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## A Fragmented Archive: Reconstructing the Creative Process of the Spanish Architect Antonio Fernández Alba

Antonio Fernández Alba (Salamanca 1927-Madrid 2024) is one of the main Spanish architects of the 20th century. The archive created by this architect reveals the diverse dimensions of his professional career as an architect, artist, intellectual and professor at the Higher Technical School of Architecture of Madrid.

To delve deeper into his graphic and documentary legacy is a huge and complex task due to the extensive architectural output projected over more than sixty years. During the last years of his professional career, Antonio Fernández Alba made successive donations of the graphic material from his studio to different institutions following a criterion of trust, but without carrying out a prior planning to guarantee the documentary unity of each project. Nowadays, his archive is dispersed through the Spanish architectural collections of the Museum of the Royal Academy of Fine Arts of San Fernando, the National Library

of Spain, the Association of Architects of Madrid, the Higher Technical School of Architecture of Madrid, and the architectural collection of the Centre Pompidou in Paris

The aim of this paper is to reconstruct the creative itinerary of three projects through the different collections where his legacy is currently deposited. For this purpose, three representative projects of his creative stages have been selected: the Amsterdam City Hall Competition (1967), the Restoration of the Astronomical Observatory of Madrid (1975) and the Faculty of Law of the Universidad Autónoma of Madrid (1987).

Tracing the graphic material donated by the architect to different archives will allow us to identify the drawings that belong to each of these projects, document them, and reconstruct their creative process also relying on the texts that are also part of his legacy.

Keywords:

Archive; Antonio Fernández Alba; Drawing; Modern Architecture; Spain

## 1. INTRODUCTION. ARCHITECTURAL ARCHIVES IN SPAIN

The archival heritage of an architectural work is a heterogeneous legacy of drawings, plans, models, photographs of the model and the building, as well as texts and files that allow the reconstruction of the context of the architectural creation. The objective of an architectural archive is to safeguard the designed and built architectural heritage in order to preserve its legacy and promote knowledge of architecture through research, teaching and dissemination of this heritage for pedagogical and cultural purposes (Blanco, 2004, pp. 9-19).

In Spain, there were several attempts to create a National Museum of Architecture in the 20th century, which would assume among its functions the archive of modern Spanish architecture (Ruilopec, Sanz & Suárez, 2016). The first attempt dates back to 1943, when the country was focused on the reconstruction of the architectural heritage damaged during the Civil War (1936-1939) (Ministerio de Educación Nacional, 1943).

This first decree-law established that the headquarters of the museum would be the School of Architecture of Madrid. The project did not go ahead due to a lack of funding and support from the administration, but it served to initiate the collection of the architecture archives of the Library of the Higher Technical School of Architecture in Madrid (ETSAM).

After this failed attempt, in 1972, the Colleges of Architects took the initiative given that economic development was endangering the architectural heritage of historic city centres throughout the country. Representatives of Spanish architects from all over the country agreed to take on the role of defending architectural heritage, historical research and its media dissemination through the creation of Historical Archives in all the districts, that would be coordinated for this common objective (1972, p. 3). This was the first collaborative structure between architectural archives similar to the structures already created in other European countries (Tonicello, 2004, pp. 325-331).

At the beginning of the 21st century, there was

a new institutional attempt to create a National Museum of Architecture and Urban Planning assigned to the Ministry of Housing that would have an architecture headquarters in the city of Salamanca, another headquarters dedicated to urban planning in Barcelona, and a Documentation Centre. The Royal Decree RD 1636/2006 for the creation of the Museum recognized the “evident dispersion” of the documentary heritage of architecture and urban planning in Spain, and it acknowledged the efforts made by professional associations, institutions, universities and foundations in each autonomous community to preserve that heritage (Ministerio de Cultura, 2007).

One of the museum’s functions would be to promote the creation of associated documentation centres in the different regions with the aim of “locating, preserving and disseminating documentation on architecture and urban planning”. With this purpose, RD 1636/2006 designed a coordination structure that would facilitate access to the documentary collections of the different autonomous communities, while reinforcing their capacity to attract and compile new collections, and guaranteeing the necessary means for their conservation. In this way, the aim was to promote an integrative network that would coordinate existing archival collections without attempting to centralize them and delocalize them from the institutions where they were. Unfortunately, this project also remained unrealized, resulting in further dispersion of architectural documentation across various archives of public and private institutions. Recently, in 2022, a state museum called *La Casa de la Arquitectura* was created in Madrid with the aim of becoming a national and international reference for the dissemination of Spanish architecture (Jefatura del Estado, 2022). *La Casa de la Arquitectura* is located in the space called *Arquería* of the *Nuevos Ministerios* building in Madrid, where it hosts events to promote architecture, such as conferences, congresses, workshops, exhibitions and other activities. It does not have archival functions, but a virtual repository of the most outstanding Spanish works and architects is on its website (La Casa de la Arquitectura, 2025).

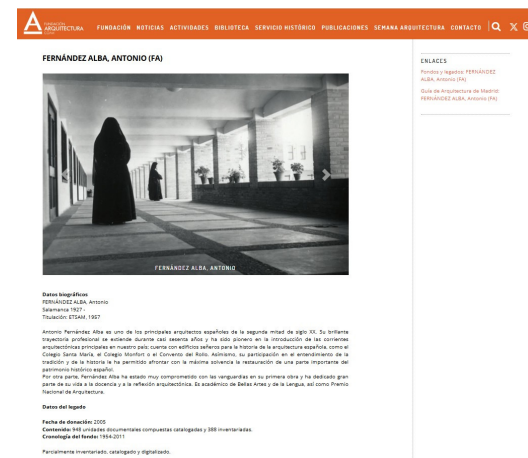


Fig. 1. Screenshot of the COAM website of the legacy of Antonio Fernández Alba. Source: SH COAM. Fondo Antonio Fernández Alba

## 2. FRAGMENTS FROM THE ARCHIVE OF ANTONIO FERNÁNDEZ ALBA

In the absence of a state project capable of attracting the documentary legacies of 20th century architecture, Spanish architects have donated their archives to some national institutions, historical archives of public and private universities, Schools of Architecture, Colleges of Architects, especially to the Colleges of Architects of Madrid and Barcelona, and several public or private entities [1]. The dispersion of the architectural archive fonds and the lack of a national coordination project between them has created a complex scene for architectural research in Spain.

This is the case of the archive created by the Spanish architect Antonio Fernández Alba during more than sixty years of professional career. The graphic legacy of his studio is a huge and varied architectural heritage due to the diversity of facets of the work of this prolific architect. Fernández Alba obtained his Degree in Architecture from the

Higher Technical School of Architecture of Madrid (ETSAM) in 1957. He was a professor at that School since 1959, and full professor from 1970 until his retirement.

He was a founding member of the group of Spanish contemporary artists known as *Grupo El Paso*, created in Madrid in 1957. He shared with them the same artistic curiosity of seeking an avant-garde form of expression incorporating the plastic value of the Spanish tradition. Thus, from his first works he developed his own architectural style characterized by incorporating the Spanish construction tradition into the functionalist clarity of the international style. He was one of the protagonists of the organic architecture developed by the Spanish architects who were members of the so-called Escuela de Madrid in the 1960s.

In recognition of his architectural work, he received the Gold Medal of Architecture from the Higher Council of the Colleges of Architects of Spain in 2002, and the National Architecture Award of Spain in 2003. Due to his prolific personality as an architect, artist and intellectual, he was member of the Royal Academy of Fine Arts of San Fernando since 1987 and of the Royal Spanish Academy since 2005.

Fernández Alba donated the archive of his architectural studio in successive deliveries to the institutions to which he was professionally linked, and to those in which he trusted to safeguard and disseminate his legacy.

The institutions that currently preserve his studio's archive are the College of Official Architects of Madrid (COAM), the Royal Academy of Fine Arts of San Fernando (RABASF), the National Library of Spain (BNE), the Higher Technical School of Architecture of Madrid (ETSAM), and the Centre Pompidou in Paris [2].

In 2005, Fernández Alba made the first donation of documents from his archive to the COAM Historical Service. The Antonio Fernández Alba legacy collection at the COAM has 948 composite documentary units, of which only 388 are catalogued and digitized. Each composite unit contains sketches, drawings, plans, photographs and textual documentation covering the architect's



Fig. 2. Photographs from the exhibition at the Centre Pompidou in Paris, 2013. Source: Fondo Antonio Fernández Alba, Biblioteca de la ETSAM, UPM. FALBA\_exposicion002, FALBA\_exposicion006.

graphic production from 1954 to 2011 (Fig. 1) [3]. Five years later, in 2010, Fernández Alba donated part of his archive to the ETSAM Library, thus creating a collection that has increased with the latest donations made in 2022, 2023 and 2024. This archive contains the documentation of his teaching activity as a professor at the School, and it includes graphic material from his professional activity and his projects. The inventoried records itemise almost 400 plans and drawings, 59 photographs, 64 sketchbooks, 8 folders and 96 archive boxes [4].

Shortly after, in 2013, the architect donated an important collection of his graphic heritage to the RABASF, to which he had been a full member since 1987. The works donated by Fernández Alba make up an architectural collection containing two models and 692 drawings made between 1957 and 2010. The drawings donated by the architect are classified into two groups: architectural drawings and sketch drawings that were compiled in small notebooks [5].

The architectural drawings are project plans with elevations and perspectives of the architectural design process and the final project. The sketches

are drawings made spontaneously by the architect. Among them, there are architectural sketches, urban landscapes and graphic compositions or formal explorations, some of which he would later use in his projects. In the sketches predominate the study of forms and colour and they are made with felt-tip pens, wax crayons or coloured pencils (Bernal López-Sanvicente, 2024, p. 108).

That same year, in 2013, the Centre Pompidou organised a temporary exhibition of Antonio Fernández Alba's work at its Paris headquarters. For this event, Fernández Alba selected some drawings and models representative of the architecture designed and built during 1960s that he still kept in the studio, and removed twelve plans from the legacy that he had previously deposited in the COAM to complete the exhibition [6]. At the end of the exhibition, he donated the plans and models on display to the Centre Pompidou, thus creating his architectural collection at this Parisian museum [7]. He later completed the donation with a few more works, creating a collection of 143 records, including 9 models and 134 architectural drawings [8] (Fig. 2).

Finally, it is worth highlighting the 60 records of

graphic material that the architect donated to the BNE in successive deliveries from 1994 to 2013. This collection contains some of the most precious drawings and axonometries made by the architect for architectural heritage restoration projects (Bernal López-Sanvicente, 2023, pp. 308-310).

### 3. RECONSTRUCTION OF THE CREATIVE PROCESS OF THREE PROJECTS THROUGH ARCHIVAL FONDS

Donations from Antonio Fernández Alba's archive followed a criterion of institutional trust without prior planning to ensure the documentary unity of each project. For this reason, his graphic legacy is dispersed in the archives of the aforementioned institutions to which he decided to entrust the conservation and dissemination of his legacy. So, nowadays So, at this moment it is difficult to delve into the study of his works by bringing together the set of notes, sketches, drawings, plans and models that formed part of the creative process of a single project.

The aim of this study is to locate the graphic production of the same project in order to facilitate a unified reading of the creative process and to deepen the analysis of his work. With this purpose, we have chosen three representative projects of the different creative stages of the architect throughout his professional career in architectural competitions, in restoration of architectural heritage, and in construction of public buildings.

#### 3.1. AMSTERDAM CITY HALL COMPETITION, 1967

In 1967, the City Hall of Amsterdam launched an international competition for the construction of a new building on the block called Waterlooplein, bordered by the Amstel canal. The competition rules stated that the new building would become a landmark in the city, but its design should keep the urban scene defined by the homogeneity of the architecture and the natural landscape of the canals, trees and grey skies.

The competition had two stages. The first phase of the ideas competition received 845 proposals in-

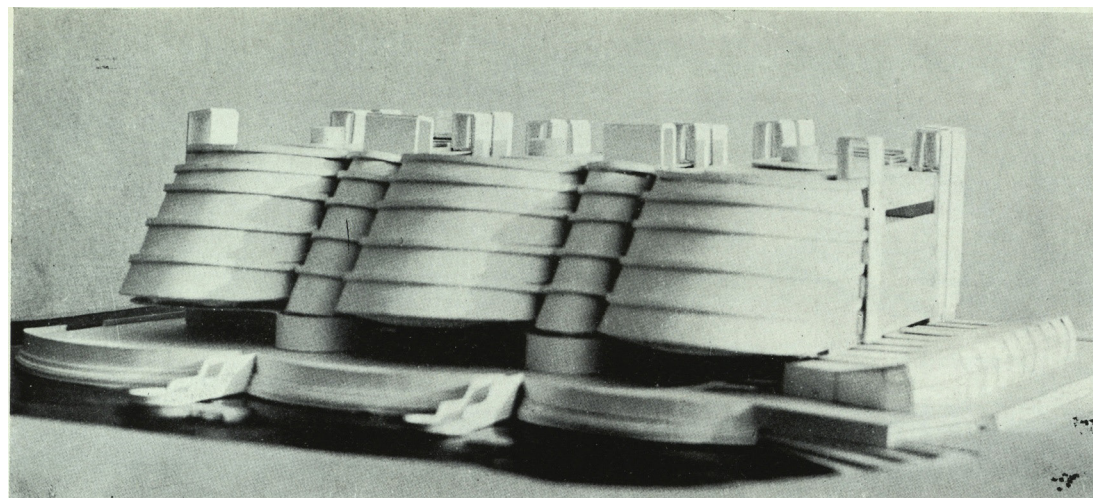


Fig. 3. Antonio Fernández Alba. Competition for the Amsterdam City Hall, 1967. Photograph of the model. Source: *Arquitectura* 1969.

cluding the project of Antonio Fernández Alba and other 21 projects of Spanish architects. Only seven projects were selected for the second phase. One of them was the project by the Spanish architect Rafael Moneo.

Fernández Alba's project for the Amsterdam City Hall competition belongs to the first stage of his professional career, which took place in the 1960s. During this stage, he consolidated his role in the organicism of modern Spanish architecture, which would become the hegemonic ideology of the Escuela de Madrid in the 1960s (González Capitel, 1993, p.94). Fernández Alba's drawings from the 1960s stand out for their use of an effective graphic language, characterized by the drawing of shadows to achieve a three-dimensional perception of the plane (Bernal López-Sanvicente, 2015, pp.145-151; 2023, p.307; 2024, p. 111).

The building had three juxtaposed volumes whose scale was adapted to the scale of the city. The façade of the building facing the city was designed according to the surrounding architecture, and the façade facing the canal revealed the organic

expressiveness of the three volumes situated on a large platform. Fernández Alba designed the platform as a large public space that integrated the access to the building and the design of the canal's docks and piers.

It is one of the most iconic works of Spanish organic architecture, even though it was never built. The graphic documentation of this competition has been widely published in the journals *Arquitectura* (Fernández Alba, et al., 1969, pp. 22-23), *Nueva Forma* (Fullaondo, 1970, pp. 13-18), and in other monographic publications of the architect, so it is one of his most published works (Fernández Alba, 1973, p. 43; 1980, pp. 56-57; 1981, pp.120-122; 2011, p. 106).

The graphic heritage of the project is distributed in the archives of the Centre Pompidou in Paris, in the architectural collection of the RABASF, in the COAM Historical Service and in the archives of the ETSAM Library. The aforementioned collections contain a limited number of records with original drawings of the first sketches and freehand drawings, outlined plans, photographs and a model,



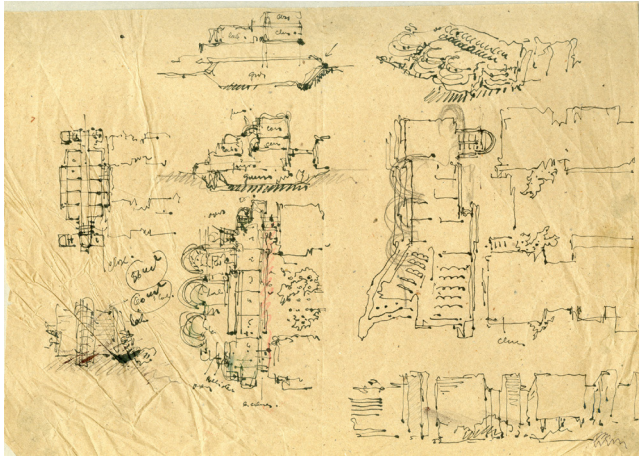


Fig. 4 . Antonio Fernández Alba. Competition for the Amsterdam City Hall, 1967. Sketch. Source: Museo de la Real Academia de Bellas Artes de San Fernando, Madrid. D-3470.

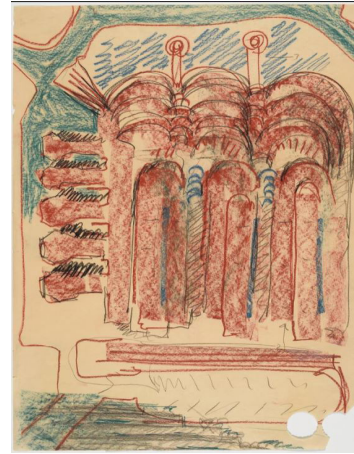


Fig. 5. Antonio Fernández Alba. Competition for the Amsterdam City Hall, 1967. Initial sketch. Source: Centre Pompidou. AM 2013-2-2018.

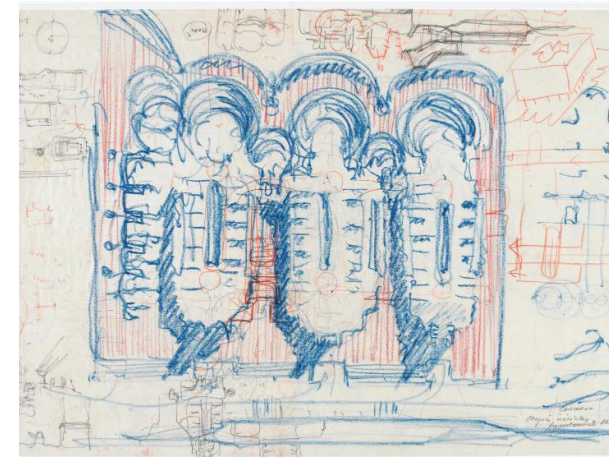


Fig. 6. Antonio Fernández Alba. Competition for the Amsterdam City Hall, 1967. Initial sketch. Source: Centre Pompidou. AM 2013-2-2017.

since the project was never developed. However, the quality and importance of this graphic legacy is extraordinary because it contains a variety of graphic materials representative of the creative process and the drawing of Fernández Alba's projects.

The Centre Pompidou has the largest collection with 13 works that give us a complete overview of the creative process of the project. There are several freehand drawings where we can see how the initial approach of the project evolves into the final architectural form. There is a collage with the drawings of the initial study of the project on a cardboard (AM 2013-2-227), a sketch made in graphite (AM 2013-2-226), and two colour sketches that differ in the precision of the drawing (AM 2013-2-218; AM 2013-2-217) (Figs. 5, 6).

The rest of the records are the outlined plans of two general sections (AM 2013-2-225(1); AM 2013-2-225(2)), four elevations (AM 2013-2-220; AM 2013-2-221(1) AM 2013-2-221(2); AM 2013-2-222), two floor plans with the drawing of the shadows cast (AM 2013-2-219; AM 2013-2-223) and a model of the project (AM 2013-2-224) (Figs. 3, 7).

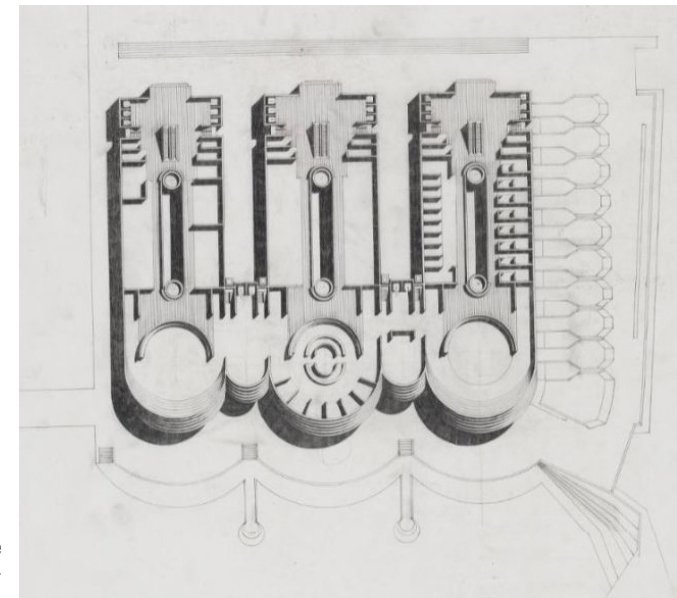


Fig. 7. Antonio Fernández Alba. Competition for the Amsterdam City Hall, 1967. Plan. Source: Centre Pompidou. AM 2013-2-223.

In the RABASF collection, we can complement the project documentation with a graphite sketch of the general plan of the building (A-6383) (Fig. 4). In addition, the COAM Historical Service preserves a documentary unit of the project made up of eight drawings and plans from the competition (FA-P128) [9].

### 3.2. RESTORATION PROJECT OF THE ASTRONOMICAL OBSERVATORY OF MADRID, 1975

Antonio Fernández Alba received the National Prize for Architectural Restoration in 1980 for the restoration project of the Madrid Astronomical Observatory building located on the Hill of Sciences. This award consolidated his professional career in the restoration of architectural heritage. Shortly after, he carried out such unique works as the restoration of the Reina Sofía Art Centre in Madrid (1980), the consolidation of the Real Clerecía de San Marcos in Salamanca (1985-1986) and the restoration of the Ducal Palace of Pastrana (2001), only to mention his most recognised projects. The original building of the Royal Astronomical Observatory of Madrid is one of the masterpieces created by the Spanish neoclassical architect Juan de Villanueva in 1790 on the Hill of Sciences in Madrid. The restoration of this building was the first of Fernández Alba's interventions in this urban space. Subsequently, his work included the entire building complex linked compositionally to the Villanueva building. He designed the Special Urban Plan for remodelling the Hill of Sciences, the restoration and remodelling of its surroundings, gardening and the construction of a pavilion for the Hershell telescope (1998-2003), the restoration of the Gran Ecuatorial building and the Astrograph Pavilion (2003), and the construction of the Museum of Geographical Sciences and Astronomy on the Hill of Sciences (2003) [10]. The main bibliographical reference for the graphic and photographic documentation of this project is the book *El Observatorio Astronómico de Madrid* de Juan Villanueva by Fernández Alba in 1979. The book includes the research documentation to contextualize the architectural restoration, along

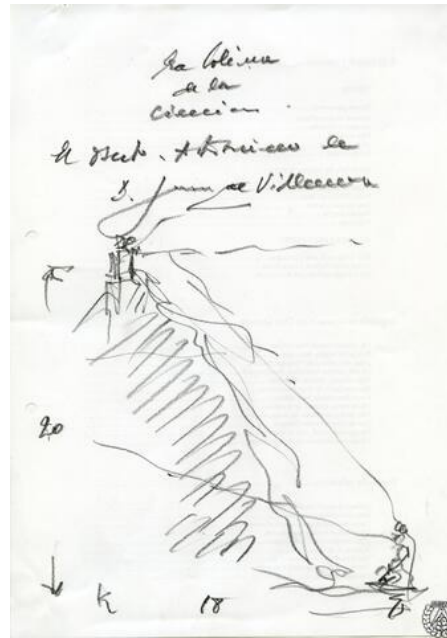


Fig. 8. Antonio Fernández Alba. Astronomical Observatory of Madrid, 1975. Sketch of the Hill of Sciences. Source: Fondo Antonio Fernández Alba, Biblioteca de la ETSAM, UPM. FALBA\_013P\_C010-03\_001.

with the graphic documentation of the project. In the introduction, Fernández Alba thanked the members of his studio and their students from the ETSAM for producing the graphic material for the project and the book. The second bibliographical reference is the article published by *Arquitectura* where a small part of the drawings and photographs contained in the book were published (Fernández Alba, 1980, pp. 26-29). Fernández Alba donated the plans of the project to the BNE in successive deliveries from 1994 to 1997. In this set of plans, we find unique examples of the graphic heritage of architecture that have been widely published in the architect's monographs and subsequent research into his work (Fernández Alba, 1980, p. 97; 2011, pp. 98, 310-

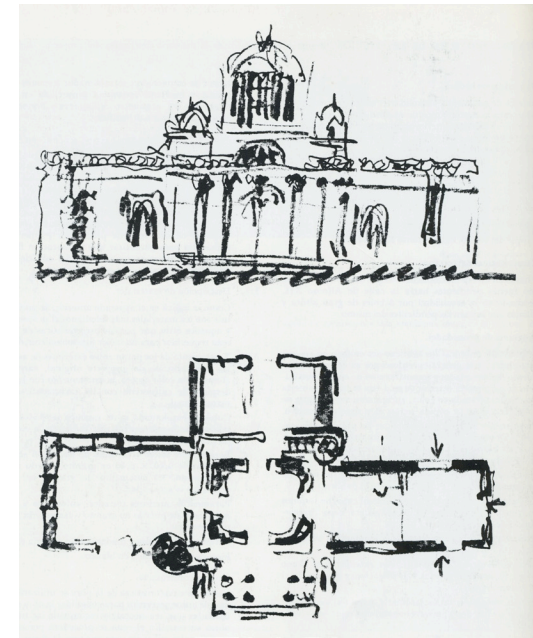


Fig. 9. Antonio Fernández Alba. Astronomical Observatory of Madrid, 1975. Initial Sketch. Source: BNE. DIB/18/1/9877.

319, 396] [Trillo de Leyva, 2015, pp. 25,30,32] [Bernal López-Sanvicente, 2023, pp. 309]. This collection includes the initial sketches (DIB/18/1/9877) (Fig. 9) and some of the most reproduced axonometric views of his graphic legacy. The sectioned axonometric view of the project (DIB/18/1/6396), the axonometric views of the inside staircase and the space positive of the building (DIB/18/1/9871; DIB/18/1/6397), and a low-angle perspective view of the crowning temple (DIB/18/1/6395) (Figs. 10, 11, 12). In this case, the architect's purpose to keep the unity of the project is evident, because he subsequently completed the documentation of this project with new donations. In 2013, he delivered to the BNE some drawings of the Museum



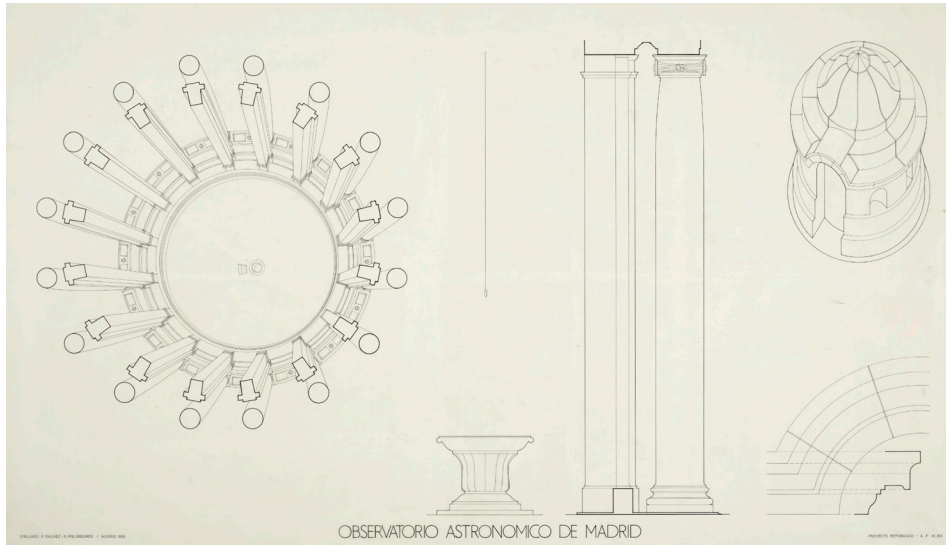


Fig. 10. Antonio Fernández Alba. Astronomical Observatory of Madrid, 1975. Perspective of the crowning temple and details. Source: BNE. DIB/18/1/6395.

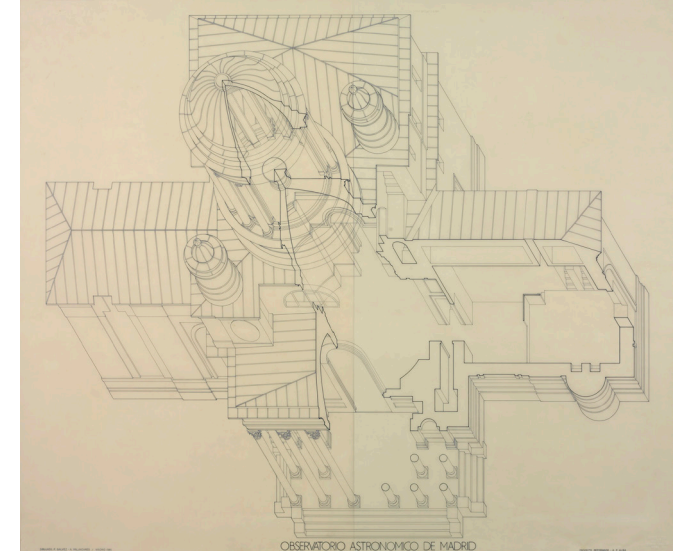


Fig. 11. Antonio Fernández Alba. Astronomical Observatory of Madrid, 1975. Sectioned axonometry. Source: BNE. DIB/18/1/6393.

of Astronomy and Earth Sciences (DIB/18/1/9880) and drawings of the pavilion for the Astrograph and the new building for the Herschell telescope (DIB/18/1/9870).

However, there are some sketches and drawings of this project in other archives. For example, the sketch of the Hill of the Sciences preserved at the ETSAM (FALBA\_013P\_C010-03\_001) (Fig. 8), and the sketches of the design of the surrounding buildings that were part of a same notebook of the architect, and are currently deposited in the RABASF collection (D-3283; D-3331; D-3332; D-3333; D-3334; D-3335; D-3336; D-3337; D-3342; D-3343; D-3360; D-3376).

In the RABASF, there is also one of the most reproduced works of this project, which is the drawing of the elevation of the complex drawn by the architect of his studio, Candelaria Alarcón Reyero (A-6350) (Fig. 13).

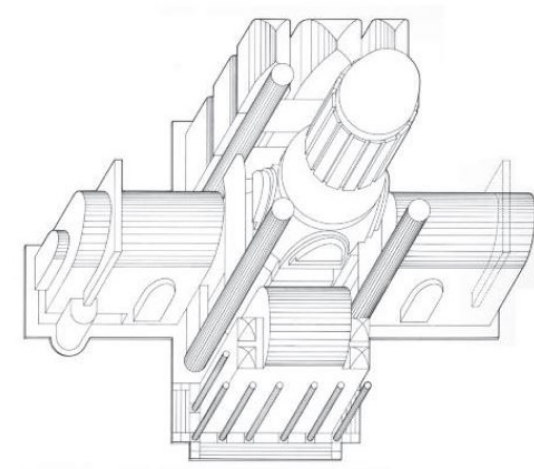


Fig. 12. Antonio Fernández Alba. Astronomical Observatory of Madrid, 1975. Positive of the interior space. Source: BNE. DIB/18/1/6397



Fig. 13. Antonio Fernández Alba. Astronomical Observatory of Madrid, 1975. Elevation. Source: Museo de la Real Academia de Bellas Artes de San Fernando, Madrid. A-6496.

### 3.3. FACULTY OF LAW OF THE UNIVERSIDAD AUTÓNOMA OF MADRID, 1987

Fernández Alba designed almost thirty buildings for teaching facilities and university centres between 1961 and 2003. He also designed the urban planning of seven university campuses between 1969 and 2001, but only two were built: the campus of the University of Castilla La Mancha in Ciudad Real in 1987 and the campus of the Jaume I University in Castellón de la Plana in 1991. The first campus designed and not built by Fernández Alba was the project for the Universidad Autónoma of Madrid (UAM) in 1969 that received a mention in the competition (1969, 46-47) [11]. In the following decades, Fernández Alba carried out three projects on this campus, but only two of them were built. In 1987, he won the competition to build the Faculty of Law, and in 2001, he won the competition to build the building of Legal, Economic and Political Sciences, which is located on the same block as the Faculty of Law, making a compositional unit.

The Faculty of Law of UAM, like other teaching buildings by Fernández Alba, is characterized by a design based on basic geometric shapes, such

as the circle and the square, and by the symmetry of the floor plan. The functional needs program is developed around a central vertical space that connects all the floors of the building. This vertical space is a courtyard and agora around which the circulation and open spaces of each floor are articulated.

The sketches of the preliminary project kept in the COAM Historical Service (FA-P029) show how the geometry of the layout regulating the design of the floor plan is from the very beginning of the project (Fig. 14). The geometric rigour of the design stands until the end of the project as can be seen in the plans of the ground floor and fourth floor of the building kept in the archive of the RABASF (A-6479; A-6480). The other floors are shown in the exploded axonometry of the building kept in the BNE (DIB/18/1/10038).

Fernández Alba's graphic legacy is characterized by sectioned axonometric drawings and exploded axonometric drawings to offer a unitary view of the building. The axonometric drawings and perspectives of this project are distributed between

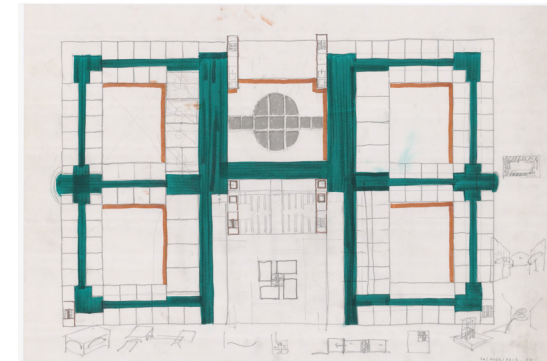


Fig. 14. Antonio Fernández Alba. Faculty of Law UAM, 1987. Floor plan sketch. Source: SH COAM. Fondo Antonio Fernández Alba. FA-P029.

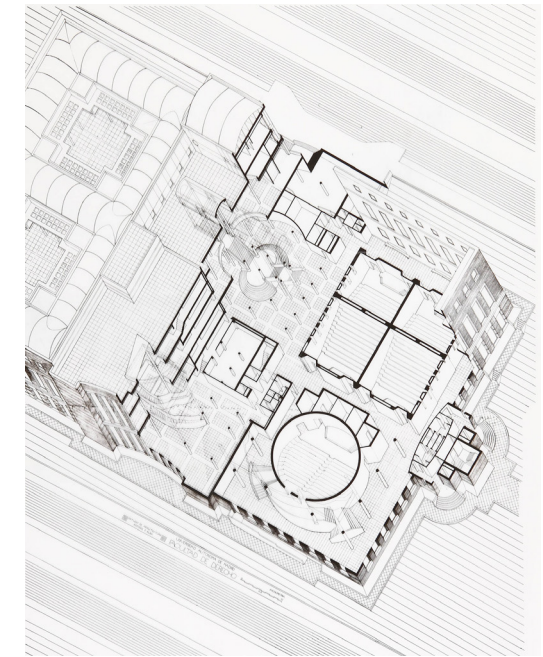


Fig. 15. Antonio Fernández Alba. Faculty of Law UAM, 1987. Sectioned axonometry. Source: Museo de la Real Academia de Bellas Artes de San Fernando, Madrid. A-6482.



the BNE and RABASF collections. The BNE preserves the volumetric axonometric drawing of the floors (DIB/18/1/9891), in addition to the previously mentioned exploded axonometric drawing, and the RABASF has one of the architect's most published plans, which is the military perspective of the Faculty drawn in vertical format with half of the building sectioned (A-6482) (Fig. 15).

The process of designing the elevations is also distributed between the archival fonds of these two institutions. The first colour sketches of the general and detailed elevations are in the RABASF collection (A-6401; A-6402; D-3299; D-3300), where the original colour drawing of the main entrance elevation (A-6423) and a blue ink printed copy of the conical perspective of that façade of the building (A-6481) are also preserved (Figs. 16,17,18). Fernández Alba donated the original drawing of that perspective to the BNE in 2013, where it is deposited (DIB/18/1/9893) together with another of the building's perspectives (DIB/18/1/9892) and an original colour sketch of sketch of the elevation (DIB/18/1/10007).

#### 4. CONCLUSIONS

In Spain, the archive of modern architecture is dispersed due to the lack of a national project for the creation of a Museum of Architecture to assume this function. Alternatively, Spanish modern architects have donated their studio archives to various public and private institutions.

One paradigmatic case is the archive of the Spanish architect Antonio Fernández Alba, who recently passed away in May 2024. Fernández Alba began donating the graphic and documentary heritage generated during his professional career in 1994 and made the latest donations in 2024.

His graphic legacy is fragmented in the fonds of the College of Architects of Madrid, the Royal Academy of Fine Arts of San Fernando, the National Library of Spain, the Higher Technical School of Architecture of Madrid, and the Centre Pompidou

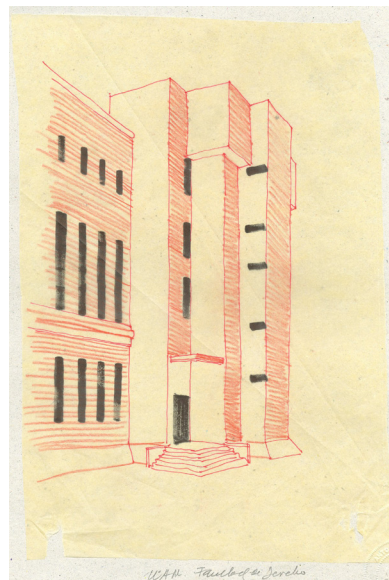


Fig. 16. Antonio Fernández Alba. Faculty of Law UAM, 1987, Corner treatment. Source: Museo de la Real Academia de Bellas Artes de San Fernando, Madrid. D-3300.

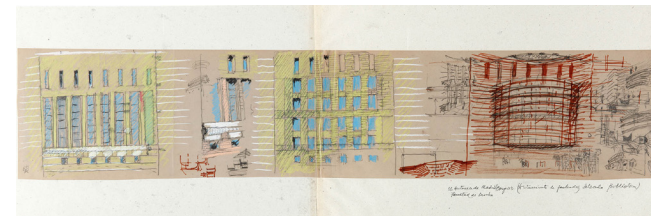


Fig. 17. Antonio Fernández Alba. Faculty of Law UAM, 1987. Elevation of the main entrance. Source: Museo de la Real Academia de Bellas Artes de San Fernando, Madrid. A-6401.

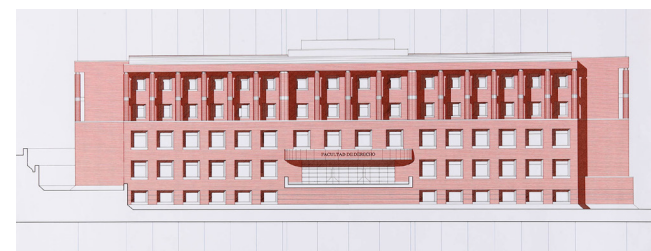


Fig. 18. Antonio Fernández Alba. Faculty of Law UAM, 1987. Library, fachade details and elevation. Source: Museo de la Real Academia de Bellas Artes de San Fernando, Madrid. A-6423.

in Paris.

The donation of his works did not follow the criterion of maintaining the unity of the creative process of a single project. Successive donations of his studio's graphic and documentary heritage were guided by a criterion of institutional trust for the better preservation and dissemination of his legacy. Therefore, to delve deeper into the architect's work, it is necessary to identify and document the records belonging to every single project in the different collections.

This study compiles the records of three representative projects of the architect's work. Tracing the graphic material donated by the architect to various archives allowed us to identify the drawings belonging to each project, document them, and reconstruct the creative process of these pro-

jects. The paper shows us a new thematic inventory of each project. This new organization, based on the coordination of his archival fonds, goes beyond the limits of the archives where his work is deposited to recover the essence of the architectural studio's archives

## NOTE

[1] The archive of the Historical Service of the College of Architects of Madrid preserves 70 legacies, and the Historical Service of the College of Architects of Catalonia houses 180 legacies from the most important architects of the 20th century in Spain.

[2] This study does not use the archives of administrations such as town halls and other public institutions where they have the projects to obtain permits for the construction and use of the buildings. The study of this documentation would be justified if there were no collections with the original works donated by the architect.

[3] Fernández Alba's legacy at the COAM is inventoried by projects, and classified by architectural typologies: <https://www.coam.org/es/fundacion/servicio-historico/fondos-y-legados/fernandez-alba-antonio-fa>.

[4] Details of the records of Antonio Fernández Alba in the Digital Historical Archive of the Library of the Polytechnic University of Madrid can be consulted at: <https://ahdb.upm.es/index.php/fondo-fernandez-alba>

[5] The collection of drawings is classified into 344 architectural drawings and 348 sketches made in small-format notebooks <https://www.academiacolecciones.com/arquitectura/mostrar-autores.php?id=fernandez-alba-antonio>

[6] The inventory of Fernández Alba's legacy at the COAM includes records of the 12 plans removed by the architect for this exhibition: FA-P320/G4-1-11, 20, 24, 36, 37; FA-P325/G4-1-14; FA-P328/G4-3-40, 41, 44; FA-P359/T116-12, 18;

FA-P360/T117-03. <https://coam.eu/legados/#fon.FA>

[7] The architect's archive at the ETSAM Library houses six photographs of the exhibition at the Centre Pompidou, where some of the works on display can be identified: <https://ahdb.upm.es/index.php/exposicion-centre-pompidou>

[8] The records of the architect's collection at the Centre Pompidou in Paris are available at the following web link: <https://www.centrepompidou.fr/es/recherche?terms=Antonio%20Fern%C3%A1ndez%20Alba>

[9] The documentation for this competition is not digitised. Access to the information on the inventoried unit is available at the following link: [https://coam.eu/legados/#!udo.FA\\_P128](https://coam.eu/legados/#!udo.FA_P128)

[10] The Special Urban Plan is a documentary unit composed of 32 documents with architectural drawings and plans deposited in the Historical Service of the COAM [https://coam.eu/legados/#!udo.FA\\_P367](https://coam.eu/legados/#!udo.FA_P367)

[11] The plans and perspectives of the project are in its legacy at the COAM Historical Service [https://coam.eu/legados/#!udo.FA\\_P328](https://coam.eu/legados/#!udo.FA_P328)

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