

English summary

CITY AND ARCHITECTURE:
THE WORK OF THE SALADO TEAM
(Haro, Marín de Terán y Del Pozo) IN SEVILLE
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To practice architecture today in Sevilla is *difficult and heroic* according to Antonio Bonet Correa. This arises from the acceptance of a false academic tradition which maintains the city's Monument Commission in control of the old city and secondly, from the socioeconomic conditions of a rural province, conservative in nature, which make it difficult to foster the *new spirit* that is required by truly renovative architecture.

The office to Enrique Haro, Luis Marín de Terán and Aurelio del Pozo formed as a means of collaboration and defense in an environment, if not hostile, at least indifferent to their approach. Their works, such as the house on the corner of La Ronda de Pío XII, the new studio in the patio of the Duclos house by Sert, are small in nature and renounce a false technological appearance in favor of local materials. Though admittedly unable to modify the structure of the city, their projects serve as strong examples of an innovative use of the language of the Modern Movement.

THE CONSTRUCTION OF THE CITY
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In the words of F. Villanueva, L. Alvarez and J. Ruesga, *the panorama of the architecture of a city isn't complete with merely the presentation of a series of works by specific authors*. This view should be complemented with an investigation into the *other architecture*. References to this other type of architecture, which is traditionally witnessed in the residential sector, has commonly employed such terms as *popular architecture*, *anonymous architecture*, *architecture without architects*, etc. All these definitions embody an element of rejection of the institutionalization of this type of architecture or at least a rejection of the participation of the architect in its creation.

By citing examples from the city of Seville and through tracing briefly the recent socioeconomic history of the housing crisis the city, the authors argue that less and less will it be possible to construct monumental architecture or *architecture with an author*. They propose that it is time for the architect to intervene in and systematize or institutionalize this *other architecture* in order to begin to resolve the current housing crisis.

CRISIS IN ARCHITECTURAL EDUCATION
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In the second part of his three part series about the crisis in architectural education, Jorge Togneri describes the pro-

cesses of design and construction and their relation to the general process of production. He points out how the current situation simultaneously influences the practice of architecture and architectural education.

In defining a non-linear design process, Togneri states that it is a search for an idea congruent with the many requirements expressed. The final form is the spatial synthesis or an ordered vision which clearly represents all the facets of necessity. Inherent contradictions, however, exist in the process: limits of time and energy employed restrict the search for an optimum. The concept of optimum itself varies across social groups. The design process is also a dialectic process of knowledge. On one hand it embodies previously accumulated knowledge and on the other, the information of the present problem.

Togneri continues his analysis of architectural education by presenting the notion that many times the architect is trained as an artisan when current industrial society demands another approach. In the face of this contradiction three measures are suggested: 1) a critical revision of what is to be taught, keeping in mind the definition of architecture, 2) a revision of the technical skills necessary, and 3) an analysis of the historical relation that exists between the architectural degree and the actual practice of architecture.

REAL AND ENGLISH:
THE DESTRUCTION OF THE BOX
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In this careful analysis of an apparent architectural syntax, Peter Eisenman offers an interpretation of the Leicester Engineering Building by Stirling and Gowan. He attempts to uncover the precise manner in which Stirling has rewritten the words of modern architecture.

Throughout the history of architecture it has been possible to identify certain contemporary cultural phenomena through the examination of individual buildings. From the many building campaigns of Notre Dame to Ville Savoye, there are examples of buildings with a level of concern for iconography which, because this concern transcends the idea of building as either a functional container or an aesthetic object, provides a mirror for prevailing social attitudes, often more revealing than the written word.

By concentrating on mass, surface and volume, Eisenman demonstrates that Leicester may well be regarded as a reactionary exercise in the manipulation of a received tradition; a tradition compounded as much out of the compositional sets of Cubism and Constructivism, as it is out of specific syntactical references to either the industrial past or to the rationalism of the Modern Movement.