

# English summary

## SEIS ARQUITECTOS GUIPUZCOANOS

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The works of several architects from Guipuzcoa are featured in this month's issue. Though all the architects practice in this Basque province, their projects show a range of approaches and a variety of subjects.

Miguel Garay and Jose Ignacio Linazasoro state that in their proposal for a cemetery in Vergara, Spain, a historical analysis lead them to identify the main symbolic elements as: the door, chapel, and tomb which are encircled by a main wall. The site, which is at a higher elevation than the city, is defined on one side by a forest, yet is open on the other. The solution proposed by the architects seeks to order the space, giving it a more urban character and thereby linking it to the city as an urban monument.

Javier Marquet and Luis Zulaica began their practice in 1964 after studying at the school of Architecture in Barcelona. In their 13 years of work which included planning and architecture (residential and public buildings), they have also collaborated with Manuel Sola Morales in the General Plan of Tolosa and with Rafael Moneo in the Urumea building of San Sebastian.

Marquet and Zulaica show several projects ranging from a geriatrics hospital, housing, a school to a fishermen's market. The primary school (pages 24-26) is located just outside Tolosa, an industrial city with some 20,000 residents. The project is one of receding sections which allow the creation of interior patios. The visible staircase is enclosed by a large glass *mirador* an architectural element common in the north of Spain.

Estudio Seiss, a group of six architects, has been functioning as a team since 1972. Basically, they work in the field of urban planning and urban design in the province of Guipúzcoa.

One project shown is that of 35 housing units and commercial space located in Usurbil, a small city between San Sebastian and Bilbao. The basic objective was to integrate the new four storey building into the existing city fabric. On the ground floor, a covered arcade is developed, giving continuity to the existing covered gallery of the adjacent church. By keeping the staircases and interior patios in the center of the plan, a covered public walkway was able to be created through the building on the ground floor level.

Luis Peña Ganchegui, winner of the *Aizpurua Prize* of 1965, shows his project for the Union Pharmaceutical Center, a primary school and a house. The Pharmaceutical Center consists of two enormous naves with the watchman's quarters accented by a central cylindrical form. The warehouse con-

trasts pre-cast concrete with the extensive use glass and the use of bright reds and oranges with the basically white building.

Luis Ulacia and Jose Pizarro show their project for 154 housing units recreational facilities, and parking. The site which has several levels, has been used to create patios and open spaces for public use. They state that one of the principle objectives was not to modify the existing image of the city of Hernani.

## PAINTING AND RUPTURE

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The author, Lourdes Ortiz, states that the architectural elements of a building form a language which can be interpreted to reveal sociological information about the inhabitants or the community. Using this perspective and citing the work of Hubert Damisch, she looks at the form universities have taken over the past ten years in Spain. With the University of Madrid as an example, she criticizes that it represents a move to separate the university from the city the creation of an isolated ghetto characterized by an architecture of cement and steel gratings. The repressive nature is further demonstrated by the institutional character of the barren walls.

Recently, however, in protest and in response to an unresponsive environment, students city residents have taken to painting the bare surfaces with murals. *It is a fitting example which permits artistic creation to spontaneously put forth a collective front against established institutions.* These paintings have been called *an open dialog, a returning of color and form... to a deteriorated city which has grown upon fear and speculation.*

## NATURE AND LEISURE SPACES: MONTE DEL PARDO

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In their second article of a two part series on natural areas and leisure spaces, Juan Antonio Espejel and Manuel Jaen de Zulueta analyze the effects existing plans may have on the 15,000 hectare natural area, *El Monte del Pardo* near Madrid. This area derives its great environmental value from two aspects; as a vast open space near a dense city of some 5 million inhabitants, and as a example of a primitive Mediterranean forest — which, if subject to a certain level of interference, is irreplaceable.

Over the past decade this area, which was once a royal hunting ground and a grazing area, has undergone various



changes. Some 1,500 hectares have been sold and developed with housing, sporting clubs, restaurants, etc. In 1976, 1,000 hectares were opened for public use. The negative impacts of these modifications can be seen in the degradation of the natural qualities of the area.

The authors extrapolate theoretically the possibilities that could occur if the developments permitted within the three existing plans which affect the area carried out. The result could be 94,000 housing units located within 57 nuclei spread over 3,100 hectares of the Monte del Pardo. They see this possible conclusion related to the lack of regional planning and a lack of realization about the demand for leisure activities of a city as large as Madrid.

To prevent the total loss of this natural area, eight points are embodied in the alternative actions which are felt necessary to protect this resource. They include modifications in the current laws for protection of natural spaces, an elaboration and coordination on a provincial level of overall plans for natural areas and leisure spaces, an immediate moratorium on all building permits and on the opening of more parts of the Pardo to the public, coupled with more effective control of those areas already open. They recommend a study of the ecosystems within the Monte del Pardo and using this as a base, a differentiation of zones based on the degree of human intervention which can be tolerated without causing destruction to the natural systems.

#### THE POSITIONS OF (...) WITH RESPECT TO SEVERAL THEMES OF ARCHITECTURAL CRITICISM IN ITALY

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The article, reprinted from the May, 1977 issue of *Op. Cit.* proposes to present some principal aspects of contemporary architectural theory, focusing on recurrent themes in architectural criticism in Italy. Six topics are presented which include: continuity and crisis, the relation of architecture with history, mannerism, the death of architecture, and the application of the methods of structural linguistics to architecture. Within these topics the author, Fulvio Irace, has tried to isolate certain issues or a *homogeneous nucleus of questions* common to all in an attempt to deepen current architectural thought.

— The first topic asks the question, *Is it possible to discuss current architecture within the premises of the Modern Movement or is current architecture actually on a changing course?*

— The second theme has been a source of debate in Italy since the Second World War and looks at the validity of a return to historical roots as the source of a project.

— One of the first to speak of mannerism in Italy was E.N. Rogers who identified the term as the concrete possibility of a development of architecture and an articulation of original architectural forms within the tradition of the Modern Movement.

— The *death of architecture* follows the Hegelian discussion of the 1960s on the *death of art*.

— L. Anseschi is among the first to consider the definition of the relation between autonomy and heteronomy in architecture as a well as generalized problem in other fields of art.

— The sixth discussion is an interpretation of architecture within a semiological system which not only sets forth a new

frame of reference of architectural theory, but also offers new origins for a process of interpretation of architecture experiencing a crisis of meaning.

#### ARQUITECTURE AFTER THE WAR 1939-1949

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An exhibition with the theme of ten years of architecture of the period 1939-1949 is currently being held at the Miro Foundation in Barcelona (September 28-November 6, 1977). This showing of original plans and drawings has been organized by the professional association of architects of Barcelona and Baleares and includes the works of such Spanish architects as Gutierrez Soto, Moya and Zuarzo, among others.

It is especially important that the works of this era be reviewed today with objective criticism, because, until now, the architecture of this period has been forced into a marginal period within the history of Spanish architecture. Although the 40s represents a reconstruction period and the rise of a dictatorship, it can be argued that the architecture of the 50s is more a reflection of the political state of the country at that time and the architecture of the 40s deserves a more thorough interpretation.

#### HOUSE IN NERJA

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The house by Bernard Rudofsky is described as an idea which *grew out of circumstances*. Situated near Nerja, in the south of Spain near Malaga, this project is an example of architecture in harmony with its environment. Instead of cutting down the olive trees on the site, the house was nestled between them, thus the jagged plan. Such elements as flowerbeds, fences, arches, etc. have been rejected as being out of context for the site. In response to the local climate, the western elevation contains no windows to protect the house against the strong afternoon sun. Finally, the local technique of using *tabiques* (an ingenious way of suspending hollow bricks) was employed for such features as bookshelves, working surfaces and to frame windows.

#### ANARCHISM AND ECOLOGY

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Anarchists of the 19th century such as Peter Kropotkin, William Goodwin, and Pierre — Joseph Proudhon can be seen as the forerunners of contemporary environmentalists. Not only did they directly influence such early environmental planners as Patrick Geddes and Lewis Mumford, but they also brought to light key issues which current environmentalists discuss. They were among the first to recognize delicate natural ecological balances and as advocates of man living in harmony with his fellow beings and the environment, they rejected the doctrines of Darwinism which saw the struggle for existence as necessarily a struggle between individuals and species. The constant anarchist emphasis on the decentralization of industry, population and politics and the inclination towards the simplification rather than the progressive complication of ways of living links past anarchists with modern day ecologists.