

# THE EXILE RETURNS

JORIK BAIS



BACARDI'S CUBAN HEADQUARTERS













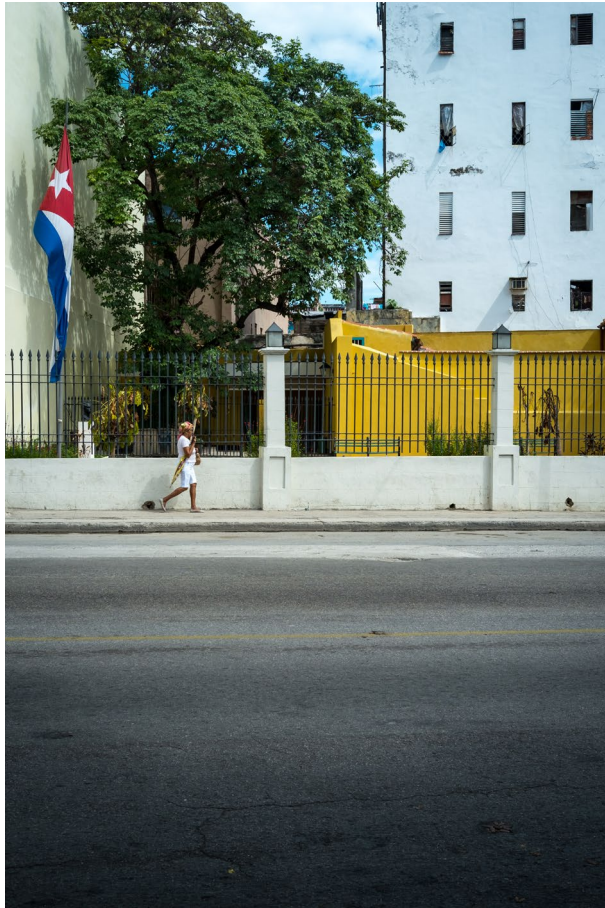














## CUBA

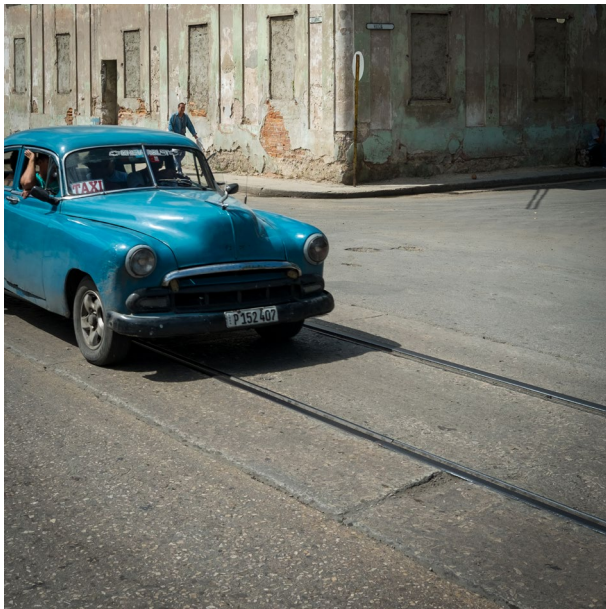
Cuba has been reluctant to engage and follow global developments. Even in comparison to other socialist economic nations, Cuba has retained a strong focus on domestic political developments throughout its history. But as its monotonous import focussed market stands on the brink of change in an era of global trade and interdependence, economic change is imminent. With the possibility of future foreign investments, the question of the architectural change Cuba will endure will be the focus of this discourse with as a case study the return of the Bacardi HQ to its heritage.

Bacardi's history goes back to the very beginnings of Cuban rum production and grew out to be the first Cuban company to engage with a globalising market. After being exiled due to Castro's nationalisation of all Cuban companies the company thrived and grew out to become one of the biggest liquor producers with plants in Mexico and Puerto Rico. The current headquarters reside on the Bahama's, but the company has recently stated its return if the American embargo would be dropped. A changing political context between the US and Cuba offers new possibilities and Bacardi's return might be closer than ever.





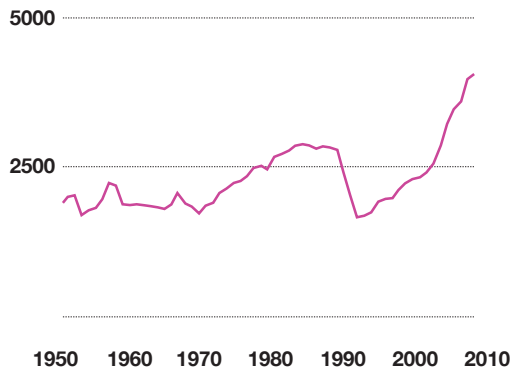




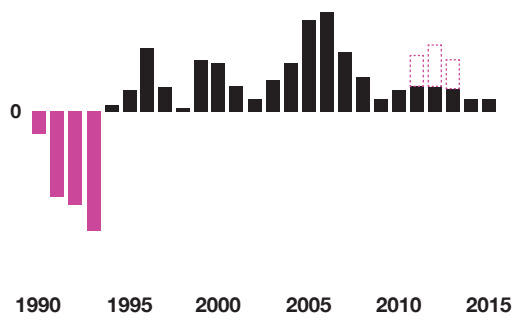
**E C O N O M Y**

**A DIFFICULT TRADE**

## GDP PER CAPITA IN US \$



## GDP GROWTH IN %





## INTRODUCTION

### *Change is imminent in an economic system that has remained to be cut off through time*

Throughout history, Cuba has proven to simultaneously be a desirable prospect for both Spain and the US politically, as well as a threat to national commerce in the US due to its strong industrial position in sugar and citrus. The island of Cuba has been highly dependent economically on foreign countries like Spain, the US, the Soviet Union and now Venezuela because of the singular characteristic of their economy. In changing economic currents, even anti-capitalistic Cuba might have to rethink its global economic position. The thought of the annexation of Cuba gained significance when the US 'acquired' Cuba following

the Spanish-American war. To protect Cuba from international buyers, the US quickly reduced tariffs by 52% and liberalised the land tenure system. By the 1850's Cuba produced half of the world's sugar, with the US as its biggest market. The thought of annexing Cuba quickly lost momentum with the 1898 Teller amendment which prohibited the US annexation of Cuba to protect American sugar beet farmers. Due to the Great Depression in the US, in 1930 the Smoot-Hawley Tariff Act passed, which in an effort to strengthen the national commerce, cut back trade with foreign countries. After the revolution in 1959 Castro claimed that US monopolies formed a threat to socialism and seized the sugar plantations with the Agrarian Reform Law, Eisenhower in reaction to this eliminated the sugar trade subsidy. Cuba lost a valuable asset and later became economically dependant on the Soviet Union, the feared enemy of the US. Up until the

fall of the Soviet Union, and shortly after that only to become dependant again upon Venezuela, which trades oil for the well-educated Cuban doctors. However, with Venezuela's economy lacking and dropping oil prices, the economic future of Cuba is uncertain.

Looking at the development of the GDP we see a stagnant growth. In relation to other countries however the growth is insignificant as the GDP per capita has grown only little since 1985. The reason for this in the long run is the socialist ideal of Castro of placing equality above economic growth. Now that Cuba is still dependent upon other countries as it imports 80% of its food, the after effects of the economic crisis take their toll on Cuba. Many fear a possible second 'periodo especial' if the Cuban economy remains as cut-off as it is.

1 CUP = 0.0377358 USD



There's not many countries left with a double currency system, but definitely none that have such a vast difference in value (25:1) as the Cuban Convertible and the Cuban Pesos. The double currency was introduced by Fidel shortly after the fall of the Soviet Union. Cuba

lost its economic ally and was in need of hard cash. By legalising the American Dollar for tourists, cash came flowing in. Apart from tourists the 'hard currency,' which always maintained the same value as the US dollar, could be used by Cubans as well to buy luxury goods

(anything not needed to stay alive). The dollar became so important that in 2004 it was replaced by the Cuban Convertible. In keeping the same value as the US Dollar lies the crux, the capitalistic American market grows, which normally would increase the difference between the

## THE DUALITY IN CURRENCY

1 CUC = 1 USD



currencies. To minimize the national exchange rate, Castro capped the value of both local currencies. The exchange rate of US dollar to CUC however remains, thus inflation is making tourism more expensive over time. The twin-exchange currency system in Cuba is complexifying

the economic trade with foreign countries. State companies declare in domestic trading books that one CUP is equal to one CUC, preventing CUP inflation and making imports cheap and exports unprofitable. Bringing an end to this complex system would have severe results for

these state run enterprises. Solving the issue proves to be very complex. As the values are so far apart, a unification would have significant consequences. Rumours about the unification have already led to a considerable weakening of the CUC.

IMPORT

<b>Machines</b>	<b>Vegetable Products</b>	<b>Metals</b>	<b>Plastics and Rubbers</b>	Transportation	
	<b>12%</b>			<b>7.6%</b>	<b>6.2%</b>
<b>22%</b>	<b>Foodstuffs</b>	<b>Minerals</b>	<b>Textiles</b>		
	<b>8.1%</b>	<b>4.1%</b>	<b>2.6%</b>	<b>1.7%</b>	
<b>Chemical Products</b>	<b>Animal Products</b>	<b>Instruments</b>	<b>Animal and Vegetable Oil-Products</b>	<b>Footwear and Headwear</b>	
	<b>7.9%</b>	<b>3.1%</b>	<b>2.0%</b>		
			<b>Paper Goods</b>		
			<b>1.8%</b>	<b>1.3%</b>	

<b>Foodstuffs</b>	<b>Metals</b>	<b>Chemical Products</b>	
	<b>19%</b>	<b>7.6%</b>	
<b>45%</b>	<b>Mineral Products</b>	<b>Animal Products</b>	<b>Wood Products</b>
	<b>19%</b>	<b>3.6%</b>	<b>2.0%</b>
		<b>Machines</b>	
		<b>1.8%</b>	

EXPORT



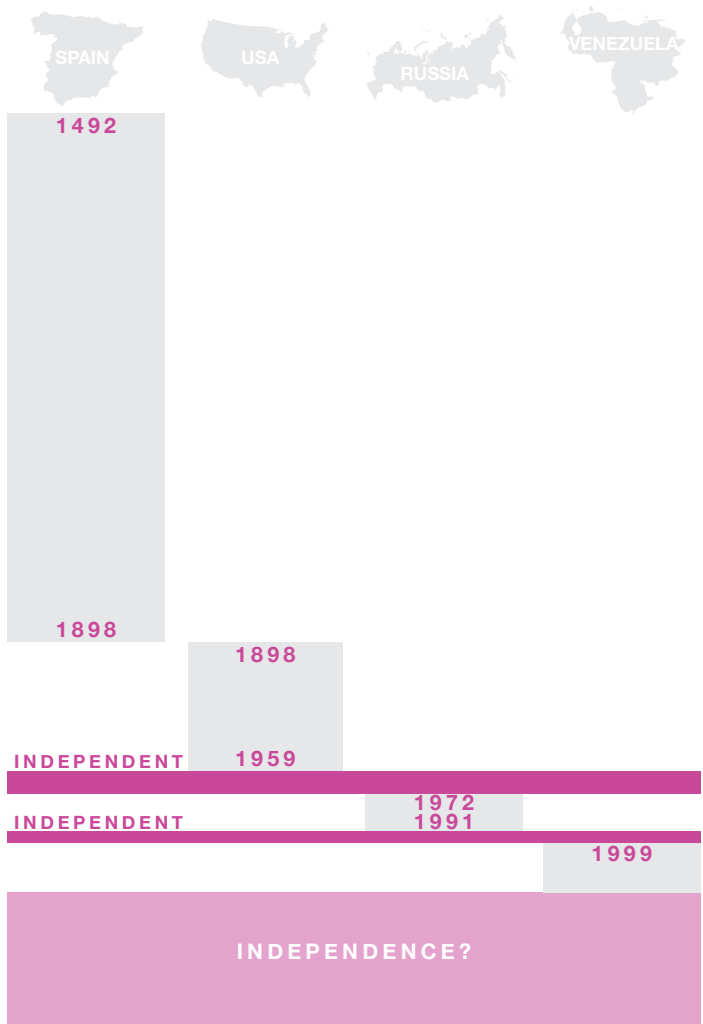
## IMPORT VS. EXPORT



*The import focused international market forms a threat in changing economic tides*

Throughout history Cuba has maintained an import focused market. When the Spanish colonies were established, the potential growth of sugar cane was immediately noticed. All agricultural production thus focused on sugar cane. Since then Cuba has

maintained a dependent position. As economic ties with Venezuela start to weaken due to a slipping oil price and unsatisfied doctors, in order to survive the country is in need of large economic reforms. The import focused international market forms a threat in changing economic tides.



CUBAN ECONOMIC DEPENDENCE TIMELINE

## CUBAN GEOECONOMIC DEPENDENCE

*Always a dependent economy, but ties are slipping; can we expect change?*

There are many speculations on what will happen with the possible lift of the economic embargo. Cuba could have become a US state wasn't it for American protectionism to maintain its domestic market. During the period of economic dependence upon the US, Cuba flourished as the US put high investments in Cuba's infrastructure and phone networks. Reminiscences are still visible today as most of the old-timer American muscle cars still drive around the city. Cuba is rich in minerals and petroleum, both offering enormous economic potential. Meanwhile, Cuba is also the biggest island

of the Caribbean with a large agricultural potential, as two-thirds of its land can be cultivated. Although Cuba currently has no export potential in manufactures, that will undoubtedly change with future foreign investments. However, looking at one of the luxury hotels that is currently being built, foreign companies favour importing Indian workers and paying them more, as tight regulations prevent good payment to Cuban workers. According to the french building company Bouygues the low payment of Cuban workers results in inefficiency. Imported and expensive Indian construction workers according to the company are 4 times as efficient. This only proves the current disconnect between foreign capital and local work opportunities due to socialist ideals. Apart from that, there is a tremendous interest in Cuban spirits and cigars. Studies conclude that a lift of the embargo would mostly, positively as well as

negatively, effect the economy of the US state Alabama. The 2001 relaxation of the embargo to aid Cuba with humanitarian exports made Alabama's economy grow significantly, showing the potential of a lifted embargo. However, a vice versa trade possibility would thus form just as much of a threat. A major potential change for Cuba's economy would be US tourism due to Cuba's close proximity to the States.

The geographical position of Cuba in relation to the US gives it a huge touristic potential, a potential that became visible during the 50's. Considering the growing availability of cheaper flights today, with in particular flights from Miami to Havana being as cheap as 150\$, a lift of the embargo would result in a significant gain of (weekend) tourism to Cuba. Predictions are that opening up touristic flights to Cuba would potentially lead to a rise of 1,000,000 US tourists annually.



ECONOMIC FREEZONES EXPLANATION



## ECONOMIC FREEZONES VS. FOREIGN INVESTMENTS

*Foreign companies are reticent to invest capital due to the absence of a biggest market*

Another example of the government maintaining economic control over Cuba are the Economic Freezones which are a well-known phenomenon to upcoming and westernising countries. They exist to stimulate a growing economic market by allowing foreign companies to invest capital without being locally taxed. By setting up companies that require simple labour, whilst remaining in full charge of the company, the only obligation is to pay the local workers for their labour according to the low standards of the country. This system becomes very attractive to foreign companies as the hourly

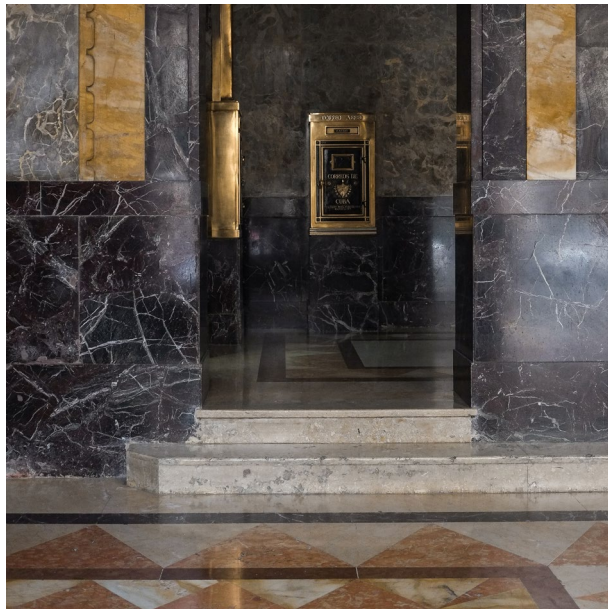
wage of the local workers is relatively low in comparison with western countries.

Cuba is a very particular example as its political situation obstructed the potential of these zones. In June of 1996, Castro executed the Decree Law 165, which allowed Economic Freezones to operate in Cuba. At that time there were three proposed EFZ's; Cienfuegos, Berroa, Wajay and Mariel. The latter three all located in the Havana Area with a total potential area of 1,250 hectares set aside by the Cuban authorities. Port Mariel currently is offering the most potential as it's waterways are deep enough to dock the biggest cargo ships.

The full ownership of the companies by foreign investors is a huge concession to the socialist system which also applies to the Cuban economy. As initiated by Castro, bigger companies are state-run to maintain equality above economic growth. Economic Freezones in Cuba have however not been able

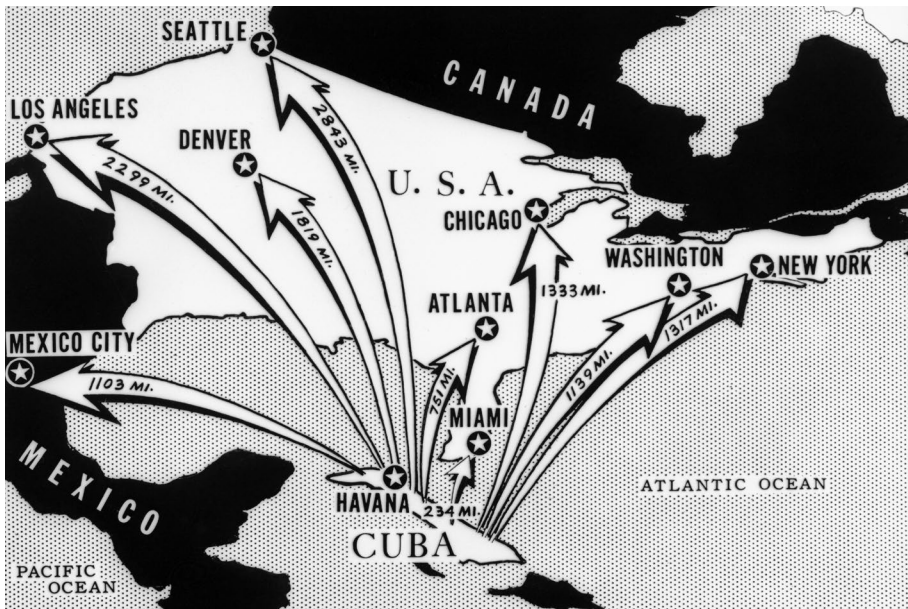
to work up to their full potential. As the embargo with the US persists, foreign companies are reticent to invest capital due to one of their biggest potential markets being absent.

Foreign investments outside of the EZ's are bound to a 49/51% share ratio with the government, this to minimize foreign economic influence. At the same time the share value is negotiable, as Cuba's economy is very much in need of more foreign investments.



C A S E S T U D Y

THE EXILED RUM BRAND



COLD WAR MAP SHOWING PROXIMITY TO THE US

## PROXIMITY TO THE US AND FOREIGN INTEREST

### *A lift of the embargo would result in US investments due to economic potential*

There's always been a large foreign interest in Cuba due its close proximity to the United States. During the Spanish occupation it formed the bridging port between the mainland of the Spanish kingdom and its colonies in the Americas. During the American occupation it provided for the majority of the US's sugar market due to large American investments. This market abruptly collapsed with Fidel Castro's nationalisation of all foreign and domestic assets in an effort to maintain a controlled socialist market system. During the dependence upon the Soviet Union, which eventually lead to the Cold

War, the proximity formed a political danger. The map on the left shows how the proximity poses dangers in relation to possible missile launches. However, within a contemporary context this map could finally rather display an economic potential. Many US companies have shown interest in Cuba. For example John Deere has shown interest as 2/3 of Cuba's land can be cultured for agriculture and apart from that large nickel deposits form a large potential export market. In relation to the latter potential also Caterpillar has shown interest in offering large scale mining equipment. Many hotel chains want to engage with Cuba's growing tourism sector, which will boom as soon as the border with the US to the embargo will be dropped. US telecommunication companies have also shown interest in updating Cuba's phone network and wifi. It remains to be seen in which ways companies will engage in the near future as the socialist system prevents privatization. But as

explained before change is imminent and thus (partial) privatization will soon be present in Cuba's economic system. One thing is clear, as the socialist system has prevented the entry of many foreign companies, Cuba is lacking in many different sectors. Major potential is for example also in technology.



FALCUNDO BACARDI MASSO - FOUNDER OF THE BACARDI BRAND

## BACARDI'S INTEREST



### RECLAIM HERITAGE

Bacardi wants to reclaim the heritage they've lost during exile. As all of their assets were nationalised by Fidel Castro, the company has suffered a significant loss.

### RUM WAR WITH HAVANA CLUB

As an opening up market could possibly grant the competitor Havana Club access to the US market, Bacardi wants to engage in the war. Considering the Helms-Burton act however, Bacardi would even make a significant legal case in acquiring the brand.

### CUBAN PRODUCTION

As Cuba is still famous for its sugar, and the US interest in Cuba is due to their 'exotic' products, Reinitiating parts of Bacardi's Cuban rum production could potentially lead to significant economic gain.





EVOLUTION OF THE BACARDI LOGO PROVES NOSTALGIA

## BACARDI HISTORY

### *Bacardi's history and heritage is deeply embedded in Cuban culture.*

Don Facundo Bacardí Massó and his wife, Amalia Moreau, embarked on a new business venture in 1862 with the purchase of a distillery in Santiago de Cuba. After extensive experimentation, Don Facundo developed a light, elegant rum with a taste that was in stark contrast to the fiery aguardiente of the day. As they set up shop, Doña Amalia noticed a colony of fruit bats nesting in the eaves of the tin-roofed distillery and suggested to her husband that the bat become the symbol of BACARDÍ rum. The fruit bat was a logical choice to serve as a logo for a molasses-based distilled spirit. As natural

friends of the sugar cane industry, bats pollinate the crop and prey on insects that damage it. The selection of the bat also has roots in folklore, as bats symbolize good fortune in both in the Bacardís' native Catalonia, as well as among the local Cuban indigenous populations. According to these traditions, bats represent brotherhood, discretion, and faithfulness. The bat has come to embody the qualities of persistence and determination for Bacardí family members, in particular.

Doña Amalia's insistence on selecting a memorable logo turned out to be a shrewd business move. Many of Bacardi's potential clients were illiterate, and the image of the bat helped them to remember the rum. They began to ask for "el ron del murciélago," or "the rum of the bat," as the bat image was burned into the barrels of BACARDÍ rum. When Bacardi began bottling its own rum, each label featured the Bacardi bat and Don Facundo's own

signature approving the quality of the contents.

The bat logo has undergone many changes since it was registered at the Santiago de Cuba courthouse in 1862. The first version was a realistic-looking black bat on a red circular background. After the Cuban War for Independence, the image was updated with a more detailed bat drawing and the phrase "marca de fábrica" (trademark). The version endured for more than half a century. In 1959, changes were made to the logo that have largely remained to date. The bat's realistic features became more stylized, and gold accents and a gold border were added. Between 2002 and 2005, minor tinkering was done to the bat image that included making it three-dimensional, expanding the image until it seemed to burst from the gold border, and turning its head to face right, symbolic of looking to the future. (bacardicuba.net)

ABERFELDY 12 Year Old  
ABERFELDY 18 Year Old  
ABERFELDY 21 Year Old  
AULTMORE 12 Year Old  
AULTMORE 21 Year Old  
AULTMORE 25 Year Old  
BACARDÍ Superior / Carta  
BACARDÍ Gold / Carta Oro  
BACARDÍ Black / Carta Negra  
BACARDÍ 151  
BACARDÍ Reserva  
BACARDÍ Añejo  
BACARDÍ 1873  
BACARDÍ 1873 Solera  
BACARDÍ 8  
BACARDÍ Reserva Limitada  
BACARDÍ Carta Fuego  
BACARDÍ Gran Reserva Maestro  
BACARDÍ Limón  
BACARDÍ Pineapple  
BACARDÍ Tangerine  
BACARDÍ Dragonberry  
BACARDÍ Mango  
BACARDÍ Coconut  
BACARDÍ Grapefruit

BACARDÍ Raspberry  
BACARDÍ O  
BACARDÍ Razz / Berry  
BACARDÍ Cóco  
BACARDÍ Big Apple / Apple  
BACARDÍ Grand Melón  
BACARDÍ Peach Red  
BACARDÍ Torched Cherry  
BACARDÍ Arctic Grape  
BACARDÍ Wolf Berry  
BACARDÍ Black Razz  
BANKS 5-Island Rum  
BANKS 7 Golden Age Blend  
BÉNÉDICTINE  
BÉNÉDICTINE Single Cask  
B&B  
BOMBAY  
BOMBAY SAPPHIRE  
BOMBAY SAPPHIRE East  
BOMBAY SAPPHIRE Star  
BOSFORD  
CAMINO REAL  
CASTILLO Silver  
CASTILLO Gold  
CASTILLO Añejo

CASTILLO Spiced  
CAZADORES Reposado  
CAZADORES Blanco  
CAZADORES Añejo  
China MARTINI  
CORZO Reposado  
CORZO Blanco  
CORZO Añejo  
CRAIGELLACHIE 13 Year Old  
CRAIGELLACHIE 17 Year Old  
CRAIGELLACHIE 19 Year Old  
CRAIGELLACHIE 23 Year Old  
CUATRO VIENTOS  
DEWAR'S WHITE LABEL©  
DEWAR'S 12 Year Old  
DEWAR'S 15 Year Old  
DEWAR'S 18 Year Old  
DEWAR'S Signature  
DEWAR'S Scratch Casks  
DEWAR'S Highlander Honey  
D'USSÉ  
D'USSÉ XO  
ESTELAR  
ESTATE RUMS Worthy Park Estate  
ESTATE RUMS Consuelo Estate

## BACARDI OWNED BRANDS & PRODUCTS

ERISTOFF  
ERISTOFF Red  
ERISTOFF Black  
ERISTOFF Gold  
FACUNDO Rum Collection  
FACUNDO NEO  
FACUNDO Eximo  
FACUNDO Exquisito  
FACUNDO Paraíso  
GASTON DE LAGRANGE  
GET 27  
GET 31  
GLEN DEVERON 16 Year Old  
GLEN DEVERON 20 Year Old  
GLEN DEVERON 30 Year Old  
GRANDI AUGURI  
GREY GOOSE  
GREY GOOSE L'Orange  
GREY GOOSE La Poire  
GREY GOOSE Le Citron  
GREY GOOSE Cherry Noir  
GREY GOOSE Le Melon  
GREY GOOSE Ducasse  
GREY GOOSE VX  
HATUEY

HAVANA CLUB Bacardi  
LEBLON  
MAGICI Istanti  
MARTINI Asti  
MARTINI Riesling  
MARTINI Prosecco  
MARTINI Brut  
MARTINI Rosé  
MARTINI Riserva di Montellera  
MARTINI Alta Langa  
MARTINI Bianco  
MARTINI Rosso  
MARTINI Rosato  
MARTINI Extra Dry  
MARTINI Gran Lusso  
MARTINI Riserva Speciale Ambrato  
MARTINI Riserva Speciale Rubino  
MARTINI Fiero  
MARTINI D'Oro  
MARTINI Bitter  
MARTINI Spirito  
NASSAU ROYALE  
NATASHA  
NOILLY PRAT Original Dry  
NOILLY PRAT Extra Dry

NOILLY PRAT Rouge  
NOILLY PRAT Ambre  
OAKHEART Spiced Rum  
OTARD VS  
OTARD VSOP  
OTARD XO Gold  
OTARD Extra 1795  
OTARD Fortis et Fidelis  
OXLEY  
PALMAS  
ROYAL BRACKLA 12 Year Old  
ROYAL BRACKLA 16 Year Old  
ROYAL BRACKLA 21 Year Old  
RUSSIAN PRINCE  
ST-GERMAIN  
TANG™  
THE DEVERON 10 Year Old  
THE DEVERON 12 Year Old  
THE DEVERON 18 Year Old  
WILLIAM LAWSON'S Finest Blend  
WILLIAM LAWSON'S Scottish Gold  
WILLIAM LAWSON'S 13 Year Old  
WILLIAM LAWSON'S Super Spiced  
42 BELOW  
**HAVANA CLUB RON CUBANO ?**



**S I T E**

**ANALYSIS**



TALLAPIEDRA THERMO ELECTRO

LA HABANA VIEJA



## PANORAMA





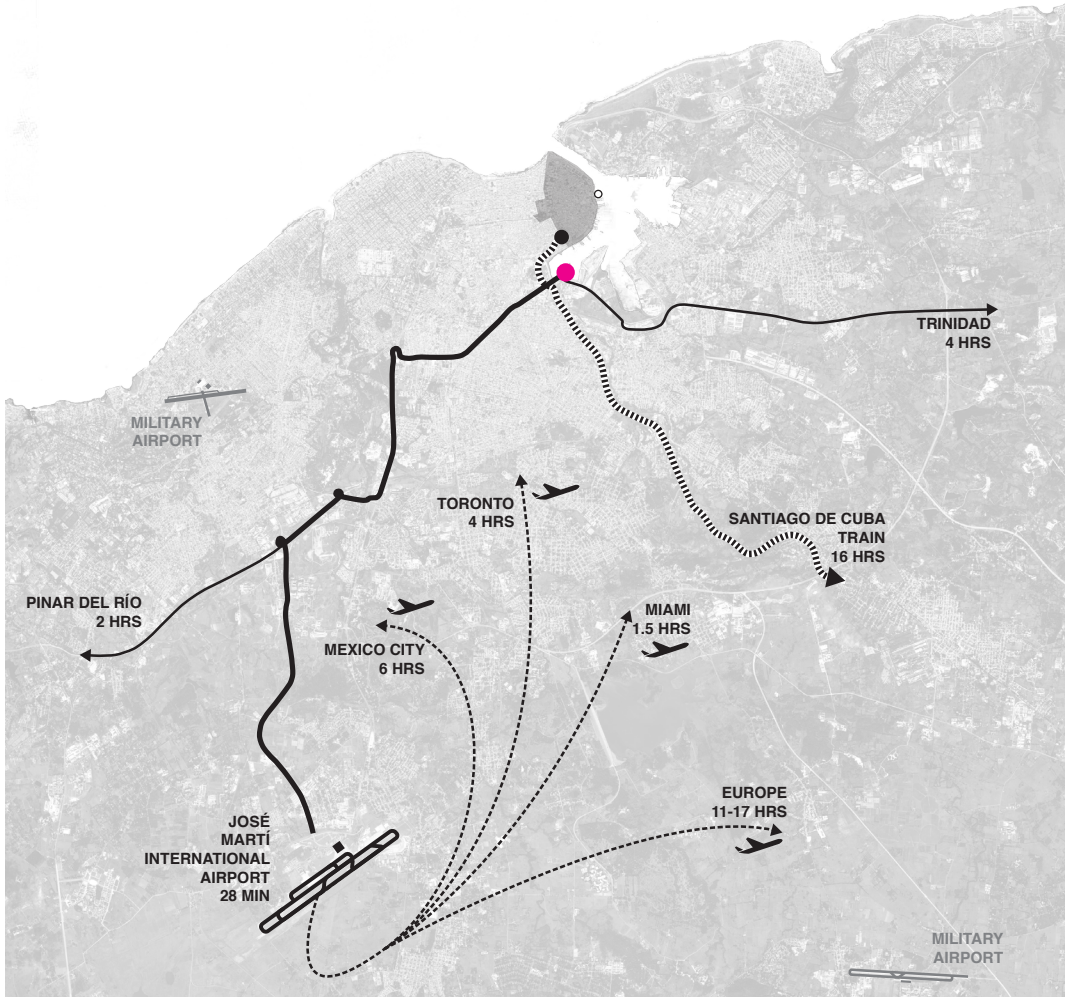
[MAGENTA] SMALL SCALE DOCKING  
[BLUE] PRODUCTION  
[PINK] VESSEL REPAIR STATION

## [XL] HAVANA'S WATERFRONT RENEWAL

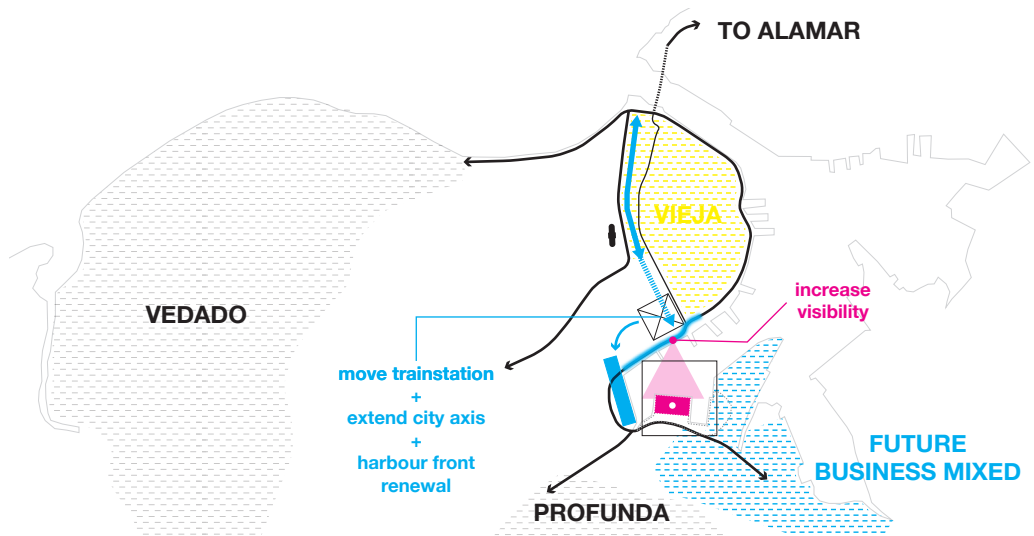
The Cuban economy has a significant potential in growth due to multiple factors, like for example its close proximity to the United States. One of the results is the relatively recent mega investment of 900 million US dollars into Port Mariel. As the Havana harbour will not be able to house the larger container vessels due to the depth of the waterways and the tunnel that connects Havana with Alamar, industry is slowly moving out towards the new port of Mariel. Recent investments into the revitalization of the Havana train station incorporate a renewal of the waterfront on the Vieja side of the city transforming it into a boulevard. Could Havana be called a post-industrial city? Although throughout Cuba's recent history, industry has played a relatively minor role in the economy as most of Cuba's economy is dependent on import, the Havana Harbour has played a significant role in the development of the city itself as it meant access to an emerging

global trade and sustenance. As the economy grows so does the scale of transportation. As Havana fails to comply with larger vessels and simultaneously considering the pollution a potential growth would bring along, a shift away from the city could actually be beneficial. The municipality already has initiated plans to revitalize the waterfront of Havana Vieja. These developments follow the earlier mentioned western examples with the addition of typologies like an art market and micro-breweries. As the presence of locals lacks in these emerging typologies, the challenge lies in forming the bridge between the local community and an emerging and partially globalizing economy. The project has been initiated by the Havana City Historian's Office which acknowledged the historic significance but now thinks it's time to redefine it's relation with the city of Havana. As the purple areas are occupied by programmatic typologies that

will abandon the area due to the developments of Port Mariel they will empty out soon. Most of the land use consists of production typologies [blue] which focus on the transshipment of imported goods. The central southern area is owned by ASTICAR [pink], a government run company focussing on repairing vessels. The area that is being addressed as part of the station renewal is the As the harbour will possibly lose its position as the port of international trade of the greater Havana area, all of these typologies will become obsolete and follow the move to Mariel.



## [XL/L] MOBILITY AND STRATEGY



Considering future investments into infrastructure, the mobility situation, as depicted in the image to the left, will most likely improve in the near future. The main route from the airport towards the city centre leads along the site and with the future move of the trainstation

this is likely to grow into a bigger infrastructural connection. Looking at the strategy, the blue areas will be mixed use consisting of future business investments and residential areas. Tile 8 will be the negotiator between the future business mixed area and the touristy Vieja area. The

main axis along the old city wall can be extended into the big open area which will be transformed into a park leading up to the harbour front renewal. The visibility of Tile 8 will thus be improved, with the water as an in between border.













VIEW FROM ACROSS THE BAY OF UPPER SITE PART

[L] PICTURES



VIEW FROM ACROSS THE BAY OF LOWER SITE PART

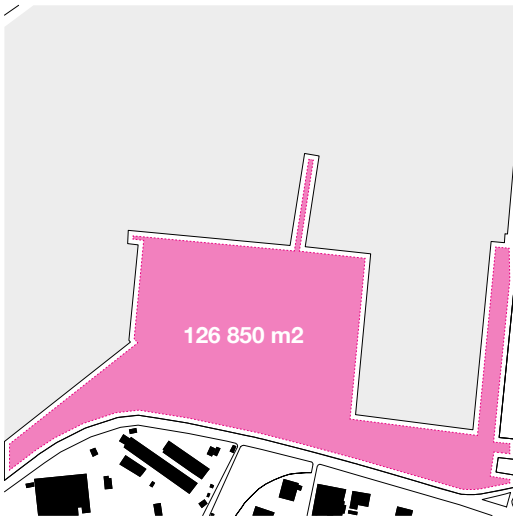


VIEW FROM CASTILLO DE ATARES

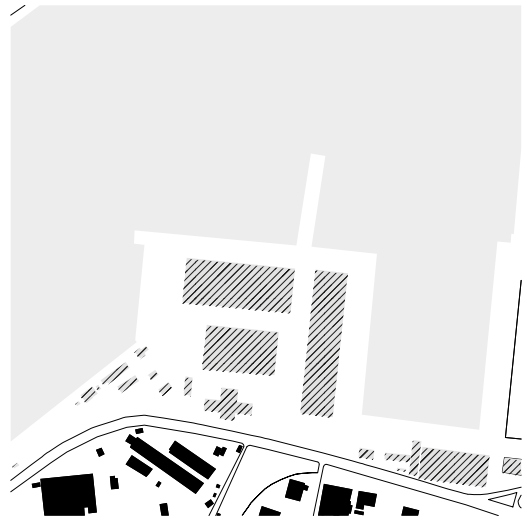
[L] PICTURES



CONNECTION OF SITE TO EXISTING INFRASTRUCTURE

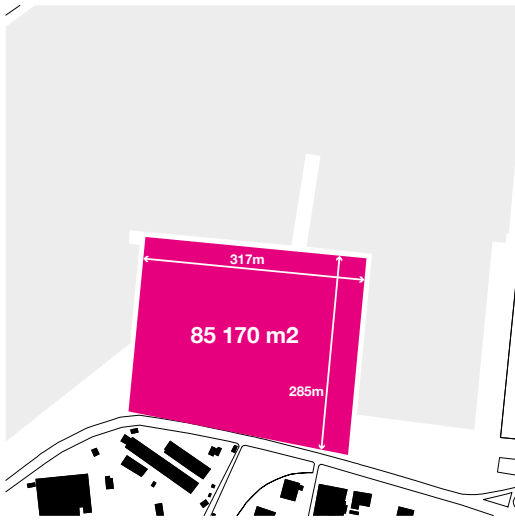


LOCATION

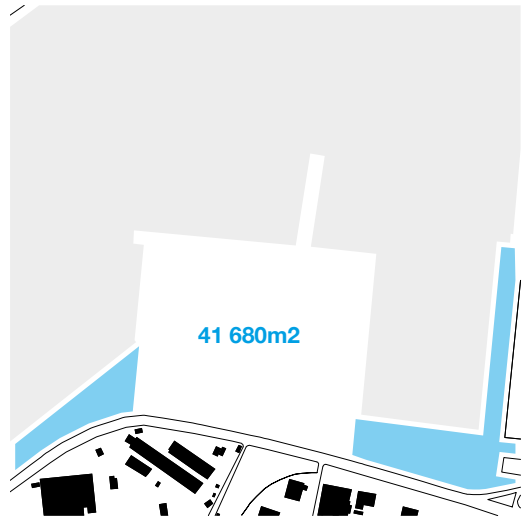


EXISTING ABANDONED STRUCTURES

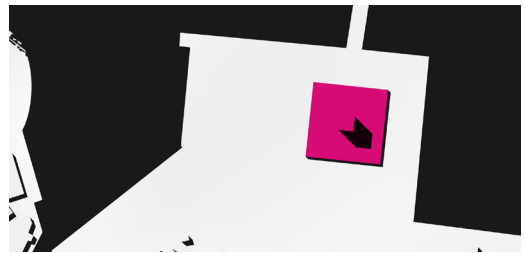
## [L] LANDUSE AND SIZE



SITE



CONNECTION

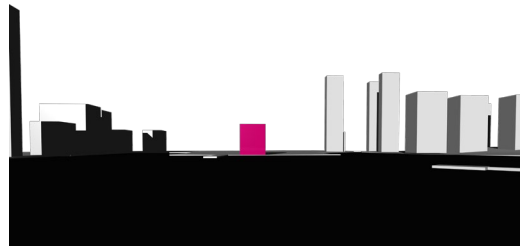
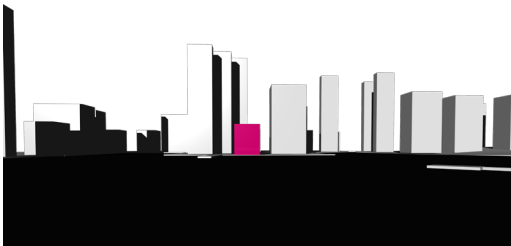


EXISTING SITUATION

INITIAL IDEA

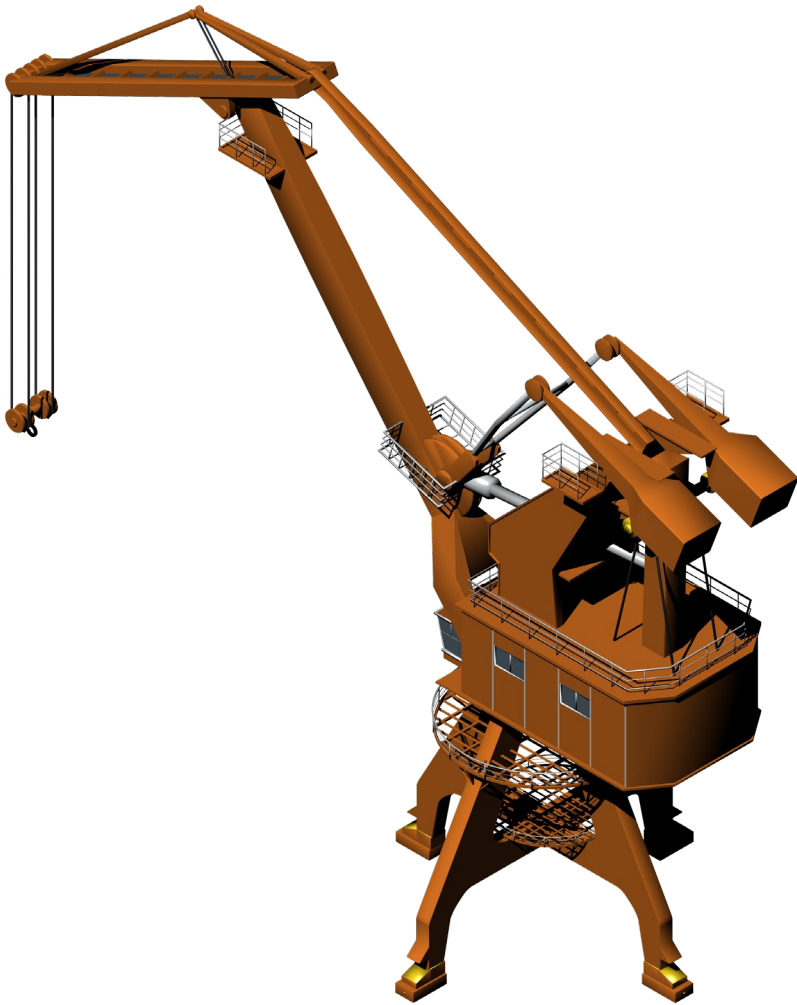


## [L] DETERMINING SCALE



INTRODUCTION OF A COLLOSSAL SHAPE, BUT  
FUTURE INVESTMENTS WILL MAKE IT BLUR IN ITS  
CONTEXT

FUTURE SITUATION IF THE CITY GROWS, LEAVE SITE  
EMPTY. INTRODUCE A PLAZA/PARK AROUND IT.



CRANES OF HAVANA HARBOUR

## [S] INDUSTRIAL RECALL



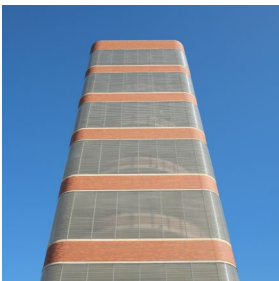
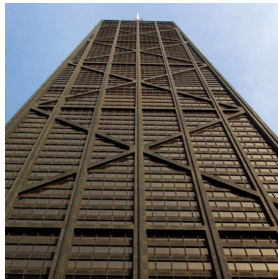
The two cranes in the site form significant landmarks of the industrial past of the Havana harbour. Looking at western examples, these elements are often times kept to maintain a raw aesthetic of site. Due to the unhuman scale of production the site used to bear, it creates a feeling of alienation forming an interesting environment for people to engage with. It can even be considered to give these elements a new function.





**T Y P O L O G Y**

**TOWARDS A NEW HEADQUARTERS**



INDUSTRIAL

CAPITALIST

POST-INDUSTRIAL

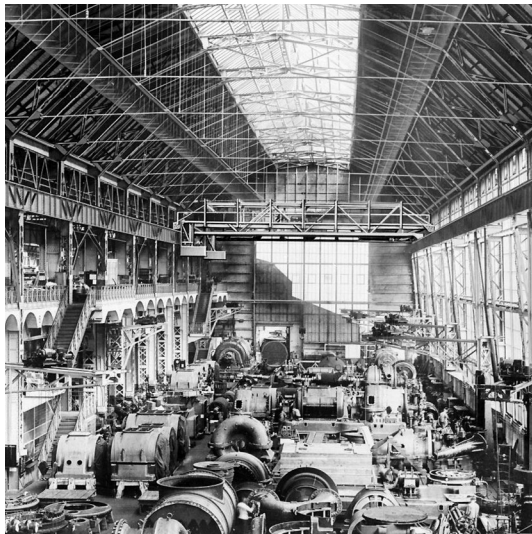
## INTRODUCTION

Before starting a new design, it's important to understand the typology that's being dealt with. Throughout history it will have taken different shapes and expressions. The reason has to be identified in the context of the influence of the 'Zeitgeist'. For this typological research 9 headquarters around the world have been selected for their iconic status. Different design strategies signify all these examples, however, within the aspect of time they can be categorized into three. The industrial era, selected for its production focussed design; the capitalist era, selected within the context of a free market expression through height

and the post-industrial era. The contemporary era with an absence of local production. Cheap labour economies form the epicentre of production, whilst the western capitals form the heart of policy-making.

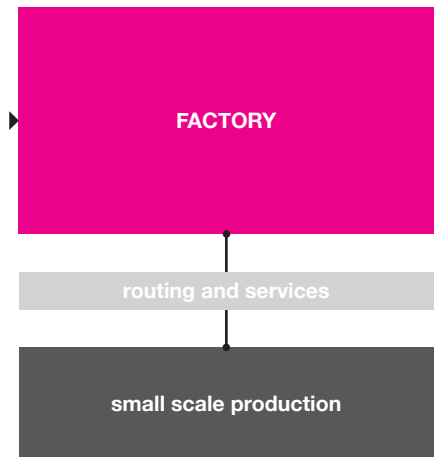
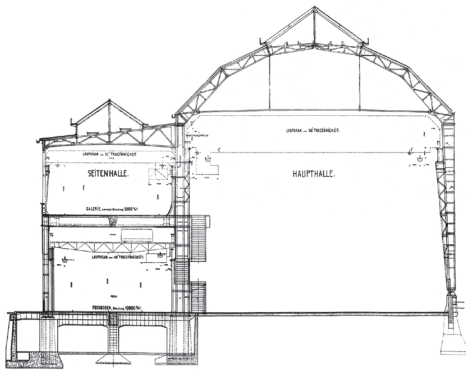
All nine typologies will be explained briefly and eventually three will be further elaborated and explored in depth.





Location: Berlin, Germany  
 Coordinates: 52°31'41.16"N  
 13°19'28.39"E  
 Architect: Peter Behrens  
 Completed: 1909  
 Footprint: 5160m<sup>2</sup>  
 GFA~: 7224m<sup>2</sup>  
 Floors: 2

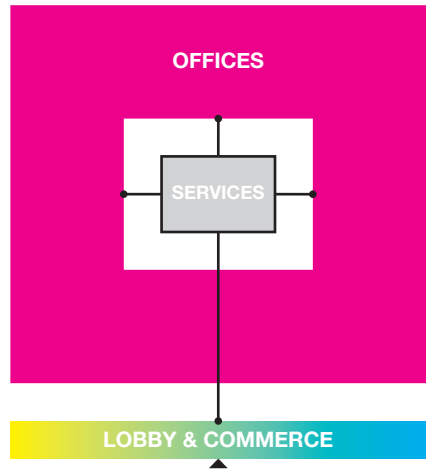
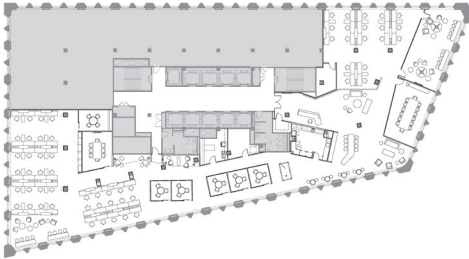
## AEG TURBINENFABRIK





Location: Chicago, Illinois, USA  
 Coordinates: 41°53'21.85"N  
 87°37'29.80"W  
 Architect: Graham, Anderson, Probst & White  
 Completed: 1924  
 Footprint: 1100m<sup>2</sup>  
 GFA~: 16500m<sup>2</sup>  
 Floors: 15 [tower 22]

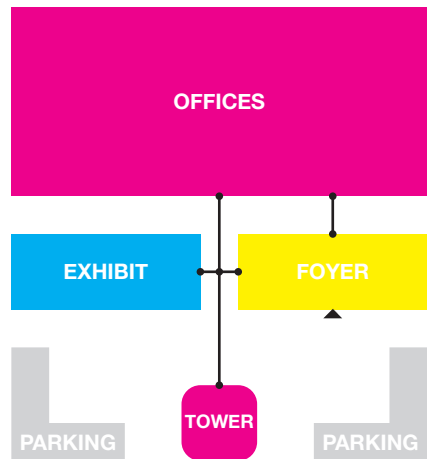
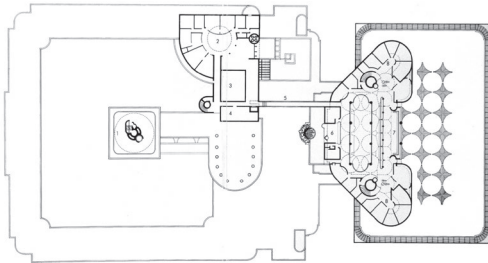
## WRIGLEY BUILDING



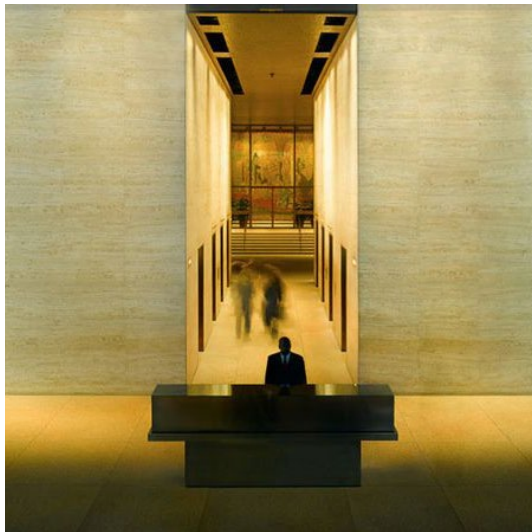


Location: Racine, Wisconsin, USA  
 Coordinates: 42°42'47.08"N  
 87°47'27.24"W  
 Architect: Frank Lloyd Wright  
 Completed: 1939  
 Footprint: 10950m<sup>2</sup>  
 GFA~: -  
 Floors: 3 [tower 8]

## JOHNSON WAX CENTRE

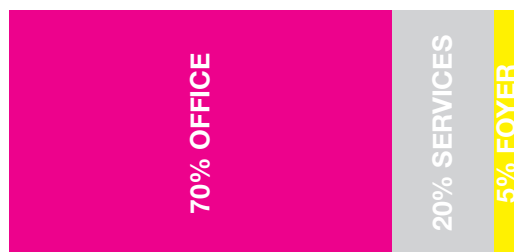
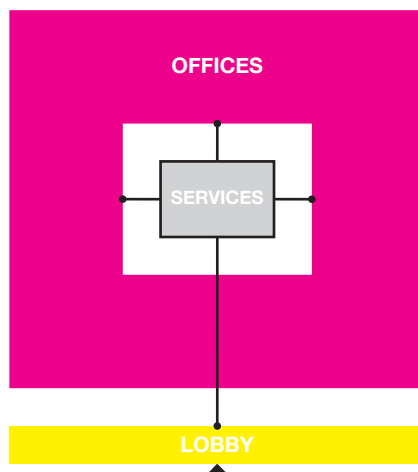
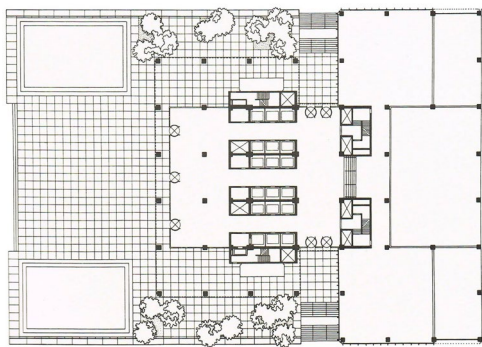


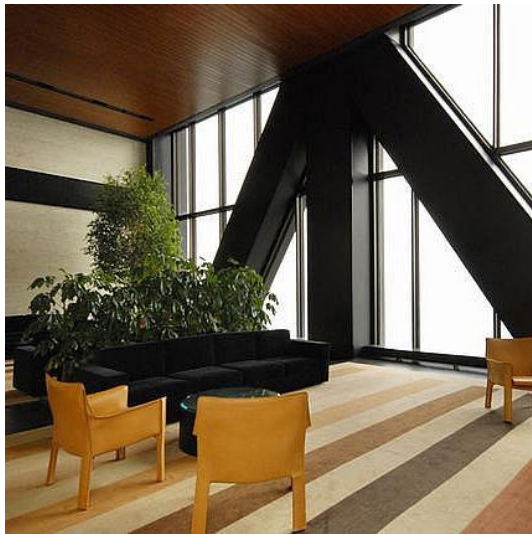
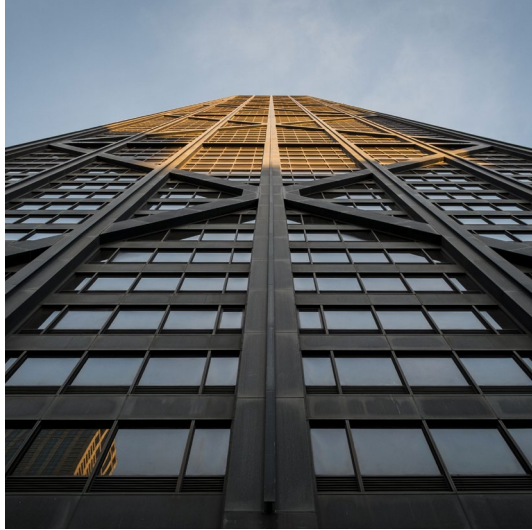




Location: New York, New York, USA  
 Coordinates: 40°45'30.24"N  
 73°58'20.21"W  
 Architect: Mies van der Rohe  
 Completed: 1958  
 Footprint: 1450m<sup>2</sup>  
 GFA~: 59,457m<sup>2</sup>  
 Floors: 38

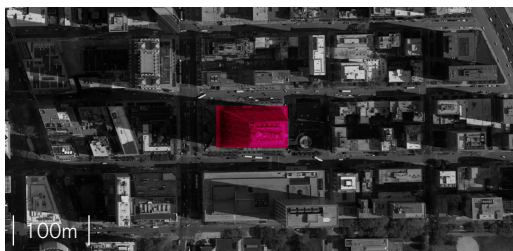
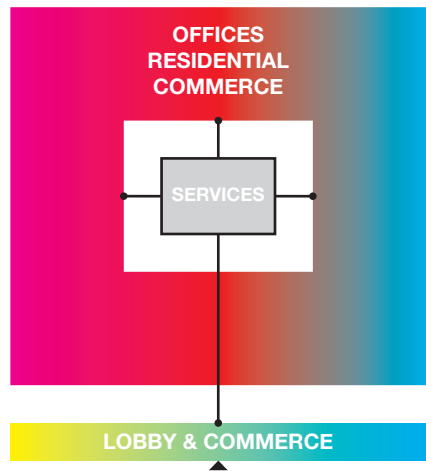
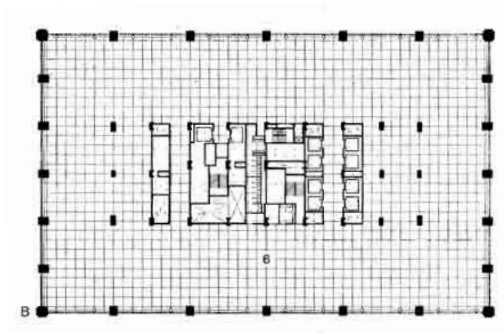
## SEAGRAM BUILDING

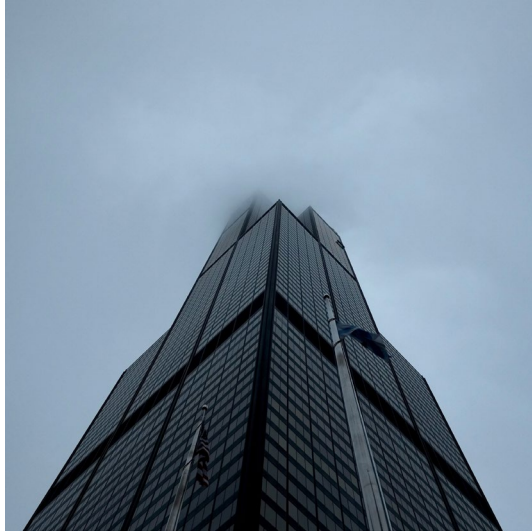




Location: Chicago, Illinois, USA  
 Coordinates: 41°53'55.39"N  
 87°37'21.92"W  
 Architect: SOM  
 Completed: 1969  
 Footprint: 4500m<sup>2</sup>  
 GFA~: 260,126m<sup>2</sup>  
 Floors: 100

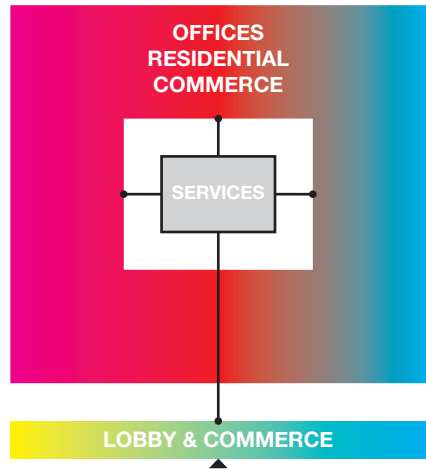
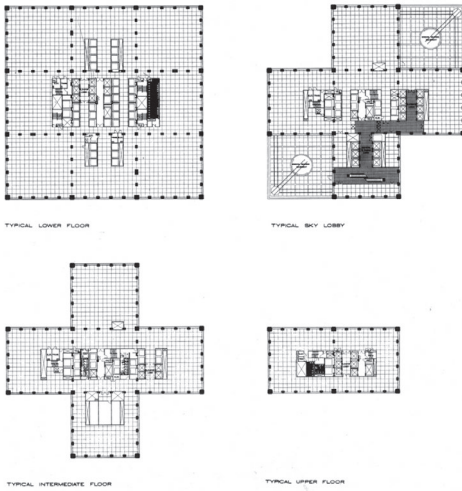
## JOHN HANCOCK CENTRE



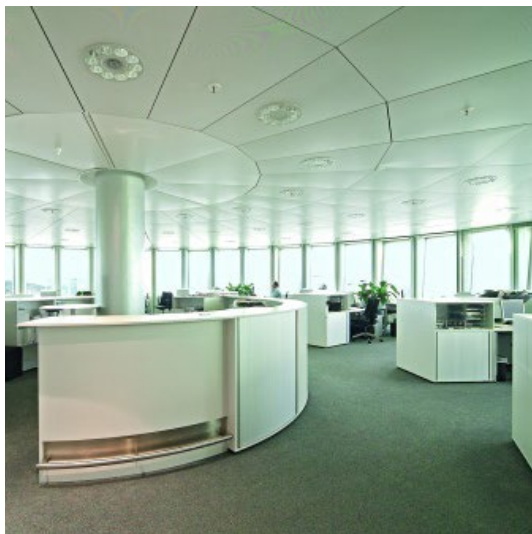


Location: Chicago, Illinois, USA  
 Coordinates: 41°52'43.0"N 87°38'08.2"W  
 Architect: SOM  
 Completed: 1973  
 Footprint: 4500m<sup>2</sup>  
 GFA~: 416,000m<sup>2</sup>  
 Floors: 108

## WILLIS TOWER

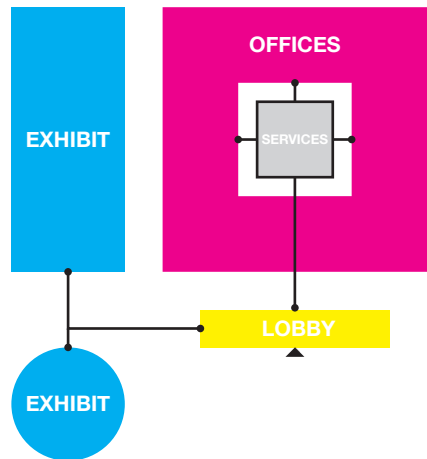
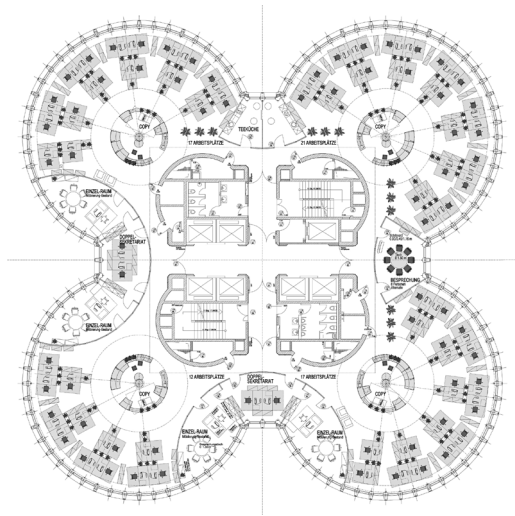


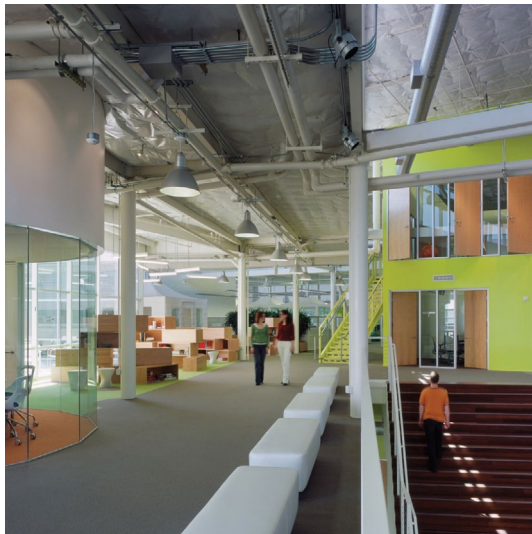




Location: München, Germany  
 Coordinates: 48°10'37.0"N 11°33'35.2"E  
 Architect: Schwanzer, Brückner  
 Completed: 1973 (2008)  
 Footprint: 14,730m<sup>2</sup>  
 GFA~: 53,000m<sup>2</sup>  
 Floors: 22

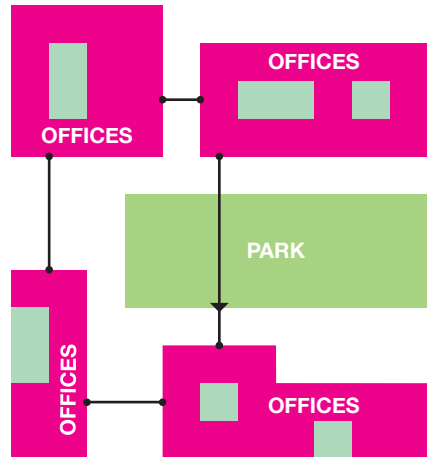
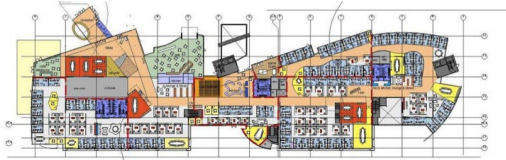
## BMW VIERZYLINDER





Location: Silicon Valley, California  
 Coordinates: 41°52'43.0"N 87°38'08.2"W  
 Architect: Clive Wilkinson  
 Completed: 2005  
 Footprint: 110,000m<sup>2</sup>  
 GFA~: 190,000m<sup>2</sup>  
 Floors: 2

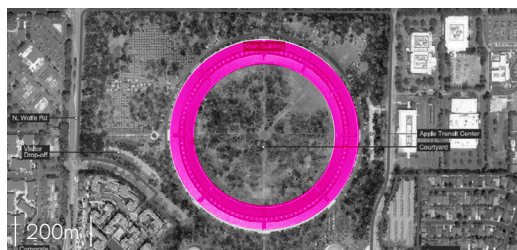
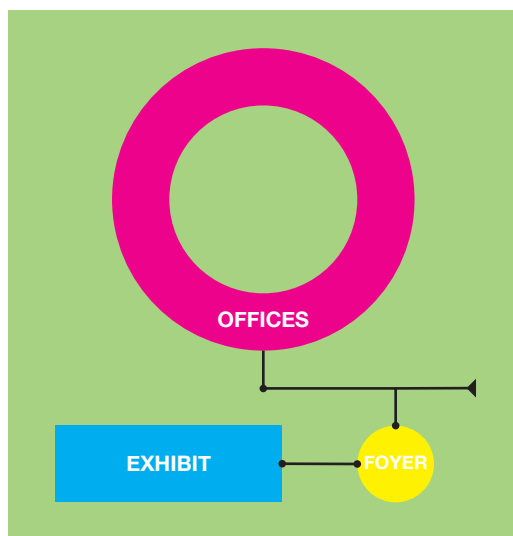
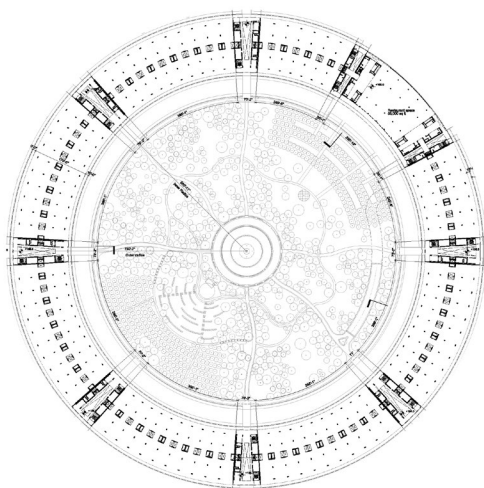
## GOOGLEPLEX





Location: Cupertino, California  
 Coordinates: 37°20'04.9"N 122°00'32.6"W  
 Architect: Foster & Partners  
 Completed: -  
 Footprint: 65,500m<sup>2</sup>  
 GFA~: 262,000m<sup>2</sup>  
 Floors: 4

## APPLE CAMPUS 2







## BMW VIERZYLINDER IN DEPTH

"The biggest four-cylinder in the world – a landmark for the city of Munich alongside the Olympic Park. Ergonomically compact inside and clearly contoured outside, it is a boldly conceived experiment and a milestone in the history of architecture. BMW has created space for its expanding business with an administrative centre of the New Class." (Internal memo, 1973)

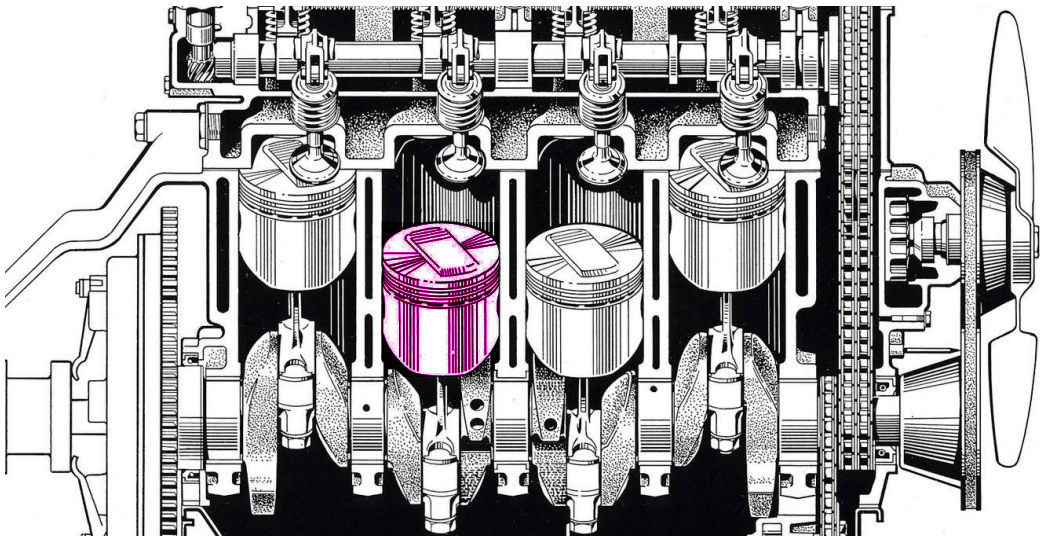
During the 1960's the company was expanding, causing the BMW offices being spread around the city and eventually leading to the competition for the re-centralisation of the HQ. For the competition the promotional

appeal of the building was very important, together with a space that could be adapted throughout time to meet changing requirements. The Viennese architect Karl Schwanzer came up with an office tower of the maximum allowed height consisting of a futuristic suspended structure. There were only a handful of suspended buildings worldwide at the time and non had the height of Schwanzers design. Sales director Hahnemann recognised its potential to become an architectural landmark for the company and Munich. For his design, Schwanzer was influenced by his teacher Niemeyer. In addition to the tower, Schwanzer proposed

a museum, following Niemeyer's typological deviation in his approach. The addition of a BMW museum was appreciated by the board, as its potential as a 'crowd-pulling flagship' for the upcoming olympic games was acknowledged. Both the tower and the museum had a significant renovation in the beginning of the 00's which included a large extension of the BMW museum by adding an underground connection with the adjoining low-rise construction. Still today the BMW tower is known as Munich's landmark and adorns the skyline of the city.



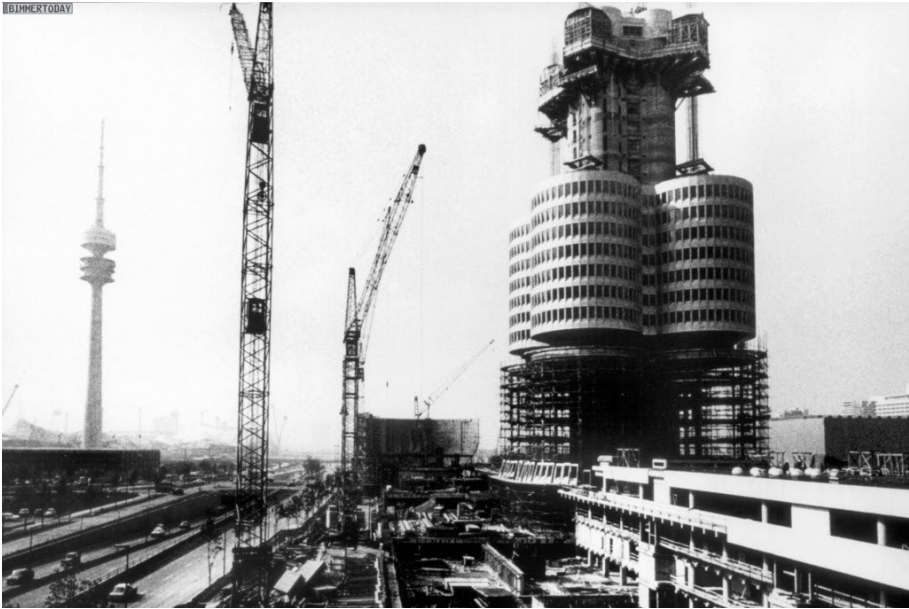
## BMW VIERZYLINDER [CONCEPT]



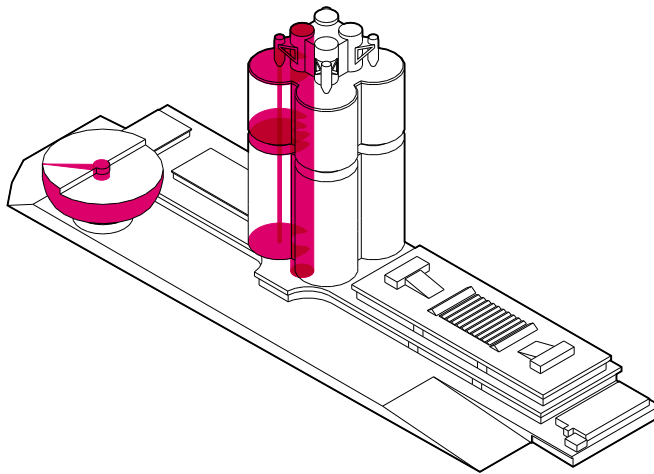
The BMW headquarters consists of a duality in program. On one hand you have the office tower which is built up out of four circular towers held together in the center, and a deep dish which functions as a museum. The design of both elements are based on engine

parts. The tower is based on a four-cylinder engine and the museum on a cylinder head. Their expression is so strong that amongst many they are called respectively the four-cylinder tower and the 'salad-bowl'. In 2005 the interior of the museum and the office space got

a make over. This project was done by german architect Bruckner. It followed a similar concept of ramps as in the initial design, but with a more clean and light expression. The colourscheme of the design was used to represent the colours of the brand.



## BMW VIERZYLINDER [CONSTRUCTION]



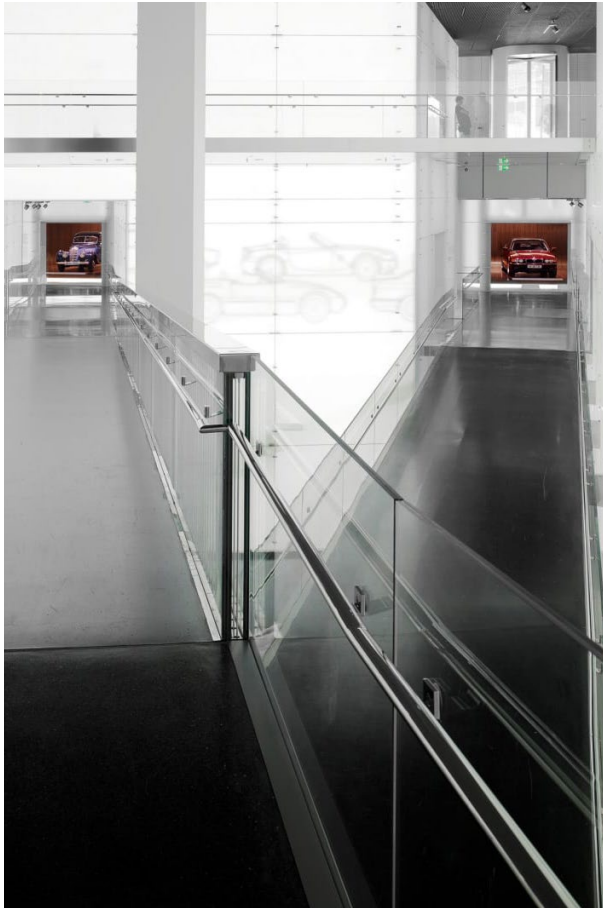
The construction follows a typical constructivist approach. The steel roof structure of the museum delivers its load to the reinforced concrete circular wall and thus functions without columns. The construction of the tower is more complicated. A central core made out of reinforced

concrete forms the loadbearing element. Four arms reach out with a long central column and lift the four circular tubes, making the four 'cylinders' float above the ground. Resulting in a suspended weight of 16,800 tons. The floorspace is thus divided into four as well, fitting

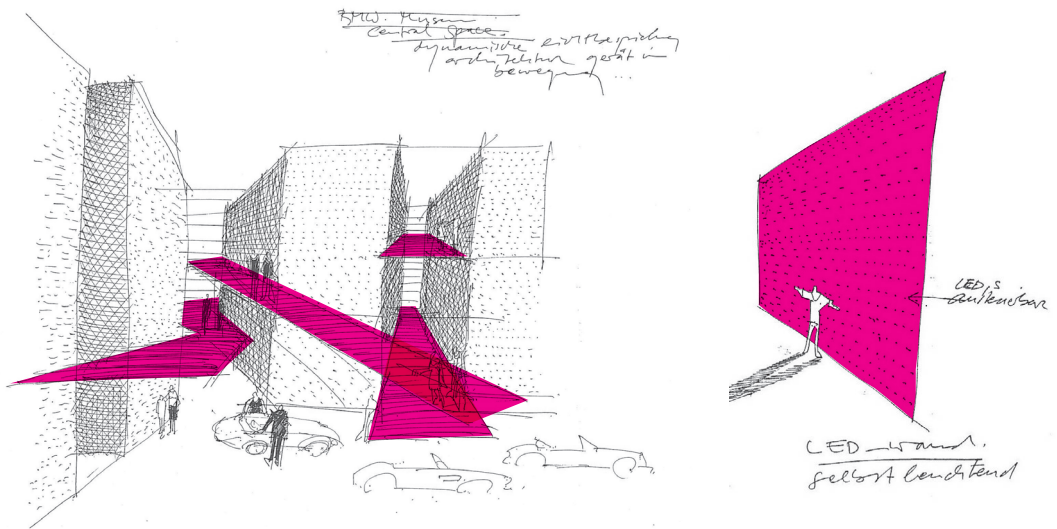
within the concept of 'built for communication'.

The thin outer shell of the museum was designed in line with the automotive principle of a self-supporting body.





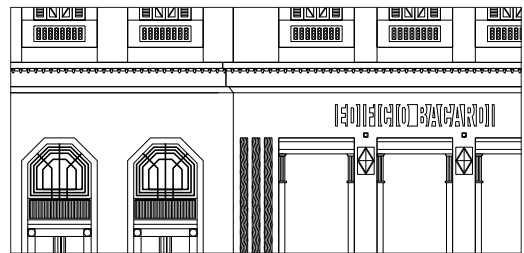
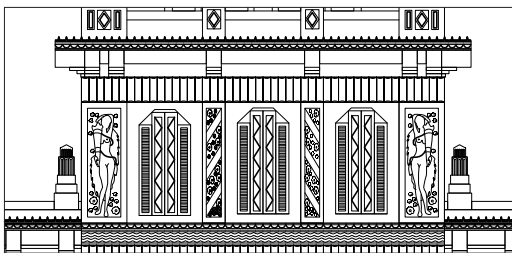
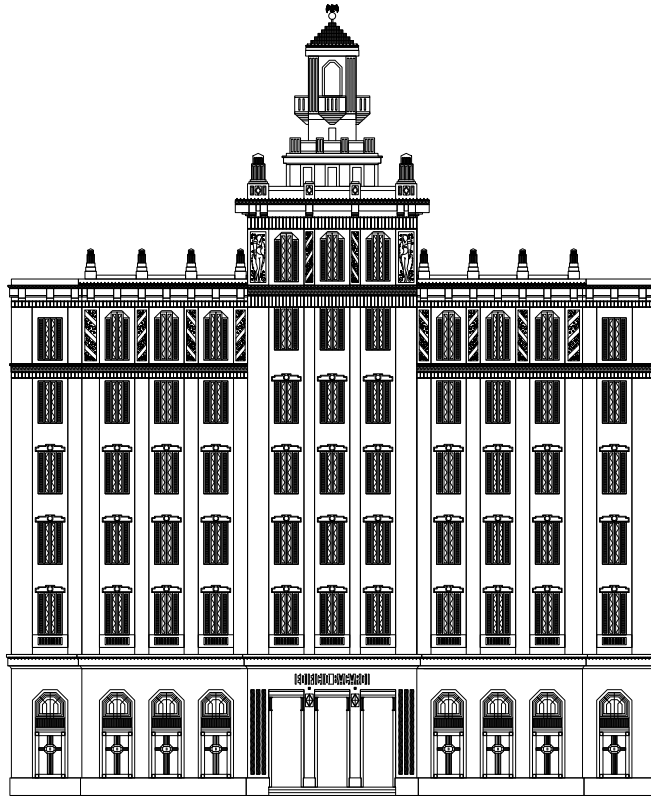
## BMW VIERZYLINDER [EXHIBITION SPACE]



The BMW exhibition space recently got upgraded by the German firm, Bruckner. The concept was to include a series of ramps to express the speed of BMW cars. In between the ramps a series of rooms focus on different car and motor typologies. The main room is build

up as a continuation of the street with dark asphalt flooring, whilst the individual buildings form the city in between. The volumes are clad with white semi-translucent glass with big LED system behind. Those LED system can display different two-tone video's that exaggerate

the movement when moving across the rooms. Apart from that it forms the lighting illuminating the room. Because of the diffuse lighting the cars reflect the movement of the videoscreens and are not illuminated by spots that would create harsh reflections in the car paint.



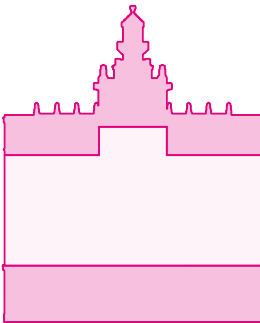
## BACARDI'S 1930'S HEADQUARTERS IN DEPTH

The Bacardi building was designed by Rafael Fernández Ruenes, Esteban Rodríguez Castell and José Menéndez and built in 1930 as the Havana headquarters for the Bacardi brand. The building was known as the Art Deco landmark of the city in an effort to lure American tourists and impress them with an corporate Sullivan-like architecture which was adorned with ornaments that formed the relation with the exotic vibe of Cuba. This ziggurat-like design is based on Catalan modernism to be in touch with the Spanish heritage of the company. The building forms a golden shimmer in Havana's silhouette and is clad with

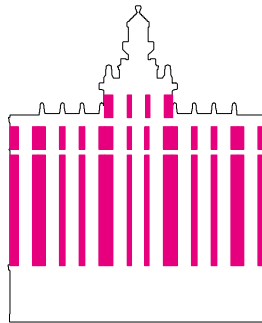
expensive materials throughout. The exterior is made out of granite, whilst the lobby is adorned with marble from all over Europe. The building was completed in only 300 days. Today the 12 floors are used as offices for a diversity of Cuban enterprises, the bar is out of use and by bribing the security tourists can make their way to the top of the building to have a magnificent view of La Habana Vieja. At the time of construction the building was the highest in the city, which was significant considering the difficult terrain it was built upon.



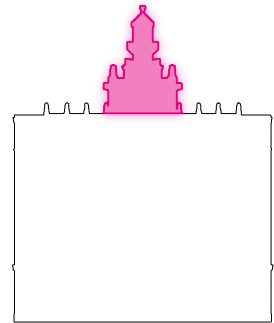
## 1930'S BACARDI HQ HAVANA [MONUMENTALITY]



Monumentality through the traditional layered facade. A bottom part forming the relation with the city, a middle part as the main building and a 'crown' to form unity. A beginning, a middle and an ending.



By accentuating the vertical columns in the facade the verticality is emphasized. In hierarchy however the pilasters break to show the three-divide of the facade.

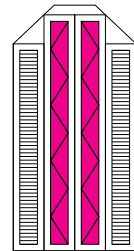
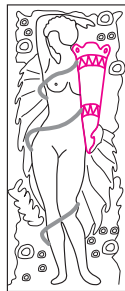
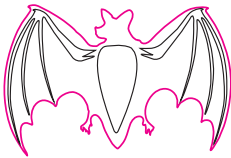


Like spanish style buildings the top is crowned with a castle-like structure which functions as an observatory. This part bears the most ornament.





## 1930'S BACARDI HQ HAVANA [ORNAMENT]



The Art Deco style ornament applied to the Bacardi building is adjusted to give the building an 'exotic' take on the Art Deco style ornament applied to buildings in the United States at that moment like for example on the Rockefeller centre. The ornament on the Bacardi building,

instead of referring to knowledge and power, refers to the product of the brand itself; a naked woman holding a big vase of Bacardi rum flanking the central vertical block and the Bacardi bat as the crown of the building. American Art Deco has larger window openings as the

climate permits direct sunlight into the premises. However, within the tropical climate of Cuba the windows had to be adjusted, minimising the amount of direct sunlight entering the building. For the full window opening approximately 15% is glass.



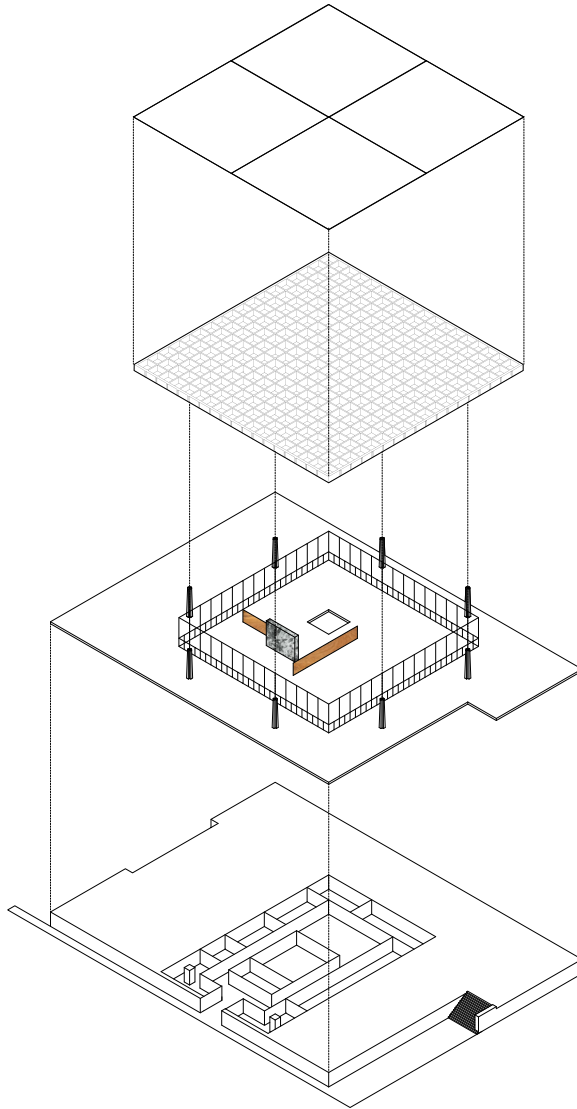
## 1930'S BACARDI HQ HAVANA [BAR]



In the history of Bacardi's Headquarters, the bar itself has always played an important role. Looking back at the Edificio Bacardi in Havana, the infamous Papi Valentino (left picture), known as 'the man with the best job in the world' had only one task; invite americans

over for free cocktails to show them the enormous pride the company had in following the sophisticated corporate approach that was booming in the United States during the 30's. The bar was well-known amongst Americans who visited the country as a exotic

and tropical escape. Times have changed, and the masses that are to be addressed have grown. The brand is now known for organising large festivals and parties. These private festivals are known for the first-class acts .

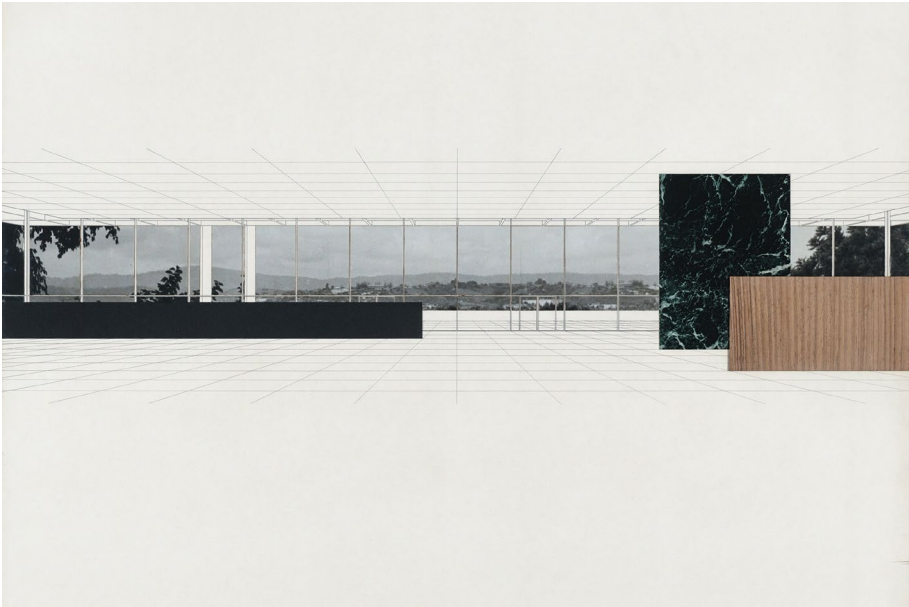


## BACARDI'S SANTIAGO HQ IN DEPTH

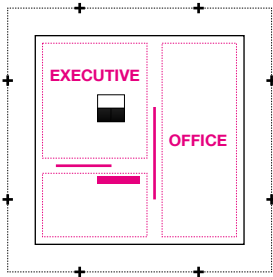
In 1957, when Bacardi as a brand was growing following a globalising market, Pepin Bosch, the then current CEO commissioned Mies van der Rohe to design the companies' headquarters in Santiago de Cuba. Pepin Bosch became acquainted with Mies' open office floorplan and thought it would fit perfectly with the companies' progressive approach. In order to place the different functionalities the open space is placed on a podium in order to split the program into two. The bar, merchandise and conference rooms are placed downstairs, whilst the main office space is placed in the big working room. This open

space could also be used for big gatherings and parties. Both floors are connected by a single large staircase. Unfortunately the building never got built due to changing political tides. When Fidel Castro took charge he nationalised all companies and Bacardi had to exile. The plans however weren't forgotten as Mies eventually built a steel version of this building as the Neue Nationalgalerie in Berlin.

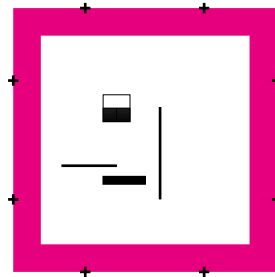




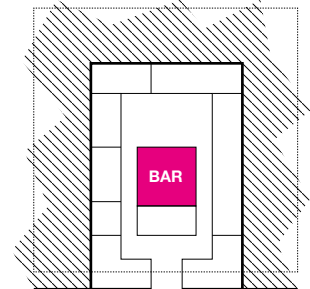
## BACARDI'S SANTIAGO HQ [INTERIOR]



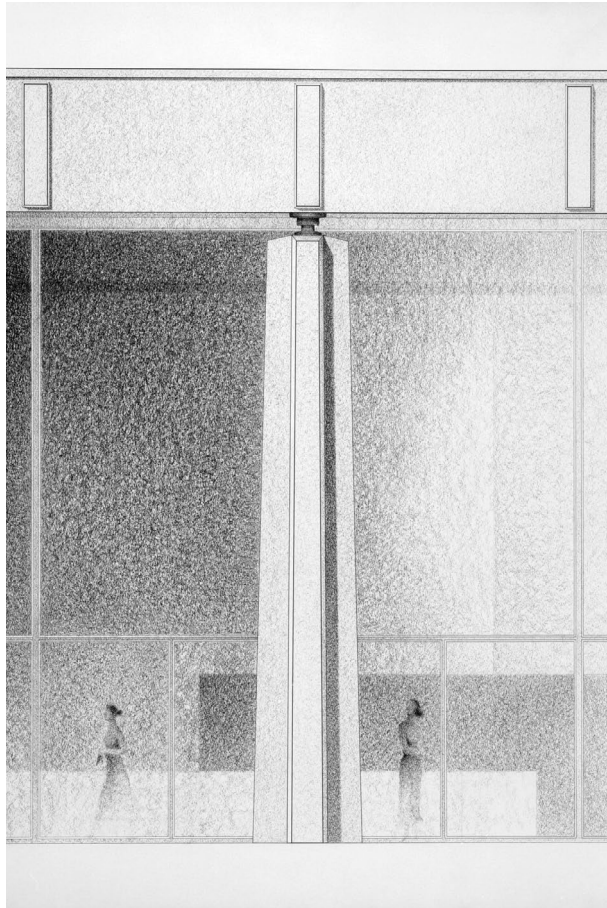
Mies was famous for his open floorplan designs. For the Bacardi headquarters he used the same system of walls placed on a grid as in the Barcelon pavilion. By placing the walls as displaced, three rooms are formed.



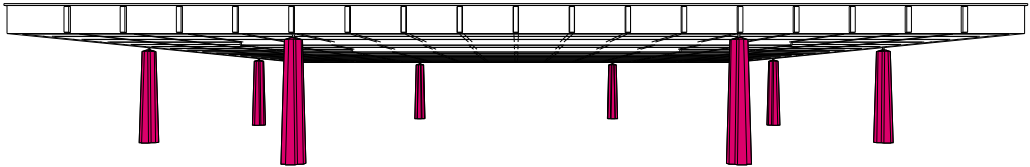
The design is specifically made for the hot Cuban sun. By extending the roof on all sides by 6 meter, a canopy is created to block out direct sunlight. In this the design mimicks the Cuban portico's.



The lower part of the building is designed for services and commerce. Close to the door are the commercial functions, and centered in the building is the bar. This part is placed within the podium and thus embedded into the ground.



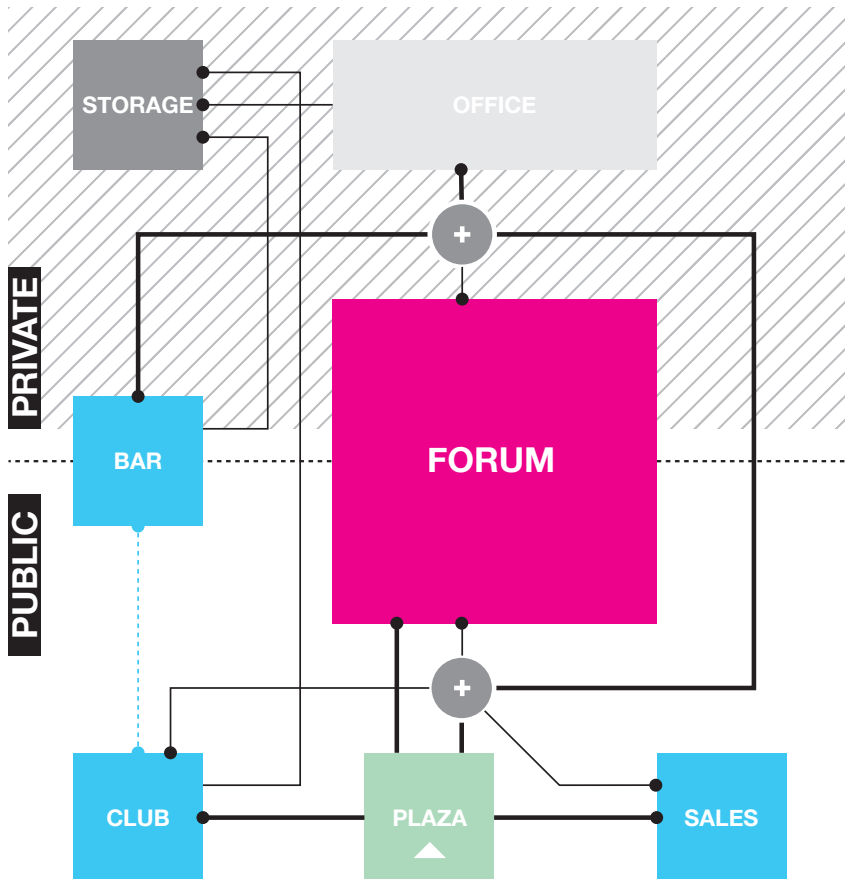
## BACARDI'S SANTIAGO HQ [CONSTRUCTION]



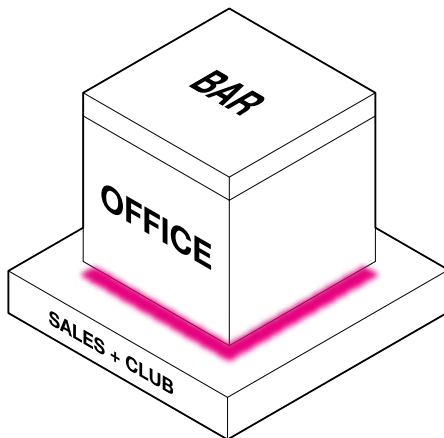
The construction of the Bacardi Santiago HQ is an example of Mies' constructional expertise. He designed the canopy as a double spanned reinforced concrete construction that balances on eight columns, two on each side, that divide the span length into three.

This way the corners of the building remain without construction. The concrete grid structure is tapered across the length to form a thicker constructional center piece. The columns are also tapered to emphasize their height. To be able to deal with the two-directional

forces applied to the columns but simultaneously save material cost and make them look more slick, the columns have the famous Miesian cross shape.

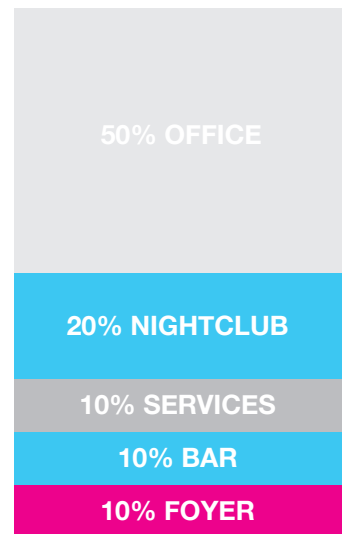


## CONCLUSION [ROUTING & PROGRAM]

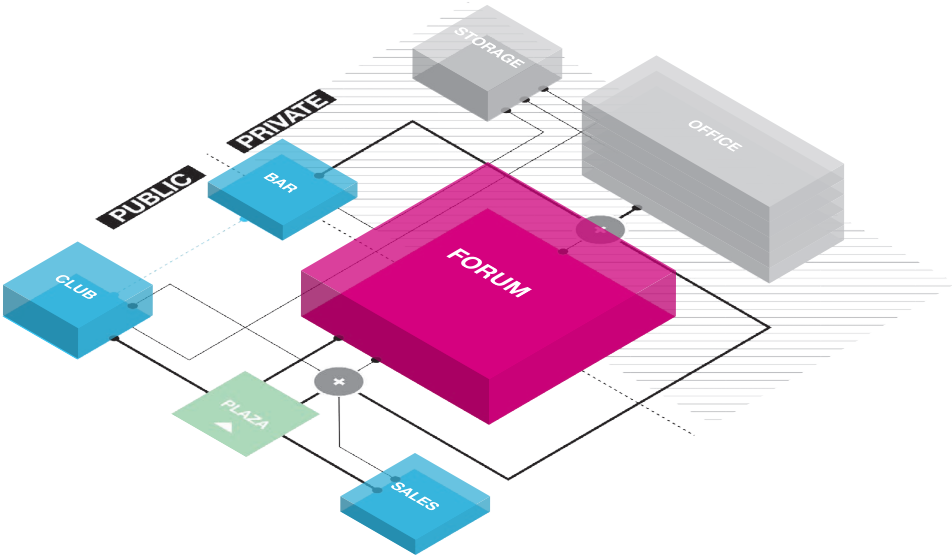


Looking at the typologies, there's often times a clear division of functionalities. Within businesses that express a strong ideological belief towards their product, usually the administrative functions are placed separate from the 'museum'. As the product itself within this

building is rum, a product that is all about consumption, a museum would be boring. Thus the museum is replaced by a nightclub/bar to form one of the attractions. Considering that Bacardi will grow due to investments into Cuban export products and sponsorship



of Cuban pride, the building is significantly larger than what the Bacardi HQ is currently housing.





## VOLUMES

# A DISCOURSE ON CONTEXTUALITY

## INTRODUCTION

In contemporary architectural discourse, the issue of contextuality is often limited to accommodating environmental sustainability to both please the planet and for branding. Whether denial of context, beyond the environment, is justifiable within a globalised western world is open for debate. However, when operating within a context which is opening towards global trade, the discussion should very much address the imposition of architectural influence. Whenever a country enters the global economy after political or economic reform, foreign investments signify the first step towards globalisation (Isayev, 1999, p. 1). As an example, taking recent economic developments into consideration, Cuba stands on the brink of such a development with developments like the major investment into a port near Havana (Macguire, 2013). The island was part of a global market in pre-revolutionary times, but with Fidel Castro's post-revolution limitation of foreign trade in order to minimize economic exposure to global developments, Cuba's globalization was put to an end. Many fled for a better future; amongst them was the Bacardí family, which was profiting from global trade possibilities at the time. Recently their rum company has announced its return to Cuba (Kent, 2014), as Bacardí wants to reunite with its Cuban heritage, which would be possible if the embargo were lifted. Their motivations are not solely nostalgic, but also economic; lifting the embargo would possibly grant their competitor, Havana Club, access to the market of the United

States. Bacardí therefore wants to re-engage in a long war, within enemy-held territory, with the hope of reclaiming the property lost from Cuba's nationalisation (Kent, 2014). With the socialist and communist influences on Cuba's architecture, the question of corporate identity becomes imminent, as does its role as a symbolic bridge between local opportunity and a global economy and its aesthetic implications. How should we position ourselves as architects from a political point of view?

## ALIENATION IN ARCHITECTURE

During a famous discussion between Peter Eisenman and Christopher Alexander, Eisenman quoted Foucault saying that at the moment man began to study himself in the 19th century, man was consequently displaced from the center of all knowledge and morality, causing a feeling of alienation. That alienation, Eisenman elaborates, was essentially what modernism was trying to express (Alexander & Eisenman, 1982). The abandonment of ornament at the beginning of the 20th century was caused by a rationalising perspective towards the world in search for a unitary truth, rather than an ideology. Ornament expressed spirituality and social hierarchy, which contrasted with an industrialising society that believed in social equality and a future "dominated by technique and science" (Bergeijk, 2013, p. 12)<sup>1</sup>. As Loos described in his polemic 'Ornament und Verbrechen,' identity did not need to be expressed through ornament, as the individuality of the sophisticated modern man was strong enough on its own (Loos, 1929, pp. 27-28). What Loos could not foresee however, were the effects of a future globalising economy with the end of the Cold War. The Fall of the Berlin wall signified the start of drastic economic change. With the introduction of the internet, major

economies joined a free trade system that effectively created a global economy (Adam, 2012, pp. 75-77). As western companies moved abroad to establish foreign headquarters, they took western architects with them to design the office environment with which they were familiar. Ironically, in this 'neo-imperialist' architecture the same confinements of architectural familiarity dominate as they did with early settlers during colonial times. The difference however lies in the approach of local context. Whilst in colonial times new architecture styles were imposed upon whichever vernacularity existed previously, within the context of neo-colonialism, there seems to be a dichotomy of heritage preservation through strong regulative rules imposed by UNESCO, and on the other hand the radical introduction of new styles. Whilst the tendency of UNESCO preservation prevails by means of protecting heritage of cultural value, the radical introduction of new styles completely contrasts with that. This dichotomy will never be resolved if foreign investments in pursuit of economic potential do not express cultural value. The forgotten cultural value must be addressed, as it is the result of pushing towards iconicity from mere capital interest, resulting in the alienation of the given context.

## THE SEMIOTICS OF IDENTITY

This alienation, the conflict between the local and the foreign, is the issue of global architectural influence. It is up to the architect to define a method to engage with locality without succumbing nostalgia for the historic, which would thus portray the local community as a trope: simple historic architectural reference would end in superficiality. Ironically, one of the main beliefs of modernism, which resulted in the annihilation of ornament as an expression of identity, was the rational social belief in architecture. How-

ever, when the Bauhaus movement moved to the United States to flee oppression by the Nazi regime, the European modernists abandoned their socialist ideals and adjusted their style to the capitalistic mindset of the U.S. (Adams, 2012, p. 48). Iconicity was born; the building was the ornament itself, and once again expressed hierarchy. The same hierarchy can be found in the privatisation of space. As investments are often not from the state, the public domain and its necessity is

generic appearance and can even be combined within one building. These buildings prove that iconicity is sought purely in shape and size; program has lost its identity in architecture. Corporate identity is an ideology however: the moral belief in their brand. This moral belief could thus be expressed as such within architecture, giving back identity to the program. Considering that corporate ideology is imposed on the vernacular, the indulgence of foreign context with generic offices,

tural symbol of the twilight zone in which Cuba found itself in the advent of the embargo. Within the nationalisation that followed, it is important to understand why the international style in today's context does not complement Cuba's political and economic reform. From its foundation<sup>2</sup> in 1862 until the 1950's, Bacardí grew into a well respected Cuban enterprise. With plantations in Mexico and Puerto Rico, and offices in Miami, the company was following the



FIGURE 1 - PRIVATELY OWNED PUBLIC SPACE CHICAGO - J. BAIS (2015)

commonly forgotten (figure 1). When approached from an analytical point of view, iconicity is the built form of a symbol; it is simultaneously a landmark due to its size and an icon for its creators' capital value. Architecture used to consist of strong typological differences in expressing program. Today, the office building, the residential tower and the hotel all express the same

which threatens local heritage, can be addressed. The solution can be found in trying to bridge the aesthetic and functional gap between the humane 'democratic' aspect of the companies ideology and the local context.

#### **BACARDÍ'S NEVER BUILT FLAGSHIP**

The Bacardí Headquarters design can be interpreted as the architect-

capitalistic ideals of post-World War II America. Two generations after its foundation, Pepin Bosch became the CEO (Gjeltten, 2008, pp. 126-127). In a time of Cuba's economic dependence on the US, Bosch soon became acquainted with Mies van der Rohe's international style architecture through the Crown Hall. The unitary open space had impressed him so deeply during a

visit to Chicago (O'Rourke, 2012, p.57), that on the 4th of July of 1957, Mies and Bosch met at the Intercontinental Hotel in Havana to discuss a business proposal. The United States was flourishing in an ever-expanding capitalistic market in the post-World War II era, and Mies became one of the architects who formed the architectural expression of capital growth. The Seagram building in New York, built for the mega-brand Seagram's, is analyzed by some to be the 'totem of capitalism' (Turner, 2014) and it was oftentimes appropriated by other architects in an effort to express corporate identity. This same objective and sophisticated architectural expression of growth supposedly impressed Pepin Bosch, but two years after Mies sketched out the colossal canopy that could have been the company's new headquarters, Castro nationalised Cuban companies in an effort to control domestic production. The political tides quickly changed after the Revolution, and as equality was supposedly preferred above growth, there was no place for companies with a capitalistic mentality. American neo-colonialism posed a threat to socialist Cuba due to economic dependence, and the Bacardí Headquarters embodied this threat in architectural form. Individual artistic expression in architecture was made illicit with the cancellation of the construction of the Escuelas Nacionales de Arte in Havana (Murray & Nahmias, 2011), and so was the expression of capital growth with the exile of the globalised Bacardí brand. The Mies' marvellous concrete canopy was never built, but he built the exact same canopy in steel for the Neue Nationalgalerie, Mies' last commission in Berlin. As Mies stated himself when asked about the resemblance between both designs: "I reject to develop a new architectural style every Monday. It took the Greeks hundreds of years

to perfect the doric column and it all comes down to refinement" (Düttmann, 1968). The work he started signified the start of an era of refinement in the objectification of architecture. Mies was right, as the many vertical cities around the world built, out of glass and steel, provide evidence for his architectural manifesto. The difference between Miesian towers and the genericness of today's international style is authenticity. Identity herein is the mere result of Mies' innovative architectural language and his heroic status, not the expression of the building's typology itself. The Bacardí headquarters design is the perfect example of this uniform global architecture, as it eventually was built as a museum of modern art with solely a change of materiality. Contextuality in this design is only found in the sustainable addition of the large canopy that prevents direct sunlight into the building and in the way it mimicked the famous Cuban porticos, which fit the local building tradition. An argument could be that the 'refined' architectural style by Mies created the global unitary truth modernisation was looking for, as it is as disconnected as the displaced modern man. The introduction of this style to Cuba, and thus the introduction of its capitalist inheritance, can be seen as alienating within the context of the country's persistent maintenance of a socialist identity throughout the era of Fidel Castro's reign until today.

## CONCLUSION

Looking back at Bacardí's near-introduction of the international style to Cuba, the construction of its headquarters would have only fit within the context of Cuba's economic dependence on the United States. It would not fit within the context of today, since socialism has blocked any significant geo-economic progress, Cuba has developed its own vernacularity with the rigidity of shunning the

global free-market economy. Just as the Spanish colonial architecture annihilated the vernacularity of indigenous Cuba, the western glass-steel tower would now alienate Cuban culture. As hierarchy has never left architectural expression through the privatised un-ornamented corporate towers, the argument of a unitary truth becomes obsolete, but in order to engage with locality, a long forgotten methodological approach could be reinitiated. Within the confinements of corporate identity in a foreign context, ornament could be revived in an effort to express brands' morality. A foreign company's interest should always be focused on the mutual benefit of economic potential rather than an exploitation, which in return has to be expressed in the architectural product, or the iconicity, of their engagement. From an aesthetic point of view, the expressions of this ornament should thus be sought in local context. Herein ornament should not be considered singularly as an adornment, but in the sense of its entirety with all architectural elements included: morphology, functionality, materiality, scale and program. This unity should form an aesthetic value that iconicity fails to express. Though ornament does not necessarily form a unitary approach in solving the architectural aesthetic problem of foreign capital investments, as privatization is a problem of more severity within the built environment, as an architectural tool it does address the 'alienated' environment by seeking the social relation with its context. Herein the past hierarchal value of ornament is replaced by a democratic value; if the context is approached in its entirety, outside of any confinements of the building line of a project, the architect starts to act as a democratic figure within the political field of architecture. This would be the ideal position, as it would signify a social egalitarian

ian approach towards the built environment.

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**C O L L A G E S**

**EXPLAINING THE PROCESS**



OCTOBER 6TH



Hemingway bringing back a souvenir from the United States. US-Cuban relations improve.

NOVEMBER 24TH



The icon of capitalism luring behind an expressionless socialist wall.  
Creating temptation.

## DECEMBER 15TH



Bacardi returns. By sponsoring Cuban national pride the bridge is made between Cuba and the rising 'globe' trade.

**DECEMBER 19TH**



The Exile Returns. Party!



**I D E N T I T Y**

**MONUMENTALITY AND ORNAMENT**



Representatives of the observing subjects Ideas by virtue of their intricate and at the same time clear and determinate form - generally appealing object, like a feather

BEAUTY

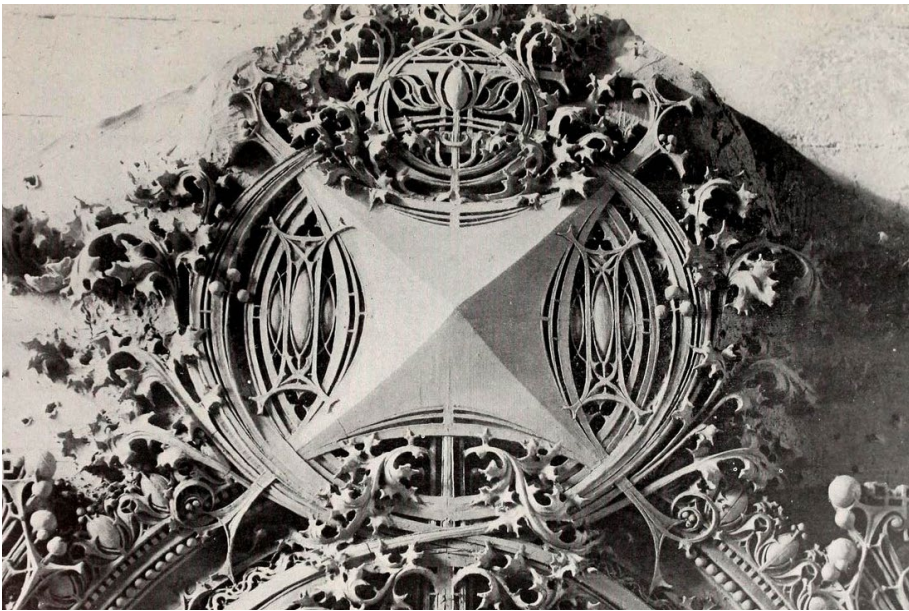


## SCHOPENHAUER'S DUALITY IN AESTHETIC EXPERIENCE



So vast or powerful that they threaten to overwhelm the human individual or reduce his existence on this planet to a mere speck - overwhelming experience

SUBLIME



Any form of adornment to beautify the existing structure

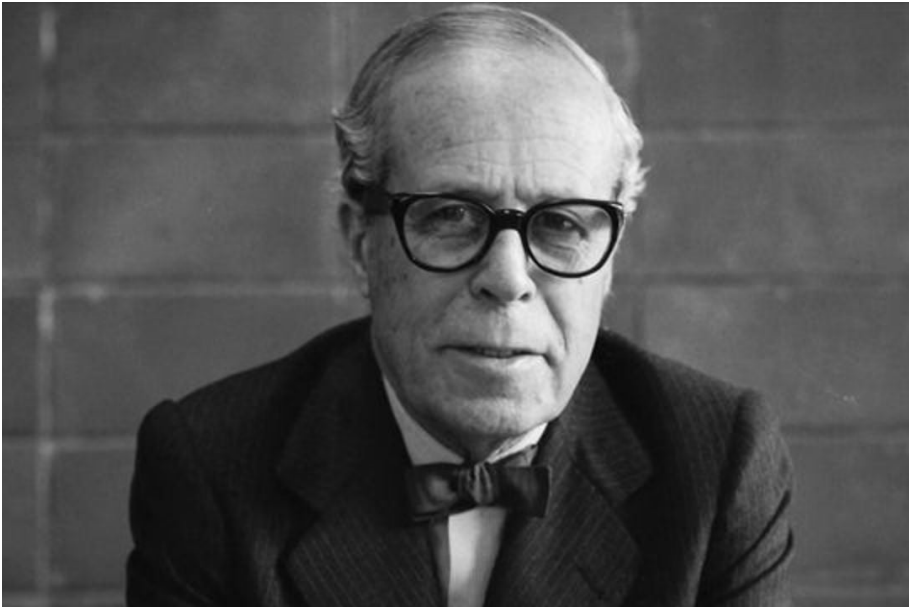
BEAUTY

DUALITY IN AESTHETIC EXPERIENCE  
WITHIN ARCHITECTURE



Scale and intensity of representation, overwhelming experience of ideology

SUBLIME



J.L. SERT

**NINE POINTS ON MONUMENTALITY**  
**[NINE POINTS ON MONUMENTALITY (1943)]**  
**J. L. SERT, F. LÉGER, S. GIEDION]**

1. **Monuments are** human landmarks which men have created as **symbols for their ideals, for their aims, and for their actions.** They are intended to outlive the period which originated them, and constitute a heritage for future generations. As such, they form a link between the past and the future.

2. Monuments are the expression of man's highest cultural needs. They have to **satisfy the eternal demand of the people for translation of their collective force into symbols.** The most vital monuments are those which express the feeling and thinking of this collective force the people.

3. Every bygone period which shaped a real cultural life had the power and the capacity to create these symbols. Monuments are, therefore, **only possible in periods in which a unifying consciousness and unifying culture exists.** Periods which exist for the moment have been unable to create lasting monuments.

4. The last hundred years have witnessed the devaluation of monumentality. This does not mean that there is any lack of formal monuments or architectural examples pretending to serve this purpose: but **the so called monuments of recent date have, with rare exceptions, become empty shells.** They in no way represent the spirit or the collective feeling of modern times.

5. This decline and misuse of monumentality is the principal reason why modern architects have deliberately disregarded the monument and revolted against it.

6. A new step lies ahead. Postwar changes in the whole economic structure of nations may bring with them the organization of community life in the city which has been practically neglected up to date.

7. **The people** want the buildings that represent their social and community life to give more than functional fulfillment, They **want their aspiration for**

**monumentality, joy, pride, and excitement to be satisfied.**

8. Sites for monuments must be planned. This will be possible once replanning is undertaken on a large scale which will create vast open spaces in the now decaying areas of our cities. In these open spaces, monumental architecture will find its appropriate setting which now does not exist. Monumental buildings will then be able to stand in space, for, like trees or plants, **monumental buildings cannot be crowded in upon any odd lot in any district.** Only when this space is achieved can the new urban centres come to life.

9. **Modern materials and new techniques are at hand:** light metal structures; curved, laminated wooden arches; panels of different textures, colours, and sizes; light elements like ceilings which can be suspended from big trusses covering practically unlimited spans.