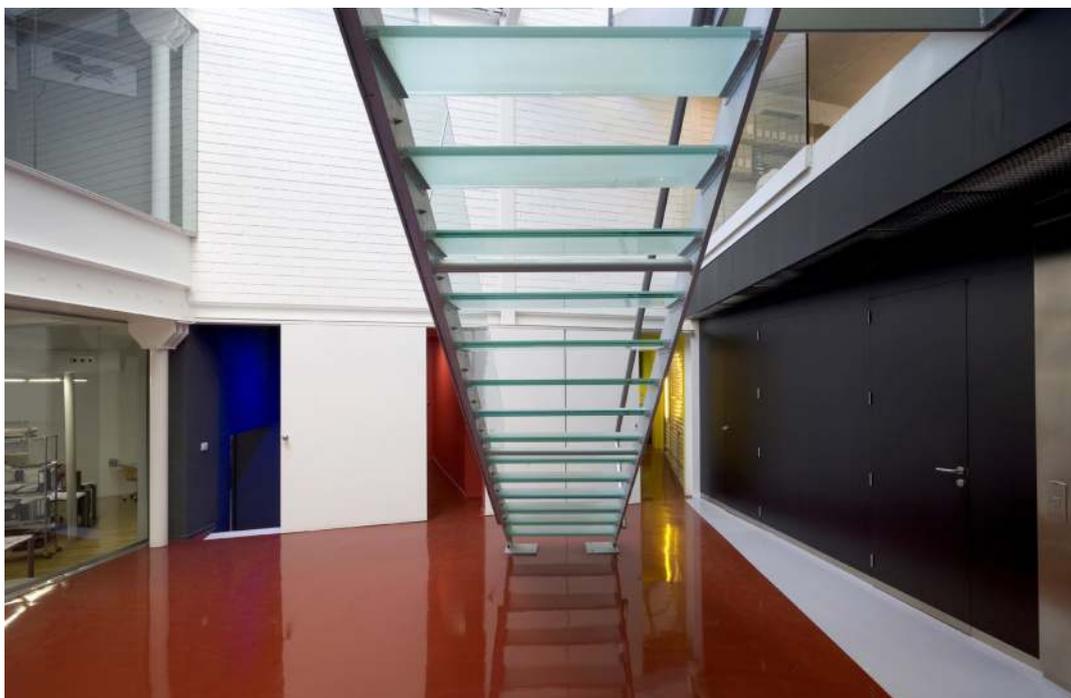


mateo**ar**quitectura

Press Dossier



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1. JOSEP LLUÍS MATEO, A MULTIDISCIPLINARY ARCHITECT





Josep Lluís Mateo is a multidisciplinary architect whose versatility and aptitudes have led him to combine his professional interests with academic and editorial activity.

* MATEO'S ARCHITECTURE

Josep Lluís Mateo studied Architecture at the Barcelona School of Architecture (ETSAB, 1974) and gained his doctorate (cum laude) at the Universitat Politècnica de Catalunya (UPC), and is the author of such emblematic international projects as the **Head office of the German Central Bank (Deutsche Bundesbank)** in Chemnitz, the construction of **26 luxury dwellings in Borneo Docks in Amsterdam** and the **Barcelona International Convention Centre (CCIB)** on the site of the Universal Forum of Cultures 2004.

Mateo's work has carved out a place for itself on the international scene thanks to high-profile projects in Holland, Germany, Portugal and France.

The practice currently has numerous projects under construction, including the building that is to house the **new Film Theatre of Catalonia in Barcelona**. Work was recently completed on **The Factory, in Paris**, an office building planned to economically revitalize the site of the old Renault plant, and work is currently under way on numerous projects in France, including the overall development and construction of **an area near Nice airport, Grand Arénas**, the remodelling of the urban front of the river Adour and a construction project in Bayonne, and the architectural coordination of the built complex and construction of dwellings in **Bassins-à-Flots, Bordeaux**.

* ACADEMIC ACTIVITY

Josep Lluís Mateo is Professor of Architecture and Projects at the prestigious Swiss Federal Polytechnic in Zurich (ETH-Z) and has been visiting lecturer at the world's foremost academic institutions in this field: Princeton and Columbia (New York), the Harvard Graduate School of Design (Boston), ABK (Stuttgart), UP8 (Paris), OAF (Oslo) and ITESM (Monterrey, Mexico), among others. He was visiting scholar at the **Paul Getty Center in Los Angeles** in 1991 and 1992.

Since 2008 he has been President of the Board of Directors of **BIArch (Barcelona Institute of Architecture)**, an international study centre created to further interaction between academic research, specialized practice and the cultural dissemination of architecture..

* JOSEP LLUÍS MATEO: CRITIC, EDITOR AND AUTHOR

Josep Lluís Mateo was a critic and editor-in-chief of *Quaderns d'Arquitectura i Urbanisme* magazine from 1981 to 1990. During this period, the emblematic publication received the following awards: ACCA (Associació Catalana de Crítics d'Art, 1981), Laus (1985), Laus ADG (1981), Ciutat de Barcelona (Visual Arts, 1984) and the prize awarded by the International Union of Architects (UIA) during the Sofia Biennale in 1990.

Worthy of particular mention among his most recent publications are *After Crisis, Contemporary Architectural Conditions. Architectural papers V* (Lars Müller Publishers, 2010), *Ocasiones* (Actar, 2009), *Josep Lluís Mateo, Opere e progetti* (ELECTA, 2007) and *Iconoclastia. News from a Post-Iconic World. Architectural Papers IV* (Actar, 2009).

2. A LOOK BACK AT MATEO ARQUITECTURA



ULLASTRET-SPAIN 1982-1985

Project to renew the paving and improve the medieval town of Ullastret (Girona province)

Project designer: Josep Lluís Mateo
Client: Direcció General d'Arquitectura i Habitatge, Conselleria d'Urbanisme de la Generalitat de Catalunya
Use: Public
Design date: 1982
Construction date: 1983-1985
Budge(€): 1.202.024

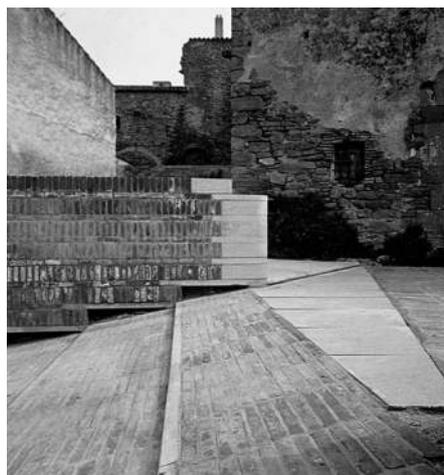
This was a commission from early on in my career, when I had to create and design using my hands and a minimum structure. The project involved organizing a medieval town and laying out paths and streets. The result expresses something of my way of understanding a work, which I think is very real: an attempt to come together with the place, to construct a space in relation to what already exists.

Ullastret is characterized by the juxtaposition of individual elements and the intervention of different architectural logics. The urban design devised for this medieval town aimed to highlight the singularity of each element, deciding the materials and the forms in accordance with each specific space.

In the summer of 1982, I could feel the personality of Ullastret, the fragmented nature that gave it a picturesque calm, but I also understood the dangers inherent in the logic of construction with regard to the installation of running water and electricity.

The slow progress of work and the long period spent on site allowed me to imagine a way of expressing the archaic nature of the construction. Nietzsche said: "after completing a house, the builder discovers that, during the construction process, he has learned something he should have known from the moment he laid the first stone."

Josep Lluís Mateo, January 1987



BARCELONA-SPAIN 2000-2004

Construction of the Barcelona International Convention Centre (CCIB) Public Competition, 1st Prize

Project designer: Josep Lluís Mateo

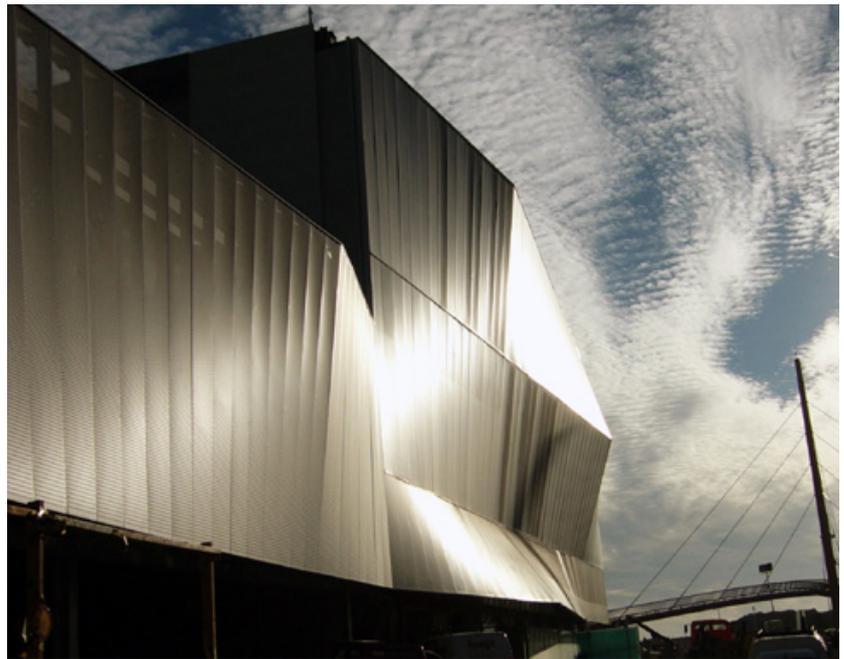
Client: Infraestructures del Llevant SA
Arquitectos, SL

Design date: 2000-2001

Construction date: 2002-2004

Gross floor area: 85.000 m²

Budget (€): 180.303.631



This contemporary project represented a turning point in our work and in the characteristics of our practice. When we design buildings, we are interested in their use, not just their form or their being icons. They have to have space, content and light, and the CCIB is a good example of all of these things.

The architectural style of congress halls is one of the loveliest to be generated by the globalized cultural and economic context. Yet due to their large floor areas and their location on the outskirts of cities, they run the risk of becoming windowless caves cut off from their surroundings. Our CCIB project set out to make the centre an exception. The model had to respond to the new demands of use and consumption, and address technical difficulties, such as providing good acoustics and comfort at all points of the building. Barcelona is like a tricolour flag: the blue of the sea, the brown of the city and the green of the mountains. This relation between city and nature was the leading thread of our project.

Josep Lluís Mateo



CHEMNITZ-GERMANY 1996-2007

Head Office of the German Central Bank (Deutsche Bundesbank), Chemnitz

Restricted Competition, 1st Prize

Project designer: Josep Lluís Mateo

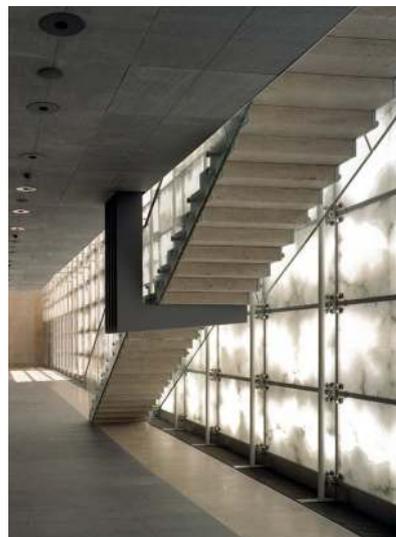
Client: Deutsche Bundesbank.

Design date: 1997

Construction date: 2001-2004

Surface: 9.500 m² of gross floor area and 5.500 m² of landscaping

Budget (€): 27.045.545



We imagined the building as a fossil aspiring to manifest its original organic structure, like a tree that has been turned into stone. The translucent façade was a major contribution to this effect. The walls were built using tension cables, their tension changing according to climatic conditions. At the same time, the superposition of layers of glass over a surface of steel—a material that changes with the weather—further accentuated variations in the building's appearance, giving this head office an organic air, integrated into the space around it. The outer elements of the façade, conversely, are bronze, presenting a more archaic appearance.

Josep Lluís Mateo



3. YEARS OF EXPERIENCE IN HOLLAND



THE HAGUE-HOLLAND 1990-1993

16 Dwellings for The Hague Housing Festival, Holland

Project designer: Josep Lluís Mateo
With: Valtos-Ontwerp & Adviesbureau
Client: Stichting Woning bouwfestival
Design date: 1990
Construction date: 1993

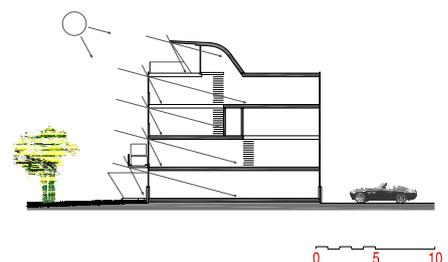
On a tract of land initially set aside for a motorway that was never built, OMA designed an urban development to celebrate the construction of dwelling number 200,000 by the city's housing cooperatives. The urbanistic project, developed on a strip of land 40 metres wide and several kilometres long, organized three sectors with different densities, using a repetitive structure and intelligent regulations that left plenty of space to manoeuvre.

For reasons of economy, everything in the building was prefabricated. The structure was concrete walls supporting floor slabs, all prefabricated and assembled at top speed. The basic structure of the building was thereby enclosed at either end by walls against which the main and emergency stairs were built, metal structures in keeping with the general constructive order.

The lengthwise façades are light timber structures clad with synthetic sheeting that personally I find highly attractive, though it is undervalued in Holland. Here, the basis of the idea is the panel: empty space and wall aspire to be one and to express the unity of the panel; these ideas inform the colourist result. Colour separates the parts (each part is different to its neighbours and stands out for itself) but also serves to unify, particularly in the north façade, in which window and panel are one and the same.

The section organizes the building. On the ground floor, the dwellings have private access to the garden. On the upper floors, corridors leads to the various homes, designed with one level of small rooms and another, as far as possible, like a great loft with a larger spatial dimension for the occupants to use and enjoy.

Josep Lluís Mateo.



BORNEO-HOLLAND 1995-2000

Construction of 26 Luxury Homes in Borneo Dock, Amsterdam

Project designer: Josep Lluís Mateo

Client: Bouwbedrijf M.J. de Nijs en Zonen B.V.

Design date; 1996.

Construction date; 1999.

Gross floor area: 5.700 m²

Budget (€): 4.808.096



The idea was to construct a building with large open spaces in its interior and a Mediterranean touch that would bring a new quality to the island of Borneo.

The Borneo Island project was designed not as a series of sequences but as a homogeneous whole. In such a special place, bounded on three sides by water, the project had to create a sensation of openness, distance and light. The building's mission was not to stand out as a compact mass, like a breakwater; rather, it had to blend in with its surroundings. This reflection led me to use timber as the main material, with aluminium to delicately highlight its outlines. The tension between the two materials forms the basis of the expressivity of this construction.

Josep Lluís Mateo, March 2000



4. NEW HEAD OFFICE FOR PGGM



Zeist, Holland (2003 – 2011)

New Head Office for PGGM Insurance Company

Restricted Competition, 1st Prize

Project designer: Josep Lluís Mateo

Client: PGGM

Design date: 2003-2005

Gross floor area: 25.000 m2 of offices + 25.000 m2 of parking space

Budget (€) : 63.800.000

The aim of the project is to extend the central offices of Dutch pension fund PGGM, duplicating their current surface area on the site in Zeist, near Utrecht.

Our proposal comprises three types of intervention:

1_ Freeing up all the land adjacent to the existing building, constructing a large underground car park and demolishing various service annexes. This will produce a large private park for pedestrians, with no vehicular access, forming the building's new setting.

2_ Part of the extension will be built in the large cloister that stands at the centre of the existing building, to improve internal communications and activate this core which is currently rather empty. It will be a building that floats, made of reflective glass and stainless steel.

3_ Looking outwards and following the open morphology of the existing building, the new work areas take the created landscape as a nearby external point of reference. They are repetitive glass buildings, with added protective claddings of timber, Cor-ten steel or awnings that introduce a textile fibre into their skins to supplement the reflective abstraction of the glass.

The regular work station layouts are supplemented by interior spaces that bring new spaces for communication and informal work, laid out along a backbone, "the Boulevard".

The auditoriums, restaurants and so on provide special functions that make the whole far more complex than just undifferentiated, flexible office space. They are justified by the fact that the building is the headquarters of a big multinational company, requiring a varied, diverse interior.

Josep Lluís Mateo, June 2006



The Singularity of PGGM

In 2003, Josep Lluís Mateo won the bid for the extension of what was to be the new head office of Dutch insurance company PGGM, in the city of Zeist. The competition addressed the need to add 25,000 m² of office space to the existing building, at the same time recovering a park by constructing an underground car park of 25,000 m².

The existing constructions followed a north-south axis laid out in a landscape of very dense greenery. The conservation, reinforcement and intensification of the qualities intrinsic to this landscape form the basis for the project.

Integration of New Building and Landscape

Integration is achieved by means of the lightness and visual permeability of the materials used for the new building, ensuring that the visual relation between inside and outside is complete and direct.

Car-parking space at grade is relocated in the new underground car park, freeing up the entire park for a landscape of continuous greenery.



Photo ©Adrià Goula

Integration of New and Existing

The volume of the new building emerges as a layout in keeping with that of the original building. The pre-existing building was made up of different wings of offices that intersected, leaving a kind of cloister or “patio” between. Continuing this logic, a new layout appears in the south of the site. This layout is configured by two large, elongated office wings, intersected by small connecting buildings that spatially connect the new with the existing.

Into the open space inside the existing building, a transparent volume is introduced, raised above ground level. The cross-shape of this volume is superposed and adapted to integrate and communicate with the surrounding buildings. The addition of this “patio building” is a functional solution to the long distances in the existing building.



Photo ©Adrià Goula

Technology at the Service of Sustainability

Acoustic and visual comfort, comfort of the working environment, quality in outdoor spaces, and sustainable construction systems and procedures are the factors guiding the practice's architectural and aesthetic reflection. This is manifested by the sophisticated ventilation systems, built into the building's false ceilings to naturally filter outdoor air to condition the various spaces. This more natural means of filtering represents a major energy saving and frees the building of tubes and machinery that would visually and acoustically interfere in the working environment.



Photo ©Adrià Goula

Not Just Functionality

The building and its furniture and fittings are designed to adapt to various working methods, offering flexible spaces with multiple possibilities to allow workers to choose the place in the building where they want to work. Further, spaces for relaxation and personal recreation are also envisaged, along with areas like the Boulevard, providing the casual encounters, extraordinary ease and informal spaces characteristic of temporary work.



Photo ©Adrià Goula



Photo ©Adrià Goula

Guided Tour

The building emerges from a large park and takes its place naturally in a continuous landscape of greenery, respecting the great canopies of the trees.

A semi-paved pathway leads to the main entrance, marked by the monolithic volume of the auditorium, suspended between the two office wings. Its Cor-ten steel façade dialogues with the canopy of the trees and their changing foliage.

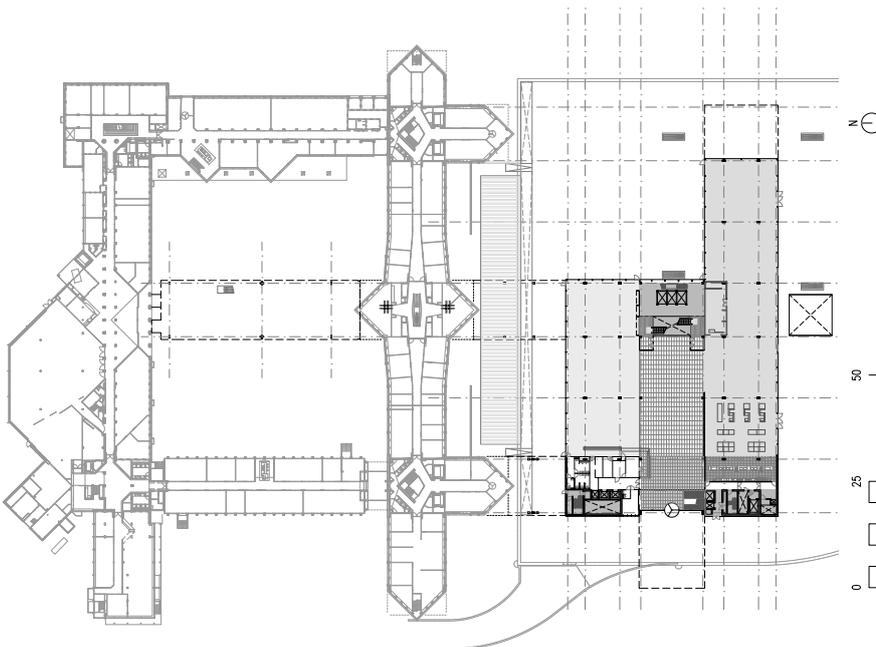


Photo ©Adrià Goula

Beneath the auditorium, the building's entrance leads into the reception, on the left, which guides visitors to the main foyer and the building's public area. The main foyer is a double-height space situated between the two office wings, where large skylights provide overhead lighting.

On the right is the restaurant, with an adjoining terrace and a visual relation with the garden and the landscape. The special geometry of the roof dialogues with the immediate natural space.

The south office wing rises above the restaurant. Its façade is chosen as the main frontage of the new construction. It is clad with a second skin of wooden slats that protect the building from solar radiation, functionally and aesthetically becoming a mediator between construction and nature.



On the left is the Grand Café, a meeting space that communicates visually with the existing building and the garden area in the east. Above the Grand Café is the north office wing, which, in contrast to the warmth of the south wing, is characterized by its lightness and shiny materials: stainless steel, aluminium, concrete and painted glass.



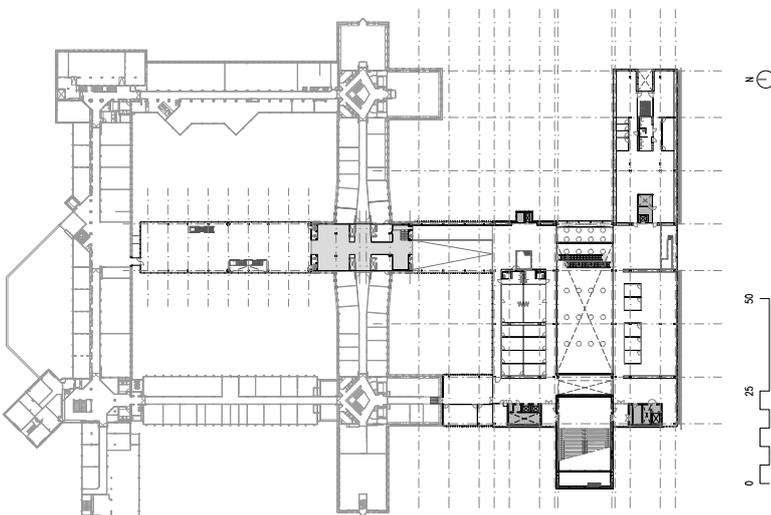
Photo ©Adrià Goula

The upper office levels are generally organized to provide the flexibility and adaptability needed by contemporary corporate life. The roof is designed with a single technology to integrate requirements of ventilation, lighting and aesthetics for this kind of space.



Photo ©Adrià Goula

The new and the existing buildings are connected by the Boulevard, which provides a thoroughfare between the two. It is devised as a sequence of different indoor spaces. Facing south, a picture window looks out onto the surroundings and allows light to flood in through warm-toned glass. To the north, meanwhile, the spaces vary gradually, ranging from transparent and light to darker, more enclosed spaces at the intersection with the existing building.



Beyond the first wing of the building lies the “patio building”, floating above the garden of the existing cloister. The materiality of its interior spaces evokes lightness, transparency and reflectivity.



Photo ©Adrià Goula

In addition to the Boulevard connecting the new and the existing buildings, there are also “bridge” buildings that respond to the volumes of the projections from the south-facing side of the original building. They are lightweight in appearance, with emphasis on the use of transparent glass and a direct visual relation with the gardens beyond.



Photo ©Adrià Goula

The car park, finally, is a simple structure of three basement floors with capacity for some 1,000 cars, motorcycles and bicycles, with an independent entrance for cyclists. Like the rest of the new building, the car park seeks maximum energy efficiency, with large lengthwise slits and two central courtyards that filter daylight and provide natural ventilation.



Photo ©Adrià Goula

Find all the information at:

<http://www.mateo-arquitectura.com/>

For further information, interviews or visuals:

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