Architecture Trip Spain

Accommodation

- 3 nights in Barcelona
- 2 nights in Valencia
- 2 nights in Bilbao

Spanish architecture

Spanish architecture refers to architecture carried out in any area in what is now modern-day Spain, and by Spanish architects worldwide. The term includes buildings within the current geographical limits of Spain. Due to its historical and geographical diversity, Spanish architecture has drawn from a host of influences. Since the first known inhabitants in the Iberian peninsula, the Iberians around 4000 BC and later on the Celtiberians, Iberian architecture started to take shape. A real development came with the arrival of the Romans, who left behind some of their most outstanding monuments in Hispania. The arrival of the Visigoths brought about a profound decline in building techniques which was paralleled in the rest of the former Empire. The Moorish conquest in 711 CE lead to a radical change and for the following eight centuries there were great advances in culture, including architecture. Simultaneously, the Christian kingdoms gradually emerged and developed their own styles, at first mostly isolated from European architectural influences, and later integrated into Romanesque and Gothic streams, they reached an extraordinary peak with numerous samples along the whole territory. The Mudéjar style, from the 12th to 17th centuries, was characterised by the blending of cultural European and Arabic influences. Towards the end of the 15th century, and before influencing Latin America with its Colonial architecture, Spain itself experimented with Renaissance architecture, developed mostly by local architects. Spanish Baroque was distinguished by its exuberant Churrigueresque decoration and the most sober Herrerian style, both developing separately from later international influences. The 19th century had two faces: the engineering efforts to achieve a new language and bring about structural improvements using iron and glass as the main building materials, and the academic focus, firstly on revivals and eclecticism, and later on regionalism. The arrival of Modernism in the academic arena produced figures such as Gaudí and much of the architecture of the 20th century. The International style was led by groups like GATEPAC. Spain is currently experiencing a revolution in contemporary architecture and Spanish architects like Rafael Moneo, Santiago Calatrava, Ricardo Bofill as well as many others have gained worldwide renown. Because of their artistic relevance, many architectural sites in Spain, and even portions of cities, have been designated World Heritage sites by UNESCO. Spain has the second highest number of World Heritage Sites in the world; only Italy has more.

Famous Spanish architects and engineers from the XXth century

- *Antoni Gaudí (1852-1926)*
- *Lluís Domènech i Montaner (1850-1923)*
- *Secundino Zuazo (1887-1971)*
- *Antonio Palacios (1874-1945)*
- *Casto Fernández-Shaw (1896-1978)*
- *Eduardo Torroja (1899-1961)*
- *Josep Lluís Sert (1902-1983)*
- *Josep Antoni Coderch (1913-1984)*
- *Luis Gutiérrez Soto (1890-1977)*
- *Alejandro de la Sota (1913-1996)*
- *Miguel Fisac (1913-2006)*
- *Francisco Javier Sáenz de Oiza (1918-2000)*
- *Julio Cano Lasso (1920-1996)*
- *Rafael Moneo (1937)*
- *Ricardo Bofill (1939)*
- *Santiago Calatrava (1951)*
- *Enric Miralles (1955-2000)*
- *Alberto Campo Baeza (1946)*
- *Alejandro Zaera (1963)*
- *Luis M. Mansilla (1959)*
- *Emilio Tuñón (1958)*

Detailed program

Day 1

Arrival transfer in Barcelona airport.

Barcelona is world-wide known as the capital of modernism. The city, where architect Antoni Gaudi lived and worked, treasures some of his most famous buildings, which attract millions of visitors every year. The most representative is the Sagrada Familia, that Gaudi left unfinished and that is still being built in the same way as Middle age cathedrals. Its ending is supposed to be in 2020.

Night in Barcelona.

Day 2

Breakfast at the hotel.

Barcelona Architectural visit, full day, first day

Praça Lesseps (Alberto Viaplana) and library (J. Llinas)

Lesseps square is located between Gràcia and Sarrià-Sant Gervasi neighbourhoods.



Parque Güell

Park Güell seems as if it were taken from the pages of a fairytale: strange, eccentric, even dream-like, but undeniably beautiful. A stroll through the park will awaken even the sleepiest imaginations. The peculiar shapes and daring color combinations mixed in with the park's vegetation create a unique world to which visitors feel irresistibly drawn. Every corner of the park displays the architect's passion for nature's forms: Gaudí wanted human intervention in this forest to blend in with the landscape, to complement it, and he certainly achieved this. Snails, mushrooms, leaves, flowers, tree trunks and elephants appear constantly in the mosaics and in the architectural forms. Even the bell in the chimney of the concierge's house is shaped like an inverted mushroom. Antoni Gaudí represents, as few have, the artist ahead of his time, misunderstood by his contemporaries. It was largely thanks to Count Eusebi Güell, a powerful man, industrial visionary and lover of fine arts that Gaudí was able to give shape to his dynamic ideas. The original idea for Park Güell was conceived in 1900, when Eusebi Güell purchased land on the mountain of Carmel, at that time on the outskirts of Barcelona, to site a development in which he put Gaudí in charge. The idea was to copy the English "garden city" model (thus the word "park"), and build a few homes in idyllic surroundings with wealthy people in mind who wanted to get away from the crowded streets and insalubrious life of the city. Three kilometers of paths were built along with a plaza, stairways, the concierges' pavilion and a model house to tempt potential residents. After 14 years, and seeing that the development was a commercial failure, it was abandoned and donated to the city council, which then converted it into a public park. Upon entering the park we come to a curious little house that warns us that we are entering a fairytale world. Once the concierge's house, it now welcomes visitors to the park. From there, a stairway leads into the park which displays one of the symbols of Park Güell and also of Barcelona: the famous polychrome dragon covered in small pieces of colored tiles. This technique, so characteristic of Gaudí's work and found throughout the park, is known as trencadis (similar

to mosaic), which uses irregular pieces of tile and other materials as cover. The pieces used are from objects broken for this purpose or from the remains of other constructions. Much of the trencadís work in the park was done by Josep Maria Jujol, fortunate assistant and disciple to Gaudí. At the top of the stairway we come to the sala Hipòstila, a forest of stone made up of 86 columns. It was originally designed as a marketplace in which shop owners could purchase the supplies they needed without going into the city. Just above this we find the gran plaza, a kind of wide balcony that offers gorgeous views of the city. A bench covered in trencadís snakes its way along the plaza's perimeter. Not only the bench snakes and winds, all of the paths through the park do, as well as the arcades and viaducts. As we all know, straight lines were never very frequent in the work of this Catalonian artist. When Gaudí obtained the degree of architect, Elies Rogent, director of Barcelona's Architectural School quipped: "We've either given this degree to a lunatic or a genius. Only time will tell." Time has certainly shown us the second persona, and the Park Güell, declared a World Heritage Site in 1984, is testament to this



Sagrada Família

Discover an unparalleled architectural gem, a unique creation that has become Barcelona's most universal symbol. Get to know the Sagrada Familia, the pinnacle of Antoni Gaudi's creation, a monumental church comprised of shapes, towers, curves and complex, unique sculptures. Soaring, vertical, stylised... it defies the heights. It is Barcelona's most visited building, a symbol of the Catalonian capital and the finest work of modernist architect Antoni Gaudí. To see the Sagrada Familia in all its glory and appreciate its details close-to, the best thing is to go up to its highest point - one hundred metres above ground. This is the only way to see Antoni Gaudí's creative conception, in this, his finest work. The architect leaves nothing to chance. His genius shines through in a huge building whose thousands of different elements come together in perfect harmony. The Sagrada Familia is a grandiose work, architecturally complex and full of religious symbolism. The great genius dedicated more than 40 years to the church, and, after his death in 1926, the project continued according to his original plans and drawings. Stone, brick, tile and glass come together in unimaginable (and technically difficult) architectural designs. Religious sculptures, immense stained-glass windows and a host of decorative elements are fundamental to the work. Standing out overall are its impressive towers, more than 100 metres high. They force you to look upwards in order to take in this massive church, which, once completed, will have 18 towers, its highest

reaching 170 metres We should also mention the facades of the Birth and Passion of Christ, the Rosario doorway and the interior of the nave and cloisters. Here, there is a Museum with models, original drawings, artefacts, sketches and furniture that help to understand the creativity and complexity behind this unique project, which has become a symbol of Barcelona worldwide. Antoni Gaudí was an artist who revolutionised the canons of architecture and became the prime exponent of Spanish and Catalonian Modernism.



Time for lunch, not included.

Casa Milà

This is one of the best-known works of the architect Gaudí, and is one of the symbols of Barcelona. It was built between 1906 and 1912, and consists of a succession of stone walls on the outside, while the interior has two painted courtyards, columns and a range of rooms. There are large windows and iron balconies set into the undulating façade. On the roof, meanwhile, there are chimneys and sculptures which are works of art in themselves, as well as a splendid view of the Paseo de Gràcia avenue. The building has been declared a World Heritage, and is the pinnacle of Modernist techniques and tendencies.



Casa Batlló

It is one of Gaudí's best buildings, even though he only redesigned the old façade, making the building more beautiful and converted the main floor into a home, taking care to respect the old building. The interior courtyard is covered in ceramic pieces designed by Gaudí, which begin in dark blue at the top, followed by lighter blues and finally white at the bottom. The banisters are worthy of note. There is a terrace on the top floor and a tower covered in bits of glass, crowned by a marble coloured cross which is strangely broken, but Gaudí did not seem to mind this.



Overnight in Barcelona.

Day 3

Breakfast at the hotel.

Barcelona Architectural visit, full day, second day

Montjuic

Throughout the 20th century, this harsh, craggy and wooded scrubland just outside Barcelona has been transformed into an enormous complex of 250 hectares containing numerous pavilions –some as distinctive as the one by Mies Van der Rohe; palaces, such as the National; buildings such as the Miró Foundation or the facilities and constructions in the Olympic Ring which are a legacy of the 1992 Olympics. They are all surrounded by a constellation of gardens in different appearances and styles which highlight, frame and flow through and around each building. Gardens such as the Laribal Gardens, the Font del Gat, La Rosaleda or the Amargós Gardens, the work of architects, landscape designers and gardeners such as J.C.N. Forestier, Nicolás María Rubió i Tudurí or more recently, Ricardo Bofill and Santiago Calatrava.

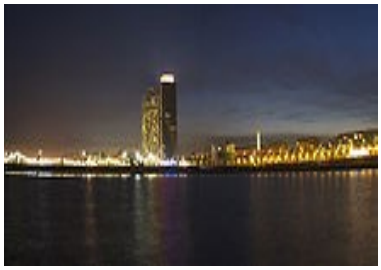


Barcelona port

The Port of Barcelona has a 2000-year history and great contemporary commercial importance. It is also one of the most important ports in the Mediterranean. This is not the only port in Barcelona, as there are also two additional yacht harbors / marinas: Port Olímpic and Port Fòrum Sant Adrià to the north. The Port Vell area comprises two marinas or yacht harbors, a fishing port, a maritime station for ferries travelling to the Balearic Islands and other destinations in the Mediterranean and other stations or landing areas for cruise ships, and it abuts the industrial port.

In the central area, it also houses "Maremagnum" (a shopping mall and nightlife complex), a multiplex cinema, the IMAX Port Vell (large-format cinema complex) and Europe's largest aquarium, containing 8,000 fish and 11 sharks in 22 basins filled with 6 million litres of sea water. Because it is located in a designated tourist zone, the Maremagnum is the only commercial mall in the city that can open on Sundays and public holidays. Next to the Maremagnum area are the "Golondrines", small ships that take tourists for a visit around the port area and beyond.





La Barceloneta

La Barceloneta is a neighborhood in the Ciutat Vella district of Barcelona. The neighborhood was constructed during the 18th century for the residents of the Ribera neighborhood who had been displaced by the construction of the Ciudadela of Barcelona. The neighborhood is roughly triangular, bordered by the Mediterranean Sea, the *Moll d'Espanya* of Port Vell and the El Born neighborhood. The neighborhood is serviced by its own stop on the Barcelona metro. Torre Sant Sebastià is the terminus of the Port Vell Aerial Tramway opened in 1931 and connecting Barceloneta with Montjuïc across Port Vell. Barceloneta is known for its sandy beach and its many restaurants and nightclubs along the boardwalk. Over the past several years the quality of the sand on the beach has become a source of continued controversy. As of February 2008 the World Health Organisation began an inquiry designed to ascertain whether the sand meets WHO beach health and safety guidelines. Amongst the attractions on Barceloneta's beach are German artist Rebecca Horn's 'Homenatge a la Barceloneta' monument, and, where the beach gives way to the Port Olimpic, Frank Gehry's modern 'Peix d'Or' sculpture.



Gas Building



Agbar Tower

The Torre Agbar is a 38-storey tower located between Avinguda Diagonal and Carrer Badajoz, near Plaça de les Glòries Catalanes, which marks the gateway to the new technological district of Barcelona, Spain. It was designed by French architect Jean Nouvel in association with the Spanish firm B720 Arquitectos and built by Grupo ACS. The Torre Agbar is located in the Poblenou neighborhood of Barcelona and is named after its owners, the Agbar Group, a holding company whose interests include the Barcelona water company Aigües de Barcelona. The tower measures a total of 50,693 square metres, of which 30,000 are offices, 3,210 technical facilities, 8,132 services, including an auditorium, and 9,132 square metres for parking. It opened in June 2005 and at a cost of 130 million euro. The building is owned by the multinational group Agbar which has its corporate headquarters in the building and that takes up most of the floors, renting the remainder. According to Jean Nouvel, the shape of the Torre Agbar was inspired by Montserrat, a mountain near Barcelona, and by the shape of a geyser rising into the air. As a result of its unusual shape, the building is known by several nicknames, such as "el supositori" (the suppository), "l'obús" (the shell) and some more scatological ones. It is also somewhat similar in shape to Sir Norman Foster's 30 St. Mary Axe in London, often called "the Gherkin". It has 30,000 m^2 (323,000 ft^2) of above-ground office space, 3,210 m^2 (34,500 ft^2) of technical service floors with installations and 8,351 m^2 (90,000 ft^2) of services, including an auditorium. The Agbar Tower measures 144.4 m (473.75 ft) in height and consists of 38 stories, including four underground levels. Its design combines a number of different architectural concepts, resulting in a striking structure built with reinforced concrete, covered with a facade of glass, and over 4,500 window openings cut out of the structural concrete. The building stands out in Barcelona; it is the third tallest building in Barcelona, only after the Arts Hotel and the Mapfre Tower, both 154 m (505.25 ft). A defining feature of the building is its nocturnal illumination. It has 4,500 LED luminous devices that allow generation of luminous images in the façade. In addition, it has temperature sensors in the outside of the tower that regulate the opening and closing of the window blinds of the façade of the building, reducing the consumption of energy for air conditioning. It houses the head office of the *Aigües de Barcelona* Group, the water supply company of Barcelona. The construction, as explained by Nouvel himself was strongly influenced by one of the most representative symbols of Catalan culture. On one side was inspired by the work of Spanish architect Antoni Gaudí reference to the bell towers of the Sagrada Familia and based in turn on the idea of the Hotel Attraction, a course project by teacher Reus in 1908 for some employers hoteliers New York which was redesigned in 1956 by his disciple Joan Matamala which in 1978 were included in the book Delirious New York of Rem Koolhaas, a reference for many architects. In addition, as a tribute to the Sagrada Família, the north side of the tower was designed with the intention of obtaining an optimal view of the temple. In turn, Nouvel was inspired by the distinctive pinnacles of Montserrat mountain range - of great significance for Catalonia, the location of the shrine that houses their patron saint, Our Lady of Montserrat.

In the design of the Agbar Tower, Nouvel said he rejected the prevailing opinion in North America of what a skyscraper should look like, hence the phallic shape. It is the architect's intention give the impression of land that is emerging in a special way out of the ground. The use of the tower by a water utility company, led him to the design from a metaphor of a geyser sprouting from the deep sea.



Distrito 22@ de Barcelona

22@ also known as Districte de la innovació is the corporative name given to a business development in Barcelona's formerly industrial area of Poblenou, in the district of Sant Martí, nicknamed "the Catalan Manchester" in the 19th century. Its aim is to convert Poblenou into the city's technological and innovation district, as well as to increase leisure and residential spaces. It's still under construction, centered around Plaça de les Glòries Catalanes, is part of one of Europe's biggest urban regeneration schemes, begun during the 2000s and still ongoing, spanning 115 blocks or 198,26 ha. The plan was approved in 2000 by the city council when the new 22@ land designation was introduced, replacing the 22a designation, used in industrial soil contexts. New urbanism and government attitudes in Barcelona have sparked controversy and critical voices have frequently issued statements and campaigned against what is perceived to be aggression against citizens. Neighbour's associations in Poblenou are also critical of this urban scheme. The Fotut 2004 and Anti-Forum movements, which campaigned first against the 2004 Universal Forum of Cultures continue to criticise the city's new development and city council policies



Time for lunch, not included.

Gothic quarter

The Gothic Quarter is the centre of the old city of Barcelona. It stretches from La Rambla to Via Laietana, and from the Mediterranean seafront to Ronda de Sant Pere. Despite several changes undergone in the 19th and early 20th century, many of the buildings date from Medieval times, some from as far back as the Roman settlement of Barcelona. Remains of the squared Roman Wall can be seen around Tapineria and Sots-Tinent Navarro to the north, Avinguda de la Catedral and Plaça Nova to the west and Carrer de la Palla to the south. El Call, the medieval Jewish quarter, is located within this area too. The Barri Gòtic retains a labyrinthine street plan, with many small streets opening out into squares. Most of the quarter is closed to regular traffic although open to service vehicles and taxis.



Justice city

Justice city, built by architect David Chipperfield and studio Fermin Vazquez B720 Arquitetos, is formed by eight buildings, 4 of them connected. With its variety of colours, disposition and volum, its architecture has adapted to the surroundings, very conscius about the environmental impact. It is located in Gran Via de las Cortes Catalanas, in one of the exits at the south of the city.



Overnight in Barcelona.

Day 4

Breakfast at the hotel.

Free morning for personal activities. Time for lunch, not included.

Departure to Valencia, in the Mediterranean sea.

- Distance Barcelona-València: 351km.

Valencia is one of the Spanish cities with the most captivating architectures. The combination of its old city´s doors, gothic castles, beautiful Baroque palaces and modern buildings, will make you feel lost in the middle of so many attractions. Santiago Calatrava, one of the most acclaimed architectures of the world, has created the City of Sciences & Arts, one spectacular & futurist complex with a huge water mirror.

Night in Valencia.

Day 5

Breakfast at the hotel.

Valencia Architectural visit, full day

In this visit, the group will be able to visit the Gothic Valencia, the modernist Valencia and the nowadays Valencia.

Norman Foster Palace of congress

The Palace Congress was designed by Norman Foster, and it is one of the most emblematic buildings of the city. It was opened in 1998 and has 3 heights, 7000m2 and 15.500m2 built. Seen from the sky, it looks like a fish(from the side). From outside it seems like a ship´s prow.



New football stadium designed by RFA(Reid Fenwick & Asociados)

Silk´s exchange

The Llotja de la Seda is a late Valencian Gothic style civil building, built between 1482 and 1548, and one of the principal tourist attractions in the city. The UNESCO considered it as a World Heritage Site in 1996 since "the site is of outstanding universal value as it is a wholly exceptional example of a secular building in late Gothic style, which dramatically illustrates the power and wealth of one of the great Mediterranean mercantile cities.". Behind the current building, there was an earlier one from the 14th century, which was called the *Oil Exchange* (*Llotja de l'Oli*, in Valencian, or *Lonja del Aceite*, in Spanish). It was used not only for trading with oil, but for all kind of business. Valencia's commercial prosperity reached its peak during the 15th century, and led to the construction of a new building. The design of the new Lonja of Valencia was derived from a similar structure in the Lonja of Palma de Majorca, built by the architect Guillem Sagrera in 1448.

The architect in charge of the new Lonja was Pere Compte, who built the main body of the building - the Trading Hall (or *Sala de Contractació* in Valencian) - in only fifteen years (1483–1498).



The cathedral and the Generalitat palace

Santa Maria de Valencia cathedral: Catalonia´s gothic is the style the most characteristic in this cathedral, although there are some roman, French gothic and Baroque touches.

Generalitat Palace: it is a building of late Gothic with Renaissance touches.



Central market, Colón market and North station

Central market: it is a modernist building, that started in 1914 by Francesc Guardia i Vial and Alexandre Soler i March.

Colón market: it was designed by architect Francisco Mora Berenguer between 1914 and 1916. A clear example of modernist architecture of the beginning of XXth century.

North Station: built between 1906 and 1917, it is a symbol of civil architecture.



Time for lunch, not included.

City of Sciences & Arts

The *City of Arts and Sciences* is an entertainment-based cultural and architectural complex in the city of Valencia. It is the most important modern tourist destination in the city of Valencia. It is situated at the end of the old riverbed Turia.

Designed by Santiago Calatrava and Félix Candela, the project underwent the first stages of construction in July, 1996 and the finished "city" was inaugurated April 16, 1998 with the opening of L'Hemisfèric. The last great component of the City of the Arts and the Sciences, El Palau de les Arts Reina Sofía, was presented on October 9, 2005, Valencian Community Day.

The complex is made up of the following buildings, in order of their inauguration:

- L'Hemisfèric — an Imax Cinema, Planetarium and Laserium. Built in the shape of the eye and has an approximate surface of 13,000 m².
- El Museu de les Ciències Príncipe Felipe — an interactive museum of science but resembling the skeleton of a whale. It occupies around 40,000 m² on three flats.
- L'Umbracle — a landscaped walk with plant species indigenous to Valencia (such as rockrose, lentisca, romero, lavender, honeysuckle, bougainvillea, palm tree). It harbors in its interior The Walk of the Sculptures, an outdoor art gallery with sculptures from contemporary artists. (Miquel from Navarre, Francesc Abbot, Yoko Ono and others).
- L'Oceanogràfic — an open-air oceanographic park. It is the largest oceanographic aquarium in Europe with 110,000 square meters and 42 million liters of water. It was built in the shape of a water lily and is the work of architect Félix Candela.
- El Palau de les Arts Reina Sofía — an opera house and performing arts center. It contains four large rooms: a Main Room, Magisterial Classroom, Amphitheater and Theater of Camera. It is dedicated to music and the scenic arts.
- El Puente de l'Assut de l'Or — a bridge that connects the south side with Minorca Street, whose 125 meters high pillar is the highest point in the city.
- L'Àgora — a covered plaza in which concerts and sporting events (such as the Valencia Open 500) are held.
- The Valencia Towers — forming part of a project of the construction of three skyscrapers of 308, 266 and 220 m. The project has been put on hold and the possibilities that it will be finished are seen by many as doubtful.



Inside visit to Palau de les Arts Reina Sofia

It is an opera house and cultural centre in Valencia. The theatre opened on 8 October 2005. The first opera presented, Beethoven's *Fidelio*, was premiered on 25 October 2006. The building rises 14 stories above ground and includes 3 stories below ground, and height is 75 metres (246 ft), being the tallest opera house in the world. Under the expansive curved-roof structure, 230 m (755 ft) in length. The 40,000 m^2 (431,000 sq ft) building contains four auditoriums:

- The Sala Principal (Main Hall), which seats 1,700 people and functions primarily for opera, but it may be converted for dance and other performing arts. The Hall has four tiers of seating, a stage equipped with all major facilities, and the third largest orchestra pit in the world, being capable of housing 120 musicians.

The building suffered a number of unfortunate incidents after its opening which hampered initial productions. The first of these was the collapse of the main stage platform while it was bearing the complete set of Jonathan Miller's production of *Don Giovanni* in December 2006. This forced the Palau to cancel the last performance of *La Bohème*, all of *La Belle et la Bête*, and meant that the management had to reschedule the remainder of the inaugural opera season. In November 2007, the entire cultural complex suffered a series of floods. The recently re-built stage platform was paralised once again because almost 2 m (7 ft) of water

entered the lower floors of the building and wrecked the electronics and the motors of the complex stage equipment, forcing the management to re-schedule the season again, delaying the premiere of *Carmen* and canceling the opera, *1984*.

- The Auditorio is located above the Main Hall. It seats 1,500 people and its facilities include sound and video systems capable of projecting displays of events taking place in venues below it. Officially given to the managing trust during the 2007–2008 season, it is a spectacular venue with multiple uses, from classical music concerts to political rallies.
- Aula Magistral is capable of seating 400 people and is used for chamber music performances and conferences.
- Martí i Soler Theatre was constructed below the base of the Palau's plume and seats 400 people. It shall be used for theatre productions and as a training centre for the main auditoria. Unfortunately, this hall suffered vast damage during the 2007 flooding and its opening was delayed. No equipment had been installed before the flooding, however, so the estimated cost for reconstruction was much lower than it would have been shortly thereafter.



IVAM (Instituto Valenciano de Arte Moderno, where the extension works designed by japanese team SAANA is explained), Alameda station, Garcia Paredes Music Palace, Veles & Vent by David Chipperfield



Overnight in Valencia.

Day 6

Breakfast at the hotel.

Free morning for shopping, for a walk through the beach, etc.

Time for lunch, lunch not included.

Departure to Bilbao, the capital of País Vasco.

- Distance Valencia-Bilbao: 613km.

In the XXth century, the big architectural projects transformed Bilbao in one referent of worldwide architecture: the Guggenheim museum, the Palace of congresses and Euskalduna music, the Norman Foster subway, the Calatrava airport etc.

Night in Bilbao.

Day 7

Breakfast at the hotel.

Bilbao Architectural visit, half day

Bilbao is the heart of a metropolis with a population of more than a million people. It is the driving force of social and economic development and it is the main factor in the modernisation of the Gulf of Biscay.

Guggenheim museum

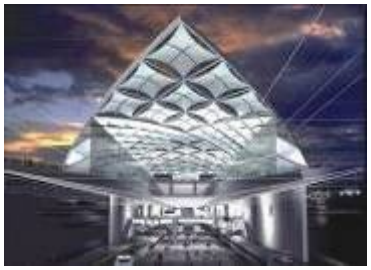
The Guggenheim Museum Bilbao is a museum of modern and contemporary art designed by Canadian-American architect Frank Gehry, built by Ferrovial and located in Bilbao, Basque Country, Spain. It is built alongside the Nervion River, which runs through the city of Bilbao to the Atlantic Coast. The Guggenheim is one of several museums belonging to the Solomon R. Guggenheim Foundation. The museum features permanent and visiting exhibits of works by Spanish and international artists. One of the most admired works of contemporary architecture, the building has been hailed as a "signal moment in the architectural culture" because it represents "one of those rare moments when critics, academics, and the general public were all completely united about something." The museum was the building most frequently named as one of the most important works completed since 1980 in the 2010 World Architecture Survey among architecture experts. The curves on the building were designed to appear random. The architect has been quoted as saying that "the randomness of the curves are designed to catch the light". When it was opened to the public in 1997, it was immediately hailed as one of the world's most spectacular buildings in the style of Deconstructivism, although Gehry does not associate himself with that architectural movement. Architect Philip Johnson called it "the greatest building of our time". The museum's design and construction serve as an object lesson in Gehry's style and method. Like many of Gehry's other works, it has a structure that consists of radically sculpted, organic contours. Sited as it is in a port town, it is intended to resemble a ship. Its brilliantly reflective titanium panels resemble fish scales, echoing the other organic life (and, in particular, fish-like) forms that recur commonly in Gehry's designs, as well as the river Nervión upon which the museum sits. Also in typical Gehry fashion, the building is uniquely a product of the period's technology. Computer Aided Three Dimensional Interactive Application (CATIA) and visualizations were used heavily in the structure's design. Computer simulations of the building's structure made it feasible to build shapes that architects of earlier eras would have found nearly impossible to construct. While the museum is a spectacular monument from the river, at street level it is quite modest and does not overwhelm its traditional surroundings. The museum was opened as part of a revitalization effort for the city of Bilbao and for the Basque Country. Almost immediately after its opening, the Guggenheim Bilbao became a popular tourist attraction, drawing visitors from around the globe. It was widely credited with "putting Bilbao on the map" and subsequently inspired other structures of similar design across the globe, such as the Cerritos Millennium Library in Cerritos, California. The building was constructed on time and budget, which is rare for architecture of this type. In an interview in Harvard Design Magazine Gehry explained how he

did it. First, he ensured that what he calls the "organization of the artist" prevailed during construction, in order to prevent political and business interests from interfering with the design. Second, he made sure he had a detailed and realistic cost estimate before proceeding. Third, he used CATIA and close collaboration with the individual building trades to control costs during construction.



Norman Foster Subway

Access to the metro is provided by 'fosteritos', glass structures affectionately named after the architect who designed them, Norman Foster. These modern-looking tunnels stand attractive alongside the modern and innovative interior of the stations. Large caverns of a 160m^2 cross section were dug for stations, creating large open spaces, as opposed to the traditional sets of linked tunnels. For example the ticket line is in the same space as the trains, for this purpose steel structures called 'mezzanines' have been built over the tracks. Trains are fully accessible by lifts and escalators. Materials such as steel and concrete have been used throughout. Sarriko station won the 1998 Brunel Award for Railway Design. It is noticeably different from the rest of the stations in the network: in place of the standard 'fosterito', a vast glazed atrium pours natural light into the entire station, and the long, unbroken escalator ride to the ticket hall from street level gives a dramatic sense of character to the station. Away from the main structures, the design company Akaba created the seating systems for the Metro, which subsequently won the Spanish National Industrial Design Prize from the Ministry of Science and Technology in November 2000. A distinctive signage system was created by Otl Aicher, which are responsible for the eye-catching masts bearing the Metro logo. The principal colours used are of white lettering on a red background for key information and black lettering for secondary details.


Euskalduna Palace

It was designed by architects Federico Soriano and Dolores Palacios and work started in 1994. It was opened in February 1999 and contains a variety of spaces, functioning as a conference center, opera house and concert hall. In 2003 it was declared by the *International Congress Palace Association* as the world's best congress center. It is located on the zone of Abandoibarra, near the Guggenheim Museum Bilbao. The concert hall is connected to the rest

of the city by EuskoTran's Line A, Bilbao Metro Lines 1 and 2 and Cercanías Bilbao lines C1 and C2.



Other places of interest: Santiago cathedral, Arriaga theatre, Carlton hotel, Train station La Concordia etc.



Time for lunch, not included.

Free afternoon for personal activities.

Overnight in Bilbao.

Day 8

Breakfast at the hotel.

Departure transfer to Bilbao airport.

End of our services.

Package includes

- ✓ 3 nights of accommodation and breakfast, 3* hotel, Barcelona.
- ✓ 2 nights of accommodation and breakfast, 4* hotel, Valencia.
- ✓ 2 nights of accommodation and breakfast, 4* hotel, Bilbao.
- ✓ Arrival transfer in Barcelona: bus and English speaking guide.
- ✓ Barcelona visit day 1: bus and English speaking guide.
- ✓ Barcelona visit day 2: bus and English speaking guide.
- ✓ Bus in tour from Valencia until departure transfer in Bilbao airport.
- ✓ Bed and breakfast for the bus driver out of Barcelona.
- ✓ Guided visit, full day in Valencia.
- ✓ Guided visit, half day in Bilbao.
- ✓ Monuments entrance tickets: Sagrada Familia (Holy Family), Battló House, Mila House, Palau de les Arts (Palace of the Art)
- ✓ Taxes and fees.

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