a smouldering problem for some time because the lack of a culture of design within the commercial sector when it comes to selling products is a major stumbling block to the ability of designers to negotiate. They therefore find themselves trapped between the bursting flow of their ideas and the narrow margins set out by their clients and commissioning parties.

Even if BEAZ Biscay is a platform to aid innovation and the relations between firms and creative capital, the very specific nature of design itself is diluted, something that DZ Diseinu Zentroa kept alive. Fomenting a culture of design is equivalent in this case to educating amongst the public in the need to improve living conditions, beginning from the material base of day-to-day life. In any event, BEAZ is part of a global network to foment design via the International Council of Societies of Industrial Design (of which it is a full member).

In the field of education, the Kunsthal school in Bilbao is currently one of the main pillars of Basque design. It is as a technical school where the creative arts are combined with graphic design, typography, publicity, marketing and other areas. However, Barcelona is the closest place to study to become a graphic and industrial designer of value, and a large number of Basque designers follow this path. Industrial and product design is the most established area in Catalonia due to its economic make-up, where industry



zuen diseinu industrialaren onarpen ezaren mamia zein ote den galdetu ziotenean: «Kultura-arazoa da. Beste herrialde batzuetan –Italian, esaterako–, ez zuten gaiari buruzko ikasketarik; bai, ordea tradizioa. Alemanian eta herrialde eskandinaviarretan, ostera, biak dituzte. Hortaz, lan egin behar da aintzat hartua izan dadin. Horregatik egiten ditu EIDek gisa horretako topaketak, eta horregatik jartzen du arreta beste herrialde batzuetan; kontzientzia piztea da helburua. Gurean hasi gara sentiberatasun hori izaten, martxan da hazitegia».

EIDEn afiliatuen artean aurki daitezke diseinatzaile industrial aktiboentako batzuk. Igor eta Asier Esnalek 1995ean sortu zuten Dhemen, Gipuzkoako kostaldeko Orio udalerrian. Gaur egun, berrikuntza-adibide da diseinu industrialaren arloan. Dhemen enpresako kideentzat, diseinua irudiaren planoan hasi eta objektu bukatuan amaitzen den erronka integrala da, eta bizikleta nahiz yate baten diseinu-prototipo izan daiteke. Haien helburuetako bat beren produktuak etengabe hobetzea da, eta horretarako kontratatzen dituzte ingeniari eta diseinatzaileak. Dhemenek aukera sorta zabala ematen die enpresa askori, eta ez da objektu edo produktu zehatzak egitera mugatzen.

Jorge Peñagarikano (Jotape Design) dugu industria-aurreko faseko diseinuaren idealismoak bultzatuta jarduten duten diseinatzaileetako bat. Alegia, bere sorkuntzak eskultore edo artista batenak balira legez esperimentatzen eta agertzen ditu. Altzariak eta objektu erabilgarriak (pertzak

- 27.** Danobatgroup enpresa, Soraluze. Dhemen.
28. Dhemen lantaldea.



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28

- 27.** Danobatgroup company, Soraluze (Gipuzkoa). Dhemen.
28. Dhemen work team.

is one of the main pillars of the economy. One might say that, in the context of the Spanish state, only Catalonia has a real culture of design.

The inculcation of design has often been a veritable challenge for designers, who until recently have had to struggle against an image of design as decoration, while at the same time attempting to overcome the resistance of the commercial class to any extra expense on products. However, what design in its ontological definition brings along with it is a quality of sustainability, functionality, practicality and ecology of form. Good design seeks durability of the product and fights obsolescence. In general terms, the relationship in our context between art and design is blurred by a certain nostalgia for modernity and its most direct references such as Bauhaus and De Stijl. This identification is based on a formalism characterized by the "well designed" object and commonplace issues like domesticity, good taste, functionality and references to Basque sculpture.

EIDE (the Association of Industrial Designers in the Basque Country) is a reference point in Basque design. They work in various areas, from organizing events to advising companies and including disseminating design ideas to society as a whole as a strategic value. When asked what the root cause is of the lack of a wider reception for industrial design in the Basque Country, its president, Ignacio Sola, replied that, "it's a cultural problem. In other countries, such as Italy, they didn't have any practices concentrating on this but they did have a tradition. In Germany or the Scandinavian countries they have both. For this reason, we must work on it so it's recognized. This is why we have these kinds of EIDE forums and we take note of what is happening in other countries, so that we might raise our level of awareness. Although here people are now beginning to take note, there is a breeding ground".

Some of the most active industrial designers are affiliated in EIDE. The brothers Igor and Asier Esnal founded Dhemen in 1995, a company based in the small coastal town of Orio (Gipuzkoa) and today an example

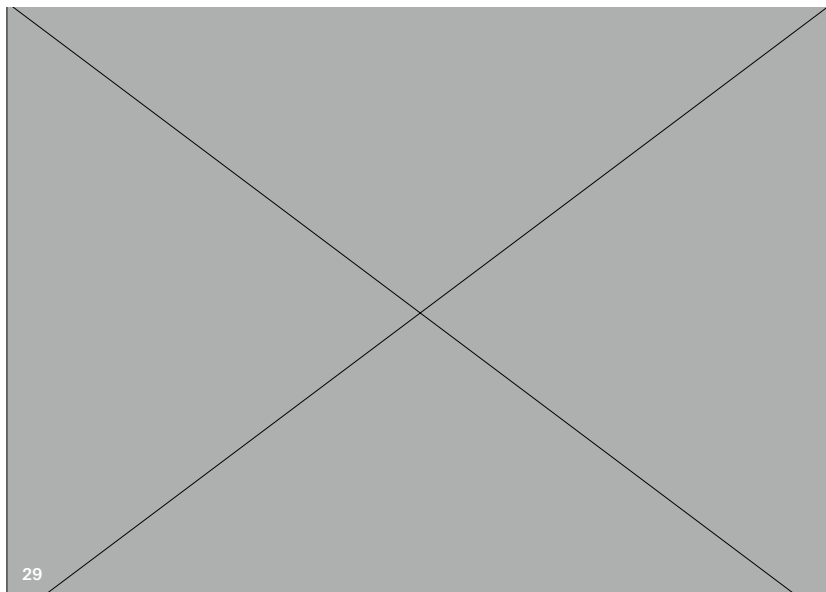
eta lanparak, esaterako) dira diseinatzaile horren sorkuntza bereizgarriak, eta prototipoak bakarka egindako erakusketetan agertzeko interesa du. Beste diseinatzaile polifazetiko bat Santos Bregaña da, eta diseinua hainbat fazetatan garatu du Donostian daukan Laia Atelierrean. Bereziki aipagarria da hainbat artistarekin egin izan duela lana, eta interesa duela diseinuaren eta gastronomiaren arteko harremanean. Horren adibide da Andoni Luis Adurizekin Mugaritz jatetxean denbora luzez egindako lankidetzak. Bregañak eta Anne Ibáñezek *O!Luna*, *Tabula* eta *Linneo* izen iradokitzailak dituzten porzelanazko ontziteria bikainak diseinatu zituzten 2008an. Sofistikazioak ematen die gailentasuna ontzi horiei. Bregañak diseinutik heltzen dio bere jarduera sortzaileari, baina, hala ere, autorearen edo artistaren posizioa ere hartzen du; ez proposamen funtzional edo praktikoak egiteko, baizik eta paradoxak, kontzeptuak eta ildo poetikoak aztertzeke.

Narrazio txiki honetan, altzarien diseinua nabarmentzen da batez ere, BLOK enpresaren hastapenekin hasi (gaur egun nazioartean prototipoak inportatzen jarraitzen duen enpresa dekanoa da) eta AKABA enpresara heldu arte (gure inguruko diseinua ulertzeko giltzetako bat). AKABA tokiko nahiz nazioarteko beste diseinatzaile batzuek kalitate handiko aulkiak eta mahaiak diseinatzeko toki izan da. AKABA bulegoko aulki eta mahaiak estatuko zein nazioarteko sariak jaso izan dituzte. Miguel Ángel Ciganda nafarrak hogeita hamar urte daramatza bere enpresan diseinuzko altzariak diseinatzen.

Ildo berean, aipagarria da STUA ere; Jesús Gascak sortu zuen 1980ko hamarkadaren hasieran, diseinatzailea izatea zerbait berria zen sasoiari. STUA, Jesús eta bere seme Jon buru dituelarik, euskal diseinuaren enbaxadore onenetako bat da munduan, zalantzarik gabe. Konpainia horren ezaugarriak ergonomia, materialen erabilera, erosotasuna eta seriotasuna dira. Enpresaren hazkunde ekonomikoa eta salmenta orokorrak gorabehera, diseinuaren etikaren espiritua eta fideltasuna etenezinak dira eurenean. Enpresa askok ezin du halako alardetik egin. Are gehiago, Jesús Gasca ospetsu egin da estatuan eta nazioartean, berarentzat egoera samurra ez bada ere; haren parean baitaude, esaterako, Oscar Tusquets eta Patricia Urquiola.

29. *numena* proiektua. Laia Atelier-Santos Bregaña, 2020.

30. *Janire* mahaiak. Txema García Amianoren diseinua, 1995. AKABA enpresak fabrikatutako eta saldutako modeloa da.



of innovation in industrial design. In Dhemen they understand design as an integral challenge which begins at the planning or drawing stage and ends with the final object, and can range from a prototype design for a bicycle to a yacht. In contrast to most firms which include among their goals product improvement (for which they hire engineers and designers), Dhemen offers a wide spectrum of possibilities vis-à-vis the equally wide variety of companies. Dhemen does not limit itself to any one predetermined object or product.

Jorge Peñagarikano (Jotape Design) is another of those designers who is still motivated by the idealism of pre-industrial design; in other words, he experiments with and presents his creations in the same way as a sculptor or artist. Furniture and functional objects like clothes hangers and lamps characterize this designer, who is interested in demonstrating his prototypes at individual exhibitions. Another multifaceted figure is Santiago Bregaña, who, through his Atelier Laia firm in San Sebastian, has developed a wide design range. Worth noting is his collaboration with different artists, as well as his interest in the relationship between design and gastronomy, proof of which is the extensive partnership with the chef Andoni Luis Aduriz from the Mugaritz restaurant. In 2008, Bregaña, together with Anne Ibáñez, designed the brilliant porcelain tableware set with evocative names like *O! Luna* (Oh! Moon), *Tabula*, and *Linneo* (Linnaeus), all of which excelled for their subtlety and sophistication. Bregaña develops his creative activity on the basis of design, but entering into a position of author, artist, not necessarily offering functional or practical proposals, but exploring paradoxes, concepts and poetic lines.

Within this short description, furniture design stands out, from the origins of BLOK, the doyen firm which still imports its prototypes from an international level, to the Ondarreta and AKABA brands, the latter essential for any understanding of design in the Basque Country. AKABA has been a place where both local and international designers have been able to design high quality chairs and tables. AKABA's office chairs and desks have received several national and

29. *numena* project. Laia Atelier-Santos Bregaña, 2020.

30. *Janire* table. Design by Txema García Amiano, 1995. It is a model manufactured and sold by AKABA.



Dena den, «diseinu» terminoak hartzen duen zabalera hainbestekoa da, ezen asoziazio berriak ere onartzen baititu. Sarritan diseinuarekin lotzen dira sorkuntzaren industriako ekimenak, askotan euren baitan ataza hezigarriak hartzen dituztenak, eta, gehienetan, bai eta enpresen borondateak ere. Horri dagokionez, aipatzeko modukoa da «sormen-klase» bat sortu dela, gaur egungo hiri garaikideei forma ematen ari dena. «Sormen-klasea» Richard Florida geografian aditua den soziologo iparramerikarrak sortutako terminoa da; kontzeptu horrek bere baitan hartzen ditu artistak, diseinatzaileak eta tendentzia-ehiztariak, baita bestelako freelance eragileak ere –kapitalismo immaterialaren baitan direnak– zein kultura-industrien inguruan sortutako bitartekariak ere. Sormen-klase horren hazkundearen eraginetako batzuk hiri eta herrien geografiaren aldaketan eta mutazioan daude ikusgai; esaterako, gentrifikazioan: jadanik egonkorturik dauden auzoetan eta komunitateetan populazio-aldaketa bat ematen da, aipatutako sormen-klaseak inguru horietara egindako migrazioaren ondorioz higiezinaren balioa aldatzen baita.

Zentzu horretan, Bilbon sormen-klasearen finkatzea eta duela bi hamarkada martxan jarritako hirigintza-birsorkuntza aldi berean gertatzen ari dira (prozesu horren motor izan dira Guggenheim Museoa eta ibaiadarraren saneamendua, barne hartuta Zorrozaurreko penintsula, non oraindik ere egiteko asko dagoen). Hain zuzen, horrek guztiak ekarri zuen Bilbo World Design Capital izateko hautagai izatera. Ez zuen saria lortu, eta Ciudad del Cabo izan zen garaile. Edonola ere, aipagarria da Bilbok bere hautagaitzaren alde aurkeztutako manifestuak dioena: «Behar izan duen unean garatzeko eta birsortzeko potentziala izan duen hiri bereziaren eredu da Bilbo; gainera, historian zehar nortasun berezia garatu du, nazioartean oso aintzat hartzen dena. (...) World Design Capital bi urtetik behin ematen den izendapena da; hain zuzen ere, hiria berrindartzeko eta bertako bizi-baldintzak hobetzeko

- 31. Laclásica aulkia.**
Jesús Gascaren
diseinua STUArentzat,
2010.
- 32. Globus aulkia.**
Jesús Gascaren
diseinua STUArentzat,
1994.



31



32

- 31. Laclásica chair.**
Design by Jesús Gasca
for STUA, 2010.
- 32. Globus chair.**
Design by Jesús Gasca
for STUA, 1994.

international awards. The Navarrese designer Miguel Ángel Ciganda has been creating designer furniture for thirty years in his firm.

One should likewise mention STUA, founded by Jesús Gasca in the early 1980s when being a designer was something new. STUA, today run by Jesús and his son Jon, is unquestionably one of the best ambassadors of Basque design in the world. Ergonomics, the use of materials, comfort and serialization characterise this company. Despite the economic growth of the company, with its global sales, it retains a design spirit and ethic, something that many other firms cannot say they have. Moreover, Jesús Gasca has achieved that difficult position of being recognized as a designer in a national and international context, alongside names like Oscar Tusquets and Patricia Urquiola.

Yet the broad nature of the term "design" is such that it allows one to include new associations. Often, so-called creative industry initiatives are associated with design. These occasionally include educational tasks but more often they involve commercial ends. Here, one should highlight the rise of a "creative class" that is currently shaping contemporary cities. This "creative class", a term devised by the American sociologist and geography expert, Richard Florida, includes artists, designers and coolhunters, but also other freelance agents in non-material cognitive capitalism such as a whole range of mediators from the cultural industries. One of the effects of this growing "creative class" is related to the upsetting and transforming of the urban environment; for example, through gentrification or the process by which established neighbourhoods and communities experience a population change via changing property prices owing to a migration to these areas of the new "creative class"; the opening of fashionable shops, chic

diseinua baliatzen duten hiriak identifikatzeko eta balioesteko sortu zen. (...) Herritarrek erronka ugari egin behar diete aurre gaur egun. Globalizazioak eragindako auzi konplexuei eta ingurumenaren krisiei, gainera, hirien arteko lehia ere gehitu zaie, azken finean, izar handienak eurenera erakarri eta bertan gerarazi nahi dituzte. Berezitasuna, nortasuna, hiri-paisaien edertasuna, kulturaren indarra eta ekimen-gaitasuna direla-eta bilatzen diren toki bihurtu dira hiriak. Testuinguru horretan, garatzeko ahalegina egiten da, orotariko estrategiak erabiliz; bada, horien parte aktiboa da diseinua, ekonomia-, gizarte- eta kultura-garapenerako eragile gisa».

Helburu horietan argi ikus daiteke kultura-industrien asoziazioa estuki loturik dagoela hirigintza-garapenarekin, hots, aldaketa-motor gisa diharduen arkitekturaren garapenarekin. Sare hori guztia, azkenik, definizio bakar batek har dezake bere baitan: DISEINUA. Bartzelona diseinuaren zentro neuralgiko gisa aztertzen duen ikerketa-kasua oso gertu daukagu, eta ez dago Miamiara joateko beharrik. Miami Design District barrutiak konplexu ekonomiko handi oso bat hartzen du barne, eta, bertan, nagusi da higiezinaren sektorea. Horri esker, Florida turismo-helmuga erakargarri bihurtu da. Hala, diseinua bazterreko eragin bat izatetik, edo gizarteak oso ondo ulertzen ez duen praktika izatetik, ekonomia-garapenaren motor izatera igaro da. Prozesu horiek guztiak ikusgai daude, beste neurri batean, Bilbon.

Bilbo Zaharrean arkitektura- eta diseinu-estudio ugari auzo bohemioa dago, eta horri hiriko txoko horretan dauden jatetxe erakargarriak eta moda- eta altzari-dendak gehitu behar zaizkio, baita berriki inauguratutako Alhóndiga eraikina ere, geroago Azkuna Zentroa izena hartu duena. Bertan, Philip Starck *enfant terrible*ak bere ukitua utzi du zutabeetako dekorazio posmoderno eta *kitschean*. Bilbo World Design Capital 2014 Carlos Alonso Pascual ADN Designen kide fundatzaileak egindako proposamena izan zen, lehen aipatutako Diseinu Industrialeko Sozietateen Nazioarteko Kontseiluaren sareak martxan jarritako deialdiaren bidez (BEAZ sare horretako kide da).

Prozesu horren zati handi bat diseinutik harago doa, betiere ez badugu diseinua «sormen-klasea» bultzatzen duten sormen-enpresei babesa ematen dien eragiletzat jotzen. Hain zuzen, horretarako iritsi zen Bilbora Creativity Zentrum delakoa. Bizkaian sormen-industriak ikertu eta sustatzeko erakundea zen, Bilbo Diseinuaren Munduko Hiriburua bihurtzea helburu zuena. Izan ere, hiriak demostratu egin behar du gobernua, industria, hezkuntza-erakundeak, diseinatzaileak eta herritarrak indibidualki eta elkarrekin ari direla lanean. Horren guztiaren helburua da hiria estrategikoki garatzea eta diseinuaren merituak bizi-baldintzak hobetzeko jasangarritasun-faktore gisa ikusaraziko dituen plataforma bat sortzea.

Molde horretako diseinua funtsean immateriala da; bere baitan biltzen ditu *brandinga*, diseinu grafikoa, marka korporatiboen garapena eta merkataritza, kategoria horietako bakoitzaren muga estuekin konformatu beharrik gabe. Diseinu integratu mota batez ari gara, diseinu industrialaren eta produktuaren diseinuaren logikatik urruntzen dena. Zer atara daiteke horretatik guztitik? Bada, diseinuaren erronkak espezializazioaren eta disoluzioaren artean ari direla kulunkan, eta sorkuntzaren eta berrikuntzaren forma anitzeko esparruan lausotzen direla. Nolanahi ere, ekimen berri horiek guztiek lagundu egin beharko lukete diseinuaren kultura hezkuntzan eta gizartearen zabaltzen.

Egia da komunikazioak, marketinak eta orientazio estrategikoak babesa ematen diela enpresen eta neoliberalismoaren presiopean geratzen diren diseinatzaile askori, baina, ez dugu ahaztu behar diseinuak hemen aipatzeko modukoak diren beste aldaera batzuk ere badituela. Zehazki, diseinu

33. Ondarearen Europako Jardunaldien irudi-diseinua, Nafarroako Gobernua. Franziska Estudio, 2016.

34. Landarte, Nafarroako arte eta landatartasun programaren irudi-diseinua, Nafarroako Gobernua. Franziska Estudio, 2017.

33. Image design for the European Heritage Days, Government of Navarre. Franziska Estudio, 2016.

34. Image design for Landarte, Navarra's art and rurality program, Government of Navarre. Franziska Estudio, 2017.

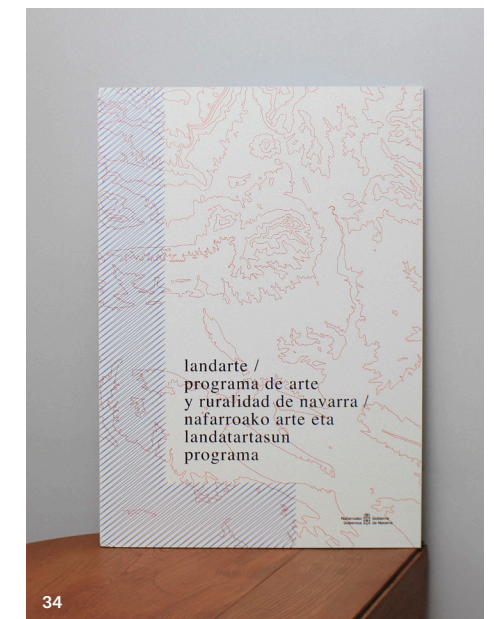
restaurants, art galleries, specialized bookshops and design and architecture offices contribute to this process.

In this regard, Bilbao is the city where the establishment of a "creative class" parallels an ambitious plan for urban regeneration which was set in motion in the late twentieth century and whose starting point was the building of the Guggenheim Museum Bilbao and cleaning up of the estuary, including the Zorroaurre peninsula, where there is still much to be done. The candidacy of Bilbao for World Design Capital in 2014 was the result of all this. Bilbao did not win and the prize went to Cape Town. However, the manifesto presented by the Bilbao candidacy stated: "Bilbao constitutes a unique example of a city blessed with potential which has allowed it to evolve and even reinvent itself, when necessary, and, through its history, develop its own internationally recognized identity... World Design Capital is a biennial designation created to identify and recognize cities that make effective use of design to revitalize the city and improve its quality of life... Cities are currently facing many challenges. To the complex issues derived from globalization and environmental crises, one could now add the intense competition amongst them to attract and retain the best talent. Cities have transformed into places sought for their distinctiveness, their identity, for the beauty of their urban landscapes, for the vitality of their culture and their entrepreneurial capacity. At this moment in time, they are attempting to develop via different strategies, among which design participates actively as an agent for economic, social and cultural development".

These thoughts reveal that the association of the cultural industries is linked closely to urban development, or architectural development as a key element of change. This whole complex might ultimately be defined in one universal definition: DESIGN. The case study of Barcelona as a neuralgic design centre is quite close; one need not go to Miami, where the Design District groups together a whole economic complex dominated by the furniture sector, converting the city into an attractive tourist destination. Thus,



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grafikoa nabarmen garatu da 2010 eta 2020 artean. Adibidez, Husmee Donostian dagoen diseinu grafikoko estudio independentea da, identitate korporatiboan, diseinu editorialean eta ikusizko hizkuntzaren garapenean espezializatuta dagoena. Bere lanaren oinarrian forma, kolorea eta tipografia daude. Donostian bertan, Lanzagorta estudioa ere azpimarratu behar da.

Beste estudio sonatu bat Franziska estudio nafarra da. Bertan, museo eta erakundeetako artearen testuinguruan aplikatzen ari dira diseinua, Oteiza museoan eta Bilboko Arte Ederren Museoan, besteak beste; zehazki, argitalpenetan, karteletan, erakusketetan erabiltzen diren grafietan eta objektuetan. Sinpletasunetik eta arte garaikideari egokitutako diseinua oinarritzat hartuta (orain arte egiteke zegoena), Franziskak ezinbestekoa den berezitasuna eta berrikuntza lortu ditu. Arteari aplikatutako diseinu grafikoa, badaude estudioek baino entzute handiagoa irabazi duten diseinatzaile independente batzuk ere: Gorka Eizagirre, Joaquín Gáñez eta Maite Zabaleta, besteren artean.

Askotan, diseinua aldi berean interiorismoa, grafika, produktua, filma edo arte-zuzendaritza deritzona lantzen dituzten estudioetatik abiatzen da. Borja Garmendia eta Aurora Poloren Pensando en blanco estudioak ere ildo horretan egiten du lan. Gainera, Donostian Loreak Mendian euskal moda-markarentzat birdiseinatutako bi denda daude, aplikazio espazial eta grafiko guztiez gain. Ezinbestean aipatu behar dugu marka hori, Loreak Mendian; ez bakarrik euskaldunen erreferentziazko janzteko estilo bat ezartzen aitzindari izan zelako printzipio formal eta minimalistak oinarritzat hartuta, marinel eta euskal abangoardia modernoaren (Oteiza eta Chillida) ukituekin, baizik eta diseinu-proiektu integral bat duelako. Horrek barne hartzen ditu ez bakarrik moda-diseinatzaileak, baita erakusleho-apaintzaileak, grafistak, artistak eta argazkilariak ere. Loreak Mendian markaren kolaboratzaileetako bat Ion Ander Beloki da, Ja Studio!ren sortzailea. Haren bereizgarria eragin eskultorikoa duen diseinu espaziala da, *display* izenaz ezaguna dena. Haren lana nazioarteko

35. Munduaren lehenengo biraren bosgarren mendeurrenaren identitate korporatiboaren diseinua. Husmee, 2019.

35. Design of the corporate identity of the fifth centenary of the first round the world. Husmee, 2019.

design has gone from a residual effect or practice not entirely understood by society to becoming a key feature of economic development. All these processes are clearly visible, at different levels, in Bilbao.

From the establishment of an artistic bohemia replete with architecture and design practices in the Bilbao la Vieja neighbourhood (to which one should add attractive restaurants, fashionable and furniture shops) to the recently inaugurated La Alhóndiga building, re-baptised the Azkuna Zentroa, where the *enfant terrible* Philip Starck has left his unique mark in his post-modern kitsch design of the columns. Bilbao's candidacy for World Design Capital 2014 was led by Carlos Alonso Pascual, founding member of ADN Design, after a competition extended to cities by the previously mentioned International Council of Societies of Industrial Design, of which BEAZ is a member.

A large part of this process transcends design itself, if we do not usually think of design as a defender of the creative firms which give rise to the creative class. In this vein, Creativity Zentrum was located in Bilbao, which was a research and development body to promote creative industries in Biscay, whose goal, too, was to make Bilbao the World Design Capital. Bilbao must demonstrate that government, industry, educational institutions, designers and other people in the city are working both individually and jointly. The objectives are the strategic development of the city and to furnish a platform that shows the merits of design as a sustainable factor in the improvement of living conditions.

This kind of design is basically non-material and includes branding, graphic design, the development of corporate brands and marketing, without having to submit to the narrow confines of each of these categories. It is a kind of integrated design, and far removed from the logic of industrial and product design. What one might conclude from all of this is that the challenges of design shift between specialization and its disappearance into the multifarious domain of creativity and innovation. Whatever the case, all these new initiatives should be encouraging the development of a culture of design based on educating society.

If communication, marketing and strategic orientation offer a refuge to many idealist practitioners who end up succumbing to the charms of businesses and neoliberalism, it is also true that design has other variants which it is worth introducing here. Graphic design, in particular, developed considerably between 2010 and 2020. For example, Husmee, an independent graphic design studio based in San Sebastian, specialises in corporate identity, publishing design and the development of visual language. The basis of its practice is form, colour and typography. One should also mention the Lanzagorta Studio in the same city.

Another studio of renown is that of the Navarrese Franziska, whose graphic design is being applied in the context of art in museums and institutions like the Oteiza Museum and the Museum of Fine Arts in Bilbao; publications, posters, exhibition graphics, objects. On the basis of simplicity and starting from a kind of design adapted to contemporary art, a previously pending task, Franziska manages a degree of distinction and necessary renovation. In this part, graphic design applied to art, one should highlight some independent designers that have moved in above their studios: Gorka Eizagirre, Joaquín Gáñez, Maite Zabaleta, among others.

In many cases, design is understood on the basis of studios which work at the same time on interior design, graphics, the product, film or what is termed art direction. The Pensando en blanco studio, made up by Borja Garmendia



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aldizkarietan goraiatu dute, eta diseinatzaile gisa, asko espezializatu da erakusleihen apaintetan.

Hori guztia aintzat hartuta, Loreak Mendiak *New Basque Style* izendatu daitekeen estiloa sortu du, beste arropa-marka batek, Minimil izenekoak, hamarkadetan zehar sustatu duena, haren sortzaile eta arduradunaren eskutik, Contxu Uzcudun.

Moda ere diseinu-modalitate bat da, eta Cristóbal Balenciaga da euskal modako diseinatzailearik aipagarriena; Paco Rabanne ahaztu gabe, betiere, hura Pasaian jaio baitzen. Hain zuzen, Balenciaga jostinari bere jaioterrian, Getarian, eskainitako museoaren inaugurazioa (2011) euskal modaren momenturik garrantzitsuenetako bat izan zen. Miren Arzallus historialaria izan zen museoko zuzendari zenbait denboraz, eta, gero, Pariseko benetako moda-tenpluko zuzendari izatera pasa zen: Palais Galliera. Euskal moda oso presente dago nazioartean eta pasareletan, besteak beste, diseinatzaile berritzaile hauekin: Ion Fiz, Miriam Ocariz, Comme Des Machines, Carlos Díez eta Eñaut Barruetabeña.

Errepaso orokor honetan, gero eta garrantzi handiagoa hartzen ari den sektore bat ebaluatzea baino ez zaigu falta: gastronomia. Euskal sukaldariek figura mediatiko, eta, nolabait, kultural gisa bizi duten goreneko unea gorabehera, diseinua gastronomiari aplikatzeko aukera daukagu orain. Ez bakarrik jateko tradizioa oinarritzat duen kontsumo-kultura berri baten gastronomiari lotutako alderdietan (espazioak, produktuak, *packaginga*, *brandinga*, argitalpenak, ontziteriak), baizik eta jakiak diseinatzeko orduan. Gastronomia testu honetatik askoz harago doan diseinu aplikatuaren alderdi berria da. Arkitektura eta diseinua arreta merezi duten praktika materialak dira, horietan birdefinitzen delako gugandik gertuen daukagun ingurunearen

36. URA instalazioa. 2019ko International Frame Award saria. Erakusleihoa Donostiako Loreak Mendiak dendarako egin zuen *Ura jacket* beroki enblematikoaren aurkezpenaren harira. JA! Studio-Ion Ander Beloki, 2019.

37. Miriam Ocarizek Bilboko Rekalde aretoan egindako erakusketa, 2018-2019. Diseinuak 2003 eta 2015 artean egindakoak dira. Estantatuak diseinatzaileak berak teknika digital bidez sortutakoak dira.

36. URA installation. International Frame Awards 2019. Showcase made for the Loreak Mendiak store in San Sebastian (Gipuzkoa) for the presentation of one of their most emblematic garments: *Ura jacket*. JA! Studio-Ion Ander Beloki, 2019.

37. Exhibition by Miriam Ocariz in the Rekalde Showroom in Bilbao (Biscay), 2018-2019. The designs are made between 2003 and 2015. The prints are created using digital techniques.



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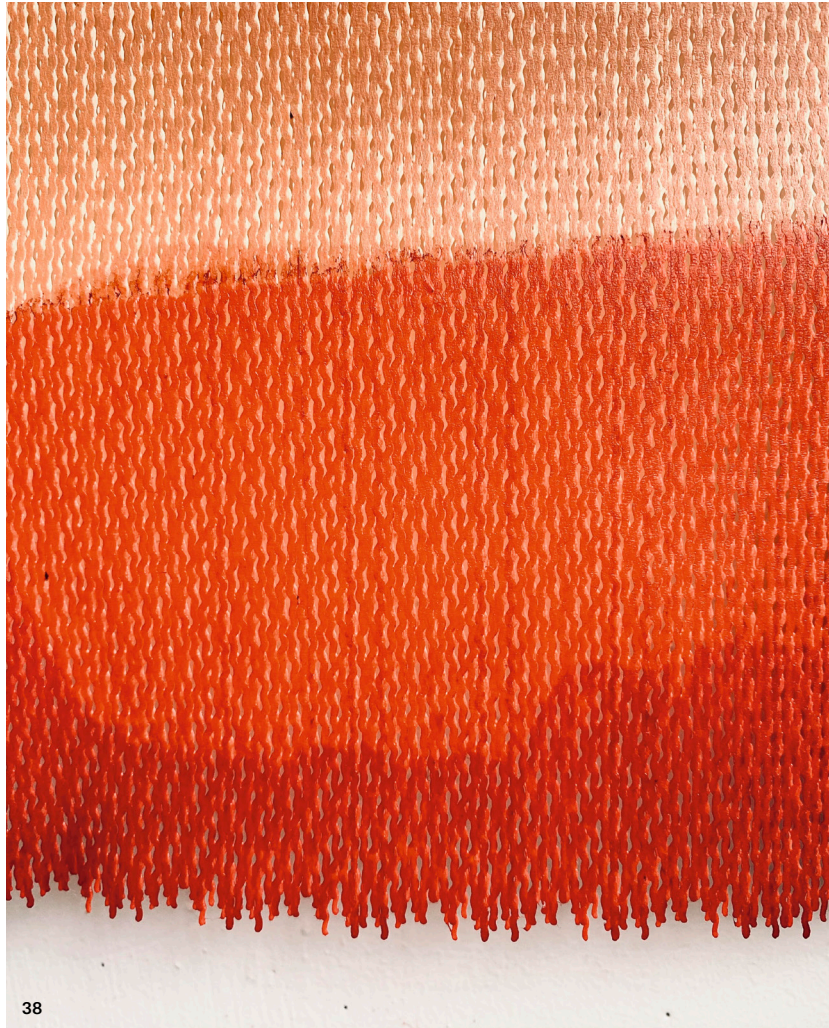
and Aurora Polo, works in this direction. Of note are its two re-designed shops for the Basque fashion label Loreak Mendiak, in San Sebastian, as well as all its spatial and graphic applications. One should point out that this label, Loreak Mendiak, was not just a pioneering firm in creating typically Basque clothing, on the basis of minimalist formal principles, maritime symbols and towards the modern Basque artistic vanguard, Oteiza y Chillida, but also in an integral design project. That creates a space not just for fashion designers, but also for window dressers, graphic artists, artists and photographers. One collaborator of Loreak Mendiak is Ion Ander Beloki, the founder of JA Studio!, who is characterised by his spatial design that has clearly been influenced by sculpture and which has come to be called "display". His work has been reviewed in international journals and as a practitioner, he has managed to specialise in high-end window dressing.

With all that, Loreak Mendiak is responsible for a style that could be defined as the New Basque Style, which another brand of clothing, Minimil, has been developing for decades through its founder and head, Contxu Uzcudun.

Fashion is also a kind of design, and Cristóbal Balenciaga the most illustrious figure in Basque fashion, without forgetting Paco Rabanne, who was born in Pasaia (Gipuzkoa). The inauguration in 2011 of the museum dedicated to the fashion designer Balenciaga in his home town of Getaria (Gipuzkoa) was one of the pivotal moments in Basque fashion. The historian Miren Arzallus was its director at one time, and now she heads the prestigious Palais Galliera, a true temple to fashion in Paris. Basque fashion, widely represented in the international panorama and on catwalks, has in figures like Ion Fiz, Miriam Ocariz, Comme Des Machines, Carlos Díez and Eñaut Barruetabeña, some of its most ground-breaking designers.

In this review, a pending issue is an evaluation of a growing sector, gastronomy. Beyond the growth and fervour surrounding Basque chefs as

semiotika. Espazioen, objektuen, arropen, tipografien eta aplikazioen bitartez, kanpoko nahiz barneko munduarekin komunikatzen gara.



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- 38.** NORA proiektuaren helburua etorkizuneko ehungintzan 3D inpresioaren aukerak aztertzea da. Comme des machines, 2020.
39. Minimil. New Basque Style. Contxu Uzcudun.
40. Koktel-soinekoa. Cristóbal Balenciaga, 1958.



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- 38.** NORA project explores the potential 3D Printing in making the fabrics of the future. Comme des machines, 2020.
39. Minimil. New Basque Style. Contxu Uzcudun.
40. Cocktail dress. Cristóbal Balenciaga, 1958.

media and, in some way, cultural figures, a space is emerging in which to apply design to gastronomy. Not just in all the ramifications that gastronomy implies (spaces, products, packaging, branding, publications, plates and glasses) as a true enclave of a new culture of consumption based on culinary tradition, but also on the confection of the dishes themselves. Gastronomy is indeed a new branch of applied design which transcends by a long way the limits of this text. Architecture and design make up material practices worthy of our attention, since they redefine the semiotics of our most immediate surroundings. Spaces, objects, clothes, typographies and applications with which we communicate to the outside world, and also amongst ourselves.



Peio Aguirre (Elorrio, Bizkaia, 1972)

Arte-kritikaria, erakusketa independenteetako komisarioa eta editorea. *La línea de producción de la crítica* (consonni, 2014) liburuaren egilea da. Hainbat museotako erakusketen komisarioa izan da: MACBA Museo d'art Contemporani de Barcelona, Bilboko Arte Ederren Museoa, Donostiako Tabakalera, Gasteizko ARTIUM, CAAM Centro Atlántico de Arte Moderno de Gran Canaria eta Donostiako San Telmo Museoa besteren artean. 2000. urtetik artikuluak argitaratu ditu aldizkari espezializatuetan eta estatuko eta nazioarteko egunkarietan: *GARA*, *La Vanguardia* egunkariaren «Cultura(s)», *EXIT*, *Afterall*, *A Prior Magazine*, *Flash Art*, *El estado mental*, *e-flux journal*, *Concreta*, *El País* egunkariaren «Babelia» eta abar. 2019an, Veneziako 58. Bienaleko Espainiako Pabiloiko komisarioa izan zen.

Art critic, independent exhibition curator and publisher.

He is the author of the book *La línea de producción de la crítica* (consonni, 2014). He has curated exhibitions at the MACBA Museum of Contemporary Art in Barcelona; the Museum of Fine Arts in Bilbao; Tabakalera, San Sebastian; ARTIUM, Vitoria-Gasteiz; CAAM Atlantic Centre of Modern Art in Gran Canaria; and San Telmo Museum, San Sebastian, amongst other places. Since 2000, he has published articles in specialised journals as well as national and international newspapers such as *GARA*, "Cultura(s)" in *La Vanguardia*, *EXIT*, *Afterall*, *A Prior Magazine*, *Flash Art*, *El estado mental*, *e-flux journal*, *Concreta*, "Babelia" in *El País*, and so on. In 2019 he was a curator in the Spanish Pavilion at the 58th edition of the Venice Biennale.

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Etxepare Euskal Institutua

Etxepare Euskal Institutua erakunde publiko bat da. Gure helburua nazioartean euskara, euskal kultura eta sorkuntza sustatzea eta ezagutzera ematea da, eta, horien eskutik, beste herrialdeekin eta kulturekin harreman iraunkorrak eraikitzea. Horretarako kalitatezko jarduera artistikoak sustatzen ditugu, eta sortzaile, artista nahiz kultura-sektoreetako profesionalen mugikortasuna errazten dugu, baita euskararen eta euskal kulturaren irakaskuntza ere. Halaber, nazioarteko eragile kulturalekin eta akademikoekin elkarlana bultzatzen dugu. Zeregin horietan guztietan Euskadiko kanpo ordezkariak gertuko bidelagun ditugu.

Etxepare Basque Institute

The Etxepare Basque Institute is a public agency dedicated to promoting Basque language, culture and creative talent internationally, and to building lasting relationships with other countries and cultures in these areas. To this end, we foster quality artistic activities and support the mobility of artists and cultural industry professionals, as well as teaching Basque language and culture. We also encourage collaboration with international stakeholders in both the cultural and academic fields, working closely with the official Basque delegations abroad.





BASQUECULTURE.EUS
THE GATEWAY
TO BASQUE CREATIVITY
AND CULTURE

BASQUE.

Europarrok kultura-ondare oparoa partekatzen dugu, mendeetan zehar izan ditugun trukeen eta migrazio-fluxuen ondorioa dena. Hala, bertako hizkuntzen eta kulturen aniztasuna, berezi egiten gaituen horri esker guztiok jorituria, Europak duen balio handienetakoa bat da. **BASQUE.** lurralde baten isla da (euskararen lurraldearena), historia baten isla, mundua ulertzeko modu batena, gurea. Bere sustraiez harro dagoen kultura baten adierazpidea da, ikuspegi berri bat eskaintzeko tradizioa eta abangoardia uztartzen jakin duen kultura batena. **BASQUE.** euskal kultura eta sorkuntza garaikideari begiratzeko leihoa da. Musikaren, dantzaren, antzerkiaren, zinemaren, literaturaren, artearen eta beste adierazpide batzuen bidez euskal kultura eta euskara ezagutzera emateko leihoa. Eta, era berean, sormenari zabalik dagoen leku bat da, partekatzeko, zubiak eraikitzeko eta solaserako, kulturen artean elkar aditzen lagunduko diguten elkarrizketa berriei bide emateko.

Europeans share a rich cultural heritage from centuries of trade and migration. Linguistic and cultural diversity is one of Europe's main assets, each of us contributing with our uniqueness. **BASQUE.** is a window into a land (the land of the Basque language, Euskara), a history, a way of seeing the world. It is the expression of a culture proud of its heritage, a people that have learned to embrace difference to create a new vision for tomorrow. **BASQUE.** opens a new door to Basque culture and contemporary creation through music, dance, theatre, cinema, literature, art... and the Basque language. It is a place open to creativity, to sharing ideas, building bridges, sparking new conversation, and fostering dialogue between cultures.

EUSKADI
BASQUE COUNTRY



EUSKO JAURLARITZA
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