

## **Abstract**

To be able to understand Enric Miralles universe and projective thought, we must start by knowing his references and inspirations, his work processes, his drawings and the weft that generated relations between all of them.

This thesis analyzes the graphic strategies and his work process as a way of generating projects throughout analysis drawings, representation and his thought, as well as all his written documentation. Focusing specially on the uncertain moment of the genesis of the work, and how it is developed to generate a personal architectural universe.

By studying the artistic, literary and architectural references that motivated his manner of acting in face of things, you can understand our architect's certain convictions and ways. George Perec, Raymond Queneau, Federico García Lorca, Le Corbusier, Josep Maria Jujol, Marcel Duchamp, Paul Klee, David Hockney or Erik Satie, are some of the main references on which he based a personal and exciting own manner of working.

From them, his way of seeing things and approaching ideas evolved, generating a working method with which he created his own poetry in architecture.

It's inevitable to understand that the evolution in his form of drawing, where thought becomes reality, affected his way of designing and creating at different stages.

This creation process generated a network of relationships between the starting conditions, the place, the program and its own symbolism full of poetry and imagination. He processed all this information to create ideas that would shape the proposals with an obviously personal language.

The result is then, consequently from this developed work, never as an imposed idea, this is the reason why the resulting geometries from fragmented and dynamic spaces seem almost impossible to imagine a priori. They are the result of overlapping layers and layers of information which were prepared and worked with different tools. Such as the collage, which has the ability to integrate disparate range of information.

This way of approaching things, generated multiple possibilities and variations, created without restrictions. The executed project was just one of those intermediate states that materialized from among the many options in one place and a particular time. Actually these architectures, never took for finished and evolved to another place with another proposal. That is, you never starting from scratch, the process started in previous projects, adapted to each new place and combined in a new web of information in a form. Once the proposal was materialized and built, this process continued to evolve in the following order and so on.

And indeed, Enric Miralles' real project was one only that would link all proposals through a conducting wire.