

English Summary

As it's well known, the so-called *post-modern* architecture is invading the vast majority of foreign publications, although under that nickname rests a huge and multifarious collection of trends. It was published about two years ago in an article about the theme of Juan Daniel Fullaondo and a text critical of some concrete works of María Teresa Muñoz.

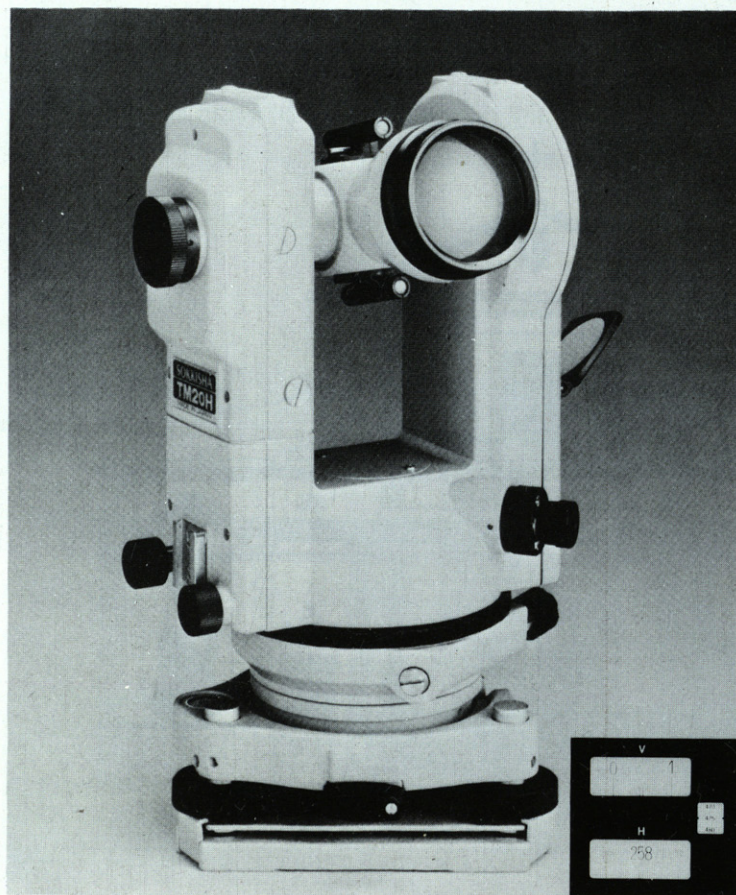
It seems a fact the appearance of a new sensitive-ness, extremely plural, that come as result of a new way of thinking and the compromise of architecture with today's world. The breach with the past that modern architects pursued was arduous to get established, and a way of doing considered as definitive now has fallen to the pit. But the opposition to the modern appears in varied and even contradictory manners, creating a whirl of inroads that overwhelms the pluralism of historic eclecticism.

We present here a selection of texts with the hope to help to clarify this situation. The text "*Order versus dissemination*" by the professor of Esthetics and Composition at the Valladolid School of Architecture, Mr. Simón Marchán Fiz, expresses a view that accepting the change of sensitiveness as final, also discovers the clean and positive contours by the hasty fair of "*revivals*" history puritans, of any kind, who were hatched in it. As a complementary document we include the text by R. Stern, one of the *post-modern* promoters of such ideas, entitled "*Duplications of post-modernism*". The document is completed with some post-modern americans mentioned in the text. One can find Stern's text too

longsome, and often complicated, but it represents a great effort to explain what in words of one of the protagonists is really taking place.

In order to illustrate the same scenery in the spanish case, and besides what's included in the news section, we publish two projects of renown spanish architects. One is the presentation by Luis Peña Ganchegui, a Donosti's architects, who won the first prize with an urban park for the Industrial Spain in Barcelona, in cooperation with the architects Antón Pagola Aizpiri, Monserrat Ruiz Fabre and Andrés Nage. The other one is the project directed by the catalan architects Luis Clotet and Oscar Tusquets, based on the reshaping of the "Palau de la Música Catalana" block by Domenech and Montaner. Both projects are on line today's sensitivity and at the same time show a continuity with the "ways of doing" of the authors.

And now, leaving aside the *post-modern*, we complete this issue, with the reprint of the *Cabaret "Casa blanca"*, by Mr. Luis Gutiérrez Soto, deceased years ago, and included in the *Anthology* section which we expect will be found attractive enough. Also, a residential unit in an isolated area in Carballo, La Coruña, by Manuel Gallego Jorreto, whose work is quite influenced, perhaps voluntarily, by the finesse of Mr. Alejandro de la Sota. And finally, another document, presenting the discussion over the facade of Nuestra Señora de Monserrat's Church in Madrid (XVII-XVIII centuries) prepared by one of our directors, the architect Mr. Antón Capitel, responsible of its restoration.



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