

## ENGLISH SUMMARY

### PRELIMINARY DESIGN COMPETITION FOR THE PROFESSIONAL ASSOCIATION OF ARCHITECTS

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The Burgos Delegation of the Professional Association of Architects of Madrid recently held a design competition for a building to house its offices in the city of Burgos. The site proved interesting in that it is located in the old city center, forms an irregularly shaped rectangle of about 80 feet by 110 feet and has a slope of some 30 feet. A further condition of the program was to include the existing *Casa del Cubo*, a small building originally in the 16th century and recently rebuilt by the Professional Association. Prizes awarded were; first place approximately \$ 6000, second place \$ 3000, third place \$ 1500 plus two additional prizes of \$ 1400 each and four honorable mentions.

*Arquitectura* presents in this issue the 9 winning schemes with comments by the jury and the architects of the projects. The first place design by Víctor López Cotelo and Carlos Puente of Madrid alludes to the old structure of the city with its system of small interconnected plazas. It neutralizes the somewhat heavy *Casa del Cubo* and flexibly connects this with the proposed new construction. The jury looked favorably on the subtleness of the project and on its ability to positively influence the existing environment.

### EULOGY TO THE DESTRUCTION OF THE CITY

José Ramón Sierra Delgado

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Architect Sierra speaks of the process of deterioration of the historic center of Seville. He cites that when the Christians invaded Andalucía, they were not concerned with the conservation of Moslem buildings per se, but rather their usefulness which, in certain cases, meant their conservation, but in others, their modification. This analogy does not hold true today and, according to Sierra, the natural utilization, transformation and appreciation of the historic city no longer exists. Today we are faced with the conservation of certain *monuments* (determined important by a small group of professionals) and the generalized destruction of the city in response to such pressures as economic and political. This new city created usually has little to do with its on-going history, at times means a false intent to recuperate or recreate old styles and usually embodies the destruction of the image of the city.

### THE DOCUMENTS OF POPULAR CULTURE AS HISTORICAL MONUMENTS...

Antonio Fernández Alba

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In this article, architect Fernández Alba attempts to redefine the nature of so called *popular architecture* which in many analyses becomes separated from its true historical antecedents. Architecture designed by professional architects is used as a private model of a specific class, whereas popular architecture is a subproduct of peoples' responses to need.

The tendency to compartmentalize primitive culture into components such as economic processes, materials, etc., usually includes a separate category of architecture or space. The author puts forth the limitations of this

schema and maintains that the importance of this architecture is linked to time and place.

«Popular architecture develops via a design of open forms where function, uses and spatial content are integrated into the construction. The qualitative difference between popular architecture and that of today is that primitive spaces are more rational than productive and much of the significance of space is a reflexion of social life.»

### THE NON-HUMANIST PATH OF MODERNISM

Maria Teresa Muñoz

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The author presents her interpretation of the recent polemic established by Peter Eisenman and Alan Colquhoun based on the latest works of Michael Graves. The basic discussion revolves around whether or not current architecture is headed in a humanistic way, towards a recuperation of historic or traditional elements or if the goal should be to present alternative values to classicism and the previous architectural culture.

Both Colquhoun and Eisenman coincide (yet from completely different stances) in their belief that the use of cultural images in recent works by Michael Graves shows a break with his earlier works which Colquhoun would argue was linked both the modernism and American traditions. Though present work cannot be called *classical*, a purely architectural metaphor has been added according to Colquhoun which shows development and transformation.

However, according to Muñoz, the apparent shift of Graves need not necessarily be interpreted as an abandonment of modernism but rather as an important shading in the course of his work which is definitely within the modern framework.

### ON READING ARCHITECTURE

Grahame Shane

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In this article which first appeared in the April, 1979 issue of *Artforum*, Grahame Shane states that, «reading and writing about architecture, shaping the consciousness of the reader and observer, has a logic independent of the spaces it describes». To illustrate this premise he reviews three books paramount in the critique of contemporary architecture; *The Dynamics of Architectural Form*, by Rudolf Anheim, *The Modern Language of Architecture*, by Bruno Zevi and Charles Jencks' *The Language of Post Modern Architecture*.

The value of the first title mentioned is in «its attempt to account for the perceptual and psychological dimensions of the built environment in a reasonable way». Zevi's book codifies and links modern architecture to what he sees as the language of architecture. And Jencks though also drawing on the linguistic analogy, uses a more sociological approach in his writing.

From this Shane concludes that due to the fact that psychology, linguistics and sociology are the three disciplines that developed most under the aegis of modernism and «so long as post modern discourse is so closely defined within these three, as is the case in the books mentioned, it is really to be doubted that the age of modernism is over in architectural criticism.»