

Prada Poole

12 Februari - 8 June 08

Centro Andaluz de Arte Contemporáneo

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Timetable

1 October - 31 March

Tuesday to Friday: 10 - 20 h.
Saturday: 11 - 20 h.

1 April - 31 September

Tuesday to Friday: 10 - 21 h.
Saturday: 11 - 21 h.

Sunday: 10 - 15 h.

Closed on Monday

Holidays: Consult with Centre

Access

Avda. Américo Vespucio nº2
Camino de los Descubrimientos s/n

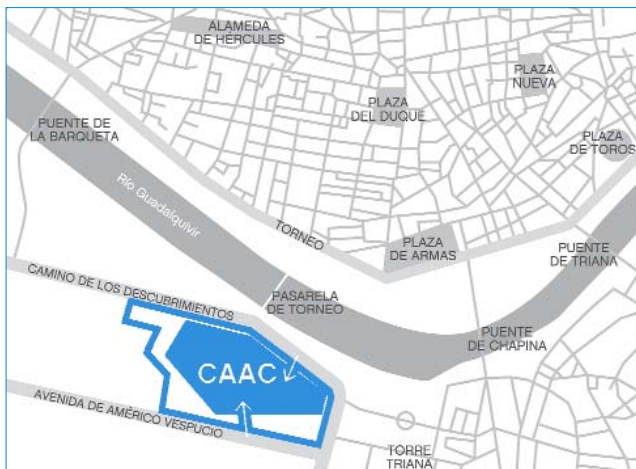
Transport

C1 and C2 buses

Tickets sales until 30 minutes before closing

Library

Monday to Friday (except holidays): 9 - 14 h.



Cover: Project for Atlántida, 1983, (detail)

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In the 1960s, once the aftermath of the Second World War had passed away, the social and political context in Europe and the USA was suitable for new generations of architects and artists to propose utopias with room for other, more human ways of living in and building cities, based on a closer relationship with the natural surroundings.

The Spanish architect José Miguel Prada Poole (Valladolid, 1938) here presents three projects he created between 1968 and 1983 which, while utopian in character, are not necessarily impossible to carry out.

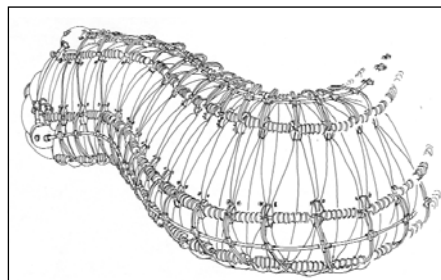
His main influence was the French engineer Robert le Ricolais (1894-1977), who questioned the notion of form as something static, preferring to see it as a fluid concept in movement. Ricolais attempted to discover the relation between structures taken from nature itself, where he found patterns of organization above all, and the structure of the shapes created by humans. Prada Poole was also influenced by the American engineer and visionary Richard Buckminster Fuller (1895-1983), the inventor of the geodesic dome and considered one of the first environmental activists.

In over 40 years of experimental architectonic work, Prada Poole has, like his predecessors, researched into both the conception of new structures, some mobile or organic, as in the idea of improving the habitat of the planet earth using new materials and recycled ones, and also alternative ways of living through intelligent use of the environmental surroundings.

In 1968, convinced of the need to make intelligent dwellings, Prada Poole conceived his known as *Jonah*, from the Biblical character swallowed by a whale, where he lived for three days and was transported to another place where his presence was needed. According to Prada, the whale's belly was the first intelligent dwelling in history, sheltering the inhabitant and transporting him to his destination.

The underlying idea of the project is that by transferring our intelligence to our dwelling, it can respond like an autonomous entity. Like a huge animal, the dwelling would become "living", with knowledge and intelligence, living in symbiosis with its inhabitants and able to come together in colonies with other similar dwellings, forming networks that would make up a "thinking city."

Instant City was brought to material life at the International Design Congress (ICSID)



Jonah, 1968



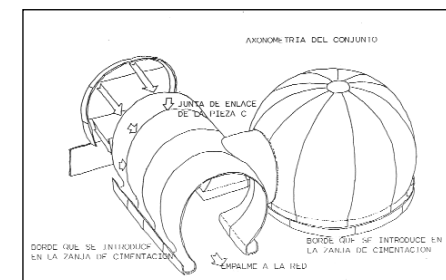
held in Ibiza in 1971. This was a prototype of a temporary, inflatable city built by students attending the congress from all over the world under the technical instructions of Prada Poole. Each individual or group of people was able to build their own habitat, stay in it and set up social relations.

The city had streets and a large square. During its scant week of existence, over seven hundred people occupied the inflatable city and complex relational exchange situations came about among its inhabitants, including speculation with the spaces adjacent to the Gran Plaza where concerts were held. In other words, urban relations that legitimised this space as a city.

Throughout the 1970s Prada Poole developed *Atlántida* [Atlantis] until giving it its definitive shape in 1983, shortly after undertaking various research projects at the Massachusetts Institute of Technology [MIT], such as *Bioclimatic Membranes*, *Solarion*; *Tensed Modular Structure or the Experimental Model for a Floating Island*, among others. Based to a certain extent on the mobile

concept of *Jonah*, it brings together the most relevant ideas from other utopian cities thought up throughout the history of culture (Plato's *Magnesia*, 4th century B.C.; Thomas More's *Utopia*, 1516; Francis Bacon's *New Atlantis*, 1627; Tomaso Campanella's *The City of the Sun*, 1623) and so on, eventually coming to his own, based on the demonstration that his Atlantis could be made with the technology of the day. This is the island of paradise, with trees, plants, birds and fish, a city floating on the sea, in constant, gentle movement. It moves without damaging the environment, leaving no trace and generating nature instead of destroying it. The achievement of utopia is to return us to the sea, where life originated and where, thanks to the intelligent use of technology, it is possible to live happily.

Atlántida, 1983



Instant City, 1971

