

## English Summary

### TOSSED SALAD

Juan Daniel Fullaondo

*Tossed Salad* by Juan Daniel Fullaondo, an article which «talks of many things» has as its basic theme *Post modernism* and more specifically, a critique of Charles Jencks recent book *The Language of Post Modern Architecture*. Fullaondo's article consisting of two chapters (the first, written in a current mode of speech of certain sectors of Madrid similar to cockney and the second, written in the more typical «boring and long» form) is the first article on Post Modernism written in Spanish which embarks on a serious analysis of the concept and its relation to the current state of Spanish architecture.

Under the subheading *the heritage of Venturi*, Fullaondo states that Jencks text is easy to read, clear in the presentation of ideas, very much linked to the present moment which gives rise to what could be called «after the fact» analysis. The basis for the best of Jencks comes from the writings of Venturi and Stern with respect to the classification of Post Modernisms in terms of contextualism, historical referenes and ornamentation.

The article continues with sections entitled, *The negative side*, where, while admitting the importance and international scope of Jencks work, Fullaondo cites incongruencies in the text of Jencks, for example, in the presentation of *completely convincing examples* of his theory as is the case with projects of Thomas Gordon Smith or Bruno Reichlin.

The main argument of Fullaondo, when speaking of the *Spanish case*, is against Jencks classification of Spanish architecture which according to Fullaondo is reflected in a somewhat comical way in his book. Jencks inclusion of the *Maestro Catalan*, Gaudi, «surrounded by a strange selection of architects makes his analysis appear somewhat like the Cosa Nostra and makes one ask what is an architect like Guadi doing in a book like that?»

### PALEOFRON AND NEOTERPE

Ignacio Gómez de Liaño

Two fictional characters, Paleofron and Neoterpe, created by Ignacio Gómez de Liaño discuss opposing points of view about 20th century art. Paleofron, critic of modern art argues that it does not respect even minimally visible reality, nor pictorial traditions. It lends to confusion and disorientation. Reality and nature are viewed as hostile to the spirit. Neoterpe tries to argue that 20th century art can seem elemental, but art of earlier centuries can be interpreted in the same way. Perhaps current art is disrespectful of the past in that it renounces it, but this condition has given us some of our greatest artists.

The discussion continues with each character becoming less compromising and the arguments stronger, until a mutual friend Eugene appears to act a mediator who gives an alternative dimension to the analysis. He presents the scope of the diversity and heterogeneity of attitudes and techniques that characterize 20th century art. «It can be classed as eclectic. However, eclectic art which englobes so many tendencies should not be considered as a solution but as a search. This is perhaps one of the most positive aspects of 20th century art. Art of this century can be thought of the first chapter of a book which we have only begun to read.»

### DANCING ON A MOSAIC FLOOR

Guillermo Pérez Villalta and Fernando Huici

Artists Villalta and Huici present an article giving a view of the recent history of art and architecture from a European perspective. Their satire is constructed as the course of a party where the guests include Mies, Gropius, Moore, Vassarely, etc., etc.

The party is held because «when the Bauhaus boys went to New York we decided to continue the festivities on our own. If they were modern, we could be too and much more so. We brought in an express coffee maker from Milan, the erected sun shades from Torremolinos on the terrace and had the chaps from Finland create a spacious and enjoyable atmosphere for the place.»

Throughout the length of the party, the guests create, remodel and transform the area where the activities are being held. One group of architects and designers discuss ideas of space and function. «What will we do with the space when it does not serve its function.

The festivities move out to the pool area and the music changes from mambo and cha-cha-cha to rock and the twist. Some new arrivals put up black and white wall paper in the living room.

At this point the architects seem dull. They begin throwing away the neon lights that had been placed over entrance only to have them rescued by a *guy from Philadelphia*.

Finally, after this impasse, the party begins to rejuvenate itself. «The musicians don't play very, but they'll learn.»

### LIGHTNESS AND DARKNESS IN THE CREATIVE PROCESS

Gloria García

Artist Gloria García begins her essay stating that «many times I've thought of why the creative process of an artist is always studied from the outside, analyzed in a scientific way by intellectuals? For me it has always been interesting to know how those live this process from the inside think.»

Taking this point of view of discussing the creative process as an artist who experiences it, García argues that in this creative process there exists an order and a method which is an essential part of all creative activities. The artist through this process searches for equilibrium—not psychic or affective equilibrium—but a formal order. She develops this argument throughout her article and concludes that it would not be correct to conclude the discussion without talking of the verb *to transcend*. The definition of transcend which is intricately linked to the creative process includes concepts of *pass the limits of the possible experience*. «Art is linked to the impossible, faith, experiences, individual and collective memory, the negation of the end...»

### THE DRAMATIC CASE OF A HOUSE

Ignacio Prieto

In this regular section of *Arquitectura* devoted to architecture by the members of the Madrid professional association, Ignacio Prieto presents a critique of a new housing project inserted in the old part of Madrid. The small apartment building by Félix Cabrero is located in a residential area of Madrid that dates back to the time of Phillip II. The area, devoid of grand monuments, is interesting in that it is an urban model of a historical process.

The example of this new construction in the old city poses many questions; how to construct a current language which allows for integration within the existing fabric; what alternative should the architect choose which protects against creating merely a historical imitation. Cabrero's process of arrival at his final solution illustrates his confrontations with these questions; a first attempt to incorporate a romantic language, a search via the American influence until he arrives at a rationalist solution, resisting the historical revival path.

Critic Prieto concludes that the series of coherencies, coincidences and contradictions which are witnessed in the project of Cabrero and in its immediate surroundings are forced to their limits. It is precisely due to these tensions that make it important to discuss this new project.