

execution and common burial, whose memory is still alive in Spanish society. Much has been said about these sites and how the landscape can express the memory of a still vivid wound.

The Fossar de la Pedrera, hidden on one of the slopes of the Montjuïc hill in Barcelona, is a place of silent pilgrimage for Catalans [8-11A, 8-11B]. Here, on the fringes of the city's great urban cemetery, a quarry was used during the years of Spain's Civil War as place of mass execution and common burial. Through the years, the bottom of the quarry has been filled with unauthorised crosses and muddled signs of recognition. The project, promoted at the beginning of the new era of democracy in Catalan society, aimed at expressing the meaning of a visit to a place of collective memory within a single episode: the grave of the Catalan President Lluís Companys who was shot there.

The architectural structures, finished in 1986, are simple narrative reminders that reinforce the dramatic quality of a place in which prevail the emotive strength of the high rock

**[8-10B]**

**MATTEI MEMORIAL,  
BASCAPÉ, PAVIA, ITALY.**  
SWAMP CYPRESSES  
SURROUNDING THE  
MAIN FIELD.  
[LUIGI LATINI]



faces that frame the sky above.<sup>22</sup> A ramp winds upward toward the quarry entrance; its paving invites a slow, pensive pace. A dark colonnade of cypresses and stone pilasters, engraved with the names of the victims of the 1939 executions, marks the narrow access to the quarry and prepares the visitor for the next stage. Beyond, the bare walls of the quarry present a sober image, in contrast to the simplicity of the great lawn bordered on one side by the curved line of a long bench. In a single sign, the lawn and bench concentrate the tragic significance of a burial ground that has lost every trace of individuality.

Ayanadamar, just outside Granada, is the name both of a spring and of a place of a *carmen* which in the Arabian Middle Ages offered the most fabulous gardens, luxuriant cultivations, and pleasure grounds. In the center of the garden, the spring water gushes and gurgles into a pool made in the shape of an eye: *Fuente de las lagrimas* (*Ayanadamar* in Arabic) is the name given to this spot.<sup>23</sup> Near the spring is a memorial

**[8-11A]**

BETH GALÍ,  
FOSSAR DE LA  
PEDRERA,  
MONTJUÏC,  
BARCELONA, SPAIN,  
1986.

ENTRANCE  
APPROACHING  
THE CYPRESS  
GROVE.  
[LUIGI LATINI]

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THE CYPRESS  
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[LUIGI LATINI]



to the poet Federico Garcia Lorca who was shot and buried in a common grave together with all the other victims. An olive tree near this source marks the probable location of his grave.

The possibility of unearthing the poet's remains is being discussed today. The political parties, once opposed, now strongly wish to disinter his remains—but the poet's family insists and prays that the serenity of the site should not be disturbed. Memory is becoming a question of pure ideology. Why create a new project when the landscape already expresses its history, the history of a culture tied to the life of a single man?

At this moment, Mediterranean culture does not require more monuments. Instead, it needs to develop a new, respectful, and imaginative relationship with its own landscape. To understand the place occupied by the dead in this landscape provides both the designer and the culture with a suitable point of departure.

**[8-11B]**

FOSSAR DE LA  
PEDRERA,  
MONTJUÏC,  
BARCELONA, SPAIN.  
THE FORMER BURIAL  
GROUND AT THE  
CENTER OF THE  
QUARRY.  
[LUIGI LATINI]





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