

desgate protagonizada por Picentini.

En resumen, pienso que la vanguardia en España se manifestó en distintas formas en el Norte, Este, Centro y el grupo canario, y que la posibilidad de haber cuajado una realidad arquitectónica racionalista más pausada, quedó frustrada más en 1939 que en 1936, fecha en que acaba la revista *Arquitectura*.

Eduardo Navarro Pallarés. Arquitecto madrileño, titulado en la E.T.S.A.M. en 1966. Ejerce la profesión desde esa fecha. Profesor de Historia de la Arquitectura y Urbanismo en la E.T.S.A.M. desde 1971. Estudios sobre Ecología. Vocal de la Comisión de Cultura y Jefe de la Biblioteca del C.O.A.M. en 1974-1975.

ARTICULO APARECIDO EN REVISTA NACIONAL DE ARQUITECTURA 1-1941
ARQUITECTOS CAÍDOS POR DIOS Y POR ESPAÑA

José Manuel Aizpurúa y Azqueta • Fermin Álamo y Ferrer • Juan Luis Álvarez Carriedo • José María Aragón y Pradera • Pedro de Asúa y Mendía • Carlos Bertrant Coma • Juan Bautista Caballero y Cabrera • Luis María Cabello y Lapiedra • Andrés Ceballos y Fernández de Córdoba • Carlos Clavell Coll • Matías Colmenares Errea • Ramón Contreras Mongrell • Lorenzo Díez de Ribera y Bereciartúa • Javier Fernández Golfín Montejo • Valentín Goiburú Lopetegui • Manuel González Muñoz • Juan Izaguirre Epalza • Luis Larraínzar y Vignau • Miguel Legórburu Lizarralde • José López de Coca y Hervás • Rafael López Soriano • Manuel de Luxán y Zabay • Enrique Martí Perla • Manuel Martínez Oyuelos • Emilio Moreno Callejón • Ángel Munárriz de Escondrillas • Juan A. Muñoz y Gómez • Miguel Navarro Anguela • Jacinto Ortiz Suárez • Emilio Paramés García Barros • Manuel Pellico Ramos • Antonio Robles Rodríguez • Joaquín Saavedra de la Torre • Luis Sáinz de los Terreros y Gómez • Alfonso María Sánchez Vega y Malo • Fernando Santos Saralegui • José Sanz y de Bergue • Francisco Solana San Martín • Luis Vegas y Pérez • Joaquín Zarranz y Pueyo.

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¡PRESENTES!

ARTICULO APARECIDO EN REVISTA ARQUITECTURA 204-205-1977

Depuración político social de arquitectos.

Joaquín Díaz Langa

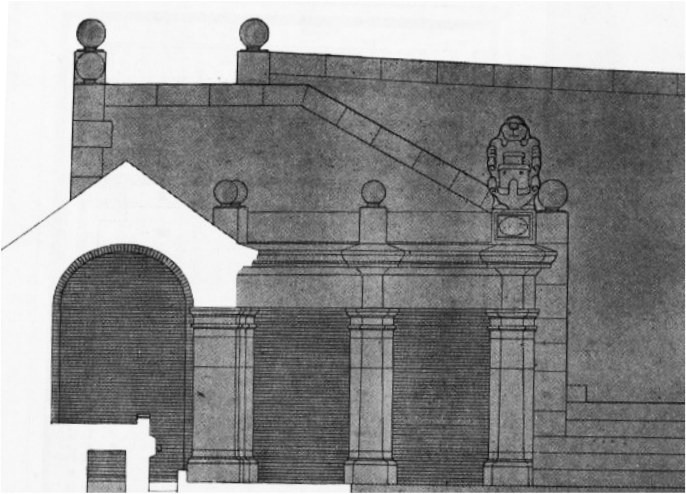
HISTORIA

- 1) La depuración se inicia a tenor de las "Normas para la depuración de los arquitectos aprobados por el Consejo Superior de los Colegios de Arquitectos en sesión celebrada el día 21 de julio de 1939". Documento número 1.
- 2) Se comunica a los arquitectos las "Reglas de aplicación de las normas dictadas para la depuración en 28 de julio de 1939". Documento número 2.
- 3) Se remite a los arquitectos el "Modelo de la declaración jurada que deberán hacer todos los arquitectos para cumplimentar el acuerdo del Consejo Superior de Colegios de Arquitectos": Documento número 3.
- 4) Iniciada la depuración con arreglo a lo que precede se publica la "Orden de 24 de febrero de 1940". Documento número 4.
- 5) Termina la depuración con la "Orden por la que se imponen sanciones a los arquitectos que se mencionan". Documento número 5.

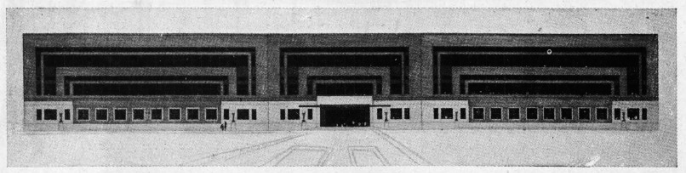
DOCUMENTO NÚMERO 1

DEL CONSEJO SUPERIOR DE LOS COLEGIOS DE ARQUITECTOS. Sesión de 20 y 21 de Julio de 1939

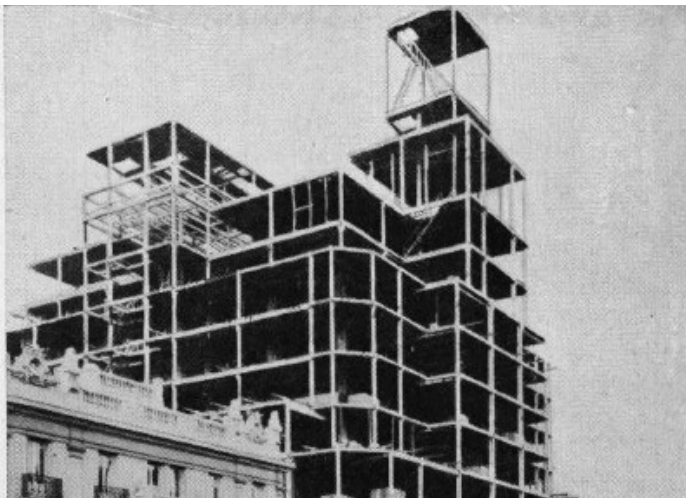
Depuración de los Colegios de Arquitectos



RA 102



RA 105



RA 106



RA 108-109

In 1933 the Casa de las Flores, by Zuazo, was built in Madrid, probably being the most important intervention regarding the action upon the city through the apartment block. Zuazo adapted the solution drafted by Wright for his Francisco Terrace and Viennese Hofs. Relying in the block arrangement provided by the Plan Castro for the expansion district, of which only two blocks facing Jorge Juan street remain, he creates a block arranged around courtyards more hygienic than the ones by Castro, being the interior courtyards wider.

In the same year the polemics regarding the demolition of the palace stables to turn them into a garden area in a competition awarded to Mercadal arises. The Association didn't succeed in his defence this time either.

The group of architects working in the Municipal Urban Planning Office publish the Plan de Reforma Interior de Madrid and others, as Ferrero, build works as the viaduct and the Olavide, and the fish and vegetable markets.

The architecture shyly hinted by Bergamin in the house of the Marquis of Villora is consolidated and, obviously, Gutiérrez Soto is making architecture formally in the line of rationalism. The technique used by many of the architects who pretended to stay up-to-date was starting from a classic distribution and designing cubic-shaped volumes with bare walls, following Loos criteria without delving into the ideology that led European rationalists to the definition of their works. Apart from the exception of great architects, capable of making architecture anywhere they wanted, great part of the architects stuck to formal elements, as it happened in the Italian rationalist movement. Even when architects such as Feduchi and Eced worked in the Capitol, making a total architecture in the style of Mackintosh or Gaudí, in that they work in the design of the smallest details and furniture, they pretend to include in the interpretation of the building the uses for the different floors, committing to a certain level of change in the floors in which the studios, apartments and offices layout changes.

As we've herein seen, Revista Arquitectura, was born as a platform of the Central Society of Architects and has gone through different stages without acquiring the ideological coherence of other publications such as A.C., edited by the GATEPAC. The magazine was not funded as a group necessity, and although the number of members was small, the differences in understanding architecture were deep. Maybe, every publication not born under a manifesto, as L'Esprit Nouveau, futurism or A.C., is merely informative.

The last issue of the magazine was published in May 1936, being architectural activity defined under the war situation from July of this year.

While in Catalonia, the avant-garde represented by the architects of the GATEPAC's East group were able, for some time, to design avant-garde solutions under the support of the collectivist policies of its government, in Madrid, given its nearness to the front, the activity was more channelled towards the protection of the Art Treasures, building defences for façades and fountains, as well as a clearing up organization, but I believe that the urban planning political side is the most important subject in Besteiro's Memoria, in charge of the Committee for the Reform, Reconstruction and Sanitation of Madrid, having Mercadal as secretary.

It is then when the matter of urban planning is tackled from a regional level and the principles that would eventually put an end to the land speculation are defined. Reforms would be undertaken in the interior while in the region a social criterion will be implemented, the green areas connecting the Casa de Campo with de Monte del Pardo would be extended and resting areas would be created in the Jarama, respecting the green ring around the city core. The series of settlements designed follows the guidelines by Esteban de la Mora, Lacasa and Martí in the drafts competition for the building of settlements in the Guadalquivir and Guadalmellato rivers surroundings, and it would be maintained in the layout of several villages designed after the war.

The avant-garde ending in 1939, not only physical by ideological, was produced both through the diaspora of exiled architects and for the systematic purge of the ones who had occupied official positions during the war in the Republican zone.

The interpretation of an international architecture against the Nationalist Principles follows in Spain a course more similar to the German than to the Italian case, where the avant-garde elimination was carried out through a fight of attrition headed by Picentini.

In short, I believe that Spanish avant-garde was differently expressed in the North, East, Centre and Canary group and that the possibility to crystallize a more deliberate rationalist architecture was thwarted in 1939 rather than in 1936, when RevistaArquitectura published its last issue

Eduardo Navarro Pallarés. Madrilénian architect, graduated in the E.T.S.A.M. in 1966.

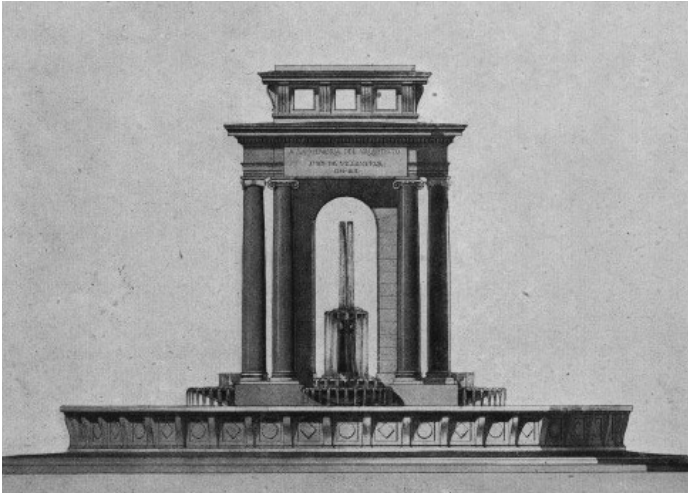
He works as an architect from that year.

Professor of Architecture and Urban Planning History in the E.T.S.A.M. from 1971. Research about ecology.

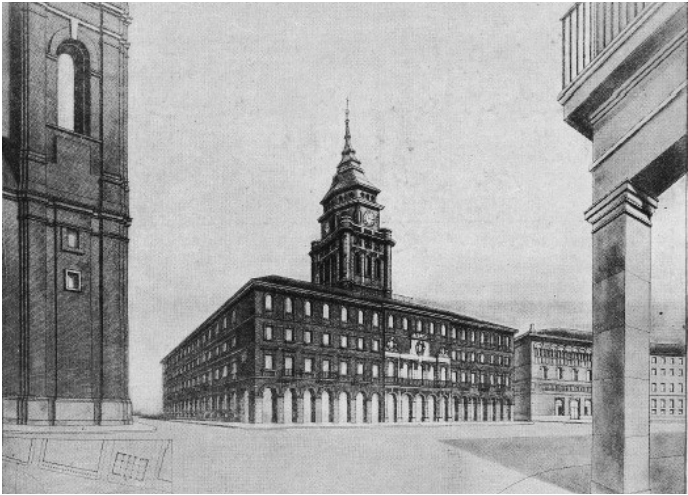
Member of the Culture Commission and Director of the C.O.A.M. Library in 1974-1975.

**ARTICLE PUBLISHED IN REVISTA NACIONAL DE ARQUITECTURA 1-1941
ARCHITECTS FALLEN FOR GOD AND FOR SPAIN**

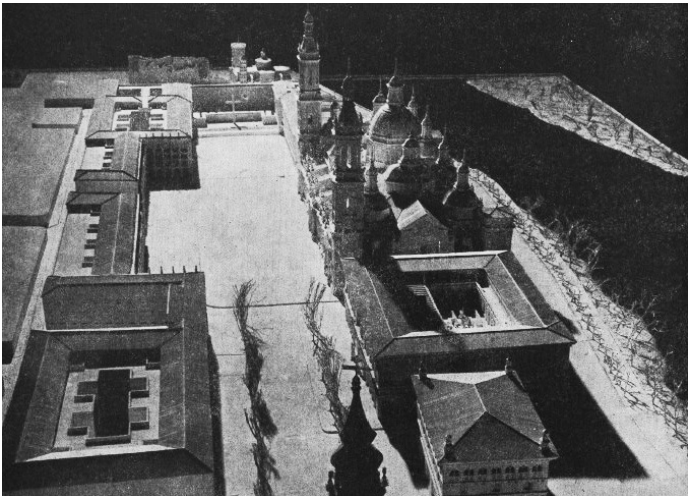
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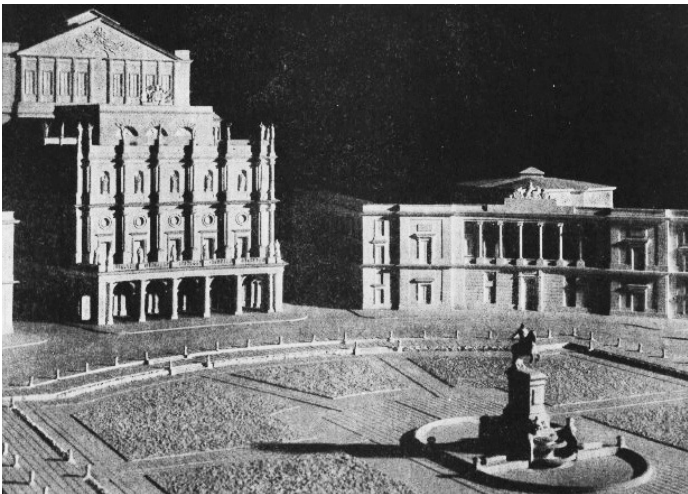
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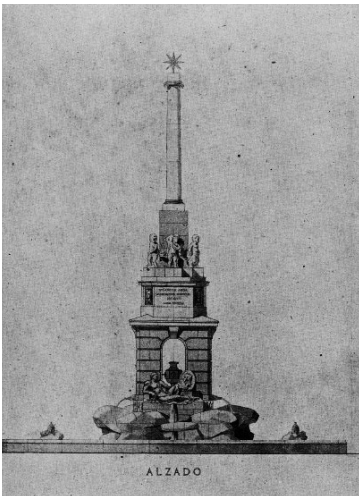
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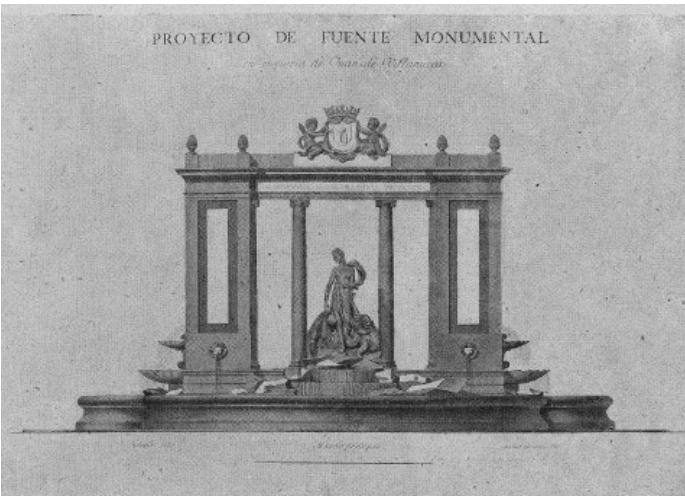
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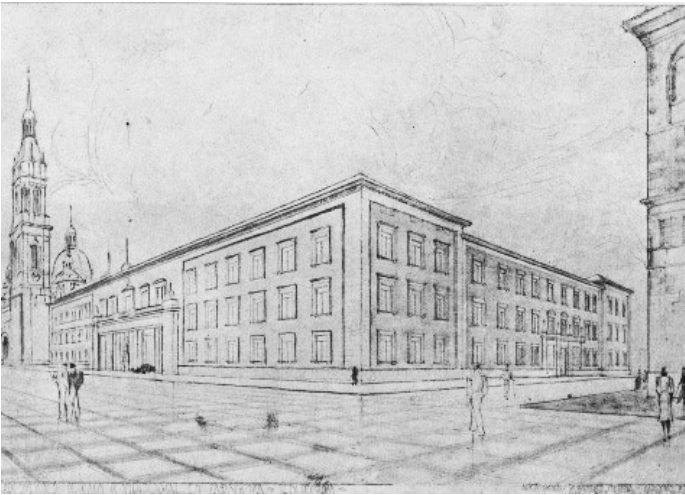
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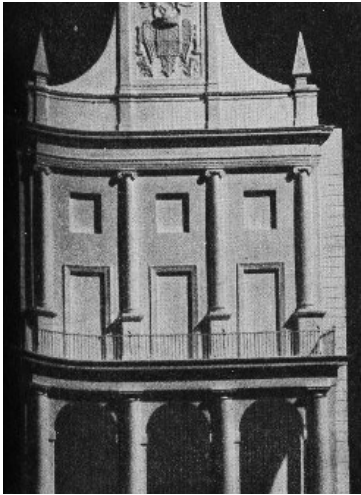
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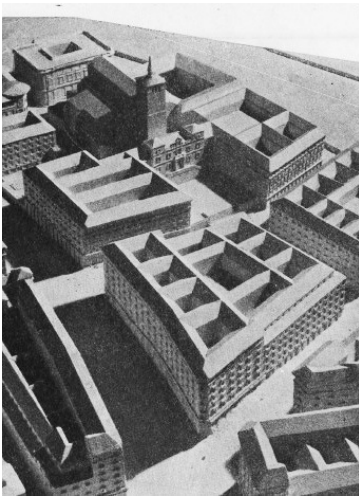
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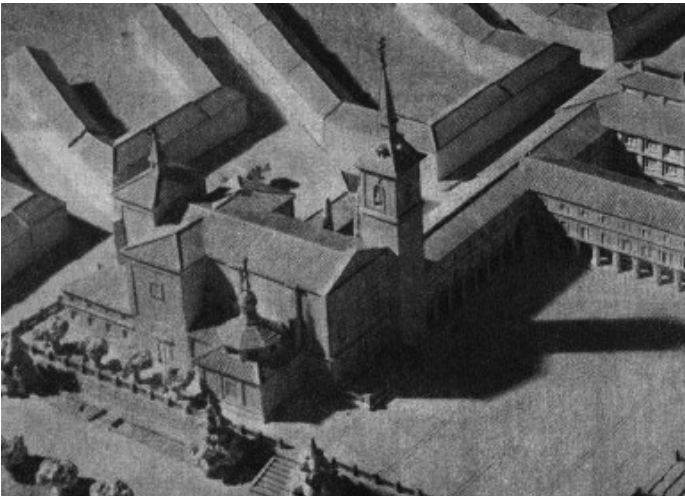
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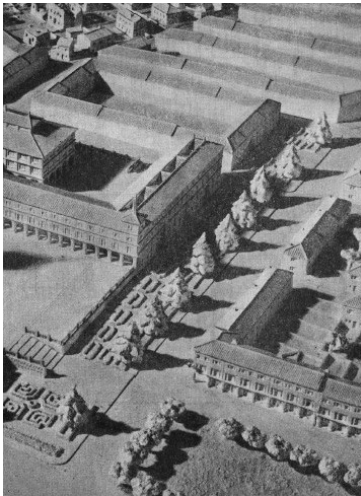
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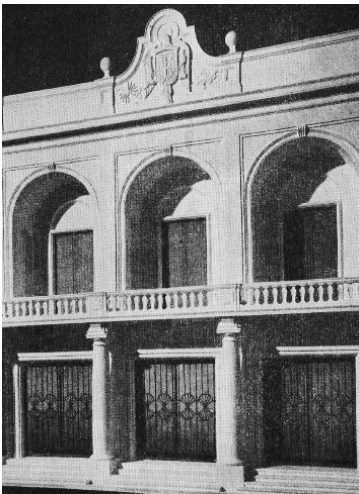
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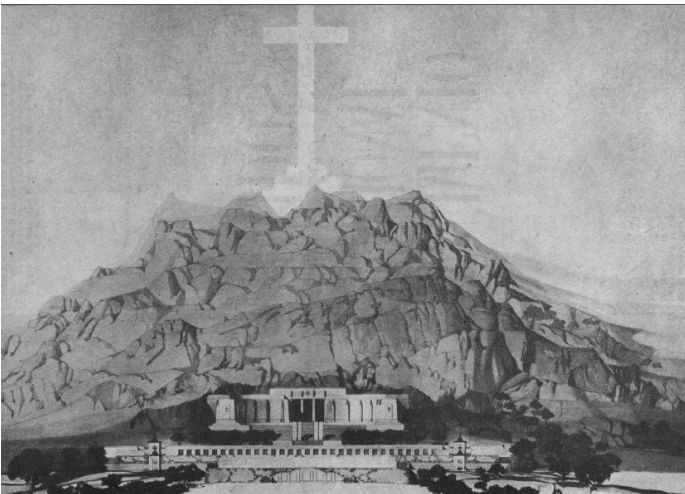
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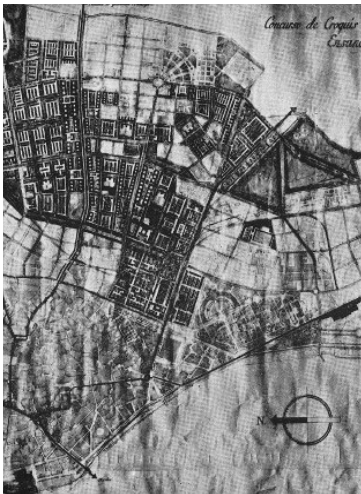
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