

DSAU | TESI DI DOTTORATO | XXVI CICLO

# CARIBBEAN MODERNISMS

THE DISCOURSE ON THE  
MODERN DWELLING IN  
FOUR ARCHITECTURAL  
MAGAZINES, 1945-1960.

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RELATORE PROF. FILIPPO DE PIERI



**DSAU | TESI DI DOTTORATO | XXVI CICLO**  
**DOTTORATO IN STORIA DELL'ARCHITETTURA E DELL'URBANISTICA**  
DIPARTIMENTO DI ARCHITETTURA E DESIGN | POLITECNICO DI TORINO

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## ABSTRACT

The dissertation examines the relationship between modernity, dwelling and architecture in the Caribbean through an analysis of the postwar disciplinary debates in four architectural magazines *Arquitectura* (Cuba), *Proa* (Colombia), *Arquitectura/México* (Mexico) and *Integral* (Venezuela). The complexity of the debates on the house shows how the definition of what was *modern* was not limited to the professional domain, but was simultaneously a cultural, political and disciplinary construction. This research adopts Bourdieu's theoretical framework regarding the field of cultural production to examine the architectural magazines' involvement in the production and reproduction of architectural knowledge, and their capacity to establish a common standard of living as the key criterion for modernity and to legitimate a professional practice faithful to the needs of modern living. The investigation reconstructs the collective imagery on the modern dwelling, by scanning all the production mechanisms – debates, advertisement, projects, ideas, technical progress and modernization processes – diffused and discussed through the architectural magazines, that had a critical ongoing impact on the domestic architecture culture.

There are three main narratives to this research: *The modern image of the home*, which analyses the single ideas, spatial and formal innovations and modernizing factors that shaped a common vision of the modern home, an approach that examines the house not as a unified entity but as one modeled by a series of paradigms, theories, programs and technological choices related to the cultural setting and its modernizing processes; *collective housing: social housing and the tall urban building and the single-family house*, proposes a transversal examination of the three housing typologies radically transformed by modernity in the Caribbean – or born with it – to observe the theories, projects and debates that defined the modern dwelling, through a review of the production apparatus behind the changes on each category, and that is, the institutions linked to its development, their impact on the various fields of the discipline, the changes on the architectural referents, the new spaces and programs to accommodate modern living ideals, the paradigm shifts caused by the implementation of new types supporting different social interactions, and the productive structures and modernizing forces that made essential, and possible, certain living standards.



## Introduction

*«The legacies of tropical modernism, of the quest of regional identity in hybridizations of received models, and of a modernism that could be attached to social agendas such as housing and schools all provide trajectories for reconsidering not only the forms but the contents of the original expressions of modernism in the Caribbean region».* – Barry Bergdoll<sup>1</sup>

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<sup>1</sup> Bergdoll, Barry. *Looking south from MoMA* in Moré, G. (ed.), *Caribbean Modernist Architecture / Archivos de Arquitectura Antillana*. New York: Museum of Modern Art, 2009 (n. 34), p.10. The publication is the result of the discussions and conference papers of the symposium *Caribbean Modernist Architecture* held in Kingston in 2008 (Feb. 29<sup>th</sup> - March 1<sup>st</sup>), under the auspices of the Museum of Modern Art (MoMA) and the University of Technology Jamaica (UTech).



The consolidation of the *modern dwelling* in the Caribbean cannot be considered the outcome of a homogenous development, centered on the work of a few key figures, but the result of multiple narratives to which printed media was the leading voice, and perhaps the most influential. This research examines the relationship between modernity, dwelling, and architecture in the Caribbean through an analysis of its discourse in four architectural magazines – *Arquitectura* (Cuba), *Proa* (Colombia), *Arquitectura México* (Mexico) and *Integral* (Venezuela) – in the fifteen years following the end of World War II.

This investigation tries to redress attention on those modernist ideas, diffused and discussed through mass-reaching channels such as the architectural magazines, which had a critical ongoing impact on the house architectural culture. It offers a broader key for the interpretation of this architecture, its role in defining the spaces and forms of modern living, its awareness of history and tradition, and its involvement with the printed media in the intensification and enrichment of the professional debate about domestic modern architecture. By focusing on the disciplinary discourse on modern living, reconstructed through the pages of these architectural magazines, this research aims to widen our understanding of Caribbean modern domestic architecture. The selection of these four periodicals relies on the weight that each one of them had in the creation of a space for a disciplinary dialogue, on the coherence of their editorial project, and most importantly, on their will to sustain an intense interchange with other countries of the region, which helped define a cultural geography of cross-influences marked by shared problems, heterogeneous levels of modernization, analogous debates, economical and political commonalities and similar social agendas.

The periodization, 1945-1960, fulfills the need of a period of study extensive enough to consent a broad observation of the phenomena, therefore, more than four hundred issues make part of this examination: *Arquitectura* (n.192), *Proa* (n.140), *Arquitectura México* (n.55) and *Integral* (n.15). Moreover, the decade of the 50's – marked by a period of economic flourishing and of a quest for a contemporary form of architecture that could respond to the new necessities in space and city planning arisen by significant changes in the population – is considered to be the richest period of formal and conceptual development in Caribbean modern architecture, due to the complete acceptance of the modern formal codes on one

side<sup>2</sup>, and on the other hand, given the collective search of the expression of each country's identity through a synthesis of the universal and the local. In fact, the most meaningful examples of modern residential architecture in the region were produced during the 1950's, when the consolidation of «a new national idiom within the international language of modern architecture»<sup>3</sup> influenced a production that ranged from single-family houses, large-scale public housing projects to mixed-use buildings and apartment blocks. Furthermore, the year 1960 represents a moment of reflection for the region, as the progressively decreasing recognition of modernity in the international sphere as the most suitable language for architecture, becomes the center of the debates. One can appreciate the professional concerns on the matter in the debates held in 1960 at the 10th Pan-American Architects Congress entitled *The architect in front of the living problems of the man*, in which a thoughtful retrospective on modern living took place; the discussions were structured around four questions: the first, *what has been done?*, was an assessment of the *responses* to modern living that architects discussed in the previous conferences and an evaluation of the feasibility of the *solutions* that they implemented in the past years. And the remaining three, were on the nature of the future dwelling by asking *how*, *where* and with *what* to do it – which lead to discussions on the appropriateness of materials, construction techniques and production methods; on innovative project management strategies and financial alternatives to generate more affordable solutions; on the benefits of adequate housing on the family's social and economic development, and the need of national legislation and local strategic planning to fulfill the housing shortage; and on necessary housing policies that could be adapted to the specific context of each housing development and the urgency of a suburban integral restructuring that could subordinate rural property ownership to social and public interest<sup>4</sup>.

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<sup>2</sup> An assimilation recognizable in the Caribbean after 1945, even if «the acceptance of modern architecture – a date which varies considerably according to the degree of acceptance implied, but roughly 1935 in Brazil and perhaps as late as 1950 in certain other countries» (Hitchcock, Henry-Russell. *Latin American Architecture since 1945*. New York: Museum of Modern Art, 1955, p.16.). In Venezuela, 1941 is considered the year from which local architecture demonstrated a clear commitment with the canonical themes of modernity, and the triumph of a *modern* language over historicist styles can be confirmed; this is also the year when Villanueva starts the development of *El Silencio* and when the Architecture School at the UCV was created; the periodization established by Venezuelan historians is 1930-1941 First modernity and 1941-1958 Second modernity (See López, Manuel. *Pioneros del Moderno en la Arquitectura Venezolana*, in *Revista CAV*, No.49, April 1986; Meza, Beatriz. *Los inicios de la arquitectura moderna en Venezuela*, PhD Dissertation. Universidad Central de Venezuela, 1995; Calvo Albizu, Azier. *Venezuela y el problema de su identidad arquitectónica*.)

<sup>3</sup> Hitchcock, Henry-Russell. *Latin American Architecture since 1945*. New York: Museum of Modern Art, 1955, p.12.

<sup>4</sup> The 10th Pan-American Architects Congress, entitled *El Arquitecto frente a los Problemas del Habitar del Hombre*, took place on October 8-16<sup>th</sup>, 1960 in Buenos Aires, with the participation of national delegations from Argentina, Bolivia, Brazil, Colombia, Cuba, Chile, Ecuador, United States, Mexico, Paraguay, Peru, Puerto Rico, Uruguay and Venezuela (Observers: France & England). For more detailed information of the discussions and conference papers see *X Congreso Pnamaericano de Arquitectos, Memoria del Comité Ejecutivo Uruguayo*.

The architecture editorial practice in Latin America does not follow a linear and coherent process<sup>5</sup>, which reflects the region's irregular and contradictory process of modernization, a condition that makes difficult scholar comparative studies on the subject. *Arquitectura* is the one exception to this condition, as it is the region's earliest and more continuative attempt to create a platform for disciplinary discussion – it was founded in 1917 as the official periodical of the *Colegio de Arquitectos de La Habana* (then *Colegio Nacional de Arquitectos de Cuba*) and its publication continued until the late 1990's, even if the regularity of its publication and the autonomy of its content changed after the Cuban revolution – and it found a homologous effort of open dialogue, in the fifteen years following World War II, mostly on the pages of *Proa* (1946-1976), *Arquitectura México* (1938-1978) and *Integral* (1955-1959). Among the examined periodicals there is a prolific and stimulating interaction; and additionally, the four of them are, in the existing literature on the matter, recognized as the most – when not the only, as in the cases of *Proa* in Colombia and *Arquitectura* in Cuba – important way for understanding the local modern architecture production, and most importantly for this examination, where to found the reflections that delineated the professional consensus reached on terms of the aesthetics, the forms and the spaces that the *modern* should, at the time, endorse.

The complexity of the debates on the house, present in these architectural magazines, helps us recognize how the definition of what was *modern* was not limited to the professional domain, but was simultaneously a cultural, political and disciplinary construction. Their content – understood as the result of reflective forms of interaction between writers, professionals, industry, politics, readers and editorial project – is particularly valuable because their objective was not only to present or examine certain projects, but to relate them to ideals, theories, images, and cultural trends, in the definition of a common vision on the more appropriate ways of representing the modern living in an architectural form. The shaping of a collective vision had to deal also with the search of a national identity, a very

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Montevideo: Sociedad de Arquitectos del Uruguay, 1960; and Sociedad Central de Arquitectos (Comité Organizador). *X Congreso Panamericano de Arquitectos*. Buenos Aires: Talleres Gráficos Optimus, 1962.

<sup>5</sup> Other countries in the Greater Caribbean (a denomination that comprises the Antilles, Central America and continental South and North American nations boarding the Caribbean Sea) launched significant architecture periodicals at the end of the 1950's, if not after 1960, therefore after the period subject to analysis in this research; and in those publications inaugurated somewhat earlier, there are little traces of international exchanges other than the articles that recount their participation in certain regional congresses. In Venezuela, *Integral* magazine was in fact the most prosperous architectural magazine of the period studied, *A. Hombre y expresión*, edited by Carlos Raul Villanueva in Caracas, had a very short life, ceasing its activity in 1957 after the publication of only four issues: n.1 in 1954, n.2 in 1955, n.3 and n.4 in 1957; *Espacio y forma*, edited in Caracas, started in 1958 and lived up to 1990, producing only a total of 23 issues in 36 years.

challenging task if we consider that at the time, a country's progress was measured on the level of development of its socioeconomic structures and its industrial production (1), on the complexity of its «political institutions, including the nation-state and mass democracy»<sup>6</sup> (2), and on the degree of assimilation of modernity as a living condition (3); and in our field of interest, on the capacity of creating an architecture faithful to the needs of the *modern living* while including elements of the local tradition and being consonant with the social and political endeavors of the nation (4).

Even if the term will be amply developed in the following chapters, let's briefly define what we mean by tradition. First, we must acknowledge that tradition was not seen, in the context and period of time subject to analysis in this investigation, as an opposing force to the modern, instead, the set of customs and beliefs that characterized its building history were perceived as alternative sources of knowledge, that needed to be introduced in the definition of any architecture that aimed to respond to its cultural setting. This idea of tradition, largely linked to the notion of local culture and its capacity to allow a work of architecture to remain valid in time, and thus, *modern*, can be easily understood in the words of Franco Albini, who claimed that the most important issue in architecture was «the search of a genuine cultural setting in which to insert the architecture works in relation with tradition. By tradition I mean the historical continuity within the same cultural, living and customs environment. This cultural tradition must be used with the most freedom of action possible, using only the elements of the past that are still valid today, but always in consonance with the modern spirit that an architect of the present time must have. It is not possible to be international. Modern architecture must find forms for the different settings, countries and regions, but it should also be mindful of cultural nationalisms»<sup>7</sup>. The incorporation of tradition<sup>8</sup>, as both history and ethos, to the narratives of architectural modernism allowed for alternative identity constructions, and offered a new language that went beyond that of functionalism and rationalism.

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<sup>6</sup> Giddens, Anthony and Pierson, Christopher. *Conversations with Anthony Giddens: Making Sense of Modernity*. Stanford: Stanford University Press, 1998, p.94.

<sup>7</sup> Albini, Franco. *Franco Albini opina* in *Revista Espacio*, La Habana: 1955 (May-August), p.10-11. Franco Albini (1905-1977), a major figure of the Italian rationalist movement, was one of the foreign architects that visited and practiced in Cuba in the 1950's. With the collaboration Cuban architects Ricardo Porro and Miguel Gastón, and Italian architect Enea Manfredini, he designed the Masterplan of *Habana del Este* (1955-1956).

<sup>8</sup> The 1943 exhibition *Brazil Builds* at the Museum of Modern Art (MoMA) was the first attempt to bring tradition to the forefront of architectural modernism, and helped create a prototype of a *Latin American manner* as explained in the 1955 *The Architectural Review's* article: «a striking example of the growing assimilation throughout the South American continent of the architectural idiom which originated with the Ministry of Education building in Rio» (See *The Latin American Manner* in *The Architectural Review*, Vol. 118, July-Dec.1955. London: The Architectural Press, 1955).

In the Caribbean, modern architecture was consistently identified with residential architecture. First, because providing houses became the first priority of the political agenda, due to the increasing migrations to the capital cities where concentrated industrialization processes were taking place. Secondly, the house became the center of the discussion on the disciplinary circles, as opening to social problems was one of the mainstays of the modern spirit, a new condition that encouraged practitioners to believe that the ultimate purpose of the profession was to meet the needs of that part of the population that never before found a place for their demands within the architectural debates; and their optimism was such, that architects became the principal advocates of the need of national legislations on *adequate housing* as a fundamental human right, and of the necessary foundation of regional housing banks to finance the supply of affordable housing. In the third place, residential architecture was the field where the most emphasized aspects of the modern discourse – new forms of aesthetic and spatial expressions, rationalization of the plan and program, importance of hygiene and sanitation in living environments, mass-produced construction elements, industrialization of daily-use objects, new types of comfort, and social enhancement as the driving force of any architectural endeavor – could be locally put into practice. And finally, the single-family house turned out to be the principal expression of the middle-class' cultural ambition. At the beginning, simply because of practical reasons, as the little knowledge of modern building methods and the limited availability of industrialized materials allowed experimentations only in small-scale projects as dwellings; and later, because of the modernization of the family itself marked by the influence of US domesticity and its drive for a Pan-American common standard of living as the key criterion for modernity, and subsequently, the introduction of the detached house for the upper middle class and the apartment block for the middle class was considered in itself a modernizing factor, since it was the result of a new socioeconomic condition: the presence of international commerce – in the Caribbean evinced by the establishment of U.S. industries and branch offices – and therefore, the need of 'company housing' for their senior staff moving from abroad and the passage of horizontal property laws that encouraged the construction of tall urban buildings that could serve both as social condensers and as a vertical solution for the housing shortage of large cities; furthermore, for the middle class the house remained a symbol of the social status of its owner, and as so, it had to reflect a familiarity with the latest trends of the cultural metropolis to which the owner's class looked up, a *savoir-faire* that was validated first, by embracing reinforced concrete construction and industrialized materials

which gave the houses a *new look* that was welcomed as a sign of progress as it represented an explicit anti-academic gesture; and subsequently, by expressing its own class identity, not anymore through the emulation of the modernizing actions of a reference city, but by reconciling their modernist propensities with the local cultural tradition and the regional climatic conditions. This last aspect will draw some light on how the reference models changed according to the geographical shifts of the predominant modern discourse.

The debates subject of analysis, emerged during a process of substantial transformation of the profession – the academic reforms that promoted a shift from a *Beaux Arts* educational model to a training closer to the Bauhaus experience, the consolidation of the profession itself through institutional regulations, and the affirmation of the architect as a professional with a social purpose – and of the cultural, political and economic conditions, noticeable in the aim to transform modernity into a political symbol as «public authorities in particular clearly turn to architecture as a principal expression of cultural ambition»<sup>9</sup>; of the industrialization of the productive structures, specially those of the construction industry; of the search of regional and local identities that fluctuated between nationalist tendencies and the desire for internationalism; and in the materialization of a Welfare State that endorsed disciplinary reflections on social topics and offered unique opportunities of experimentation for architects, mostly in the building of affordable housing projects.

The thesis is structured thematically in four chapters – *Printed histories: the architectural magazine as a source of architectural history* (1); *The image of the modern house* (2); *Collective housing: Social housing and the tall urban building* (3); and *The single-family house* (4) – which are preceded by a comprehensive analysis of the notion of Caribbean proposed in this research, the chosen critical approach and the reference literature on Latin American and Caribbean modern architecture.

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<sup>9</sup> Hitchcock, Henry Russell. *Latin American Architecture since 1945*. New York: Museum of Modern Art, 1955, p.29.

## Setting the context

*«In general, twentieth-century architectural historiography understands modernist architecture to be a “movement” that began with the rise of the early-twentieth-century avant-gardes in Europe, became established with the Congrès International d’Architecture Moderne (CIAM) conferences, and spread throughout the globe after World War II. There is little correspondence, however, between this Eurocentric interpretation of modern architecture’s historical development and the processes that have characterized Caribbean architecture.*

*The historical, cultural, and climatic conditions of the Caribbean grant it certain particularities that must be taken into account when considering the various waves of modernist influence on the region. As if it were an internal sea like the Mediterranean, the Caribbean Sea creates a geographic unity by linking a series of islands to its borders on the Mexican, Central American and northern South American shores.*

*This clear-cut geographic unity has been the natural stage for intense commercial and cultural exchanges that hark back to pre-Hispanic times. It is a geographic region that doggedly maintains its unity, although for the last five centuries the turbulent history of the Caribbean region, which withstood the assaults of various colonizing countries, has left behind the scattered sediments of various languages and cultures. There is yet another binding element, however: the natural setting, shaped not only by the torrid and humid weather and its impact ways of dressing, walking and relating, but also by the omnipresence of the sea, which bestows a vital, open, and all-encompassing perspective on customs, work and scenery.*

*Given the circumstances briefly outlined above, the development of modern Caribbean architecture should be seen not as a linear and coherent process, but and irregular and contradictory one in which long-standing phenomena coexists with ruptures – some more or less traumatic, some deep, and some superficial – that are tied to the process of modernization». – Silvia Arango<sup>10</sup>*

Trying to understand the modern architectural scene in the Caribbean is obviously a highly challenging undertaking, given the complex and irregular paths followed by the processes of modernization. The attempt is rendered even more difficult by the fact that the geographical and cultural notion of ‘Caribbean’ is in itself problematic, and scholarly speaking, very little discussed.

The first feature that must be taken into account, is the multiplicity of factors that intervened in the definition of a fertile, and yet contradictory, common culture. The formerly shared

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<sup>10</sup> Arango, Silvia. *Modern Architecture in the Colombian Caribbean: Barranquilla, Cartagena and Santa Marta* in Moré, G. (ed.), *Caribbean Modernist Architecture / Archivos de Arquitectura Antillana*. New York: Museum of Modern Art, 2009 (n. 34), p.130-132. The publication is the result of the discussions and conference papers of the symposium *Caribbean Modernist Architecture*, held in Kingston in 2008 (Feb. 29<sup>th</sup>-March 1<sup>st</sup>), under the auspices of the Museum of Modern Art (MoMA) and the University of Technology Jamaica (UTech).

colonial conditions – Spanish tongue, Christianity and architecture – mutated in time and according to the nature of the colonizing forces, giving place to the development of various regional subcultures that, however, remain linked by the ubiquity of a natural scenery that unquestionably defined the living customs of its inhabitants and therefore, influenced their choices in terms of the building structures that hosted them.

«For cultures that grew out of a dense network of sea links, trade, and migration», the sources examined in this research constitute a significant counterpart to the built architecture, and they are in this particular case, perhaps more relevant to examine the construction of a joint architectural culture in the period of study. «The complex situation of the Caribbean, both islands and shoreline, often promotes fragmentation. Yet overlapping histories and a shared climate zone set the backdrop for extraordinary commonalities, for parallel and cross-influences»<sup>11</sup>, in this sense, the research intends to study the modernisms in each country through a frame of reference that, however fragmentary, will allow us to recognize their meeting journeys and disciplinary common grounds, in a perspective diverse from the one to which ‘canonical’ historiography has accustomed us, enabling the appreciation of the different cultural backgrounds, institutional contexts and levels of expressive maturity reached by the single countries.

The objective impossibility of a comparison *inter pares* of the architectural production between the most (Mexico) and less (Cuba) industrialized countries within this research, should not prevent identification of the potentialities implicit in this research, as the modernization process led to a wider diffusion of models and relations (as a result of the market economy); to the shortening of distances through air travel which eased international cultural exchanges; and to an accentuated mobility of the professionals, and consequently training was no longer limited to the context of their own country’s academic structures, traveling allowed them to experience directly the built works of the masters and working abroad offered them important technical knowledge and professional growth, and the possibility to be in contact with the most avant-garde positions. This approach will show us a «mosaic of a region with no defined center either internally or in its external referent»<sup>12</sup>, exploring the disciplinary contributions that challenged received orthodoxies about the modern movement in a cultural environment subject to extraordinary real state and resource

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<sup>11</sup> Bergdoll, Barry. *Looking south from MoMA* in Moré, G. (ed.), *Caribbean Modernist Architecture / Archivos de Arquitectura Antillana*. New York: Museum of Modern Art, 2009 (n. 34), p.8.

<sup>12</sup> Bergdoll, B., *op.cit.*, p.11.





**ARQUITECTURA-MEXICO**  
MARIO PANI | 1938-1978

**ARQUITECTURA** | 1917-1959  
COLEGIO NAC. DE ARQUITECTOS

**PROA** | 1946-1976  
CARLOS MARTINEZ

**INTEGRAL** | 1955-1959  
J. ROMERO GUTIERREZ  
INTEGRAL C. A. / SVA / CPE

pressures, and that welcomed the different expressions of modernity coming from other parts of the globe, in the search of a national identity and of the instruments to overcome their structural and economical backwardness.

The geographical delimitation we are considering in this investigation – often referred to as the *Greater Caribbean* region – is also the result of the cultural connections among the professional circles of the nations that board the Caribbean Sea<sup>13</sup>, especially those who reached the awareness of the need of a collective reflection on the character of this *new* architecture and were able to create enduring spaces for disciplinary debates in their homeland, that afterwards, were opened up to the neighboring countries. This propitiated not only a constant dialogue on the more appropriate language they should adopt for the modernity they were to face, but generated such a solid network of exchanges that allows us to identify a cultural context based on their debates on regional concerns. The strength of these professional links, despite the physical conformation of the territories «in both islands and shoreline», consent the observation of a common thought that outlined, at first, the imagery of what was modern, and later delineated that *context* – within an heterogeneous group of nations – that the new generations were desiring to integrate to the modernist discourse they inherited. The strategies behind the consolidation of Pan-Americanism are accountable for setting the foundations for a culture that celebrated difference by eliminating confrontation, and welcomed the complex and varied-cultural traditions of the Americas as a whole by praising the common and shared values that delimited a mosaic of cultures, a viewpoint put forward initially by architect Martin Noel in 1914 who expressed the needs of a truly *American architecture*, followed by the quest of the *Sociedad de Arquitectos del Uruguay (SAU)* for an «assembly of all architects of the two Americas» to have a proper space for architectural debates – which ended in the institution of the Pan-American Architects Congresses, being the first organized by the SAU and celebrated in Montevideo in 1920 – and by the writings of Federico Mariscal in Mexico<sup>14</sup>; but this doctrine was efficiently implanted in Latin America at the beginning through the Pan-American Union, then succeeded by the Office of the Coordinator of Inter-American Affairs (OCIAA)<sup>15</sup> to perpetuate

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<sup>13</sup> At the time – as stated on the Cuban report of the II Inter-American Meeting of the Caribbean, held in Santo Domingo in 1940 and organized by the Inter-American Caribbean Union – Colombia, Costa Rica, Cuba, Dominican Republic, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, United States and Venezuela were considered the «thirteen Republics of the Caribbean» (Puerto Rico was later added), nations that were in fact founding members of the *Unión Interamericana del Caribe* (Hernandez Roger, Miguel. *II Reunión Interamericana del Caribe* in *Arquitectura Cuba*, vol. VIII, n.87 (Oct.), 1940, p.246-254)

<sup>14</sup> Mariscal, Federico. *La Patria y la arquitectura nacional*. Mexico: Imprenta Stephan & Torres, 1915.

<sup>15</sup> The Pan-American Union in Washington DC was founded in 1910 and the Office of the Coordinator of Inter-American Affairs later in 1940, directed since its creation by Nelson A. Rockefeller; the first being a follower of the

the postwar imperial aspirations of the United States to retain the cultural and economic control of the continent. This mechanisms of cultural construction deployed by Pan Americanism, as well as the imagery of tropical landscapes and natural settings helped surmount political national markers. At the same time, the imagined unified cultural geography of the Caribbean did not need to be simplistic and homogeneous; national identities did not need to be dissolved, but rather operate within a larger discourse that emphasized unity and similarity, enabling both positive national idiosyncrasies and constructive regional commonalities, a complex imaginary was constructed through both narrative and visual forms.

On the concrete plane of architecture, in this *Caribbean* it is also possible to identify common waves of modernization as they reasonably match with the most significant local changes in the four countries subject to analysis in this investigation; transformations that are responsible for the architectural effects originated as the various architects generations embraced the spirit of modernism. The first one is defined by the adoption of concrete – a material with great plastic qualities, durable, strong, inexpensive and versatile – as the exclusive material for constructions and object of new formal experiments; the second, was the emphasis on air and light, which generated more porous envelopes that changed the nature of the colonial inward development and closed façades and introduced the concepts of hygiene, comfort and efficiency; the third, was the introduction of mass-produced materials, which displaced not only traditional materials but also the conventional building methods, and changed – structurally, aesthetically and spatially – the role of the construction elements; the fourth, the desire to create comfortable living environments that suited the local climatic conditions by introducing traditional elements and techniques of climate control; the fifth, was the development of large-scale high impact projects, sponsored by both the public and the private sector, that altered the traditional scale of the cities; the sixth, the presence of international commerce and cosmopolitan architectural practices, that allowed the work of foreign firms throughout the region and the proliferation of tall urban buildings; and finally, a formally imaginative architecture that sought to reconcile the need of modern structures with

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Pan-Americanism doctrine (the pursuit of regional solidarity and cooperation of American States), and the second, of Franklin Roosevelt's Good Neighbor policy of the mid-1930s (non-intervention of the US in the domestic affairs of Latin America and the engagement in reciprocal exchanges among equals that implied an explicit acknowledgment of the values of Latin American civilization). For an examination of links between political, cultural and economic questions during early Pan-Americanism see: Salvatore, Ricardo D. *Imperial Mechanics: South America's Hemispheric Integration in the Machine Age* in *American Quarterly* 58, no. 3 (2006) and Salvatore, Ricardo D. *Imágenes de un imperio: Estados Unidos y las formas de representación de América Latina*. Buenos Aires: Editorial Sudamericana, 2006.

the region's social and cultural characteristics.

Thus proposing an examination of the modern discourse that delineated the domestic architecture of this geographical region, does not imply the study of the entire local production of each country but does take account of the exceptional character of the cases examined; it does not intend to find an uniform building practice, but it will evaluate the points of confluence and independence in the reflections that characterized the architectural debate in the respective capitals, and the consensus reached on terms of the aesthetics, the forms and the spatial organization that the modern should endorse; it does not plan to settle the differences of their specific socioeconomic and political agendas but, instead, it will try to throw light on the trends, conflicts and questions of the discipline that did emerge from common cultural and social concerns; it does not attempt to establish a classification of 'leading' and 'following' countries within the ones examined, but to recognize the role of each actor into putting forward certain aspects of the debate and their capacity to create an architecture truly rooted in their particular traditions and national aspirations, which for them represented the real spirit of being *modern*.

For an overview of the different interpretations that the modern architectural production in the Caribbean has been subject to, one must review Eduardo Tejeira-Davis' published doctoral dissertation *Roots of modern Latin American architecture: The Hispano-Caribbean region from the late 19th century to the recent past* (1987)<sup>16</sup>; Roberto Segre's *Arquitectura antillana del siglo XX* (2003); *Archivos de Arquitectura Antillana's* issue entitled *Caribbean Modernist Architecture* (2010)<sup>17</sup>, that assembled together the discussions of the 1<sup>st</sup> Caribbean Modernist Architecture Symposium held in Jamaica under the patronage of the Museum of Modern Art; and *El Movimiento Moderno en el Caribe Insular* (2005)<sup>18</sup>, Docomomo's Journal No.33 issue dedicated to the region's developments and critical thinking, edited by Eduardo L. Rodríguez and Gustavo L. Moré.

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<sup>16</sup> Tejeira-Davis, Eduardo. *Roots of modern Latin American architecture: The Hispano-Caribbean region from the late 19th century to the recent past*. Heidelberg: Deutscher Akademischer Austauschdienst, 1987.

<sup>17</sup> Bergdoll, Barry & Moré, Gustavo Luis (eds.). *Caribbean Modernist Architecture* in *Archivos de Arquitectura Antillana*. New York: MoMA, n. 34, 2010 [Proceedings of the 1st Caribbean Modernist Architecture Symposium held in March, 2008, and organized by the International Program and the Department of Architecture and Design of The Museum of Modern Art].

<sup>18</sup> Rodríguez, Eduardo Luis & Moré, Gustavo Luis (eds.). *El Movimiento Moderno en el Caribe Insular* in *Docomomo Journal*. Madrid: Docomomo International Publications, n. 33, 2005.

## Critical approach

«But what happened in areas outside the West, where, despite the pervasive pressures of the expanding world market, and despite the growth of a modern world culture that was unfolding along with it – modern mankind's "common property," as Marx said in the *Communist Manifesto* – modernization was not going on? It is obvious that the meanings of modernity would have to be more complex, elusive and paradoxical there». – Marshall Berman<sup>19</sup>

«For some time now the consensus about the monolithic nature of the modern movement, a historical fiction put in place in large measure through the early activities of the Department of Architecture at MoMA, notably with the legendary *International Style* show and publication of 1932 (from which Latin America and the Caribbean were entirely absent), has been under attack. Scholars speak now of multiple modernisms, and the doubts and internal critiques of the movement, even at its nerve center of CIAM, have prompted a whole generation of architectural historians to begin the work of rewriting the profile of modernism's advent and spread». – Barry Bergdoll<sup>20</sup>

This dissertation discusses the relationship between modernity<sup>21</sup>, dwelling, and architecture in postwar disciplinary debates present in four architectural magazines of the Caribbean, by following the transformation of works, discourses and interpretations in their way to define a new cultural geography in which Caribbean domestic *modern* architecture served as a new image with which to orient the cultural dynamics between the region, its individual countries, the United States and Europe. Therefore, only a «broadly set-up reflection on modernity»<sup>22</sup> is capable of offering a productive key for the interpretation of this architecture, its role in defining the spaces and forms of modern living, its awareness of history and tradition, and its involvement with the printed media in the intensification and enrichment of the professional debate about the *modern home*.

This investigation will focus on those modernist ideas, diffused and discussed through mass-reaching channels such as the architectural magazines, which had a critical ongoing impact

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<sup>19</sup> Berman, Marshall. *All That Is Solid Melts into Air: The Experience of Modernity*. New York: Penguin Books, 1988, p.174.

<sup>20</sup> Bergdoll, Barry. *Looking south from MoMA* in Moré, G. (ed.), *Caribbean Modernist Architecture / Archivos de Arquitectura Antillana*. New York: Museum of Modern Art, 2009 (n. 34), p.10.

<sup>21</sup> For a more accurate understanding of the terms modernity, modernization, and modernism used in this examination, see Berman, Marshall. *All That Is Solid Melts into Air: The Experience of Modernity*. New York: Penguin Books, 1988.

<sup>22</sup> Heynen, Hilde. *Architecture and modernity: a critique*. Cambridge: MIT Press, 1999, p.6. In this book, Heynen also clarifies the meaning of the *modern* terminology used in this research: «modernity» refers «to a condition of living imposed upon individuals by the socioeconomic process of modernization. The experience of modernity involves a rupture with tradition and has a profound impact on ways of life and daily habits. The effects of this rupture are manifold. They are reflected in modernism, the body of artistic and intellectual ideas and movements that deal with the process of modernization and with the experience of modernity» (op. cit. p.6).

on the house architectural culture. The examination challenges the ‘canonical’ interpretation of modernism and therefore, proposes a framework for analysis that accounts for both the historical reality and the complexity of architectural modernism, as outlined by Sarah Williams Goldhagen in *Something to talk about: Modernism, discourse and style*<sup>23</sup> and *Coda: Reconceptualizing the Modern*<sup>24</sup>, where the author clearly explains that to «see modernism in architecture as a style [...] glosses over its complexity and multifarious richness», and instead, encourages the discipline «to retain the notion of modernism in architecture as a coherent phenomenon, but to conceptualize it not as a stock of variable cluster of rhetorical synecdoches, but rather as a discourse», an approach that welcomes a «heterologous array of individual positions and formal practices»<sup>25</sup> within the phenomenon of modernity.

Hilde Heynen’s outline of Williams Goldhagen’s approach guides us in the understanding of the broader notion of modern architecture that this interpretation implies: «The generative principles of the movement, according to her [Goldhagen], had to do with the interlocking cultural, political and social dimensions that together constitute the foundation of modernism in architecture. On the cultural axis, all modernists denounced the authority of tradition and wanted to develop a radically new architecture. On the political axis, the most distinguishing common feature is that modernists agree that there is a political dimension to architecture. [...] As to the third, social dimension, there was considerable agreement that the new architectural language must symbolize and embody the essence of the era, the *Zeitgeist*, and that this *Zeitgeist* had to do with the dominance of industrial technology and the machine, and hence with rationalization. Opinions differed, however, as to the question in how far this machine constellation should form the sole point of reference for architecture. Williams Goldhagen argues that there were many modernists – such as Aalto, Gray, Rietveld, Scharoun or Taut – who were rather ambivalent about the role of the machine. Instead of a purely machinist aesthetics, they advocated what she calls a ‘situated modernism’, seeking to situate the users of their buildings socially and historically, in place and time»<sup>26</sup>.

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<sup>23</sup> Williams Goldhagen, Sarah. *Something to talk about: Modernism, discourse and style* in Journal of the Society of Architectural Historians. California: University California Press, vol.64, n.2 (Jun 2005), pp.144-167.

<sup>24</sup> Williams Goldhagen, Sarah. *Coda: Reconceptualizing the Modern* in S. W. Goldhagen and R. Legault (eds.), *Anxious Modernisms. Experimentation in Postwar Architectural Culture*. Cambridge: MIT Press, 2000, pp. 301-324.

<sup>25</sup> Williams Goldhagen, Sarah. Op. cit. p.144.

<sup>26</sup> Heynes, Hilde. *Engaging modernism* in Proceedings of the conference «Team 10 - between Modernity and the Everyday». Faculty of Architecture TU Delft, Chair of Architecture and Housing. June 5-6, 2003, pp.24-25.

Therefore the first inquiry that this dissertation is trying to pose is what kind of *modern* are we looking at, and which interpretation we will use to analyze its structure. The research's title – Caribbean Modernisms – indicates, in the first place, that *Caribbean* is not presented here simply as an attribute but mostly as a geographical support, a pathway into exploring a network of transnational connections, guided through the professional magazines, that defined the architectural production of the region. *Modernisms*, on the other side, reveals the transnational comparative approach that this examination embraces along with the complexity behind the construction of the region's modern architectures. Even if we take into account that modernity may have spread unevenly across this space, the response to the processes of modernization – albeit dissimilar in these territories – is the weaving force that outlines this cultural geography, and will let us examine the diversity, the ideological intensity and the originality of the enormous process of collective creation that modernization mobilized in the region.

This investigation recognizes the transnational as a crucial space of modernity, which is in fact, a very different scenario to that within which the pioneering narratives of Henry-Russell Hitchcock and Francisco Bullrich<sup>27</sup> – and for that matter that of Philip Goodwin or André Bloc<sup>28</sup> on Brazil – presented the developments of modern architecture in Latin American. Certainly, these discursive and visual practices of historiography impacted the way the material production of architecture in the region was assimilated, and they were unquestionably pivotal in the integration of the Latin American *manner* in the international canon of modern architecture. But the notion of a Latin American modernism is fundamental to understanding not only how modern architecture in the region appeared in the international stage, but how the effects of this internationalization influenced the formation of the architectural culture and its response to modernization within the region it outlined; the one in which the Caribbean is inserted, and where local architects were able to construct a regional category capable of negotiating cultural differences within a unified Pan-American geography.

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<sup>27</sup> Hitchcock, Henry Russell. *Latin American Architecture since 1945*. New York: Museum of Modern Art, 1955. Bullrich, Francisco. *Arquitectura Latinoamericana, 1930-1970*. Buenos Aires: Editorial Sudamericana, 1969. (English version: Bullrich, Francisco. *New Directions in Latin American Architecture*. New York: G. Braziller, 1969).

<sup>28</sup> Goodwin, Philip L. & Kidder Smith, G. E. *Brazil Builds Architecture New And Old 1652-1942*. New York: The Museum Of Modern Art, 1943. This is the publication that followed the 1943 exhibition at the Museum Of Modern Art, a key showcase of Latin American works that initiated the international appraisal and celebration of the region's modern architecture. *L'Architecture d'Aujourd'hui* in the 1950's, under Andre Bloc's editorship, covered synthetic projects in Latin America and in relation to a thematic issue on Brazil where Brazilian were praised ventures as «admirable».

Few general histories of architecture published before 1960 included examples of modernism in Latin America, with little exceptions: Alberto Sartori's *Gli elementi dell'architettura funzionale* (1932), although its coverage was limited to Warchavchik's *Modernist House* of 1930 in Brazil, but his 1935 edition – which contained an introduction written by Italian Pietro Maria Bardi – included other works in Argentina and Uruguay such as the Antonio Vilar's *Club Hindú* (1932), Wladimiro Acosta's *Integral-Block City* and Leon Dourge's apartment building (1934) in Buenos Aires, and Mauricio Cravotto's villa and studio in Montevideo (1933); Le Corbusier's *Precisions* of 1930, in which he included his reflections of his trips to South America and the lectures given in Buenos Aires; Werner Hegemann's articles with accounts of his Buenos Aires and Montevideo visits published in the *Wasmuths Monatshefte für Baukunst*; *The new architecture in Mexico*, published in the issue of *Architectural Record* of 1937 by Esther Born, that showed the works of Barragán, O'Gorman and Obregón Santacelia; Sigfried Giedion's *A New Decade of New Architecture* (1951) – inspired by the media attention on Latin American architecture generated by the 1943 exhibition *Brazil Builds*<sup>29</sup> at the Museum of Modern Art – featured works in Cuba, Colombia, Argentina and Brazil; and finally, Henry-Russell Hitchcock's *Architecture: Nineteenth and Twentieth Centuries* (1958), his more significant attempt to integrate the region into the history of modern Western architecture. Other initiatives worth mentioning were the foundation of the *Instituto de Arte Americano e Investigaciones Estéticas* in Buenos Aires (Mario Buschiazzo, 1946), the *Instituto de Investigaciones Estéticas* of the UNAM in México (Manuel Toussaint, 1936) and the *Laboratorio de Arte Americano* in Seville (Martin Noel, 1929).

In the catalogue *Latin American Architecture since 1945*, the one that followed the homonymous 1955 exhibition at the Museum of Modern Art (MoMA) in New York, Henry-Russell Hitchcock described an essentially international architectural language with some regional inflections. He presented a cohesive architectural language that unified the differences among the buildings and their contexts, a staging certainly aided by the material reality and the *newness* of most Latin American cities he visited. He visually composed analogous Latin American cities and outlined the uniform character of its architecture based on the «notable homogeneity in the building materials and methods throughout Latin America», a practice «best explained by what is almost completely, or very generally,

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<sup>29</sup> *Brazil Builds*. New York: Museum of Modern Art, Exhibition No.213, January 13<sup>th</sup> -February 28<sup>th</sup>, 1943.



lacking»<sup>30</sup>, a clear comparison to the technical progress and modern materials availability in the United States. A tendency to constantly compare the developments in Latin America with those of the United States is present throughout the text, and it relies in the fact that this exhibition was inserted within the MoMA's international initiatives to strengthen its cultural relations with the South; in fact, this exhibition was originally called *Built in Latin America*<sup>31</sup>, following the title of Hitchcock's 1952 exhibition and catalog on American architecture *Built in U.S.A.: Post-War Architecture*, and it is cited in the book's preface by Arthur Drexler as a reference for the selection criteria of the works included by Hitchcock in *Latin American Architecture since 1945*: The compilation presented forty-six projects by fifty different architects from eleven countries – Argentina, Brazil, Chile, Colombia, Costa Rica, Cuba, Mexico, Peru, Panama, Uruguay and Venezuela; a selection based on the «quality and significance of the moment»<sup>32</sup>, that helped Hitchcock conclude that «modern architecture in Latin America has its own intrinsic value which the following collection of individual findings attempts to make evident by a rigid selection of examples»<sup>33</sup>

Hitchcock was able to identify some common traits – even if his general interpretation, unfortunately, blurred the geographic complexities within the region, for the sake of a continental coherence of the architectural works presented – primarily defined by three common themes: first, the relationship with preexistent cultural traditions, present in the integration of inherited forms into the modern language or the application of color, stucco and tiles to the facades; second, the formal, functional and plastic response to climatic conditions: «The many devices inherited or newly developed to control the excessive heat and glare of the sun, the very considerable use of color – itself probably related to the light conditions which tend to make white buildings painfully glaring – are among the physical factors that give Latin American architecture its general consistency of character and differentiate it from that of the United States or Europe»<sup>34</sup>, as well as the use of *brise-soleil* which have produced a variety of interesting façade treatments; and finally, the unavailability of *modern* materials and the qualities of the local one, which made concrete to be quite ardently embraced as a

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<sup>30</sup> Hitchcock, Henry Russell. *Latin American Architecture since 1945*. New York: Museum of Modern Art, 1955, p.21.

<sup>31</sup> The Museum of Modern Art. *Museum of Modern Art Announces Forthcoming Exhibition of Contemporary Architecture in Latin America*. New York: MoMA, n.80, 12 October 1954.

<sup>32</sup> Drexler, Arthur. Preface and acknowledgements to *Latin American Architecture since 1945*. New York: Museum of Modern Art, 1955, p.8.

<sup>33</sup> Hitchcock, Henry Russell. *Latin American Architecture since 1945*. New York: Museum of Modern Art, 1955, p.60-61.

<sup>34</sup> Hitchcock, Henry Russell. *Latin American Architecture since 1945*. New York: Museum of Modern Art, 1955, p.21.

building material. Even if the *Latin America* depicted in this catalog, considering the term as a context within which to locate a collectively-constructed architectural culture, might be different from the one outlined in these investigation, at the very end, Hitchcock's review of this architecture allowed him to understand that «because of its many common problems, knowledge of the architecture of one Latin American country can and should be of great value to the others. Despite the lack of a single cultural metropolis, either in the Latin homelands of Europe or in the New World, further development should be on a common front»<sup>35</sup>.

Although this survey captured the massive output of the region's architects, it had a limited impact on histories that attempted to explain the emergence and development of modern architecture; and more importantly, it incorporated selected developments in key countries as representative of the region as a whole. Latin American architecture had also appeared in Bruno Zevi's *Storia dell'architettura moderna* (1950) and in Nikolaus Pevsner's *In An Outline of European Architecture* (1943), and together they inaugurated the tendency of viewing developments in the region as merely derivative of European movements. These views were later contrasted by locally produced histories such as *Espacio en el tiempo* by Peruvian architect Luis Miró Quezada (1945) and *La arquitectura de las grandes culturas* (1957) by Cuban historian Joaquín Weiss, texts in which they essentially favoured a more spontaneous development of modernism without the guidance of key figures from abroad. Hitchcock's 1955 catalog – although it emphasized the rise of a new formal language along Miesian lines and reinforced the idea of the Corbusian origins of Latin American modernism – acknowledged the level of independence and maturity reached in the region and thus drifts apart from Zevi and Pevsner's initial outlook, yet it helped consecrate Brazil as the singular point of modern architecture's introduction to the whole of South America. Leonardo Benevolo's *Storia dell'architettura moderna* (1960) followed the same path by reducing the history of the entire region to that of Brazil, and his outline of the Brazilian experience as a shift in the geography of modernism, depicted Brasilia as the culminating point of Latin American modern experience; this view was shared in Sigfried Giedion's *Space, Time and Architecture* (1962) defining Brasilia as a sort of impasse that remained active in later historiographical attempts on the architecture of the continent.

As Hitchcock concluded in his *Latin American Architecture since 1945*: «The exhibition

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<sup>35</sup> Hitchcock, Henry Russell. *Latin American Architecture since 1945*. New York: Museum of Modern Art, 1955, p.61.

“Brazil Builds” a dozen years ago not only signaled the appearance of a vigorous new local school of modern architecture, the Cariocan, but caused some of the innovations of that school to enter the common language of the outside world». It was through the Museum of Modern Art, that modern architecture was first brought into the fold of cultural relations between Latin America and the United States. Architectural historians and critics began to observe not only specific buildings in the region but also the contours of a Latin American modern manner, not necessarily as homogeneous but certainly as an *identifiable style*, and it was precisely this notion of style, that allowed architecture to transcend a national frame, that of Brazil, and rhetorically construct a ‘region’ through a ‘Latin American manner’. This is what Patricio Del Real called the «metonymic drive»<sup>36</sup>, which indicates that style enabled a metonymic reading of singular buildings — one country, building or architect to represent the whole region — and determined the capacity assigned to modern architecture to represent a larger ethos.

Therefore, to trace the genealogy of Hitchcock’s reflections on Latin America we must return to Bergdoll’s assertion on how a monolithic view of modernism was deliberately constructed by the Department of Architecture of the Museum of Modern Art. One is directed immediately to the museum’s publication that — intentionally or not — had played a leading role into assigning a particular — and still very controversial — character to modern architecture: *The International Style: Architecture since 1922*<sup>37</sup>. Since its appearance in 1932, it has had such an impact in architectural culture that the most polemic words in the book’s title — «international» and «style»<sup>38</sup> — are used even nowadays, to designate any work of architecture with the stylistic aspects said to be common to Modernism across the world. The book, written by Henry-Russell Hitchcock and Philip Johnson by appointment of the MoMA’s director Alfred Barr, «proffered the recognition of the “new style” on the basis of three principles of a formal nature»<sup>39</sup>, an approach coherent to Hitchcock’s training as an architectural historian. The use of an aesthetic judgment to delineate the architecture of a period, may have excluded major exponents that did not fall under their criteria<sup>40</sup>, even if the

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<sup>36</sup> See Del Real, Patricio. *Building a Continent: The Idea of Latin American Architecture in the Early Postwar*. PhD Dissertation, Architecture History and Theory. New York: Columbia University Academic Commons, 2012.

<sup>37</sup> Hitchcock, Henry Russell and Johnson, Philip. *The International Style: Architecture since 1922*. New York: W.W. Norton, 1932.

<sup>38</sup> Also referred as *contemporary style* in the text.

<sup>39</sup> Scrivano, Paolo. *Storia di un’idea di architettura moderna. Henry-Russell Hitchcock e l’International Style*. Milan: Franco Angeli, 2001, p.15.

<sup>40</sup> The projects included in *The International Style: Architecture since 1922* exhibition were Alvar Aalto, Turun Sanomat building, Finland, 1930; Le Corbusier & Pierre Jeanneret: Stein house, Garches, 1928 / Villa Savoye, Poissy-Sur-Seine, 1930 / De Beistegui Pent House, Paris, 1931; Otto Eisler: Double House, Brno, 1926; Walter



Caribbean Modernist Architecture (AAA N.034). Gustavo Luis Moré and Barry Bergdoll (MoMA).



Latin American Architecture Since 1945. Henry Russell Hitchcock.



Latinamerican Architecture. Exhibition Poster MoMA.



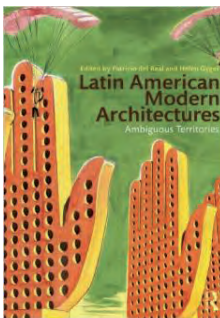
Documentos de Arquitectura Moderna 1950-1965. UPC and Intitut Català de Cooperació Iberoamericana.



Building the New World. Modern Architecture in Latin America. Valerie Fraser.



Arquitectura latinoamericana, 1930-1970. Francisco Bulrich.



Latin American Modern Architectures. Ambiguous Territories. Patricio Del Real and Helen Gyger (Eds.).



Latin American Architecture, 1929-1960. Contemporary reflections. Carlos Brillembourg (ed.)



Space, Time and Architecture. Sigfried Giedion.



Storia dell'architettura moderna. Leonardo Benevolo.



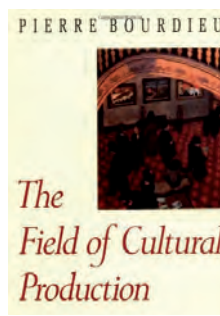
Latin America in Construction. Architecture 1955-1980. Bergdoll, Comas, Liernur and del Real (MoMA).



The International Style. Architecture since 1922. Philip Johnson and Henry Russell Hitchcock.



Privacy and Publicity. Modern Architecture as Mass Media. Beatriz Colomina.



The Field of Cultural Production. Essays on Art and Literature. Pierre Bourdieu.



Storia dell'architettura moderna. Bruno Zevi.

authors' intention was simply to provide a primary structure for an evolving practice, in the words of Paolo Scrivano a 'systematization', against «the confused and contradictory experimentation of the beginning of the twentieth [century]»<sup>41</sup>.

When Hitchcock and Johnson labeled modern architecture production as a style, a classification apparently in conflict with modernism's rejection of historical references, they deliberately sustained a defense of the prestige of the *idea of style* – understood as a set of aesthetic conceptions to which architecture submits – as the status of the styles degenerated as a result of the «individualistic revolt of the first modern architects»<sup>42</sup> because they were, according to the authors, unable to understand the valuable lessons that architects could learn from the past if reviewed with a clear scientific spirit. The notion of *style* put forward by the authors must be understood as a «frame of potential growth»<sup>43</sup>, defined by a small number of extensive principles that informed the way to conceive architecture: «There is, first, a new conception of architecture as volume rather than as mass. Secondly, regularity rather than axial symmetry serves as the chief means of ordering design. These two principles, with a third proscribing arbitrary applied decoration, mark the production of the international style»<sup>44</sup>. On the other hand, its designation as *international* meant, as stated by the authors in the book's introduction, that its outcomes were the result of a collaborative simultaneous effort of modernists throughout the world.

The *International Style* could «fairly be compared with the styles of the past. In the handling of the problems of structure it is related to the Gothic, in the handling of the problems of design more akin to the Classical. In the preeminence given to the handling of function it is distinguished from both»<sup>45</sup>, and the value of ascertaining it as a predominant style, according to the authors, resided in its capacity to unify the practice towards a common objective, while offering the professionals alternatives within the stylistic norms. But this approach might have contributed to the dissolution, through the recreation of an imagined unity, of the plurality of streams that up to that moment coexisted under the label of modernism, in fact they stated

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Gropius: Bauhaus School, Dessau, 1926 / City Employment Office, Dessau, 1928; Erich Mendelsohn: Schocken Department Store, Chemnitz, 1928-1930; Mies Van Der Rohe: Apartment House (Weissenhof Siedlung), Stuttgart, 1927 / German pavilion at the Barcelona Exposition, Spain, 1929 / Tugendhat House, Brno, 1930; Jacobus Oud: Workers Houses, Hook of Holland 1924-1927; Karl Schneider: Kunstverein, Hamburg, 1930.

<sup>41</sup> Hitchcock, Henry Russell and Johnson, Philip. *The International Style: Architecture since 1922*. London: W.W. Norton & Company, 1995, p.36.

<sup>42</sup> *Ibid.*, p. 34.

<sup>43</sup> *Ibid.*, p. 36.

<sup>44</sup> *Ibid.*, p. 36.

<sup>45</sup> *Ibid.*, p. 36.

that «this contemporary style, which exists throughout the world, is unified and inclusive, not fragmentary and contradictory like the so much of the production of the first generation of modern architects»<sup>46</sup>. Their consistent advocacy for uniformity, not only of ideas but also of the aesthetics of the projects presented in the book, led mostly to a misinterpretation of the adjective used to describe this style, *international*, which was perceived as an architectural style that overlooked the singular geographical conditions for the sake of giving a coherent and cohesive image of modernism; an interpretation that is considerably distant from the initial written intentions of the authors, as explain by William Jordy: «If International Style has become the popular label among historians, however reluctantly employed, it is because Hitchcock and Johnson decisively characterized the visual basis of the style. Their book has been all too successful. Its visual emphasis has gradually encouraged interpretations of the *International Style* which are almost wholly formal. In reality, such interpretations are misreadings of the book, since the authors originally validated their visual principles in considerable degree from the technological imperatives of skeletal framing and mass production»<sup>47</sup>.

Hitchcock's definition of Latin America is framed as an architectural historian's search for formal qualities. *Arquitectura latinoamericana, 1930–1970*<sup>48</sup>, by Argentinian architect and historian Francisco Bullrich, was the first examination by a practicing architect within the region to consider the development of Latin America's modern architecture as a whole. The phenomenon was approached by the author through the construction of the notion of 'common problems' to address the enormous and diverse geography he embraced. It still remains a fundamental contribution to the outline of Latin American architecture due to his attention to the question of character and identity over the aesthetical. Bullrich presented two versions of his story –*Arquitectura latinoamericana, 1930–1970* for a Spanish speaking audience, as well as *New Directions in Latin American Architecture* – having the English edition more transnational thematic comparisons. While Hitchcock, in accordance with his internationalist perspective, had grouped the buildings by type with national origin properly noted among the specifications, instead Bullrich grouped them by country, emphasizing the importance of local specificities. Without abandoning national features and prominent figures,

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<sup>46</sup> Hitchcock, Henry Russell and Johnson, Philip. *The International Style: Architecture since 1922*.p.35-36.

<sup>47</sup> Jordy William H. *The Symbolic Essence of Modern European Architecture of the Twenties and Its Continuing Influence* in *Journal of the Society of Architectural Historians*. California: University of California Press, Vol. 22, No. 3 (Oct. 1963), pp. 177-187.

<sup>48</sup> Bullrich, Francisco. *Arquitectura latinoamericana, 1930–1970*. Buenos Aires, Editorial Latinoamericana, 1969 (English version: Bullrich, Francisco. *New Directions in Latin American Architecture*. New York: Brazillier, 1969).

he accepted the regional frame by presenting a diversified production that rejected any form of authentic local or Latin American character, proposing a regional assembly based on perceived common traits<sup>49</sup>.

The rationalist modernism as it had appeared in Latin America in the 1920's, tended to overstress internationalism, portraying as retrograde any suggestion of local character. Bullrich argued that this conflict between regionalism and cosmopolitan universalism, between tradition and modernity, could only be resolved through an engagement with *function* understood, more broadly, in its cultural and locally specific dimensions, and as such, national or continental expressions could only result from a genuine creative process. But Bullrich did not consider a *common cause* for the development of modernism in the region, instead the presence of a local character was justified through a *stylistic synthesis*, and that is, as the result of the combination of multiple influences, in this case, a blend of the forms and aesthetics defined initially by the Modern Movement and of traditional elements that better responded to local conditions. In fact, his regionalist approach had a minor impact than Hitchcock's formalist characterization, which consolidated an image of curved and colorful free-form modernism as the region's signature contribution.

But the notion of *commonality* could be useful if inserted into a transnational comparative approach, one able to reveal, first, the complexities inherent to the postwar expansion of modernism to new global contexts, and second, the pursued pathways by local architects in their way to affirm their autonomy through the manipulation of new formal, industrial and cultural strategies to generate a *modern* architecture appropriate to a particular historical, social and political context. An approach that, while still acknowledging Europe as an important source of ideas, is interested in the network of transnational connections that defined their originality and selective appropriations rather than in their dependence, as conventional notions of center and periphery have long suggested. Commonality does not imply an elimination of the signs of cultural specificity, however it suggests a reading distant from the struggles of sets of opposing terms – tradition/modernity or local/universal – because at the end «history's grand attempts to mold the region into homogeneity have

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<sup>49</sup> This was an approach inaugurated by Spanish architect and historian Fernando Chueca Goitia in the 1940's with his idea of a common geocultural Iberian world. For more information on the theories advanced by Fernando Chueca Goitia, please see: de la Encina, Juan. *Fernando Chueca Goitia: su obra teórica entre 1947 y 1960*. México: Universidad Nacional Autónoma, 1982; and Sambricio, Carlos. *Fernando Chueca Goitia, historiador de la arquitectura*. in Goya: Revista de arte. Madrid: No. 264, 1998, pp.131-143.

resulted only in ever-greater diversity»<sup>50</sup>.

From the mid-seventies, other examinations attempting continental constructions of the region's architecture were published: Rafael López Rangel's *Aquitectura y subdesarrollo en América Latina* (1975); Roberto Segre's *América Latina en su arquitectura* (1975); Damián Bayón's *Panorámica de la Arquitectura Latinoamericana* (1977); Ramón Gutierrez's *Arquitectura y urbanismo en Iberoamérica* (1983); Enrique Browne's *Otra arquitectura en América Latina* (1988); Jorge Francisco Liernur's *América Latina: Architettura, gli ultimi vent'anni* (1990); Fernando Pérez Oyarzún's *Le Corbusier y Sudamérica* (1991); Ramón Gutiérrez's *Arquitectura latinoamericana en el siglo XX* and Roberto Fernández's *El Laboratorio americano, arquitectura, geocultura y regionalism* (1998); Valerie Fraser's *Building the New World: Studies in the Modern Architecture of Latin America, 1930-1960* (2000); Alberto Sato Kotani's *José Miguel Gálvez* (2002); Silvia Arango's *Historia de un itinerario* and Carlos E. Comas & Miguel Adria's *La casa latinoamericana moderna: 20 paradigmas de mediados del siglo XX* (2002); Manuel Ruiz Blanco's *Vivienda colectiva estatal en Latinoamérica 1930-1960* (2003); Carlos Brillembourg and Riley, Terence's *Latin American Architecture 1929-1960* (2004); Alberto Saldarriaga Roa's *En busca de Thomas Reed* and Hugo Segawa's *Historia de la arquitectura latinoamericana contemporánea* (2005); the series of exhibitions, conferences and publications under the project *Documentos de Arquitectura Moderna en América Latina 1950-1965*, a three year research initiative hosted by the *Universidad Politècnica de Catalunya* under the guidance of Teresa Rovira; Marco A. de Filgueiras' *Urbanismo na América do Sul: Circulação de ideias e constituição do campo, 1929–1960* (2009); Roberto González's *Designing Pan-America: U.S. Architectural Visions for the Western Hemisphere* (2011); Patricio Del Real and Helen Gyger's (eds.) *Latin American Modern Architectures: Ambiguous Territories* (2013); and Luis E. Carranza and Fernando Luiz Lara's *Modern Architecture in Latin America: Art, Technology and Utopia* along with MoMA's (Bergdoll, Comas, Liernur and del Real) *Latin America in Construction: Architecture 1955-1980* (2015).

Among these, only two have been conducted by scholars born out of Latin America; which reveals how Latin American architecture lost its international appraisal as the development of modernism in the region was considered to have come to an end after the 'capricious' formal explorations in Brasilia – as defined by Giedion and Benevolo – took place. Brazilian

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<sup>50</sup> Fraser, Valerie. *Art and architecture in Latin America* in *The Cambridge Companion to Modern Latin American Culture* (John King, editor). Cambridge: Cambridge University Press, 2004, p. 233.



modernism's early contribution to the breaking of the rigorous geometries of early functionalism and its capacity to become the new center of gravity in Latin American culture and thus the personification of the Pan-Americanism rhetoric – a role that originated with Brazil's emergence on to the international scene with the Brazilian pavilion at the New York 1939 World's Fair, and empowered by two MoMA's exhibitions *Portinari of Brazil* (1940)<sup>51</sup> and *Brazil Builds* (1942) – was overshadowed by the formal explorations that seemed to govern its architectural production in the 1950's, which were regarded by critics and key practicing architects as excessively exuberant, mannerist, baroque, and even, irrational.

But formal experimentations in Latin American architecture started long before Brasilia, although they were contained to the general public, as in the case of Hitchcock's *Latin American Architecture since 1945* exhibition, by the author's normative strategy, and this creative impulse was disguised under the form of a sagacious plastic management of materials – such as the use of concrete vaults – and beneath the region's ability to incorporate traditional features to the language of modernism – such as the use of color and tiles and sun-controlling elements. The exhibition presented a decontextualized regional architecture, in fact the images and the plans of the buildings floated in a white background; by depriving them of any specific context, the works encountered by visitors inhabited an imagined geography that reinforced the idea of Latin America as culturally, if not homogeneous, certainly united in a common condition, a formal one.

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<sup>51</sup> Portinari of Brazil. New York: Museum of Modern Art, Exhibition No.108, October 9<sup>th</sup> -November 17<sup>th</sup> , 1940.

## Methodology and structure

«Historical thought is one of the most comprehensive means to understand one's own reality and to project, consequently, its own future free of the limitations imposed by foreign models» – Marina Waisman<sup>52</sup>

«Architectural history has been taught and studied in a manner that has generally avoided the questioning of its methodological tools, never exposing, therefore, its own ideological assumptions. It is true that architectural history has always had tools of analysis, yet, by avoiding the systematic discussion of these tools, it has blurred its epistemological foundations» – Demetri Porphyrios<sup>53</sup>

This research proposes to analyze the collective imagery on the *modern dwelling* as a result of a multifaceted disciplinary discourse that for fifteen years occupied the pages of four architectural magazines. Particular interest will be placed on the cultural interchanges between these periodicals and on their capacity to expand the debates beyond the professional domain, mostly influenced by a constant demand of an architecture of modern intentions in which cultural, social, political, economic, technical and aesthetic considerations formed a special unity.

Architectural magazines contain a complex amount of information – some of which goes beyond the strictly professional or interdisciplinary interest – put together to consolidate a certain kind of practice delineated in its editorial project. The periodicals, together with the sporadic visits of prominent figures of the Modern Movement or the knowledge acquired by a few local architects while traveling, studying or working abroad, were the only points of contact with modernity in the Caribbean. In this context, specialized magazines are a significant source of documentation of the period, when not the only one, and they are ought to be considered as accountable as built architecture since they are equally useful and relevant when examining the development, consolidation and diffusion of an architectural culture. In this perspective, these periodicals represent powerful cultural entities born with the purpose of fostering the circulation and confrontation of ideas between a heterogeneous group of nations and different generations of architects that were seeking in modern architecture an identity of their own. They found precisely in the magazines an influential and mass-reaching media where they could present their searching for a modernism that could keep the pace with the *new* living conditions, while reflecting the local modernizing processes and the

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<sup>52</sup> Waisman, Marina. *El interior de la Historia. Historiografía Arquitectónica para uso de Latinoamericanos*. Bogotá: Escala Ltda., 2000,

<sup>53</sup> Porphyrios, Demetri. *On the Methodology of Architectural History in Architectural Design*, No. 12, Vol. 51 (1981), p.2.

historical particularities of each country.

The circulation of architectural discourses and experiences, which was facilitated by the modern phenomenon of the international magazines, gave rise to a proliferation of debates on the house across country borders, that in its way back to each country, established a common standard of living as the key criterion for modernity. Within the periodicals examined, four recurring debates were identified: *the modern image of the house*, that focuses on the spaces, aesthetics, forms, materiality, structures and programs of the house, on the character of the domestic interior – industrialized, rationalized and standardized – and on the notions of comfort, functionality and efficiency within the modern spirit; *minimum dwelling and social housing*, which emphasizes the role of the State in the provision of homes, the use of modern architecture as a political symbol, dwelling archetypes and its relationship with class identity, functionalism, monumentality and identity in the public housing projects, the optimal housing unit, the legislation on housing policies, the social role of the architect and the democratization of design, and the massive introduction of welfare state mechanisms; the *tall urban building*, centered on the industrialization process that permitted a raise in the height of buildings and the implantation of new technologies, real state speculation and the development of medium and high-rise housing models, small-scale initiatives by private enterprises to satisfy the need of housing, the tall building and its association with an image of ‘progress’, and the impact on the cities’ urban scale caused by the insertion of residential tower blocks; the *detached single-family house*, which explores the introduction of traditional local and regional features in the modern home, the middle class identity and its representation in architectural form, innovations of the forms and spaces for the modern life, sociability patterns, climatic conditions and social status in the definition of the dynamics of the house, and the modernization of the family itself illustrated by the marked influence of US domesticity.

The first chapter, *The image of the modern house*, breaks down the single ideas, spatial and formal innovations and modernizing factors that shaped the common vision of a modern dwelling, an approach that examines the house not as a unified entity but as one modeled by a series of paradigms, theories, programs and technological choices related to the cultural setting and its modernizing processes; a strategy that welcomes the *many* modernisms that contributed to an architectural collective response to the condition of modernity. The following two chapters *Collective housing: Social housing and the tall urban building* and *The single-*

*family house*, examine the three housing typologies radically transformed by modernity in the Caribbean – or born with it – to observe the modern theories and debates that transformed the dwelling and the ways of living, through a scanning of all the *production* mechanisms that influenced these changes. First, the institutions linked to its development, respectively, the State and the professional associations; the real estate market and the construction industry; and the upper middle class; Second, the impact of these typologies on the various fields of the discipline, correspondingly, the urban definition of the cities' expansion, the consolidation of the social role of the architect and the conversion of architecture as an entity with significant political and social weight; the reliance of the profession in technological developments, the transformation of the city scale and the new architectural object-urban form relationship; and the belief in social escalation through good design, the role of prefabrication in the definition of the home's character and the definition of house types according to its relationship with nature and the local traditions. Third, the changes on the architectural referents that defined a changing geography of modernity, accordingly, Europe and the post-war reconstruction period; the United States and the high-rise construction progress; and North America's West Coast and South America and the search for a regional architecture. Fourth, the productive structures and modernizing forces that made essential certain living standards, setting respectively, rationalization, standardization and mass production and the cultural and historical context in the definition of the spatial and formal configuration of the dwelling; vertical construction and high-density strategies for solving housing demands, the apartment block as a social condenser and communal living enhancer; comfort, functionality, efficiency, openness and climate control strategies as fundamental to modern life. And finally, the capacity of each solution to respond to the cultural, economical and political demands and the counterinfluence of their implementation in modern society.

The choice of structuring the thesis thematically relies precisely on the common discussions on the house identified in the four magazines, that consent a comparative analysis of the sources within the period studied. This configuration allows for a transversal examination of the phenomena, in which one can observe not only its disciplinary aspects, but also how the cultural, socioeconomic and political agendas impacted and helped construct a collective discourse on the modern dwelling. The recurring debates on the house delineated in this research do not appear at the same time in each country, and although certain trends can be identified in similar periods, a definite periodization cannot be established, therefore it would

be counterproductive to organize the chapters chronologically; furthermore, certain discussions return in a different lapse of time according to the changes on the socioeconomic conditions of each country, consequently a chronological order wouldn't allow the investigation to examine simultaneously the transformations on each of the fields of study, overlooking the complexity and contradictions of the architecture for the modern dwelling created in the specific period of study of this thesis.

The research process has entailed a directory of images, advertisements, articles and contents from the four selected architectural magazines<sup>54</sup>. Filters were created to enable a rational and effective grouping of the material concerning the house<sup>55</sup>, and all the collected information was subsequently divided following the four main guidelines of this research: the modern image of the house, social housing, the tall urban building and the single-family house. In order to follow the transnational processes of exchange, influence and contamination between the countries involved, the articles in every one of the four different magazines that focused on buildings or matters related to the other three countries were classified<sup>56</sup>. Finally, the most important discussion topics referring to the contemporary debates on housing that took place in the Pan-American Architects Congresses, and discussed or amplified by the specialized magazines, were reviewed and classified<sup>57</sup>. All this information has been indexed, ordered and filed into charts and listings that can be found in the appendixes at the end of the thesis.

The material needed for this investigation was gathered from four archives. The largest collection of Latin American architectural magazines can be found in the *Centro de Documentación de Arquitectura Latinoamericana (CEDODAL)* in Buenos Aires, where the only complete collection of *Arquitectura* is preserved; in this archive, the fifteen numbers of *Integral* were found, and the few available issues of *Proa* were also revised; the almost entire compilation of *Proa* magazines were revised at the periodicals section of the *Biblioteca Luis Ángel Arango (BLLA)* in Bogotá, and the missing numbers were found at the *Historical Archives* of the *Colegio de Arquitectos de Cataluña (COAC)*, in Barcelona. All of *Arquitectura/ México's* material is contained in the volume *Arquitectura México, 1938-1978. Colección Raíces Digital No 6*, edited by Carlos Ríos Garza and available for consultation at the Architecture Faculty of the *Universidad Nacional Autónoma de México*, in Mexico City.

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<sup>54</sup> See Appendices 05, 06, 07 and 08 «Magazine index»

<sup>55</sup> See Appendix 01 «Magazines contents on dwelling»

<sup>56</sup> See Appendices 02, 03 and 04 «Cross references between countries»

<sup>57</sup> See Appendix 09 «Pan-American Architects Congress, 1920-1960»

## Architecture as a discourse

This research reveals precisely how the postwar discourse on the house in the Caribbean grew out of the social, technological and political changes brought about by the Second World War, creating a modern imagery that was flexible enough to accept tradition as a force not opposite to modernism, but as an inseparable part of the people's ethos that could help delineate a regional and cultural mosaic that represented the diversity within the Caribbean region. This approach is intended to address the development of modernism differently, and to leave behind the critical advance of those surveys that appealed to style as modernism's unifying feature, for it presents many constraints in representing the complexity of modern architecture. The style-driven approach leaves behind the existing 'anomalies' that did not fit with the stylistic boundaries established by this paradigm; therefore, the way to justify its homogeneity was to preselect only those works that fell firmly within the paradigm boundaries, in detriment of those "anomalies' or 'parallel architectures'<sup>58</sup> that in fact existed within the modern movement itself. And although the theories developed by analyzing modernism in architecture under a formal lens «have added immeasurably to our comprehension of the dense ideological network linking architectural forms to cultural predispositions and political and social convictions»<sup>59</sup>, but they frequently gave the false impression that this modernity was constituted by an unified group of architects following an homogenous set of principles.

The flaws of the style paradigm additionally raised, when the modern disseminated into regions here it did not originate, such as Latin America, where modernism's apparent stylistic coherence gradually fade away, as architects produced modernist-looking buildings inflected by accommodations to regional climates, cultures and practices, that challenged its early universalizing claims. Even if important questions have been raised and substantially clarified through the style-based paradigm frame, and such inquiries offered valuable insights on the work of individual architects, movements, buildings, formal devices and trends, style can no longer be the conceptual frame with which to explore a complex phenomenon as modernism

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<sup>58</sup> 'Parallel architectures' was how Chilean architects Humberto Eliash and Manuel Moreno designated in their 1989 book *Arquitectura y modernidad en Chile, 1925-1965: una realidad múltiple*, the modern architecture production of those architects that did not fell under the canon of Modern architecture. The term became the title of the book's third chapter: *Arquitecturas paralelas, una realidad sumergida*. This publication is considered one of the most influential texts on modern architecture in Chile for it was the first attempt to theorize the development of modern architecture as a result of the modernization processes of the country (Eliash, Humberto and Moreno, Manuel. *Arquitectura y modernidad en Chile, 1925-1965: una realidad múltiple*. Santiago de Chile: Ediciones Universidad Católica de Chile, 1989).

<sup>59</sup> Williams Goldhagen, Sarah. *Op.cit.*, p.149.

in architecture. Many scholars have «migrated toward focusing less on the forms of modernism than on the architect's socio-ethical intentions for the forms designed»<sup>60</sup> and that is, what the practitioner thought that this forms would signify to the society for whom he designed; this approach give priority to the socio-ethical intentions over form and puts the weight not over what researchers *see* – the forms – but over what they *read into* the forms they see.

Underlying this approach is the assumption that architects understood their profession as a social action – a presupposition verifiable through the primary sources of this examination – and they explicitly framed their goals in socio-ethical terms. Although one can argue that some of the modern architects' good intentions occasionally led to unfortunate consequences, it could be useful to include modernism's social purpose into the broader considerations of the role of architecture in modern life. In fact, modern architects embraced the conviction that to make a building was by definition a social action.

The ideal is to develop a framework that brings a balance to the examination, avoiding to privilege one aspect of modernism, without reducing it to that aspect alone and undermine or exclude other critical facets within it. Departing from a more complex and inclusive structure to study modernity could lead us to a more balanced path, one able to narrate modernism's story by tracing the interactions of certain leading groups engaging one another in discussion and debate.

This research proposes, therefore, to conceptualize modernism in architecture as a discourse, «an extended expression of thoughts on a subject, conducted by a self-selected group of people within a discrete set of identifiable social institutions, and lasting over a bounded period of time»<sup>61</sup>. In this view, building, projects, images, manifestos, criticism, conferences and exhibitions are considered as equivalently meaningful components within a series of debates that responded to a specific set of questions. The objective is to be able to analyze together the interaction, cross-influence and critical engagement of a group – institutions, architects, urbanists, patrons, curators, critics, professional organizations, journals – that, despite spanning a heterogeneous geographical range, had settled to discuss common concerns. The architectural magazines worked as the institutions that helped generate, sustain and structure not only the questions that these professionals asked about

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<sup>60</sup> Williams Goldhagen, Sarah. *Op.cit.*, p.155.

<sup>61</sup> Williams Goldhagen, Sarah. *Op.cit.*, p.159.

the making of architecture, but also the range of possible answers. This approach helps us identify the questions around which the debates were arranged; the *language* in which the exchanges took place – and how it changed in time and according to the subjects discussed; the different and coexisting strains of thought and practice that emerged to validate their claims; the process that helped reframe the discourse's central questions in response of the changing social, cultural, political, economic and technological developments; and most importantly, the formal dimension of architecture generated by these discourses, and that is, what vocabulary best instantiated both the condition of modernity as a whole and the individual's positions on the cultural, political and social dimensions of the discourse.

As a conclusion, the discourse-driven approach let us reflect on how architecture, as a social and cultural formation, grappled with the complex phenomenon of modernity. This strategy should not lead us to expect a final consensus on the beliefs of the actors involved, but to be able to recount how modernism in architecture unfolded through a discourse that celebrated its achievements, its complexity, its contradictions and its capacity to contribute to the multidimensional understanding of modern living.



## **Chapter II – Printed histories: the architectural magazine as a source of architectural history**

«*History is that which transforms documents into monuments*». – Michel Foucault<sup>1</sup>

«Modern architecture only becomes modern with its engagement with the media» – Beatriz Colomina<sup>2</sup>

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<sup>1</sup> Foucault, Michel. *The Archaeology of Knowledge*. London: Tavistock Publications Ltd., 1977, p.7.

<sup>2</sup> Colomina, Beatriz. *Privacy and Publicity: Modern Architecture as Mass Media*. Cambridge: MIT Press, 1996, p.32.

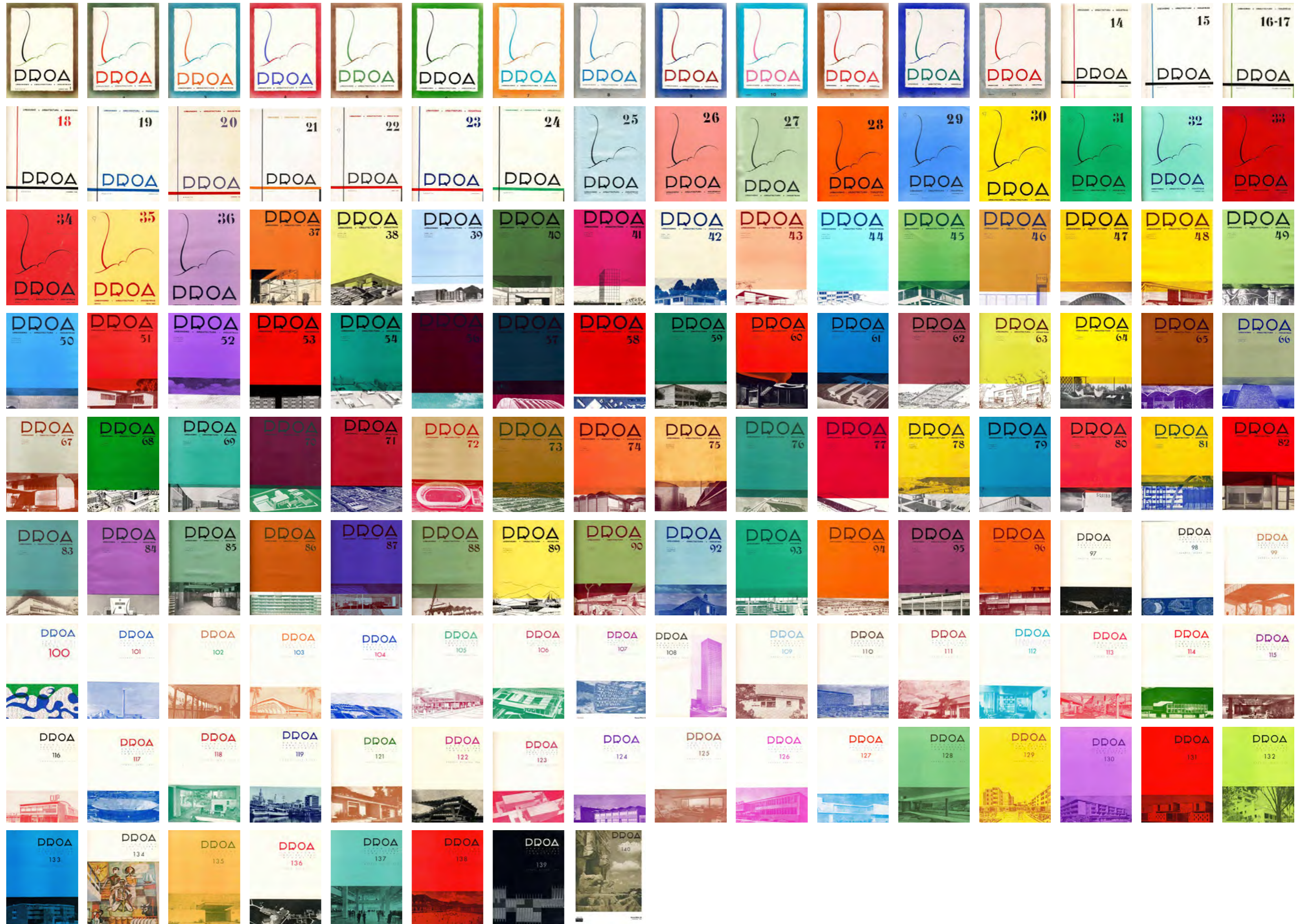
A detailed survey of the four magazines – *Arquitectura* (Cuba), *Proa* (Colombia), *Arquitectura/México* (Mexico) and *Integral* (Venezuela) – subject to analysis in this examination will follow. The magazine’s statement of intentions and purposes is included, if issued.

Country	Magazine	Period	Publisher or Sponsors	Editors	Frequency
Colombia	<b>Proa</b> – Urbanismo Arquitectura Industrias	1946-1998	– none –	Carlos Martínez, Jorge Arango & Manuel de Vengoechea (1946) Carlos Martínez (1947-1976)	Monthly
Cuba	<b>Arquitectura*</b>	1917-1959	Colegio de Arquitectos de la Habana (1928-1934) Colegio Provincial de Arquitectos de la Habana (1935) Colegio Nacional de Arquitectos de Cuba (1936-1959)	Luis Bay Sevilla (1937-1947) Horacio Navarrete (1948) José M. Bens Arrarte (1949-1959) Silvio Acosta (1960)	Monthly
México	<b>Arquitectura/México</b>	1938-1978	Mario Pani	Mario Pani	Quarterly
Venezuela	<b>Integral</b>	1955-1959	Sociedad Venezolana de Arquitectos (SVA) and Centro Profesional del Este (CPE)	<i>Arquitectura y Urbanismo C. A.</i> , then <i>Integral C. A.</i> (starting on issue No.8) Jorge Romero Gutiérrez (Directive Committee’s President) - Directive Committee: 2 SVA members + 2 CPE members - Executive Personnel - Editorial Committee (starting issue n.4)***	Bimonthly

\*The name of the magazine changed seven times: *Arquitectura* (1917-1919), *El Arquitecto* (1928), *Colegio de Arquitectos de la Habana* (1929-1931), *Arquitectura y Artes Decorativas* (1932-1935), *Arquitectura y Urbanismo* (1936), *Arquitectura* (1937-1959), *Arquitectura Cuba* (1959-).

\*\*Editors: Emilio de Soto & Felix Cabarrocas (1917), Federico G. Fabre (1918), Emilio de Soto & Felix Cabarrocas (1919), Luis Bay Sevilla, Enrique Luis Varela, Luis del Monte (1928), Luis del Monte (1930), J. G. Du'Defaix (1931), Pedro Martínez Inclán (1932), José María Bens Arrarte (1935-1936).

\*\*\*Jorge Romero Gutiérrez (President of the Directive Committee) / Fruto Vivas (Technical Director, issues No.1-2), Miguel Salvador (Technical Director, issue No.3), Humberto Vera Barrios (Technical Director, issues 4-16).



## Colombia // **Proa** // Bogotá // 1946-1976

«This new publication is the contribution of its directors to the study of all subjects related to Urbanism and Architecture in Colombia, since our country is affected, more or less intensely, by the world's ailments caused by the disordered and vertiginous sprawl of the cities. In fact, Bogotá, that in 1922 had only 140,000 inhabitants, today has more than half a million. Armenia, in Caldas, a modest lodging house 70 years ago, became a flourishing and prosperous city with more than 90,000 neighbors. Cali, Medellín and Baranquilla, in less than 20 years have mutated from quiet small villages to animated commercial and industrial centers with unmistakable importance; today, these cities rival in their urban presentation and are fighting to reach 200,000 inhabitants.

This tangible growth of our cities has brought up problems triggered by lodgings, education, public services, parceling, etc.; problems that official institutions, business men and professionals informed about Architecture and Urbanism are studying to find a solution. The directors of this publication consider that these problems and procedures must be studied extensively, and this is purpose behind this magazine's foundation. Through this magazine we hope to influence, even minimally, the urban and architectural orientation of the country, and to do so we need to count on the convinced cooperation of our colleagues» – **Proa**<sup>42</sup>

The magazine *Proa* is an invaluable reference for whoever wants to study the golden age of Colombia's architecture, the period between the mid-1940s to the beginning of the 1960s in which architecture reached a high peak of quality never to be matched. Nevertheless, most of the representative buildings of this time that haven't been demolished, have been either submitted to drastic renovation or have decayed in a state of complete abandonment. Because archives are scarce and anthological collections very insufficient, the only reliable testimony to reconstruct the events that led to this period of architectural flourishing is the magazine *Proa*.

From 1930, as a result of changes in the economic situation of the country, cities in Colombia see their population grow by two or three times in a few years, starting a process of growth and expansion that continues until nowadays in an uncontrolled and incessant way. This led to the necessity of modernizing the cities, which, consequently, gave rise to a growing demand of architects, a situation that had never occurred before in the country. The *Sociedad Colombiana de Arquitectos* (SCA) was founded In 1934, and two years later was inaugurated the first faculty of architecture in the country, so that by the mid-forties the basic structures that allow the practice and organization of this profession were settled.

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<sup>42</sup> *Notas Editoriales*. *Proa*. Urbanismo, Arquitectura, Industrias. No.1, August 1946. Bogotá: Editorial Litografía Colombia, S. A., p.15.

Since its foundation in August 1946, *Proa* managed to lead the discussion on projects of city planning and architecture in Colombia, a goal that must be considered as one of its main accomplishments. The magazine highlighted strengths and weaknesses, denounced or praised the work of architects and urban planners, explained with pedagogical attitude the latest discoveries in construction techniques and also proposed innovative ideas and solutions.

The magazine was created by architects Carlos Martínez Jiménez, Jorge Arango Sanín and Manuel de Vengoechea; but from number three onwards only Carlos Martínez is credited as director and owner, which is why *Proa* is usually considered as a personal endeavor of this architect. But Martínez was a multifaceted individual and «for those among us who, without resigning to being architects, believe that historical research is substantial for the development of architecture and its conceptualization, the work of Carlos Martínez becomes fundamental. He not only designed important buildings, took part in the organization of the profession, in teaching and in city planning, or founded *Proa* magazine – means of diffusion of the *new* ideas that would become the axis of architectural thought in the country – but he also wrote and encouraged to write about the profession and examined the history of the construction of our territories» as Carlos Niño Murcio explained.

Carlos Martínez (1904-1991) had a leading role in the birth and the development of those structures that helped organize the practice of architecture in Colombia. He studied architecture in the *Académie des Beaux-Arts* in Paris and urbanism in the *Institut d'Urbanisme* of the same city. In 1934 he returned to Bogotá and was elected first president of the newly founded *Sociedad Colombiana de Arquitectos* and the following year he was appointed dean of the School of Arts and Architecture of the *Universidad Nacional*, the first architecture faculty in Colombia. He is the author, together with Jorge Arango, of the book *La arquitectura en Colombia* (1951), a selection of articles published in *Proa* magazine between 1946 and 1951, which is the first anthology on modern architecture in the country. In 1963, with the same title, he published a second part of this book, where he collected what he considered to be the best projects built in Colombia between 1951 and 1962. He also wrote one of the most important books on city planning in Colombia, *Bogotá: sinopsis sobre su evolución urbana* (1976), which includes the history of this city from its foundation to the 20th Century. His books *Apuntes sobre el urbanismo en el Nuevo Reino de Granada* (1967) and *Santafé, capital del Nuevo Reino de Granada* (1989) focus on the formal values of the Spanish constructions in the Americas and are an obligatory reference for the understanding

of the evolution of colonial architecture. In many issues of *Proa* he published separate chapters of these researches.

*Proa* is still the most influential Colombian magazine on architecture and urbanism. As the name indicates, it refers to the prow of a boat, the most forward and active part of the vessel. Until 1976 *Proa* was under the direction of Carlos Martínez, when he handed over its editor position to Lorenzo Fonseca Martínez. Within the first thirty years of the magazine three phases can be identified: 1946-1951, 1951-1963 and 1963-1976. In this first phase, the magazine was concerned with topics that were related to the *modern* notion of practicing architecture: the education of the modern architect, prefabrication, the relationship between climate and architecture, the new materials for building, the liaison between art and architecture, affordable housing and the social function of the architect. But a closer analysis of these five years articles shows that the magazine considered that to be of avant-garde in Colombia, meant to install a debate about the three themes to which the magazine systematically dedicated a considerable amount of articles: the relations between tradition and modernity, the urban planning of Bogota, and the interactions of the house and the modern project.

In 1951 the magazine published the book *Architecture in Colombia*<sup>43</sup>, edited by Martínez and Jorge Arango, which reviewed the five years of Colombian architecture since *Proa* had been in existence and articulates a relationship between contemporary (modernist) architecture and its colonial precedent. The book starts with a description of Colombia's geography and a historical overview of the region's development, emphasizing the isolation of each city during the three centuries of Spanish rule, a remoteness that could only be solved by the arrival of commercial airplanes in 1919. A significant portion of the text is then dedicated to the analysis of Colombian colonial architecture. Here, the author extracts a series of characteristics that would later overlap with modernism: functionality, austerity, logic, sobriety, and economy of means. This shows Martínez's desire to present contemporary architecture as the heir of a tradition that dated back to colonial times, as stated in the book: «Our architecture, in relation to others in the Americas, is more disconnected from symbolism, it is less eclectic, more *criolla*, it is the least imported and, because of all this, the most functional»<sup>44</sup>. The basis upon which the *modern* is established in Colombia are reviewed in five pages, they define it as a *popular* movement, and the way the relationship

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<sup>43</sup>Arango, Jorge and Martínez, Carlos. *Arquitectura en Colombia, 1946-1951*. Bogota: Editorial Proa, 1951.

<sup>44</sup> *Ibid.*, p.8

between modernism and local traditions was articulated here was characteristic of Colombia's central architectural discourse until the end of the twentieth century.

The second phase, 1951-1963, concluded similarly with a book, *Architecture in Colombia, 1951-1962*<sup>45</sup> and again the main focus was placed on dwellings, a concern enhanced by the creation in 1951 of the *Centro Interamericano de Vivienda Económica* in Bogota. Martinez's interest on the urban development of the city was then channeled through the solutions to the unstoppable sprawl that the housing shortage problem caused in Bogota; a situation that also fomented the examination, in the magazine, of new building techniques adapted to bigger human settlements, such as prefabrication and standardization, the needed improvement of municipal services, the demands for public infrastructure (transportation, leisure, health, education). This phase was also characterized by a consistent openness to other modern experiences outside of the country. The problems inherent to the practice of the *modern* profession were also present, specially in the last years of this period, such as the social function of the architect, the integration of the arts, the advertisement of architecture, the character of the national architecture, the role of nature in the project, the preservation of the local built heritage and the cultural dissemination of ideas.

The magazine *Proa* appeared after the Second World War, with the first generation of graduated architects of the country, when a collective attitude towards modern architecture was beginning to arise. Most of the professors of the new University had studied in Europe and knew by first hand experience the first buildings of the modernist movement, the young architects absorbed very rapidly the principles of the *new way* and at the same time, the few architects that had been working until then, abandoned the eclectic style that was still typical in Bogotá in the 1930's and hired as partners the new younger architects that were graduating in the country. The transformation was so fast that younger architects would address fellow students that had graduated just two or three years earlier as «viejos».

The first issues of the magazine corresponds to the beginnings of modern architecture in Colombia and reflect the particular conditions of the profession in this period. In its pages one can see side by side projects by recognized professionals such as Gabriel Serrano and promising students like Fernando Martínez Sanabria. Because of the low professional expertise and because the University had just begun to be operational, the magazine's purpose is above all to establish a debate on themes that are relatively new to the practice of

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<sup>45</sup> Burbano, Edgar and Martinez, Carlos. *Arquitectura en Colombia, 1951-1962*. Bogota: Editorial Proa, 1963.

the discipline: discussions of aesthetic matters, technical novelties and new ways of conceiving the city, with no attention to the cult of personality,

There is a huge gap between the first generation of architects that graduated from the *Facultad de Arquitectura* and specialized in North American Universities and those architects that had been building in the country until then. In the first number of *Proa*, Carlos Martínez publishes the projects of the graduating class of 1945 to accompany his article entitled *For Bogota to become a modern city*<sup>46</sup>.

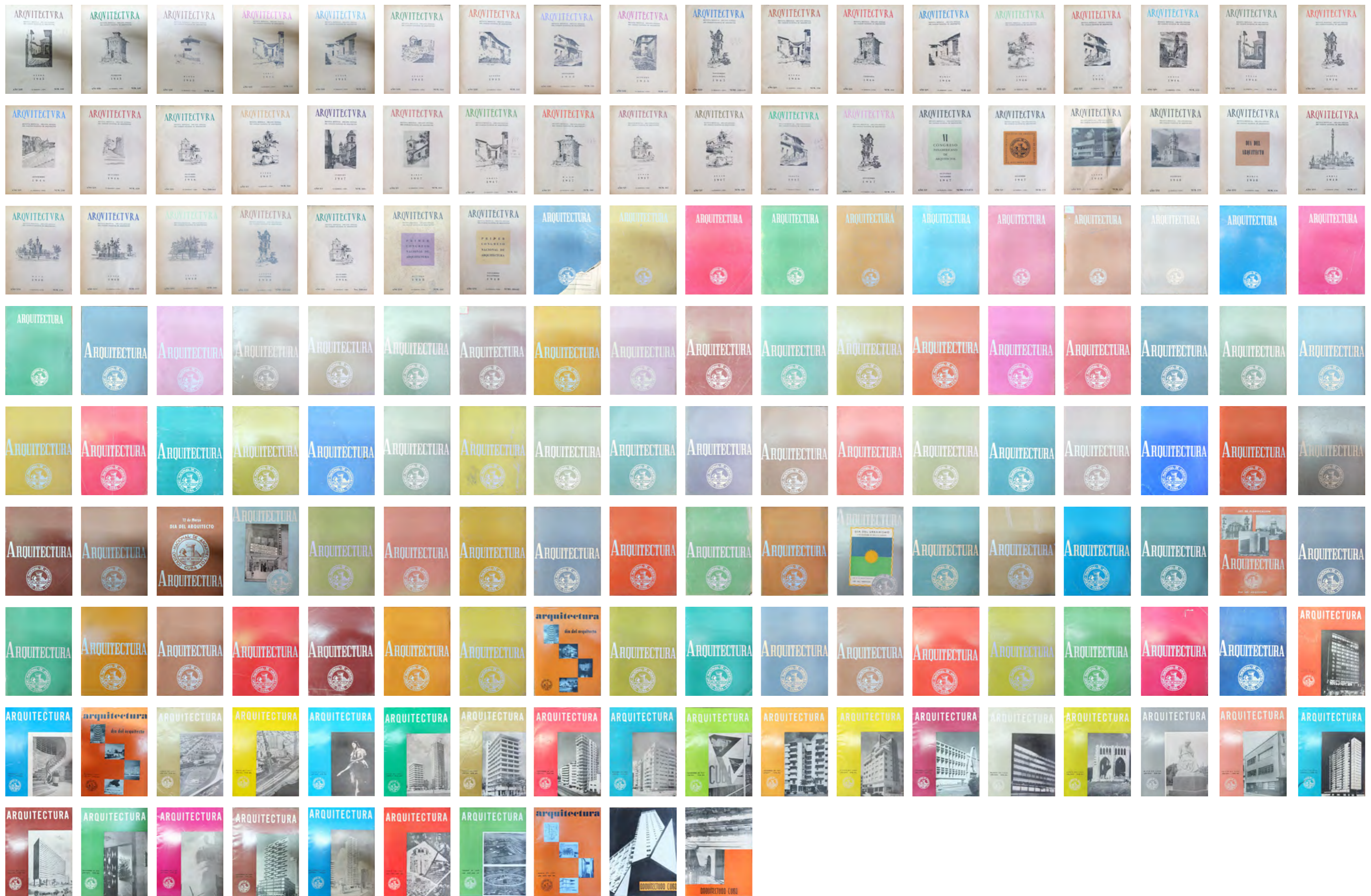
The influence of the projects developed in the University on real life projects can be appreciated, for example, by a comparison of the proposal for a hospital designed by Fernando Martínez in his last year of study and the Hospital San Carlos by Gabriel Serrano, one of the masters of modern architecture in Colombia. Both projects were published in *Proa*, the one by Martínez in the No. 2 issue (September 1946), the one by Serrano two years later in the No. 16-17 issue (October-November 1948). The two projects share the same classical organization of the plan: two large volumes united by a central body. However, the differences are immediately evident: in Martínez's hospital one can appreciate the formal procedures typical of the modern architecture of its time, while the hospital designed by Serrano is an example of stylistic solutions typical of the beginning of the century. The interesting fact is that not only the editor of PROA looks uncomfortable with the appearance of this recently completed building, but also the architects responsible for the project, who purchased an advertising space in the same issue to announce other «*Hospitales en construcción*», three new hospitals (Hospital General para el Seguro Social, Hospital Quirúrgico de San Juan de Dios, Clínica de Maternidad para clase media) commissioned to them, that have nothing to share with the Hospital San Carlos. These three projects now show plastic solutions that are absolutely modern, although maintain the symmetrical outlay that architect Serrano will use in many of his buildings. The images in the ad are water paintings by architect Gabriel Largacha, who joined the Cuellar, Serrano, Gómez group in 1943. Largacha had been a student of Gabriel Serrano in the *Universidad Nacional* and belongs to the first group of graduated architects in Colombia (1941-1942). His incorporation in the firm brings a clear change in the conception of projects, just as was happening in other important architectural groups with the employment of a new generation of architects for whom the modern style was not an option between other tendencies, but the only way to conceive a project.

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<sup>46</sup> *Para que Bogotá sea una ciudad moderna*. Proa, No.1, August 1946.



The articles in *Proa* host the anxieties of a group of students and established architects active in the capital Bogotá whose main concerns were to develop the knowledge of modern architecture and to organize the profession in a new way. Gabriel Serrano and Gabriel Lagarcha (Cuellar, Serrano, Gómez), Jaime Arango (cofounder of Proa), Jorge Gaitán Cortés, Alvaro Ortega (Ortega y Solano), Rafael and José María Obregón (Obregón y Valenzuela), Fernando Martínez Sanabria, Guillermo Bermúdez, Rogelio Salmona and Germán Samper (Esguerra, Saenz, Samper) occupy the great majority of the pages of PROA with their project, to an extent that Silvia Arango, architect and historian, in her book *Historia de la arquitectura en Colombia* (1989), called these architects the «*Grupo de Proa*».



Cuba // **Arquitectura** // La Habana // 1917-1959

*Arquitectura* magazine was founded in 1917 as the official periodical – and principle means of diffusion – of the *Colegio Nacional de Arquitectos de Cuba*. It was one of the most important channels of discussion on architecture in La Habana, and consequently in the whole country. Only one other magazine was published in the city, *Espacio*, which was edited by students of the *Facultad de Arquitectura* and was strongly critical towards the government and the political and urban situation of the country, specializing in the proposal of very revolutionary ideas. *Arquitectura*, instead, left ideologies aside and concentrated its efforts in showcasing the brilliant formal solution achieved in the houses and buildings that characterized Cuban production.

The magazine had three stages of development, within which sometimes changed its name, format and content. The first phase goes from 1917 to 1932 – keeping the header «*Arquitectura. Revista Mensual*» during almost the entire period, except from last three years (1929-1931) when it changed to «*Colegio de Arquitectos de la Habana. Revista Mensual de Arquitectura*» – could be defined as an exploration stage, where the utmost importance was given to the institutional character of the journal. In fact, there are hundreds of articles on the activities organized by the architect's association or on those where some its members participated. There were some forays into more contemporary issues, always written by architects who had a subsequent recognized career such as Alberto Camacho, Pedro Martínez Inclán, Silvio Acosta, Emilio de Soto, Joaquín E. Weiss, José María Bens Arrarte, Evelio Govantes, Felix Cabarrocas, Eugenio Batista and Luis Bay Sevilla; plus some of Forestier's contributors, like Enrique L. Varela or Jean Labatut. This phase was also marked by a historicist or eclectic spirit, shown both in several articles on Cuban colonial architecture and in those published on foreign architecture, especially that of the United States. The leadership of the journal during this period was always changing<sup>47</sup>, among the directors of the journal were Pedro Martínez Inclán, Luis Bay, Emilio de Soto, Federico G. Fabre, Luis del Monte, Silvio Acosta, J. G. Du'Defaix, José María Bens Arrarte, Felix Cabarrocas and Horacio Navarrete.

In this initial period, it is very rare to find technical drawings as part of the supporting information on published works, because it was a common practice at the time to rely mostly

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<sup>47</sup> There is no account on when or how the directors were selected and the period of time they would remain in charge.

on pictures and sketches, given the *academicist training* taught at the local School of Architecture. Many architects trained in Havana in this period, had a double degree of architect and engineer, this is the reason why is so frequent to find articles related to engineering issues, particularly interesting at a time where new technologies at the service of architecture and the city were being implemented.

The second stage started in 1933 and went until the beginning of the Revolution in 1959, being the longest and more stable period of the magazine's life, and the time in which the magazine began to appear on a regular monthly basis. Over these years, the magazine had three headers, namely: *Arquitectura y Artes Decorativas*, 1933-36 (Issues No.1 to No.32); *Arquitectura y Urbanismo*, 1936-37 (Issues No.33 to No.48); and *Arquitectura*, 1937-59 (Issues No.49 to No.308). For the first fifteen years of this phase, the director was Luis Bay Sevilla, until January 1948 when Horacio Navarrete replaced him; the later lasted only until the end of that same year, when the guidance relied, as of January 1949, on José María Bens Arrarte, architect and engineer that takes the lead of the magazine for the following decade.

The stage up to the publication of the November-December 1948 issue (double number 184-185) is basically a continuation in guidance and content of the first phase, preserving a small format – 27,5 x 20 centimeters – and a very simple front cover in which the historicist-style header remains on top, changing only the centered illustration, basically one-color hand drawings of Cuban's buildings or streetscapes. This design changed in few occasions, exclusively if the number was dedicated to a single topic or event, for instance, in a 1947 issue dedicated to the VI Pan-American Architects Congress<sup>48</sup> the illustration was substituted by the title of the congress over a colored background figure. The consistent follow-up of all institutional events and of the activities of those architects that occupied any high-ranking governmental position activities remains a habit also during this period. The columnists remained literally the same, with some few additions of interest such as Alberto Prieto, Esteban Rodríguez Castells, Manuel de Tapia, Emilio Vasconcelos, Manuel Febles, Salvatore d'Urbino, Emilio Harth-Terre, Cesar Guerra, Raoul Otero, Victor Morales, José Menéndez or Enrique Cayado.

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<sup>48</sup> *Arquitectura. Revista Mensual. Organo Oficial del Colegio Nacional de Arquitectos*, Octubre-Noviembre 1947, No.171-172.

Luis Bay Sevilla, director of the magazine from 1933 and until the time of his death in 1948, was one of the most fervent advocates of the diffusion of scholarly research of the history, art and architecture of the Hispano-American colonial period. There were recurrent reviews of colonial architecture while the magazine was under his guidance, written mostly by José María Bens Arrarte and Joaquín Weiss, two architects and historians that devoted to the documentation and validation of Cuba's colonial past; Weiss published in 1936 *La arquitectura colonial cubana*, the first book that offered an integral assessment of colonial Cuban architecture. Also between 1940 and 1942, he guided the publication of many articles by Latin American historians such as the Argentinian Mario J. Buschiazzo, the Peruvian Emilio Harth-Terré and the German Erwin Walter Palm<sup>49</sup>.

Another interest of Bay Sevilla was the living conditions of the underprivileged and the need to provide them with affordable, hygienic and comfortable housing. He oriented the journal's debates on this direction, and made the need to address the problem of the *viviendas baratas*<sup>50</sup> from a multidisciplinary and institutional perspective a priority, in the agenda of the public institutions, of the professional associations, and of the magazine's contributors and readers. In 1923, he authored a book titled *La vivienda del pobre* in which he studied the urban and rural housing problem from a social, economical, moral and sanitary standpoint; and in 1938, he was assigned by the government to write the bill of law on affordable housing (*Proyecto de Ley de Casas Baratas*), presented at the First Pan-American Municipalities Congress.

The first references to the work or the intellectual thought of a prominent avant-garde architect were made, first, by Paul Nelson in his 1929 article *The House a machine for living*<sup>51</sup>; and later by Argentinian architect and historian Angel Guido in two articles on *La Le Corbusier's machinolatría*<sup>52</sup> – a portmanteau of the words machine and idolatry – published between 1929 and 1930; and then a 1932 article by historian Joaquín E. Weiss titled *Frank*

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<sup>49</sup> Erwin Walter Palm (1910-1988), German Latin American scholar, historian, and writer that settled in the Dominican Republic in 1940. His research and publications were influential in developing a collective consciousness in regards to the colonial Spanish heritage. Among his books: *The Architectural Monuments of Hispaniola, with an Introduction to America*. Santo Domingo: University of Santo Domingo Press, 1955; and *Architecture and Colonial Art in Santo Domingo*. Santo Domingo: Universidad Autónoma de Santo Domingo, 1978.s

<sup>50</sup> Among his articles on public housing: *La vivienda del campesino* and *Los problemas de la vivienda rústica* in 1936; *Como en otros países se mejora la vivienda de la clase obrera y trabajadora* in 1946.

<sup>51</sup> Nelson, Paul. *La Casa "una máquina para vivir"*. Colegio de Arquitectos de la Habana. Revista Mensual de Arquitectura. La Habana: N.6, June 1929.

<sup>52</sup> Guido, Angel. *La Maquinolatría de Le Corbusier*. Colegio de Arquitectos de la Habana. Revista Mensual de Arquitectura. La Habana: N.11, Nov. 1929; and Guido, Angel. *La Maquinolatría de Le Corbusier. Crisis del "maquinismo" en la arquitectura moderna*. Colegio de Arquitectos de la Habana. Revista Mensual de Arquitectura. La Habana: N.2, Feb. 1930.

*Lloyd Wright. Forefather of the new tendencies in architecture*<sup>53</sup>. But until 1937, the magazine did not publish any article written by an internationally known figure of modern architecture; the first article of this nature is the one titled *Functional Architecture*<sup>54</sup> by Walter Gropius, that appeared in the 1937 September issue, followed in the same year by *Le Corbusier's thoughts*<sup>55</sup>, *Le Corbusier's opinions on the modern city*<sup>56</sup> and in 1938 *Le Corbusier's ideas*<sup>57</sup>. In the final years of the magazine under Bay's direction, articles written by Neutra or Le Corbusier were republished in occasion of their visits to Cuba – in the case of the first one – or to Latin America as in the case of Le Corbusier, to share their ideas and projects, that were always accompanied by transcripts of their conferences and interviews commissioned by the journal.

The magazine also gave an important role to different art forms, constituting almost a constant section in its contents, in which disseminating the works of important local artists such as Rita Longa, Carreño, Hidalgo de Caviedes, of Cabarrocas, Abela, Alexander Pardiñas, Serra Badué and Armando Menocal. These articles also advocated for the realization of a building for the Museum of Fine Arts.

Among the concerns of its contributors, was the need of urban planning and affordable housing laws, a subject that appear with a certain recurrence in the magazine, as a result of the increased sensitivity of the collective towards common problems to other Caribbean countries, concerns that aroused on the debates sustained during the Pan-American Architects Congresses. The Patronage Pro-Urbanism was one of the institutions created by Pedro Martínez Inclán, Anita Arroyo and Eduardo Montoulieu in 1942, acting as activists of this legislative demand. In 1946 the magazine incorporated a new section called *Urban Matters*<sup>58</sup> written by Félix Pérez Torres in which these issues were fervently discussed. In 1943 the magazine published the first article by Nicolas Arroyo – an architect of the 1950's generation – echoing one of the first actions of ATEC, the Cuban branch of the CIAM, which was the Exhibition *Trinidad: what was, is and will be*, carried out with the Patronage Pro-Urbanism.

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<sup>53</sup> Weiss, Joaquín E. *Frank Lloyd Wright. Precursor de las nuevas tendencias arquitectónicas*, in *Arquitectura y Artes Decorativas*, No.2, May 1932.

<sup>54</sup> Gropius Walter. *Arquitectura Funcional*, in *Arquitectura*, No.50, September 1937.

<sup>55</sup> *Pensamientos de Le Corbusier*, in *Arquitectura*, No.52, November 1937.

<sup>56</sup> *Opiniones de Le Corbusier sobre la ciudad moderna*, in *Arquitectura*, No.53, December 1937.

<sup>57</sup> *Las ideas de Le Corbusier*, in *Arquitectura*, No.58, May 1938.

<sup>58</sup> *Asuntos Urbanos* written by Félix Pérez Torres, 1945.

A revolutionary initiative was Horacio Navarrete's proposal of instituting the Architecture Gold Medal Award sponsored by the *Colegio Nacional de Arquitectos de Cuba*, a suggestion that was immediately embraced by its members and launched in 1940, a prize that became a stimulus to improve the local architectural production. The mere diffusion of this award turned out into a milestone in the magazine each year, being published mostly in two numbers, the first announcing the grant and the second on the details of the ceremony and the project. Therefore, the tradition to dedicate a significant percentage of the magazine to the diffusion of institutional activities continued.

The award-winning projects were the first to be published in a way that a comprehensive understanding of its architecture was possible, through the use of drawings, sketches, photographs and a project narrative usually written by the authors. The first Gold Medal Award was given to Rafael Cardenas's *Kaffenburgh house* and the second place winner, to the *Eutimio Falla house* by Eugenio Batista; surprisingly, this was the only time that this project appeared in the magazine, even if it is considered the first Caribbean project in which the elements of colonial architecture – understood as intrinsic fragments of the national identity – were successfully integrated into a project that responded to the modern aesthetic and rational codes, an accomplishment that set the basis for the search and development of a *regional modern* on the following decade.

The inauguration of the building of the *Colegio Nacional de Arquitectos* by Fernando de Zárraga and Mario Esquiroz in January 1948, produced a change in the cover of the magazine: the editors will introduce for the first time an exterior photo of a building, keeping the rest in the same format and design. It was the last issue directed by Luis Bay Sevilla, passing thereafter to be directed by Horacio Navarrete, who makes this transition without making transcendental changes other than the insertion – in a few numbers – of colored rectangles to advertise central events, such as the Architects Day in March or the First National Congress of Architecture in the November-December double number.

In 1949 José María Bens Arrarte, architect and engineer, takes the lead of the magazine for a decade, until 1959, year when he was relieved from his position to give place in the magazine to the cultural and political transformations originated by the Cuban Revolution. Bens Arrarte had trained as an historian and academic, as can be appreciated in some of his first projects, and he was mainly interested in urbanism, planning and engineering projects, maintaining a nostalgic historical view of Cuba's colonial past. This period is particularly rich

and brilliant in what concerns modern architecture, because it matches a period of economic flourishing with investments from abroad, and it coincides with the quest for a contemporary form of architecture that could adapt and give expression to the new necessities in space and city planning arisen in the population. He effectively managed to inform exhaustively on all the novelties, events and projects taking place at the time.

Without any doubt, the personality of its director notably influenced the choice of articles and themes to be published in the magazine, as is well proven by the variety of its contents, but the director didn't reserve for himself any space for editorials, so it is hard to establish his position with precision or to define in an accurate way what were his objectives and which was the frame of ideas that guided what was published. This circumstance strengthens the image of neutrality and objectiveness that *Arquitectura* was striving for, aiming at the plain exposition of works and discoveries without muddling with ideologies to inform professionals on any matter of interest in the most simple way.

José María Bens Arrarte introduced substantial changes to the journal, starting with the format, design and typography. To begin with, the format is extended to 30.5x22.5 cm, updating the typography of the header on a homogeneous background that will change color in every issue, thus converting the color in the identification element. In addition, all paper will be glossy, so that all contents were given the same graphic treatment. Even if Bens Arrarte was a specialist in colonial architecture – his articles on the history of Havana are recurrent – he propitiated an update of the magazine's contents, giving greater weight to the diffusion of architecture that was taking place in Cuba. The works are most of the time presented by the same architects that have signed the projects, who add short and concise descriptions leaving the main role to photos and drawings.

The year 1949 is doubly significant, first because in January the work of the Surgical Medical Center – a project that had won the Gold Medal Award the year before – designed by Max Borges was largely published; and secondly, because that year Mario Romañach and Silverio Bosch became the winners of the same prize for the house for Julio Noval Cueto at the Country Club, two works with which actually began the publication of Cuban architecture linked to the Modern Movement, since works previously awarded remained transitional works from an interesting protorrationalism but still loaded with somewhat historical stylistic resources.



For several years the design will continue to be the same, with the only variation of a bigger scale logo on the cover, or the displacement of the header towards the center of the page. Issue n.257 published in December 1954, the poster of the First World Urbanism Day appears on the cover, opening a new graphic identity. From 1957 onwards, this resource will be implemented with a more modern typography of the magazines' header and with the institutional logo shifted to the left, creating space for a wide image, which will showcase the best buildings in Havana in those years. The color will continue to change in every issue, as before, giving continuity to this period.

New contributors will also be incorporated, such as Max Borges, Emilio del Junco, José María Novoa, Agustín Sorhegui, Eduardo Montoulieu, Eduardo Cañas, Samuel Biniakovski, Carlos M. Maruri, Nicolás Quintana, Fernando Salinas and Manuel R. Gutiérrez, in addition to the regular ones that recurrently published their articles and we have quoted before. From abroad, there will be new contributions coming from other American countries, such as the ones from Mario Pani, Rino Levi, Oscar Niemeyer, Carlos Raúl Villanueva and SOM, often complementing the publication of their works.

With the triumph of the Revolution in February 1959, a Disclosure Committee takes the direction of the magazine provisionally and as of April, Jaime Salles was appointed as director and throughout 1960, Silvio Acosta. After a transitional period, marked by a collective leadership, it was Fernando Salinas who would eventually take the reins of the magazine. 1959 will be not only a year of political change, but also institutional. During the first months, the design and format of the magazine is maintained, until issue No.309 when the header was renamed *Arquitectura Cuba*, the format readopts the previous dimensions (29x22.5 cm) and a contemporary graphic line is implemented, including a change in the typography. The changes on its image will bring, of course, changes of content. The magazine has a brief period of inactivity, but then reappears in 1964 to publicize the VII Congress of the UIA in Havana, to be held in the Cuban Pavilion designed by Juan Campos with the collaboration in landscaping of Lorenzo Medrano. This third stage produced 70 issues and ends in 1997, when Eduardo Luis Rodríguez assumes the direction of the magazine; among the more significant editorships of this period are those of Mario Coyula Cowley, Antonio Quintana, Fernando Salinas and Roberto Segre.

The dynamism of the architectural production is also related to the frequency by which Cuban architects participated in debates and exchanges within universities, professional

associations, meetings and national or international congresses. *Arquitectura* informed with great accuracy of these events, as well as on biennales and expositions, thanks to foreign correspondents such as Emilio del Junco for the European northern countries and Mario Pani in Mexico, who promptly send their accounts. At the same time, other contributors informed on architectural works being build in other Latin American countries like Brazil and Venezuela. Conferences, reportages, monographic essays on emblematic buildings, journey impressions and critical articles were published on a normal basis; and social issues, awards and announcements of competitions would find place in the magazine. Being a professional magazine, it also included technical sections dedicated to construction matters and works of engineering and, because of the transformation that converted the construction process into an interdisciplinary and creative experience, involving urbanists, landscapers, painters and sculptors, the magazine frequently hosted contributions on such themes. One could also find historical surveys and memories of colonial Cuba.

Another interesting issue is publicity, which always appeared in the firsts and last pages of each issue. Building materials, specialized companies and equipment will change from mere elementary typographical boxes to one-page ads hosting drawings, color and pictures. Products will be sold exemplifying them in buildings that were generally recognized by the group as a reference, in which their authors are always identified. Surprisingly some buildings that were never published in the pages of the magazine, such as the Riviera Hotel, the National Theatre and the Havana Hilton Hotel, will become icons repeatedly used to promote materials or technology, in which is not hard to find people happily smiling, thanks to the happiness and the progress that these equipment provide, in tune with the prevailing positivism.

However, surprisingly *Arquitectura* magazine at this stage and until 1959, did not count with a publishing house that, as other magazines would do, would set the objectives and lines of action in the short or medium term. The ideology, if any, had to be skimmed through its contents, its columnists, its priorities, but it was never explicitly stated.

Arquitectura/México // México // 1945-1960 // No.17 - No.72 (56 issues)



## Mexico // *Arquitectura México* // Mexico City // 1938-1978

«The extraordinary development that in communications have reach in recent times, making the world smaller, have brought together the nations. The ways of living are the same, with the same prejudices and the same demands, in Cape Town and in London, in Mexico and in Shanghai. The man's dwelling has standardized – the progress in construction are making unifior even the climates \_ and the architectural result obtained in any part of the world is useful for all, and susceptible to be used by all. Architecture is becoming international. Thus the idea of creating this magazine.

Its goal is to display, with the widest possible viewpoint, works from all the countries so that the newest progress, the most recent result can reach those who are interested in architecture. Getting rid of all exclusive doctrine, of any sectarianism, its main task is that of selection; but a rigorous one, that give space within its narrow limits only to real architecture; to living architecture, the one that has not been mummified; to an architecture that following the creative tradition of the greatest times, continues to create an architecture for our times

Nowdays all problems of humankind are related, and housing is an important part of the social problem, *Arquitectura* must expose the different solutions designed in other countries; provide examples and will offer its opinion. Our magazine will publish articles on prominent figures that discuss general aspects of architecture, urbanism, interior design and other cases. On each number, there will be a few pages dedicated to what is being made here, giving them – when necessary – more espace or importance as needed.

Its object is, finally, to introduce the most important, original and meaningful works of urbanism, architecture and design that are being created in the world. It doesn't aim at imposing a tendency or marking a path, rather at recording. *Arquitectura* is an independent magazine and we will try to make it as eclectic as possible. It is not its intention to set models to be copied, what it wants is to show, according to our criteria and possibilities, the best that is produced in the world in such an interesting field for humanity, so that everyone can take what he wants from it, according to his culture, intelligence and heart.

It is aimed at a Spanish-speaking public, specially the Mexican, hoping for a warm welcome». –

***Arquitectura/México***<sup>59</sup>

*Arquitectura México* appeared every three months from 1938 to 1978 and was founded and directed by Mario Pani Darqui, who lead it during the entire time of its publication. Pani studied at the *École des Beaux-Arts* in Paris and was influenced by the Bauhaus and Le Corbusier. He taught at the *Escuela Nacional de Arquitectura* in the *Universidad Nacional Autónoma de México* (UNAM). Together with his theoretical work he is remembered for his big-scale architectural projects, including multi-family housing complexes and the *Ciudad Universitaria* of the UNAM, all of which were thoroughly examined in the magazine.

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<sup>59</sup> *Presentación*. *Arquitectura*, No.1, December 1938, p.3-4.

*Arquitectura México* was a powerful medium for the transmission of architecture in Mexico, because Mario Pani, the promoter of the initiative, managed to involve a big number of collaborators. In the editorial staff of the magazine one can find, among others, Arturo Pani, José Villagrán García, Enrique de Moral, Luis Barragán, Vladimir Kaspé, Ricardo de Robina Rothiot, Manuel Rosen Morrison, Irving E. Myers or Mathias Goeritz, whose projects were also regularly discussed in the periodical.

In its first issue, released in December 1938, Pani stated that architecture's internationalization was the main reason for creating this new magazine. Pani's professed modern spirit can be found in the selection of articles and subjects that were published. For example, this is where the critical texts by José Villagrán García, *Notes for a study. Regent ideas about current architecture*<sup>60</sup> or the translation of Leonce Reynaud's *Traité d'Architecture* first appeared.

From its beginnings *Arquitectura México* published works by different personalities of national and international acclaim, with a special preference for Le Corbusier and Richard Neutra: the interview made by the magazine's correspondent from Europe Vladimir Kaspé to Le Corbusier was published in the first number in December 1938.

The national works that were published offer a wide array of Mexico's modern architecture during four decades, especially thanks to the projects of Mario Pani, Enrique de Moral, José Villagrán García, Pedro Ramírez Vázquez, Ramón Torres, Héctor Velázquez, Víctor de la Lama, Juan Sordo Madaleno, Vladimir Kaspé, Roberto Álvarez, Augusto H. Álvarez, Francisco Artigas, Ricardo de Robina, Jaime Ortiz Monasterio, Santiago Greenham, Jorge Rubio, Enrique Molinar, Augusto Pérez Pacios, Max Cetto and Enrique Carral.

The project of the Ciudad Universitaria is a recurrent argument over years, since it is the biggest and most important architectural complex developed in Mexico until then: in 1952 the magazine publishes its first double issue (n.39) entirely dedicated to this work. Other projects that were largely debated were the new *Centro Urbano Presidente Alemán* and *Centro Urbano Presidente Juárez* and the biggest one of all, *Nonoalco Tlatelolco*, all of these directed by Mario Pani.

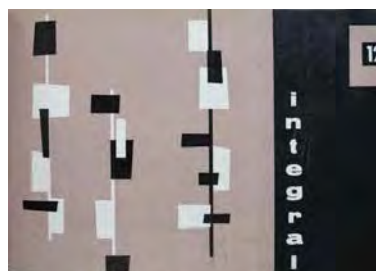
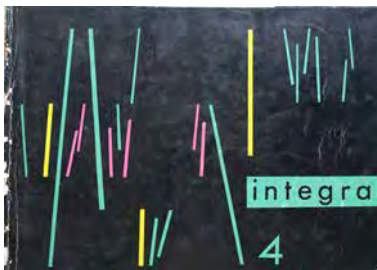
*Arquitectura México* also paid attention to what was said abroad about Mexican architecture

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<sup>60</sup> *Apuntes para un estudio. Ideas regentes sobre la arquitectura actual*

and reported with precision on congresses, expositions and conferences that dealt with it. Other sections that grew considerably as years went by, were those dedicated to the world of art and culture in general, that included articles on painting, sculpture, literature and history, together with other sections dedicated to the construction industry.

Integral // Venezuela // 1955-1959 // No.1 - No.16 (15 issues)



Integral magazine was first published in 1955, with its last issue being edited in 1959. It was sponsored by the *Sociedad Venezolana de Arquitectos* (SVA) and the *Centro Profesional del Este* (CPE). It was printed on a bimonthly basis and thus only 15 issues came out, it doesn't diminish the relevance of this magazine and the discussions held in it.

The editors of this magazine were the Architects José Romero Gutiérrez, Guido Bermúdez, Santiago Goiri, Diego Carbonell and Ernesto Fuenmayor. In their own words, the magazine was a means to spread the work of Venezuelan architects as well as to become an entity of discussion of all the aspects regarding the exercise of Architecture in Venezuela, making relevant issues like ethics, statistics, research, economics and local and international tendencies.

According to the creators of the Integral magazine, on their first issue they specified their motivations and purposes, as follow:

***Motivations***

- a. Architecture has conquered, in our country and in the Americas, a place that is out of discussion in the definition of the technical, social and aesthetic needed for a correct solution of the problems of housing, education and social assistance.
- b. The VIII Congress of Pan-American Architects, held recently in Mexico, demonstrated that our countries can become active participants in the exchange of our experiences regarding the problems and buildings in the architecture field.
- c. The country's development makes it necessary to encourage the process of analysis and critical review of the creations by Venezuelan architects, and to diffuse the knowledge on their works.
- d. The designation of Caracas as the host of the IX Congress of Pan-American Architects implies a special responsibility to increase within the country the discussion and cultural dissemination of the problems inherent to architecture.
- e. It is necessary to raise public awareness on the objectives and importance of the social function of the architect.
- f. All the above indicates the urgent need of a printed media that other professional circle already have, aimed at fulfilling a prosperous, sustained and long-lasting educational work
- g. On the other hand, the rise of the importance of the arts implies the need of an informative institution able to orient the public towards the truthful artistic manifestations.



### **Purposes**

According with the previously announced motives, the magazine will pursue the following aims:

- a. Disseminate the work and projects by Venezuelan architects.
- b. Try to enrich the theoretical, doctrinal and technical base of our professionals
- c. Discuss, and possibly, contribute to solve the problems raised to Venezuelan architects
- d. Establish the tasks and responsibilities that the particular conditions of the country impose on architecture
- e. Encourage the employment of statistics in our country, so that the architect can rely on data that reflect the reality of the environment in which he works, in order to operate in a more efficient way.
- f. Foment the incorporation to our architecture of various national elements that could enrich it.
- g. Encourage the analysis, research and trials in the least known fields of architecture through surveys, discussions and research centers.
- h. Spread the principles and tendencies in architecture, and the importance and signification of the architect's role in order to raise public awareness on this matter.
- i. Defend the economic and professional interests of the architects.
- j. Fight for the observance of the ethical principles of the profession.
- k. Discuss, critically and constructively, the problems around the theoretical and practical education of the future architects in Venezuela.
- l. Inform about the works, experiences and problems in architecture in other countries.
- m. Present and foment the discussion on doctrines, tendencies and ideas that arise in the different countries, through the collaboration with foreign, surveys and opinions.
- n. Disseminate and discuss the issues concerning the arts.
- ñ. Disseminate and discuss the works and problems of other arts and industrial processes, specially in regard of issues of interest to architecture. – **Integral**<sup>61</sup>

The design of the magazine and its cover were considered avant-garde. Back at that time avant-garde magazines tried to challenge the standards of the industry utilizing innovative forms in their layout, how they presented photographs and illustrations, the way of writing, editing, employing new forms of typography (for which trend Herb Lubalin was the precursor), printing and distribution, producing results that were really appealing to the readers. The editors of these magazines were normally skillful, trying to make these works fine examples of engaged publishing, a practice whose concerns extend beyond the content of pages to the paper and fiber. We can appreciate in the graphic design of each cover of Integral magazine the effort to be different, to be innovative, using distinctive elements of typography and presenting juxtaposition between color and black and white.

And beyond that, the *Sociedad Venezolana de Arquitectos* wanted the Integral magazine to reflect the association values as to the social function of the architect. In the preparations of

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<sup>61</sup> *Motivos y propósitos*. Integral, No.1, 1955.

the 1st Architects National Convention they stated that «Architecture is no longer the isolated commodity from cloistered men, to become a powerful element for community improvement. Every work of architecture represents an impact that inevitably affects the balance of the community, and offering a worthy solution to a given problem can mean the crystallization of certain collective aspirations; but something more: that solution cannot be conceived without connection to all the problems in a social, economic, technological and scientific order which constitute the frame where the social phenomenon unfolds».

Residential, commercial and government works, as well as articles related to art in general, were often featured in the magazine. In a particular issue, no.7, they featured and extended array of government social housing units carried out by the Banco Obrero, such as *2 de Diciembre, Cerro Piloto, El Silencio, Simon Rodriguez, Rafael Urdaneta, and Coro*. The Banco Obrero (BO) was an institution created as a facilitator so low income Venezuelan workers could purchase affordable and decent housing. Later its purposes evolved and they assumed the entire responsibility of planning, designing and building several housing projects throughout the country. Many of these projects were led by Carlos Raúl Villanueva, who was one of the most important Venezuelan architects, and whose project of the *Universidad Central de Venezuela* is a symbol of Modernist Architecture in Venezuela.

International architectural affairs were also important topics for the publication, with various articles by collaborators appearing in the magazine throughout the years: news on important Architectural Conferences, significant works being built at the time in numerous countries and interviews with internationally renowned architects. Integral also organized and hosted international lecturers in Venezuela. Amongst their collaborators were featured renowned Architects from all over the world like Oscar Niemeyer, Alvar Aalto, Guilio Carlo Argan, André Bloc, Karl Brunner, Rovertó Burle Marx, Félix Candela, Gillo Dorfles, R. V. Gindertael, Jaime L. Marqués, Tomás Maldonado, Hans Mauer, Pien Luigi Nervi, Richard J. Neutra, Alfred Roth, Maurice Rotival, Alison & Peter Smithson, Paul Lester Wiener, Juan José Yáñez, Bruno Zevi, Ernst Zietschman, Dirk Bornhorst, Damián Carlo Bayón, Bruno Violi, Rino Levi, Pierre Vago, Mario G. Salvadori and Gillo Dorfles.

Even several international magazines echoed or recognized publications featured in Integral, so clearly establishing the relevance of this publication, among them *Techniques et Architecture, Architectural Design, Arquitectura/México* and the *Architectural Design*.

Also object of study were other forms of art, ranging from cartoon animation, theater, cinema, ceramic, painting, folklore to photography. Several articles were featured during the years *Integral* magazine was published, turning it into a forum for discussions on contemporary art issues. *Integral* had in every single issue permanent sections dedicated to these topics.

Among the other sections featured in the magazine were *Notas Bibliográficas* (Bibliographical notes) in which they introduced reviews on the latest books published about architectural issues, *Misceláneas* (Miscellaneous) presenting news of local and international events (seminars, lectures, congresses, exhibitions), collaborations, changes in the magazine, announcements and statements of the *Sociedad Venezolana de Arquitectos* that were deemed relevant to the general public.

Venezuela, at the time *Integral* was being published, lived moments of political turbulence, to which the magazine was not immune, as stated in the editorial of the No.10-11 issue «the Technical Council of *Integral* magazine, in the face of the events that have recently occurred in the country, concerned about the evolution that will necessarily follow in the future the overall development, planning and execution of works, convened to host a roundtable discussion in order to address these issues, while adapting the objectives and principles in which the magazine was founded. [...] In most advanced nations of the world, one of the fundamental objectives of its government has been the establishment of a Central Planning government body that is capable, through the formation of a technical body, to study comprehensively the complicated human problems and urban and rural complexes. [...] Ultimately, a long-term plan that would begin with the organization of the central planning agency and a short-term plan aimed primarily along the lines of conservation in all its aspects". This declaration of principles clearly cements the fundamental purposes and motivations which initially led the *Sociedad Venezolana de Arquitectos* to sponsor *Integral* magazine and demonstrate the undeniable importance of the social function of the architect.

**Chapter III: The image of the house**

## ***The Culture of Modernity***

One of the most radical aspects of modernity that influenced all the protagonists and all the fields of the architectural process, has been the impact in the experience of every day life of the changes introduced by industrial production, changes that affected the economy, the organization of work, the social life, the planning and conception of cities and the aspect and functions of private and public buildings. The experience lived by Caribbean people, workers, managers and professionals who were involved in the first industrial investments made by foreign companies at the end of the 19th Century in the area, outlived the departure of these enterprises and gave birth to a process of transformation towards a modern culture that must be considered as the origin of the changes in architecture that lead to modern architecture.

Within this perspective, the beginnings of modernity in architecture can be anticipated of at least fifty years, a point of view that contradicts the predominant interpretation of the commencements of modern architectural thought in the Caribbean area. This last common reading usually overestimates the importance of purely formal, external and stereotyped aspects as well as the role of international personalities, while on the contrary it ignores local experience, considering the birth of modernity in the area as a simple process of unreflective copying, an imitation and importation of a style of architecture like any other. It is instead fundamental to recognize the independence and the cultural appropriateness with which local forces dealt with the paradigm shift, as well as the fact that imitation has been a common pattern in the evolution of architecture in all countries and at all times.

The opening up of architecture towards engineering and the consequent obsolescence of the traditional division of these two branches – the first devoted to beauty and nature, the second opposed to them–, can be considered a first important step in the direction of modernity. This process is easily traced in the specialized periodicals of the time, where didactical articles, rich in technical specifications on materials and structures, gradually disappear because these subjects had been by then inserted in the university curricula of architecture faculties, completing the preparation of future professionals.

By the decade of the Forties, experimental formulas and scientific knowledge had become the new basis for decisions in architectural decisions and fixed the criteria by which to operate, overshadowing those based on tradition, history and a type of beauty based on exuberance of ornamentation that had been typical of the past. In this frame of mind,

structural calculations were the means by which modern architects could differentiate themselves at the foremost from those architects that followed tradition and “beauty” as the ultimate goal of architecture. Mathematics now could provide a powerful language by means of which one could demonstrate the right dimensions and proportions a structural piece should have, so to determine then the final aspect and formal distribution of the spaces and elements of a building. This way of thinking pervaded all aspects of construction and production, and helped to justify every decision, so that the computing way substituted the reasons of tradition in the outlining of the form.

This gradually led to a complete abandonment of decorative elements derived from past styles or from the imitation of nature, and to the adoption of purely geometric and abstract forms towards what could be called a formal rationalism, where the exterior aspect and the form correspond to a purely intellectual operation which has no connection whatsoever to sensible experience, but only to reason. With the disappearance of the symbolic value of ornaments, the nude rational form could fill the void by evoking and signifying other values: industrial production processes, technology of materials and reason itself, for example. Because of this change of symbolic expression, the first reactions to this new type of architecture were of refusal, because the buildings were perceived as if naked and incomplete, unwilling to assume their ability to communicate. The modern buildings seem not to express anything because their expression reaches beyond the sensible experience of the time and their form speaks of invisible new procedures and technologies by means of the absence of symbols. Rationality, artificial light, economy, hygiene, fastness of execution, these are the factors that contribute to modern forms.

The conception of new forms that obeyed to purely rational reasons, cannot be thought of without its relationship with new materials like reinforced concrete for structures, steel for windows, and glass of yet unseen dimensions, because in an authentic modernist architectural conception quality of materials, construction technology and spatial and formal definition must all proceed together in close association. So, it can be said that new production techniques as well as new materials create new forms, as can be seen for examples in the paradigmatic case of the horizontal window, which had been possible only thanks to the new technique in the use of reinforced concrete, but nevertheless had also a practical purpose, exemplifying on a formal level the horizontal movement of a walking's person's gaze.

This attention to practicality and efficiency was also a new leading criterion that marked a difference from the past and in many cases the parameter by which to judge the authenticity of the formal novelties adopted, since not every new form or treatment of new materials could be accepted as coherent or justified. Redundancy of ornaments, or the attempt to adapt traditional solutions to new materials, for example, could be condemned as insincere, because it ignored the spirit of the new era typified by the effectiveness and rationality of mass industrial production. At the same time, many critics admonished against the naïf ostentation of modern materials, such as the omnipresent steel, without having though a real architectural elaboration of space and forms, in an attempt to imitate the modern style without understanding it.

### ***The modern dwelling: Hygiene, efficiency and technology***

The deep process that transformed modern dwelling in the first half of the 20th Century centered on the development of new bathroom and kitchen spaces and the incorporation of systems of thermic conditioning in the domestic architecture was the result of three converging factors. First, the influence of hygienist ideas which were among the most debated ideas of that time and one of the most influential topics in architectural and urban planning since the 19th Century. Second, the introduction of the concept of efficiency in the planning of the domestic space, which arose in the United States at the end of the 19th Century thanks to the confluence of different methods of the so called «domestic engineers» and the methods of rationalization developed to increase industrial production. Finally, these transformation would have been impossible without the appearance of a series of technological inventions that had a direct application in the production of new sources of energy – gas and, especially, electricity – as well as in the design and fabrication of means and networks of distribution, artifacts and furniture.

As is widely known a fundamental fact for the spreading and consolidation of hygienist ideas had been the formulation of the theory of microbes by Pasteur and Koch. Their notion that disease were transmitted through specific germs who lived in air and water had direct consequences on the development of new strategies of urban sanitizing. The correct handling of gases and smoke, the treatment of drinkable water, the relocating of cemeteries outside of the cities' centers, the proliferation of hospitals, sanatoriums and madhouses, the control of wastes and garbage, the appearance of prisons, the striving for natural lights in public and private spaces due to the scientific demonstration of the sun's bactericidal

properties, all of these contributions were part of the hygienist program by which the sanitizing of many cities of the 19th Century was planned.

In fact, the proposals of Socialists, the great transformation strategy designed by Napoleon III and Haussman in Paris, as well as the utopian Tony Garnier's Cité Industrielle, all had important relationships with hygienist thought which cannot be underestimated. By the beginning of the 20th Century, practically every urban initiative in the western world would contemplate actions related to hygienist doctrines and in many cases hygiene was the very center of the urbanistic intervention.

If it is true that one of the origins of the hygienist doctrine was of strictly scientific derivation, it is nevertheless also true that these ideas soon became coupled with moral contents, so that very soon the battle against contagious diseases was accompanied by a crusade against alcoholism, prostitution, homelessness, madness, delinquency, all considered as evils of the urban environment.

Without the extension of hygienist doctrines and the following transformation of cities with the construction of great infrastructures it would be impossible to conceive the transformation of the bathroom and kitchen spaces in domestic spaces and the incorporation of mechanical systems of climatic control for indoor spaces. If hygienist thought set the basis and the cultural conditions that permitted the redefinition of households in observance to the new culture of healthiness, it is nevertheless a fact that only thanks to infrastructural urbanistic interventions the conditions could be established in order to make these redefinitions a reality.

Although it is undeniable that in the Caribbean during the decades between 1940 and 1960 deep relationships between hygienist thought, infrastructural urbanism, transformation of bathroom and kitchen spaces, acclimatization systems occurred, this relationship wasn't sufficiently explored in the specialized magazines of that time. Instead, periodicals would explain the appearance of these phenomena through the introduction of the notion of efficiency – derived from the application of the new methods of industrial rationalization and production to daily life and domestic activities – or, in alternative, through the appreciation of technological innovations as symbols of modernity and progress.



The notion of efficiency as applied to the redefinition of dimensions and relationships of architectural spaces in connection to the thorough study of the procedures involved in daily life activities was introduced in architectonic culture by the “domestic engineers” aroused at the end of the 19th Century in the United States. The ideal of efficient house defined by “domestic engineering” grew out of the marriage between the efforts of women to rationalize and organize domestic duties and the theories to ameliorate industrial production.

The relationship between rationalizing means of production developed for industrial purposes and the suggestions of domestic engineers<sup>1</sup> was evident. In fact, The principles of domestic engineering by Mary Pattison had a preface written by Frederick Winslow Taylor, the creator of the Taylor method, aimed at perfecting and rationalizing production in industries. The cultural settlement of the concept of efficient house was lead also through women magazines such as *The Ladies' Home Journal*. Such magazines and books of massive distribution have been used by bath and kitchen manufacturers and “home managers”. It would be a mistake to underestimate the commercial value of the knowledge acquired by these domestic engineers: some of them were even hired as consultants by household appliances manufacturers.

The diffusion of the idea of an efficient home was carried out through the use of the typical language of periodicals, and that is, not with the supremacy of text but by the use of drawings and photographs. With help of diagrams and pictures the magazines would suggest how to do more efficiently all the domestic duties: cooking, washing, cleaning, shopping and budgeting. It is clear that the idea of efficiency applied to the analysis of house duties as a point of departure to the definition of domestic spaces could be particularly stimulating for some architects, to the point that some historians have considered these domestic engineers as the true pioneers of modern architecture. Specially considering the reformulation of the kitchen into a “kitchen laboratory” proposed by European architects of the Twenties and Thirties. Many of the planning strategies that obsessed them – the drawing of a compact bathroom with a sink, toilet and bathtub, the drawing of an efficient kitchen that could work as a miniaturized production line, the disappearing in the house plans of corridors and service spaces, the division of the domestic spaces in social/private/service, the insertion of a space for the automobile – have all been already formulated by domestic engineers in books and journals about a decade earlier.

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<sup>1</sup> Pattison, Mary. *The Business of Home Management: The Principles of Domestic Engineering*. London: Forgotten Books, 2013. [Reprint, New York: R.M. McBride & Co., 1915]

There are examples of explicit allusion to the application of industrial production methods in architecture, which prove that by the mid-Forties the local architectonic culture had been influenced by a general idea of efficiency, in this case related to the transposition of rationalizing methods of industrial production to the one of dwellings. The notion of efficient homes would be particularly useful for the plan-development for social housing projects.

Therefore, if it is true that there has been a strong relation between hygienist theories and infrastructural urbanism, it is also true that there have been very productive alliance between the ideas of efficient house and those technological innovations that could make it possible.

In the sources analyzed, the transformation of bathroom and kitchen and the introduction of new mechanic systems for the climate control of indoor environments, have been frequently described as a consequence, more or less natural, of the introduction in the construction market of objects, mechanisms and equipment resulting from the industrial era. For instance, the introduction of gas and ventilation – despite all the deficiencies of these early technologies – marked the beginning of the rationalization and mechanization of the homes. These technological innovations were related both to the task of producing and delivering new forms of energy for a dwelling that started its process of mechanization, specially electrical energy, as well as to the development of a new generation of machines and mechanisms such as ovens, refrigerators, irons, phonographs, boilers, ventilators and light bulbs.

It can be said that the construction of water supply, sewage system, energy and gas networks with the purpose to extend the use of machines such as the telephone, gas stoves or electrical stoves; kitchen faucets for sinks and bathtubs; toilet tanks; and finally, all those artifacts that worked with electricity like vacuum cleaners, washing machines, fans, etc., they all provided the technical basis from which it was possible to think and bring about the radical transformation of the bathroom and the kitchen, as well as the incorporation of mechanical systems of climate control inside the house.

Once achieved the technical level needed, a massification of the use of new machines wouldn't have been possible without an adequate strategy of diffusion and propaganda. In this sense, advertisement had a central role, thanks to the importance of the mass media available at the time, especially newspapers and magazines, since they were the privileged

means by which machine dealers decided the socio-cultural significance of their products.

Publicity has been an instrument of the bourgeoisie culture for the construction of its mythologies: any technological innovation can be transformed in a myth through publicity, because we can add a social use to any pure object. Adverts are not simple neutral instruments for marketing. Instead they are powerful and useful discursive instruments that participate in the cultural debate. They transform, for instance, the technical language of innovation in a common language of socio-cultural significance. It is through publicity that a toilet can be transformed in an emblem symbol of progress, a bathroom in a symbol of healthy hygienic and modern life. A kitchen becomes a sign of distinction or a scenario for the representation of an ideal family life, while a boiler becomes a symbol of happiness.

While adverts that show some technological innovations debate in a cultural space in which the construction of social meaning is at stake, the articles with technical character do it in a disciplinary space in which they define its efficiency.

Through the analysis of a group of articles, but also of an ensemble of adverts shown in the same periodicals which are the primary sources of this thesis, I will try to construct the cultural debate that caused the introduction of the notions of efficiency and technological innovation within the transformation of the bathroom and the kitchen, and the introduction of indoor thermal control. Departing from those less visible technological innovations, such as the energy supply network up to the more tangible machines such as the refrigerator in more concrete spaces like the kitchen.

On the other side the disciplinary debate that went through technical articles proposed an idea of modernity associated with the kind of comfortable space that can be created by the subsistence of two phenomena: the incorporation to the architectural space of technological innovations of the machine era and the introduction of certain concepts taken from the industry, like efficiency and rationalization, for the design of certain spaces. As a consequence the technical knowledge of the discipline were amplified and at the same time an analytical approach was stimulated.

### ***The myth of the comfortable domestic interior***

In a mass culture, advertisements are a privileged and efficient mean to build myths and mythologies. Through adverts one can convey a message in which an object, a person or an action cease to be what they are and acquire a socio-cultural significance widely shared by the mass. These strategies are subtle and effective ways of alienation that transform socio-cultural productions in a kind of second nature, in as much they hide and dissimulate the mechanisms of their functioning so to operate in the most elusive way possible.

Advertisements played a central role in the making of the mythology of modern interior design in the Caribbean between 1945 and 1960, stressing the fact that what was happening there was basically the building of an idea of comfort associated with technological progress.

#### ***A. The myth of the technological gesture***

You turn a knob and water comes out, you touch a switch and a light goes on, you turn a handle and a flame appears, and all of this with very little work on behalf of the operator. This was a totally new type of experience and in this sense a modern experience, which started to take place in Caribbean households more and more often on a massive scale from the decade of the Forties.

What the majority wasn't aware of – and there weren't many reasons for it to be –, was that this little effort on behalf of the operator was possible because the delivery of drinkable water, electric energy or gas, for example, had brought a gigantic amount of accumulated work at their disposal. The possibility of easily accessing an uncommon magnification of one's own work force, must have surprised many people. Every time you turned a knob and water would come out, every time a switch was touched and a light went on, every time a handle was turned and a flame would come out, people were putting in action sophisticated mechanisms that allowed them to access huge amounts of stored work. And to access this stored work one had to pay a price.

It is very likely that in the first years this price had to be very high for the consumers, because the higher the number of users connected to a system of distribution of energy, the lower the price the individual would have to pay. In this context, it was of the primary importance for the companies that distributed and produced these new forms of energy to build a socio-cultural

significance of the process of production and distribution to inform a public that had to pay for something that it couldn't fully understand.

In this type of adverts one could find multiple associations between modernity, comfort, electricity, hygiene and efficiency. For example stressing the relationship between the modern household and electric machines, so to imply that every modern house should be equipped with electric machines. Or, between electric machines and the distribution of electric energy, because these machines could be useful only if supplied with electricity. By doing so, companies were trying to inculcate the idea that the distribution of electricity was a must for every modern house and that every modern indoor space should be hygienic, comfortable and efficient and that this was possible only if one could count on electric energy supplies.

These associations and subliminal messages were surely intentional since the electric companies for example had to compete with those distributing gas and in fact one can find similar advertisements also in this last field. In both cases what was conveyed was a story, told through words or images, for the understanding of the hidden network of investments and efforts that was unperceived by the average customer, so to establish a connection between the most abstract parts of the system – production and distribution – and what people could actually experiment in their houses – the little blue flame of the gas stove or the illuminated light bulb.

#### *B. The invisible nature of the modern indoor space: efficiency and comfort*

It is evident that the new indoor mechanical equipment entailed radical changes in the appearance of the new houses. Modern heating, for example, made it possible to preserve a comfortable indoor temperature while opening up the living space to light and views and it transformed the disposition of rooms, that don't need anymore to be closed compartments, but must facilitate the free passage from one another.

New inventions brake up old limitations, and these revolutions require a new socio-cultural discourse that accompanies them. We have seen how the energy distributing companies were implied in creating such new significance and awareness by publishing advertisements full of high-tension cables, pipes, hung electric wires which could serve as symbols for the technological epopee, although a new imaginary was needed to relate what was happening

once gas, electricity, water reached the inside of the households, i.e. when these new and huge amount of distributed energy would enter the individual households.

If the place of the technological epopee was the open land or the city with intricate networks of cables and tubes, the domestic scale of these new energies was to be assumed by the new installations that were preparing Caribbean houses for mechanization: installations for the usage of hot and cold water, electricity and gas, or hot and cold air. In the houses, these mechanisms occupied an intermediary level between the housework aiding machines and the external infrastructures. Installations were for architecture of the house what the service networks of drinkable water, sewers, gas, electric energy were for the city's infrastructural urbanism.

Once the construction of a house was over, the new network of domestic installations needed for the distribution of the new forms of energy, was practically invisible. So, how could one introduce them in the new imaginary that adverts were trying to build up? Because of the difficult task of representing visually this type of apparatuses, adverts usually evoked their presence, so that in many cases the presence of devices related to these installations would suggest to the customers and architects the indispensable role of these elements granting the technical conditions necessary to the much desired mechanization of the dwelling. Pictures or drawings of single components of these systems – such as radiators, compressors, air circulators, fans, air extractors, oil furnaces, boilers, air purifiers –, who paradoxically didn't really possess a high level of public exposure, had nevertheless a sufficient iconic power to enter the imaginary building process.

Radiators, compressors, air circulators, fans, air extractors, oil furnaces, boilers, air purifiers, appeared with great frequency in the studied sources and were usually associated with health issues, money saving promises, efficiency and comfort. With these last words repeated obsessively in the announcements manufacturers and distributors competed to win to themselves the preference of the customers and architects. What was completely missing were associations to the appearance and aesthetic aspects of all these products, so that, with the exception of radiators, which were a very marginal product for households of the Caribbean, there had been no attempt as far as the advertisements are concerned to link these installations to aesthetic, decorative or even architectonic issues.

In the end, the adverts that evoked the network of installations necessary for the

mechanization of the modern dwelling build up a discourse that lacks all reference to formal, spatial and constructive concerns, so that at this level of imaginary making of the modern house, architecture was a totally irrelevant matter.

*C. The mechanic nature of the modern indoor space.*

It was actually only with the modern domestic appliance like refrigerators or electric/gas stoves that the customers could finally encounter a sense in the whole chain of processes that might have started from a hydroelectric dam or gas industry and was culminating in these machines which were the only really visible elements of a system otherwise invisible and difficult to grasp. So these were the elements with which the public could really interact on a daily basis and therefore these objects ended up being the visual signs from which to build the new material culture of the modern dwelling.

From the decade of the Forties the technological-domestic landscape of the Caribbean households undergoes a deep transformation with the introduction of at least three types of domestic duties aiding devices: the electric or gas powered stove and boilers and the electric refrigerator. In the adverts designed for these machines, one can find direct associations between modern designed interior spaces and the new type of comfort of mechanical-industrial origin delivered by these means. Similarly, as partly seen before on other levels, they were associated with hygiene, health, economy, saving, safety, easy usage and efficiency, with the usual repetition of these words so to cement the new socio-cultural signification intended for the modern interior space.

On the other hand, since these appliances had a concrete material interaction with the customers, formal elements couldn't be ignored in the advertising process, and in fact, through the adoption of these machines a new aesthetic derived from industrial standards entered the imaginary of modern interiors, which exhibited on one side neutral and austere forms, deprived of stylistic references and evoking serialized production processes, and on the other side materials of industrial origin such as steel, melted iron and aluminum. So adverts mainly tailored their slogans on two clear guidelines: a crude industrial aesthetics and a catching message of efficiency.

The case of the electric refrigerator, however, has a particular link to the notion of saving and economizing, since it allowed to change from a daily food provisioning habit to a weekly

habit, thus provoking a deep transformation of domestic routines and demanding a new effort of fore planning on behalf of the person in charge of the daily grocery shopping, which was always depicted in the iconography of the adverts as a woman. For this reason the electric refrigerators' advertisements particularly stressed the money saving aspects of this new device, instilling the idea that this machine was to be considered an investment rather than an expense.

A common graphic device, borrowed from European avant-garde graphic movements of the Twenties, was to depict these objects modifying the usual scalar relationship between people and kitchen, so that the electric or gas stove, for example, would look much bigger than the persons observing it in admiration. Usually the advertised device would be inserted in an abstract and elevated space as to signify a totally other dimension, either dreamlike, or futuristic, but in both cases clearly symbolizing on a graphic level the importance of these apparatuses and the desire that the customer is lead to feel.

One of the interesting consequences of this practice was that once again architecture was relegated outside of this mythology, since the refrigerators or stoves were always appearing as if floating in a no-space, never exhibited while functioning, nor inserted in the usual context where they were to be found, so deprived of the capacity to establish topological relationships with the rooms and places of the house to which they were destined. There is an exception to this, and it is that of adverts especially meant for architects, which is a very particular case of marketing that we will discuss later on.

Despite this absence, it would be a big mistake to underestimate the influence that these images had in the making as well as in the diffusion of the stylistic imagery of Modern Architecture in those years, since it is mainly thanks to the adverts of these domestic appliances that the average customer began to elaborate and accept a new type of aesthetics, the one derived from the industrial production. The introduction of industrial design principles in the objects used for daily life activities was the exterior result of a rooted belief of the Modern Movement, i.e. that it wasn't enough for a house to be modern, but it also had to look like it.

#### *D. The synthesis of mechanization, rationalization and style*

If the role of advertisements has been that of erecting a cultural imagery of the modern



interior space such as it had been redefined after the introduction of new urban infrastructures, new domestic installations, new machines and new conceptions of old spaces like the kitchen and the bathroom, the big task of the professional discussions in the field of architecture was that of harmonizing the new universe of applied technological novelties to a new style of construction, because a truly modern building should possess at the same time an innovative architectural expression and an up to date mechanical and rational realization of its functions.

One important contribution to this process of integration of new technologies and new forms can be seen in the new style that descriptive articles regarding innovative devices were assuming in the specialized architecture periodicals of the Caribbean area in the mid-Forties. Before this period the usual article related, let's say, to the functioning of a new air-conditioning system would have been written in what can be called a pseudo-scientific jargon, focusing more on the effects of the machines described, rather than on the actual way of functioning, in other words, on the causes and mechanisms that were at the origin of these effects.

Dating from those years, a new abundance of articles, written by specialists, would enter in detailed descriptions and explanation of the functioning of the new technologies, an aspect of the building process that was not only invisible and unknown to common people, but up to then also to the majority of the architects. Some articles went so far as to publish detailed written and graphic analysis of small pieces and elements of complex mechanisms to highlight the mechanical and physical causes behind the new apparatuses.

Undoubtedly, it is not a coincidence that in the same years the Modern Architecture of the Caribbean was shifting from an epidermic modernism, to a more integrated and coherent modernism. The same shift towards an analytical way of thinking that can be appreciated in the articles describing technological innovations, can be found on a general level in the search for a closer relationship between outer style and inner functioning of buildings and houses, a synthesis fostered by the understanding of the underlying mechanisms and working principles.

From now on it will become harder and harder to find examples of architecture characterized by interior-external contradictions, such as, for example, modern, hygienic, mechanized and rational interiors trapped in conventional Beaux-Arts or picturesque outer shells or, on the

other side, modern-looking building without the equipment of a mechanical system of air acclimatization. A change reflected in specialized magazines also in the selection of the architectural projects to be analyzed and discussed: to be catalogued as modern a building will need to exhibit not only a modernist appearance, but will have to possess all of the latest technological innovations available.

***Two ideal spaces of rationalization and mechanization: the bathroom and the kitchen.***

Kitchen and bathrooms were the two indoor spaces that depended on the supply and evacuation of waters in order to function properly, therefore the rituality, the socio-cultural signification and the physical aspects of these rooms were deeply affected on the wake of the transformations produced by the new urban infrastructures and the new domestic installations of the time. Manufacturers and distributors rapidly realized the new business opportunities, and put these two spaces, with their appliances and components, at the center of many adverts designed to shift the public towards a more modern perception of the bathroom and kitchen. In particular, because of its close associations to the ideas of hygiene, healthiness, mechanization and comfort, the bathroom and the artifacts it could contain – bidets, sinks, toilets, built in bathtubs, boilers – became a tangible symbol for these abstract notions, so that advertisers were drawn to work on its imagery with special insistence.

Just like gas or electric appliances the new bathroom apparatuses transformed old habits and introduced new ones. They were the signs of a new material culture, but as opposed to the machines, they redefined in a closer and more direct way the spaces that contained them as well as their position in the floor plan of the houses. The rituals related to the bathroom were presented by adverts as the non plus ultra of modernity and progress, frequently associated not only with comfort and innovation but also with beauty and self care.

As for the other novelties of the modern house the first step in advertisement was that of highlighting the new objects, usually isolated and displayed on a neutral black background, and insist on their new physical characteristics and technical specifications. The desire to exteriorize the technological innovations implied in the construction of the artifacts, pushed the announcers to make visible through detailed drawings, close-ups and brief technical description, what was hidden in the bathroom general working system.

The following step was to insert these highlighted objects in a scene-like situation where at

the focal point of the image one would find a boiler or another device duly monumentalized through the use of appropriate graphic tricks, such as differences in scale, or with a dramatic usage of light in the scene, so that for example the human beings would be in a cone of shade and the advertised object in full light as if it were a sacred piece of religious art in a temple niche. In a certain way, a new form of cult was born, the cult for comfort.

On a more elaborate level, one can find adverts that would go beyond the simple description or magnification of the technical specificities of these items and aimed at building a set of relations to the social context and practices that were implied in the use of the bathroom. The special notion of comfort associated to the new bathrooms was not a direct consequence of the new technologies, but was related to the new atmosphere that the new artifacts made possible in the transformed spaces. In such a way, adverts developed and spread an idea of comfort that was related to the new social signification of privacy and intimacy. These two notions found a perfect epitome in the ritual of personal self care made possible by the new bathrooms, so that now the actions that would take place in the bathroom were not associated with more or less abstract discourses like hygiene or innovation, but with something more tangible and personal, a new type of experience associated with modern dwellings: the experience of privacy and intimacy.

The ultimate objective of these adverts was to glorify the intimate aspects of domestic life, symbolized by the personal moments of self care that took place in comfortable new bathrooms, tying this together with the notion of the modern house. In some cases, the idea of privacy was coupled with that of sensuality, through the depiction of good looking women coming out of brilliant bathtubs, which can be found in ads probably directed to a sophisticated urban audience as opposed to the more intimate and familiar atmosphere of the others, addressed to the suburban bourgeoisie. Another possible variation in the representation of the modern bathroom was whether it functioned as a passage-room or staying-room, a difference that too entailed an important set of implications, being the first kind of image appropriate for a time-efficient way of life, typical of big urban centers, and the more relaxed attitude, more suitable to the city outskirts.

Both the presence of the new generation of apparatuses and sanitary equipment as well as the construction of a new cultural perception of the bathroom, viewed as the centerpiece of family healthiness and hygiene and at the same time as a comfortable, attractive and intimate space, transformed this element of domestic architecture so deeply that the modern

bathroom can be considered as a completely new contribution to the architecture of the house, that had little to do with its ancient equivalent.

The other privileged indoor space that was crucial for the redefinition of the socio-cultural significance of the modern house interior is the kitchen. We have already seen how the mechanical and electrical devices that were designed for this area were treated in commercial advertisements and how important this imagery has been for the installation of a new cultural concept: the idea that the modern interior had to be a mechanized interior. What was still lacking was a rational reconsideration of the kitchen space, and this type of imaginary-building process was conducted almost exclusively through specialized advertisements specifically addressed to architects, and only from the late Forties onwards.

The main point in the reformulation of the kitchen plan was that of the rationalization of the domestic daily tasks taking place in the kitchen, transforming this series of actions in a process that could be assimilated to the logical chain system of production that was typical of industrial fabrication. In other words, the activity of food processing was visualized as a production line and, by analogy, the kitchen started to resemble a miniaturized factory. In this sense, the stress of these announcements was more on the strategies to rationalize the processes than on the strictly formal, spatial and material issues related to the kitchen. For example, the kitchen could be divided into three main working areas – the cleaning-preparing area, the refrigerating-stocking area, the cooking-serving area – or the proposed disposition of the modules would be advertised in four different ways according to the organization of the tasks – U form, L form, single or double wall form.

These specialized adverts addressed to professionals instilled the idea that of all the rooms in the house, the kitchen was the most important receptor of innovations and technological novelties and that the mechanization had introduced new elements and patterns that caused a radical modification in the distribution and size of this space. The right way to plan a kitchen, would have to be then, that of studying the floor plan and organize the work from the logical point view of industrial production.

As I said before, the association between efficiency and modern house had been culturally promoted in the United States at the beginning of the 20th century, also thanks to the ideas of the so-called house managers and had entered academic and disciplinary discussions in Germany and United States by the decade of the Twenties. In the Caribbean area the stable

introduction in the disciplinary debate of the efficiency paradigm associated to the kitchen, appears to happen only in the late Forties, becoming, together with the imperative of mechanization, the most important non-formal argument in defense of Modern Architecture and one of its main fields of investigation.

### ***The myth of new industrially produced materials***

With the decade of the Forties the disciplinary debates on architecture periodicals started to focus on the proper why to employ industrially produced materials in the construction process. This doesn't mean that before this date architects hadn't been concerned with the new issues arisen by the expansion of construction industries, but it can be held as a recognition of the definitive acceptance of the positive significance that technical progress and industrialization could have on architecture. The flourishing of this kind of discussions was also the consequence of the great increase in production that enabled construction industries to introduce in the market an ever increasing amount of new building materials, together with a new generation of constructive pieces and components made out of these same materials.

This increasing activity and diffusion is confirmed by the great dynamism with which these industries disseminated a huge quantity of adverts in the pages of specialized periodicals. In these announcements the manufacturers were not only competing with themselves, but were especially trying to introduce their products to the public and the professionals, familiarizing them with the unknown specificities of the materials and with their "modern" implications and possible applications in original architecture.

Of all this type of industries that produced construction materials at that time, three were particularly active in promoting their activity: the producers of concrete, glass and steel. Their efforts in selling their goods and their success in convincing customers, architects, engineers and builders of the necessity of their inventions, tied inexorably these materials to the material destiny of Modern Architecture.

The activity of these industries was presented on a regular basis in the architecture magazines of the time under the form of short informative articles and in particular through insisting advertising. Especially through this last medium, manufacturers of these new materials entered and conditioned the debate on the introduction of these materials in

architectural processes, by creating the strongest possible association between the employment of concrete, steel or glass and technical progress. This contributed to the birth of a new mythology, where pure matter was imbued with social and cultural signification.

It is possible to outline a general trend in this process, that of the gradual emerging of reinforced concrete structures as new tangible signs of material progress. Concrete was surpassing steel in the imaginary of the time as the material that best could embody the new form assumed by Modern Architecture. Steel structures were being considered as icons of a past style of construction and were not anymore associated with something technically new or historically advanced, their industrial aspect and visible junctions were compared disparagingly with the clean, abstract forms made possible by reinforced concrete structures. Nevertheless the preferred employment of reinforced concrete was not presented as a fracture with the past, but as a consequent evolution of the same modern efficiency guided principles that justified steel construction in what could be now labeled as a pre-modern time.

The immediate result of this shift in the perception of steel structure was that steel industries advertised their production in the Forties with reference to reinforced concrete, avoiding allusions to the glorious recent past of this once favorite material and its typical forms. Through the portrayal of metallic skeletons, the idea that was instilled was that the greatest part of constructive steel production was meant for the arming of reinforced concrete structures. Paradoxically the great amount of steel advertisements of this period was due to the success of reinforced concrete, which of course occasioned an increase in the demand for steel. Another common way of advertising this material was that of presenting it in the form of rounded, flat, L-shaped, T-shaped shafts as commonly used in association with concrete, as to signify that its principal destination, if not the only one, were as rebar in reinforced concrete structure .

There were however some exceptions where steel was presented highlighting its specificities and not simply as a partner for concrete. It is not rare to find, for example, especially from the late Forties onwards, adverts of steel structures for big industrial sheds, presented as an ideal usage for this material. The fact that this kind of proposal appeared at that time, also means that the infatuation for reinforced concrete was starting to change and renewed possibilities for steel were being attempted by producers. Another type of suggestion that can be found in some ads, and was probably meant to distinguish steel from concrete, was to stress the connection between steel and fire, evoking its alchemic process of transformation

and production with the illustration of flames, foundries, etc.

Despite the enthusiasm that surrounded it, reinforced concrete was not considered by adverts as a material in itself, rather as a combination of various components, whose most important element was cement. As a material, cement was subjected to multiple visual associations, especially with skyscrapers and industrial buildings, it was proposed as symbol for industrial advancement and praised for its low costs and above all for its impermeability.

First of all, cement was an artificial material and adverts were proudly insisting on its industrial origin, linking the two – cement and industrialization – in a strongly symbolic link, which ultimately implied an identification of both with social and economic progress. Therefore, it was not rare to see adverts showing pictures of the industrial installations where the cement was produced. This insistence on industrial production was not only meant to highlight cement's intrinsic qualities, but had a social and political implication as well, since the cement industry was one of the main actors in the industry of construction and the pillar of many countries' industrialization plans. To foster the employment of cement was to foster one's own country, so that many adverts stressed the link between production of cement and the advancement of national industry.

Thanks to its excellent waterproofness, advertisement promoted cement to the rank of preferred solution whenever water was involved, as could have been the case of drinkable water pipelines, sewers, roofs or rain conduits. Ads would suggest that cement was ideal for the production of any type of component involved in water piping, like curves and siphons, profiting from the particular moment of the urban development of Caribbean cities, which were undergoing their precedent infrastructures to a thorough process of renewal and expansion.

The insistence on cement's impermeability was perhaps the most immediate and understandable way to create a socio-cultural significance of this material that could appeal to a wide range of customers. In this sense, it is important to highlight a type of product which is not purely made of cement, but that is a good example of cement advertisement in the field of strictly architectural elements, whereas cement was mainly advertised for engineering purposes. This is the undulated or flat plate made out of asbestos and cement, which was a practical covering element for constructions, being very easy to install as roof to protect from rainfalls, and became, thanks to widespread advertisement a typical object associating

cement and architecture.

One obstacle to the extension of cement in architecture was its identification with engineering works or functional buildings, like tunnels, aqueducts, dams, deposits, undergrounds, so that at the beginning this material was considered not “noble” enough to be adopted in purely architectural fashion. One first mention of cement as a properly architectural material can be found in the field of manufacturing and industrial spaces, but with the introduction of the cement block, the cement would now enter the world of domestic architecture and beyond. Of course, the ultimate identification of cement with architecture would come with the tower building, whose structural construction process is so deeply bound with reinforced concrete.

One last and important relation between this material and dwelling construction can be appreciated in the gradual increase of adverts displaying an ever growing array of different pre-fabricated components: fences, conduits, pipes, floor tiles, paving stones, roof tiles, poles, posts, floors, blocks, walls. A tendency that soon led to the offer of entirely pre-fabricated houses, the socio-cultural acceptance of which had been surely facilitated by these numerous ads.

Overall, the adoption of steel and cement didn't encounter great opposition and its acceptance was largely helped by the undoubted practical advantages these two materials could offer. Not the same can be said of industrial glass, whose wide adoption by modern architects was often criticized as gratuitous mannerism, unjustified by practical purposes, since heat, cold, noise and reflections, were disturbing side-effects of the extended employment of glass that could overwhelm its undisputable supremacy in light diffusion and transparency.

Furthermore, unlike what was happening with steel and cement advertisements, which were replete with industrial allegories, glass adverts were practically free from industrial allusions. In the announcements glass was presented through pictures of details or mostly with photos of already installed panels in an architectural context. These pictures highlighted the new effects of light and view that the use of plain glass or glass blocks could generate in spaces. One could say that, as far as advertisement is concerned, the socio-cultural usage of glass was being promoted with reference to its plastic and spatial effects, rather than to its purely technical qualities. This is because, unlike steel and cement, glass was already considered an appropriate architectural material, hence the automatic tendency to treat it preferably on



an aesthetic level.

In a first moment, glass, in a mirror-like form, was especially presented in ads as a coating reflective element for indoor walls, trying to profit from its textural and brilliant qualities rather than applying it in spatial or structural contexts. One of the main announced effects of glass as applied to interior walls – especially of bathrooms, kitchens and halls –, was its ability to enliven an environment with bright or colorful reflections, to make cumbersome surfaces disappear, to multiply visual perspectives and to enlarge indoor spaces.

An important turning point came with the introduction of the glass block and the possibility of erecting glass walls and glass curtains. The translucent wall made of glass blocks became an iconic presence in many adverts trying to associate glass and Modern Architecture, but the focus of this innovation was more on the possibly produced light effects than on actual spatial transformations that it could induce. The stress on luminosity was often realized through graphic association with dark opaque walls as contrasting elements.

In the end, it will be only at the end of the decade of the Fifties, that one can appreciate a more thorough spatial thought around the possibilities offered by glass, an evolution that corresponds to the final acknowledgement that the most revolutionary aspect of this material was not its luminosity, nor its reflective qualities, but its transparency. This association lies at the origin of the radical rethinking of the boundaries between interior space and exterior space, which was accompanied by the representation of modern interiors finally expressing a different type of spatial and plastic experience. Ads would now insist on the transparency of plain glass and on its faculty of prolonging the visual perspective of the indoor space towards the outside.

### ***Proa: The image of the modern dwelling***

Rationalism and functionalism are the two principal guidelines that inform the philosophy of the magazine *Proa*, at least during the period I studied. This is evident in the publication of many articles where especially the *Esprit Nouveau* proposed by Le Corbusier is exalted. In 1947, when the Swiss architect visited Colombia, the august issue of the magazine was entirely dedicated to articles in which Colombian architects wrote about Le Corbusier's theoretical, artistic and architectonic production. This, logically, highly contributed to spread his ideas on the Modern Movement between the magazine's readers and highlighted, among

other things, the theoretical slant of this publication. In the following number the Athens Charter that resulted from the international meeting of CIAM was published, thus presenting to the readers the principles of this new aesthetic in architecture and the rationalization of urban precepts.

Although the *Proa* magazine never explicitly tells architects how they should develop their projects or exercise their profession, it informs them nevertheless on the latest developments in architectural thought so that they know what modern architects and theorists propose. Similarly, the magazine publishes essays on technical innovations developed in Europe that can bring to a more efficient, economic and rapid way of building houses, especially on prefabricated dwelling, so advanced in England where, after the destruction of cities during World War II the problem of housing was urgent.

It is important to highlight that during the studied period *Proa* ignores, at least in its publications, the approaches of the domestic engineers, pioneers in the United States of the proposed solutions to optimize the domestic tasks through a better distribution of equipment and space inside the house. The periodical doesn't mention either the architectural developments in construction technique and material innovation brought forth in the United States and very scarce is the treatment of two of the great German modern architects such as Walter Gropius and Mies van der Rohe who had directed their own Faculties and developed a great amount of projects in the United States, where they had fled from the Nazis. In conclusion, one can affirm that the aesthetic and theoretical references of *Proa* were mainly European and only occasionally North American.

In respect to the specific topic of dwelling, the magazine published in the issue No. 55 of 1952 an article written by Le Corbusier entitled «Organization of domestic life» («Organización de la vida doméstica»). In this essay, related to collective housing projects, he proposes that organization is the core of modern life, that it has to be applied in the distribution of communal services to achieve the goal of an orderly and respectful life within the community which will therefore benefit from the sharing of common spaces inside the same building. He affirms also that in order to live correctly it is advisable to return to natural conditions – sun, space, air, and green – and to keep in mind hygiene and sociability. Furthermore, he explains that to plan the spaces that give form to the dwelling one must consider the different ages of life: the bedroom corresponds to individual needs; for babies there is the cradle room; for children, the garden, and for young kids outside the school,

places to build up their character. In brief, the modern dwelling, apart from displaying shared spaces that help the physical and psychological evolution of the human being, has to be divided in spaces that fulfill their specific function in relation to the age of its inhabitants. The house must work like a machine, a machine for living.

The ideal of the modern house proposed by *Proa* is closely tied to the architectural theories of the Modern Movement, especially those developed by Le Corbusier. This shows itself in the articles mentioned afore, as well as in the descriptions that accompany the published projects where the words comfort, hygiene, aeration, light, circulation, economy and above all efficiency are constantly used, and in the images of plans and interiors of the dwellings, which reflect an architectonic space governed by rationality, where circulation is reduced to the minimum, the superfluous spaces are abolished, spaces are disposed and distributed in a coherent way, the house is divided in two parts (family and service), the dining room is united with the living room, the first and second floor are connected by a staircase with modern sculpture characteristics in which one can appreciate the levity obtained by the space in between the steps and the simplicity of the form.

#### *A. The architectural space of the social area and the service area.*

After analyzing several interiors of modern houses and apartments belonging to the intellectual and economic elite of Bogotá published by *Proa* in the period of years between 1946 and 1959, one can observe that the domestic space which is considered the most representative, or at least the one more published in the magazine, is the living room, which is generally shown in relationship with the inner garden, the dining room or the main staircase. By this we can deduce that these spaces were closely related together.

In the single-family houses or apartments of smaller dimensions, the common rule was to have a single space, named “*salon-comedor*”; in the big residences, on the contrary, the main dining room was separated from the living room, even though they were always placed one beside the other. The living room was a multifunctional space which continued to be the space for receiving guests, but underwent a transformation, changing from a sober, dark and heavily curtained place, to a luminous space with big windows. The living room also gained in size so to be able to accept new objects such as the radio, the disc collections and the ever-present fireplace, which in this decade stopped being built into the wall and started to become a floating object that would gravitate around the middle of the hall or in between this and the dining hall.

The living rooms had ornamental plants, wooden floors, flat walls that combined with stone walls or wooden walls, which gave the interior a sort of rustic appearance that clashed with the other materials related to industrial work, such as the metal visible in lamps and ceilings, in the bars and handrails of the staircase and in the shutters that started to intrude in the decoration.

Besides the living room, these houses would also have other spaces devoted to the recreation of family members alone or in the company of guests, all of them designed accordingly to Le Corbusier's theory of addressing places following the ages of life. So, one could find a dining room, a garden and a playing room entirely reserved for kids, while the parents could count on new architectonic spaces like the bar, the "*living*", which replaced the old music parlor and in which the piano gave space to the radio, the disc collection and the television set; the library became the studio and the sewing room tended to survive upon request of the landladies. These new architectonic spaces had owners according to the gender: the living was for the young people, the sewing room was for the lady, and the study was an exclusive space for the man of the house, usually ending up being the place where he met his friends to have drinks.

The dining room shared the space with the living room or was located attached to it; it usually had good lighting and excellent ventilation thanks to the big window that opened on the inner garden. In the case of smaller houses or apartments, the dining room and the living room were separated only by a plant stand or an incomplete wall which would not reach the ceiling. In case of absence of the inner garden, one resorted to wide windows or light patios which granted the entrance of sunlight and air to all the social spaces.

Another space that was adjacent to the dining room was the kitchen, which generally had two doors: one connecting to the clothes line patio, the garage or the service entrance and the other connecting to the dining room. The natural lighting of this area was obtained through a patio and in some occasions through a small window, because the walls had to be covered with cabinets since this was the only way to have enough storage room. The space of the kitchen was designed keeping in mind that it had to contain the oven, the dishwasher, the boiler and the furniture.

With the passing of time, during the Fifties, the modern houses started to lose that intermediary space called “office” which was used as a storing place for kitchen tools and for the preparation of plates before they would be served on table. Also the pantry disappeared thus giving place to the integral kitchen.

The service area was made up by the bedrooms and the bathrooms of the domestic employees which used to eat in a dining area usually located in the same kitchen space (this space could also be used by the family members as an additional dining room). The service bedrooms were near the clothes patio and the garage. In the Bogotan house the service area, unlike the North American models of the times, didn't have a kitchen integrated with the rest of the house, since the women that lived in these dwellings didn't have to divide their time between the kitchen and the care of children, because they could rely on domestic service. On the contrary, this zone, although it had gained in organization and efficiency, continued to be excluded to the guests and was only meant for family use.

Finally, it is worth noting that the modern house reinforced the efficient employment of space thanks to the optimization of corridors, halls and landings: according to the commentaries published in *Proa*, there should never be useless corridors, dead corners or pure passage zones. These spaces had been designed to contribute to the orderly distribution of the house and to the logic of circulation, something that allowed to establish relationships of continuity and segregation and to guarantee different levels of privacy. For example, the parents' bedroom was usually separated from that of the children by a long corridor.

#### *B. The interior of the dwelling: furniture and decoration*

Functionalism as architectonic theory didn't confine its scope to the development of new building proposals, but it extended to the objects, the furniture and the decoration of the house. In the Modern Movement, the disposition of the interior space wasn't left to the wishes of the customer, nor in the hands of decorators. A modern building was a total experience, it didn't plan only the distribution of the interior, but also the visible materials, the furniture, the accessories and the placement of chairs. Those interiors that were most admired were those in which everything was planned by a single architect, lights, ashtrays, handles, and, of course, furniture.

In the Fifties it seemed that in Colombia this goal of obtaining a total architectural experience that combined building, furniture and equipment was not at all easy, at least this is what one can derive from the editorial notes published in *Proa* magazine's January 1952 issue, entitled «El problema del arreglo de los interiores». The author complains that it is impossible for him to find a sufficient variety of furniture in the country, as well as decorative objects suitable to that modern architecture «brought forth by a growing group of young architects and characterized by simple, light and perfectly realized solutions».<sup>2</sup> On the other side, he stresses that from the economical point of view it is not so easy to match a house in its totality with furniture and decoration if one wants it to correspond to the new aesthetic requirements.

«A modern house of \$50.000 requires expenses for \$25.000 in furniture, lamps, carpets and curtains. Such a high investment is something unforeseen for the owner and as a logical consequence he has to lower his budget for artworks, music records and modern domestic appliances».<sup>3</sup>

The *Proa* magazine was conscious of the economic difficulty that the creation of a totally modern house would represent and understood that the production of modern furniture in Colombia was not as extended as the classical one, because in the majority of cases it required specialized machineries and new materials which were hard to find in the country, since their high prices made their employment impossible for local producers, who still worked according to traditional methods. «To make a copy of a so-called classic piece of furniture, traditional methods of construction are enough, but the modern furniture needs new production techniques in order to introduce an authentic functional aspect in contemporary life».<sup>4</sup>

This said, the magazine continued to impulse the interrelationship of architecture and furniture: «The relationship between furniture and architecture is the same as that which undergoes between content and container: adaptation of the first to the latter and harmony in between them so to make up a pleasant ensemble. For this reason every architectonic style has a correspondent style of furniture. One cannot understand Versailles' palace without its Louis XIV or Louis XV furniture, nor the modern functional houses without those contemporary pieces of furniture whose beauty lies in the simplicity of their design, in the

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<sup>2</sup> *Notas Editoriales. Proa*, No. 55, January 1952.

<sup>3</sup> *Ibid.*

<sup>4</sup> *Proa*, No. 64, October 1952, p. 9.

rational use of materials, in their accurate construction and in their perfect fulfillment of the purpose for which they were conceived».<sup>5</sup>

The employment of new materials is another characteristic of modern furniture and appliances; we must remember that the technological improvements and the development of new materials introduced during the world wars, became common in different environments, among which, the domestic one. Thus, even the makers of English traditional furniture, envisioned the use of materials such as plastic and aluminum for dwelling furniture. *Proa*, as has been said, was always ready to divulge this kind of news, especially the new aesthetic proposals coming from Europe, where after a forced diminution in the production of this kind of furniture, due to the fact that designers and workers were busy producing for the war industry, it finally came back with innovative suggestions such as the combination of wood and aluminum, or rubber and aluminum, or the blending of plastic products and cloths in the creation of new surfaces for dining tables or dressing tables, or tapestry. Other articles related to new materials published by *Proa* promoted the use of plastic in the house, because of its greater differences in color and form, and because of its resilience.

### *C. The furniture of the modern social spaces.*

The social spaces of the published houses and apartments had many points in common: in the living room the presence of a center table surrounded by chairs and sofas with stylized legs in metal or wood, somewhat short compared to the total size of the furniture. These tables and chairs in the second half of the Fifties gradually lose their rigidity and become more organic, to the point of reaching the amoeba form, an evolution that invites its users to adopt more relaxed postures in their social life. Youngsters could lie on the floor without any embarrassment and lift their legs on the chairs while listening to their favorite records or talking on the phone. Generally, the furniture would be characterized by simple forms that expressed lightness.

The “*salon-comedor*”, a typical space of Bogotan dwelling of the middle of the XXth Century, contrasted with the typical traditional style which the capital’s elites were used to: i.e. weighty pieces of furniture made in wood and heavily decorated, tapestry in silk and velvets decorated with arabesques, flowers, birds and ribbons, walls covered with wooden carved panels upon which the silver embroidery received on the wedding day by the owners was

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<sup>5</sup> Ibid.

exposed, and a painting of the last supper, unavoidable in the dining-living room of those families who had the habit of thanking God for the food they were eating. In the modern dining room one can appreciate the changes in family habits: the important was not to show off luxury or extravagance, but show that one was modern and also to display a certain brake with the traditional use of religious icons and habits in the house.

The published dining rooms in Proa, during the studied period, are all similar: rectangular wooden table lacking decoration, with slim wedge-formed legs, simple chairs without armrests and a rectangular cupboard in a similar style, with short legs and sliding doors which would store the necessary things for the consumption of meals. Sometimes, this sober decoration would be completed with one or two paintings, always in modernistic style, or a shelf upon which one could find simple ornamental objects with elementary forms and textures.

There is another point to be stressed and it is the anachronism that one can spot in some decorative details of interiors published by *Proa* from 1950 to 1960: in fact, although these spaces obey uniquely to a modern aesthetic principle, in the space distribution as well as in the furniture and decoration, they are nevertheless inhabited by human beings with a memory and traditions that they don't want or cannot eradicate. In the modernly designed living rooms, with their slim simple furniture mainly made of straight lines, covered mostly with monochromatic cloths, we can almost always find a sofa or a couple of chairs with evocative printings that break with the precepts of the *Esprit Nouveau*, which aimed at the maximum elimination of decorative elements.

Another detail that reveals an anachronism in relation to functionalistic principles is the common use of charged decoration, which was combined without any discomfort with pieces of furniture characterized by simple and clean lines. So, in a supposedly modern environment one could find printed curtains paired with veiled curtains, rococo porcelains or carpets even in the main staircase. In some cases, one could even see modern furniture together with a chandelier hanging from the ceiling, something unthinkable in a house interior designed by Le Corbusier, who prohibited the use of carpets because of their inefficiency in daily life, since they were hard to keep clean. Nevertheless, at those time, in Bogotá it was not hard to have enough domestic service people to complete these chores and hence preserve these objects that, although unaccepted by the ruling architectural theories,



reflected nevertheless the dwellers' memories and feelings, which were often more important to the family than the obedience to a fashion or style.

#### *D. From luxury to comfort*

Before the industrial, technical and scientific expansion of modernity, the possibilities of comfort in the house were minimal. Social importance and wealth were measured through the extension and the lavishness of the house, while the functional dwelling stressed the importance of rationalization of space to achieve a better efficiency and economics. On the other side, for the Modern Movement, luxury was solely a sign of wealth that would not increase wellness, while comfort increased wellness by making life easy and pleasurable.

One could say that in modern dwelling, luxury and comfort were concentrated mainly in two essential spaces that had in the past attracted little interest: the bathroom and the kitchen. «The kitchen equipment and the mechanization of domestic tasks enormously simplified material life, but were expensive. Nowadays one rather buys an ice cream maker instead of a mirror with frame to put above the fireplace in the living room».<sup>6</sup>

This is easily reflected in the advertisements of domestic appliances for the kitchen and the bathroom which were published in the periodical during the decade of the Fifties. The firm *Standard*, who imported bathroom and kitchen furniture for Colombia, talks about the bathroom in these terms: «The level of hygiene and sanity to which the modern man has arrived is a sign of civilization. Standard sets the benchmark of progress, producing all what is necessary to the bathroom, fulfilling the most strict modern hygiene specifications and at the same time completing the elegance, comfort and beauty of a refined house»<sup>7</sup>

Certainly *Proa* was one of the media of diffusion that most radically promoted the Modern Movement and its architectural theory, nevertheless in the first issues it sometimes advertised traditional domestic products that were somehow distant from the new aesthetic. This is understandable if we think that changes in fashion occur more frequently and faster than changes in behavior. In any case, it is important to highlight that the *Proa* magazine, from its beginnings and throughout the Fifties, by publishing projects of avant-garde Colombian architects who followed the theoretical principles proposed by their European colleagues of the beginning of the century, can give us important elements to understand

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<sup>6</sup> *Proa*, No. 55, January 1952, pp. 30-31.

<sup>7</sup> Advertisement. *Proa*, No. 25, 1949.

how part of the population lived the arrival of architectural modernity, in a country where pre-modernity was still alive and where different forms of modernity were coexisting.

These single-family houses and apartments, typical dwelling solutions of modernity, with their rational distribution of space, with the use of pure architectonic forms, with their big windows and standardized furniture and appliances with simple light lines contributed to create the appropriate space in which human beings who had decided to be modern, could brake with tradition and start a new way of socialization corresponding to a new form of living.

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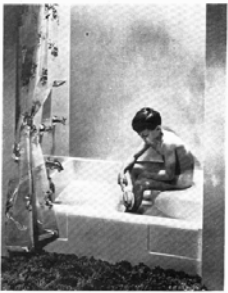


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## Chapter IV – Collective housing: The tall urban building and social housing

### 4.1 The tall urban building

«It is obvious that in many technical aspects Latin American architecture today owes a great deal, both good and bad, to the United States' standards of plumbing and elevators on the one hand, for example, and on the other, alas, to the congestion which arises from building tall structures in urban centers designed for the traffic of two or three hundred years ago. House planning, also, has been much influenced by North American practice, but there are many local conditions which make major characteristics of the twentieth-century house as we know it in the United States impractical to the South, at least for the present»<sup>1</sup> [...] «But if the tall business building are generically North American – and the skyscrapers rise thicker today in Mexico City or Sao Paulo than in most cities in the United States – their level of quality is surprisingly high even though ferro-concrete construction, with only a few impractical exceptions, limits heights to under twenty stories. The problems of sun control have produced a variety of interesting façade treatments, so that the vocabulary of commercial architecture is considerably more varied than with us»<sup>2</sup> – Henry-Russell Hitchcock

«Probably in no other field of design there are so many restrictions and aggravations than those found in the apartments. Planning here must take into consideration the most embarrassing limitations of form and area of the plot; the most rigorous high return rates investment requests, combined and intertwined with the constraints dictated by construction regulations and zoning laws, and in some states, with erratic specifications of old legislations made for rental buildings». – Henry Wright<sup>3</sup>

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<sup>1</sup> Hitchcock, Henry Russell. *Latin American Architecture since 1945*. New York: Museum of Modern Art, 1955, p.16-17.

<sup>2</sup> Hitchcock, Henry Russell. *Latin American Architecture since 1945*. New York: Museum of Modern Art, 1955, p.29.

<sup>2</sup> Hitchcock, Henry Russell. *Latin American Architecture since 1945*. New York: Museum of Modern Art, 1955, p.29.

<sup>3</sup> Wright, Henry. *The Place of the Apartment in the Modern Community*. *The Architectural Record* 67, No. 3 (March 1930).

Exponential population growth and the resulting increase of migrations to capitals cities, where industrial production was located, might be considered the first two events that stimulated the consideration of a new model of higher densities within the cities' centers in the Caribbean. The tall urban building was certainly a product of the dynamics generated by the modernizing processes, but its effective implementation could not materialized without the necessary advances in production methods and technologies, and the determination of the real-estate market to stimulate densification practices that could lead to the establishment of a compact city model, that limited suburban expansion and allowed a speculative management of the urban soil and its construction.

### ***Rising about the clouds: Reaching modernity through the market***

The disciplinary debates on this new typology were initially oriented to determine which were the issues that the tall urban building arose in the field of architecture, basically because the nature of this type of project was considered essentially financial and commercial, more than architectural. Certainly the pressures of the real-state speculation influenced a speedy development of this new type, but the progress of the technical apparatus that allowed its construction and then regulated its operation were equally important, because «as the economy of construction demanded an increase in the height of buildings, due to higher land values and other factors, it was necessary an improvement of elevators for them to be able to provide the services required; but, higher buildings needed higher number of lifts, which caused a larger space occupation in the floor plan, reducing the available renting space. Therefore the architects were called to determine the height limits of buildings, as a result of an analysis of all these factors, but above all that of the lifts, to allow the owners to receive the maximum revenue from the invested capital»<sup>4</sup>, which explains how the architect's initial role into the tall building business was basically to maximize the *marketable space* in favor of a greater income for the investors.

In the second half of the thirties, suggestive images of skyscrapers filled up the architectural magazines; and through these images emerged the contours of the city that hosted them: New York. Both, the skyscraper and New York City, were presented as an indissoluble duo, establishing a strong bond between a new archetype and a city. This interest increased as the periodicals followed the happenings at the 1939 New York World's Fair, an event

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<sup>4</sup> Navarrete, Horacio, *Ascensores*. Arquitectura, Vol. XVI, No.5-6, August-September, 1931, p.21.

designed to allow visitors to take a look at *The World of Tomorrow*<sup>5</sup>, that turned out to be the perfect place to promote cooperative relations between Latin America and the U.S. – as part of the *Good Neighbor Policy* initiative to increase cultural awareness of its neighbors – aimed at assuring the latter's economic, cultural and political hegemony in the continent<sup>6</sup>. In fact, this sudden interest in New York could indicate a change in the local perception of a new cultural point of reference, the United States, as well as a social appreciation of the city and its urban practices, as New York started to be considered as an ideal metropolis that embraced the modern dynamics of work and production, as opposed to the Parisian model of a city designed for the enhancement of public life and leisureliness. In his 1931 article *Elevators*, Cuban architect Horacio Navarrete, while describing the latest developments on lifts, he presented New York as the city that inspired the exceptional American technical progress and how a land management decision – to build vertically in order to avoid occupying vast areas according to the need to accommodate a high amount of people concentrated in a relatively small island – transformed the city's character and led to «the most personal American creation: the skyscraper»<sup>7</sup>.

If in New York the skyscraper was the symbol of the great corporations and the supremacy of their construction industry – as confirmed by the image of the 32-story *Esso building* (Carson & Lundin, 1947) that appeared in a random page of the No.150 issue of *Arquitectura*, with the caption «thirty three story skyscraper of modern lines, that the famous north-American industry that manufactures the Esso products will build in Rockefeller Center, in the city of New York»<sup>8</sup> – in the Caribbean was that of modern progress and of being ahead of their fellow countries, in the words of Angel Guido, the tall urban building «gave up a secure and speculative rent to pay homage to records, advertising and pretentiousness»<sup>9</sup>. The massive skyscraper construction in New York had such an impact in the city because its massive construction was limited only by the economic potential of its patrons and the technical possibilities of the production industry. But while the *Great Depression* and World War II put a hold on the north-American gigantic skyscraper development, the look turned to those instances in Latin America such as the *Martinelli* and the *Noite* buildings in Brazil, 25-story

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<sup>5</sup> *The World of Tomorrow* was the theme of the fair, which offered its 44 million visitors glimpses of a possible future, such as *Futurama*, the model city of 1960 designed by Norman Bel Geddes and sponsored by the General Motors Corporation, which introduced the concept of a network of expressways connecting the nation, as Geddes considered «free-flowing movement of people and goods across our nation, a requirement of modern living and prosperity» (Geddes, N. B. *Magic motorways*. New York: Random House, 1940), the one-acre model of the city contained widely spaced skyscrapers, double-decked streets, parks and rooftop platforms as landing pads for helicopters and auto-gyros.

<sup>6</sup> Argentina, Brazil, Chile, Venezuela, Cuba, Mexico, Nicaragua and the Pan American Union were all represented at this World's Fair.

<sup>7</sup> Navarrete, Horacio, *Ascensores*. *Arquitectura*, Vol. XVI, No.5-6, August-September, 1931, p.21-24.

<sup>8</sup> [Mockup of the *Esso building in Rockefeller Center, New York*]. *Arquitectura*, No. 150, January 1946, p.24.

<sup>9</sup> Guido, Ángel. *Catedrales y rascacielos*. Buenos Aires: Colegio Libre de Estudios Superiores de Buenos Aires, 1936.



Edificio del "Medical Center" en la ciudad de Nueva York.  
J. Gambel Rosen, Arquitecto.

momento a dos pisos consecutivos del edificio, este sistema ha sido puesto en práctica recientemente por la Otis Elevator Company, en la ciudad de New York, en un edificio construido para Henry L. Doberty and Co., y según artículo recientemente publicado en el Herald Tribune de la propia Ciudad, la implantación de este sistema ha permitido a los propietarios construir un edificio de doce pisos más de altura que la de los primeros proyectos para el mismo y en los cuales figuraban ascensores del tipo corriente.

Y por último, hay el sistema conocido con el nombre de "plata floor", bastante generalizado ya, y que divide, en cuanto al servicio vertical, mente al edificio en dos o más secciones, trabajando cada ascensor solamente en su propia sección. Vestibulos auxiliares, constituidos a distinta altura, permiten el tránsito de los pasajeros, teniendo conexión entre lobos con la planta baja por medio de ascensores rápidos. Sin embargo, este sistema tiene el inconveniente que compare con el primero de los sistemas de que la mayoría de los ascensores del edificio tienen que trabajar dentro del mismo para llegar a su destino.

Todos estos sistemas, sobre todo los dos primeros, son muy modernos, hasta que cuando se construyó el mayor rascacielos del mundo, el edificio del Empire State, que tiene ciento dos pisos de altura, aunque se construyeron ya, no se tenían sobre ellos los suficientes datos experimentales de garantía para ensayarlos en un edificio de esta importancia, y se prefirió usar sistemas ya comprobados en la práctica, empleándose, desde luego, los ascensores más modernos en su clase, con todos los últimos equipos de seguridad y comodidad, y espases muchos de ellos de desarrollar una velocidad de mil pies por minuto. Esta instalación de ascensores, ejecutada por la Otis Elevator Company de New York, ha sido la mayor orden de esta clase que se ha ejecutado en época alguna. Ascensores semi-automáticos, controlados en sus movimientos por cuadros de botones, con regulación automática en todos los pisos; puertas interiores y exteriores controladas automáticamente por el propio movimiento del carro, rapidez en la marcha, pasadas y arranques suavizados y absoluta seguridad son algunas de las características del sistema trabajado por un constructor con un resultado que maravilla y júbilo al que tiene ocasión de observarlos en el momento del estiramiento mismo, realizado por un sistema de control automático, hasta un promedio de 2,400 personas cada cinco minutos trabajan, además, desde el nivel de la calle directamente hasta el piso 80, de manera que en un caso totalidad los pasajeros en tiempo normal de tránsito, bordan para ir a su destino. En este edificio, así

Ascensores. Arquitectura, Vol. XVI, No.5-6, August-September, 1931, p.21-24

# Ascensores

por Horacio Navarrete, Arqlo.

HABIENDO publicado recientemente la revista de esta Capital, Arte y Decoración, un trabajo nuestro sobre Escaleras, se nos ocurrió completar estas ideas sobre comunicaciones verticales escribiendo un artículo sobre ascensores de pasajeros, decisión acrecentada después de nuestra visita a los Estados Unidos de Norte América, en que tuvimos la oportunidad de observar todos los edificios en esta materia.

La ciudad de New York, la isla de Manhattan, por su estrechez y tamaño relativamente pequeño para el desarrollo de la población, dio origen a la agrupación más grande de altos edificios que existe en ninguna parte del mundo: faltando el espacio horizontal, todo ocupado, hubo necesidad de dirigirse en el único sentido posible y sin límites, la altura, el ingenio del hombre que en otras partes trataba, con referencia a las comunicaciones verticales, solamente de satisfacer comodidades, en este caso tuvo necesidad de resolver un problema de vital importancia para el crecimiento de la Ciudad, haciendo práctica la construcción de edificios de una altura nunca antes soñada.

El ascensor es problema de nuestro tiempo; los primeros destinados a pasajeros, utilizando energía de vapor, se crean a mediados del siglo pasado. En América, nos encontramos que antes de la invención de estos ascensores la altura de los edificios comerciales estaba limitada a unos seis pisos, y aunque los antiguos en todas partes construyeron edificaciones de mayor altura que la que suponen estos edificios, fácilmente puede calcularse lo incómodo que resultaba el uso cotidiano de las mismas. El primer ascensor de la América fue instalado el año 1859 en el Hotel Nuevo, de seis pisos de altura y ubicado en la Quinta Avenida de la ciudad de New York, por el Sr. Otis Turtis, de Boston, y llamado por su creador y constructor (recolectar) de nombre vertical, el carro de pasaje se apoyaba en un eje fijo, que girando en su eje, se elevaba en conjunto, tomando la energía de una máquina de vapor y utilizando para bajar, como medio, un mecanismo hidráulico. Este ascensor y otro similar instalado en el Hotel Continental de la ciudad de Philadelphia, fueron dos prototipos de la era que empezaba. Ambos, como todo lo primitivo eran muy defectuosos y desafortunados por su lentitud.

En 1880 se instaló el primer ascensor con carro volante, también movido por máquina de vapor. Desde los años 1870 a 1890 fue el auge de los ascensores hidráulicos, que aún se usan en muchos lugares. En Francia, en la Exposición de París del año de 1887, se presentó por vez primera el primer ascensor hidráulico, que poco después fue copiado para el palacio Imperial de Saint Cloud. Posteriormente, aunque en mucha menor escala, se usaron ascensores movidos por aire a presión.

En la Habana, nos dicen nuestros padres que el primer elevador que se instaló en la ciudad lo fue en la casa calle de Cuba números 76 y 78, esquina a Obispo, por cuenta de una Compañía Inglesa de Seguros, siendo el instalador el Sr. Aquilino Ordóñez, ya fallecido. Este elevador, que se requirió en su tiempo una maravilla, también era movido por una máquina de vapor de respetable aspecto.

Los ascensores eléctricos, usados mayormente en nuestra época, tropiezan en sus comienzos con la grave dificultad de poder detener el movimiento del carro con la inercia necesaria para hacerlo práctico; una vez detenido este punto de manera satisfactoria, se inició su empleo desde fines del siglo pasado, con mejores sucesos, pudiendo decirse que de la resolución de este problema básico ha dependido el que los americanos hayan podido contribuir a la Arquitectura con su creación más personal, el rascacielos. A medida que la economía en la construcción exigía mayor altura en los edificios, atendiendo al mayor valor del terreno y otros factores, era necesario mayor perfeccionamiento en los ascensores, a fin de poder dar el servicio de ellos exigido; pero, a mayor altura, necesidad de mayor número de ascensores, resultando entonces que fueran ocupados mayor espacio en la planta, disminuyendo por tanto el espacio disponible para producir renta. Labor ha sido de los arquitectos en estos últimos tiempos, determinar la altura límite de los edificios en cada caso, coordinando todos los factores, principalmente el de los ascensores de modo que permitan a los propietarios por el máximo rendimiento del capital invertido.

A este fin, las casas constructoras de ascensores crearon departamentos especiales, cuyo único objeto era de inventar nuevos tipos que llenaran las exigencias más apremiantes de la época, ideando distintos sistemas de instalaciones, que, ocupando menos espacio en los edificios, produjeran el servicio requerido en cada caso. Uno de los sistemas más modernos de instalaciones es el de los "ascensores Duplex", o sea dos carros que trabajan independientemente en un mismo pozo vertical, con todas las garantías de seguridad, pudiendo inclusive operar simultáneamente en direcciones opuestas. Otro sistema es el de ascensores de "Doble Puzo" o sea dos carros superpuestos que sirven simultáneamente.

Ascensores. Arquitectura, Vol. XVI, No.5-6, August-September, 1931, p.21-24



## NEW YORK y LA EXPOSICIÓN

POR C. CHAUSAT

No era sino con cierta aprehensión que yo pisaba el suelo artificial de la ciudad de inmensa leyenda donde por la noche la luz revienta en claros mares que son más grandes que en cualquier otra parte. Llegaba allí habiendo tratado de despojarme de los prejuicios que alimentan argumentos y clichés de críticos, de reporteros y de ensayistas del continente americano.

Estaba decidido a filmar todos los espectáculos, a registrar todos los sonidos, a medir todas las dimensiones, pero sin buscar el espécimen raro, el accidente típico o el rasgo excepcional. Disponía de poco tiempo, y no deseaba estar con el ruido de la vida en su ritmo habitual. Quería incorporarme al estado de ánimo de esta multitud para no asombrarme demasiado de lo que me parecería aseo y que, seguramente, encontraré habitual después. Trataba de codearme con estos hombres a la sombra de los edificios que han levantado y a los que se llega por puentes y túneles interminables. Porque en el fondo, eran ellos, sobre todo, quienes me preocupaban y me inquietaban. ¿Estos americanos?

¿Cómo vivían? ¿Cómo trabajaban entre sus desconocidas arquitecturas? Se trataba de buscar la justificación de tantas opiniones contradictorias emitidas sobre el caso americano y de controlar el valor de las afirmaciones que llegaban de todas partes. Lejos aún de la ciudad, en donde los rascacielos surgen del horizonte, la región presenta el aspecto habitual de los alrededores inmediatos de los grandes centros urbanos: terrenos libres, secos, sucos, y polvosos; puentes metálicos, depósitos y cobertizos. Todos los accesorios indispensables para la vida moderna, las bombillas de la ciudad.

Antes del impresionante paisaje ostentaban en un ruido de infierno, los primeros barrios donde homogenea una población que busca el aire y la luz en una atmósfera cargada de carbón. De una



Nueva York y la Exposición. Arquitectura/México, No.5 (Abril 1940), p.26



Rascacielos de treinta y tres pisos y de líneas modernas, que la famosa industria norteamericana que fabrica los productos Esso se propone levantar en Rockefeller Center, en la ciudad de New York.

Ascensores. Arquitectura, Vol. XVI, No.5-6, August-September, 1931, p.21-24

buildings built respectively in 1929 and 1930; the *Columbus* bloc, 1928-1932, the first condominium in Brazil; the *Altino Arantes* building (also known as the Banespa Building) a 35-story commercial development built between 1939-1947 (160 meters); the *Kavanagh* in Buenos Aires, standing at a height of 120 meters, which was at the time of its construction, 1936, the tallest reinforced-concrete skyscraper in Latin America and it contained 105 apartments aimed at the upper middle classes.

*Arquitectura/México* presented this new typology in 1940 in the article *New York and the Exposition* written by Gaston Chaussat, a piece that intended to be a report of the events, innovations and ideas presented at the 1939 World's Fair but, that despite the author's professed skepticism on US civilization, ended up appraising the city and American culture, and adhering to its accomplishments: «the new skyscraper formula might seem as a challenge to logic and measure, but it is, nevertheless, the beginning of a prodigious urban development. We should find it [the formula] in the future, adapted to the needs of the modern city and transformed into a new source of beauty»<sup>10</sup>, and after an elucidation on their lack of tradition and historical past, he agreed that «nevertheless, they have introduced notable innovations in modern buildings that start from the constructions methods up to the finishing procedures. In the works of art where *functionalism* could act without impediments they have obtained interesting results. They have eliminated the staircase becoming masters of the installation of elevators with their security systems, based on acceleration and speed reduction. It is a fight against fires, electrical fixtures, telephones; in every aspect, American technique has lead the way, always inspired in their determination to attain collective comfort», and to connect with the original purpose of the article – an account of the fair and its impact on the *World of Tomorrow* – he exalted the role of the United States in providing «a material response to the dream of a better future, a world created with the most modern industrial techniques and one in which the more recent scientific developments could be applied»<sup>11</sup>.

His account of the skyscraper as a challenge to reasoning or common sense resides in its portrayal as a product of urban speculation, opposing the social concerns of Modern architecture. The debates that engendered the tall urban building were clearly marked by an ideological frame, generating *resistance* from those who struggled to accept a new type of building that served as an instrument of capitalist profit and one that contributed to the

<sup>10</sup> Chaussat, Gaston. *Nueva York y la Exposición*. *Arquitectura/México*, No.5 (April 1940), p.26.

<sup>11</sup> Chaussat, Gaston. *Nueva York y la Exposición* in *Arquitectura/México*, No.5 (April 1940), p.27.



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**PROA**  
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**LE CORBUSIER ARQUITECTO**

CASA TORINO

**TER ARDRE ARDRE**

**Le Corbusier** es el más grande de la arquitectura contemporánea. Su espíritu se simboliza. Los principios de su arquitectura son claros y sencillos. De entre sus innovaciones hay que señalar: el uso del hormigón armado, el empleo del hormigón armado para la construcción de edificios, el uso del hormigón armado para la construcción de edificios, el uso del hormigón armado para la construcción de edificios...

Desde sus primeros años hasta cuando él mismo declaró que se le había pasado el tiempo, él mismo se dedicó a la arquitectura. Los principios de su arquitectura son claros y sencillos. De entre sus innovaciones hay que señalar: el uso del hormigón armado, el empleo del hormigón armado para la construcción de edificios...

interacción, tanto por sus innovaciones técnicas y tecnológicas, como por sus principios de construcción. Ello lo convierte en un constructor de edificios de gran importancia y de gran originalidad.

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**LE CORBUSIER POLEMISTA**

POR EL ARQUITECTO CARLOS ARELLANO

Uno que solo los ha condenado sus detractores como un constructor de edificios.

Pero ha demostrado además, con Le Corbusier, que el espíritu de su arquitectura es un espíritu de libertad y de progreso.

En el momento en que nos encontramos, el espíritu de la arquitectura moderna es un espíritu de libertad y de progreso. El espíritu de la arquitectura moderna es un espíritu de libertad y de progreso.

Este espíritu moderno se ha desarrollado en la obra de Le Corbusier. El espíritu de la arquitectura moderna es un espíritu de libertad y de progreso.

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**LE CORBUSIER URBANISTA**

POR EL ARQUITECTO AUGUSTO TORIBIO

URBANO DE LA CIUDAD MODERNA

**ARQUITECTURA Y URBANISMO** — ELEMENTOS INDISPENSABLES DE LA VIDA EN SOCIEDAD (LE CORBUSIER)

El primer paso de la urbanización moderna es el estudio de la ciudad. La ciudad moderna es un organismo vivo, que se desarrolla y crece.

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**NOTAS EDITORIALES**

LE CORBUSIER Y SU VISITA A BOGOTÁ

Hemos publicado el artículo de Carlos Arellano sobre la visita de Le Corbusier a Bogotá. Este artículo nos permite conocer mejor al gran arquitecto suizo y sus principios de arquitectura.

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Proa No.8, August 1947 (issue dedicated to Le Corbusier).

empowerment of a new business class for which the city and its building were merely means of production and economic benefit; and *approval* or appraisal from those who interpreted it as sign of progress and industrial development. The profession centered its discussions on the nature of the spaces that this new type could stimulate, on the urban implications of its placement in the metropolitan areas of the cities – specially in the historic centers – on the social interactions that tall mixed-used buildings could generate, and more importantly, on the opportunity that the tall urban building represented to give a forceful solution to the housing shortage, given the sustained population growth of the capital cities.

Although most of the *rascacielos* or tall urban buildings that appeared in the magazines were commercial buildings, some projects were already made to mix commerce and dwellings while others were exclusively designed for housing. They were the result of the early theoretical inquiries on the subject by CIAM leaders, such as Le Corbusier's *Contemporary City* – the *Ville contemporaine de trois millions d'habitants*, exhibited at the Paris Salon d'Automne in 1922, which featured 60-story buildings located according to a zoning logic – and his *Ville radieuse*, presented in 1924 but published in the homonymous book of 1933, designed as a blueprint of social reform it outlined a city in which prefabricated high-rise housing blocks (each reaching a height of 200 meters and accommodating five to eight hundred thousand people), effective transportation systems and abundant green spaces were arranged in a Cartesian grid, a proposal that materialized equality and justice, and thus would have provided its residents with a better lifestyle, one marked by order, healthy living, and efficiency; and Ludwig Karl Hilberseimer's *Vertical City* or *Highrise City* – who later became the director of Chicago's City Planning Office – projected in 1924 and published in his 1927 book *Großstadt Architektur*, which proposed to concentrate 9.000 people per block in 20-story mixed-used buildings (working, commercial and residential units), advancing the possibility to obtain greater productivity by distributing the different functions within the same building.

*Proa* dedicated its No.8 issue entirely to Le Corbusier<sup>12</sup>. This edition, published on August 1947 immediately after his first visit to Bogota, showed his multiple contributions to architecture through a series of articles entitled to celebrate his polymath personality: *Le Corbusier, the architect*, *Le Corbusier, the urban planner*; *Le Corbusier, the polemist* and *The psychogenesis of Le Corbusier's paintings*. In *Le Corbusier, the polemist*, Carlos Arbeláez

<sup>12</sup> *Proa* No.8, August 1947. This issue contained six articles on Le Corbusier: *Le Corbusier y su visita a Bogotá* (Editorial); *Le Corbusier, arquitecto* (J. Arango); *Le Corbusier, polemista* (C. Arbeláez); *Le Corbusier, urbanista* (A. Tobito); *Psicogénesis de la pintura de Le Corbusier* (J. de Recasens); and *El Modulor de Le Corbusier*. In earlier issues, *Proa* had already published two articles on Le Corbusier: *El otro Corbusier* (*Proa* No. 3, Sept. 1946) and *Le Corbusier visita a Bogotá* (*Proa* No.7, May 1947).

focused on the books, articles and conferences that made him an internationally renowned figure, considering the publication of the *Contemporary City of Three Million People* one of his springboards to success, specially because «as of today, no one has presented a valid technical argument against his proposal»<sup>13</sup>; the article also outlined Le Corbusier's belief in the need of a «change on the contemporary construction system, to be able to attain a rise in height that will bring the man massive benefits», a theory the architect exposed on the conferences held during his 1929 visit to Buenos Aires, but this use of height should not follow the American high-rise model as «the skyscraper is negative, it has destroyed the streets and turned them into corridors, which in turn has ruined circulation. It is too small and it ruins everything, if they are made bigger and placed at a greater distance from one another, we will regain space, sun and green areas, the three essential joys of life»<sup>14</sup>. *Le Corbusier, the urban planner*, was an account of the evolution of his urban ideas and plans, putting emphasis on his support of the need to «increase the density in the city centers» and to «include collective services in housing developments»<sup>15</sup>; to eliminate the *patio* as «the planning of dwellings must follow rational principles, opposed to the traditional layouts that generated dark courtyards and did not provide gardens or green areas»<sup>16</sup>, instead the disposition of dwellings must obey to two kinds of structures: «Zigzag buildings containing duplex apartments, without courtyards and with large windows overlooking vast parks and garden; and closed buildings containing duplex apartments, elevated gardens and without internal courtyards»<sup>17</sup>; to replace, in order to allow for more light and air, the «cruciform high-rise building for the Cartesian skyscraper [...] as in the "Plan Paris" of 1937, which is in fact the projection in a real world of the "Plan Voisin"»<sup>18</sup>.

*Arquitectura* also followed Le Corbusier's thoughts on the matter in the 1937 article *Le Corbusier's opinions on the modern city*, a piece taken from the French journal *Candide*, in which he stated: «We have to build the modern city. A city without suburbs. Modern technique allows gaining in height what we used to lose in extension. The city is compact. And transportation problems will be solved on their own. With 50-story buildings we could host 8.000,000 inhabitants inside Paris, under the conditions established in the "Radiant City", which means, 12% assigned to building areas and 88% to parks. Houses would be separate by very wide spaces like in the *Tuileries*. Avoiding courtyards and bad

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<sup>13</sup> Arbeláez, Carlos. *Le Corbusier, polemista*, Proa No.8, August 1947, p.13.

<sup>14</sup> *Ibid.*, p.14.

<sup>15</sup> Tobito, Augusto. *Le Corbusier, urbanista*. Proa No.8, August 1947, p.20.

<sup>16</sup> *Ibid.*, p.19.

<sup>17</sup> *Ibid.*, p.20.

<sup>18</sup> *Ibid.*, p.22.

orientation»<sup>19</sup>. Again, we notice that Le Corbusier considered the courtyard an impediment to his plans of *opening the city* to provide buildings with adequate light, air and views towards extensive gardens, as the patio was still associated with the *unhealthy* environments, generated by small or closed inner courts around which buildings were organized. The building's height would ensure apartments direct access to sunlight, and the limitation of its openings to broad exterior open spaces assured contact with fresh air and the open sky, which made skyscrapers the perfect embodiment of superior living conditions.

But the Radiant City's influence was not exclusive to the world of urban planning, as stated in the description made in *Arquitectura/México* of the proposal for the expansion of Zagreb by Juraj Neidhardt – a Croatian architect that worked for Behrens in Berlin from 1930 to 1932, and between 1932 and 1936 was an assistant in the Paris studio of Le Corbusier: «the generative ideas of Le Corbusier's "La Ville Radieuse" that Arch. Neidhardt has the merit to put in practice in the resolution of particular practical problem that we hope will be build integrally. More than a solution for an urban problem, daughter of Le Corbusier's marvelous conception, we have found very interesting to show the one he gives to the typical building. In fact, it is "solved" in a very audacious, original and economic way. Economic, mostly in the circulations, by centralizing the vertical ones and reducing the horizontal ones to one every three floors. The elimination of the dark "corridor" and poorly ventilated, that is substituted by an exterior "bridge", a big balcony, that becomes at the same time, like in the cruise ships, a place for a promenade»<sup>20</sup>.

The inclusion of this project in the magazine is important to understand a later work by Mario Pani, an eleven-story tower block that opened in 1945, in which he reduced the circulation space by having «access to the apartments once every three floors», as in Neidhardt's project, but he based the section development of the units in «the "three-two" system»<sup>21</sup> – an architectural scheme developed by the Canadian architect Wells Coates, where two living rooms on one side of the building are equivalent in height to three rooms on the other side, making two units vertically on three floors – as seen in Coates' project for an apartment building in Kensington published in the magazine in 1939 to which he refers in his article; Coates' project, according to *Arquitectura/México*, is also linked to Neidhardt's proposal for Zagreb: «the previous issue of "Arquitectura" presented the typical building for the expansion

<sup>19</sup> *Opiniones de Le Corbusier sobre la ciudad moderna. Arquitectura*, No.53, Dec. 1937 [excerpt from an article of the French journal *Candide*, published on April 8<sup>th</sup>, 1937].

<sup>20</sup> *Edificio tipo en el proyecto de extensión de la ciudad de Zagreb. Arq. J. Neidhardt. Arquitectura/México*, No.2, April 1939, p.40-41.

<sup>21</sup> Pani, Mario. *Edificio de departamentos en la calle de Balsas. Arquitectura/México*, No.17, p.88-92.

...construcciones fueran una ventaja. "Creo porque es absurdo."

Fuera de ese círculo, otros hombres abandonando la ley secular, creaban otro arte con nuevos ritmos, con nuevas proporciones, equilibrando con los recursos que le daban los nuevos materiales formas y masas. Y daban a la nueva estética una base lógica y científica. Esa arquitectura moderna no podía ser admitida por los que sólo sostenían rígidamente la ley clásica. "Eso no es arquitectura" se seguía repitiendo.

Ese arte, el que hoy se llama moderno, nació casi simultáneamente con otro de intensa memoria y que hace ya tiempo pasó al olvido: el llamado Art Nouveau. Las primeras manifestaciones de las nuevas escuelas son Hoffmann, Tiny Gerner, Wright, son casi contemporáneos de los principios del Art Nouveau; pero al paso que este último desapareció después de un breve período de esplendor, la fecundidad, el vigor de la primera tendencia fué tal que hoy su zona de influencia definitivamente adquirida abarca casi toda la Europa y la América del Norte, enriqueciéndose cada día con obras de singular mérito.

Sin embargo, no es raro oír decir que la arquitectura moderna es una moda que durará lo que duró el Art Nouveau. Habiendo nacido casi juntos, la arquitectura moderna le sobrevive aumentando en potencia.

¿Cómo es posible no ver la diferencia? Al revés de lo que sucedió en la aldea del cuento de Poe, nadie oyó sonar la decimotercera campanada.

Comis. de la Revista "Arquitectura", de Uruguay

### OPINIONES DE LE CORBUSIER SOBRE LA CIUDAD MODERNA

"Candide" 8 Abril 1937.

Hay que construir la ciudad moderna. Una ciudad que no posea suburbios. La técnica moderna gana en altura lo que se perdía en extensión. La ciudad es compacta. La cuestión de transportes se resuelve por sí misma. Con edificios de 16 metros de altura (2 veces la altura de la Avenida de la Opera) se podría alojar a 8.000.000 de habitantes dentro de París en radiante", es decir 12 por ciento edificado y 88 por ciento de parques. Las casas estarían separadas por espacios tan anchos como galerías. Evitar los patios, la mala orientación. El sport se tendría a inmediaciones de las casas. El peatón separado enteramente por fuera separado del auto a 4 kms. por hora de 10 kms. por hora. La ciudad se encontraría situada al borde de los campos de trigo, la pradera, el vergel. El campo a su alrededor entra en la ciudad formando la "ciudad verde".

"La ciudad no carecerá de diversidad. No hay que confundir la unidad con la uniformidad. La unidad es una de las hermosas leyes de la Arquitectura. Ved la Place de Vosges en París, la Place Carrière en Nancy y las Procurantías en Venecia.

La uniformidad es la característica de la tristeza y fealdad de las ciudades actuales. La ciudad moderna tendrá unidad. La diversidad provendrá de la topografía de su planta.

Las horas ganadas al derroche del tiempo de transportarse de un lado a otro, por una parte y el trabajo inútil por otro lado, serán horas que podrán destinarse al reposo dentro de inmuebles aislados o en los parques que se encontrarían a mano.

Se me hace siempre la objeción de que quiero echar por tierra a París. No es así."

Opiniones de Le Corbusier sobre la ciudad moderna. Arquitectura, No.53, Dec. 1937.

### EDIFICIO TIPO EN EL PROYECTO DE EXTENSION DE LA CIUDAD DE ZAGREB

E. NEIDHARDT, Arquitecto

FISO SUPERIOR

Der. PUENTE Servicio

FISO INFERIOR

CORTE

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Edificio tipo en el proyecto de extensión de la ciudad de Zagreb. Arq. J. Neidhardt. Arquitectura-México, No.2, April 1939 p.40

Planta Nivel Bajo.

Planta Nivel Medio.

Planta Nivel Alto.

Variante en el Nivel Alto.

Planta del Roof Garden.

A) Vestíbulo—B) Estación—C) Vaso exterior—D) Foyer—E) Biblioteca—F) Club—G) Sala—H) Corredor—J) Bar—K) Cocina—L) Despacho—M) Lavatorio—N) Pabellón—O) Baño—P) Inodoro—Q) Cuarto de baño—R) Alacena.

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### EDIFICIO DE DEPARTAMENTOS. - EN LA CALLE DE BALSAS.

MARIO PANI, Arq.

Foto Zeman.

Este edificio muestra una aplicación del sistema llamado "través" (los departamentos en tres pisos) (1), sistema que da una mejor proporción que en los departamentos "apuros" para los apartamentos, así como una mayor altura, y sobre todo, que proporciona una gran variedad de espacios reduciendo al máximo las revoluciones horizontales. Si de volver en el edificio, que en la mayor parte de los edificios de departamentos las habitaciones consisten en un único espacio, en este caso cada sistema verticalidad solo ocupa tres pisos al acceso a los departamentos —en el nivel medio de los tres que forman una unidad vertical que, en planta, aparece, como de los departamentos— el espacio restante para el acceso se aprovecha totalmente en las otras dos plantas.

Planta del Subsuelo.

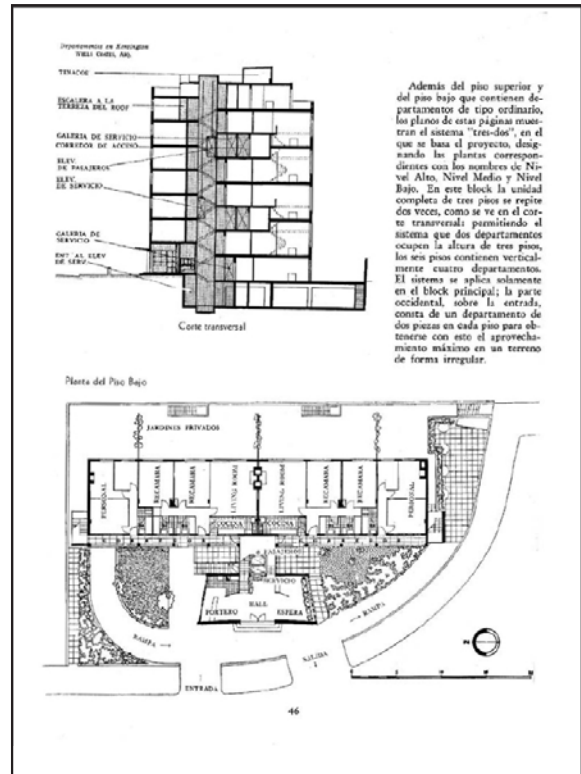
(1) Véase el número 8 de "Arquitectura", Departamento en Kinshasa.

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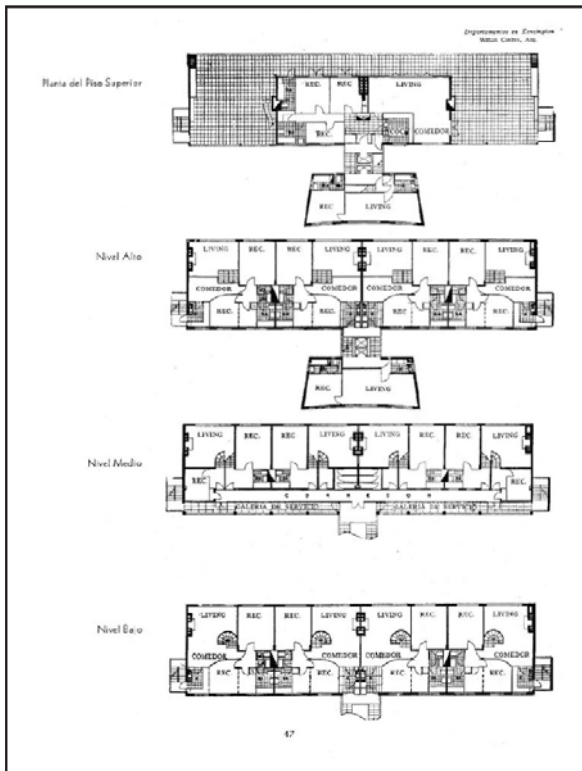
Edificio de departamentos en la calle de Balsas. Arch. Mario Pani. Arquitectura-México, No.17 p.88.



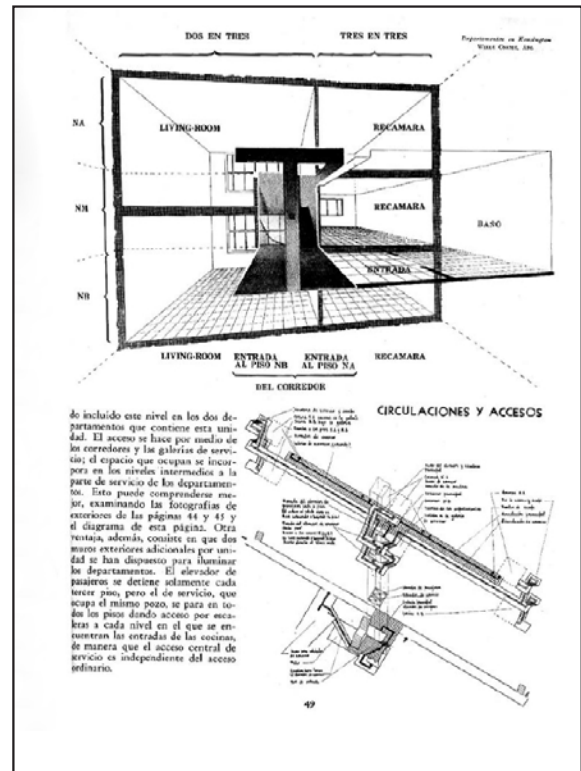
Departamentos en Kensington. Arq. Wells Coates. Arquitectura-México, No.3, July 1939 p.44



Departamentos en Kensington. Arq. Wells Coates. Arquitectura-México, No.3, July 1939 p.45



Departamentos en Kensington. Arq. Wells Coates. Arquitectura-México, No.3, July 1939 p.47



Departamentos en Kensington. Arq. Wells Coates. Arquitectura-México, No.3, July 1939 p.49

of the city of Zagreb, with circulations resolved in the same way as in the apartments building in Kensington that we present now. In addition, this building has an original solution for the living room in which one and a half height is implemented. Hence the name “three-two” of this system»<sup>22</sup>.

Cuban historian Joaquin Weiss had already pointed out in 1931 that «verticality, considering the one developed for skyscrapers, its been applied to all kinds of buildings»<sup>23</sup>; an expansion, he wrote, caused by American architects' determination to create an *American modern style* precisely departing from the skyscraper. Several accounts on the applicability of high-rise development to housing projects can be found in the magazines, such as the article *Construction in the middle of crisis. The technique of the skyscrapers applied to housing*<sup>24</sup> (1932), that sustains the use of the executive intelligence behind the construction of skyscrapers to produce affordable and quality housing, but warns of the necessary regulations of the construction industry and its developers to avoid speculation – a very surprising affirmation considering that its author, W.A. Starret, was the president of one of the most prosperous construction companies operating in postwar America.

Cuban director of *Arquitectura*, Luis Bay Sevilla, later supported the efforts of the Starret Corporation and its developer Metropolitan Life Insurance Company, as part of his life-long battle on the need of proper national legislation on affordable homes, in *How do other countries improve the homes for the working classes* in which he urged Cuban authorities to «study in depth the foreign laws such as the one of New York, which opens a wide perspective to private investments and municipal action in terms of urban reconstruction; if our authorities would examined closely what the Metropolitan Life Insurance Company is doing in this city, maybe it would enlighten them regarding the provision of hygienic and affordable housing in integrally-planned neighborhoods, paid exclusively by the private sector with a minimum but substantial help from the local and state governments. A concrete and effective solution to the housing problem for the middle class should be approached in these

<sup>22</sup> *Departamentos en Kensington. Arq. Wells Coates. Arquitectura/México*, No.3, July 1939, p.44-50.

<sup>23</sup> Weiss, Joaquin. *Balance de la arquitectura contemporánea. Arquitectura (Arquitectura & Artes Decorativas)*, Vol. XVI, No.7-8, October-November, 1931, p.9-22.

<sup>24</sup> Starret, W. A. *Construyendo en plena crisis. La técnica de los rascacielos aplicada a la vivienda. Arquitectura (Arquitectura y Artes Decorativas)*, Vol. XVI, No. 2, May 1932, p.31-35, 39. The Starrett Corporation was involved in construction and financing of buildings in the major urban centers of the United States, but they are best known for having built the Empire State Building, the Peter Cooper Village Stuyvesant Town (PCVST), the Javits Center and several large New York City residential properties including Parkchester in the Bronx and Brooklyn's Starrett City. The PCVST is a private residential development in Manhattan's Lower East Side of 11.250 apartments distributed in 110 red brick apartment buildings, following in a *tower-in-the-park* configuration. Planning began in 1942 and construction took place between 1945-1947. Originally planned as a post-war housing development for the returning WWII veterans, it was soon transformed into a private development with rent-regulated apartments, and was defined by Frederick Ecker, Metropolitan Life Insurance Company's president at the time, as a project that would «make possible for generations of New Yorkers, to live in a park, to live in the country in the heart of New York».

colegio de arquitectos de la habana

**TEMA III**  
El rascaielo y su conveniencia bajo sus varios aspectos: higiénico, económico, social y estético.

**Conclusiones.**

- 1.-Considerando la dificultad de definir lo que se entiende por la denominación genérica "rascaielo", el Congreso señala a las autoridades competentes de cada localidad, la conveniencia de ser fijado en sus reglamentos, al punto a partir del cual un edificio dado, debe ser incluido en la referida denominación.
- 2.-Considerando que las condiciones higiénicas, sociales y estéticas de un rascaielo no dependen solamente de sus condiciones físicas, sino también de su ubicación, el Congreso aconseja que su construcción solo sea autorizada en las zonas previstas en los reglamentos.
- 3.-Considerando que los rascaielos, desde como establecimientos de los demás edificios de una ciudad, constituyen un sustrato favorable como verdaderos momentos o sacrificios irremediablemente sus perspectivas cuando sus proyectos son realizados, el Congreso aconseja se incluyan en los Reglamentos, disposiciones que permitan sometidos a una fiscalización, parlamentariamente rigurosa desde el punto de vista estético, social e higiénico, teniendo en cuenta los factores mencionados en cada localidad.
- 4.-Considerando que una causa de los inconvenientes de los rascaielos, como elementos destructivos de las ciudades, proviene de las fachadas laterales demandadas, el Congreso señala la conveniencia de modificaciones de las leyes de cada país, en el sentido de que se pueda tratar arquitectónicamente todas las fachadas, a fin de poder conseguir la verdadera expresión plástica de este tipo de arquitectura.
- 5.-Considerando que no es posible aconsejar o condenar, de un modo general, la construcción de los rascaielos dada la complejidad de los factores en juego, variable de un país a otro, y variables en el tiempo también, el Congreso se limita a señalar, sin carácter de recomendación, que este tipo de edificio resulta frecuentemente anti-económico en las localidades donde han sido construidos.
- 6.-Después de estas consideraciones señaladas al Congreso que los rascaielos pueden satisfacer los aspectos higiénicos, sociales y estéticos, desde que ellos sean observados. El presente congreso debe ser estudiado como problema particular en cada localidad.

**TEMA IV**  
La solución económica del problema residencial.

**Conclusiones.**

- 1.- Recordar que la legislación de las "cu-

El rascaielo y su conveniencia bajo sus varios aspectos: higiénico, económico, social y estético, in Congreso de Río de Janeiro y sus conclusiones. Arquitectura, Vol. XV, No.3, March 1931, p.28.

**PROYECTO DE TRANSFORMACION DE UN SECTOR CENTRAL DE BOGOTA EN EDIFICIOS DE APARTAMENTOS.**  
ARQUITECTOS: JORGE GAITAN • ALVARO ORTEGA • GABRIEL SOLANO • AUGUSTO TOBITO • ALBERTO IRIARTE

Para ese estudio se plantearon las siguientes pautas:

- 1ª-Que urbanizar es valorizar.
- 2ª-Que el sector considerado no estaba valorizado, es decir, que pagaba impuestos bajos y utilidades mínimas a los propietarios.
- 3ª-Que el sector "Plaza Central de Mercado" contaba con edificaciones insalubres que daban por un equipo de demolición.
- 4ª-Que las demoliciones y ocurrencias de escombros no demandaban un gran costo porque la mayoría de las edificaciones son en "tapia pilada", adobe o bahareque.
- 5ª-Que una reordenación global traería valiosas agencias urbanas desde por la presentación de la ciudad, el ancho de las calles, la corrección de la nomenclatura y pingües beneficios a los inversionistas.

Meses más tarde un conocido grupo de jóvenes arquitectos elaboró un concienzudo estudio urbanístico del sector vecino a la Plaza Central de Mercado. Allí urbanizar la "Ciudad del Empleo". El terreno estudiado se extendió de la carrera 10ª a la Avenida Caracas y de la calle 9ª a la calle 4ª.

Allí debían alzarse en viviendas colectivas algo más de 10.000 personas en 2.604 apartamentos y se dispuso de escuelas, campos de deporte, jardines etc.

En común tuvieron esos dos proyectos las siguientes conclusiones: mayor renta y administración sencilla; aire, luz y jardines; circulación fáciles y despejadas; hermosa presentación de la ciudad y vida económica para sus moradores.

Los dos proyectos tuvieron también en común el mismo resultado. No hay fondos. Los préstamos son imposibles.

Estos discursos infantes previenen de que quienes habitaran podrían incorporarse de su ejecución, no acertaron en el cálculo de los beneficios.

En este entrega hemos hecho una recopilación de obras ejecutadas por aquellos arquitectos que por una u otra razón están ligados a PROA. En ella mostramos las tendencias actuales hoy en Bogotá en la solución del problema de los edificios de habitaciones colectivas.

Las habitaciones colectivas en Bogotá. Proa 38, Agosto 1950, p.14

Notas y Noticias

**Se implanta en México el sistema de propiedad por pisos ("Condominio, S. A.")**

Se ha constituido en la ciudad de México una sociedad privada que, bajo el nombre de "Condominio, S. A.", implantará el sistema de propiedad por pisos mediante el cual pequeños inversionistas recibirán sus capitales y fin de levantar edificios de los que serán propietarios en común. Esto, aparte de las ventajas directas para los propietarios en el piso, vendrá a resolver el problema de la habitación y la multiplicación de los servicios municipales en la capital del país.

En Europa, las edificaciones por pisos existían desde hace más de un siglo y el sistema fue uno de los factores predominantes para el rápido desarrollo de las grandes capitales de aquel continente, así como de sus importantes centros industriales. En el extranjero, produjo el efecto de formar esas ciudades con altas densidades de población; fomentó su crecimiento vertical y evitó la excesiva expansión horizontal. Bajo el punto de vista económico, permitió la inversión de pequeños capitales en el valor de un departamento en edificios de calidad sobre terrenos de elevado precio, permitiendo la seguridad de la inversión.

La mayoría de los edificios de Francia, Italia, España, etcétera, son edificios en propiedad por pisos, sus servicios y requerimientos administrativos demuestran su fácil funcionamiento.

Hace ya muchos años que Proa, en colaboración con el Sr. Felipe López, luego se inició en Argentina y Brasil. En este último país el Sr. Felipe López, en sus previsiones, pues así lo hizo

Antes más del 90% de los edificios construidos en el Centro de México, cuando no edificios de este orden. Los datos demuestran que, a pesar de los costos, para el ritmo tan acelerado de la construcción que allí se realiza, no estamos acostumbrados con los primeros problemas.

Aun tomando el caso mínimo de agua de diez metros cúbicos por apartamento en un edificio de cuatro pisos que cuente la población, y suponiendo que cada metro y medio de habitantes se abastezca en los zonas de abastecimiento, se obtendrá una dotación por apartamento de 250 litros diarios. Cantidad suficiente para nuestras necesidades. Pero si no encontramos con una situación que se presente en la práctica, debemos admitir que no obedezca a una inequívoca distribución del líquido a lo que posiblemente no más ciertos a una considerable pérdida por fuga, hecho en las redes públicas como en las privadas.

La ciudad de México, con su máxima densidad de población en las zonas más pobres y más altas, compuestas por viviendas miserables y primitivas o de una gran miseria de propietarios— casi todos extranjeros— debe buscar a hacer un sistema de agua de cada día que sea mayor, haciendo traer directamente para combatir la población en vez de seguirle el camino de manera horizontal para que los servicios municipales se realicen en altura.

Sobre este base, en lugar de estar viendo millones de metros cuadrados de viviendas de mala calidad y tener abandonadas por la incapacidad económica otras tantas que se requieren para suficiente para un millón de ellos.

Por otra parte, una persona que el sistema de propiedad por pisos (la "propiedad colectiva") no tiene como la solución al problema de la habitación, ya que fomenta el ahorro, complica el establecimiento de la riqueza pública y trae consigo la formación de ciudades de un gran carácter social, que son encarecidas por los impuestos, impuestos que hacen perder al ciudadano el tema de ellas por su habitancia.

A continuación el Director de Obras Públicas señala que por consiguiente una novedad en nuestro medio; el sistema de propiedad por pisos se encuentra muchos críticos y señala la urgente de buscar sobre la materia, ya que en México esos sistemas, atraídos para su adaptación". El funcionario cita los hechos en que otros países han tomado el sistema de propiedad por pisos en: 1928: París, en 1936: Chile, en 1937: Uruguay, en 1946, y Argentina, en 1946.

Se implanta en México el sistema de propiedad por pisos ("Condominio, S. A."). Arquitectura México, No. 44, December 1953, p.253.

**LA HABITACIONES COLECTIVAS EN BOGOTA**

EDIFICIOS DE APARTAMENTOS

Hace unos años sostuvimos que las mejores urbanizaciones estaban en el centro de Bogotá. Esta afirmación aún es evidente. Hoy incluso los mejores precios por pagar están en los valores que integran esos barrios antiguos y anti-higiénicos del viejo Bogotá: Los Cruces, San Agustín, Santa Bárbara, Plaza Central de Mercado y otros. En ellos las demoliciones son fáciles y su reordenación oportuna evidentes valorizaciones. Estos sectores han permanecido inmóviles. Son hoy sólidos casos de inquilinato, sin luz y sin higiene pero con grandes zonas libres en patios y predios interiores.

Sostuvimos y demostramos, hace años también, que lo mayor rentable de una inversión, lo daban las edificaciones de 4 o más de 12 pisos y que no eran recomendables, por costos, las soluciones con alturas intermedias.

Para ilustrar nuestras afirmaciones, publicamos un proyecto de reurbanización del sector llamado Plaza Central de Mercado, en el que se contempló la creación de zonas libres destinadas a jardines, terrenos de juegos y la construcción de edificios de 14 pisos destinados a viviendas colectivas.

TRANSFORMACION DEL SECTOR "PLAZA CENTRAL DE MERCADO" EN EDIFICIOS DE APARTAMENTOS  
ARQUITECTOS: J. J. ANGULO • L. AMOROCHO • E. GARCIA • C. MARTINEZ

Bogotá puede ser una ciudad moderna. Proa, No.3, 1946, p. 21



terms, which is the class that suffers the most the consequences of the rent speculation that hides beneath the housing shortage»<sup>25</sup>. Again New York appears as an ideal urban development model – along with its legislative framework – towards which the Caribbean countries should look-up to define an efficient socioeconomic model for the provision of dwellings.

*The skyscraper and its convenience from a hygienic, economic, social and aesthetic point of view* was one of the most debated themes of the IV Pan-American Architects Congress – held in 1930 in Rio de Janeiro – in which architects, «considering that a skyscraper's hygienic, social and aesthetic advantages are not defined only by the building's own features, but also by its location»<sup>26</sup> discussed the impact of high-rise developments on the urban fabric; demanded specific regulations for its placement and façade treatments; claim for a better understanding of the new social interactions that this new type might provoke; and expressed the need to «analyze the economic feasibility of building skyscrapers on each specific context»<sup>27</sup>.

The tall urban building had two dimensions, that of the urban scale, and that of the plot and the building itself. The first, triggered significant changes at a city scale because it implied a new way of conceiving buildings and its surrounding space: from one side, it promoted high-density tower blocks that could address the housing shortage by making «the city grow vertically to compact its population instead of forcing it to expand horizontally, and to allow the range of municipal services to be reduced in extension»<sup>28</sup>; and on the other, it encouraged high-rise developments in a parkland setting, that would expand access to hygienic living conditions through open access to sunlight and fresh air, according to a *modern metropolis* model defined by «big open spaces dedicated to public gardens [...], fluid and clearly defined circulations»<sup>29</sup>; «wide streets to assure wellbeing in the future; high-rise buildings for living collectively with happiness, hygiene and optimism; functional architecture according to the young spirits, underground spaces will be dedicated to parking spaces and communal services, while the ground-floor to attractive stores [...], which will generate higher incomes, city and building management simplifications, freedom of movement, easy circulations, congestion-free streets, access to air, light and gardens, a beautiful image of the

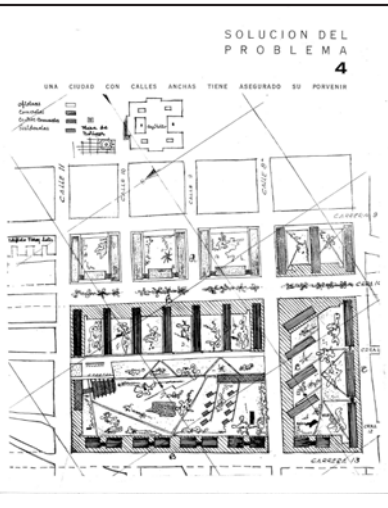
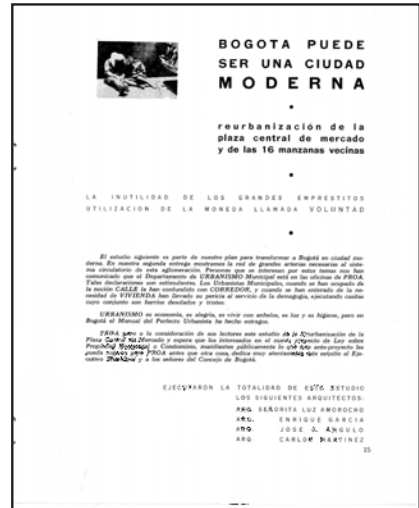
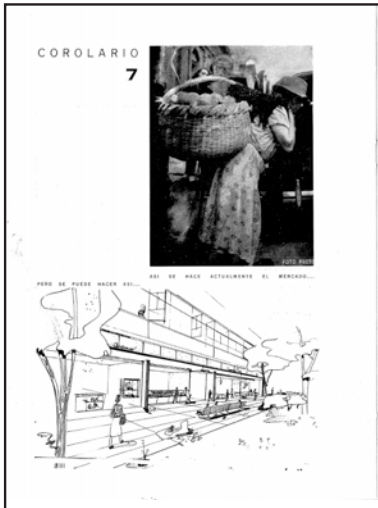
<sup>25</sup> Bay Sevilla, Luis. *Como en otros países se mejora la vivienda de la clase obrera y trabajadora*. Arquitectura, n.160-161, November-December 1946, p.348-349.

<sup>26</sup> *El rascacielo y su conveniencia bajo sus varios aspectos: higiénico, económico, social y estético*, in *Congreso de Río de Janeiro y sus conclusiones*. Arquitectura, Vol. XV, No.3, March 1931, p.28.

<sup>27</sup> *Ibid.*, p.28.

<sup>28</sup> *Se implanta en México el sistema de propiedad por pisos ("Condominio, S. A")*. Arquitectura/México (*Notas y Noticias*), No. 44, December 1953, p.253-254.

<sup>29</sup> *Las habitaciones colectivas en Bogotá*. Proa, No. 38, August 1950, p.12-14.



city as well as a complete fulfillment of the spirit»<sup>30</sup> as defined in the articles *Bogota could be a modern city* and *Collective housing in Bogota* published by Proa in 1946 and 1950, respectively.

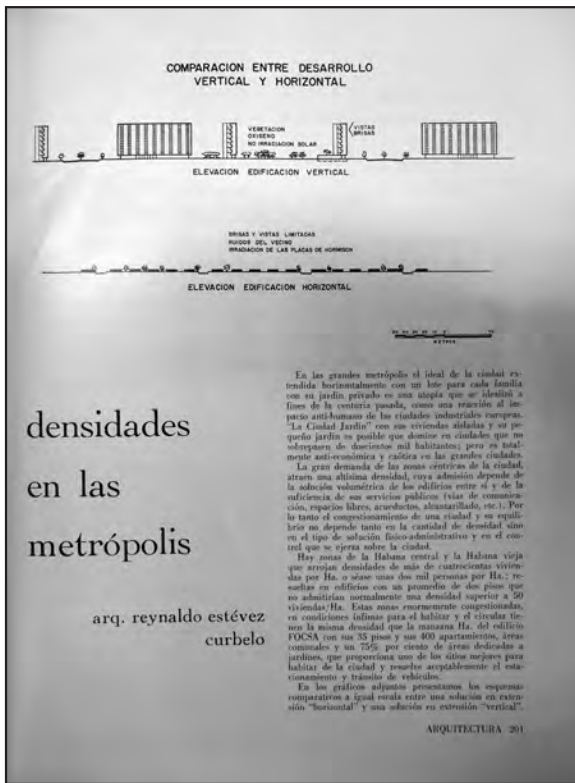
Providing large and open green fields for tall housing blocks to stand in, compared to horizontal housing developments, had several advantages according to *Arquitectura's* article *The densities of the metropolis*: (1) reduces the enormous extension of the cities by increasing numerous times the population density; (2) increments the profit of the land, reduces the coverage area of public services and its maintenance costs; (3) raises the living standards by improving the working-living relationship and by reducing the production costs; (4) allows to place supply stores at walking distances, avoiding the use of the automobile; (5) the shortening of the streets' length in more than 1/10 of the original and a fourfold increase of its widening, simplifies and reduces traffic, as well as allowing the creation of superblocks that separate pedestrian and vehicular circulation; (6) revives people's contact with nature by leaving 80% to 90% of the building area to green spaces, which offers wider views, increases air flow, decreases temperature and the abundant vegetation mitigates buildings' irradiations; (7) improves the temperature in the dwelling's microclimate; (8) as buildings can be separated from one another by more than 100 meters, privacy is guaranteed, as neighbors cannot look inside others' apartments; (9) provides collective facilities at very convenient costs, promoting social interaction and cooperation; (10) facilitates the building's maintenance and decreases individual family work; (11) the magnificent scale of the high-rise buildings, surrounded by green spaces, increases the beauty of the urban setting»<sup>31</sup>. While its disadvantages were limited by the author to the additional «socio-educational work required to educate the culturally limited or little-urban population» because even if «the collective spirit has a better development in a vertical housing solution», «the vertical building has to overcome prejudices and routines»<sup>32</sup>.

The kind of city model within which the tall urban building was to be inserted, was closer to the concept of the *Functional City* advanced by the CIAM and its followers, which shows how the Caribbean looked to Europe regarding the urban scale of the high-rise building. The aforementioned article presented four high-rise developments in Latin America: The *2 de Diciembre* public housing in Caracas by Carlos Raul Villanueva and the *Taller de Arquitectura del Banco Obrero* (TABO); Antonio Bonet's urban proposal *Barrio Sur* in Buenos

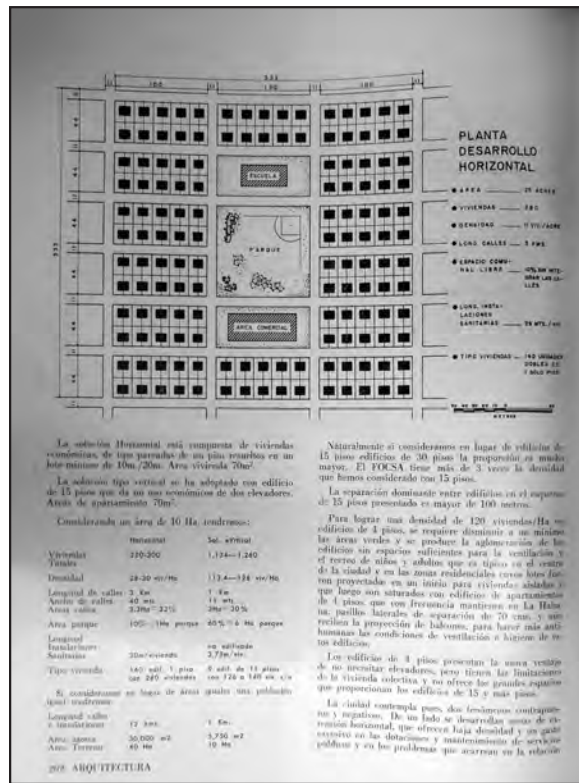
<sup>30</sup> *Bogotá puede ser una ciudad moderna*. Proa, No. 3, 1946 [probably October], p.15-21.

<sup>31</sup> Estévez Curbelo, Reynaldo. *Densidades en las metropolis*. *Arquitectura*, No.311-317, June-December 1959, p.203-204.

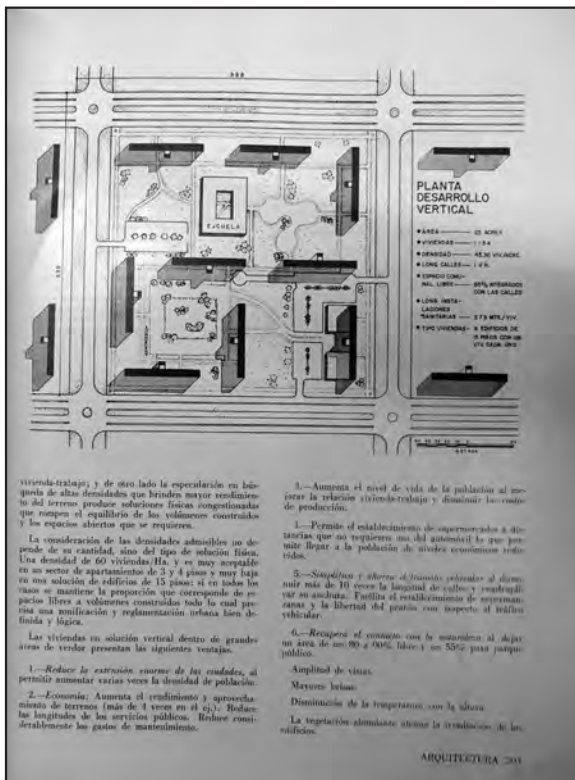
<sup>32</sup> *Ibid.*, p.204 and 206.



Densidades en las metrópolis. Arquitectura, No.311-317, June-December 1959, p.201.



Densidades en las metrópolis. Arquitectura, No.311-317, June-December 1959, p.202.



Densidades en las metrópolis. Arquitectura, No.311-317, June-December 1959, p.203.



Densidades en las metrópolis. Arquitectura, No.311-317, June-December 1959, p.205.

Aires (unbuilt); the *Pedregulho* residential complex in Rio de Janeiro by Affonso Eduardo Reidy and a panoramic view of the «residential skyscrapers» on the seafront of the Copabana beach, the latter considered by the author, a heir of Le Corbusier's 1929 Plan for Rio de Janeiro<sup>33</sup>. Although the *Barrio Sur* project included a reconfigured Corbusian high-rise building, the proposal was considered a reversal of Bonet's earlier Corbusian postures as it incorporated the old city grid, echoing Buenos Aires' blocks and plazas, to the new circulation network. The *2 de Diciembre* and the *Pedregulho* represented, respectively, the direction towards which architecture in Caracas and Rio de Janeiro was heading, and while in both projects a clear reference to Corbusian ideas can be detected, they can be considered as an innovative reinterpretation of modern principles according to the social, economic, technical and cultural characteristics of the place: Reidy's project was marked, first, by his efforts to highlight the local natural setting through a *conciliation* between architecture and landscape, that turned them into one entity, as opposed to the *contrast* between the two present in Le Corbusier's plans for Rio and Algiers – an effect emphasized by the sinuous horizontal curve of the main building and the use of double pilotis that reduced the perception of the edifice's mass – and second, by the incorporation of the dynamic notion of space inherited from the Brazilian baroque to a rational scheme, through the organization of the open spaces and the lively spatial and formal relationship between buildings – enhanced by the dissimilar geometries used for the residential (parallelepiped), common services (trapezium) and sports (dome) buildings – making evident the spatial values of its cultural setting<sup>34</sup>; the urban form envisaged by Villanueva's project was a terraced development that used the existing topography to construct hierarchies among the buildings, it generated multiple neighborhood centers by dividing the compound into three autonomous areas – with each having its own communal services area and civic center – the combination of 15-story and 4-story buildings created variations in height, the buildings exhibited only the «plebeian sincerity of the concrete»<sup>35</sup> emulating the simplicity of early Colonial developments in Venezuela, and finally, as in *Pedregulho*, the use of different forms according to the function of the building – hexagonal plan for daycare centers and schools, parabolic structures for common services and civic centers, and parallelepiped for housing

<sup>33</sup> The projects included in Estévez Curbelo's article were: The *2 de Diciembre* public housing (know *23 de Enero*) built in Caracas by Carlos Raul Villanueva under the auspices of the *Banco Obrero* (1955-1958); the residential complex *Prefeito Mendes de Moraes* (known as *Pedregulho*) in Rio de Janeiro by Affonso Eduardo Reidy, recognizable by its sinuous 260-meters-long pilotis building overlooking the Guanabara bay, that follows the terrain's natural topography (1947-1952); a view of the residential towers facing Copabana beach; and the state-sponsored urban project *Barrio Sur* by Antonio Bonet (1956) for Buenos Aires, based on an overlapping array of circulation patterns, distinct neighborhood centers, and three building types (Ibid., p.205).

<sup>34</sup> For a more detailed analysis on the relationship between this project and Le Corbusier's ideas, see: Bahia de Andrade, Tarcísio. *El Pedregulho de Affonso Reidy. La intención plástica presidiendo el trabajo de concepción*, in DC PAPERS. Revista de crítica y teoría de la arquitectura, No. 3, 1999, p. 79-87.

<sup>35</sup> Villanueva, Carlos Raúl. *Reflexiones personales sobre la arquitectura y el arquitecto*, in DPA No. 29 (C. R. VILLANUEVA). Barcelona: Edicions UPC, April 2013, p.85.

blocks – reflected a search for a formal identification of the functions and the typological modern attitude of Villanueva's dwelling design. These examples show how looking to Europe did not mean an unreflective copy of its models, but a re-elaboration of its modern theories and methods; in these three particular cases, the work of Le Corbusier was a guide that architects followed under the spirit of a *chercheur*<sup>36</sup>, which implied a tireless search to find a new language for the construction of the spaces of the modern man, which comes from an thorough understanding of the specific environmental, social and cultural values of each setting and its means of production.

The other dimension of the tall urban building is that of the specificities of the own edifice and its immediate context – a more relevant aspect if considering tower blocks developments within the city centers – which refers to the spatial and formal configuration of the building and its lot; the liaison between the different functions of its program; the definition of the spaces for individual and collective living; the dwelling's spatial innovations; the technical advances applied to the building's operation; the typological development; its on-site placement and relationship with its surroundings, and the functions of the city; and the manufacturing solutions adopted to facilitate its construction.

As stated by *Integral*, «in the last years, the field of apartment building construction has significantly grown and speed up in the United States, overcoming a series of social, legal, technical and financial obstacles»<sup>37</sup>, in fact, the «U.S is adding significant quantity to the preexistent qualities of modern architecture. In terms of quantity, the United States is now the land of the modern movement as it is supported by a raising wealth, the construction industry and the available technical skills which is the pre-requisite for today's architectural quality»<sup>38</sup>.

The advances in building technology and skyscraper design in the United States transformed this country in a leading reference in high-rise construction, helped by the «raise on the living standards of the north American citizen through the development of the housing industry»<sup>39</sup>. The apartment building project for the Tishman & Realty Co. by the architect Victor Gruen<sup>40</sup>,

<sup>36</sup> Villanueva considered Le Corbusier a *chercheur*. See: Villanueva, Paulina. Unidad residencial "El Paraíso" in DPA No. 29 (C. R. VILLANUEVA). Barcelona: Edicions UPC, April 2013, p.57-63; and Villanueva, Carlos Raúl. *Luminosa trayectoria*, in *Revista Punto*, No. 25 - November/December 1965.

<sup>37</sup> Review of the book *Apartments and dormitories* (New York: F. W. Dodge Corporation, 1958). *Integral (Notas bibliográficas)*, No. 15, 1959, p.64. This book was a collection of the articles on apartment buildings and collective housing that appeared in the *Architectural Record* magazine from 1951 to 1958.

<sup>38</sup> *United States of America*. *Integral (Revista de revistas)*, No. 8, 1957. This article was a review of the *Architectural Review* special issue dedicated to contemporary modern architecture in the United States (May 1957, vol. 121), and edited by the magazine's Executive director Ian McCallum (later nominated first Director of the American Museum in Britain).

<sup>39</sup> Review of the book *Apartments and dormitories*. *Integral*, op. cit., p.64.

<sup>40</sup> Victor Gruen (born Viktor David Grünbaum, 1903-1980) worked for Peter Behrens, opened his own architectural firm in



as reported by *Integral*, was selected by the magazine *Progressive Architecture* as «one of the most interesting contemporary residential buildings» because of its «innovative search for variable internal spaces within a multistory building [...], a quest that according to Zevi was abandoned after Loos death and that could be considered as one of the greatest conquests of contemporary architecture, and a path that was in its way to be reprised» with this project. «The most remarkable feature of the project is the 5.5 x 5.5 meters patio, obtained through a superposition of the apartments», this «double-height spaces belt – formed by the patios – is added to a solid central nucleus – formed by spaces of the same height – creating a very rich spatial structure, that derives from precise spatial and functional needs»<sup>41</sup>. It is important to notice that it is precisely *the patio*, the element that the magazine considered to be the most distinctive attribute of the project, being the one that gives fluidity and diversity to its volumetric expression; which demonstrates how the building's dimension of the tower block was an expression of north-American principles, that did not look to European models that precluded the courtyard as a possible element of formal and spatial richness in high-rise buildings.

And even if the north-American high-rise architecture imagery will always be linked to skyscrapers for offices and commercial uses, «Mies' *860 Lake Shore Drive* and the *100 Memorial Drive* by Kennedy, Koch, De Mars, Rapson & Brown were included among the 50 best American architecture works of the last hundred years by architects and critics associated to *Architectural Record* magazine»<sup>42</sup>, which highlights the significant impact of apartment buildings projects built in the United States. The *Lake Shore Drive* building appears again in the article *The heart of the cities* to illustrate how «the advances in building technology, such as structural steel and the standardization of production, have opened the way to the *verticalization* of cities [...], and to the modeling of the structure of the cities' historical centers», a development that occurred first in «New York, Chicago, Rio de Janeiro and Sao Paulo, and now in Caracas, a city that had to drive against the clouds to solve the crisis of available building space»<sup>43</sup>.

In November 1952 *Arquitectura* published *The Lever House*<sup>44</sup> – a reproduction of the article *Lever House Complete* that appeared five months earlier in *Architectural Forum* – in which the building was introduced with the following description: «From across Park Avenue Lever

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Vienna in 1933 and emigrated to the United States in 1938.

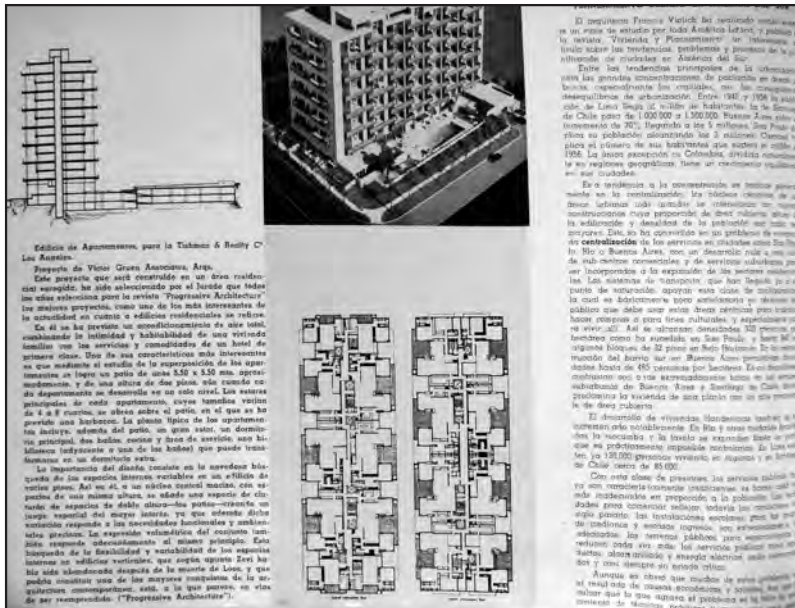
<sup>41</sup> *Edificio de apartamentos para la Tishman & Realty Co., Los Angeles*. *Integral (Revista de revistas)*, No.10-11.

<sup>42</sup> Review of the book *Apartments and dormitories*. *Integral*, op. cit., p.64. The *100 Memorial Drive Apartments* is a 13-story multi-building apartment complex built in 1949, that won an *Award of Merit* from the American Institute of Architects in 1952.

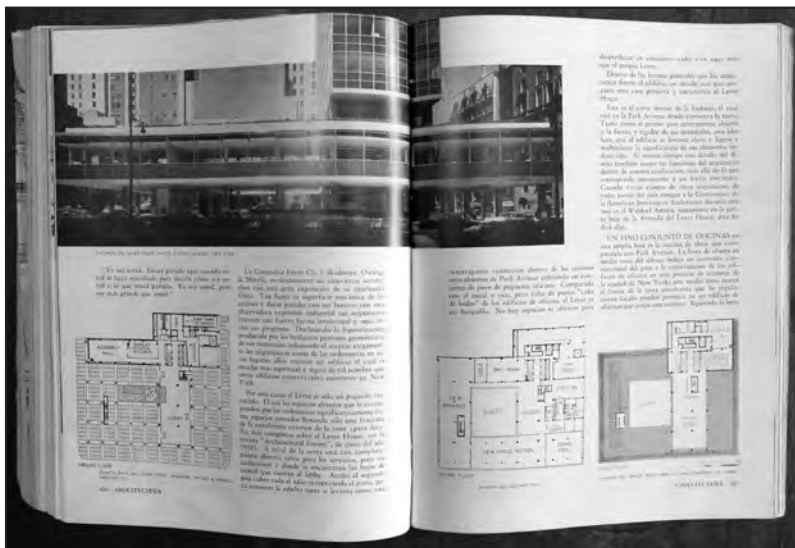
<sup>43</sup> *El corazón de las ciudades*. *Integral*, No.2.

<sup>44</sup> *The Lever House*. *Arquitectura*, No.232, November 1952, p.434-444.

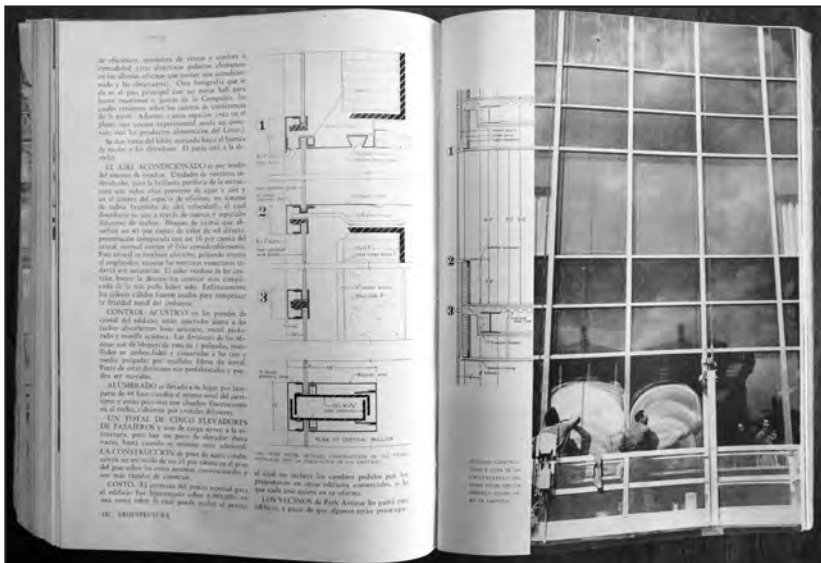
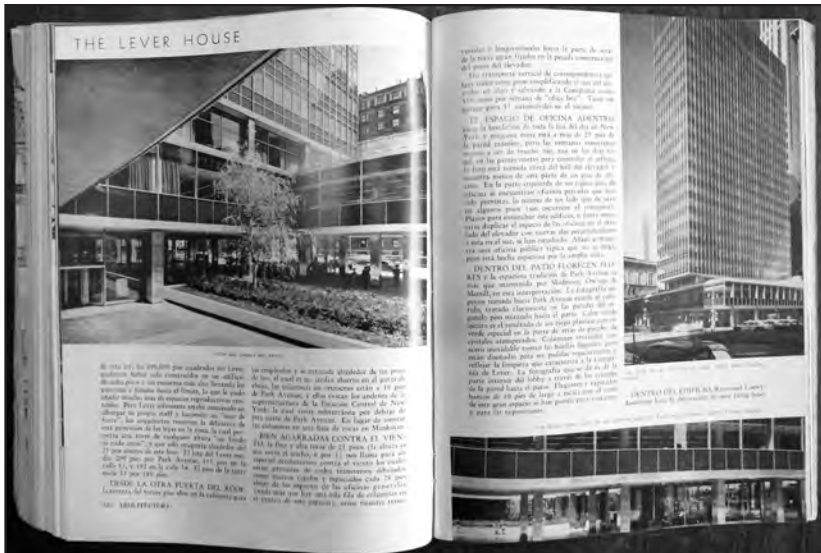




Edificio de apartamentos para la Tishman & Realty Co., Los Angeles. Integral (Revista de revistas), No.10-11.



The Lever House. Arquitectura, No.232, November 1952, p.434-444.



The Lever House. Arquitectura, No.232, November 1952, p.434-444.

House is a horizontal streak of stainless steel and green glass suspended on rows of tall columns whose metal skins have a cool wavering sheen. Within the rows of columns, deep inside the large emptiness of the sidewalk plaza, is an open court around a proud little garden; this is set in a marble box, paralleling the island of green down the middle of New York's most majestic avenue. Up from the third floor of the new building rises another glass and metal streak, a vertical one, the tower»<sup>45</sup>. Although the Lever House is internationally known for being the first example of a tall curtain walled business building, and the one that became the new breed of American corporate architecture, its contribution should be found in how it broke the cultural and physical boundaries of the skyscraper type: while in the Rockefeller Center the new means of solving the skyscraper congestion was to put together an ensemble of low and high-rise buildings in relation to a central plaza and pedestrian promenades – which left the singular buildings with the same block-like mass – in the Lever House a liberation from the traditional walled effect of tall buildings in the *tower form* took place and was «marked not only the fulfillment of an architectural but also an urbanistic vision: with the building slab lifted on a base and turned a right angle to the grand axis of Park Avenue, the traditional street – the rue corridor so loathed by Le Corbusier – was no longer an exalted standard. The old order of the ensemble was replaced by a new urban order of individual, object-like buildings 'liberated' in space and set apart from one another»<sup>46</sup>, as Robert Stern puts it.

The *Lever House* – along with its immediate neighbor the *Seagram building* – helped transformed the form, the image and the economics of the tall urban building. The horizontal slab, raised one story above the street on pilotis and punctured to create a courtyard, transformed the ground-floor into a permeable open space exposed to the city dynamics; its vertical tower setback and perpendicular placement to the street, created a free-standing and autonomous upper part that offered uninterrupted views to its users and allowed for providing light and air also for neighboring buildings; the solution of its façade is one of the first major innovation in construction technology, which was the acceptance into common practice of completely glass-walled buildings. The building's volumetric outcome demonstrated that although speculation was obviously a major factor in the definition of skyscrapers, other paths were feasible, while still delivering some of the promises of modernism: open public spaces, air and light, and a sense of possibility. This kind of approach is recognizable in later high-rise collective housing buildings in the Caribbean, among them the *Medical Insurance*

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<sup>45</sup> *Lever House Complete*. Architectural Forum, Vol. 96 No.6, June 1952, p.101-111.

<sup>46</sup> Stern, Robert., Mellins, T., & Fishman, D. *New York 1960. Architecture and urbanism between the Second World War and the Bicentennial*. New York: The Monacelli Press, 1997, p. 338-339.

*Building* (1955)<sup>47</sup>, an mixed-use building designed by Antonio Quintana that can be considered as the result of the architect's exploration of the tower-on-the-base type, that started in the early fifties with his *Apartment building for Enriqueta Fernández* (1951), a mid-rise apartment building formed by a two-story rectangular base with a wider prism on top, as if the tower was floating on the sky, where Quintana developed the structural and composition principles that defined his practice up to the end of the 1960's; followed by the *Retiro Odontológico* (1953)<sup>48</sup>, in which the building's base and tower were no longer conceived as two separate structures, the base was a three-story glass volume on pilotis that occupied practically the entire site – creating a sort of void at the base that accentuated the verticality of the tower – and the nine-story tower followed an U-shape creating an interior courtyard, and so the differentiation between plinth and tower was cleverly accomplished by a cantilevered solid towards the street, placed at the mezzanine level, that divided the base in half creating a recessed glass wall at the ground floor and an open terrace at the third one.

Instead, the *Medical Insurance Building* had a marked tower-on-the-base outline such as the one used in the Lever House, and also in the 1945 project for the *Pan-American Hotel* in Rio de Janeiro by Henrique Mindlin<sup>49</sup> published by *Arquitectura* in November 1954<sup>50</sup>. The latter coincides with SOM's building in the position of the tower, in the creation of an internal patio in the middle of the plinth, and the conception of open terraces and gardens in the last floor of the base; Quintana's project concurs with Mindlin's in the height of the horizontal slab (four story) and in the versatile façade treatment aimed to optimize comfort according to the orientation of each elevation. Although the Lever House and the *Medical Insurance Building* shared the slab-on-podium scheme and are located in corner lots in highly desirable neighborhoods, their urban and volumetric configurations were made with different aims and responding to equally different contexts and programs: Manhattan's city block, with a higher density and a consolidated high-rise building practice, represented an opportunity to

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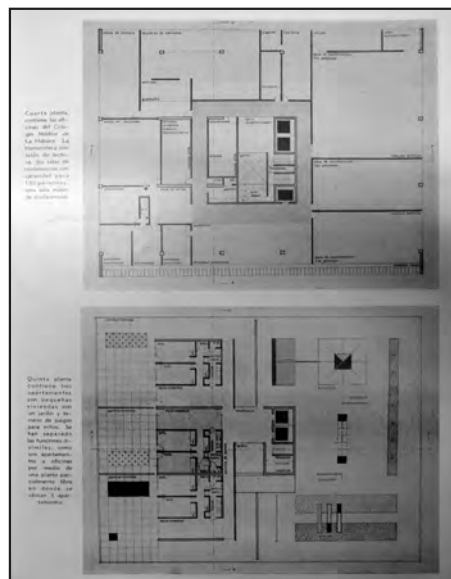
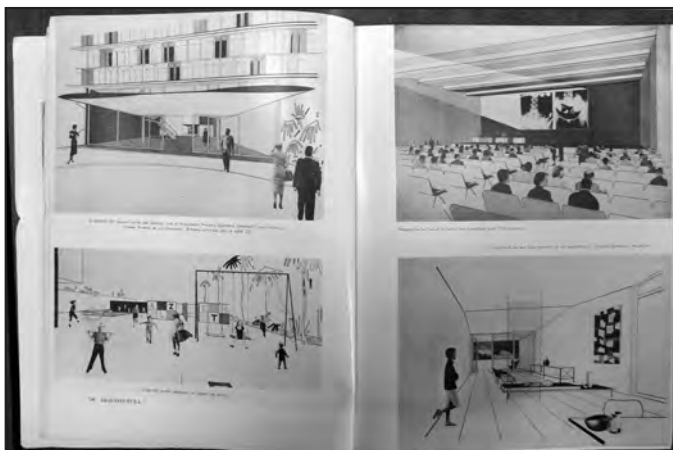
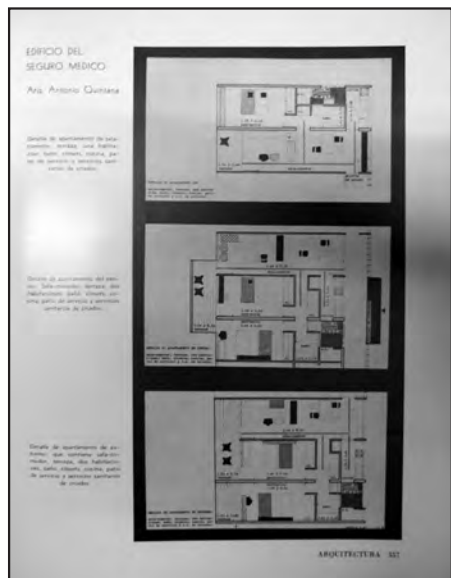
<sup>47</sup> The *Edificio del seguro médico* was built between 1955 and 1958 by Antonio Quintana Simonetti. For more detailed information on this project see: *El concurso para la construcción del edificio del seguro del médico*. *Arquitectura* (p.546-560) and *Concurso del seguro médico: memoria descriptiva y descripción de materiales empleados, por los Arqts. Gerardo Salman Masrua y Gonzalo Dean Suárez que obtuvieron el segundo premio* (p.). *Arquitectura*, No. 269, December 1955.

<sup>48</sup> The *Retiro Odontológico* building included a pent-house in its last floor. See: *El concurso del Retiro Odontológico. Bases del concurso. Acta del tribunal calificador. Proyecto del arquitecto Antonio Quintana Simonetti que obtuvo el primer premio. Memoria descriptiva. Planos. Conferencia por el profesor Pedro Martínez Inclán en la exposición de los proyectos*. *Arquitectura*, No.226, May 1952, p.176-197 and *El Premio Medalla De Oro del Colegio de Arquitectos de 1956: El edificio del Retiro Odontológico, por el Arq. Antonio Quintana Simonetti*. *Arquitectura*, No. 282, January 1957, p.22-30.

<sup>49</sup> Henrique Mindlin (1911-1971), Brazilian architect that worked as a consultant of the US National Housing Agency from 1943, he became Director of the Rio de Janeiro's Museum of Modern Art in 195, year in which he published the book *Modern Architecture in Brazil*, with foreword by Siegfried Giedion, which is considered one of the most important cataloging efforts of Brazilian architecture (English: Rio de Janeiro/Amsterdam: Colibris Editora, 1956; New York: Reinhold Publishing, 1956; London: The Architectural Press, 1956 / French: *L'architecture moderne au Brésil*. Paris: Ed. Vincent Fréal, 1956 / Portuguese: *Arquitetura moderna no Brasil*. Rio de Janeiro: Aeroplano, 2000).

<sup>50</sup> *Arquitectura moderna brasileira*. *Arquitectura*, No. 256, November 1954, p.480-484. This article was part of a series of reports on Brazilian architecture published by *Arquitectura* between 1952 and 1955.

Seguro médico building.  
 Arquitectura, No. 269, December 1955.





### EDIFICIO DEL RETIRO ODONTOLÓGICO

Basado en el Concurso para el Retiro del Edificio del "Viejo Odontológico" realizado de acuerdo con los datos estadísticos elaborados por el Arq. Juan O'Farrill y el Sr. Juan O'Farrill, para el Retiro del Edificio del "Viejo Odontológico" y el edificio del Retiro Odontológico.

**EL CONCURSO**

El Concurso que se celebró en el mes de agosto de 1954, tuvo como objeto la construcción del edificio del Retiro Odontológico. Dicho concurso se promovió por el Arq. Juan O'Farrill y el Sr. Juan O'Farrill, para el Retiro del Edificio del "Viejo Odontológico" y el edificio del Retiro Odontológico. El concurso se celebró en el mes de agosto de 1954, y tuvo como objeto la construcción del edificio del Retiro Odontológico.

**EL PLANTEAMIENTO**

El planTEAMIENTO del edificio se basó en el estudio de las condiciones de terreno y en el estudio de las condiciones de terreno. El planTEAMIENTO del edificio se basó en el estudio de las condiciones de terreno y en el estudio de las condiciones de terreno.

**EL PROGRAMA**

El programa del edificio se basó en el estudio de las condiciones de terreno y en el estudio de las condiciones de terreno. El programa del edificio se basó en el estudio de las condiciones de terreno y en el estudio de las condiciones de terreno.

**EL DISEÑO**

El diseño del edificio se basó en el estudio de las condiciones de terreno y en el estudio de las condiciones de terreno. El diseño del edificio se basó en el estudio de las condiciones de terreno y en el estudio de las condiciones de terreno.

**EL CONCLUSO**

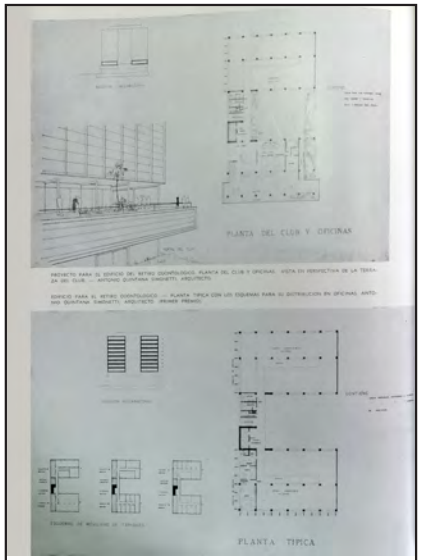
El conCLUSO del edificio se basó en el estudio de las condiciones de terreno y en el estudio de las condiciones de terreno. El conCLUSO del edificio se basó en el estudio de las condiciones de terreno y en el estudio de las condiciones de terreno.

**EL EJECUCIÓN**

El ejecución del edificio se basó en el estudio de las condiciones de terreno y en el estudio de las condiciones de terreno. El ejecución del edificio se basó en el estudio de las condiciones de terreno y en el estudio de las condiciones de terreno.

**EL RESULTADO**

El resultado del edificio se basó en el estudio de las condiciones de terreno y en el estudio de las condiciones de terreno. El resultado del edificio se basó en el estudio de las condiciones de terreno y en el estudio de las condiciones de terreno.



### EL PREMIO MEDALLA DE ORO DEL COLEGIO DE ARQUITECTOS, DE 1956

#### EL EDIFICIO DEL RETIRO ODONTOLÓGICO POR EL ARO. ANTONIO QUINTANA SIMONETTI

Este edificio ganó el Premio Medalla de Oro del Colegio de Arquitectos de 1956, correspondiente al Retiro Odontológico, por su capacidad para oficinas y comercio de la ciudad de la capital, en la calle L. del Vedado, entre 21 y 23, por el Arquitecto Antonio Quintana Simonetti. El proyecto de este edificio tuvo como objeto la construcción del edificio del Retiro Odontológico.

**EL PLANTEAMIENTO**

El planTEAMIENTO del edificio se basó en el estudio de las condiciones de terreno y en el estudio de las condiciones de terreno. El planTEAMIENTO del edificio se basó en el estudio de las condiciones de terreno y en el estudio de las condiciones de terreno.

**EL PROGRAMA**

El programa del edificio se basó en el estudio de las condiciones de terreno y en el estudio de las condiciones de terreno. El programa del edificio se basó en el estudio de las condiciones de terreno y en el estudio de las condiciones de terreno.

**EL DISEÑO**

El diseño del edificio se basó en el estudio de las condiciones de terreno y en el estudio de las condiciones de terreno. El diseño del edificio se basó en el estudio de las condiciones de terreno y en el estudio de las condiciones de terreno.

**EL CONCLUSO**

El conCLUSO del edificio se basó en el estudio de las condiciones de terreno y en el estudio de las condiciones de terreno. El conCLUSO del edificio se basó en el estudio de las condiciones de terreno y en el estudio de las condiciones de terreno.

**EL EJECUCIÓN**

El ejecución del edificio se basó en el estudio de las condiciones de terreno y en el estudio de las condiciones de terreno. El ejecución del edificio se basó en el estudio de las condiciones de terreno y en el estudio de las condiciones de terreno.

**EL RESULTADO**

El resultado del edificio se basó en el estudio de las condiciones de terreno y en el estudio de las condiciones de terreno. El resultado del edificio se basó en el estudio de las condiciones de terreno y en el estudio de las condiciones de terreno.

generate an urban void with the base while the tower reclaimed the skyline of the context; Quintana does the opposite, he uses the base to relate the construction with the existing buildings and the surrounding's predominant scale. It is important also to notice the position of the tower in relation to the slab, in the Lever House the tower's setback favors the sense of void of the corner and the ground floor, while in the Medical Insurance Building the setback is limited to just one structural module of the base's scheme to reinforce the importance of the corner. In the Lever House, the emptying process touches the ground floor, eliminating the corner and conforming a covered open plaza that communicated both streets and offered a public pedestrian area beneath; on the contrary, Antonio Quintana delimits the ground floor with a recessed perimeter curtain wall that defined the corner, in an effort to reclaim its original importance in the urban outline of *El Vedado* neighborhood, where it was placed. The Medical Insurance Building's program was also different, the four-story horizontal block was designed to host commercial space on the ground floor and offices and a small auditorium on the upper ones, while the tower was designated only for residential use.

### ***From the skyscraper to the apartment building***

In Latin America the logic of the skyscraper was associated to a different kind of building: first to the *edificio de renta* or revenue house, a single building divided in several units to be leased from a single apartment building owner – an speculative scheme that derived from the French *Immeuble de rapport* of the XIXth Century – that introduced the employment of a multifunctional program within the same building, had a privilege location within the city center and were initially limited in height, which enhanced their horizontality. The skyscraper was later linked to the *condominio* or apartment building, an evolution of the *edificio de renta* born with the establishment of the horizontal property law, which set the foundations for the vertical development of separate housing units contained within one building, in which dwellings are owned individually and the owners share the property of common areas and facilities along with the land upon which the building sits. This typology simultaneously transitioned towards the high-density apartment block – called *multifamiliares* in Mexico, Colombia and Cuba, and *superbloques* in Venezuela – later used in large-scale social housing projects.

New York's skyscrapers set the standard that led to the transformation of the earlier *palacio de renta* into the *edificio de renta*, through their capacity to embody, through its silhouette, the prominence of the great corporations, which in the Caribbean was interpreted as a

symbol of modernization and progress. The Manhattan experience was marked by the delineation of the building's volume as part of the urban outline, the tower gained height to be independent from its neighbors, to whom the skyscraper remained linked only in its base. Instead, the skyscraper development in Chicago was mostly determined by a volumetric configuration that responded to the maximum profit, which resulted in more lot-like or parallelepiped buildings. The *edificio de renta* was developed to accomplish the skyscraper's ambition to transcend its urban fabric, through an elaborated profile, its autonomy regarding the programs and its capacity to epitomize modernity.

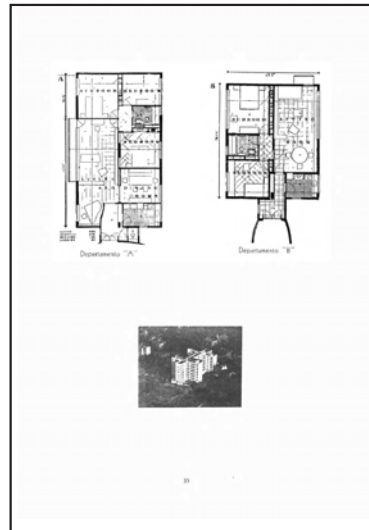
The delay on the adoption of an appropriate legislation on horizontal property – implemented in the 1950's in the Caribbean – that could allow for new alternatives to the renting formula, contributed to the consolidation of the *edificio de renta* as a high-rise residential building, and one that required a privileged central position to operate since it shared programmatic functions with commercial and administrative activities that took place in the city centers. In fact, the firsts ones appeared in the historical centers, their development was guided by the US skyscraper rationale: intensive use of the building area, an emphasis on verticality and the implementation of new building technology – structural steel, elevators and heating, plumbing and sanitation systems – the latter being the one aspect that limited the access to these buildings to the upper middle classes, given the elevated costs of *modern* materials and equipment; they inherited from the *palacio de renta* the prominence of the formal and representative dimension of the building over the exaltation of the functional and technical aspects and the free-plan; their initial floor plan layout was an adaptation of the traditional house scheme – based on a series of continuous spaces developed in the narrow and deep middle plots of the colonial grid, arranged around a lateral inner courtyard and with a linear longitudinal circulation that goes through all the spaces from the façade to the back edge of the site – which generated compact buildings that occupied the entire lot and had only one visible façade; the verticality of these small skyscrapers was attained by the used of indented volumes, the main available resource to deal with monumentality, which created vertical stripes of light and shadows.

The placement of the *edificio de renta* in the historic downtowns, made architects look up to Europe, although briefly, as its models were closer to this phenomenon. The magazines presented early instances such as: the *Maison de la rue Franklin 25* (1904) by August Perret, «in which the vertical lines of its foundations were clearly marked, and its ceramic finishing were lightly applied, as to cheer them up, leaving visible all construction elements, it was a

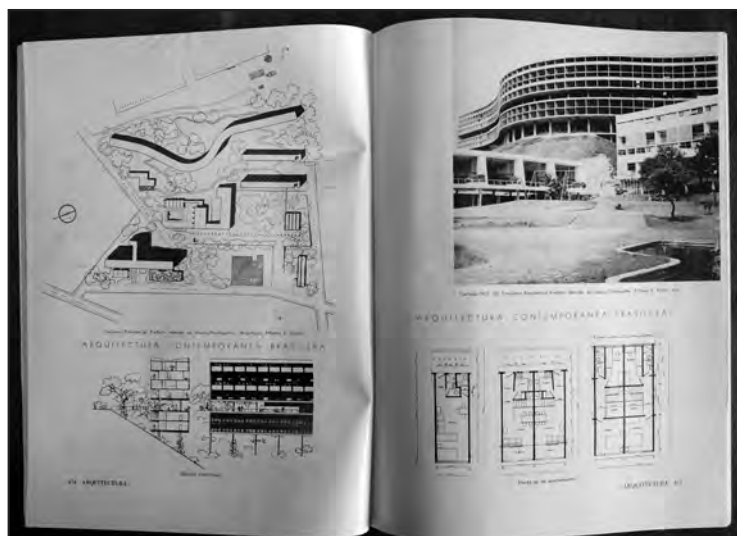




Augusto Perret. La arquitectura en el comienzo del Siglo XX. Arquitectura No. 244, Nov. 1953, p.452-456.



Departamentos en Londres. Arquitectura/México, No.1, p. 34-35



Arquitectura moderna brasileira. Arquitectura, No. 256, November 1954, p.480-484.

very new composition in the middle of numerous experiences and essays everywhere. The lot by itself had a notable position, the property was located in an elevated position dominating the Trocadero gardens, and facing southeast, and there has been no need, thanks to the correct movements of the façade, to modify the disposition of the apartments. The exposure is planned in a way that at every single hour of the day there is place of the house touched by the sun»<sup>51</sup>, a definition by George Gromort<sup>52</sup> as recounted in *Arquitectura's* 1953 article *August Perret. The architecture of the beginnings of the XXth Century*; the *Highpoint I* (1935) and *Highpoint II* (1938)<sup>53</sup> residential blocks in London – one of the seminal Modernist housing blocks in Britain, designed by Berthold Lubetkin and the *Tecton* group, influenced by Le Corbusier's *Plan Voisin* of 1925 which sketched a vision of cruciform towers set in lush parkland – published in *Arquitectura/México* respectively in 1938 and 1940<sup>54</sup> in which the two-phases development was described as representative of «the evolution of contemporary architecture; the first, a simple vertical projection of a functional floor plan with nude facades that covered up the structure; and the second, a more complex development that denotes a subtle research of the ensemble's volumes and materials, and of the details of its forms»<sup>55</sup>; and the *Oslo Court* building of 1938 by Robert Atkinson – a long L shaped seven-story apartment block, planned in depth on a triangular shaped island site overlooking Regent's Park, to which almost all 125 flats were given a view, resulting in a particular balcony configuration – that appeared in the May 1945 issue of *Arquitectura* as an example of the «great lessons obtained in this field – even if the construction of apartment buildings in large urban blocks has not yet reached its climax due to the war – through buildings that preserve the *British standard* of having spacious dwellings overlooking exterior green spaces»<sup>56</sup>.

Certainly the urban settlement of the tall urban building within the historical centers was a challenging task, as described by Integral: «the fast growing pace of contemporary cities have created severe problems due to the abrupt density changes; the explosion of most metropolis' city centers, which were able to preserve for several years a horizontal city

<sup>51</sup> Augusto Perret. *La arquitectura en el comienzo del Siglo XX*. *Arquitectura* No. 244, Nov. 1953, p.452-456.

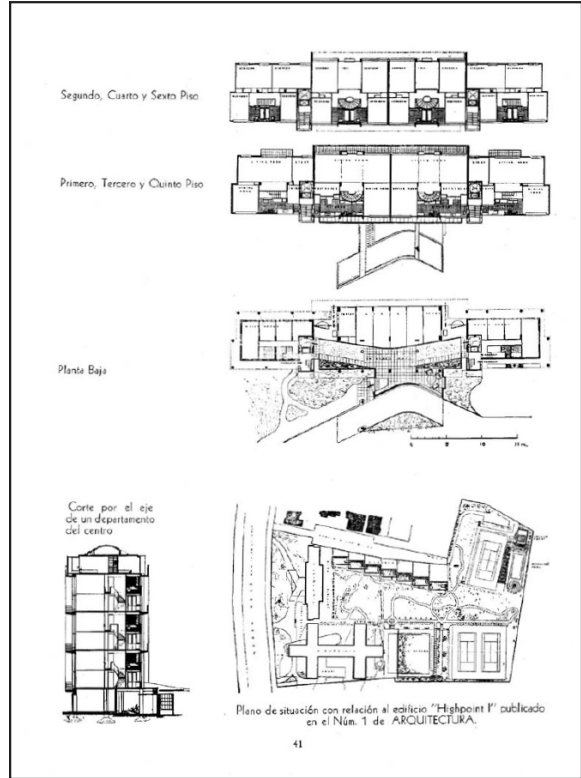
<sup>52</sup> This description of Perret's building is an excerpt from the book *Histoire Generale de l'art francais de la Révolution a nos jours* (Paris: Librairie de France, 1923) co-authored by Gromort, along with André Fontainas, Gabriel Mourey, and Louis Vauxcelles. Georges Gromort was a Professor at the *Ecole Supérieur de Beaux Arts* in Paris, where he taught Mario Pani and Vladimir Kaspé.

<sup>53</sup> The *Highpoint I* was originally designed as homes for factory workers (commissioned by Sigmund Gestetner as social housing for his workers), the block quickly attracted instead a thoroughly middle-class tenancy, eager to experience modern communal living in a high-rise building located on the hills of Highgate, an exclusive suburban area of north London overlooking the city below.

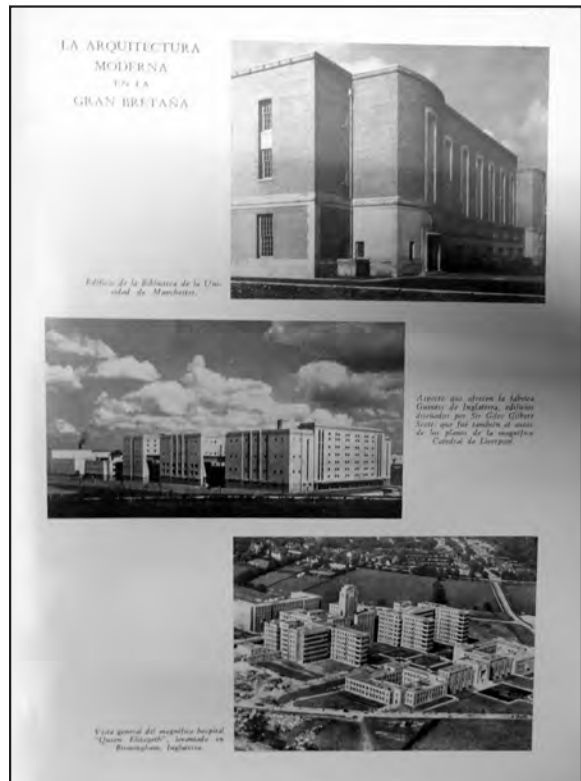
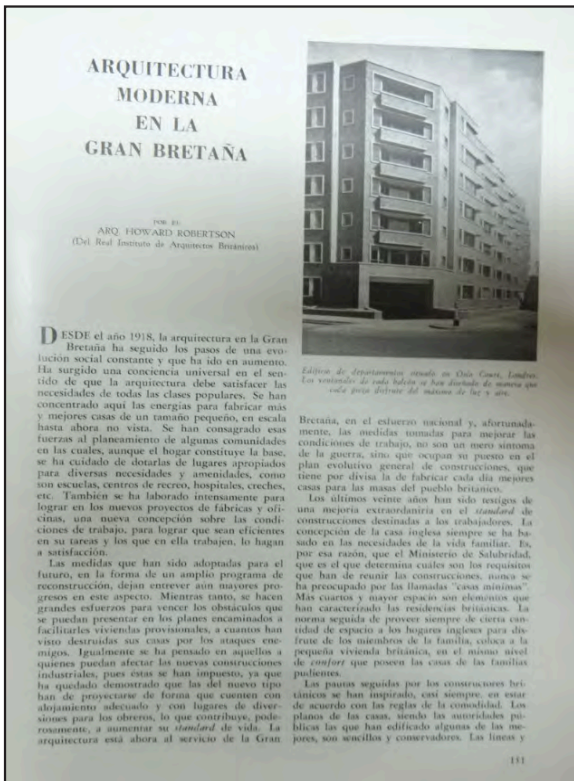
<sup>54</sup> *Departamentos en Londres*. *Arquitectura/México*, No.1, p. 34-35, and *Departamentos en Londres. High Point II*. *Arquitectura/México*, No.6, July 1940, p. 40-42.

<sup>55</sup> *Departamentos en Londres. High Point II*. *Arquitectura / México*, No.6, July 1940, p. 40.

<sup>56</sup> Robertson, Howard. *Arquitectura Moderna en Gran Bretaña*. *Arquitectura*, No. 142, May 1945.



Departamentos en Londres. High Point II. Arquitectura /México, No.6, July 1940, p. 40-42.



Arquitectura Moderna en Gran Bretaña. Arquitectura, No. 142, May 1945.

structure given the limited construction methods, have enforced the creation of laws that could regulate this crazy race towards verticality. The causes of the need to grow in height, such as the elevated costs of land and the need to centralize economic, political and social activities, have given us the skyscraper. On the other hand, the “machine” and the advances in building construction – such as structural steel and the standardization of the production methods – have opened the way to these vertical cities. The urban chaos is absolute, the solutions are guided only by one factor, the economic, and are lacking human sense, harassed by convergent forces that escape an effective control. The current laws are focused on one problem: the lights in the streets; which perpetuate the criteria established for the colonial city, encouraging the construction of stepped pyramids in its blocks, that’s how the *garabito* was born and implanted almost everywhere, contributing to the results we see in these graphics. The cities centers are being destroyed and decomposed. [...] This is an outrage to the city’s own heart, but we are still on time to redirect this uncontrolled impulse, or we will observe its effects in the near future with repulsion and shame for our unwillingness to solve the problem»<sup>57</sup>.


The *garabito* or ziggurat was the inbred form of the North American skyscraper, born in a very wide street network and thus not suitable for a colonial grid, in fact «the general increase in height of downtown buildings from the traditional two to fifteen stories or so, however excellent the individual buildings, has created in the narrow sixteenth-century streets of the colonial grid plan, the worst congestion in Latin America»<sup>58</sup>. The *edificio de renta* gradually placed also on strategic spots in exclusive residential areas or near important arteries of the cities, such as *El Vedado* in Havana – a 105 square blocks development, placed following an orthogonal grid of wide tree-lined streets, West of the historic downtown – which hosted most of the vertical developments of the country up to the 1960’s, along with the residential area of *Miramar*; «the Mexican architecture which has attracted the attention of every tourist from the North is, of course, that of the “skyscrapers” along the Avenida Juárez, the Paseo de la Reforma, and the Avenida Insurgentes, where a Los Angeles-like mid-twentieth-century skyline has been imposed over what was a largely Second Empire business and residential area»<sup>59</sup> as Hitchcock noticed in his first Latin American trip; in Caracas, the tall urban building moved Southwest from the colonial development towards *La Candelaria* and *23 de Enero* neighborhoods, and the districts along the *Avenida Francisco de Miranda* and the *Avenida Andrés Bello*; in Bogota, the residential buildings spread along

<sup>57</sup> *El corazón de las ciudades*. Integral, No.2.

<sup>58</sup> Hitchcock, Henry Russell. *Latin American Architecture since 1945*. New York: The Museum of Modern Art, 1955, p.41.

<sup>59</sup> Hitchcock, Henry Russell. *Latin American Architecture since 1945*. New York: The Museum of Modern Art, 1955, p.41, p.44.

## El corazón de las ciudades



El rápido crecimiento de gran parte de las ciudades actuales ha creado problemas gravísimos en cuanto al cambio brusco de densidad, la explotación de los recursos centrales de casi todas las metrópolis que habitan horizontalmente a través de muchos años su estructura de ciudad horizontal invadida por los medios de construcción obliquo o la sucesión de ordenanzas y leyes que limitaban este crecimiento hacia los verticales.

Los factores que determinaron esta necesidad de elevarse, tales como el alto costo de las propiedades y la necesidad de centralización de actividades económicas, políticas y sociales, tuvieron como consecuencia "el ascenso". Por otra parte, "la sequedad", el adelanto de los medios de construcción talia como el acero estructural, la estandarización de los sistemas de iluminación, etc. han abierto el camino a estas ciudades verticales.

El desarrollo y el crecimiento en total, las soluciones dadas a un solo factor, el económico y están desprovistas de todo sentido humano, incoherentes por fuerza convergen que escapan a un control efectivo.

Las urbanismas vigentes en casi todas estas ciudades están dirigidas precisamente a un problema: la luz de los edificios en este sentido se conserva el criterio de la ciudad colonial y se construyen sobre los muros, pimientos verticales; así mismo "el gobierno" aplicado en casi todo el mundo, que de como resultado los edificios que vemos en las ciudades se destruyen y se pedean por el centro: la desorganización, la complejidad de los problemas de servicio, tales como vivienda, abastecimiento, energía eléctrica, drenaje, lavan a roscarse los autos a las diferentes unidades que los construyen. Como ejemplos tenemos: Nueva York, Chicago, Rio de Janeiro, Sao Paulo, etc. y ahora Caracas que se tambalea y vacilante, que sigue esta crisis de áreas y en 19 años ha debido avanzar contra las nubes.

Paralelamente, en EE. UU. se proyectan centros comerciales en Boston, unidades residenciales en Chicago, Leves House y el

Cuartel General de las Naciones Unidas en Nueva York, con el objeto de modificar la estructura de los centros centrales de las ciudades.

De la misma manera nosotros tratamos de enfrentar el problema. La Comisión Nacional de Urbanismo estudió en colaboración con la Ingeniería Municipal, desde el año 43 y con el propósito de mejorar los ordenanzas, el plan preliminar que reguló el crecimiento de Caracas, llegando al que hoy tenemos vigente en cuanto a regulación de densidades, obligación de completar los servicios comunes en las unidades de habitación, limitación de altura, integración de lotes, etc. El Estado, con la intención de ordenar el espacio y disciplinarlo, siendo un precedente con el edificio "Simón Bolívar", pero a nosotros se nuestro más de mejoramiento de los bienes comunes, y por la responsabilidad que tenemos con la comunidad, nos toca exhortar a la iniciativa privada a dar el ejemplo, y a colaborar para el bien común y el suyo propio.

La ciudad sufre un tropiezo en su propio corazón y con el tiempo de avanzar ese impulso desordenado, cuyos efectos vemos malamente con repudio y dolorosa pena por no haber hecho algo para solucionar el problema.

Nuestro lucha es seria y edificante: nos proponemos criticar fuertemente aquellas realizaciones que vayan en perjuicio de nuestra Caracas, que hoy muestra otros rasgos gigantescos y espeluznados, dándose y arrolladora que crece con la furia de un río desbordado en oposición a la tímida ciudad de los techos rojos tranquila y apacible, que hoy queda sepultada bajo la avalancha de un mundo diferente.

Del mismo modo, también nos toca destacar los valores que nos llenan de orgullo, en cuanto muestran una proporción por resolver a cubalidad los problemas y poseer, con ello un punto de apoyo en esa lucha. Con ellos estamos en todo momento por orientarnos en esta batalla por la disciplina del espacio.

El corazón de las ciudades. Integral, No.2.

## EDIFICIO EL MUNICIPAL

Arquitectos: Vega & Galia



Fotografía "Arquitectura"

El ejemplo que presentamos de Vega y Galia, muestra para nosotros un ejemplo de los edificios que de Urbanismo, para exponer el espacio.

La intención de los arquitectos es altamente sencilla: el edificio se integra al medio. Resuelve el problema de cubalidad, cumple los requisitos habitacionales y económicos que se proponen. El grupo espacial está cuidadosamente compuesto y equilibrado para un ritmo de vida y las condiciones de servicio que el edificio debe cumplir. Los materiales se hacen sentir en su expresión para el Municipio es un punto de partida, un ejemplo más que un modelo, muestra la ciudad del Municipio presentando una solución concreta por el crecimiento de construcción que la agitación. (Casi lo mismo) indica necesidad de integración de lotes, de necesidad de proporcionar un espacio por un horizonte del cual los resultados se se tanto espacio, es beneficio de sus intereses y los de la comunidad, y esto es lo que se busca.

La falta más importante: el lote limitado y microscópico, la cual se percibe en la falta grave de espacio, cuando, para una ciudad del centro de Caracas a la que se nació una vez de 8 años en el primer.

El mismo pensamiento expresamente indica los subterfugios que se hacen para no hacer en vida y que hacen a la vida Caracas donde las calles, los estacionamientos, los jardines, etc. se resquebrajan en una serie de desordenados y desorganizadas.

Trasnochamos algunos ejemplos y este año el del Municipio. Responde, entonces, tenemos entendido lo que queda, y mostrar para el futuro una ciudad digna y capaz de presentar un urbanismo actual.

El edificio presenta soluciones sobre los problemas: el espacio problema resuelto: la luz de las calles.

El volumen habitable se concentra al ritmo de vida y las, así también, crea y permite una solución adecuada de la ventilación y iluminación dentro de una solución ambiental.

El municipal building. Integral, No.2

## Propiedad Horizontal:

Tema incierto. Aunque Caracas se salvó de la monarquía edilicia que hace años existió en varias capitales americanas, no se puede afirmar que los conceptos de esta forma de organización estén bien definidos en la mente de muchas personas. Los pocos ejemplos que existen en Caracas y el litoral (Loguna Beach-Club, Bahía del Mar, Centro Profesional del Este, Hacienda y Parque Residencial de San Bernardino) son soluciones correctas de Propiedad Horizontal y podrían servir sin duda como base para una adecuada legislación futura. Pero el problema se plantea en los casos de las edificaciones concebidas con el fin de arrendarlas y luego vendidas como Propiedad Horizontal. Muchos ignoran que en el diseño de los casos de venta se prescinde de elementos fundamentales para el desarrollo de la vida común: Los servicios de estacionamiento, los salas de reposo, los jardines infantiles, la central de administración, el centro comercial y demás servicios indispensables para satisfacer las necesidades de la familia (institutos, necesidad de "vivir"). Los Bienes Comunes, factor importantísimo para el buen funcionamiento de los Condominios, según su proporción, su cuidado y, sobre todo, según los ingresos que producen, son los elementos que aseguran la buena marcha del conjunto.

El cliente lo ignora. Sabe aproximadamente que en la Propiedad Horizontal se diferencia la parte privada (que no presenta problemas serios en la mayoría de los casos) de los bienes comunes. Nadie le explica, o a la hora de la inversión sus obligaciones, ni le habla del beneficio que puede obtener. Nadie precisa la cuota de mantenimiento, conservación y operación. Y cuando se enteró, el cliente prefiere seguir ignorando.

Sugerir soluciones es ciertamente arduo. Conviendría comenzar una campaña de información a través de los medios de más fácil alcance para el público; convendría aclarar los términos; convendría como solución transitoria, imponer un estatuto legal firmando y aceptado por todos los copropietarios y, como solución definitiva, elaborar una legislación conveniente que afecte a todos los casos y evite los abusos, bien manifiestos en otras naciones hermanas, que debemos, a todo trance, evitar en nuestras ciudades.

Por lo pronto, la Revista INTEGRAL se propone reunir una mesa redonda con las personas más representativas en esta modalidad de edificación para aclarar algunos conceptos que sirvan de guía a la opinión pública, en la materia.

**EDITORIAL**

Propiedad horizontal (Editorial). Integral, No.3.

the base of the mountains, to the East towards the *Chapinero* and *Sante Fe* districts, and on the immediacies of the *Carrera Séptima*, the most important north-south axis of the city.

Although the conquest of height might have been the most laudable feature of the tall urban building, it was the transformation of the type in a bipartite building – the plinth and the freestanding tower – what stimulated its utmost evolution and secured its consolidation. The plinth reached the urban scale according to the new densities, by growing in height and depth and thus increasing its presence at the street level, by expanding horizontally to satisfy the demand of larger commercial or circulation spaces and to show a major detachment with the private upper part, and by becoming more *public* to enhance its connection with the city; the upper part becomes completely autonomous regarding the base and the street, in both formal and functional terms, and was mostly developed using monolithic volumes usually narrower than the base to accentuate its verticality. The building became independent from the site, leaving behind the attachment to its perimeter, which allowed a hierarchical organization of its spaces, a fresh experimentation of its volumetric complexity, a vertical stratification that admitted a more complex multifunctional program while preserving the autonomy of the dwelling program, and a diversification of its users according to the dimension, location and orientation of its units.

The *free* on-site disposition of the building transcended the formal dimension as architects began experimenting with the H-shaped plan to optimized sun, light and air exposition, typical of New York, or the zigzagging of the building's footprint regarding the site's perimeter and the highlighting of the building's verticality through a superposition of horizontal motives, of European derivation. The spatial configuration of the tower also changed, giving priority to the compact apartment model; the variety of dwelling types within the same floor plan; the establishment of *privileged* apartments according to its height and connection to the main façade; the improvement of privacy with square-shaped apartment plans and a shortening of internal circulations; the introduction of a notion of comfort more related to the rapport between spaces than to the introduction of technology; and the reduction of the building costs to widen the range of possible users, but without compromising the building's character expected by the middle classes.

But as the team of *Integral* indicated, «a lot of people ignore that in the design of the *casas de renta*, the fundamental elements for a satisfactory collective living development are missing: parking space, resting areas, gardens for the kids, central administration office,

commercial spaces and other indispensable services to satisfy the needs of a family (we are referring to “living” needs)»<sup>60</sup>, because the *edificios de renta* were mostly financed by wealthy families that placed their interest on the distinctive character<sup>61</sup> and profitability of the building rather than on the functionality of the building’s housing program.

These small skyscrapers were certainly the result of speculative operations, but they also contributed to the reappraisal of specific areas of the city, and therefore, of the cityscape; and although the *edificio de renta* was practically replaced by the apartment building, it certainly was the departure point for the application of the skyscraper logic to collective housing buildings.

The transition towards the apartment building was legally possible through the implementation of the horizontal property law, but the shift was a direct result of the autonomy reached by the residential program and by the importance given to the communal spaces as providers of general wellbeing to its residents for the enrichment of collective living it endorsed, as contributors to the improvement of urban life as they alleviate the State’s burden on the provision of certain services, and as the economic solution par excellence for a self-financing possibility of the building’s maintenance costs through the provision of ground floor renting space, as «the Common Goods are essential for the proper functioning of condominiums, and according to their proportion, maintenance, and above all, the income they generate, they are the elements that guarantee a correct operation of the complex»<sup>62</sup>.

The legislation did not change the speculative nature of the type, therefore tall residential buildings continued to be considered the most emblematic form of real state speculation, as modernization processes transformed the metropolis into the driving forces of capital gain. The apartment building became popular in the mid-forties with developers who found medium-density, multi-family housing a profitable industry; architects were also primed to go into production and to be able to experiment with every aspect of this new kind of dwelling – the apartment – in an effort to make it the core of modern living, in fact «the practice, common throughout Latin America, of combining construction firms with architectural partnerships» had a significant role in the development of the apartment building «and is

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<sup>60</sup> *Propiedad horizontal* (Editorial). Integral, No.3.

<sup>61</sup> Bordieu stated that the differentiation between classes is determined by their relation with the production forces, by the ownership of certain possessions, but also by the symbolic aspect of consumption. Departing from this assumption, one can assume that the social classes for which the *edificio de renta* was designed, used the status of the buildings to legitimate in the cultural field, assuring a privileged position given by their taste aesthetic.

<sup>62</sup> *Propiedad horizontal* (Editorial). Integral, No.3.

seen at its best in the production of Cuellar, Serrano and Gómez»<sup>63</sup> and Obregón and Valenzuela in Colombia; of the *Constructora de Apartamentos de Propiedad Individual* (CAPI) in Cuba, and the partnerships of Arroyo and Menéndez, Bosch and Romañach, Sampera and Díaz, and Quintana, Rubio and Pérez Beato; of the construction initiatives around the figures of Mario Pani and Enrique Del Moral in Mexico, and of Carlos Raúl Villanueva in Venezuela. In Cuba, this phenomenon was also sustained by the retirement and insurance funds of certain professional organizations in order to finance their welfare and pension programs; but they promoted the construction of a new kind of tall urban building, one that combined commercial space for rent at the ground floor, institutional offices and on the intermediate levels, and dwellings for rent in the upper ones, this is the case of the *Seguro Social del Arquitecto* (1953), the *Retiro Odontológico* (1953), the *Seguro Médico* (1955) and the *Seguro del Abogado* (1956) and the *Seguro de los Ingenieros Civiles* (1957) buildings<sup>64</sup>.

The primary impetus for their development stemmed from uncontrolled population growth and the intensification of migration flows to the capital cities, which increased the need for additional housing; Additionally, in their battle against housing shortage, local authorities encouraged the private sector to undertake high-rise residential developments by offering special concessions in terms of land acquisition, building permits, special loans and tax exemptions; as demonstrates, for instance, the financing of the FOCSA building in Havana, «a gigantic construction legally and financially aided by the Horizontal property law and the foundation of the *Assured Mortgage Development Fund*, with the collaboration of the Continental Cuban Bank that lent 6 millions pesos»<sup>65</sup>– which represented the 80% of the apartment's building costs and the 60% of the commercial space construction expenses – as the developer's debt was then converted into mortgage bonuses applied to each residential or commercial unit, and therefore, assumed by future buyers.

<sup>63</sup> Hitchcock, Henry Russell. *Latin American Architecture since 1945*. New York: The Museum of Modern Art, 1955, p.41.

<sup>64</sup> The *Seguro Social del Arquitecto* building: *El concurso celebrado por la caja del Seguro Social del Arquitecto*. *Arquitectura*, No. 211, February 1951, p.58-67 and *El nuevo edificio del seguro social del arquitecto. Informe de la comisión de obras sobre la construcción del nuevo edificio*. *Arquitectura*, No. 237, April 1953, p.144-151; the *Retiro Odontológico* building: *El concurso del Retiro Odontológico. Bases del concurso. Acta del tribunal calificador. Proyecto del arquitecto Antonio Quintana Simonetti que obtuvo el primer premio. Memoria descriptiva. Planos. Conferencia por el profesor Pedro Martínez Inclán en la exposición de los proyectos*. *Arquitectura*, No.226, May 1952, p.176-197 and *El Premio Medalla De Oro del Colegio de Arquitectos de 1956: El edificio del Retiro Odontológico, por el Arq. Antonio Quintana Simonetti*. *Arquitectura*, No. 282, January 1957, p.22-30; the *Seguro médico* building: *El concurso para la construcción del edificio del seguro del médico*. *Arquitectura*, No. 269, December 1955 and *Descripción del proceso de Verter el hormigón bajo el agua en las cimentaciones del edificio del seguro medico*. *Arquitectura* No. 327, 328 y 329, Oct./Nov. /Dic. 1960; the *Seguro del Abogado* building: *Programa para el edificio del "Seguro del abogado"*. *Arq. Anibal Flores Jenkin. Asesores Alfredo Maruri y Francisco Henares, Arquitectos*. *Arquitectura* No. 262, May 1955, p.226-232; *Seguro de los Ingenieros Civiles: Arquitectura contemporánea cubana*. *Arquitectura* No. 289, August 1957, p.396.

<sup>65</sup> FOCSA, *edificio apartamental en propiedad horizontal*. *Arquitectura*, No. 311-317, June-December 1959, p.91.





The Seguro Social del Arquitecto building. *Arquitectura*, No. 237, April 1953, p.144-151



Retiro Odontológico building. *Arquitectura*, No. 282, January 1957, p.22-30



Seguro del abogado building. *Arquitectura* No. 262, May 1955, p.226-232



Seguro de los Ingenieros Civiles building. *Arquitectura* No. 289, August 1957, p.396.



Seguro médico building. *Arquitectura*, No. 269, December 1955

But single-building apartment blocks also grew appreciation among a burgeoning middle-class population that was eager to fulfill their dream to be part of modern life, which mostly implied living in a *modern apartment*, because «the apartment has come up as a solution to the problems of our times. But an apartment is worthy only if it is located within vital areas of the city, if its construction has taken into consideration the social, technical and personal needs of the epoch, and if it can be obtained through a minimum economic investment»<sup>66</sup>. In fact, government programs restructured the lending industry so that renters could become buyers, and adapted the legal system to allow the commercialization of the apartment as an independently profitable unit: investors would buy an expensive plot due to its location in a central area of the city, but dividing the site and building costs among all dwellings they made the apartments affordable for middle class families.

### **The institutionalization of the *condominio horizontal***

The outline process of the horizontal property law is well described in the architectural magazines, as architects desired its enactment in order to have the legal elements to propose this new type of house ownership to clients, and to provide the credit institutions with the legal formula that would abled them to grant loans for its acquisition. In the article *A horizontal property law*, Cuban architect Horacio Navarrete asked the local authorities for its enactment by explaining the multiple advantages that this kind of legislation could bring, especially the increase of housing units within the city centers, in which buildings, given the lack of free space and population growth, must follow a vertical development; he delineates the content and objectives of the law by citing the existing ones in Brazil, Chile and Uruguay and explaining how high-rise developments have been well inserted into Rio de Janeiro's landscape and waterfront becoming part of daily life, and how the same practice could be applied in a similar setting such as La Habana. He defends the advantages of this kind of proprietorship to solve the housing shortages due to its economic feasibility, «we have observed a great urban development as a consequence of this kind of laws, we have seen within cities expansion plans, that wide places strategically located in streets and avenues, are destined to this type of housing, acknowledging that this is a reliable model, that this type individual property has come to our cities to remain, because in our opinion it fulfills a need, that of increasing the amount of dwellings in the cities, through the economic contribution of a new type of buyer, that previously used his savings in other ways». He also highlights the

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<sup>66</sup> *Una obra de la Capi. Compañía Constructora de Apartamentos de Propiedad Individual, S.A. Arquitectura No. 243, Oct. 1953, p.424-427.*



# UNA LEY DE PROPIEDAD HORIZONTAL

Por el Dr. JORGE SAVARITE

En la mayoría de las ciudades que integran el país, el suelo que se usa, no se ha dividido en lotes para edificar, y siempre se usa como un terreno indiviso. En consecuencia, cuando se quiere edificar, se debe negociar con el propietario del terreno, lo que implica un proceso largo y costoso. La Ley de Propiedad Horizontal, que se discute en el Congreso, pretende cambiar esta situación y permitir que el suelo se divida en lotes para edificar, lo que facilitaría el desarrollo urbano y la construcción de viviendas.



# UNA LEY DE PROPIEDAD HORIZONTAL

Por el Dr. JORGE SAVARITE

El sistema de la propiedad horizontal es una forma de propiedad que permite que un terreno sea dividido en lotes para edificar, lo que facilita el desarrollo urbano y la construcción de viviendas. Este sistema es especialmente útil en áreas urbanas donde el espacio es limitado y se requiere una mayor densidad de construcción.



# UNA LEY DE PROPIEDAD HORIZONTAL

Por el Dr. JORGE SAVARITE

La Ley de Propiedad Horizontal establece un marco legal que permite a los propietarios de un terreno dividido en lotes para edificar, ejercer sus derechos de propiedad de manera independiente y segura. Esto incluye la posibilidad de vender, alquilar o hipotecar cada lote por separado, lo que promueve el desarrollo inmobiliario y el crecimiento de las ciudades.

Una ley de propiedad horizontal. Arquitectura, No. 178, May 1948, p.129-133.

**MESA REDONDA EN INTEGRAL**

**LA PROPIEDAD HORIZONTAL EN VENEZUELA**

Este artículo es el resultado de un estudio realizado por el Dr. Jorge Savarite, quien analiza el estado actual de la legislación sobre propiedad horizontal en Venezuela y propone reformas necesarias para mejorar el sistema. El texto discute los beneficios de la propiedad horizontal para el desarrollo urbano y la construcción de viviendas, así como los desafíos que enfrenta el país en este campo.

**DR. J. F. FARRA DE LIMA.**

El sistema de la propiedad horizontal es una forma de propiedad que permite que un terreno sea dividido en lotes para edificar, lo que facilita el desarrollo urbano y la construcción de viviendas. Este sistema es especialmente útil en áreas urbanas donde el espacio es limitado y se requiere una mayor densidad de construcción.

**ARQUITECTO ROMERO GUTIERREZ.**

Este artículo presenta una visión crítica y constructiva sobre la implementación de la propiedad horizontal en Venezuela. El autor discute cómo este sistema puede ser utilizado para mejorar la calidad de vida en las ciudades y promover un desarrollo urbano más equitativo y sostenible. Se mencionan ejemplos de buenas prácticas y se ofrecen sugerencias para superar los obstáculos que impiden una mayor adopción de este modelo.

**DR. MARTINEZ OLIVERA.**

El sistema de la propiedad horizontal es una forma de propiedad que permite que un terreno sea dividido en lotes para edificar, lo que facilita el desarrollo urbano y la construcción de viviendas. Este sistema es especialmente útil en áreas urbanas donde el espacio es limitado y se requiere una mayor densidad de construcción.

La Propiedad Horizontal en Venezuela. Mesa Redonda realizada en Integral, No.4, January 1947.

affordability that this type of ownership offered to middle class, because «there are a large quantity of potential owners, that don't have enough money to buy and own an individual isolated property, or to be able to do so they would have to travel long distances to attend their working places, but on the other hand, they do have enough capital to acquire an apartment that represents a lower investment»<sup>67</sup>.

In Venezuela, *Integral* magazine organized a multidisciplinary roundtable<sup>68</sup> to examine the economic, social, technical, legal, urban and building implications of the law; the discussion included suggestions from other countries' experiences, like that of Argentina, Chile, Uruguay, Cuba and Colombia and mentioned some owners' strategies to reduce long-term costs, as in the case of Cuba, where owners tended to buy one or two commercial units on the ground floor, among all co-owners, to cover the building maintenance costs and other common expenses with the rent profits. The first country, among the ones examined in this research, to have a legislation in the matter was Colombia, which passed the law in 1948, followed by Cuba (1952)<sup>69</sup>, Mexico (1954)<sup>70</sup> and Venezuela<sup>71</sup>. In Colombia, even if the legal concept of *horizontal property* was formulated in the 1948 law, its implementation and regulation were defined ten years later in the 1959 Law; but this legal impasse did not hold back the development of this type, even if its height remained a little lower in comparison with those in Mexico City or Caracas, as the article *The horizontal property in Colombia* published in *Proa* explains: «the horizontal property has registered, in the last years, an impressive increase, and has contributed to solve the serious housing problem, but it has also been a source for abusive developments, not because of an absence of regulatory provisions in the law, but due to an excess of promoters for this kind of building, [...] but in any case, the horizontal property system is contributing to solve, on one side, the housing problems, and on the other side, it has given beautiful buildings to our cities, placed to satisfy the needs of a complex contemporary social life»<sup>72</sup>.

The cover and opening entry of *Arquitectura/México* no.53 issue was dedicated to the first Mexican building under this legislation, the article entitled *The first building in Mexico with*

<sup>67</sup> Navarrete, Horacio. *Una ley de propiedad horizontal*. *Arquitectura*, No. 178, May 1948, p.129-133.


<sup>68</sup> *La Propiedad Horizontal en Venezuela. Mesa Redonda realizada en Integral*. *Integral*, No.4, January 1947.

<sup>69</sup> The *Decreto-Ley 407* of 1952 signed by president Batista that regulated the construction under the horizontal property system, was then followed by the *Decreto-Ley 750* of 1953 that created the *Fomento de Hipotecas Aseguradas (FHA)* which stimulated the financing of building construction through Savings and Capitalization Banks, which spread all over the country in the 1950's.

<sup>70</sup> *Ley sobre el régimen de propiedad y condominio de los edificios divididos en pisos, departamentos, viviendas o locales* (17 December 1955).

<sup>71</sup> *Ley de Propiedad de Apartamentos* enacted in 1957, and the following *Ley de propiedad horizontal* of 1958.


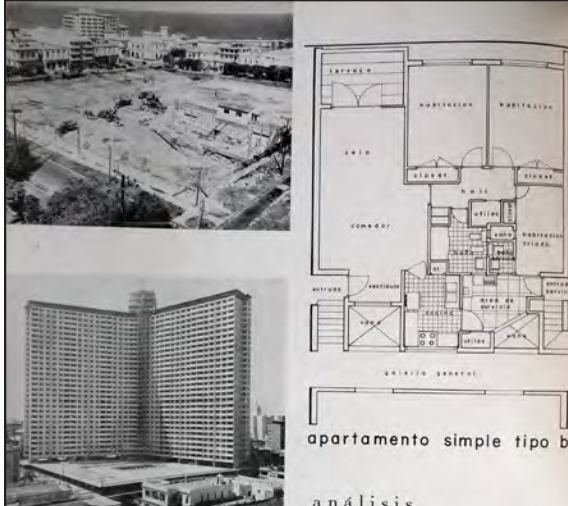
<sup>72</sup> Uribe Duran, Juan. *La propiedad horizontal en Colombia*. *Proa* No.4, March 1967.



Profesionales ofreciendo datos para este artículo: Ing. Carcio, Arq. Estévez, Ing. Bestard, Arq. Castro, Ing. Betsacourt e Ing. Domínguez.

## FOCSA: edificio apartmental en propiedad horizontal

Tema, Selección y Análisis.  
 Arq. Ernesto Gómez Sampera y Ing. Civil. Bartolomé Bestard.—Ing. Electricista: Ing. Fernando Mruenes.—Calculistas: Ingenieros: Saez, Carcio y Martín.—Ing. Sanitario: Ing. Gustavo Bréquez.—Abogado: Dr. Gerónimo Bagola Muñoz.  
 Redactores de este Estudio: Arqtes. Reynaldo Estévez Carbala y Eduardo Zayas Rodríguez.

### apartamento simple tipo b

### análisis

El logro de la privacidad ha sido un gran éxito especialmente en las soluciones de las circulaciones a medio nivel. La ventilación cruzada lateral es otro de sus aciertos. La estructura es excepcionalmente valiosa en su diseño y cálculo como en la unidad que mantiene con la solución espacial del edificio. El factor distribuye de sus áreas comunes (piscinas, parque y comercios) es una ventaja típica de esta solución que ha sido proyectada como una comunidad.

La solución en planta de los apartamentos otorga de mayor simplicidad y un mejor aprovechamiento de los espacios y estéticamente, aparte de la grandiosidad del conjunto que mantiene su escala humana, hay aspectos plásticos interesantes como la creación de vanos horizontales y el vertical. Pero las exigencias del diseño al resultado humano, sus promotores han de sentirlo plenamente satisfechos: los moradores de este edificio se sienten extraordinariamente felices en él.

El FOCSA es una obra de orgullo de la Arquitectura Cubana y un ejemplo a seguir.

FOCSA, edificio apartmental en propiedad horizontal. Arquitectura, No. 311-317, June-December 1959, p.91.  
 Una obra de la Capi. Compañía Constructora de Apartamentos de Propiedad Individual, S.A. Arquitectura No. 243,



PROSPECTIVA DEL EDIFICIO QUE SE CONSTRUYE EN LA CALLE DE QUINMA 8, EN EL SECTOR PER LAS ZAMPANARAS CONSTRUCTORA G. DEL VALLE Y G. NAVA Y ALBARRAN Y BIBAL.

## Una Obra de la CAPI. Compañía Constructora de Apartamentos de Propiedad Individual, S.A.

CONSEJO DE DIRECCION:  
 Miembros de la firma: G. DEL VALLE Y G. NAVA.  
 Presidente: DR. IN. G. NAVA.  
 Vicepresidente: ARQ. ELADIO G. DEL VALLE.  
 Miembro de la firma: ALBARRAN-BIBAL, S.A.  
 Titular: SR. JOSE BIBAL.  
 Vicepresidente: ARQ. EUGENIO ALBARRAN.

VIVIR DE ACUERDO CON SU EPOCA.

Cada época reclama una actitud diversa ante la vida. Adoptar esa actitud que exigen los tiempos y lograr de las condiciones imperantes el máximo bienestar y altura moral, es lo que nosotros llamamos vivir de acuerdo con la época. Mas, toda la actividad del hombre ha de tener como base una vivienda que satisfaga sus necesidades. Que sea una casa en relación con las funciones que ha de realizar, eliminando el trabajo doméstico innecesario, la angustiosa pérdida de tiempo en las largas idas y vueltas al trabajo y las compras, que rean la imprescindible tranquilidad y ambiente privado para las labores hogareñas y la eficiente crianza

424 ARQUITECTURA



PLANTA TIPO DEL EDIFICIO DE APARTAMENTOS QUE SE CONSTRUYE EN 22 E. J. POR LA CAPI, G. DEL VALLE, G. NAVA Y ALBARRAN Y BIBAL, ARQUITECTOS.

## UNA OBRA DE LA CAPI. COMPAÑIA CONSTRUCTORA DE APARTAMENTOS DE PROPIEDAD INDIVIDUAL, S.A.



PLANTA TIPO CON UN AREA VENTILADA A COMERCIO Y LA ENTRADA PRINCIPAL DEL EDIFICIO QUE SE CONSTRUYE EN LA CALLE 24 E. EN EL PRADO.

426 ARQUITECTURA

Una obra de la Capi. Compañía Constructora de Apartamentos de Propiedad Individual, S.A. Arquitectura No. 243, Oct. 1953, p.424-427.

*apartment property*<sup>73</sup>, written by its author Mario Pani, enforced the need of a vertical growth of the capital city given the unpredictable growth of its population and consequently of its demand for spaces, services and facilities. The horizontal property law was presented, not only as a facilitator of the materialization of a new type needed in Mexico and already applied with success in other countries of the Americas, but as a catalyzer of a change in the cultural appreciation of this new ownership-building model, as the «public had the idea that living in a rented apartment represented a temporary contingency, and instead, acquiring a property implies a definite settlement», as they associated the dwellings within a high-rise structure only with the *edificio de renta* system. People's resistance to the tall urban building was no exception in Mexico, even to successful architects such as Pani, as he recalls: «when in 1947 the problem of increasing population densities was first approached by building high-rise buildings ensembles, and with these aims the *Dirección General de Pensiones* sponsored the creation of the *Centro Urbano Presidente Aleman*, which started its construction in that year, an individualism expressed a severe resistance to the attempt of a multifamily cohabitation at a great scale. But once the *Centro Urbano* started to work and the state employees for which it was designed noticed the adequate way in which the problem of accommodating better a bigger amount of people was resolved, in less space, in better conditions and around wide green spaces, the reticence of the first moments was transformed into a uncontained demand of apartments»<sup>74</sup>.

*Arquitectura* also presented the firsts projects that were developed «based on the horizontal property law and in a joint effort by two of the most prestigious Cuban entities in the construction field, the *Constructora de Apartamentos de Propiedad Individual, S.A.*, offers apartments that meet the conditions listed above. Their system is a result of an exhaustive analysis of the contemporary needs and the most suitable way to respond to them. An apartment's basic function is to serve as a dwelling or office; and among its secondary functions are offering accessible communications, concentrated activities, privacy, comfort and economy. In its first building, CAPI has taken into consideration the functions that it must comply. Every function has been carefully studied and every question had the most exact answer: the floor plan has been designed in a way that every apartment constitutes an independent unit within the building, achieving absolute privacy; the layout eliminates the unnecessary domestic work that floor plan arrangements of ordinary houses demands; and the building's specifications and materials assures durability and elevated living

<sup>73</sup> *El primer edificio en México de propiedad por pisos*, *Arquitectura/México*, No. 53, March 1956, p.2-13.

<sup>74</sup> *El primer edificio en México de propiedad por pisos*, *Arquitectura/México*, No. 53, March 1956, p.3.

El primer edificio de propiedad por pisos  
Arquitectura/México, No. 53, March 1956, p.2-13.



## EL PRIMER EDIFICIO EN MEXICO DE PROPIEDAD POR PISOS

MARIO PANI, ARQ.  
Arquitecto asociado: SALVADOR ORTEGA

AL EDIFICIO que en otros muchos países de América y Europa, se registra en México un problema colectivo de imponderables proporciones: el crecimiento de nuestra capital que con un ritmo imprevistible acumula toneladas de escombros, contaminación y servicios para cuyo suministro no siempre se dispone, en escala paralela, de los recursos indispensables. No se abrumará al lector con cifras: el crecimiento urbano anexo entre nuestros exarquistos que tocan el límite de lo alimato.

Cuando en 1947 se afrontó por primera vez el problema de aumentar la densidad de la población contemporáneo conjunto de edificios altos, y al efecto la Dirección General de Previsión patrocinó la integración del Centro Urbano "Presidente Alemán", que entonces empezó a erigirse, un individualismo mal entendido opuso seria resistencia al intento de convivencia multifamiliar en gran escala.

Mas apenas se puso en funcionamiento dicho Centro Urbano y los servidores públicos para quienes fue construido adquirieron de qué manera tan adecuada se resuelve el problema de alojar mejor, en menos espacio, en mejores condiciones y en torno de amplios espacios verdes al mayor número de personas, el exceso de los primeros instantes se transformó en una demanda incontrolable de departamentos.

El espacio puso en la reedificación de la vivienda la representación del Centro Urbano "Presidente Juárez", donde se afinó la distribución de edificios, corrigiendo al mismo tiempo alguna deficiencia del conjunto anterior. Su armonía, su funcionamiento y otros factores merecieron un adelanto satisfactorio en la finalidad de paliativo a que tienden, para beneficiar el sitio de reposo del hombre y para contrar, en lo posible, la expansión de la ciudad.

En cuanto a la propiedad horizontal o propiedad por pisos, que facilita la construcción de edificios multifamiliares, y desde hace tanto tiempo aplicada en Europa y en otros países de este continente, además de requerir en México una ley especial para practicarla, el sistema mismo carecía de



El primer edificio en México de propiedad por pisos, Arquitectura/México, No. 53, March 1956, p.2-13.

## Notas y Noticias

Se implanta en México el sistema de propiedad por pisos ("Condominio, S. A.")

Se ha constituido en la ciudad de México una sociedad privada que bajo el nombre de "Condominio, S. A.", implantará el sistema de propiedad por pisos mediante el cual propietarios de viviendas registrarán sus capitales e irán de levantar edificios de los que serán inquilinos en común. Esto, aparte de las ventajas directas para los propietarios en el piso, apunta a resolver el problema de la habitación y la mejoría de los servicios municipales en la capital del país.

En Europa, los edificios en propiedad por pisos existen desde hace más de un siglo y el sistema fue uno de los factores más importantes para el rápido desarrollo de las grandes capitales de aquel continente, así como de sus importantes centros industriales. En lo urbanístico, significa el efecto de formar esos ciudades que aligeran densidades de población fomentan el crecimiento vertical y evita la sucesión sucesiva horizontal. Bajo el punto de vista económico, permitió la inversión de capitales en edificios en común que permitieron el desarrollo de la vivienda.

La mayoría de las oficinas de Francia, Italia, España, etcétera, son edificios en propiedad por pisos, así como los reglamentos administrativos de muchos países de América Latina.

Hasta hace muchos años funcionó tal sistema en los Estados Unidos y luego se inició en Argentina y Brasil. En este último país se halló siempre a las previsiones. Desde año en Sao

Paulo más del 90% de los edificios construidos en el sector están perteneciendo sus edificios de este orden. Los países hispanoamericanos, al igual que los europeos, poseen al ritmo las aceleradas de la construcción que allí se realiza, y a los cuales ha crecido considerablemente su notable crecimiento industrial.

En Rio de Janeiro los terrenos de la playa de Copacabana, con una longitud total de 11 kilómetros, se han ocupado totalmente en los últimos diez años con edificios de no más de 27 pisos de altura alcanzando estos terrenos el fantástico precio de cinco mil dólares por metro cuadrado y, por consecuencia, todos los edificios en dicha playa son inmuebles en propiedad por pisos.

En la capital mexicana el alto precio de los terrenos en el sector central de la ciudad ha obligado a los propietarios inmobiliarios a buscar la manera para construir sus casas. Ello ha traído como consecuencia el normal crecimiento en extensión de la capital y también, evidentemente, los servicios de agua potable, los servicios de transporte, etcétera, además de otros grandes gastos en la búsqueda de una buena solución.

Siempre que las autoridades municipales han podido levantar edificios de gran costo que utilizan el precio de los terrenos en los sitios estratégicos capitales. Por eso, ahora que los inversionistas han dejado de construir la ciudad muestra repetidas veces ocasionadas por el crecimiento de sus habitantes y la densidad de población en sectores de 180 habitantes por hectárea, cuando ésta era —y a eso se espera llegar con el nuevo sistema— de 500 a 1,000 personas.

Los grandes inversionistas son atraídos en su mayoría y necesitan considerablemente algo más de \$2,000,000,000 de dólares al año que, con el sistema de propiedad por pisos o condominio, puede aplicarse a que los inversionistas compran en zonas céntricas o desahucios, para que además de evitar la fuga de las familias capitales de la ciudad, seamos los huesos de la ciudad y se realicen hasta hacer que los edificios sean más modernos, más seguros y más cómodos.

Las autoridades del Departamento del Distrito Federal han aprobado el plan. El Director de Obras Públicas, ingeniero Manuel Moreno Torres, ha creado una carta al respecto, invitando a los inversionistas al proyecto, en los siguientes términos: "Actualmente la ciudad de México enfrenta serios problemas de mayor densidad de población que el desarrollo de agua potable, que ha obligado a la Autoridad a buscar un sistema, por decirlo así, de in-

dicación de la construcción de edificios de propiedad por pisos, que permita la construcción de edificios de propiedad por pisos. Seguramente así y ya se ha iniciado la aplicación del sistema de condominio en México, no se podrán abaratar con los grandes costos.

Hoy tenemos la cifra mínima de agua de diez metros cúbicos por segundo por persona de la ciudad con que cuenta la población, y comparando esto con el promedio de treinta metros cúbicos en las zonas pobladas suburbanas, se obtiene una cantidad por persona de 250 litros diarios, cantidad que cubre para muchas necesidades. Pero si nos encontramos con una situación que se produzca la contaminación de las aguas y la contaminación de las aguas, se obtiene una cantidad por persona de 250 litros diarios, cantidad que cubre para muchas necesidades. Pero si nos encontramos con una situación que se produzca la contaminación de las aguas y la contaminación de las aguas, se obtiene una cantidad por persona de 250 litros diarios, cantidad que cubre para muchas necesidades.

La ciudad de México, cuya máxima densidad se encuentra en su zona más urbana y más poblada, compuesta por viviendas miserables y precarias, y a una de veinte que sólo favorece a una minoría de propietarios — casi todos extranjeros — que buscan a hacer una inversión rápida de dinero, que obtiene mayor rentabilidad que cualquier otro negocio. Por eso, ahora que los inversionistas han dejado de construir la ciudad muestra repetidas veces ocasionadas por el crecimiento de sus habitantes y la densidad de población en sectores de 180 habitantes por hectárea, cuando ésta era —y a eso se espera llegar con el nuevo sistema— de 500 a 1,000 personas.

Por otro parte, sea porque el sistema de propiedad por pisos le ha interesado al sector inmobiliario, o porque la solución al problema de la habitación, ya que pronto se agotará, conviene al establecimiento de la vivienda pública y más con la formación de ciudades de un gran carácter que, por encontrarse los límites de la ciudad, se obtiene una cantidad por persona de 250 litros diarios, cantidad que cubre para muchas necesidades. Pero si nos encontramos con una situación que se produzca la contaminación de las aguas y la contaminación de las aguas, se obtiene una cantidad por persona de 250 litros diarios, cantidad que cubre para muchas necesidades.

conditions»<sup>75</sup>. The notions of density, privacy, comfort and efficiency defined the program and functioning of the apartment building, as developers and architects took advantage of this legislation to make sure that growing in height would continue to be a way of multiplying the high-value of centrally located land plots.

The *Reforma-Guadalquivir* building, the first one built in Mexico under the horizontal property legislation, was born through the initiative of a private company, *Condominio S.A.*, founded by Mario Pani in 1953, that proposed the construction of tall urban residential buildings in the city center, by putting together the capital of small investors and the legislative and planning efforts of local authorities, to find a joint solution to the housing shortage and the deficiency of public services. The article *The horizontal property system is introduced in Mexico (Condominio S.A.)* announces the good news and shared Pani's thoughts on the feasibility of this venture in this context: «in the Mexican capital the high prices of land in the central nucleus of the city have forced small investors to choose the periphery to build their houses. This has provoked an abnormal sprawl that made insufficient the provision of water, electricity, security, transportation and drainage, and in addition is leaving large voids in the urban center»; this was an old practice in Europe, where «buildings with horizontal property were built more than a century ago, and this system was one of the most influential factors in the quick development of the big capital cities and its industrial centers. Concerning the urban aspect, it produced the formation of high-density cities, it encouraged its vertical growth and limited an excessive horizontal expansion. From an economic point of view, it allowed the investment of small capitals (the value of an apartment) in quality edifices built in high-value plots, guaranteeing a secure investment». But this was an initiative that departed from a proven Latin American experience, as only «in Sao Paulo more than 90% of the buildings constructed in the last ten years are edifices of this kind. In Rio de Janeiro the land in Copacabana beach, has been completely occupied by building of at least 22 floors [...], and practically all the constructions in this beach were built under the horizontal property law»<sup>76</sup>.

In Mexico the «actual density reaches barely 150 inhabitants per hectare, when it should be – and it is what we intend to achieve with this new system – 500 to 600 inhabitants», an affirmation backed by the Director of Public Works, Manuel Moreno Torres, as cited in the same article: «Mexico City's maximum density can be found in the poorest areas, filled with

<sup>75</sup> *Una obra de la Capi. Compañía Constructora de Apartamentos de Propiedad Individual, S.A.* Arquitectura No. 243, Oct. 1953, p.424-427.

<sup>76</sup> *Se implanta en México el sistema de propiedad por pisos ("Condominio, S. A").* Arquitectura México, *Notas y Noticias* Section, No. 44, December 1953, p.253-254.



miserable and anti-hygienic houses with a rent system that favors only a reduced group of owners, must have a density 8 to 10 times higher, to make the city grow vertically to compact its population instead of forcing it to expand horizontally and to allow the range of municipal services to be reduced in extension». But most importantly this type of ownership «would bring intrinsically a solution to the housing problem, because it encourages savings, it consolidates the establishment of public wealth and brings along the formation of cities with a great civic spirit, based on the strong identification of its citizens with the city's interests, it would generate an automatic carefulness and defense of it»<sup>77</sup>. This project shows how the housing problem was inventively approached by architects, and makes ever more evident that their solutions responded to the challenges of the social, economic, cultural and political modernization processes that took place. They tried to engage all modern society's *institutions* in their initiatives in order to make them efficient, an even if their choices did not reflect a clear political preference or a strong belief in architecture as an instrument of social change – as in Pani's case – it was their fidelity to the idea of progress within modernity, that make them believe in a world open to transformation by human intervention.

The basic principle behind the residential tall urban building was to *extrude* vertically the shape of the plot as much as the capital, the regulations and the technical progress allows it. Therefore, as instruments of real state speculation, architects were involved in shaping its modern character while responding to the functional, structural, urban, social, historical, cultural, political and economic demands that the implementation of this *new* type implied.

This kind of vertical development posed, according to the magazines, three problems: the first, is concerned with the placement of these tall buildings in the city center, which had an effect on the urban and formal configuration of the type and its relationship with the notions of *modern* metropolis, and on the speculative nature of high-rise developments; the second, concerning the technical aspects behind the materialization of the tower block, which relied on standardization possibilities and on the technological and industrialization progress available; and the third, regarding the spatial configuration and the social definition of more complex ways of living, which looks at the cultural, spatial and economic implications of conceiving multifamily buildings and the definition of the character and features of its dwelling unit: the apartment.

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<sup>77</sup> *Se implanta en México el sistema de propiedad por pisos ("Condominio, S. A.")*. Arquitectura México, *Notas y Noticias* Section, No. 44, December 1953, p.253-254.

### ***The apartment building: Plot and economic constraints***

The first debate was linked to the typology to which the tall urban building was associated, initially, to the *edificio de renta* and then to the *condominio*, which determined its location in relatively small urban plots in the city centers, near areas of intense commercial activities and public services; and thus, established the need to deal with its configuration within the available land, its negotiation with speculative pressures, its interaction with the existing buildings and its dialogue with the rest of the city. Therefore, the Caribbean tall urban building, with few exceptions, did not meet the North American – in this case New York or Chicago – vision of the modern *tower-in-the-park* development.

Their construction corresponded more to small undertakings of relatively modest capital that had to find a feasible scheme for single plots that needed custom-made solutions; consequently, these solutions were very far from following the standardization ideal as a basic condition for industrial production. They were significantly *handcrafted* in its conception and in its production. Therefore, we will not be focusing on the technologies that made these structures possible, but on the effects that the sizes, positions and shapes of their sites had on their plans and built forms. Developers and their architects sought to fit as much profitable floor space on their sites as possible, within the constraints of the lot and day lighting, and in conformance with structural, legal and economic limits on building height.

Therefore, a major discussion in the magazines was the dilemma between the CIAM's call for big-scale high-rise developments in a parkland setting and the custom-made solutions that the availability of urban plots required. The subject is discussed in *Arquitectura/México* through the transcription of the conference paper presented by the *Urbanism and Planning Workshop*, guided by Mario Pani, at the VII Pan-American Architects Congress<sup>78</sup>, entitled *Real experiments of organized dispersion and vertical concentration for the improvement of the housing for the working classes in Mexico's capital city*, whose resolutions got unanimous approval at the congress' plenary session regarding the idea that «it is not acceptable that the problem of the increasing population growth be resolved through a simple expansion of the urban area, due to the complications that this solution causes in the provision of public services such as water supply, drainage and transportation, nor should it be solve, perhaps only exceptionally, through an accentuated vertical development. It should be suggested to all governments of the Americas that the problems caused by a rising population growth, and

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<sup>78</sup> The VII Pan-American Architects Congress was held in *La Habana* on April 10-16th, 1950.

indirectly that of the slums which is equally critical, must be solved through the creation of *Unidades Vecinales Autónomas*, rationally located, where combined experiments of organized dispersion and vertical concentration take place, for they are, for now, the most sharp and appropriate solution for the improvement of American cities, specially those that have a historical and artistic heritage to preserve»<sup>79</sup>.

The article *Paris properties*, summed architects' concerns on the constraints imposed by the building type and the urban plot: «Building a *casa de productos*<sup>80</sup> it is a very ungrateful task for architects. They are limited by urban regulations, often too old, and by the client's requests for a maximum plot profit, and on the other hand, his intents to impose prejudices on the public's desires. It is not surprising that under these conditions, the architect could fall into banality or extravagance, or follow the routine of what we call the architectural demagogy. Architects Ginsberg and Heep had known better. It is true that in this case, they had a sufficiently conscious client that understood the kind of dwelling that the public desires. They did not encounter other difficulties that the ones related to the ungrateful form of the plot, an eight meters *pan-coupé*, having a wider lateral façade towards the least important street than the main façade towards the big avenue. Nevertheless, they succeeded with great facility and finesse. The economic success of this building (expensive leasing prices and high-occupancy rate apartments) shows which is the public's actual taste. Departing from a rational analysis of the problem imposed, the architects adopted solutions that, despite their originality, are not less logical and human»<sup>81</sup>. In 1947, *Proa* underlines – in the first apartments building project published in the magazine – the limitations of urban land along with the creative solutions achieved by its architects: «the distribution obeys to a complicated configuration of the property, and perhaps this is what determined the presence of a considerable number of *patios*, but the manner in which circulations are interpreted and bedrooms are placed, demonstrates its originality and great flexibility, opposed to those rigid distributions, of great exploitation of the plot, executed in pure utilitarian sense, which are cold, mechanic and hostiles»<sup>82</sup>.

The available land in the city centers provided three possible kinds of plots: an empty spot between two buildings, a corner plot or a diamond-shaped plot (caused mostly by chamfered corners). The first difficulty was to define the formal tensions between the city and the

<sup>79</sup> Cuevas, José Luis. *Raíz, contenido y alcance de una ponencia*. Arquitectura/México, No. 31, May 1950, p. 20-25 (Paper presented at the VII Pan-American Architects Congress).

<sup>80</sup> Arquitectura/México refers to buildings with commercial space at the ground floor and apartments for rent in the upper ones, usually managed by a single owner, as *edificio de productos* or *casa de productos*. It is the equivalent of the *edificio de renta*.

<sup>81</sup> *Inmuebles en Paris*. Arquitectura/México, No.1, December 1943, p. 29-33.

<sup>82</sup> *Edificio de apartamentos*. Proa, No.5, February 1947, p. 12-13.



building, but architects decided to separate the architectural object from the urban form, for it was the only way to industrialize the production of the building. Then there was the selection of the on-site disposition of the building, and although most architects followed the *geometry of profit*, and that is, to operate under the commercial logic of occupying most part of the plot to have bigger areas for renting or sale, even if special attention was given – due to the constraints of the plots – to fulfill each apartment’s need for sunlight and ventilation.

Three apartment blocks published by *Proa* in 1949, trace the solutions that architects offered to the challenges faced when designing residential buildings in urban plots in the city center, while dealing with speculative pressures: «Pedestrians might fail to appreciate this small building due to its location at a disadvantage position on the crossing of two narrow streets, and also because it was originally designed for a different use of that of today; at the moment, judicial and governmental offices occupy its apartments, as a result of the events that took place in April. The architectural solution of the complex was a result of the plot’s constraints and the strict municipal regulations. The corner solution is worth mentioning and the façade configuration, with no more ornaments than those of the shapes and dimensions of its voids, deserves appraisal»<sup>83</sup>; the second project sited «in a corner plot located in the emergent commercial neighborhood of *Chapinero*, rises as a commercial building with an attractive and modern external look. The architects, with a profound consideration of the demanded profitability, dedicated the ground floor to small stores and the rest of the floors to duplex apartments. The solution of the floor plans is praiseworthy: the main rooms are planned with clarity, and its placement – also in good relation with the adjacent rooms – regarding the always-difficult circulation and common services areas. The overall project, despite the irregularities of the plot, is clear and agreeable»<sup>84</sup>; and the third, that corresponded to an «*edificio de renta* built in a corner plot formed by the intersection of two narrow streets have come to increase the value of a moderately commercial neighborhood, and to set the basis on the type of building that must be built around it. The elongated shape of the plot allowed for a very agreeable façade composition, accomplished through a suitable design solution to the so discussed problem in Bogota, of how to deal with corner plots. Municipal requirements obey to very old and rigid regulations, which makes notably difficult to achieve good layouts and plastic solutions for corner buildings. Good plan arrangements and the excellent quality of its materials and finishes, along with the use assigned to the ground and upper floors, permitted an income appropriate to the capital invested»<sup>85</sup>.

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<sup>83</sup> Proa No. 21, March 1949, p. 20-21.

<sup>84</sup> Proa No. 24, June 1949, p. 24-26.

<sup>85</sup> Proa No. 27, September 1949, p. 20.



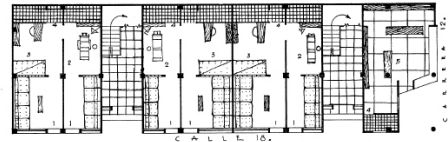
EDIFICIO DE APARTAMENTOS  
ARQ. CARLOS ORTEGA MERIZALDE

## EDIFICIO DE APARTAMENTOS

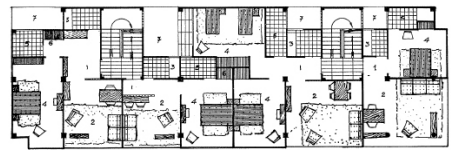
ARQ. CARLOS ORTEGA MERIZALDE

*Este pequeño edificio de apartamentos, se escapa a la observación de los transeúntes por estar situado desventajosamente en el cruce de dos calles angostas y tal vez, también, por no tener las funciones que originalmente se le habrían asignado. Los apartamentos que lo integran son hoy, a causa de los sucesos del pasado mes de abril, dependencias judiciales y oficinas de gobierno.*

*El estudio arquitectónico del conjunto estuvo sometido a las restricciones del terreno y a las estrictas disposiciones municipales. La solución de la esquina es señalable como buena y la composición de las fachadas sin otro ornamento que las formas y dimensiones de los vanos dan mérito de alabanza.*



PLANTA DEL PRIMER PISO



PLANTA TÍPICA: 2º, 3º, 4º Y 5º PISOS

Edificio de apartamentos. Proa No. 21, March 1949, p. 20-21.



EDIFICIO DE RENTA  
ARQTS. ESGUERRA, SAENZ, URDANETA, SUAREZ

En un terreno de esquina, situado en el naciente sector comercial de Chapinero, se levanta este edificio comercial, de atractiva y moderna presentación exterior.

Los arquitectos con muy entendida apreciación de la rentabilidad destinaron el primer piso a pequeñas y atractivos almacenes y los restantes a apartamentos de tipo "dúplex".

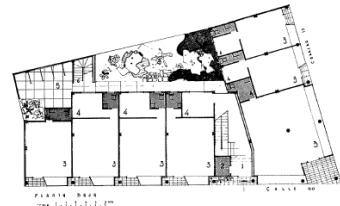
El estudio de las plantas es meritorio; las habitaciones principales están estudiadas con claridad, y su colocación, además de sus relaciones afines, están dispuestas en notable posición a las siempre difíciles zonas de circulación o de servicios comunes. El proyecto en su conjunto, a pesar de las irregularidades del terreno es manifiestamente despejado y muy agradable.

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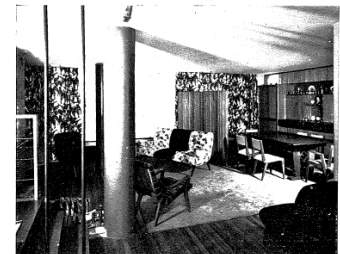


APARTAMENTO "D"

1. Entrada.
2. Energía.
3. Almacén.
4. Depósitos.
5. Lavaderos.
6. Escalera.



PLANTA DEL PRIMER PISO  
D U P L E X



LIVING-ROOM  
APARTAMENTO "A"

Edificio de renta. Proa No. 24, June 1949, p. 24-26.

Vadlimir Kaspé's article *Collective Housing* opens the no. 17 issue of *Arquitectura/México* with a reflection on the «way that the housing problem has been approached for the middle and upper classes in Mexico», and included an overview of similar projects built worldwide, among them the Highpoint development which «in addition to having an interesting floor plan layout, we found a subtle solution of its elevations: mass equilibrium and detailed forms and materials. Architects Ginsberg and Heep solved another problem in Paris: to dispose in a very small plot a great number of apartments of different size; each centimeter is used in the most natural and joyful way. Even the most modest apartment has its own life and offers the same comfort as the bigger ones, a solution achieved without causing bigger expenses. Without modifying the floor plan the architects gave the building a façade made of simple, elegant and clean lines»<sup>86</sup>. The eight buildings presented<sup>87</sup> were all located in central districts: three of them in allotments between two properties with only one street frontage; four in corner lots; and one in a triangular-shape plot formed by a three-way junction; therefore their layouts were subject to the limits set by the shapes and sizes of the site, by the financial pressures to maximize floor area and to build upwards, by the local building regulations and by the need to fulfill the *general functions* of modern dwellings – access to sunlight and ventilation, interior comfort and privacy – while defining an urban piece that could fit within the dynamics of the modern metropolis.

Most of the examples presented, occupied practically the entire plot, resulting in a building that resembles the shape of the site. The exceptions are the *Basurto* building (1942-1945) by engineer-architect Francisco Serrano – which appeared in the magazine as *Edificio de departamentos en la Av. México* – a 14-story tower planned to maximize views and access to sunlight, through a cruciform plan that was adapted to the lot's shape and generated four triangular voids in all four sides of the plot, the one in the street front hosts a one-story volume that defines the main entrance to the building and the remaining three serve as courtyards, and there are four apartments per floor articulated around a central lobby that hosts a helix stairway; and the apartment building in *Londres* street that employed the entire plot at the ground level and developed a T-shaped plan for the upper floors, in an «attempt by the architect to solve the difficult problem of working with a limited size plot (12,75 x 15,40

<sup>86</sup> Kaspé, Vladimir. *La habitación colectiva*. *Arquitectura/México*, No. 17, January 1945, p. 67.

<sup>87</sup> *Tres casas de departamentos en México: Calle Duero (1), Calle Pánuco (2) and Calle Córdoba (3)*, p.71-78 (Arch. Enrique Del Moral); *Edificio de departamentos en la calle de Puebla, México, D.F.*, p. 82-83 (Arch. Jorge Rubio); *Edificio de departamentos en la calle de Londres #97*, p. 84-85 (Arch. Carlos Lazo Jr.); *Edificio de departamentos en la Av. México*, p.86-87 (Arch. Francisco Serrano); *Edificio de departamentos en la calle de Balsas*, p.88-92 (Arch. Mario Pani); *Casa de departamentos en la calle de Bernardino Sahagún*, p.93-94 (Archs. de la Mora & Padilla). *Arquitectura/México*, No. 17, January 1945,





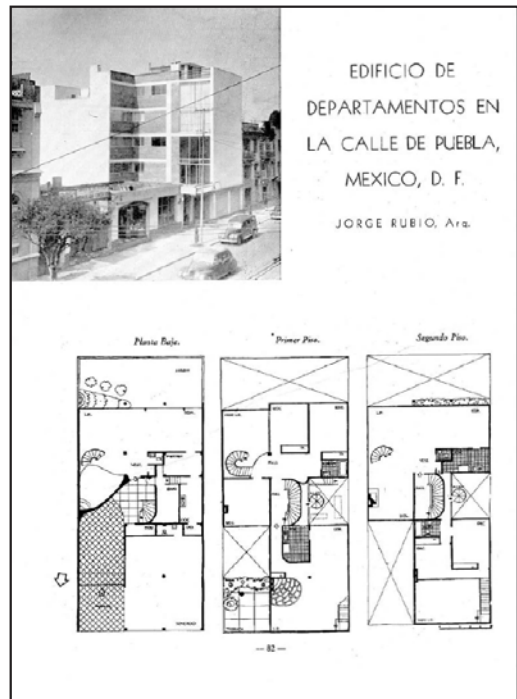
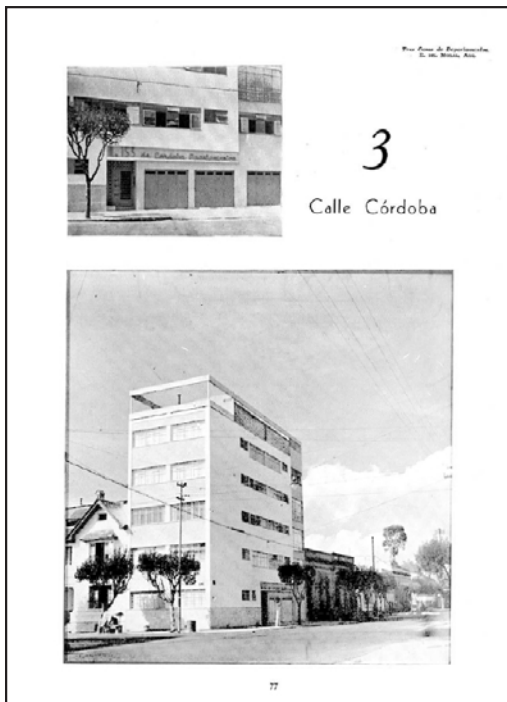
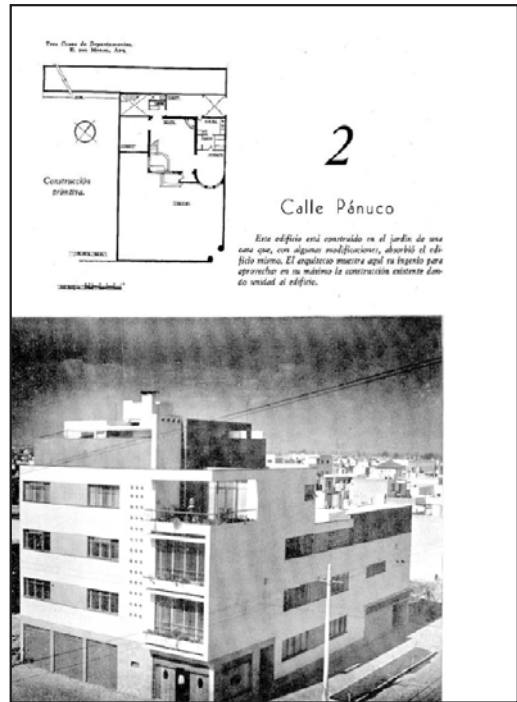
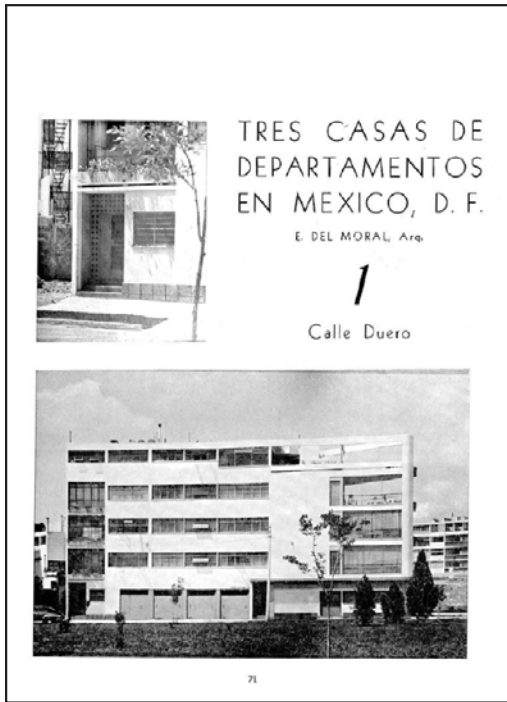
meters), to design an apartment building without using patios or light shafts. A T-shaped building seems a very appropriate idea to have all spaces facing the exterior, as well as grouping together in a very clear way all the public areas while placing the bedrooms on the other side», and its continuous horizontal strips of reinforced concrete and windows are the result of a «standardization experiment of its structure with prefabricated parts»<sup>88</sup>.

The articulation of the facades remain similar, the tall building's verticality was contrasted with the use of ribbon windows and large horizontal openings. Serrano's and Pani's buildings are the exceptions: in the *Basurto* building verticality is accentuated by the four slender towers created through the cross-shaped plan and by the sinuosity of the internal staircase that goes up smoothly without ever exposing its point of arrival; in the *Balsas* street building, the same effect is obtained through a semicircular volume that serve as an axis for the articulation of the volumes.

*Integral* magazine published two articles *The heart of the cities* and *El Municipal building. Architects: Vegas and Galia*<sup>89</sup> that addressed clearly the issue of the placement of tall urban buildings within the city centers, and the role of the architect to find solutions that could satisfy not only the building's economic and functional requirements, but that could also benefit the city's operative system – such as pedestrian and automobile circulations, provision of public services, interdependence of city's functions, urban regulations and preservation of open and green spaces: «The instance that we are presenting, by Vegas and Galia, represent to us an example of the analysis conducted I 19549 by the National Urban Commission to organize the space. The intention of the architects is highly praiseworthy if one considers the year in which the building was designed. It gives a great solution to the problem proposed and fulfills the functional and economic requirements. The building is very harmonic and balanced composition; it leaves an air and light cube four times bigger that the habitable volume; the materials are presented in their pure expression. *El Municipal* it's a point of departure and a healthy and conscious tryout, but nevertheless, five years later while the city grows chaotically, the example set by *El Municipal* remains unfollowed, wrapped by a construction drive that imprisons it. What happened? There was a need to integrate plots, to bring together the land owners, that guided by a major force could reach a better understanding of the situation and would have produced better results, following their own interest as well as those of the community, but this has not been possible. The greatest fail

<sup>88</sup> Edificio de departamentos en la calle de Londres #97. *Arquitectura/México* No. 17, p. 84.

<sup>89</sup> *El corazón de las ciudades* and *Edificio El Municipal*. *Integral*, No.2.

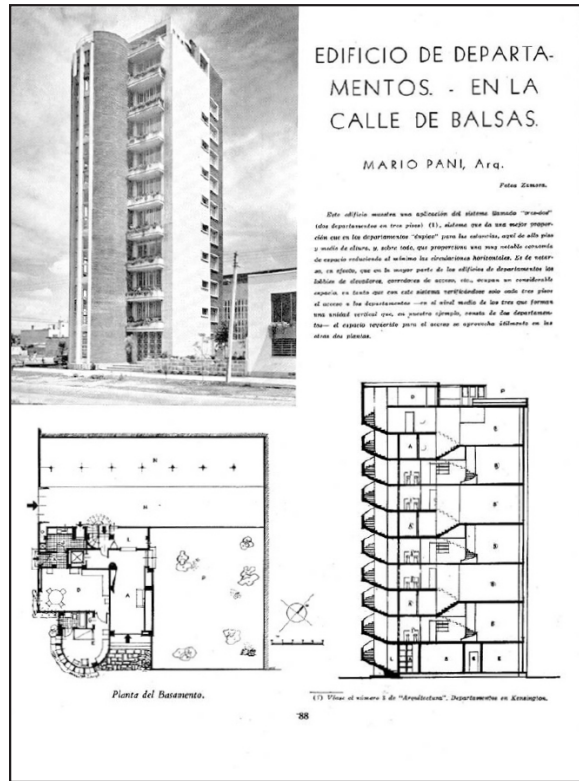


Tres casas de departamentos en México: Calle Duero (1), Calle Pánuco (2) and Calle Córdoba (3)

Edificio de departamentos en la calle de Puebla, México, D.F., p. 82-83



Edificio de departamentos en la calle de Puebla, México, D.F., p. 82-83 (Arch. Jorge Rubio); Edificio de departamentos en la calle de Londres #97, p. 84-85



Edificio de departamentos en la calle de Balsas, p.88-92



Edificio de departamentos en la Av. México, p.86-87



Casa de departamentos en la calle de Bernardino Sahagún, p.93-94

[of the building]: the diminutive and microscopic plot, which did not offer the possibility to provide parking space; an old house in Caraca's city center that gave birth to a 8-story Ceiba tree in its back courtyard. The same horrifying panorama are offered by the current residential areas, built one year ago which enclose the old Caracas: children, automobiles, men, skyscrapers are mix together in one desperate and disorganized mass. We already have some examples, among them *El Municipal*. Let's reconsider and try to amend what we have left, and shape a dignified city for the future, one suitable to contemporary urban thought»<sup>90</sup>. The article is accompanied by two diagrams, one of a ziggurat building – called *garabito* – that solves exclusively the natural light exposition of the streets and the surrounding buildings; and the other of a slab-on-podium building, that resembled to *El Municipal's* volumetric configuration, in which «the habitable volume it's concentrated; a light and air cube grows generating an adequate and harmonic solution to ventilation and daylight requirements»<sup>91</sup>.

The *Architects Social Security* building of 1953 is a very controverted edifice that is worth analyzing. Although its final version was an extremely praised development and a building used as an icon in several commercial ads placed in *Arquitectura* magazine in the years following its construction, the project that actually won the first prize of the 1951 architectural contest had a better on-site placement and a higher return-on-investment rate. The wining team was composed by four architects Mercedes Díaz, Eduardo Montolieu, Jorge de Quesada and Enersto Gómez Sampera – the latter was the designer of the *FOCSA* building, still the biggest horizontal property development in central Havana; they presented a very thoughtful on-site placement planning that included the four schemes that were discarded during the design process to help understand the reasons behind their final solution, and the complexity that this kind of project represents for the architects given the speculative nature of the type and its ultimate goal which is to provide future tenants of a proper dwelling, in fact «the apartments projects always represents a problem; it is an investment for the owner; an a home for the tenant. The architect must please both; look after the interests of the developer as well as provide the tenant for a good place to live. This two objectives, apparently opposed, are not that different at the end, because the buildings that satisfy the most its tenants are the ones that provide higher rents to the owner. The buildings in which an extra room has been forcibly added can apparently produce higher profits, but most of the times this practice generates undesirable apartments, which provokes vacancy, which on the

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<sup>90</sup> *Edificio El Municipal*. Integral, No.2.

<sup>91</sup> *Op. cit.*

# El Concurso celebrado por la Caja del Seguro Social del Arquitecto

En los últimos días del mes de noviembre del presente año, como es sabido por los señores del Colegio de Arquitectos, se celebró el Concurso de Arquitectura para la Caja del Seguro Social del Arquitecto, en virtud de la promulgación de la Ley que crea esta institución y de la Ley que crea el seguro social para los trabajadores de la industria y el comercio, y de la Ley que crea el seguro social para los trabajadores de la agricultura y el ganadería.

El concurso se celebró en la sede del Colegio de Arquitectos, en la ciudad de Bogotá, el día 15 de noviembre de 1951.

El concurso se celebró en la sede del Colegio de Arquitectos, en la ciudad de Bogotá, el día 15 de noviembre de 1951.

**PRIMER PREMIO: PROYECTO EJECUTADO POR LOS ARQUITECTOS MERCEDES DÍAZ, ERNESTO GÓMEZ SAMPER, EDUARDO MONTIQUÉ y JORGE DE QUESADA.**

**MEMORIA DESCRIPTIVA**

**INTRODUCCIÓN**

El concurso se celebró en la sede del Colegio de Arquitectos, en la ciudad de Bogotá, el día 15 de noviembre de 1951.

**MEMORIA DESCRIPTIVA**

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# MEMORIA A LA PLANTA EJECUTADA

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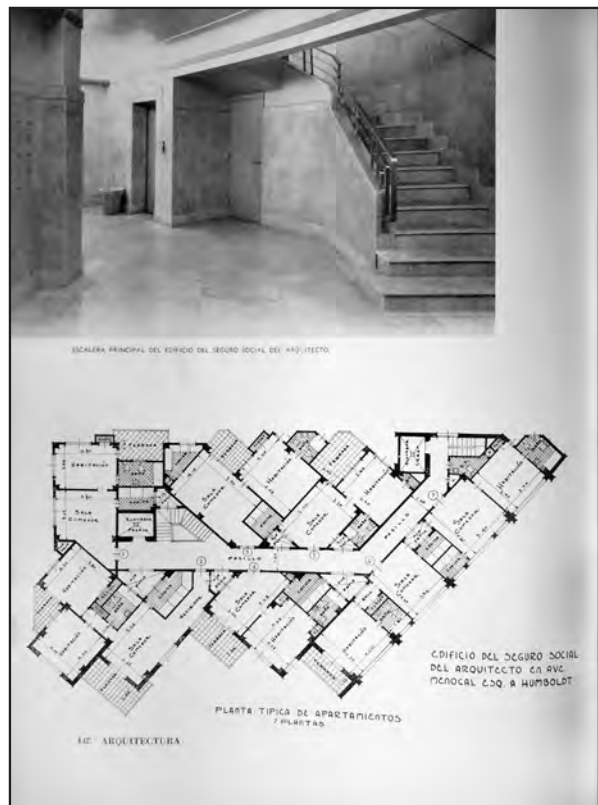
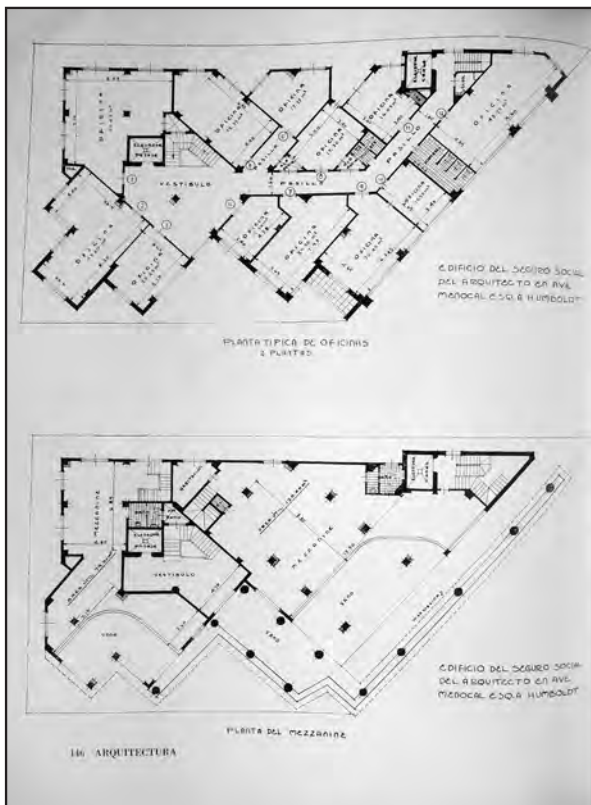
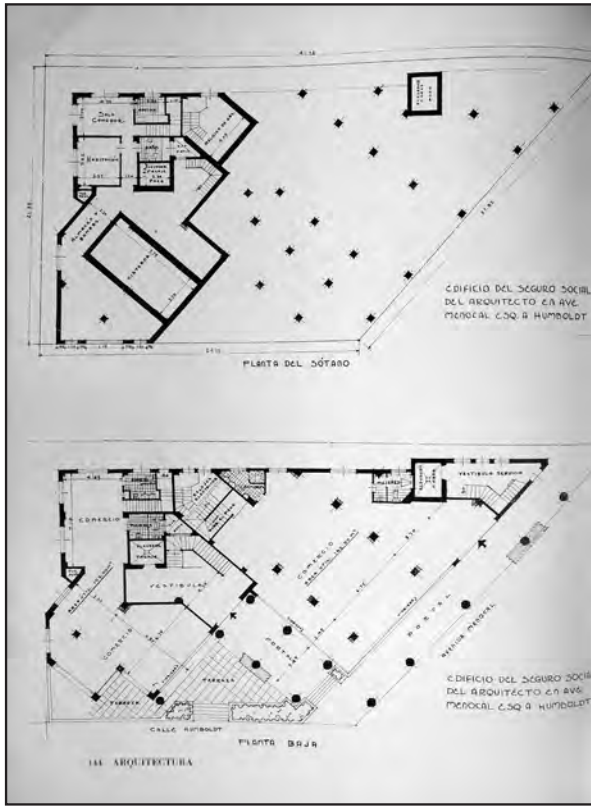
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The Seguro Social del Arquitecto building: El concurso celebrado por la caja del Seguro Social del Arquitecto. Arquitectura, No. 211, February 1951, p.58-67



El nuevo edificio del Seguro Social del arquitecto. Informe de la comisión de obras sobre la construcción del nuevo edificio. Arquitectura, No. 237, April 1953, p.144-151

long term means less profit. The owner must understand that the best solution is not the one that produces the higher numbers, but the one that creates the best apartments. The design must obey to the best building orientation to capture the wind, day and night, an indispensable condition in our weather. It is also fundamental to offer the tenants certain advantages and commodities, such: light, ample and well distributed spaces, long-lasting finishes with minimum maintenance, storage space, and a better view than seeing its neighbor's wall»<sup>92</sup>.

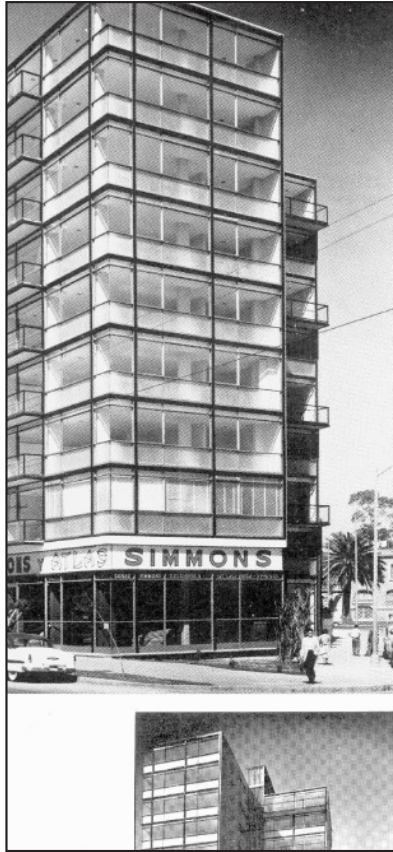
The corner plot in *El Vedado*, was in the shape of a right trapezoid, presenting a very closed angle in the dividing point with the adjacent property on *Menocal* street. The four diagrams showed the building's spatial and volumetric configuration within the site and indicated what variables the architects considered on each solution: the first, presented a building that followed the exact shape of the lot and had five ventilation shafts in its interior; the second, three edifices placed perpendicular to one of the streets (Humboldt street), divided by courtyards; the third, two blocks parallel to one of the streets (Humboldt street), with a large courtyard between them; and the fourth, a L-shaped building that followed both street lines, closing the corner and creating a wide inner court. The definitive solution consisted in a fourth-story plinth on pilotis along the two streets dedicated to commercial and office spaces, and on top, «six double-height stories dedicated to duplex apartments contained in one block, moved back from the façade line to observe the bylaw and respect the [maximum] building area it imposes», as well as «satisfying the number of floors, revenue and desired investment»<sup>93</sup> required by the client.

The reasons that led the Jury to base the final project on the proposal of the second winner of the contest – which projected a more compact and irregular volume developed parallel to one street (*Menocal*), that followed a zigzagging path to create a void in the corner where the two streets meet – are not explicitly explained in the magazine, but they might be found on the investment security that the changes proposed by the Jury on this project offered the developers, as they «took the ideas of the Second prize, introducing the following changes: modification of the plans; reduction of the basement area; and the addition of two apartments floors»<sup>94</sup>; also the typical apartment on this proposal was smaller and less varied, six one-bedroom apartments and one two-bedroom apartment per floor, which certainly was focused on a different and more homogenous group of tenants, than the ones considered by the First prize winner proposal,

<sup>92</sup> *El concurso celebrado por la caja del Seguro Social del Arquitecto*. *Arquitectura*, No. 211, February 1951, p.59.

<sup>93</sup> *El concurso celebrado por la caja del Seguro Social del Arquitecto*. *Arquitectura*, No. 211, February 1951, p.60.

<sup>94</sup> *El nuevo edificio del seguro social del arquitecto. Informe de la comisión de obras sobre la construcción del nuevo edificio*. *Arquitectura*, No. 237, April 1953, p.147.



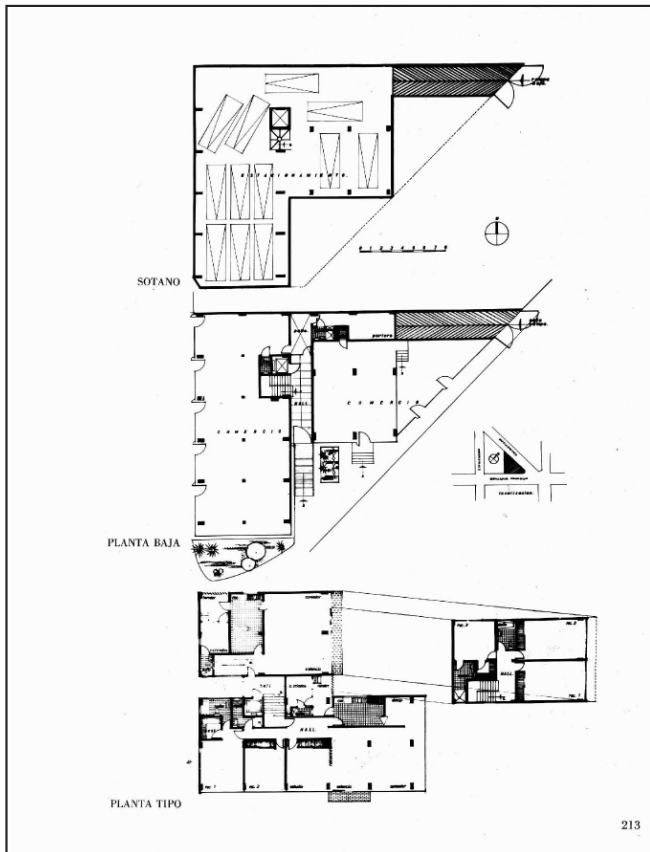
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En una de las zonas de la México revalorizadas favorecida por la apertura de nuevas calles, se construyó este edificio. Acomodándose a las irregularidades del terreno, se dividió en doble crujía. El edificio consta de sótano, planta baja y departamentos en ocho niveles.

En la crujía Sur hay departamentos en un sólo nivel, y dos en la crujía Norte. El elevador se detiene cada tres pisos para dar acceso cada vez a tres departamentos.

Hay ventanales de arriba a abajo. Los paños cerrados aprovechan naturalmente para soportar los momentos sísmicos.

El juego de volúmenes — entre ellos — es muy agradable; forma una plaza que vestibula el edificio en general.





which assumed to be more convenient to have the same amount of one-bedroom and two-bedroom apartments – three – on each floor.

In the process of regularization and adjustment of the city fabric to the needs imposed by the demographic growth, the increase of the amount of automobiles and the urban sprawl, the transformation of the road infrastructure had a leading role, along with its subsequent regulation; this development had two opposite effects: the delineation of irregular urban lots within the consolidated city and the unification of plots for the development of big-scale projects. The project described in the article *Two apartment buildings*<sup>95</sup> was developed in one of those irregular sites – a triangular plot within a three-cornered city block – located «in one of Mexico City's areas that was positively revitalized by the creation of new streets», and «to adapt the building to the irregularities of the site, it was developed in two blocks» separated by the module containing the vertical circulation, and the base formed an L-shaped one-story plinth along one of the streets and the backside of the plot, a «volumetric configuration that generates a small plaza that precedes the apartment's entrance lobby»<sup>96</sup>.

***The spaces, forms, materials and innovations of the tall urban building: the multi-family building and the apartment***

Vadlimir Kaspé's article *Collective Housing* published by *Arquitectura/México* included a selection of the «best examples in Mexico» in which one could notice «the architects struggle to reconcile the two aspects of the collective housing problems, the communal part of the complex and the individual part of the single units»<sup>97</sup>. This duality had to be approached with delicacy in order to preserve the privacy of each family in their individual dwelling, while creating common spaces that could enhance the role of the building's public sphere according to modern collective living principles. The relationship of the residential building accommodating a mixed-use program with its surroundings also changed, as their connection with the city dynamics became a vital condition to guarantee the lucrativeness of its commercial spaces. These are the new conditions imposed by modern life that the article *A building by CAPI. The Individual Property Building Company* published in *Arquitectura*, was referring to when affirming that «each epoch requires a different attitude towards life. Adopting the attitude that the times demand and achieving the maximum wellbeing from the

<sup>95</sup> Zabludovsky, Abraham. *Dos edificios de departamentos*. *Arquitectura / México* No. 68, December 1959, p.209-213.

<sup>96</sup> Zabludovsky, Abraham. *Dos edificios de departamentos*. *Arquitectura / México* No. 68, December 1959, p.212.

<sup>97</sup> Kaspé, Vladimir. *La habitación colectiva*. *Arquitectura/México*, No. 17, January 1945, p. 68.

given circumstances is what we call to live according to the epoch»<sup>98</sup>, and the *epoch* envisaged a change in the delineation of the functions, the contours, the spaces and the character of collective housing.

One of the firsts symptoms of the projects published by these magazines, and perhaps one of the most relevant, is the organization of the apartments through an unfolding of the unit's spaces in different levels. The frequency of the publication of these kind of spatial organization suggests the consolidation of the habit to organize the interior of the apartment in different zones delimited by a level change, an strategy aimed at preserving privacy. The introduction of multiple levels in the apartment consents a higher degree of freedom similar to that of the single-family house. But the duplex was an imported model that had to be adapted to the local customs, being the inclusion of a service bedroom, or a service area equipped for sleeping, the one that impacted considerably circulation, privacy and space fluidity, because its addition to this models implied its segregation.

Among the projects presented in the magazines one could notice a continuous effort to segregate service and owners routes, a search for maximum efficiency and the support of an intensive use of surface, objectives that were attained with the reduction of horizontal circulation's lengths, the application rationalized vertical circulation systems such as the skip-stop and skip-floors techniques. The domestic interior's flexibility combined with the spatial fluidity between rooms, reduced the amount of interior partitions and improved the development of the functions of modern life. Rational planning conducted designers to follow precise diagrams establishing the orientation and connections of the rooms, as well as the spatial strategies to facilitate domestic works. Architects also worked to visually enhance spatial perception, by alleviating the tension between spatial aspirations and financial constraints. The importance of exterior views and a direct exposure to light and air, made architect try to blur the difference between interior and exterior spaces, enhancing the visual effect of openness from the interior; *Arquitectura/México* diffused the notion of spatial openness through the publication of the *Eames and Saarinen's Home-studio* (1952), a project that made part of the Case Study Houses Program, that proposed a vertical and horizontal continuity of spaces, enhanced by an almost complete absence of doors and a the lowering of internal partitions. Also, the use of the functional H-shaped plan to divide the apartment's surface into night and day sections, having the entrance hall as the pivotal space

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<sup>98</sup> *Una obra de la Capi. Compañía Constructora de Apartamentos de Propiedad Individual, S.A.* *Arquitectura* No. 243, Oct. 1953, p.424.

between the two, required the creation of two inner courtyards around which the service spaces were arranged.

The penthouse is a direct result of the vertical hierarchy of the tall urban building and the weight given to the exterior views. The integration of the views to the interior affected the penthouse's distribution while special building morphologies were created to favor the contact with the exterior. The latter can be seen in the *Basurto* building in Mexico that had a stepped profile in the last floors of the tower, a symptom of the appreciation of the views in the facade, where the penthouses were located; the X-shaped plan provided sun and air to all units but was also designed to multiply the exterior views on the higher levels; and over the collective entrance hall a twelve-story void emphasized the vertical nature of the building and reflected the luxury of the unit it host: the penthouse.

The project for a *Multifamily residential building* published by *Integral* on its first issue – the only apartment building for the middle classes included in this magazine – was located in a middle site of a city block on *Andrés Bello Avenue*, one of the most vigorous commercial and institutional streets of the *Libertador* district in Caracas. In this project, the combination of a meticulous section planning with the application of the skip-stop model, produced an enormous rationalization of spaces and a complex vertical hierarchy of functions. Less variety is shown in the proposal of one apartment type, which indicates an homogeneity of the future dwellers.

In a plot with a «20 meters wide front side on *Andrés Bello Avenue*, placed nine meters below the sidewalk level», the architect conceived a double-height volume for renting spaces, positioned on a platform in the frontal line of the plot, defined by floor to ceiling glass walls that showed the structure and the staircase; a tower block, set back more than 20 meters from the lot's frontal edge, is supported on pilotis and has a central glazed vertical circulation core that defines the axis of the mirrored plan development. The tower is an eight-story double-height «duplex apartments building, giving the dwellings the maximum comfort possible and endowing [the building] with a garden that accentuates this character; the advantages of having common services are also present. The access to the dwelling units is through an intermediate level: the lobby and services level is lowered half a floor and the entrance level is moved up half a floor», and to take advantage of the natural height drop of the site regarding the street level, «the first three floors are destined to parking spaces», and adjacent to «the vertical circulation core that goes through the three parking floors, are

located the small individual storage spaces for the apartments», finally an «exhibition space is located in the ground floor overlooking *Andrés Bello Avenue*, and has four parking slots for the clients», the exhibition and office space is developed lengthwise, with a double height volume in the front side that contains a «mezzanine destined to the administration offices»<sup>99</sup>, that is connected to the lower commercial level through a curved reinforced concrete staircase. In addition, the tower's mezzanine level is destined to a kids day-care center that looks South to an «open garden terrace»<sup>100</sup>, it is composed by an open activity room, an office, two restrooms and a small efficiency apartment for the kindergarten's manager.

The on-site disposition of this project resembles the slab-on-podium scheme, but the plinth is placed longitudinally only on one side of the plot, leaving the site's East side free to place gardens at the ground level; the tower instead, touches both edges of the lot, so that its two lateral parapets are blind walls and the openings are placed only on the frontal and back facades. In this project green spaces have a significant role: first, all the unbuilt area at the ground floor is dedicated to gardens, with the exception of the pavements to reach the lobby and the backyard; second, an squared courtyard, located between the exhibition space and the building's vertical circulation volume, seems to perforate the commercial cube, reducing the roof surface that can be seeing from the tower as well for daylight to enter the exhibition space; and third, the «double-height gardens, which can be considered as proper green areas on different levels (hanging gardens), in which grass and plants are planted over a thirty centimeters soil layer. It is a real tropical garden inside the dwelling»<sup>101</sup>. This approach denotes the architect's interest to put in contact the tall urban building dweller with nature, and to treat the gardens as filters between the interior spaces of the apartment and the exterior.

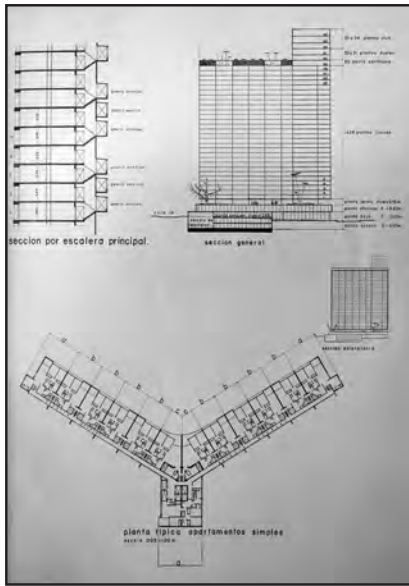
The tower contains two specular three-bedroom apartments per floor with a central vertical nucleus around which are concentrated all circulations and bathrooms; the elevators follows the skip-stop model, stopping every two floors to give access to the duplex's lower level. The apartment is developed in two half levels, hence from the entrance door one must go half story down to reach the public spaces, and reach half story up to have access to the dormitories. This combination of these two systems produces a hierarchical organization of privacy through the disposition of the unit's functions in different levels, and allows for an effective segregation of service and owners itineraries. The apartments have the entire upper

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<sup>99</sup> *Vivienda Multifamiliar*, Arq. Humberto Vera Barrios. Integral No.1, 1955.

<sup>100</sup> *Vivienda Multifamiliar*, Arq. Humberto Vera Barrios. Integral No.1, 1955.

<sup>101</sup> *Vivienda Multifamiliar*, Arq. Humberto Vera Barrios. Integral No.1, 1955.



## Vivienda multifamiliar

Arq. Humberto Vera Barrios

**MEMORIA DESCRIPTIVA**  
 Vivienda Multifamiliar, Avenida Andrés Bello, Caracas

**CARACTERÍSTICAS DEL TERRENO**  
 El terreno tiene un frente de 20 metros, sobre la Avenida Andrés Bello, y una superficie de 1.195 m<sup>2</sup>. Presenta un desnivel con respecto a la avenida de 9 metros; el talud de una pendiente de 45% comienza a 2 metros de la vereda.

**PROYECTO**  
 El proyecto consta de:  
 (a) Vivienda  
 (b) Local de exposición  
 (c) Servicios comunes

**a) VIVIENDA**

Se proyectó un bloque de apartamentos duplex, dándole al apartamento todas las máximas comodidades posibles y dotándole de un verdadero jardín que ocuparía este carácter; se colocaron además las ventanillas que representan los servicios comunes. El acceso de los óculos apartamentales es a un nivel intermedio; se baja medio paso a la planta de recepción y servicio, y se sube medio paso a la planta de dormitorio.

La parte de recepción está constituida por un estacionamiento con vista Norte y Sur, dando el estar y la escalera de entrada sobre los jardines a doble altura que pueden considerarse como verdaderas zonas verdes a distintos niveles (jardines colgantes), ya que están en su totalidad sembrados con

(b) Depósitos para los apartamentos  
 En el núcleo central de circulación vertical, que se repite en los niveles del estacionamiento, van pequeños depósitos individuales para el servicio de los apartamentos.

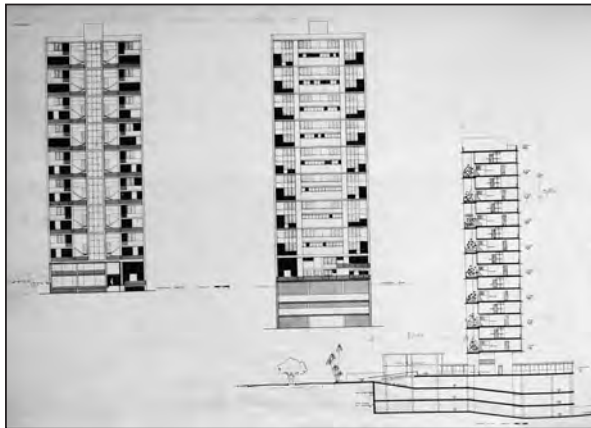
(c) Basura, gas  
 En el último nivel de estacionamiento están dos depósitos para la basura proveniente de los apartamentos, y cuyo servicio se hará al igual que el gas por la calle de servicio.

(d) Baño  
 Situado en la mezzanine de la torre de apartamentos y conectada con el núcleo de la circulación vertical, tiene los servicios sanitarios inherentes y una terraza-jardín con vista al sur.

16 apt  
Varios

12m x 20m  
90 m<sup>2</sup> de circulación de m<sup>2</sup>

Vivienda multifamiliar, Arquitecto Humberto Vera Barrios. Integral, No.1, 1955.



... y plantas y con una capa de 30 cm. de  
 ... Se trata de un medidor cada tres  
 ... de la vivienda.

**puerto de servicio** está formada por cocina-lavabo  
 y aseo. El servicio está en el respectivo  
 ... El servicio tiene acceso directo.

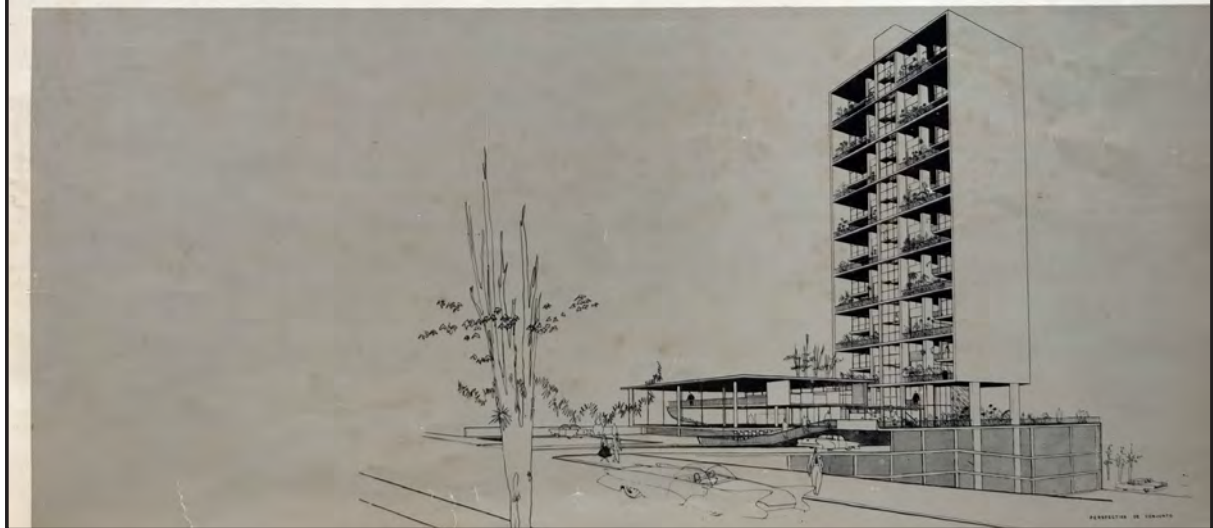
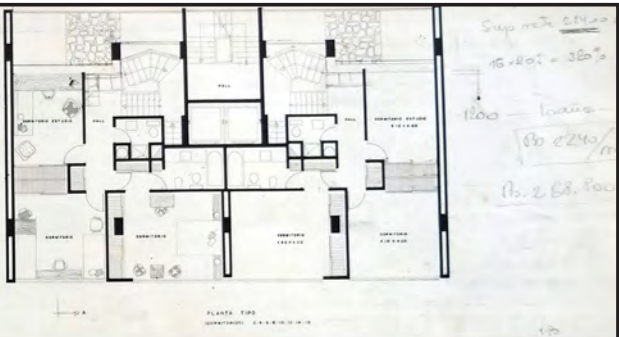
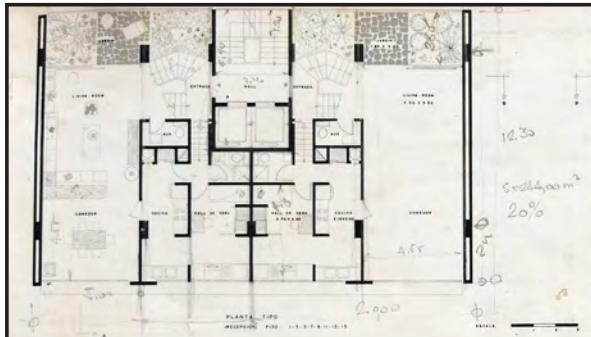
**ventilación** natural o mecánica. Cuenta de un lado de  
 ... en número de tres, uno con vista hacia  
 Norte y los otros dos con vista al Sur, siendo  
 ... que los balcones. El dormitorio tiene del sur  
 ... el norte, o doble altura.

**a) LOCAL DE EXPOSICIÓN**  
 ... ubicado sobre la Avenida Andrés Bello y se  
 ... para el almacenamiento de muebles que  
 ... para las viviendas. Cuenta de un lado  
 ... propiamente dicho, una oficina para  
 ... una parte destinada a exposición per-  
 ... de equipos de oficina y una sala de  
 ... en la distribución están las alcobas y sala  
 ... De distribución más desde el primer es-  
 ... dedicado al almacenamiento de la exposición  
 ... los equipos de oficina.

**b) SERVICIOS COMUNES**

**utilidades:**  
 (a) Estacionamiento  
 (b) Dirección para las operaciones  
 (c) Baños  
 (d) Rutas  
 (e) Limpieza  
 (f) Comedor

**Estacionamiento**  
 ... Aproximando el terreno actual existente en  
 ... las áreas de estacionamiento  
 ... ubicada en primer nivel desde la Avenida  
 ... Andrés Bello y más allá de una calle de ser-  
 ... Este distribuido en varias o más opera-  
 ... de la zona de exposición, las tres para  
 ... destinadas para vehículos que hacen servicio  
 ... para cada una.



Vivienda multifamiliar, Arquitecto Humberto Vera Barrios. Integral, No.1, 1955.

floor raised half a story height above the entrance level and the lower floor, likewise, is placed half a story below. Therefore, the apartment's entry is a landing platform with three stairs flights, the central one give access to the upper floor where the bedrooms are located, and the other two lead half a story down, one towards the living and dining rooms and the frontal façade and the other one to the service area. On the lower floor, the living room and dining rooms form one continuous space with views to both sides, as it is located in the North-South axis; the service area and the kitchen are exposed to South, and only the latter is directly connected to the dining room. The duplex has one service bathroom and a guest half bath at the base level and two bathrooms in the upper floor, they are all interior spaces connected to ventilation shafts. The upper floor is divided in three rooms, two of them are positioned on the backside of the tower, and the third one – which can be converted into a studio – is overlooking the double-height front gardens.

A concentration of the modernizing dwelling mechanisms developed for apartment buildings can be found in Mario Pani's *Avenida Reforma* building (1956). The building's interior is organized along a dislocated stratification, masqued, which simply consists in elevating one part of the building half floor higher than the other, following what Max Cetto describes as «a smart exploitation of floor disparity». The laminar block is divided in the longitudinal sense, unblocking a part half floor above the other – a variation that resembles the skip-stop model – producing a variety of different apartment configurations, differentiating in such a way the housing offer.

The upper part, where the views are more favorable, hosts a penthouse; while the lower part, in the so called intermediate floor, sees a spacious apartment with large terraces. The middle levels are commonly occupied by apartments of smaller surfaces displaying five different distributions. Especially, in the middle floors apartments at the extreme ends of the laminar block the intimacy is so well conceived that it could rival that of a self standing villa. First one reaches a reception hall or extra room, then going up or down a half floor one reaches the public zone, after which one finally passes on to the sleeping rooms level, half floor above or below. Hence, there is a careful hierarchy of privacy along the vertical disposition.

The inclusion of an extra room in the entrance is quite peculiar: being an autonomous room and, besides, a room that is peripheral to the rest of the apartment it constitutes a filter that protects the private spaces. It also has an annexed bathroom which grants it a maximum of

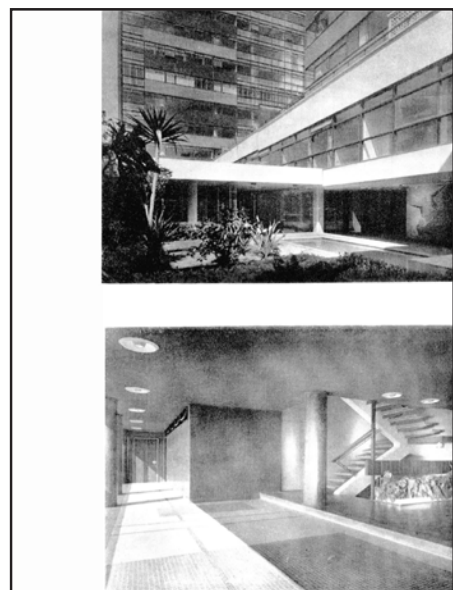
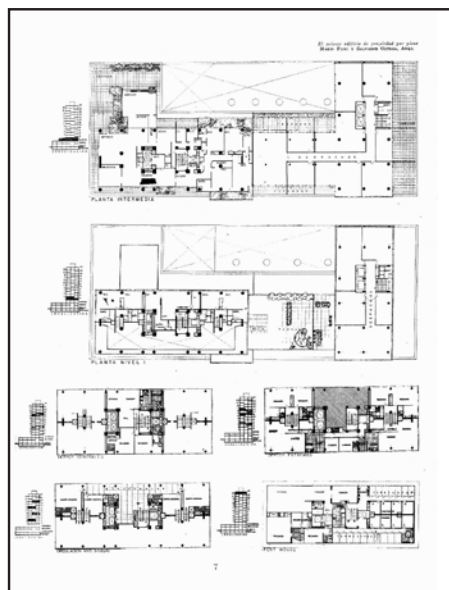
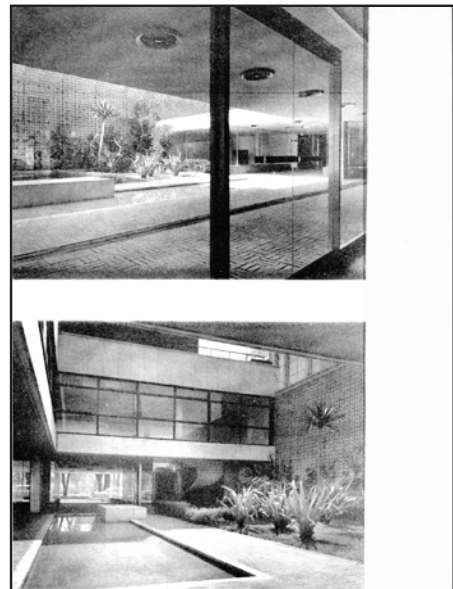
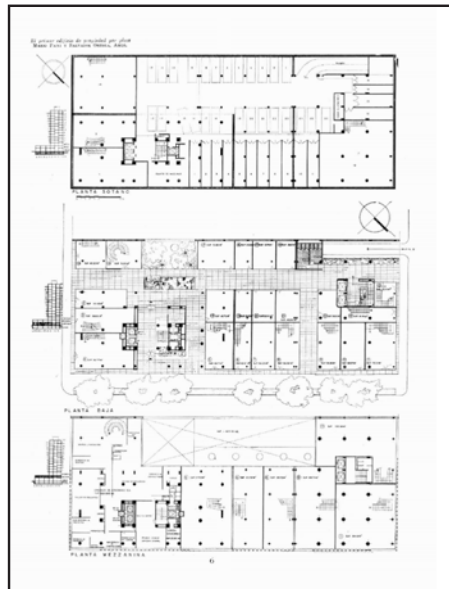
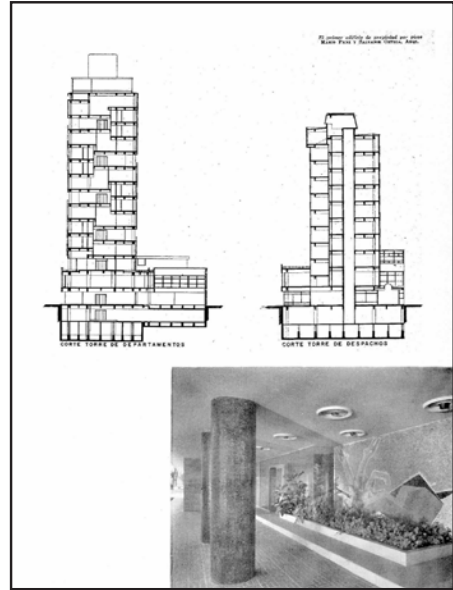
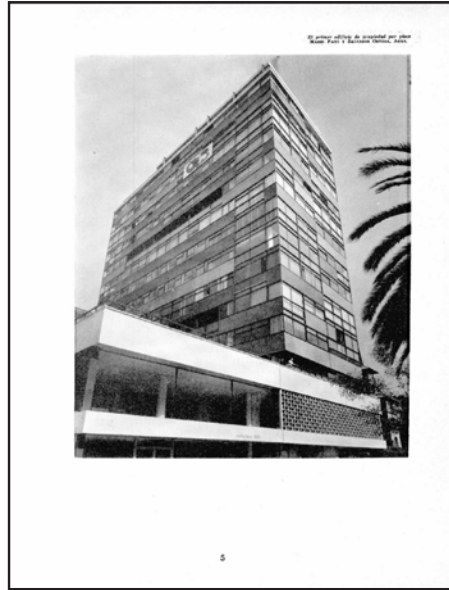
independence. A stranger is in such a way upheld in the room and so to say isolated in the extra room to be then admitted, if considered appropriate, to the rest of the dwelling half floor above or below, without having a chance of glimpsing nor entering the other spaces of the apartment. This structure looks suitable to the needs of an office of a liberal professional. At the same time, when in the need to host a guest, the extra room can convert into a satellite sleeping room without disrupting the family spaces, since it has an independent access and a certain autonomy because of the attached bathroom. For the rest of the family members there is a secondary exit through the service door, which avoids intrusion in the guest's extra room.

If in the past the usual distribution of the apartments on the same level would cause the adoption of sliding curtains to solve the problem of controlling unwanted views, but the adoption of different levels gives the apartment a similar degree of freedom as one would experience in a self standing single house. The respect towards the intimate areas of the apartment is even more attentive, minimizing interior contacts within a very compact organization of space; and the half level system permits a more effective control of views.

In the *Avenida Reforma* building the sleeping rooms are dislocated a half level below the public zone, half level below or above (in the bigger apartments, in the penthouse and the intermediate level, this is substituted by a interposed space, a boudoir). The intimate space of the sleeping room is like a survival capsule which systematically includes the bathroom: in all the apartments every sleeping room is entitled an exclusive connection with a bathroom as if both spaces formed an indissoluble entity. In this way the displacement from bed to bathroom is shortened to avoid menacing views on the most intimate and crude acts of the human body. Intimacy becomes a sacred space that has to be manipulated with the greatest respect: «it is a crime to have somebody come in the sleeping room of somebody else to reach his own room, closet or bathroom. Or even send him out to the hall to reach his closet with his own clothes», as one could read in *Architectural Forum* of that same year.

One can appreciate a careful disposition of intimacy on a horizontal level also in the public spaces. Between the kitchen and the dining room and the rest of the apartment, a room called *desayunador* for informal meals is to be found, a space formerly occupied by the office which had the same function of separating servants from landlords. It is actually an antechamber that regulates the transit from the service area to the rest of the apartment, creating social distance. The origin of the *desayunador* is to be traced back to its immediate





El primer edificio en México de propiedad por pisos, Arquitectura/México, No. 53, March 1956, p.2-13.

ancestors, the Pullman and the breakfast nook.

On the other side, one can observe the adoption of modern ideals of space distribution. The fusion of living and dining room is already realized as a continuum. It is a space intertwined with the exterior thanks to the transparency of the curtain wall that ensures view over the urban landscape; from one side of the building one can appreciate a panoramic outlook on the *Ángel de la Independencia*, symbol of Mexico City. The metropolis shows itself inside the apartment according to a solution that chooses to enhance the continuity with the urban landscape, while the mediation between interior space and exterior space in the intimate areas is, on the other side, carefully treated in the sleeping rooms, where the windowsill preserves the privacy.

For these reasons, the exterior aspect departs considerably from the traditional dwelling iconography, since the building is a cold object devoid of any symbolic allusion, without a front or a back and without a hierarchy between the front or the rear façade. In fact, the treatment is identical to that of the tower that lies behind which is devoted to offices. The *open box* of International Architecture is fully assumed and the collective dwelling now is *internationalized*, like it had been announced since the first number of the magazine *Arquitectura/México*.

The homogeneity of the prism of crystal skin develops in the interior where a complex labyrinth of segregated different paths is to be found. Two elevators for the landlords and a service elevator are connected with their own corridor in such a way that undesired encounters are avoided. In twelve floors there are only four collective circulations, which make up ample galleries that dig the façade like horizontal grooves, like the decks of a ship, as the same Mario Pani suggested. On a distinct level and on the opposite side, one encounters the service circulations offering connection with all the kitchens and with the clothes line on the roof of the building and constituting thus a hidden web by which the apartment can be attended with discretion and efficiency.

The material movements related to domestic chores – garbage, clothes, food – are controlled in an almost invisible way. The supply of the apartment is simplified, since there is a direct connection from the basement where the parking places are to the kitchens through the service elevator. The expulsion of waste is done through a hopper intentionally placed in the kitchen, which conducts the garbage directly to the basement where it is stored and then

collected. The itinerary of the clothes is shortened thanks to the direct connection between the laundry, next to the kitchen, and the roof terrace where the lines are. The operative aspect of the building is therefore totally dominated.

The right to privacy and silence in the gregarious life of a collective building divided in apartments is guaranteed through the limitation of the experience horizons: reduction of noise transmission, segregation of paths and routes of the different inhabitants, control of views. Similar efforts can be seen already in the first works of Obregón Santacilia, with the emancipation of the sleeping rooms from the matrix of subordinated rooms and the consequent creation of independent bedrooms that make autonomous personal life possible.

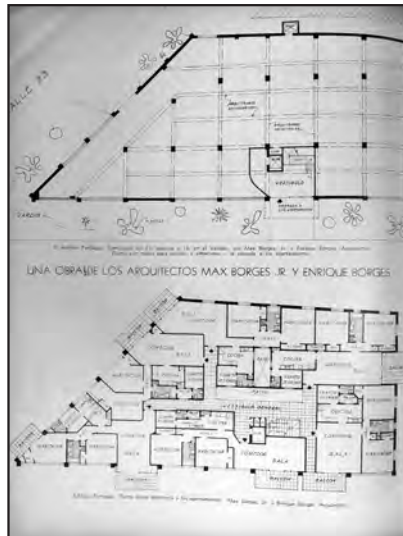
The efforts of segregation, the taxonomical classification of architectural bodies that can be observed in the earlier production of Francisco J. Serrano, now finds an effective solution in a machine for the dissection of different social groups: servants and landlords have each an assigned net of vertical or horizontal circulation with elevators, stairs, open galleries or closed corridors.

Designed by architect Manuel Copas in 1944, the *Solimar* building, is a seven-story block, standing 33 meters over the street level, and the one that set the basis for vertical developments in Cuba. It is located in a long and narrow corner plot, and it contrasts sharply with its surroundings for its volumes with modern lines and the rhythm of its curved balconies, even if it is a building that stands out for its simplicity and elegance. Another unique feature of its on-site placement is the setback of the building, an unprecedented gesture in Central Habana, creating small garden areas on Soledad Street. While it is an element of rupture, it gets an appropriate urban reading given the proper proportions of its volumes; its reinforced concrete structure allowed for greater plasticity in the development of floor plans.

Another horizontal property apartment block, located on the riverbanks, in what became known as *Alturas de Miramar*, was erected the *Almar* building by architect Antonio Boada (1953). This stylish and modern luxury apartment building, takes advantage of the treacherous conditions of site's topography and the presence of the river. But there is no doubt that what really enhances and distinguishes the Almar building are its large terraces, with dotted surfaces for mezzanines. These terraces surrounding the building on all four sides giving it a light and airy character that resembles ship decks. The building has



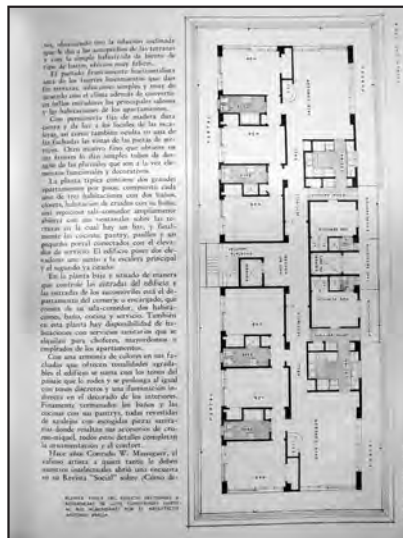
Edificio Partagas. Una obra de los arquitectos Max Borges, Jr. Y Enrique Borges. Arquitectura, No. 280, Nov. 1956, p.501



(Edificio Partagas) Una obra de los arquitectos Max Borges, Jr. Y Enrique Borges. Arquitectura, No. 280, Nov. 1956, p.502



Edificio Almar. Una obra del Arquitecto Antonio Boda. Edificio junto al río. Arquitectura, No. 245, December 1953, p.526



Edificio Almar. Una obra del Arquitecto Antonio Boda. Edificio junto al río. Arquitectura, No. 245, December 1953, p.527



Edificio Almar. Una obra del Arquitecto Antonio Boda. Edificio junto al río. Arquitectura, No. 245, December 1953, p.528



Edificio Almar. Una obra del Arquitecto Antonio Boda. Edificio junto al río. Arquitectura, No. 245, December 1953, p.529

altogether, excluding three basement floors, seven floors and a penthouse, reaching eleven stories. The *Anter* and *Partagás* buildings (1954), by architect Max Borges Recio, presented a highly elaborated aesthetics and original expressions; the first, recreates an actual volumetric set on the main facade with introversions and protrusions in their balconies giving a dynamic and interesting character to the façade; in the second, the facades meet to form a strong corner angle reaching an impeccable compositional sharpness and refined geometry.

But the more complex tall residential building in Havana was the *FOCSA* building, «designed as a big residential unit, where four to five thousand people could live and work, large basements were allocated in its arrangement, with two floors dedicated to garages accommodating over five hundred cars. On top of these basements, a two-story base was built occupying the entire city block and destined to commercial space, that will host the stores that will serve in large part the own residents of the building». The building is a «great Y-shaped 35-story structure with a tower at its center, containing about 400 apartments especially made with all the modern comforts, plus the unparalleled views of the city and the sea, that are intended to sell as horizontal property. All of these apartments overlook the great terrace where they have built a pool, gardens, and play areas for children who have in their own residence a park to enjoy with comfort and privacy»<sup>102</sup>.

The *FOCSA* building was considered by its developers the true solution to urban housing in the big cities, because «the large concentration of buildings in vertical solution allows both a high density and a large range of free spaces for recreation, enjoying the scenery and the best weather. Comparing this thirty-story apartments solution plus a nine-story multipurpose base, with the traditional four-story apartment buildings solutions currently present in *El Vedado*, we would obtain a density three times smaller than that of the *FOCSA*. The comfort offered by the *FOCSA* it is only comparable to the first solution in the neighborhood of *El Vedado*, when blocks were divided into quarters and destined to an isolated house with extensive gardens. But that privilege given to only four families is multiplied by 100, and offered to middle class families, and even with a lesser luxury program it may be enjoyed by modest income levels. The splendid scenery of the ocean and cityscape and the better temperature, communal services such as swimming pools, large private gardens and all kinds of stores, these families can enjoy it in the city center for the same price and even less than an isolated dwelling of equal amplitude in one of the neighborhoods in the outskirts of

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<sup>102</sup> *El edificio "FOCSA": Arquitecto Ernesto Gómez Sampera. Arquitectura, No. 275, June 1956; and Focsa edificio apartamental en propiedad horizontal. Arquitectura, No. 311-317, Jun.- Dec. 1959.*



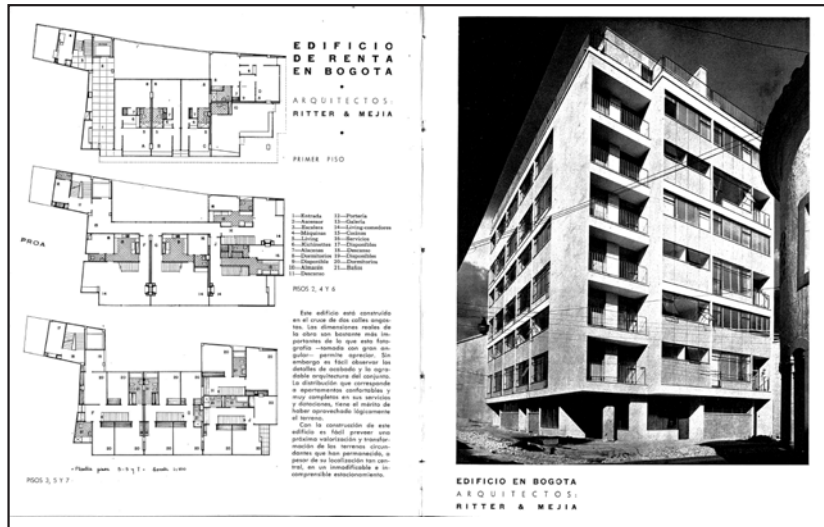
the city center. The scenic value of the Havana coastline and the enjoyment of the centric services of the city is a privilege that should be offered to the greatest possible number of citizens and this is possible with FOCSA type solutions that provide a great social service to the community. The only urban disadvantage of the FOCSA building is that it was planned on an old outline, suitable for isolated residential development and not for large superblocks that require new dimensions in the divisions of the city like bigger blocks, wider roads and an upgrade in all utilities and new council regulations that maintain the great open spaces and proper distance between these buildings. The specific solution of the building has its greatest value in the overall design»<sup>103</sup>.

«Achieving privacy has been a great success especially in the circulation solutions to the middle level. Total cross ventilation is another of its strengths. The structure is exceptionally valuable in design and calculation as in the unity that it keeps with the spatial solution of the building. Easy enjoyment of their communal areas (swimming pools, park and shops) is a typical advantage of this solution that has been designed as a community. The apartments floor plan solution denotes a higher simplicity and better use of space and aesthetically, apart from the grandeur of the complex that maintains its human scale, there are arguable plastic issues as the ratio of voids and filled spaces and disharmony between the horizontal and vertical block. Promoters should be fully satisfied: the inhabitants of this building feel extremely happy in it»<sup>104</sup>.

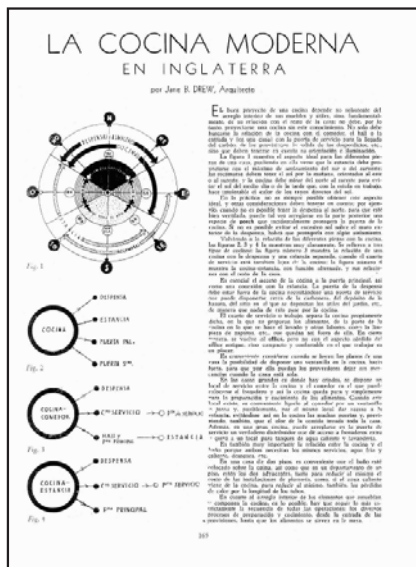
Two excellent works that stand out for their aesthetic quality must be highlighted, both located in the municipality of Centro Habana in small and complex plots. In a corner plot, the *Seguro Social del Arquitecto* building by Architect Enrique Cayado was erected, a building excels for its clean geometry and interest of its staggered volume. It rises 31 meters above street level and has eleven stories. Its main facade facing *Infanta* Street shows a rhythm in the openings of the windows, which give a rational and simple image. The other two facades contrast for its volumetric set up, given by the balconies that project into the street and contribute to the privacy of apartments. The ground floor is plated in black marble like the double structural columns, where the presence of the frontal plaza reduces its verticality maintaining a human scale. The other example that stands out for the aesthetic quality in their design, its architectural expression and its proper integration in the context, is Antonio Quintana's *Retiro Médico* building (1957), which received recognition from major architectural

<sup>103</sup> El edificio "FOCSA": Arquitecto Ernesto Gómez Sampera. *Arquitectura*, No. 275, June 1956; and *Focsa edificio apartamental en propiedad horizontal*. *Arquitectura*, No. 311-317, Jun.- Dec. 1959.

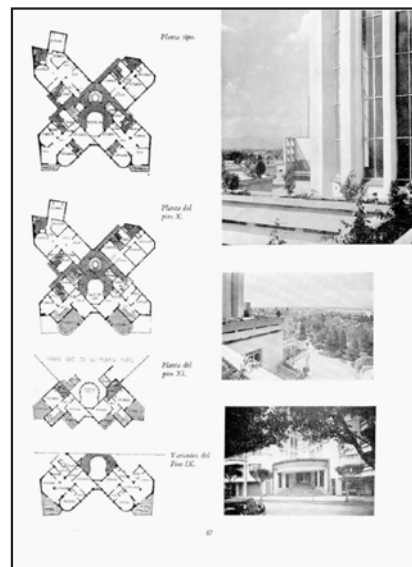
<sup>104</sup> El edificio "FOCSA": Arquitecto Ernesto Gómez Sampera. *Arquitectura*, No. 275, June 1956; and *Focsa edificio apartamental en propiedad horizontal*. *Arquitectura*, No. 311-317, Jun.- Dec. 1959.



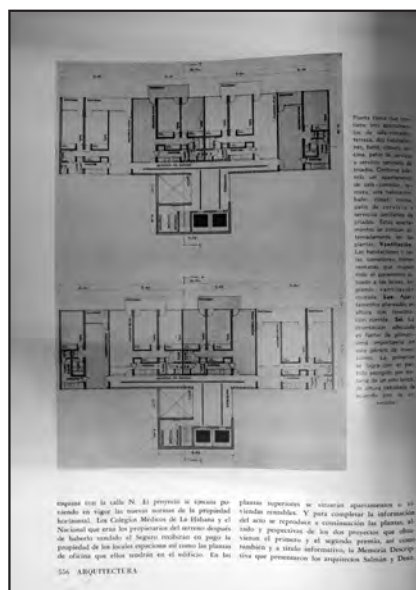
Edificio de renta en Bogotá. Arquitectos Ritter & Mejía. Proa No.45, Marzo 1951.



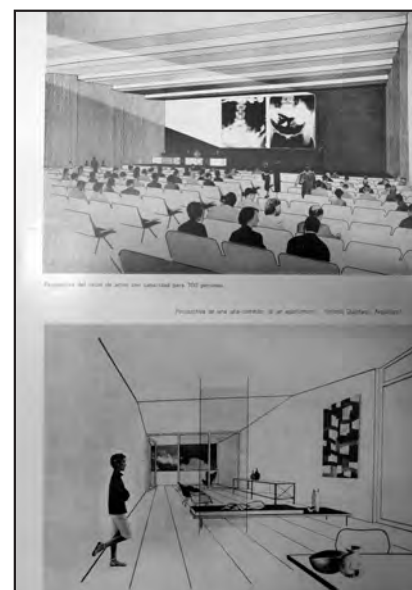
La cocina moderna en Inglaterra. Arquitectura: México No. 23, September 1947, p. 165



Edificio de departamentos en la Av. México. Arquitectura: México No. 17, p. 87.



Edificio Seguro Medico. Arquitectura, No. 269, December 1955.

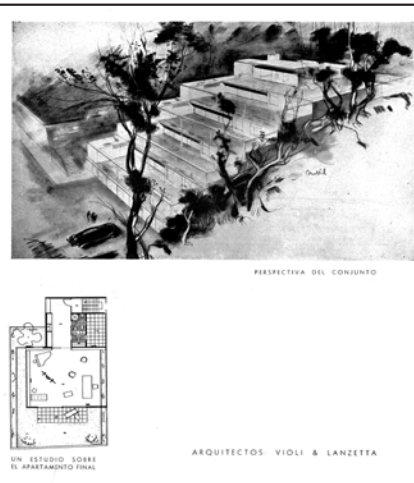
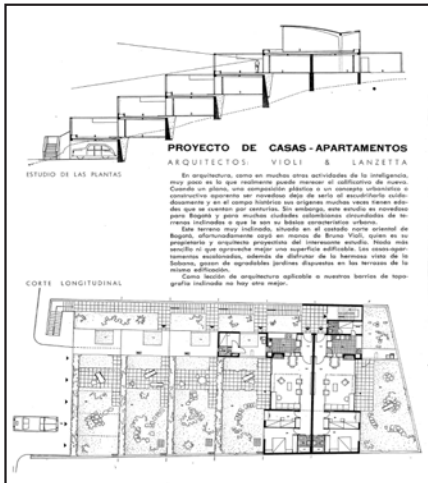
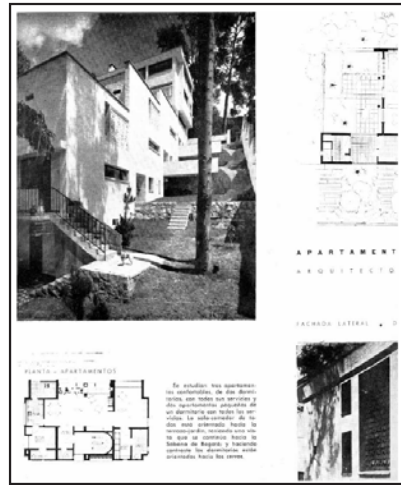


Edificio Seguro Medico. Arquitectura, No. 269, December 1955.

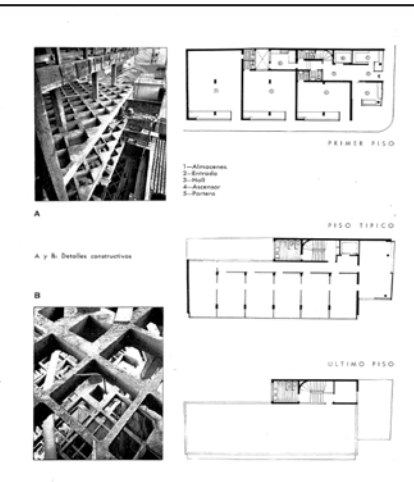


magazines and was one of the buildings featured in Hitchcock's *Latin American Architecture since 1945*; in this building one can appreciate, the assimilation of external influences expressed in the adoption of the Le Corbusier's open floor plan or when it takes the purist volumetric outline of the Lever House. The masterful configuration of the volumes, enhanced by a playful arrangement of the balconies and a pleasing aesthetic achieved through the use of color, denotes the architects' attempts to dialogue with its surroundings. All facades were resourcefully designed taking into account important climatic requirements. Quintana also integrated art to this building, as he had done in several other works, which consisted in two murals by avant-gardes Cuban artists Wilfredo Lam and Mariano Rodríguez.

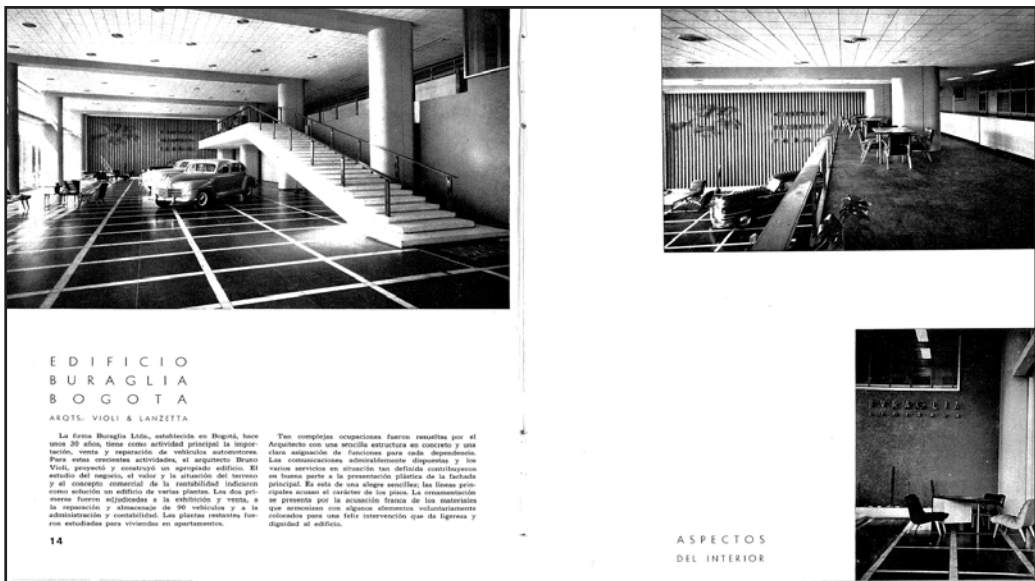
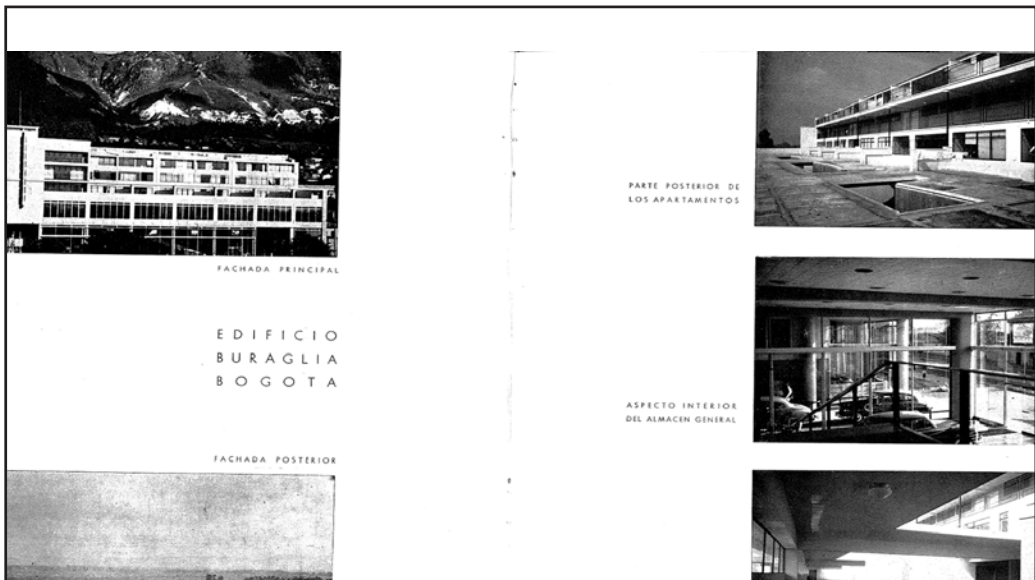
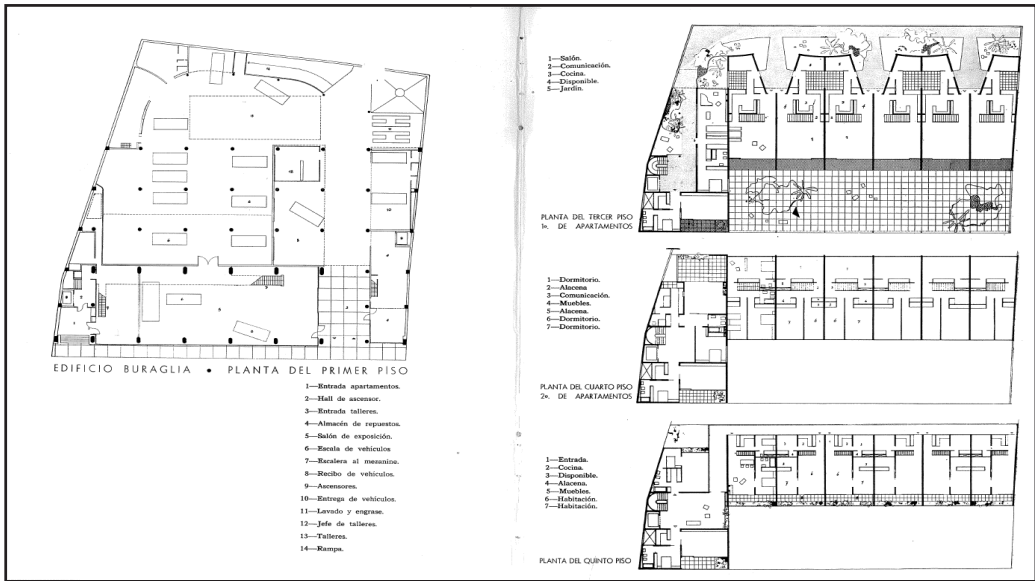
Although in the development of the apartment building there is a prevalence of a speculative nature, in general it can be said that these buildings were characterized primarily by their functionality, and they responded to the needs and requirements demanded by speculative processes of the land. There are instances that constitute a truthful approximation to a national expression, creating a different model that rejects mimetic copying of external codes and also those of the past, assimilating the best of contemporary international influences, contextualizing them in our environment. They are an expression of the architectural transformation experienced by the capital cities in the fifties, becoming through their conquest of height, the perfect symbol of modernity and progress.



Proyecto casa-departamentos Bruno Violi Proa 46 April 1951 p.23-24



Edificio Demetrio Nader. Proa 27 September 1949



Edificio Buraglia. Proa, No.23. Mayo 1949.

## Chapter IV – Collective housing: The tall urban building and social housing

### 4.2 Social housing

«Modern do not only designates what is different from what it is 'antique', but it is a synonym of 'rational, convenient, anti-traditional, critic, truthful, advanced, free and audacious' and in this sense, 'nationalism and modernity' are the two ways through which New Spain – Mexico – will reach the freedom from the chains to which it was tied, condemning it to backwardness and to be considered as Europe's past» – José Villagrán García<sup>1</sup>

«We should tell ourselves once again [...] that as far as Latin America is concerned, it was never possible to separate architecture from politics or from the rigorous modernizing drive which still makes up the intrinsic substance of its spirit» - Kenneth Frampton<sup>2</sup>

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<sup>1</sup> Villagrán García, José. *Teoría de la arquitectura*. México: Editorial Instituto Nacional De Bellas Artes, 1980.

<sup>2</sup> Frampton, Kenneth. Foreword to *Latin American Modern Architectures: Ambiguous Territories* (Del Real, Patricio & Gyger, Helen, eds.). New York: Routledge, 2013, p.ix.

***The Welfare State: Reaching modernity through public housing***

Social housing was one of the most significant cultural symptoms of the transformation of the modern cities. It represented the society's incapacity to satisfy the need of housing, caused mostly by an explosive raise of population and its concentration in the capital cities in a relatively short time, if compared with the historical pace of this kind of processes. This doesn't mean that there wasn't any marginality in housing before, housing deficits or poor living conditions for some part of the population. What marked the difference was the speed with which this phenomenon unexpectedly invaded the cities, caused by a massive concentration of people affected by the problem and its relation with the impact generated by the application of new industrial production methods. This phenomenon made the workers converge around their activities and induced the birth of a working class conscience, inexistent until that moment, that transformed these problems into a common cause to incite all associations – political, cultural or employers – to take action.

The affordable housing problem demanded solutions that could only be solved in the context of a society open to modernity, with principles bounded to industrial production, which in the case of dwellings, implied the construction of a great quantity of homes, in little time and at very low costs, associated simultaneously with urban growth. Enormous areas had to be incorporated to the urban radius or important areas of the city suffer significant transformation to host these new residential compounds. These new transformations impacted intensely the social, cultural and political aspects, and caused the establishment of new planning standards and prevention procedures that then became laws and regulations. Social housing was a characteristic of a country's modernization, that caused unavoidable effects on other sectors that all together compromised the basis of society, and hence its solution was not exclusively given by architecture.

The dimensions of the housing shortage represented a problem completely new for architecture, that is the reason why architects were not ready to deal with it, the task had to be analyzed and approached in a new way. The fact that the need of social housing occurred in Europe earlier, which offered local architects methods and models to approach this problem, did not avoid the shock that the discipline suffered due to the transformations in the ways the project was conceive, changing from a traditional-historic foundation to rational-scientific fundamentals. The urge for social housing was a

phenomenon that had little to do with architects' intervention, but on the contrary, they were surprised by its impact, which in turn was a consequence of a larger and more complex cultural process of which architecture represented only a small part.

If the phenomenon of affordable housing was a manifestation of a modernized culture, where the demographical changes and the introduction of new technologies, materials and production methods were directly proportional to the cultural, political and social transformation of the same culture, then we can say that social housing was a catalyzer of the change in architecture in the Caribbean. In this context, the architectural magazines capitalized this historical opportunity, becoming agents of the necessary change to the challenge of absorbing modernity. The *new* public housing typologies were introduced responding to the notions of economy, hygiene and comfort, three concepts that synthesized the sense of modern at the time. The Pan-American Architects Congresses were also an influential space for discussion on the challenges that the house shortage represented to the nations of the entire continent, and the important role given to the *institutionalization* of the problem in order to be able to solve the housing deficit by establishing well-defined and efficient initiatives and regulations.

The debates on public housing were intensely present in Latin American architectural magazines as improving the living conditions of the poor became, at the end of the second quarter of the XXth century, the main parameter to measure a nation's degree of social and political modernization. To demonstrate to the world the rational and social maturity of its architecture meant the nation's admittance in a new era of progress. The consistency with which the periodicals subject to study in this thesis included this topic, responded effectively to a local demographic boom that caused a significant migration to the capital cities, but was also the result of the intensification of the debate in Western culture on the provision of homes and reconstruction needed in the cities following World War II.

Europe remained the referent for Latin America in terms of public housing reform, even if the growing economic and industrial strength of the United States started to change this tendency in the mid-fifties. The fact that many European prominent figures of modernism immigrated to the United States triggered new possibilities of cultural exchanges with the region, as in the case of Walter Gropius, one of the leading architects of the Berlin Housing Estates, who visited Cuba in 1949.

US government involvement in housing for the poor at the beginning of the XXth Century was basically in the introduction of buildings standards, as demonstrated by the nation's first public housing project: the *First Houses* in New York (1935); followed by the *Harlem River Houses* completed in 1937; and the *Red Hook Houses* (1939), the first of a series of projects developed by the New York City Housing Authority, a state corporation organized under the 1934 Municipal Housing Authorities Law (then Public Housing Law) to provide houses for low and moderate-income residents, of which *Arquitectura* gives detailed account in three articles published in the August 1950 issue<sup>3</sup>. Initial public housing had to do mostly with slum clearance and low cost housing, while the most innovative housing communities were developed from the mid-forties onward.

The idea of a *social condenser*, made popular worldwide through Le Corbusier's *Unité d'Habitation*, was developed in 1932 by architect Sven Markelius<sup>4</sup> in the *Collective House* project in Stockholm, and was the result of its creators' beliefs that communal facilities should become the core elements in tower block housing, to encourage collective living and help ease the housekeeping role of working women. This project appears in the first issue of *Arquitectura México* – a number in which eleven<sup>5</sup> of the twelve projects published were by European architects practicing in Europe – in an article entitled *Collective House in Stockholm*<sup>6</sup>, that praised the decision of the authors to develop a social housing scheme based on statistical data, which denotes their conviction on the rational foundation of architecture, and one that reflects the social and economic demands of the time: «According to a statistical research made in 1931, in Sweden the 25% of married women work outside the home. For every four families, one is required to adopt a lifestyle different from the traditional organization, which is the one in which the father earn a living for the family and the wife take on the labors of the home. This situation, caused by deep social

<sup>3</sup> *La conferencia del Arq. Norman Ovodow. La obra de la New York City Housing Authority.* *Arquitectura* No. 205, Ago. 1950, p.346-350; Maribona, Armando. *Resultan buena inversión en New York las viviendas económicas.* *Arquitectura* No. 205, Ago. 1950, p.351-354; and Bens Arrarte, José M. *La obra de la New York City Housing Authority.* *Arquitectura* No. 206, Sept. 1950, p.355-359.

<sup>4</sup> Sven Markelius (1889-1972): Swedish architect and founder member of the CIAM, who participated in the modernist housing section of the Stockholm International Exhibition (1930), the birth of Swedish Functionalism. Markelius was instrumental in bringing the ideology of Modern Architecture to Sweden as one of the authors of the Functionalist manifesto *Acceptera*, published in 1931. He also played an important role in the post-war urban planning of Stockholm, for example in the creation of the model suburb of Vällingby.

<sup>5</sup> The eleven European projects presented were in Italy, England, Sweden, Switzerland, Germany and France, they were: *Casa de Armas en el Foro Mussolini en Roma*, Arq. Luigi Moretti (p.21-28); *Inmuebles en Paris*, J. Ginsberg & S. Heep (p.29-33); *Departamentos en Londres*, Arqs. Lubetkin & Tecton (p.34-35); *Casa colectiva en Estocolmo*, Arq. Sven Markelius (p.36-37); *Casas de Roma moderna*, Arqs. Mario Paniconi & Giulio Pediconi (p.38-41); *Centro de la Muelle en Drancy*, Arqs. Beaudouin & Lods (p.42-47); *El cinematógrafo purista* [Project: Palace Cinema of Chatham] (p.48-49); *Colonia maritime de Riccione*, Arq. Giovanni Greppi (p.50-52); *Colonia helioterápica de Vercelli* (p.53-54); *Pabellón de la madera en la Exposición de Zurich de 1939*, Arq. Franz Scheibler (p.55); *Iglesia Crematorio en Graz*, Arq. Erich Boltenstern (p.56-57).

<sup>6</sup> *Casa colectiva en Estocolmo.* *Arquitectura*, No.1, Dec. 1943, p.36-37.



Plano primitivo, antes perfeccionado, según de cuentas fáciles de construir como vivienda, masónico y anexo, lúdico y noble. Para que al momento del uso no se pierda la mayor parte del día, se puede ya disponer en el interior de los salones de la casa al al lado de un baño; a menos que emplee un sistema central, que garantiza gases que se están al punto de proporción reducida.

El empleo de un personal especializado para el cuidado de las cosas, para la preparación de la casa, para el lavado, etc., es esencial a los fines para asegurar siempre que una organización colectiva permita el empleo en forma de un personal de cultura y de educación.

La Casa Colectiva de Estocolmo es el primer ejemplo de una clase de organización colectiva que una sociedad cooperativa de impulso con la ayuda del Gobierno, el edificio contiene 57 departamentos de 1 a 4 pisos, equipados de la manera más moderna.

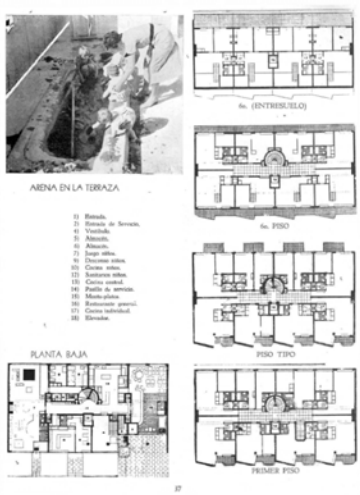
## CASA COLECTIVA EN ESTOCOLMO

ARQ. SVEN MAREELIUS

El acuerdo con una sociedad formada en 1918, en Suecia el 29º de las mejores cosas trabajadas fuera de su tiempo. De cada nuevo edificio, una vez obligado a adaptarse un grupo de vida diferente al tradicional, así es, es el que el estado para el uso de la familia y la mujer se ocupa de la casa. Esto, que permite de profundas modificaciones sociales y económicas, es uno de los principios factores que han hecho ampliar y racionalizar los elementos de construcción y el empleo de las cosas.



Casa colectiva en Estocolmo. Arquitectura/México, No.1, p.36-37.



ARENA EN LA TERRAZA

PLANTA BAJA

PRIMER PISO

SEGUNDO PISO

TERCER PISO

CUARTO PISO

QUINTO PISO

SIXTO PISO

SEPTIMO PISO

8) Escalera.  
9) Escalera de Servicio.  
10) Vestíbulo.  
11) Almacén.  
12) Almacén.  
13) Juego niños.  
14) Baños niños.  
15) Baños niños.  
16) Baños niños.  
17) Baños niños.  
18) Baños niños.  
19) Baños niños.  
20) Baños niños.  
21) Baños niños.  
22) Baños niños.  
23) Baños niños.  
24) Baños niños.  
25) Baños niños.  
26) Baños niños.



## CENTRO DE LA MUETTE EN DRANCY

ARQUITECTOS BEAUDOUIN Y LODS

HABITUALMENTE, son construcciones y raras las casas en serie de las construcciones modernas, sobre todo, porque para su primer momento y para que el negocio resulte productivo, se juegan de sus muros, que con un mínimo de inversión, los jardines y espacios libres para los niños, los que van entonces a jugar a las calles a las construcciones, en algunas partes y con todos los perjuicios.

En Drancy, el plano en forma de "junta" con jardines interiores de 20 x 25 metros de ancho y de 75 metros de largo, limitados en sus lados superiores por construcciones de siete y 3 pisos, aprovechando así en su máximo como primer momento, que se va modificando en el momento mismo de la construcción de la planta, permitiendo también, desde la mayor separación al sol posible. En la

construcción misma de la planta, por consiguiente, presentando el mismo de arriba—los edificios se ven, de día en día, que están de una manera de grupo para el uso de un plano o muro; todo está diseñado para dar a las habitaciones el máximo de aire y de luz.

Para el estado de una planta, los arquitectos y el ingeniero recurrieron a los principios generales siguientes:

a) Ejecución en serie y en calles de la mayor parte de las construcciones.

b) Máximo uso posible de estos elementos en la planta misma, de manera de disminuir en el medida de lo posible el número de edificios, al mismo tiempo, siempre que se mantenga un mínimo de las condiciones mínimas de Drancy.

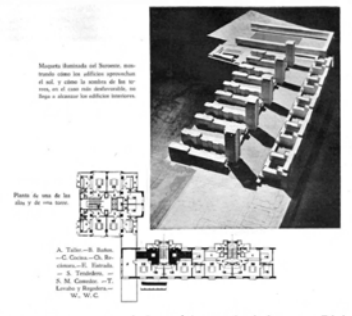
masa que han cubierto sobre espacios libres. Todo contribuye a hacer la vida más agradable en un ambiente de construcción fácil, clara, limpia y alegre.

Esas no sólo construcciones, sino Arquitectos, y seguramente de la que se va, mucho. La horizontalidad

debe realizarse por los arquitectos Beaudouin y Lods, lo que tiene el derecho de simplificación, deberá ser de ejemplo a tanto a quienes se les encarga grandes trabajos y que en otros la igualdad necesaria para encontrar por sí mismos los conceptos nuevos que deben adaptarse a los programas nuevos.

Puede considerarse las construcciones de la Muette como la realización, en pequeño, de una parte de la maravillosa "villa" de La Colombe.

Plano de un Departamento de tres plantas en uno de los edificios.

Mucha distancia del terreno, pero desde arriba los edificios aparecen al sol, y parece la planta de los edificios y muestra precisamente en la otra misma. Proximamente que permite entre los departamentos, los departamentos y los edificios en la planta misma.


Los grupos de edificios, especialmente desde series de muros y de muros los muros, muros, W.C. y cuartos de baño. Entre el cubierto exterior de muros y la muros y el muros se han cubierto planes de muros "libres", que constituyen una gran parte de muros y la ventilación de muros. Los planillos están recorridos una plaza de muros "libres" de muros "libres". Todos los pisos cubiertos con una de muros, en

los muros que en las todas formas constructivas. Todas las construcciones están cubiertas en los espacios que dejan libre los muros.

Cada departamento tiene un baño y un ventilador en serie.


Si se quiere considerar el conjunto de la planta elevada a todo se necesita saber que el espacio de circulación cubre en gran parte los muros del espacio dentro la construcción, así como que los muros procedimientos sencillos, disminuyen en una gran manera parte el volumen de los muros cubiertos. Esto hace que la construcción resulte particularmente económica para así en su caso en la mayor parte de las cosas en términos del costo, de la seguridad, de la ligereza, de la solidez. Al contrario, en una obra se requiere y la vida se tiene la seguridad que ofrece un a menudo las construcciones

A. Tello - B. Bata.  
- C. Beaudouin - B. Lods.  
- E. Fournier.  
- F. Zamboni.  
- G. N. Gaudin - T.  
- H. J. H. H. H.  
- K. W. C.



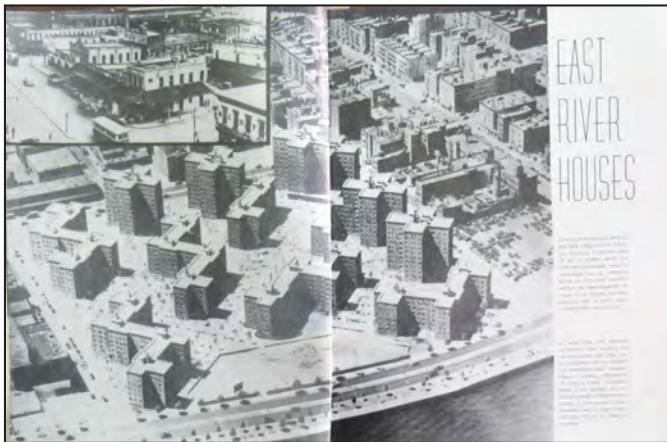
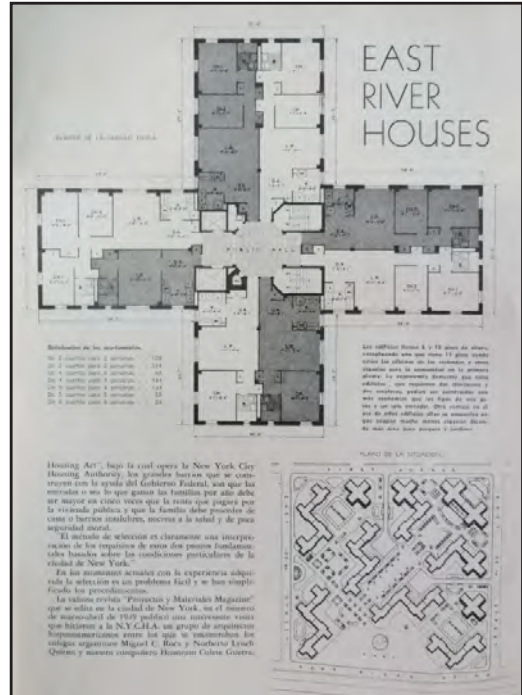
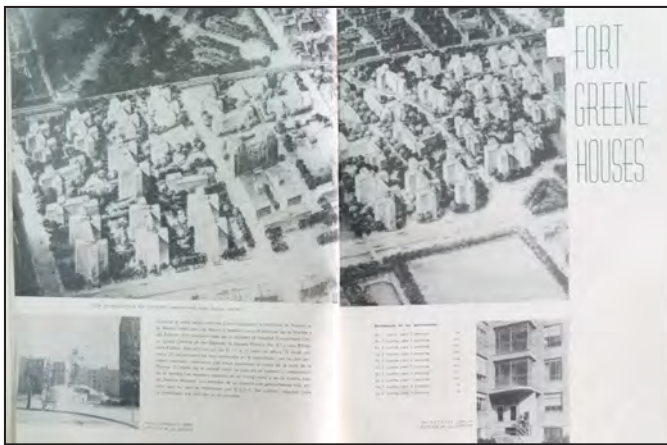
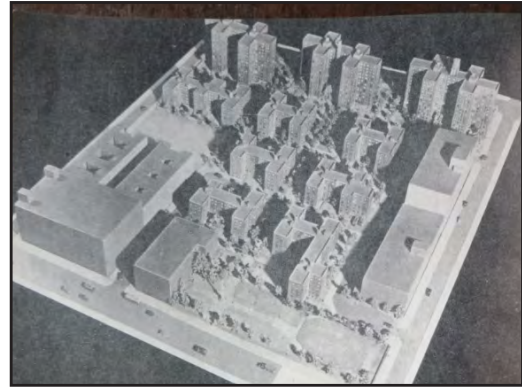
Detalle de una fachada del lado de los servicios.

Detalle de una fachada del lado de los servicios.



Centro de la Muette en Drancy, Arqs. Beaudouin & Lods. Arquitectura, No.1, December 1943, p.42-47.





La obra de la New York City Housing Authority. Arquitectura, No.206, Sept. 1950, p.382-397.

and economic transformations, is one of the main reasons to simplify and rationalize the construction elements and the equipment of the houses»<sup>7</sup>. The *Collective House* remains one of the most provocative early paradigm of this housing type, and «the first example of this kind of organization, constructed by a cooperative association of tenants with the help of the government»<sup>8</sup>, an experiment that embraced the theories advanced by Russian Constructivism on architectural form and communal living.

The 1938 opening number of *Arquitectura/México* magazine, also included the *Cité de la Muette* in Drancy<sup>9</sup>, built in 1934 by architects Eugène Beaudouin and Marcel Lods with engineers Vladimir Bodianski, Eugène Mopin and Jean Prouvé. Considered as one of the most interesting and technically advanced housing projects of the 20th Century<sup>10</sup>, the project was requested in 1931 by Henri Sellier – director of the *Office public d’HBM de la Seine (OPHBMS)*<sup>11</sup> – who was interested in applying the building technology used by Beaudouin and Lods in the *Cité des Oseieaux* project of 1925 combined with the idea of a *cité-jardin* development; the architects incorporated social housing with the idea of a neighborhood surrounded by a greenbelt, which made this development a transition prototype to the *grand ensemble* model, a designation coined by Maurice Rotival in his article *Les Grands Ensembles*<sup>12</sup> published in *L’Architecture d’aujourd’hui*.

It was precisely in Latin America that the *grand ensemble* had a significant urban, social, economic and political impact. While in Europe it was a solution adopted to create new *satellite cities* out of the urban center of the big industrialized cities – but near enough to serve its industrial development – in Latin America, the *grands ensembles* were placed within the city’s urban area and responded to the city’s expansion plans outside of the historical and commercial centers. They appeared as the perfect model for the cities demands of high-impact solutions to the increasing population growth: they provided a large number of dwellings in a single development, they were designed as an autonomous entity with adequate community facilities, and they were planned to be built in relatively short time and with reduced economic costs through the use of modern building technology, factory-made elements and the rationalization of resources and building

<sup>7</sup> Ibid., p.36.

<sup>8</sup> Ibid., p.36.

<sup>9</sup> *Centro de la Muette en Drancy*, Arqs. Beaudouin & Lods. *Arquitectura*, No.1, December 1943, p.42-47.

<sup>10</sup> The project was featured in all the major architectural magazines: *Architectural Forum*, Feb, 1936, pp. 21-23; *Architectural Record*, Feb.1936, pp. 44-46; *Art et Décoration*, Jan.1936, vol. 65, pp. 3-10; *Architectural Record*, Feb.1939, pp. 44-46.

<sup>11</sup> This was the government office responsible for building moderate-income housing. The term *habitations à bon marché (HBM)*, was substituted in 1949 by the actual *habitations à loyers modérés (HLM)*.

<sup>12</sup> Rotival, Maurice. *Les Grands Ensembles*. *L’Architecture d’aujourd’hui*, vol.1, n.6, June 1935, p.57.

methods. In terms of politics, it became the preferred model of the governments' public housing policy, because the rationale beneath the logic of state-sponsored mass-produced dwellings was not only to house the industry's workers, but also to provide employment, to help the industrialization of the country's productive sectors, and most importantly, to give the country an image of modernization.

### ***Rationalization, minimum dwelling and the urban form***

The new working class became the basis of the social and productive structure, generating a demographic growth in urban zones, and consequently, a housing and hygiene deficit. The solutions to this problem, aroused from utopic proposals as those of Robert Owen, Charles Foirer and Jean-Baptiste Godin – that converged in an integration of housing and industry, giving birth to the ideas of mass production, minimum spaces and functions according to the inhabitants needs – to the urban proposal of the garden city by Ebenezer Howard, published in *Arquitectura*<sup>13</sup>, that will influence the modern urban ideas that incorporated the countryside to the city and centered their search in the definition of social housing.

The adhesion to the CIAM's principles and particularly to the canonic dogma established in the *Athens Chart*, had profound consequences in the organization of the single-family dwelling unit as well as in the organization of the of multi-family housing blocks. The notion of the *Existenzminimum* presented at the II CIAM held in Frankfurt, was accompanied by different single-family and collective housing programs, where a special value was placed on the circulation systems and the plan distribution of access to the units through open corridors. The *minimum dwelling*, was not supposed to be understood as an absolute minimum but it meant to reflect on a variable relative minimum, according to the amount of dwellers, which implied the definition of new functions, new uses and new behaviors, with the result of having a new mode of evaluating and planning the cell. And with the concept of the minimum dwelling arouse the minimum living space possible that allows a surface reduction according to a more articulated conception of the dwelling and to the new relationships that could be developed between its interior and exterior spaces. The reduction of the standard dimension permitted an increase of the amount of units.

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<sup>13</sup> Ebenezer Howard J.M.B. 2. *Ciudades jardín del presente, cincuentenario de una idea utópica hecha realidad*; and Pastor, José. *Sir Ebenezer Howard*. *Arquitectura*, No.264, July 1955.

# SUPERFICIES MINIMAS DE HABITACION

Por W. de REUCK

El descubrimiento de condiciones de habitación del todo insuficientes, a menudo degradadas e insanas para miles de familias, lo que originó en Occidente, a principios de siglo, los esfuerzos de los gobiernos por mejorar los alojamientos menos cómodos de la población. Hasta entonces, lo relativo al alojamiento social había sido completamente desatendido por los poderes públicos.

Hay en día todos los gobiernos se preocupan del problema de la habitación, del ensanchamiento del patrimonio inmobiliario, de la lucha contra los tugurios y los alojamientos insalubres. Calculan las ne-



Superficies mínimas de habitación. Arquitectura/México, N.70, p.99.

# Un vasto examen de temas arquitectónicos

La urgencia de afrontar el agudísimo problema de la habitación desde los múltiples ángulos que lo afectan, movió a la Sociedad de Arquitectos Mexicanos a invitar a destacados profesionales de ésta y otras ramas diversas a examinarlo a través de una serie de conferencias que iniciadas el 15 de mayo último, seguirán sustentándose hasta el próximo mes de noviembre.

En tal ciclo quedan comprendidos los aspectos más sobresalientes y aun insólitos de la cuestión, tanto actuales como pretéritos, y en indudable que de la suma de opiniones, datos y circunstancias enunciados se derivará un programa congruente, bien ajustado a la realidad, para futuros trabajos en gran escala al respecto.

A continuación presentamos la lista de los temas y sus respectivos sustentantes:

- La habitación: Deficiencia infantil y juvenil.** Adelinia Zandbergen.
- Ídeas sobre la habitación popular en el Distrito Federal.** Arq. Alberto T. Aray.
- Habitación y ambiente.** Dr. Samuel Méndez Puente.
- Aspectos del problema de la habitación en México.** Arq. Félix Sánchez Baylón.
- La habitación popular en el México prehispánico.** Antropólogo Carlos Margán.
- La planificación de la habitación popular.** Arq. Domingo García Ramos.
- Habitación propia, un lujo.** Arq. Alonso Mariscal.
- La habitación popular; un problema económico.** Lic. Fernando Carmona.
- Descubrimiento del problema de la vivienda y sugerencias para su solución.** Arq. José Ma. Gutiérrez.
- De la habitación en general.** Ing. José Pulido Ortiz.
- El nido entre la Sociedad y el Estado.** Dr. Antonio Prado Veniz.
- Solución al problema de la habitación en Iberoamérica.** Sr. Ignacio Bueno.
- ¿Qué deben buscar solución al problema de la habitación popular: nuestra contribución.** Ing. Jaime Rose Koch.

El Departamento de Arquitectura del Instituto Nacional de Bellas Artes, a su vez, inició bajo la denominación genérica de "Crocquis de la Arquitectura en México" otra serie de conferencias de divulgación cultural, que empezó a desarrollarse en el pasado mes de agosto y concluirá en el próximo noviembre.

La forma de presentar estas lecciones es eminentemente objetiva y gráfica: las obras arquitectónicas más representativas se explican recurriendo a dibujos simplificados o croquis, basados en croquis, además de utilizar vitros dispositivos presentados en la pantalla.

Se trata de mostrar con detalle lo que es la arquitectura nacional, desde la época más primitiva hasta la presente, y también según varias regiones cuyos edificios acuen caracteres inconfundibles.

En cada ocasión se distribuyen de modo gratuito, entre los asistentes, copias mimeografiadas de los textos y dibujos trazados en la conferencia anterior.

La lista de los temas abordados y de quienes los exponen, es la siguiente:

- I. ARQUITECTURA DE LAS CULTURAS INDIGENAS**
  - La arquitectura azteca.** Maestro de Arqueología Román Fila Chua.
  - La arquitectura de Monte Albán y Mitla.** Doctor en Antropología Ignacio Bernal.
  - La arquitectura de Teotihuacán.** Maestro en Arqueología Carlos K. Margán.
  - La arquitectura de la zona maya.** Doctor en Antropología Heinrich Berlin.
  - La arquitectura tolteca.** Arquitecto Ricardo de Robles.
  - La arquitectura del Occidente de México.** Antropólogo José Corona Nájera.
  - México-Tenochtitlán.** Doctor en Antropología y Arquitecto Ignacio Marguín.
- II. ARQUITECTURA HISPANO MEXICANA**
  - La capital de la Nueva España.** Arquitecto Domingo García Ramos.
  - La arquitectura mexicana en el siglo XVI.** Historiador de Arte Pablo C. de Guzmán.
  - Panorama del barroco mexicano.** Historiador de Arte Gonzalo Obregón.
  - La arquitectura pobлана.** Historiador de Arte Raúl Flores Guerrero.
  - La arquitectura de Oaxaca.** Historiador de Arte y Abogado Pedro Rojas.
  - La arquitectura popular colonial.** Pintor y Crítico de Arte Gabriel García Maroto.
  - Los antecedentes del barroco mexicano.** Doctor en Historia Francisco de la Maza.
- III. ARQUITECTURA DE LA EPOCA INDEPENDIENTE**
  - Nuestra arquitectura neoclásica.** Doctor en Historia Justino Fernández.
  - La arquitectura a principios del siglo XX.** Arquitecto Alfonso Pallares.
  - La arquitectura rural mexicana.** Arquitecto Alvaro Aburtu.
  - La florentina de la ciudad de México.** Arquitecto Carlos Obregón Santelicia.
  - La integración arquitectónico-plástica.** Arquitecto Juan O'Gorman.
  - La arquitectura contemporánea mexicana.** Arquitecto Enrique Yáñez.
  - La Ciudad Universitaria de México.** Arquitecto Roberto Álvarez Espinosa.

Un vasto examen de temas arquitectónicos. Arquitectura México, N.55, p. 192.

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BOGOTÁ.

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**LA CRISIS DE HABITACION EN EL MUNDO**

La crisis general de alojamiento se presenta como vasta epidemia en todos los países. En algunos se debe a causas de fuerza mayor, en otros a la imprevisión y a la falta de estudio y en los más tiene como fundamento la estruendosa corriente migratoria del campo a las ciudades en busca de vida fácil, de distracciones, de oportunidades de negocio o con la ilusión de dar mejor educación a los hijos.

Las siguientes informaciones obtendrán aquí y allí muestran rudamente la situación en los países que nos son más conocidos; tenemos conciencia de que para cada uno de ellos el estudio de esta situación autónoma tomará meses en la investigación y varios volúmenes en la explicación de las causas y en las indicaciones necesarias a un pronóstico favorable.

FRANCIA: En la reciente visita que el arquitecto francés Les Corbusier hizo a los Estados Unidos, habló en nombre de la Misión Francesa de Arquitectura y Urbanismo que él presidía; su exposición versó

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La crisis de habitación en el mundo. Proa, No. 1, August 1946, p.45-47.

**DDO**

BOGOTÁ • JULIO • 1951

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**URBANISMO • ARQUITECTURA • INDUSTRIAS**

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**NOTAS EDITORIALES**

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**UN INSTITUTO DE LA OEA EN BOGOTÁ**

Dentro de los planes de ayuda y asistencia técnica de la Organización de los Estados Americanos (OEA), el que más preocupaciones ha merecido es el relacionado con el alojamiento estudiantil.

El problema de la vivienda de las familias obreras y campesinas, menos pudientes, es grave para los países ricos y tiene caracteres de crisis en los naciones latinoamericanas.

En Colombia el interés por ayudar a las familias sin techo o mal alojadas data de hace unos 20 años y las entidades oficiales y particulares que han abarcado el problema, tarde o temprano han tendido que multiplicar su acción en raras progresivas al crecimiento y extraordinario número de hogares que necesitan los requisitos mínimos en su vivienda.

A pesar del esfuerzo realizado con sistemas lejanos de alcanzar lo mejor. Pero el interés por el problema, la magnitud de los temas y particularmente los complejos planes que tienen programados el Instituto de Crédito Territorial, se insularon en Colombia para salirnos que en su territorio se involucra el centro de estudios sobre vivienda, que la OEA creó hace algunos meses.

La solicitud fue estudiada y aceptada; recientemente el doctor Alberto Lleras Canguero, Director de la Unión Panamericana y Secretario General de la OEA comunicó a los países de América que Bogotá había sido acordada como sede del nuevo Instituto.

El "Centro Interamericano Experimental y de Adiestramiento en Vivienda Económica", que es la denominación oficial del plantel, cobró sus aulas para alumnos nacionales y extranjeros el próximo mes de octubre.

La presencia de este Instituto entre nosotros va a aportar inmensos beneficios a millones de compatriotas que merecen una vida más agradable y menos penosa. Y tan feliz acontecimiento nos es de gran interés profesional como arquitectos, y como colombianos nos llena de orgullo. Nuestro cariño a quienes atenderán la solicitud de Colombia.

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(C) 1951 Talleres de Publicación de "El Progreso"

Editorial Un Instituto de la OEA en Bogotá, Proa 49, July 1951

In this sense, the notions of minimum surface, dwelling for minimum wages workers, corridor access as an economic solution and the placement of collective spaces within the building's pilotis were assumed as inherent conditions of the housing project.

The *minimum dwelling* was inserted into a larger discourse on the *Functional City* – a land planning scheme based upon function-based zones – a conception that came to dominate urban development after the publication of the Athens Charter of 1943, which set the guidelines to organize the cities in functions, and thus propitiating a clear separation of the *living* environments from those for *working, recreation and circulation*. The *Functional City* was in fact an extension of the content on Le Corbusier's *Radiant City*, which advanced the need of a vertical development of buildings, aimed at solving the massive housing shortage by increasing the urban densities, and thus, occupying a smaller footprint would allow wide-open spaces around buildings to provide air, sun, views and comfort in dwellings. The discussions then moved to the concepts of *affordability*, specially relevant on state-sponsored developments as governments, predictably, were very interested in cheap solutions to the housing problem; later on, the debates included the notions of *identity* and the incorporation of local *traditions*, in order to create ties with the big scale projects community.

The question of identity in the construction of public housing, reveals that the problem is not limited to an adequate selection of the dwelling typology according to the functional needs, there is also the place, how it is constructed, how the project is ordered and placed on the land, and what relationships it builds with the place, generating a determined urban order. Therefore the genesis of the project must respond to two variables: the type and the placement.

The purpose of architecture is to offer *places* where life can take *place*. And a place is not a group of resources or a neutral container, is a concrete setting, with its own character. Thus, is nonsense to consider *living* and the *place* separately. The intention of modern architecture was to offer men a new dwelling that had to be the expression of a renovated relationship between the man and its environment.

The social housing case studies in the four countries – Cuba, Venezuela, Mexico and Colombia – represent the urban aspirations of the time, the response to the housing

shortage crisis and their search for a new order in social relationships that could foster collective living. Public housing projects for the working classes was a mandatory theme in the repertoire of all modern architects and thus, a recurrent topic discussed in the architectural magazines.

*Arquitectura* presented the profession's involvement on the search for new solutions to the affordable housing problems by putting an emphasis on the *Social function of the architect*<sup>14</sup>. In 1935, the magazine was already expressing its concerns on the dwelling crisis as seen in the articles *The housing shortage in Havana*<sup>15</sup>; these were followed by four consecutive pieces on *Affordable housing*<sup>16</sup>, written before the celebration of the First Pan-American Congress of Municipalities held in Havana in 1938. Instead, in *The rational architecture of the minimum dwelling*<sup>17</sup>, *Minimum dwelling*<sup>18</sup> and *The size of room does not follow a fixed principle*<sup>19</sup> are reflections on the dwelling's surface reduction: «In the past all the rooms of a house were significantly bigger than the actual ones. But the reason is clear: there was more available space in the urban lots for the disposition of all the compartments needed at the time, as it lacked the additional spaces such as entrance halls, corridors that have deducted more space to plots of the same size. It is evident that if one considers that the reduced extension of a dwelling's rooms is caused by the limited size of the lot, how is it that we build units that follow the minimum space logic – with barely enough space to leave room for circulation – also in big-scale sites?»<sup>20</sup>

The discourse on public housing was inserted by *Proa* in a larger debate on Bogotá's need to become modern – a theme introduced in the first issue in the article *Para que Bogotá sea una ciudad moderna*<sup>21</sup> – which implied a modernization of the public administration, and that is, of the institutions that decided and financed the housing developments. Even, if it does not appear in the index, *Proa*'s No.1 issue also included an article on the worldwide housing crisis entitled *The world's dwelling crisis*<sup>22</sup>, in which the housing shortage situation was briefly described for each of the following countries:

<sup>14</sup> Urrutia, Gustavo E. *La función social del arquitecto*. *Arquitectura*, No.55, Feb. 1938.

<sup>15</sup> *Para que Bogotá sea una ciudad moderna*. *Proa*, No.1, August 1946, p.21-22.

<sup>16</sup> *Del Vella, Horacio. Casas económicas*. *Arquitectura* No.49, August 1937 (part I); *Arquitectura* No.50, September 1937 (part II); *Arquitectura* No. 51, October 1937 (part III). Echezarreta, Arturo. *Casas económicas*. *Arquitectura* No.60, July 1938.

<sup>17</sup> *Arquitectura racional de la casa mínima*. *Arquitectura* No.51, October 1937.

<sup>18</sup> Pérez Torres, Félix. *Asuntos Urbanos: vivienda mínima*. *Arquitectura* No. 140, Marzo 1945

<sup>19</sup> *El tamaño de las habitaciones no responde a un principio fijo*. *Arquitectura*, No. 139, February 1945.

<sup>20</sup> *El tamaño de las habitaciones no responde a un principio fijo*. *Arquitectura*, No. 139, February 1945.

<sup>21</sup> *Para que Bogotá sea una ciudad moderna*. *Proa*, No.1, August 1946, p.21-22.

<sup>22</sup> *La crisis de habitación en el mundo*. *Proa*, No.1, August 1946, p.45-47.

France, Germany, Italy, Russia, Switzerland, United Kingdom, United States, Venezuela, Brazil, Argentina and Peru.

The urban planning of Bogotá, and the many objections that the team formed by Le Corbusier, Sert & Wiener received on their proposals, had an impact on the formation of a social conscience in the local architecture culture. This socially-driven perspective was put forward in *Proa* since its first issue, the article *The housing crisis in Colombia*, offered a detailed report of the housing crisis based on statistical data and offered several solutions for the efficient provision of rural and urban affordable housing, that can be resumed in the need to «unify the public and private efforts that until today have had isolated developments», because «if the technical studies [for the projects] were made by a single entity, and mass-production and the use of new materials and methods for prefabrication could be obtained, as it occurred in Europe and in the United States during the housing crisis», since «what is delaying the progress [...] is the dispersion of the activities and the lack of a unified action»<sup>23</sup>. Architecture's social purpose is furthered discussed in two articles: *The social function of architecture*<sup>24</sup> and *Architecture's social station*<sup>25</sup>.

*Arquitectura/México* was also a sounding voice in the delineation of the housing problems, but most importantly, its editor was always willing to propose solutions, as in the pieces *The housing problems in Mexico and its solutions*<sup>26</sup> and *México. One problem. One solution*<sup>27</sup>; they participated on external debates on housing, as the one organized by the Mexican Architects Association *A vast review of architecture topics. The SAM organized a conference cycle about the housing problems*<sup>28</sup>. The acceptance speech that *Arquitectura's* editor José María Bens Arrarte pronounced for his admittance at Havana's Arts & Letters Academy, entitled *Architecture and socialism* was reproduced in *Arquitectura/México*, in which he reclaimed every man's right to a dignified city and dwelling; the parameters of the reduction of the dwelling's space is registered in *Dwelling's minimum surface*<sup>29</sup>. *Proa* further discussed the Mexican situation in the article *The housing problem in Mexico*<sup>30</sup>.

<sup>23</sup> Garcés Navas, J. V. *La crisis de las habitaciones en Colombia*. *Proa*, No.1, August 1946, p.13-14.

<sup>24</sup> Ortega, Alvaro. *Función Social de la Arquitectura*. *Proa*, No.10, March 1948.

<sup>25</sup> *Estación Social de la Arquitectura por el Profesor Jorge Belarano*. *Proa*, No.63, September 1952.

<sup>26</sup> Pani, Mario *El problema de la habitación en México: realidad de su solución*. *Arquitectura/México* No.27, p.67-74

<sup>27</sup> Pani, Mario. *México. Un problema. Una solución*. *Arquitectura/México* No.60, p.198-226.

<sup>28</sup> *Editores. Un vasto examen de temas arquitectónicos: La SAM organizó un ciclo de pláticas en torno al problema de la habitación*. *Arquitectura México*, N.55, p.192.

<sup>29</sup> De Reuck, W. *Superficies mínimas de habitación*. *Arquitectura/México*, N.70, p.99-100.

<sup>30</sup> *El problema de la habitación en México*. *Proa* No. 67, January 1953.





*Integral* concentrated the discussions and projects on the subject in one issue dedicated entirely to public housing, because «Integral thought it would be convenient to start the publication of special numbers with an issue dedicated to affordable housing in Venezuela. The reasons are clear: it is still a very actual and controversial topic, one that had been largely studied in Venezuela, where big-scale experiments are taking place right at a scale unrivalled in Latin America. Our intention is to show how we have been working in Venezuela, providing a synthesis of the applied methods and presenting the best projects, hoping that our experience will be useful in the long process of finding a definitive solution to the housing problem»<sup>31</sup>. The articles included in this issue are: *Notes of Venezuelan demographics; Some aspects of the housing problem in Venezuela; Integral planning of affordable housing; The Banco Obrero, the Affordable Housing Institute of Venezuela; Housing on industrial areas; Survey on affordable housing*<sup>32</sup>. The scientific design of the researches and project diagrams presented, demonstrates the belief on a rigorously rational planning of this kind of development.

The magazines were also interested in showcasing public housing initiatives from around the world, to learn *How the working classes homes are been improved in other countries*<sup>33</sup>, therefore they presented the recent architectural and technical developments in the field, as well as the problems or debates on the matter in the professional domain. in Brazil<sup>34</sup>, France<sup>35</sup>, United States<sup>36</sup>, UK<sup>37</sup>, Sweden<sup>38</sup>, Panama<sup>39</sup>, Argentina, Peru<sup>40</sup> and

<sup>31</sup> Editorial. Proa No. 7, January 1953.

<sup>32</sup> *Notas sobre demografía venezolana; Algunos aspectos del problema de la vivienda en Venezuela.* Dr. Francisco López; *Planificación integral de la vivienda popular.* Dr. Leopoldo Martínez Olavarría; *El Banco Obrero, Instituto de la Vivienda del Estado Venezolano; La vivienda en las áreas industriales.* Arq. Julián Ferris; *La oficina de la vivienda rural.* Arq. D. Filippone; *Cuestionario sobre la vivienda popular. Respuestas de los Arqs. Guido Bermúdez y Jorge Romero Gutiérrez.* Integral, No.7.

<sup>33</sup> Bay Sevilla, Luis. Como en otros países se mejora la vivienda de la clase obrera y trabajadora. *Arquitectura* No. 160-161, Nov.-Dic. 1946.

<sup>34</sup> Reidy, Alfonso Eduardo. *Conjunto Urbano "Pedregulho", en Rio de Janeiro.* *Arquitectura/México*, N.58, p.98.

<sup>35</sup> Editores. *Modernas unidades habitacionales de Francia.* *Arquitectura/México*, N.78, p.93.

<sup>36</sup> Pani, Mario. *Grandes eventos internacionales: Simposio neoyorkino de la habitación en América.* *Arquitectura/México*, N.78, p.84; Programa constructivo del Estado de New York. *Arquitectura* No. 155, Junio 1946; *La escasez de viviendas en Estados Unidos. La Revista Fortune se interesa en el problema.* *Arquitectura* No. 163, Feb. 1947; Arq. Carlos Dávila. *La grave crisis de viviendas en Norte América.* *Arquitectura* No. 167, Junio, 1947; *La Autoridad de la Vivienda de Chicago aboga por la demolición de los barrios indigentes.* *Arquitectura* No. 170, Sept., 1947; *Perspectiva en 1947 para la vivienda en los Estados Unidos.* *Arquitectura* No. 167, Junio, 1947; *La obra de la New York City Housign Authority.* *Arquitectura* No. 243, Oct. 1953; *La Conferencia del Arq. Norman Ovodow. La obra de la New York City Housing Authority.* *Arquitectura*, No. 205, Ago. 1950, p.346-350; Armando Maribona. *Resultan buena inversión en New York las viviendas económicas.* *Arquitectura*, No. 205, Ago. 1950, p.351-359.

<sup>37</sup> Arq. Phillip Murray. *Cómo la Gran Bretaña resolverá el problema de la escasez de casas.* *Arquitectura* No. 143, Junio 1945.

<sup>38</sup> Exposición de viviendas en Suecia. *Arquitectura* No. 155, Junio 1946.

<sup>39</sup> *El nuevo programa de vivienda y urbanismo en Panamá.* *Arquitectura* No. 165, Abril, 1947.

<sup>40</sup> *Cómo será resuelto el problema de la vivienda en Perú.* *Arquitectura* No. 165, Abril, 1947.

Latin America<sup>41</sup> and Germany<sup>42</sup>.

Architecture had a significant role in the conception, definition and construction of the social housing model for the working classes, a leading position without precedents given by the power structures that wanted to set an example of modernization at all levels, specially in the institutional sphere. Politics were eager to create a continental leadership based on the construction of a modern image of the nation; this new national identity of an orderly and solid State was perpetrated through the development of big-scale social housing projects that could have a visual, urban and social impact of gigantic proportions.

Therefore, the *housing problem* became an important *urban problem*, and the complex social implications of this new living model required urban interventions that prioritized the characterization of collective life within these big-scale structures. Through the housing unit, this communal living model was transformed in the architectural and urban development model of the *modern city*, based on the four basic functions dictated by the CIAM – living, working, recreation and circulation. The city was then defined as a functional unit, where the departing component was the living cell, a rational dwelling that, through the organization of the living space, tried to simplify the domestic functions and apply new methods to consent its industrialization. The minimum dwelling that would result from the application of these methods represented «the minimum necessary surface according to the functional needs of the different kinds of families»<sup>43</sup> to be able to have a meaningful family life in the inhabited space. The standard dwelling became one of the paradigmatic concepts to define of modern life, of the working classes dwelling and the ordered city.

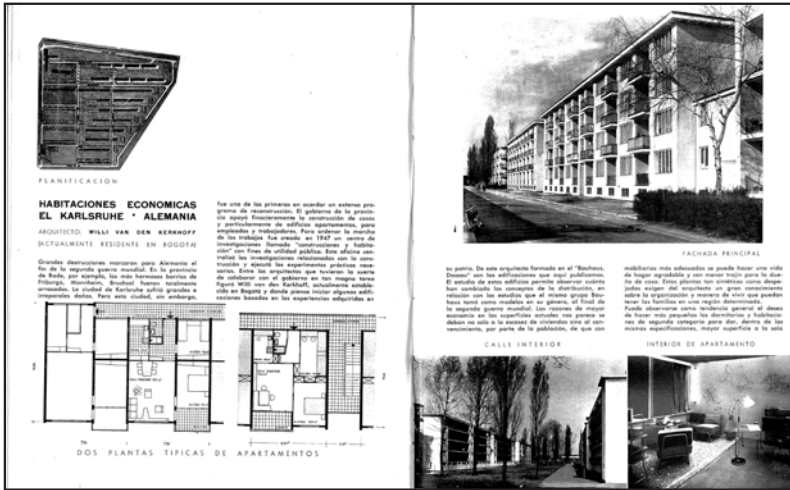
«As of today all governments are worried about the housing problem, the increase of dwelling units and the slum clearance, they calculate the needs, examine the measuring parameters and make plans to define what is lacking», but most importantly, «they establish the parameters to provide the sufficient amount of units, of satisfactory quality and the lowest price», but «the housing problem cannot be observed only from a quantitative, qualitative and economic point of view; if we aim to have a synthetic view of all the defining aspects involved in its definition, there is one essential information missing,

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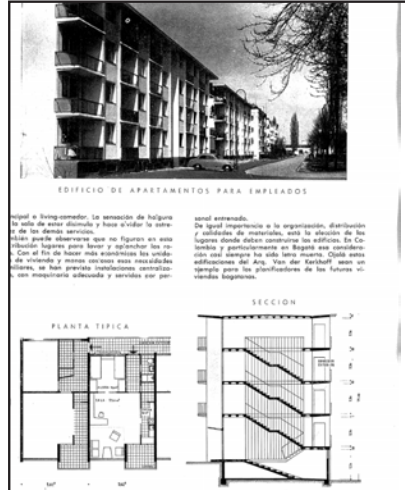
<sup>41</sup> *La crisis de la vivienda en América Latina como parte del problema mundial*. Arquitectura No. 178, Mayo 1948.

<sup>42</sup> *Habitaciones en Karlsruhe*. Arq. W. Van den Kerkhoff. Proa No.57, March 1952.

<sup>43</sup> De Reuck, W. *Superficies mínimas de habitación*. Arquitectura/México, N.70, p.100.



Habitaciones en Karlsruhe. Arq. W. Van den Kerkhoff. Proa No.57, March 1952



Edificio de apartamentos para empleados



Problemas de urbanismo en Bogotá Proa, No. 1, August 1946



El IMSS no vende sus casas. Arquitectura/México No.59, p.140

which is the spatial mandate, and that is the occupational capacity of the dwellings. This is the fact that will determine a housing strategy adequate to the needs of the families»<sup>44</sup>.

Given the multiple dimensions of the social housing projects – the urban, the community and the unit scale – that required an efficient planning during its conception, its development and its construction, architects appealed to modern principles of massive standardize construction, high density developments, geometry simplicity, rational disposition of spaces and functions and efficient use of surface; while governments, chose to adopt the architecture that consented the realization of the higher number of housing units for the leaser price, and one that could be associated with the ideal of *progress* in order to achieve a modernized image of the nation. This is how a series of high-scale *multifamiliares* were conceived under a rationalist ideology that still required an evident amount of testing.

In Venezuela as well as in Mexico, the direction followed by the profession regarding the definition of affordable housing models to be implanted, was determined by the leading role of two key figures, that of Mario Pani in Mexico and of Carlos Raúl Villanueva in Venezuela, whose work and research was developed through dedicated institutional structures – the *Banco Obrero (BO)* and the *Taller de Arquitectura del Banco Obrero (TABO)* in Venezuela and the *Instituto de Crédito Territorial (ICT)* in Colombia. In Cuba, public housing projects up to 1959 were limited to low-rise affordable housing horizontal developments in peripheral neighborhoods, managed by local authorities that sometimes turned to architectural contests to obtain the typical unit design. Colombia, contrary to Venezuela and Mexico, assigned the development of the first State-sponsored *multifamiliares* to a young group of architects.

In 1949, Mario Pani built the *Centro Urbano Presidente Alemán* in Mexico City, the first high-density social housing project in Mexico, which contained 1080 units. At the same time, the *Banco Obrero* headed by Carlos Raúl Villanueva was building the *Comunidad 2 de Diciembre* (then called *Comunidad 23 de Enero*) in Caracas, the largest and most important urban project within the *Plan Cerro Piloto*. In Colombia, the modernizing governmental aims engendered the *Centro Urbano Antonio Nariño*, a smaller scale housing project built in Bogota in 1952. In Havana, the city's expansion plans commissioned to Sert & Wiener, made possible the *Unidad Vecinal No.1* on the *Habana*

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<sup>44</sup> De Reuck, W. *Superficies mínimas de habitación*. Arquitectura/México, N.70, p.99-100.

*del Este* development.

### **The spaces, forms and innovations of the *multifamiliares*: four case studies**

We will study in depth the four projects, one on each country, that helped set the standards and paradigms of social housing developments in the Caribbean. They were all largely published in the architectural magazines and their influence can be observed in the most of the affordable housing projects that followed. The four of them represent the firsts high-density experiments of this type on each country, being Pani's *Centro Urbano Presidente Alemán* and Villanueva's *Comunidad 2 de Diciembre* also pioneers in the continent, so they served as laboratories in which the ideas and debates that appeared in the magazines regarding massive collective housing were tested. In the article *El Centro Urbano "Presidente Juárez"* that appeared in *Arquitectura/México*, the authors affirm that the «*Centro Urbano Presidente Alemán* could be considered strictly as an experiment, but a risky, passionate and innovative one»<sup>45</sup>.

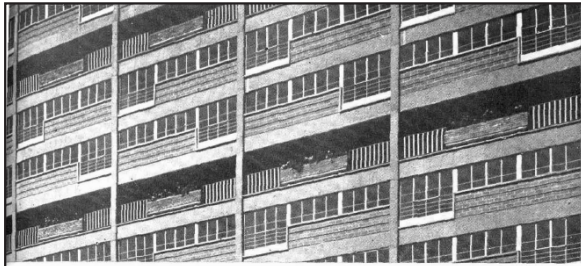
#### *Centro Urbano Presidente Alemán*

The *Centro Urbano Presidente Alemán (CUPA)* was built in Mexico in 1957 by architects Mario Pani, Salvador Ortega, Gómez Gutiérrez and Genaro Rosenzweig. The project, that occupies an entire superblock, is structured around a zigzag diagonal block, with two equivalent tower blocks placed in the corners and completing the remaining open spaces with common facilities and green spaces. The complex is designed using the duplex typology, and the plan is organized putting together two opposite duplex united by an interior patio; this variation of the classical duplex plan arrangement produces a transversal ventilation, that led to an increase of density, without compromising the continuous rectangular forms that gives an urban character to the setting.

The differentiation regarding the surrounding urbanism, confirms its enclosed condition, but also suggests its desire to transcend in its organization to become a city model, one that contrasts disorder with geometry, dispersion with homogeneity, chaos with harmony, individualism with planning, and that is, a rigorous method to improve the existent. The

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<sup>45</sup> Pani, Mario and Ortega Flores, Salvador. *El Centro Urbano "Presidente Juárez"*. *Arquitectura/México*, N.40, p.375



# CENTRO URBANO "PRESIDENTE ALEMÁN"

MARIO PANI, ARQUITECTO  
 ARQUITECTOS COLABORADORES  
 SALVADOR ORTEGA FLORES  
 J. DE J. GÓMEZ GUTIÉRREZ  
 JENARO DE ROSENZWEIG



El rápido crecimiento de la población de la ciudad de México, que acumuló en pocos años un contingente de habitantes excesivo, sin que la industria de la construcción siguiera un ritmo paralelo, ha conducido al urgente planteamiento de los conflictos derivados de la deficiencia de satisfactores primarios, cuya demanda excede a las posibilidades inmediatas.

La resolución del problema se vuelve más difícil cuando no se cuenta con índices altos de vida privada, ni con el auxilio de un espíritu de ahorro y cuando la descompensación del ciclo económico produce un alza intempestiva de los precios, determinantes de la escasez o carestía de los materiales y de la mano de obra, lo que impide el desarrollo de un programa de economía pública que asegure una pronta conjuración de la crisis de la vivienda.

Para atacar en México ese arduo problema en lo que al servidor oficial se refiere, a pesar de que para el financiamiento de la vivienda beneficiada no se ha dispuesto de los recursos provenientes del uso del crédito público, ni se han emitido títulos que resojen en proporción estimable el ahorro privado; y a pesar, también, del elevado nivel de los precios de las materias básicas de la industria de la construcción, la Dirección de Pensiones Civiles, apoyada únicamente en su propia capacidad, ha venido desarrollando un cuidadoso plan cuyos beneficios resultados no han tardado en manifestarse. Pero su obra de mayores proporcio-



Centro Urbano Presidente Alemán. Arquitectura/México, N.30

*El Centro Urbano "Presidente Alemán"*  
 Mario Pani

EDIFICIOS ALTOS  
 PLANTA NIVEL MEDIO

el proyecto que presentó el arquitecto Mario Pani.

Los lineamientos fundamentales y característicos de tal anteproyecto pueden sintetizarse en pocas palabras, como sigue:

Adopción de un sistema urbanístico-arquitectónico de edificios altos, distribuidos de manera de dejar una superficie considerable de terreno libre para ser utilizada en jardines, establecimiento de locales para comercios, lavandería, guardería infantil, dispensario médico, etc.; completando el cuadro de comodidades un centro escolar.

La solución arquitectónica desarrollada por

el arquitecto Pani comprende seis edificios de trece pisos y seis edificios de tres pisos. De los seis edificios altos, cuatro se hallan ligados en zig zag, siguiendo una de las diagonales del terreno. Los otros dos están aislados sobre las esquinas que los anteriores dejan libres.

Los seis edificios bajos se agrupan paralelamente a la Avenida Coyoteacán, tres sobre la calle de Félix Cuevas y los otros tres sobre la calle de la Parroquia. Todos, tanto los altos como los bajos, siguen la línea Norte-Sur, permitiendo que la casi totalidad de las habitaciones vean al Oriente o al Poniente, pues sólo las que se encuentran en los edificios de liga ven al Sur. Las construcciones ocupan, aproximadamente, sólo el 20% del terreno.

De los tres pisos de los edificios altos, doce están destinados a habitaciones; la planta ba-

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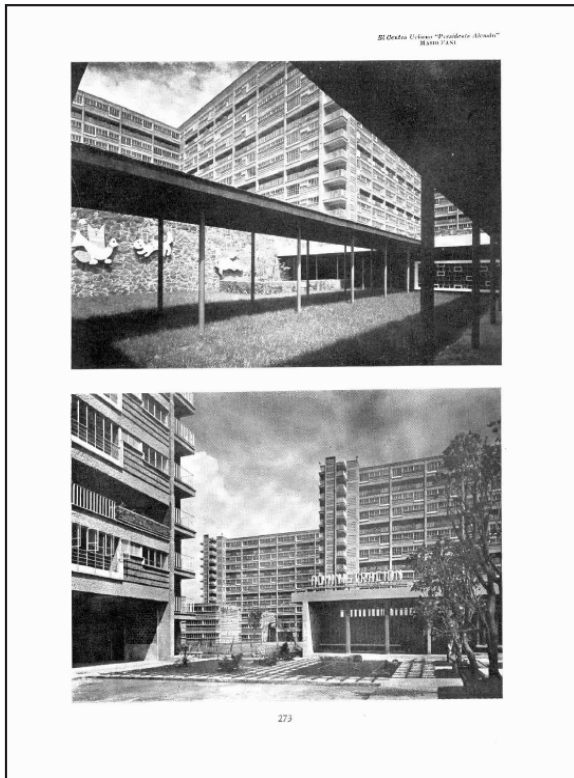
*El Centro Urbano "Presidente Alemán"*  
 Mario Pani

las oficinas de la administración propiamente dicha y las dependencias necesarias para la conservación, además del correo, el telégrafo y la unidad sanitaria. La guardería infantil, en edificio separado, consta de oficinas para la directora y el médico; salas para infantes y para madres; baños, aulas para niños en edad preescolar, un patio de juegos y otro de descanso; en fin, los servicios que a esta unidad conciernen.

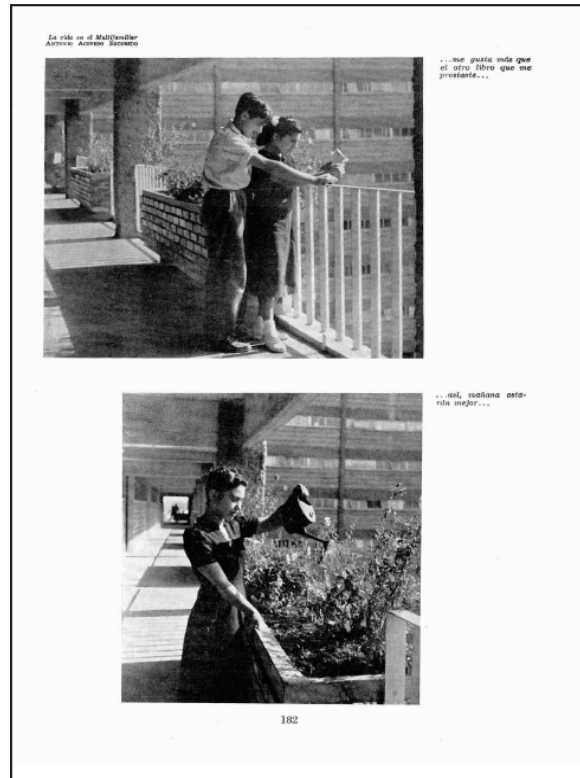
Hay una lavandería con máquinas automáticas individuales y cámaras de secado, utilizable mediante medidoras contas y, por último, completa el conjunto, aunque fuera de él pero muy cerca, una esenela para niños y otra para niñas, con doce aulas, auditorio, local para juegos, etc., con capacidad para 600 alumnos.

Los comercios allí establecidos, ya que contarán con una clientela asegurada, gozarán de gran demanda, pudiendo, por lo tanto, proporcionar a sus consumidores ventajas en precio y calidad.

Desde el punto de vista urbanístico, la solución del Centro, con una densidad de población de más de 1,000 habitantes por hectárea, señala el verdadero camino que deben seguir las grandes ciudades modernas. Con este sistema, la ciudad de México podría ser cinco veces más pequeña y se hallaría en aptitud de dedicar el 80% de su superficie a jardines y parques, mejorándose notablemente sus condiciones higiénicas por el predominio de los espacios verdes sobre las áreas construidas; se



Centro Urbano Presidente Alemán. Arquitectura/México, N.30



Acevedo Escobedo, Antonio. La vida en el multifamiliar. Arquitectura/México, No. 33, p.182.



Porset, Clara. Centro Urbano Presidente Alemán y el espacio interior para vivir. Arquitectura/México, No.32, p.17.



Acevedo Escobedo, Antonio. La vida en el multifamiliar. Arquitectura/México, No. 33, p.181

utilization of order as a reformation premise placed the project in the core of modern city construction, demonstrating Pani's interest in ordering the city through the architectural project.

Pani explained the general lines of their intervention in *Arquitectura/México*: «The adoption of an urbanistic-architectural system formed by tall buildings, that are placed on-site leaving open spaces for gardens, commercial spaces, laundry room, daycare center, health facilities, etc.; completing the communal services with a school. The architectural solution is made of six thirteen-story buildings and six three-story buildings; four of the six tall buildings are connected among them following a zigzag route along the diagonal of the site»<sup>46</sup>. This is the first social housing model that avoids a marginal urban positioning, creating a complex served by a rich services infrastructure, marked by a modern consciousness of conceiving the forms, the structures and the on-site placement. This project goes beyond the notion of housing as the simple provision of a shelter, considering the *living* function with all its complexities, and consequently assuming the need to construct a solid urban fabric, with a rich services infrastructure, capable of forging the social dignity of its dwellers. «This work, because of its dimensions and social meaning, is without doubt one of the most important projects built in Mexico. It is practically a city by itself, and its architectural solution follows the tendencies suggested years ago by Le Corbusier and its followers; it is an innovative example in its spatial distribution, in the dwelling types, in the construction methods and in its plastic results»<sup>47</sup>. According to *l'Architecture Aujourd'hui* the complex «was the materialization of forms that were similar in mass to those of Le Corbusier's Villa Radieuse»<sup>48</sup>.

The *Centro Urbano Presidente Alemán* developed a particular case of *continuous building*, where the design is generated from a module formed by 28 duplex apartments with the vertical circulation shafts on each end. And it is precisely that access module the one that acts as a hinge to unify and articulate the different blocks. With this arrangement, the zigzag building crossed the site diagonally, generating plazas and open spaces of different character. This on-site disposition does not prevent from locating isolated blocks, which set the rhythm of the ones integrated to the main building. In spite of the transparency of the zigzag building's ground floor, the volumetric presence of the building prevails, transforming its continuous silhouette in surface that encloses the open spaces. The concatenation of the

<sup>46</sup> Pani, Mario. *Centro Urbano Presidente Alemán*. *Arquitectura/México* No.30, February 1950, p.266

<sup>47</sup> Pani, Mario. *Centro Urbano Presidente Alemán*. *Arquitectura/México* No.30, February 1950, p.270-271.

<sup>48</sup> *Centre Urbaine «Presidente Alemán» Mexico*. *l'Architecture Aujourd'hui*, September 1950.



buildings composing the main building created on the inside, four 350-meters long corridors on each circulation floor, that worked as a covered street with plants and views to the surrounding landscape.

The buildings' footprint occupied only the 20% of the lot's area, leaving a generous amount of space for gardens. The sun exposure of the dwellings was meticulously planned in the building's implantation scheme as well as the disposition of the common access corridors; the tall and low buildings are placed in a North-South axis, giving almost every room a view to the East or the West, with a double corridor on each side; the perpendicular buildings have only one corridor on their North side, liberating the South façade to achieve an optimal sun exposure.

Like in most of the big scale developments, the communal spaces are designed to satisfy the needs of the dwellers. This project includes a daycare center, administrative and health facilities, commercial spaces, schools and sport facilities, because the block's high densities assure the profitability of the services offered.

The blocks are 17-meters wide and by placing the dwellings on both sides and the patios in the center, all units have a bigger façade assuring a good sunlight exposure and wider views. The corner blocks are narrower and host only one row of dwellings. The project hosted 1080 dwellings, arranged in different types of duplex with one, three or five bedrooms of 50, 60 and 70 square meters, respectively, which are placed along the big zigzag building and in the two isolated volumes that define the perimeter of the site. The dwellings developed in one level, with 50 square meters and two dormitories, are located in the six three-story blocks. Once again, Pani's search for a perfect balance between minimum surfaces and maximum comfort can be observed.

The architect chose the 3-2 system for the vertical development of the units – the second time in Mexico City, he first tested it in the Ave./Reforma building – to guarantee the privacy in the dwelling's interior space by creating an intermediate level was placed between the upper private floor and the lower public floor.

*Comunidad 2 de Diciembre*

«"El Silencio" in Venezuela is the only housing complex that can be compared with the Centro Urbano Presidente Alemán, but as it is a low-rise development, it cannot have the same architectural aims»<sup>49</sup>.

The *Banco Obrero (BO)* was founded in 1928 to assist workers in the acquisition of urban dwellings. At first, the BO had only a finance role, but it later became in charge of the planning, design and construction of dwelling for both the middle and working classes. This change of functions obliged them to create the *Taller de Arquitectura del Banco Obrero (TABO)* to assist them in these tasks. The BO is important because of its role as *mediator* between the government and the architects, that in the case of Venezuela, meant to focus on social housing policies dictated by a military regime, while dealing with the limitations that the BO's models imposed on both the architects and the projects.

The Plan Cerro Piloto, carried out in 1954, was the first Venezuelan experience in massive urban housing and was followed by a frenetic construction period determined by the government will to start a titanic slum-clearance operation, that outlined the work of the BO from 1955 onwards. The idea of using *superbloques* for State-sponsored housing starts with the *Plan de la Vivienda* of 1951, where the first high-density and high-rise buildings were to be placed in Cerro Grande, Caracas. The detailed projects were clear heirs of the *Unité d'habitation de Marseille* (1947-1952), which was still under construction, a gesture that implied the acceptance of the Corbusian housing model in 1951.

The *Cerro Piloto* plan introduced the first changes in the high-density blocks, beginning with the amounts of heights, the apartment's flexibility and then with the elimination of communal services on the ground floor of the housing blocks.

Following the guidelines of the CP program, Carlo Raúl Villanueva with José Hoffmann and José Manuel Mijares, designed the *Comunidad 2 de diciembre* in the central area of the *Cerro*. The complex was subdivided in three neighborhood units, that were build one per year between 1955 and 1957; these three units were distributed in *macroblocks* placed over terraces adapted to the site's topography. Between 1951 and 1957 the BO proposed eight different models of *superbloques*, three for middle calls and five for working class

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<sup>49</sup> Pani, Mario. *Centro Urbano Presidente Alemán*. Arquitectura/México No.30, February 1950, p.271.



developments, taking the *DL model* designed by C. Brando in 1953 – more economic in terms of construction and more structurally stable – Villanueva, Hoffmann and Mijares design the *DL-modified 1955* and the *DL-modified 1956*, later used in other five developments.

«The *Comunidad 2 de Diciembre* is the most important work built by the *Banco Obrero* so far». The *community* is formed by three large units»<sup>50</sup>, each with its own civic center, that are placed over *terraces* because of the topography of the site. «The complex is planned for 55.000 tenants, distributed in 9108 apartments»<sup>51</sup>.

This DL-modified block designed specially for the *Comunidad 2 de diciembre* was a rectangular 15-story building containing 150 apartments – ten 2, 3 or 4 bedrooms apartments on each level – an external tower with two elevators stopping every four floors, that landed in horizontal corridors from which one can reach the nearby floors, upwards or downwards. In the four-story apartments, there is a direct access to the apartments from the staircases and their on-site placement follows the topography of the terrain to grant the houses the best sun and air exposure. The building's terraces are not accessible.

The plan was to build 9.176 apartments distributed in 28 buildings with 15 floors, plus 42 smaller buildings with 17 kindergartens, 25 commercial buildings, 2 markets, 2 social centers and schools. These buildings were categorized in four types as follows: superblocks of 15 floors with 150 apartments; super twin blocks with 300 apartments; super triple blocks with 450 apartments; and smart buildings with 24 apartments.

«The kindergartens, children parks and commercial activities are conveniently placed near the apartments. The primary schools were built simultaneously with the apartments so they could start working at the same time. The covered market was completed with an open-air market situated nearby. The Centro Civico includes the church, the movie theater, a commercial-administrative building and a restaurant»

The three sectors are connected through vehicle roads that outline sinuous perimeter of the terraces at three different levels, but without crossing the residential and services area, which

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<sup>50</sup> Integral No.7: *Comunidad 2 de Diciembre - Primera etapa, 1955*. Arqs. Carlos Raúl Villanueva, José Manuel Mijares, José Hoffman, Carlos Brando; *Comunidad 2 de Diciembre - Segunda etapa, 1956*. Arqs. Carlos Raúl Villanueva, José Manuel Mijares, José Hoffman; and *Comunidad 2 de Diciembre - Tercera etapa, 1957*. Arqs. Carlos Raúl Villanueva, José Manuel Mijares.

<sup>51</sup> *Comunidad 2 de Diciembre - Primera etapa, 1955*. Arqs. Carlos Raúl Villanueva, José Manuel Mijares, José Hoffman, Carlos Brando. Integral, No.7.

are connected through walkways, stairs and open public spaces that highlight the difference between the 15-story *superbloques*, the 4-story blocks and the 1-story building for collective infrastructure.

This was one of the BO projects that absorbed most of its economic resources, and one of their developments that reflected the progress of Caracas, materializing the ideological principles of the *Bien Nacional* doctrine.

The onsite-disposition of the *superbloques* obey to the position of the three platforms, these terraces made the complex appeared as detached from the ground, as the ground floor level of the terraces were placed at a higher level than the context, giving it a monumental character that imposed their scale over the existent fabric. There seems to be little appreciation of the scale of the *superbloques* and their relationship with the immediate surrounding area of the site, which explains its closed disposition and isolated character.

The surplus of public space, considered as one of the milestone of high-rise developments, had a contrary effect, individualizing instead of collectivizing, so the inherent sense of community that relied in the democratization of the ground floor space, seemed to have failed.

The *Comunidad 2 de Diciembre* housing complex represents the materialization of a social policy on public housing developed through the *Banco Obrero*, the governmental institution responsible for designing and building social housing projects. The project is located on a hill on the west side of Caracas, in an area of 220 acres. The complex is developed in large terraces designed in a pattern where the tower blocks are repeated with variations and adaptations according to the topography. It includes commercial services, educational, religious and sport areas.

The *Comunidad 2 de diciembre* development is similar to *Pani's Centro Urbano Presidente Alemán* in several aspects: First, they both represent a massive, frenetic, response to the housing shortage in highly populated metropolises and were conceived as efficient eradicating mechanisms of slums and unhealthy, even if the first is practically nine times bigger than the second one; second, they were conceived as part of the power structures' desire to modernize the nation and to offer an image of progress, but the fact that this kind of developments were not replied outside of the capital cities, not even in the big cities around

it, boosted the migratory flows, instead of containing it; they were both guided by leading figures in the architecture field, that were among the authors of the most important buildings that reached the outside and secured a place for Mexico and Venezuela in modern history.

Villanueva's development had a highly specialized institution behind, with a 25-year experience on its back, which practically conducted all the necessary research and established all the parameters of the buildings, as well as suggesting the model block that could, more efficiently, satisfy the requirements, leaving the designer with little freedom of action at the unit and block scales. The TABO/BO's contribution was exclusively technical, based on the statistical data they collected for each project and the consideration of past experiences, having always a cost-efficiency approach to all projects.

### *Unidad Vecinal No.1*

The *Unidad Vecinal No.1* of the *Habana del Este* development was built between 1959 and 1961. Although the Cuban National Planning Commission originally appointed Wiener and Sert to draft the new Havana Master Plan in 1955, the invasive nature of the plan developed, made the authorities drop the plan.

Franco Albini, a major figure of the Italian rationalist movement, was one of the foreign architects that visited and practiced in Cuba in the 1950's. The US firm of Skidmore, Owings and Merrill (SOM) partnered with Albini – Cuban architects Ricardo Porro and Miguel Gastón were also collaborator – to design the *Habana del Este Masterplan* which envisioned luxury homes with shopping centers, hotels, business headquarters and government buildings, a major real state operation that relied on the development of complex engineering public works, such as the underwater tunnel in the Havana bay<sup>52</sup> and the *Vía Monumental* highway, respectively inaugurated in 1958 and 1959. With the onset of the Revolution in 1959, the speculative aspect of the housing market in East Havana changed, and the project was reconceived to meet the demands for social housing, but for the Unit No.1 – built between 1959 and 1961, and later called *Ciudad Camilo Cienfuegos* – the original masterplan layout was maintained.

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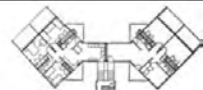
<sup>52</sup> Bens Arrarte, José María. *La Habana del Este: El túnel de la Habana. La solución urbanística de la Habana. Otras soluciones de problemas análogos.* Arquitectura, No. 271, February 1956.



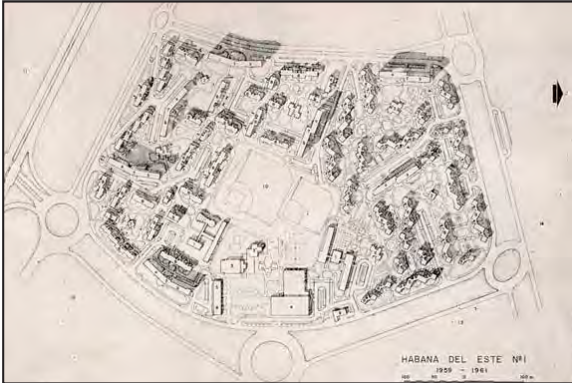
Habana del Este Masterplan, SOM & Franco Albini (1958)



Quattre Mangiagalli, Milano, 1950-52  
Archs. Ignazio Gardella & Franco Albini



Unidad Vecinal Camilo Cienfuegos  
(former Unidad No.1), Habana del Este



Plan General de la Unidad Vecinal Camilo Cienfuegos en la Habana del Este, 1959 - 1961.

It became the ideal housing model of the nation, as it was the first completed large-scale residential complex ever in Cuba and the most significant example of the early revolutionary period. The team's ideas for the masterplan clearly influenced the urban scheme and the architecture of the only part of Habana del Este that was effectively developed, as can be seen for instance in the four-story residential buildings developed in the Unit No.1, which have a visible similarity with Albini's residential buildings projects in Milan, such as the *Quartiere Mangiagalli II (Istituto Autonomo Case Popolari, 1950-52, with architect Ignazio Gardella)* and the *Quartiere Vialba (Istituto Nazionale Case Impiegati dello Stato, 1950-53, with architect Piero Bottoni)*.

This residential unit defied inherited schemes and represented a model that was an expression of the revolutionary power and alternative to the speculative bourgeois planning. Compared to the groups of isolated houses and blocks spread around the city realized by the INAV, this complex is the first coherent urban experiment that embodies the precepts theoretically exposed by young architects in the pages of the Cuban magazines of architecture. It started as an ambitious compound for 100.000 people – planned by Fernando Salinas and Raúl González Romero, based on a network of buildings placed along the circulation axis, with communal services located in the pedestrian platforms that connect the apartment blocks. Successively, a team of architects – Roberto Carrazana, Reynaldo Estévez, Mario González, Hugo Dacosta, Eduardo Rodríguez, Mercedes Álvarez and the engineer Lenín Castro – built the project of the *Unidad 1*, that contained 2.300 apartments for an intended population of 8.000 inhabitants.

This complex launched a new phase for Cuban architecture based on the creation of a teamwork that included architects, engineers and specialists for the development of large-scale projects, a practice that remained constant during the whole construction period of the Revolution. Furthermore it recapitulates the theoretical knowledge of Cuban professionals on urban structures and contemporary tendencies: alternation of high-rise ten-story buildings and low-rise four-story buildings; green belt that separates the dwellings from the streets; ranking and differentiation of circulation systems between pedestrians and vehicles. The tall buildings keep the formal schemes that had been applied to the rare experiments of well-planned projects in La Habana, such as the *Seguro Médico* and the *Focsa* buildings, while the lower buildings went beyond the schematic idea of the pure parallelepiped thanks to its volumetric articulation that configures a



succession of inner spaces and squares for the pedestrian that tend to differentiate each unit, braking the Cartesian rigor that will be typical of future urbanizations.

The team decided to allow different formal expressions in the buildings exterior design, unified only by the employment of traditional artisanal construction systems, this approach gave variety to the complex, but couldn't achieve a unity on the treatment of all the buildings. Similarly, the extension of the open space areas, of parking places and circulation routes, created generous spaces between the buildings that altered the urban compactness of the collective center.


### *Centro Urbano Antonio Nariño*

Until the mid-forties the construction of social housing projects in Bogota was limited to single-family houses – which started to apply notions of clean geometry and a rational spatial distribution – placed in residential complexes with adjacent collective facilities, a model that followed the urban paradigms that settled with modernity. Through the *Instituto de Crédito Territorial (ICT)*, big-scale housing projects started to arise; that is the case of *Los Alcázares* built in 1949, a 324 row-houses modern *barrio* in which the new urban models were applied: rectangular block, house placed in the middle of the plot surrounded by gardens and open spaces. The same year the *Muzu* barrio was built, with 1216 houses designed under the *existenzminimum* criteria. In 1951 the *Quiroga* development was built, hosting 4014 homes. But in the fifties, Colombian architects faced two problems: to find more efficient solutions to respond to a massive dwelling demand, and to transform Bogota into a modern metropolis.

At the beginning of 1951, the Ministry of Public Works announced the construction of a great residential unit with modern character. The *Centro Urbano Antonio Nariño (CUAN)* was built in the Western part of the city along the recently constructed *Avenida de las Americas*. The project was designed by a group of young architects formed by Rafael Esguerra, Enrique García Merlano, Daniel Suárez, Juan Meléndez and Néstor Gutiérrez. By 1955 the architectural works were almost completed, but financial problems delayed its completion and final opening until 1958, when the ICT was assigned to select the future tenants; institutional reticence towards the soundness of this new form of collective housing – alienation of dwellers in tower blocks, insecurity of the corridors and open spaces,

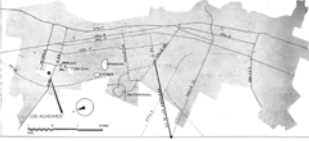
## EL NUEVO BARRIO LOS ALCAZARES

CONCENTRACION DE CASAS PARA EMPLEADOS  
SUSCRITAS POR EL INSTITUTO DE CREDITO TERRITORIAL



ARQUITECTOS  
**ENRIQUE GARCIA**  
ING. BERNABE PINEDA  
INGENIERO CIVIL

ING. DEPARTAMENTO TECNICO  
**BERNABE PINEDA**  
G E O M E T R I A  
**HERNANDO FOGAR CUELLAR**  
INGENIERO CIVIL





En este plano se muestra el lugar en la ciudad de Bogotá, Colombia, donde se construirá el barrio de los Alcazares. El terreno tiene una extensión de 12 hectáreas y está dividido en lotes de 150 metros cuadrados cada uno. El barrio se encuentra en la zona de expansión urbana de Bogotá, cerca de la Avenida Boyacá y la Calle 130.

**INSTITUTO DE CREDITO TERRITORIAL**  
En 1937, el I.C.T. se constituyó para promover el desarrollo del barrio de los Alcazares. El terreno tiene una extensión de 12 hectáreas y está dividido en lotes de 150 metros cuadrados cada uno. El barrio se encuentra en la zona de expansión urbana de Bogotá, cerca de la Avenida Boyacá y la Calle 130.

**FINANCIACION**  
El barrio se financió con los recursos propios del I.C.T. y con el apoyo del Estado colombiano. El costo de construcción de cada casa fue de 10 millones de pesos.

**OBJETOS**  
El objetivo principal del barrio es proporcionar vivienda para los empleados del Estado colombiano. El barrio también tiene un carácter social y cultural, con un centro comunal y un parque.


**LOS ALCAZARES**  
El barrio de los Alcazares es un barrio de casas de dos pisos, con un área total de 12 hectáreas. El barrio tiene un carácter social y cultural, con un centro comunal y un parque.

Este plano muestra el detalle de un lote y su subdivisión en unidades habitacionales. El lote tiene una extensión de 150 metros cuadrados y está dividido en 10 unidades de 15 metros cuadrados cada una. El barrio tiene un carácter social y cultural, con un centro comunal y un parque.

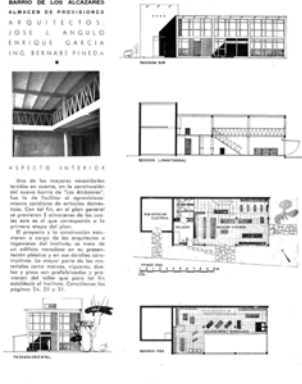
**TRAZADO URBANISTICO**  
El trazado urbano del barrio de los Alcazares se basó en un modelo de ciudad jardín. El barrio tiene un carácter social y cultural, con un centro comunal y un parque.

**LA ARQUITECTURA**  
La arquitectura del barrio de los Alcazares es un ejemplo de arquitectura social. El barrio tiene un carácter social y cultural, con un centro comunal y un parque.



Este es un plano de detalle que muestra un sector del barrio de los Alcazares. El plano muestra la distribución de las unidades habitacionales y el espacio público. El barrio tiene un carácter social y cultural, con un centro comunal y un parque.

**BARRIO DE LOS ALCAZARES  
PLAN DE LAS PROVISIONES  
ARQUITECTOS  
ENRIQUE GARCIA  
ING. BERNABE PINEDA**



**ASPECTO INTERIOR**  
Este es un plano de detalle que muestra un sector del barrio de los Alcazares. El plano muestra la distribución de las unidades habitacionales y el espacio público. El barrio tiene un carácter social y cultural, con un centro comunal y un parque.

**CONSTRUCCION**  
La construcción del barrio de los Alcazares se realizó en etapas. El barrio tiene un carácter social y cultural, con un centro comunal y un parque.



**BARRIO DE LOS ALCAZARES**  
GRUPO DE CASAS CONSERVADAS POR  
FOYVA & SANTAMARÍA




ARQUITECTOS: **FOYVA & SANTAMARÍA**

Este plano muestra el detalle de un lote y su subdivisión en unidades habitacionales. El lote tiene una extensión de 150 metros cuadrados y está dividido en 10 unidades de 15 metros cuadrados cada una. El barrio tiene un carácter social y cultural, con un centro comunal y un parque.

**PROA**  
 URBANISMO • ARQUITECTURA • INDUSTRIAS

NOVIEMBRE 1951  
 BOGOTÁ  
 COLOMBIA

**53**




Centro Urbano Antonio Nariño. Proa No.53, Noviembre 1951

promiscuity, etc. – made them decide to conform a very homogeneous group of people to guarantee the success of communal living.

The 960 units multifamiliar was built a site of aprox. 150.000 square meters, of which the buildings occupied a 11%. The complex was composed by fifteen tower blocks, nine thirteen-story buildings and six four-story buildings, along with eight buildings destined to communal services to the social, physical and mental wellbeing of its dwellers: bank, post-office, cafeteria, administration area, medical renting space, workshops, commercial space, restaurant, elementary school and kindergarten, cinema, market, laundry room and a church. It promoted a self-sufficient system following the city within the city notions. It was also the first high-rise social housing project to apply the horizontal property law.

The urban form was, in its structure and its scale, out of proportion with the city's structure, therefore it imposed its scheme over the existing one: a superblock with wide open green spaces, a large pedestrian network and gigantic independent tower blocks that freed the ground floors and converted it in a significant communal space. This urban object had no continuity with the urban fabric of its surroundings and it did not made part of the city's construction as it did not determined urban parameters to be followed in later developments in the neighborhood or the city. It became an enormous green spot immersed in the city.

In the CUAN, the spatial distribution of the blocks was clear and adequate, and as in many Latin-American examples, with a Corbusian image adapted to Bogota's context. While the superblock represented the urban form and the apartment, the architectural form; the block was the element that gave them unity. It was an estrange urban object that was differed from the traditional schemes both for the city and for its tenants. If it was the formal result of the of grouping together dwelling spaces, it had generated a urban morphology condition, that implied a new role that contrasted with traditional urban and domestic life.

The internal distribution of the apartments was clearly identifiable, reduced and efficient spaces and the standardization and functionality of the forms defined one typological spatial distribution that allowed to construct, with a few variations, seven different alternatives. The apartments were fairly generous, with a 15.5 m<sup>2</sup> area per person, that conformed apparently spacious environments.

This project, of massive proportions for its context and inserted within a society that initiated to approach the process of modernization of the cities, had the objective to become a pedagogic example that would testify of this new way of life, with a particular relationship between private and public, that was trying to be imposed as the only feasible alternative in for the middle classes. The city, and its inhabitants, could not imagine that 6000 people could live collectively in a residential unit. Perhaps the ambitious scale of the project – that provoked a rupture with the urban fabric as the complex gave its back to the city – and the lack of consciousness within the social class that was to inhabit the project, could be cited as evident flaws in this proposal.

The CUAN was the ideological materialization, through the State, of a new collective living model that came to solve the housing shortage on the metropolis. A true self-sufficient *unité d'habitation* that became an individual instance of the architects' intention to radically transform the way people lived the city and the dwelling. A successful project but a less fortunate model.

## Chapter V – The single-family house

«There are strong and growing North American influences in domestic architecture and open planning is often specifically like that of the newest houses of the United States as well as generically modern» – Henry-Russell Hitchcock<sup>1</sup>

[Modern architects] «contributed to the change, to the architectural revolution of the country, without announcements or manifestos or outbursts, without presenting spectacular and pretentious works, regardless of the predominant style in other countries. They did so with simply sound designed works, balanced, functional when they had to be, cost-effective when it was required, economic when it was necessary, and yet innovative in its construction system, and all these qualities generated a kind of architectural beauty, a discrete and permanent beauty. Not the fleeting beauty of an original work, too original, that do not withstand the passing of time» – German Samper<sup>2</sup>

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<sup>1</sup> Hitchcock, Henry Russell, *Latin American Architecture since 1945*. New York: MoMA, 1955, p.28.

<sup>2</sup> Proa, No.263, 1976.

### ***National identity: the reinterpretation of tradition in the modern home***

Until the second postwar period when the conservative nature of the suburbs and the garden-city model were accepted, the detached house, as a type, remained partially marginalized from modern vindications, with a few isolated exceptions. The *modern* single-family dwelling reappeared as the means for the demonstration of the architect's attitude towards modernity, the place and its tradition – tradition intended as a cultural and historic unity – as it offered the possibility to suggest an alternative reading of the local cultural setting and the historical while maintaining the basic ideals proposed by modern architecture.

It is certainly unfair to isolate the culture from the international context that fertilized the changes that modernization brought about. Therefore the foreign contribution, in terms of technology, ideas and projects, was always present in the magazines; but there were a few architects whose work and ideologies had a more visible and constant presence in the periodicals, especially on the discourses around the house. That is the case of Richard Neutra<sup>3</sup>, who worked and lived for the majority of his career in Southern California, and developed a particular connection with the Caribbean after his experience as a chief consultant of Puerto Rico's Public Works Committee to lead the design of new schools, health centers and hospitals, a practice he later described in his book *An Architecture of Social Concern in Regions of Mild Climate* (1948). The sensibility of his response to the particularities of the place fostered a new design approach that established as a priority to address *social concerns*, which implied an attentive look at the climatic and functional needs and the lifestyle of its users, and that is, going back to the custom of finding solutions by looking through the lens of *tradition*, but armed with a new language and new ideals delineated by modern life.

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<sup>3</sup> Richard Neutra appeared in many articles of the magazines during the studied period (1945-1960). See **Arquitectura Cuba:** Mañach, Jorge. *Neutra y su estela*. *Arquitectura*, No.140, March 1945; Neutra, Richard J. *Modos de vivir*. *Arquitectura*, No.140, March 1945; *La residencia de Mr. And Mrs. Alfred de Schulthess, por los Arquitectos Richard J. Neutra, Raúl Álvarez y Enrique Gutiérrez*. *Arquitectura*, No. 306, January 1959. **Proa:** Neutra, Richard J. *Pseudo Ciencia y Arte en la Arquitectura*. *Proa* No.4, January 1947. **Integral:** Neutra, Richard J. *Realismo biológico en nuestras ciudades*. *Integral*, No.8; Neutra, Richard J. *Los materiales y la arquitectura*. *Integral*, No.14; *La muerte de un gran hombre*. *Arq. Richard Neutra*. *Integral*, No.16. **Arquitectura/México:** Neutra, Richard J. *Casa en el desierto*. *Arquitectura/México*, No.30, p.276; Neutra, Richard J. *Un edificio en Los Angeles*. *Arquitectura/México*, No.32, p.90; Neutra, Richard J. *Arquitectura americana durante una vida*. *Arquitectura/México*, No.35, p.264; Neutra, Richard J. *Residencia en Los Angeles, Cal.* *Arquitectura/México*, No.37, p.99-102; Neutra, Richard J. *Casa junto al mar*. *Arquitectura/México*, No.38, p.157-162; Myers, Erving Evan. *Neutra dibujante*. *Arquitectura/México*, No.38, p.183; *Distinción al arquitecto Neutra*. *Arquitectura/México*, No.48, p.253; Neutra, Richard J. *Una conferencia de Neutra*. *Arquitectura/México*, No.50, p.66; Neutra, Richard J. *El ejercicio de la Arquitectura*. *Arquitectura/México*, No.53, p.49; *Life in human habitat de Richard Neutra*. *Arquitectura/México*, Libros y Revistas, No.54, p.125; Neutra, Richard J. and Robert E. Alexander. *Edificio para una asociación gremial*. *Arquitectura/México*, No.62, p.86; *Distinción al arquitecto Neutra*. *Arquitectura/México*, No.62, p.119; and issue No.110 (Dec.1974) was dedicated entirely to his work and life.

Notwithstanding Neutra's influence in the region, his call for «dwellings occupying a very reduced area»<sup>4</sup> in his first visit to Havana remained unheard. The house of the Caribbean remained considerably large, as it did not give up the spatial advantages of the tradition nor it renounced to modern comfort. Some of them integrated the sobriety, the spaces' breadth, and the privacy regarding the exterior of traditional construction; while others learned from the modern ambiguous relationship between exterior and interior, and the opportunities to integrate nature to the dwelling; experimented with the use of light and color; investigated the spatial flexibility offered by the openness and rationality of the plan; studied the weight of the climatic constraints on the design development and the need of a local sensibility.

The integration of tradition in the modern single-family house was a constant in the four countries we are looking at, but it did not occur with the same intensity nor was it embraced for the same reasons or motivations. Let's observe in details of how each magazine related to the past in the creation of the *new* architecture.

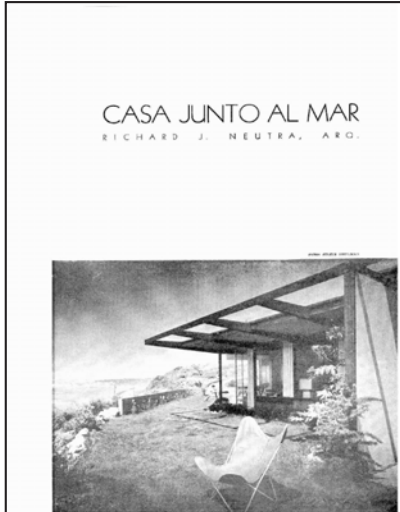
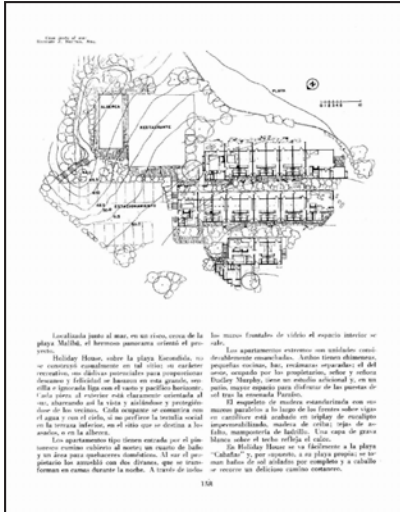
Even if Colombia did not have a significant historicist past to deal with, *Proa* presented the contemporary architecture developments as an heir of a local tradition that initiated with colonial architecture; hence the considerable amount of articles dedicated to this period of history. The desire to create an architecture with a national character made *Proa* editors go back to the colonial period, as they considered that colonial architecture was the result of a collective creation – as it was anonymously constructed, without architects – in which relied the most pure spirit of the people that created it. But their idea of nation was defined through a geographical perspective, and associated mostly to a spatial unification of the dispersed territories that for years Colombia's natural topography kept apart; regions that the plane, the modern symbol *par excellence*, came to bring together. Therefore, to them the notions of nation and modernity were tied together, because only a unified nation could accelerate the modernization processes, through the creation of a complex infrastructure system that could connect the biggest urbanized areas of the cities to foster the economic development needed to transform them in metropolises, because «the road infrastructure determine the fate of the cities. There is no big city without a big transportation network. The ground, maritime and aerial roads define the physiognomy of the urban centers»<sup>5</sup>.

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<sup>4</sup> Neutra, Richard J. *Modos de vivir*. Arquitectura, No.140, March 1945, p.88.

<sup>5</sup> *Los caminos de Colombia*. Proa 22, April 1949, p.15.

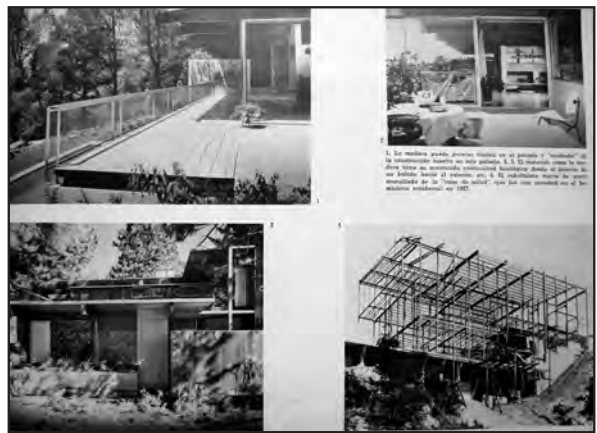




Neutra, Richard J. Casa junto al mar. Arquitectura/México, No.38, p.157-162



Neutra, Richard J. El ejercicio de la Arquitectura. Arquitectura/México, No.53, p.49



Neutra, Richard J. Los materiales y la arquitectura. Integral, No.14



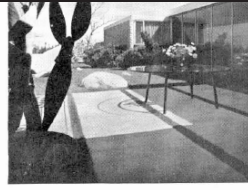


# CASA EN EL DESIERTO

RICHARD J. NEUTRA ARQUITECTO

La gran lección del arquitecto norteamericano Frank Lloyd Wright, tardamente asimilada, está convirtiéndose rápida y fácilmente en modo y en maña; en cosa que se usa y que se vende bien. El genial y solitario arquitecto da forma doctrinal y constructiva a su concepto de la arquitectura orgánica, y al mismo tiempo que germinan en Europa, en mentes de maravillosa lucidez, los conceptos aparentemente rivales de una arquitectura de metalas precisión y frialdad mineral, las realizaciones del norteamericano se abren paso en un campo de actividad simultáneamente misterioso y cordial, irracional muchas veces y siempre pintoresco; tan pintoresco, que la así llamada arquitectura orgánica gusata a mucha y tiene más fácil acogida que el genérico rigor de la arquitectura de la escuela funcionalista a la que debemos tanto —afortunadamente— quienes hoy hacemos arquitectura moderna.

Sin necesidad de entrar en largas consideraciones de



El patio, pavimentado con "terrazzo", se diseñó para ser calentado y enfriado por radiación subterránea. (Fotos Julius Shulman)

tipo teórico e histórico que nos alejarían del comentario pretendemos hacer aquí, podemos afirmar que en este momento, asimilada la doctrina de Frank Lloyd Wright bajo su influencia más o menos remota, la arquitectura "orgánica" o regionalista está de moda. Y lo está en forma, que con alarmante frecuencia se hace hincharse tanto en lo arquitectónico como en lo orgánico, y se da caso de que algunas obras recientemente construidas, a pesar de los méritos del paisaje con un empuje verdaderamente telúrico, tengan bien poco de arquitectura.

Varios son los matices del organicismo: relación con paisaje; empleo no siempre económico de los materiales geniales; renovación del nacionalismo arquitectónico y decorativo; superstición del folklore, y también e baratas formas de sentimentalismo que rehuyen estrictamente todo lo que es geometría, rigor y claridad.

Todo lo anterior no es sino vestíbulo para comentar un

## DATOS CLIMATOLÓGICOS DEL DESIERTO

La precipitación en el Desierto de Colorado es de 10 centímetros anuales; pero en ocasiones tres cuartos de este total pueden caer en un solo aguacero, con una duración de 60 a 80 minutos. Diecisiete cincuenta días al año el cielo está absolutamente despejado. Veinticinco o treinta días son nublados.

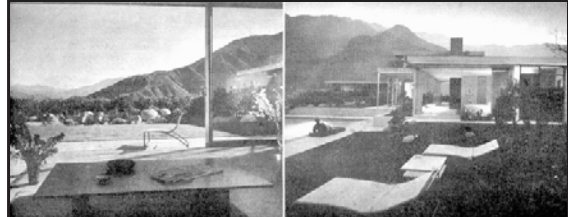
La máxima temperatura registrada es de 52 grados centígrados. La temperatura mínima es de 13 grados bajo cero.

La más alta intensidad de energía radiante es de 1.8 calorías Grant por centímetro cuadrado y por milímetro.

La vida en el desierto exige el empleo constante de anteojos protectores, lo mismo que el

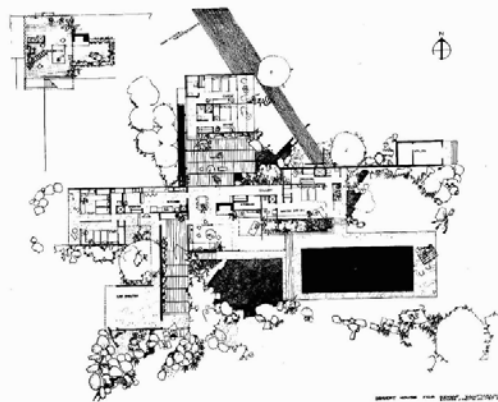
marchar en un cráter de la luna requerirá su casco de oxígeno. El ciclo desquiciado del desierto presenta a los ojos una luminosidad de 9.600 bujías-pie, pero también la reverberación sobre la arena o sobre cualquier superficie en el suelo es sumamente alta. Las diferencias de brillo en las vertientes sombreadas de las montañas son en extremo altas y características del aire desahogado limpio. Mientras que los interiores de la casa son oscurecidos por cortinas y persianas móviles, los anteojos especiales perfectamente ajustados a la cara son necesarios para moverse en el exterior, aun en el caso de que una nube pueda reducir la luminosidad local hasta 500 o 1.200 bujías-pie.

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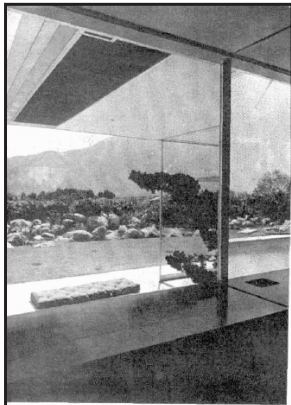


A través del cristalino aire del desierto, el sol de la tarde provoca fuertes contrastes en las pendientes de las montañas.

Los nuevos pilares y azules del pórtico sustentan dos niveles a la altura y transparentan convenientemente del primer nivel.

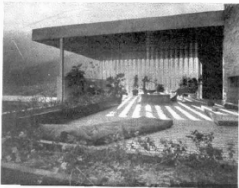


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Prácticamente cada ventana ofrece una vista del oasis del primer nivel sobre el pintoresco paisaje del desierto, como un fondo que cambia constantemente hasta que la luz del día se pierde en la noche y las estrellas aparecen.

Pantallas verticales y pantalla de aluminio protegen contra el sol del desierto, el viento y la nieve. Cuando están cerradas forman una habitación totalmente protegida; cuando se abren permiten un maravilloso disfrute de aire en los días calientes y conducen una vista hacia las lejanas montañas.



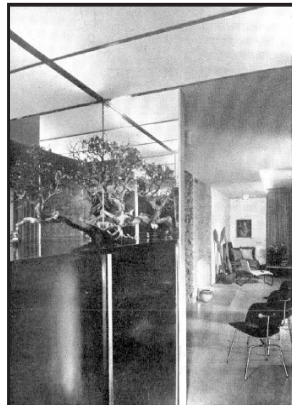
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obra del arquitecto austriaco Neutra, maestro del rigor y de la claridad, a quien se atribuye recientemente el haber regresado "al buen camino" para convertirse al organicismo. Por fortuna tenemos a la vista, al escribir esta nota, no solamente el material gráfico que aquí presentamos, sino un texto original del propio arquitecto Neutra, que no puede ser más explícito y que parece constatar anticipadamente a quienes han afirmado por ahí que el maestro europeo ha abandonado la inhumana frialdad del cristal y del acero para entregarse al pintoresquismo que "le lleva" tanto, y que no es sino la iniciación de un nuevo barroco, tan repugnante como cualquier otro. Pero además, acabamos de encontrarlos en el número de diciembre de la estupenda revista inglesa de arquitectura, un artículo suyo, parte de un libro inédito en el que ha trabajado durante quince años, que se refiere a la industrialización de la construcción, y en el que se presentan planos y resultados de un procedimiento de fabricación de casas en masa y en serie, haciéndose la crítica, en el texto correspondiente, de la actitud sentimentalista y por consiguiente irracional de quienes se oponen a este procedimiento. Con ello podrá juzgarse de si Neutra pretende dar la espalda a la consistencia de una doctrina muy aprendida y muy ejercitada para caer en una moda tan sospechosamente parecida al existencialismo.

Es la opinión muy personal de quien redacta esta nota que la arquitectura contemporánea todavía necesita de mucha lógica y de mucha precisión científica antes de alcanzar su completa madurez y, consiguientemente, su límite máximo de eficacia y utilidad pública. No negamos el valor psicológico y artístico de la doctrina de Lloyd Wright, y el valor que siguen con cinco o seis lustros de atraso. Pero queremos insistir en que la arquitectura es una técnica y que vale en la medida en que es exacta y disciplinada, y que el gran contenido de la escuela europea de la Bauhaus está todavía por asimilarse y por agotarse, particularmente entre nosotros.

Transcribimos a continuación una traducción libre del texto, que el propio arquitecto Neutra envió para esta revista, con objeto de que el lector tome nota del pensamien-

Los árboles y rocas del desierto presentan en el caso interior de forma homocédica y arena sombreada.



Desde la entrada, con un plafón horizontal sobre el gabinete bañados, se tiene una vista hacia el rincón de la claridad del área de habitación.

deir el área habitable del planeta hacia lugares hasta aquí inhabitados y desprovistos así de cualquier tradición de diseño humano. Se encontrarán otros muchos ejemplos semejantes en las selvas del alto Amazonas o del Congo; en las regiones árticas; en las hermosas soledades de Arabia. El diseñador del futuro quizá se enfrente con la necesidad y con los medios de ampliar el alcance de sus proyectos hasta sitios desolados en absoluto de un precedente cultural, como puede serlo un cráter en la luna. La arquitectura en un lugar así ya no es solo una especie de trabajo de recondicionamiento, sino una significativo labor de expansión sin precedentes.

Desde el norte del Perú hasta el Golfo Pérsico las compañías petroleras y los desarrollos industriales exigen ciudades totalmente nuevas con escuelas, hospitales, habitaciones, teatros e iglesias, todas ellas en sitios áridos y en elevaciones rocosas que los nativos acostumbraban calificar como lugares para recreo del diablo.

Puede tener un edificio una gran significación social y humana aun en el caso de ser ordenado por un propietario individual. Esta significación radica frecuentemente en la "rapidez" de su solución, en el equilibrio de los métodos y procedimientos de construcción que el arquitecto

haya ideado y, por último, pero no de modo accesorio, en los armoniosos resultados artísticos que surgen de un concepto bien integrado de diseño.

Naturalmente, una casa en el desierto no puede estar arraigada al suelo para "surgir de él"; nada se arraiga allí, y ni siquiera un árbol puede crecer sin auxilio. Un edificio es franco y claramente un artefacto, un objeto transportado en muchos puros fabricados, y desde grandes distancias, hasta el seno de sus abruptas aristas. Es tan poco "local" como puede serlo el agua misma que es llevada hasta el sitio cruzando kilómetros y kilómetros. Los prados y arbustos floridos que rodean esta residencia son "importaciones", lo mismo que su aluminio y canales de cristal; pero cristal y aluminio, y el agua de la alberca, todo refleja íntima y sutilmente los cambios dinámicos, los ambientes del paisaje; lo azul del cielo, la blancura de las nubes, las púldras o llamantes luces del alba y del crepúsculo. Aunque no está "arraigado", en el desierto, el edificio sin embargo se absorbe profundamente en su escenario; toma parte en sus eventos, subraya su carácter. La estructura no exhibe ninguna pseudo dinámica espectacular que le sea propia, sino que se asimila con una armonía de auténtica planeación humana con la dinámica del lugar, desde su ardiente radiación hasta sus tempestades de arena y el frío nocturno bajo el cielo estrellado.

La arquitectura contemporánea, aquí como nunca antes, resuelve el problema de servir a la vida humana en circunstancias radicalmente nuevas.



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On one side, air traffic was the one event that put an end to the isolation in which Colombian cities were immersed, a situation that, according to Carlos Martínez, did not allowed the formation of the national unity<sup>6</sup> required to become a modern society; therefore, the airplane became, in the pages of *Proa*, as in Le Corbusier's imaginary, a modern symbol, in fact «aviation made Colombia a plane country and Bogotá its port»<sup>7</sup>. The airplane was the only artifact that could change the spatial-temporal relationship between Colombian cities: «One day, Colombians [...] raised their eyes to heaven and saw a redeeming sign. It was an airplane that, for the first time, on a morning of July of 1919, cavorted in the clouds of the Bogota sky. Since then things changed: the mountains, indomitable obstacles, disappeared. Tensions between earth and man, suddenly were favorable. The country was made flat and distances, previously calculated in weeks or months, began to be counted by the hour or fraction of an hour. What was remote, vast, unattainable, became familiar. The most distant Colombians could greet, meet and strengthen their trade relations. And with the birth of the first organized air transport company in America, suddenly, without fulfilling the intermediate stages, people, trade and agricultural products got off the mule and entered the frenetic cockpit»<sup>8</sup>.

Certain general features of the colonial grid were extrapolated, along with the austere character and economy typical of colonial constructions, and used as the lexicon to describe both the colonial and modern architecture that was been built in Bogota, as shown in the 1955 article *Arquitectura colonial en Colombia*: «There is nothing more adequate, more logic and more proper to the local setting of Bogota, than the colonial architecture that defined it. The scarcity of rich materials made the spaces sincere and gave them sobriety. Every element had a function, so true that none of them lost their character. Wrought iron, wood, slabs, *tapia* and brick walls, masonry, arcs, balconies, skylights, lattices, stairs, nothing is useless, and none of them are disguised. Truth, sincerity, adaptation, sobriety and economy are the key for success of he colonial masters. This is the reason why this challenging constructions survive the pass of time, harmonious and splendid in their poverty, with its whitewashed facades, whose iron and balustrades, while graciously adorning, fulfill their function»<sup>9</sup>.

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<sup>6</sup> By national unity, Carlos Martínez intended the pursue of a collective modern image of the country, achievable only through a strategic domination of the landscape to ease the economic and productive process and to make efficient the exchange of knowledge, products, technology and capital between the cities.

<sup>7</sup> Revista *Proa* n. 22, Bogotá, April, 1949.

<sup>8</sup> Arango, Jorge and Martínez, Carlos. *Arquitectura en Colombia*. Bogota: Ediciones Proa, 1951, p 9.

<sup>9</sup> *Arquitectura colonial en Colombia*. Proa 92, September 1955, p.15.



## EL OCCIDENTE COLOMBIANO se vincula a través de LANSA




*Cada Douglas de  
LANSA cumple a  
mañana y tarde una  
función de ensanche  
y desarrollo de la  
economía nacional.*



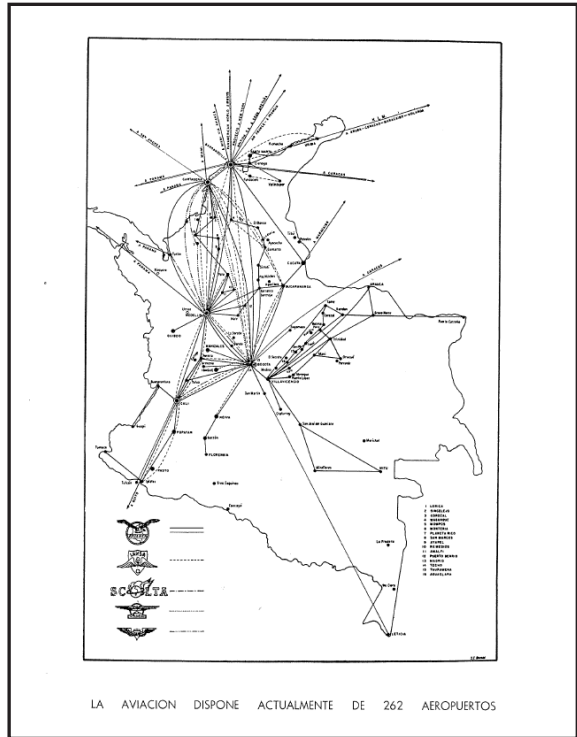
Personal 100% colombiano



Capital 100% colombiano

**LANSA, LA EMPRESA AEREA NACIONAL**

Aerial service advertisement. Proa 22, April 1949.



Los caminos aéreos en Colombia. Proa 22, April 1949.

## CASA HABITACION

Por MAURICIO GÓMEZ MAYORGA



Al llegar a la puerta de entrada, que es de madera, siempre está expuesta a la luz, porque la vivienda es orientada al este, al lado de la casa: "Hasta que nos dé un día de viento que venga ya dos meses de entrada la casa y que no sea haya viento a viento!" Digo, naturalmente, que el viento es más (cosa que la señora cree) y que sea las ocupaciones —hacer solo, señora; esta vida que llevamos en México— las que han impedido visitar a la familia amiga que acaba de entrar casa. Porque así como hay un momento terrible en que algunas personas adquieren ruidos o sonidos, así hay otro peor en que las familias sueñan casa.

De pie es el vestíbulo la vivienda recibe así abrigo y resaca y los Fero a quien solo qué momentos de vida, pero no parece haber un guardacostas primario. No me ca-

trajo de la falta de ésta y otras comodidades: la casa es sencilla y sencilla.

La señora me dice: "No tenemos mucho su opinión, como es usted ingeniero", "Antiguero" corrió necesario, pero casi desconocido. La señora siente con aire evasivo y de incomparable, me muestra algo y me hace pasar a la sala. Ésta y el hall y de igual modo el comedor, se ven por medio de arcos que parecen como columnas salomónicas. No des la proporción debida, no son de verdadera piedra y de modo lastimoso imitan con el uso de la pareda, pero ella no importa: la casa es estilo colonial. Apenas reparado de estas impresiones y así que ha llegado al sector de la casa acompañado de la señora su hijo, la señora me dispara la pregunta: "¿Qué tal, qué le parece la casa?" "¡May a la moda, señora!" respondo con

Casa habitación. Arquitectura/México, No.7, p.54

*Don Felipe  
el dueño de casa.*

serán falsos procurando disimular, pero en ese momento sólo me da un motivo de la sala que la conversación se suspende y la atención interrogante de la familia concurre en mi mirada en el mismo punto. Tras unos instantes reconozco aquello es la falsificación, la caricatura de una chimenea. En ese momento, alguien me informa alegremente: "Es una chimenea figurada". "¡Ah! lo veo", respondo con voz apagada. En efecto, el piso de dicha estancia corre hasta el lugar donde, en las chimeneas se encuentra el fogón. Pienso de acero y no material refractario, recibir el interior y para que la figuración sea completa, una boca de buzo respalda la habitual abertura del río. Como no saliera yo de mi paso, poco acostumbrado a tal clase de inventos, el señor de la casa dice a explicarme: "El ingeniero me dijo que las chimeneas de verdad son una lata y que es mejor, dentro de una chimenea figurada, colocar un radiador eléctrico". "Pero, objeté yo, ¿para qué sirve entonces una chimenea como ésta?" "Pues para dar más impresión de realidad". "¡Ah, vaya!" respondí estupefacto. Después, decidí preguntar a la familia a como con orgullo: "No lo crea necesario, me atrevo a objetar, la casa está rodeada por un jardín. El dueño me amigos enseñaba el resto de la casa. En todo de ella puede admirarse las conclusiones del estilo colonial aplicado a la distribución interior en relación con la vida moderna. La escalera se encorcha de manera ingenua-

na para llegar al inmediato piso superior y si bien ella también es un motivo de la sala que la conversación se suspende. El hall sea de planta poligonal, aunque no clasificable entre los polígonos regulares y las puertas que en él habilita conductas indolentemente a corrientes y ocultos pasadizos cuyo objeto no me fue revelado. En la cocina extraje la lista de uso y advertí el incipiente abanico de las previsiones. Como lo hiciera yo notar ingenuamente a la señora, ésta asombrada y dijo que la había olvidado mucho el cambio de estación, lo que condujo a que hablásemos de otra cosa. Los criados no están bañados y eso, que yo, ignorante del estilo, consideré como una cosa extraña, el dueño de la casa me lo hizo ver como algo indolente. "¡Tijera, qué tipo el ingeniero", me dijo. "En los planos escribió Botzger en los cuartos de servicio y con eso nos ahorramos el baño". "Entonces, ¿cómo se lava la servidumbre?", pregunté. "Pues en el pozo de luz y así gusanos venas agua". Sin responderme más de lo del baño pregunté: "De modo que la casa tiene pozo de luz?" "Sí, como no", respondió la familia a como con orgullo. "No lo crea necesario, me atrevo a objetar, la casa está rodeada por un jardín. El dueño me amigos enseñaba el resto de la casa. En todo de ella puede admirarse las conclusiones del estilo colonial aplicado a la distribución interior en relación con la vida moderna. La escalera se encorcha de manera ingenua-



Casa habitación. Arquitectura/México, No.7, p.54

In the case of *Proa*, there was an early acknowledgement of the rationality underneath the logic of colonial architecture, a condition that the magazine considered worth applying in the definition of single-family housing models suitable for modern life. But what for *Proa* was a departure point, for others represented a culminating or intermediate phase.

One of *Arquitectura/México's* goals was to display the widest viewpoints possible, therefore, the magazine did not established an editorial agenda to promote colonial architecture like that of *Proa's*, even if Mexican architects' approximation to historical references – in this case making reference to their pre-Columbian heritage – was clearly present in the published issues; the worldwide publication of projects like the UNAM buildings, with their enormous murals with nationalistic, social and political motifs, diffused the wrong idea that the only elements reference to the past in Mexican architecture was this *applied art*, but «the modern house of Mexico speak a different language than that of the downtown skyscrapers and the large complexes for which the State is the client. Here more than anywhere else in Latin America, the semi-oriental seclusion of Iberian tradition has been maintained»<sup>10</sup>, because Mexican tradition, as stated by Hannes Meyer in his article *Regionalism in the construction of the Swiss dwelling*<sup>11</sup> published in *Arquitectura/México*, «is a mosaic of local and regional elements, and its multiplicity and diversity compose an image of nationality. This is how the Swiss folklore resembles that of Mexico: its richness reflects the development of multiple regional cultures»<sup>12</sup>. Luis Barragán's proposals had a deeply rooted regional and traditional knowledge, and his work gave a strong emphasis to the natural environment and the cultural context, his approach to traditional design is based on the ability to identify the essential building elements and then to transform them into a contemporary image, because, in Barragán's own words «all historic architecture was revolutionary and contemporary on its days»<sup>13</sup>.

But surprisingly, the first article on the subject in *Arquitectura/México* was included in the No.7 issue, and even if its title *Casa habitación*<sup>14</sup> seems to be referring to a project, it is an illustrated parody that narrates an architect's visit to a colonial home and its dwellers, in which the *absurdities* he encounters are the only elements standing out. There were only two

<sup>10</sup> Hitchcock, Henry Russell, *Latin American Architecture since 1945*. New York: MoMA, 1955, p.45.

<sup>11</sup> Hannes Meyer. *El regionalismo en la edificación de la vivienda suiza*. *Arquitectura/México*, No.7, p.30-41.

<sup>12</sup> Hitchcock, Henry Russell, *Latin American Architecture since 1945*. New York: MoMA, 1955.

<sup>13</sup> Barragán, Luis. Mexico: Museo Rufino Tamayo, 1986, p.128

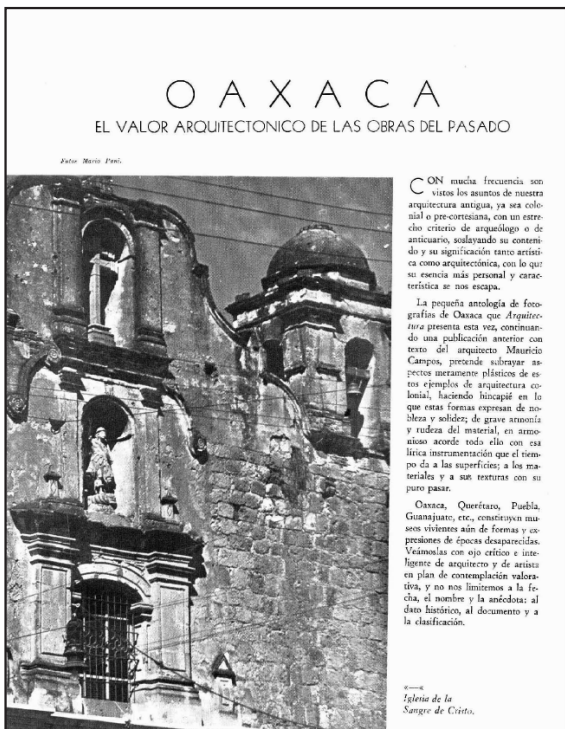
<sup>14</sup> Gómez Mayorga, Mauricio. *Casa habitación*. *Arquitectura/México*, No.7, p.54



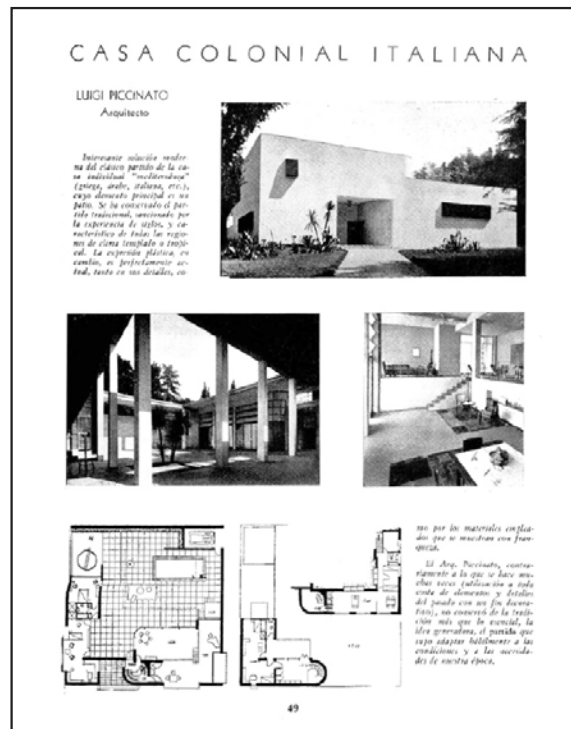
El regionalismo en la edificación de la vivienda suiza. Arquitectura: México, No.7, p.30-41.



Jardines Pedregal lugar ideal vivir. Arquitectura México, No.51



Oaxaca, el valor arquitectónico de las obras del pasado. Arquitectura: México, No.26



Casa colonial italiana. Arquitectura-México, No.2 p.49.



other articles on the colonial architecture of the cities of Oaxaca and Guadalajara<sup>15</sup>; and one project *Italian colonial house*<sup>16</sup>, which exemplified a modern solution for a traditional Mediterranean dwelling; and a book review of Carlos Raúl Villanueva's *La Caracas de ayer y de hoy. Su arquitectura colonial y la reurbanización de "El Silencio"*<sup>17</sup>.

Two of the most influential directors of *Arquitectura* – José María Bens Arrarte and Luis Bay Sevilla – along with historian Joaquín Weiss, devoted their life mostly to the documentation and validation of Cuba's colonial past. This is the only magazine, among the ones studied, that systematically published pieces on colonial architecture every three to four issues in the period 1945-1960, producing a total of 41 articles<sup>18</sup>; their interest went beyond its own borders, and the magazine hosted articles on the subject from international figures, becoming a platform for discussions on the matter or for a fearful defense. Perhaps the work of Cuban architect Eugenio Batista is the one that better reflects the route of an architect's constant search for the cultural local values, a quest that during the 1930's was centered on the principles of colonial architecture, in which took part designer Clara Porcet and architects Víctor Morales, Luis Varela, Silvio Acosta and Manuel de Tapia Ruano; but what differentiates Batista from his contemporaries is his capacity to move away of the composition system and the decorative repertoire of the colonial period, and assume the conceptual attributes that generated them. He established the *three P's principle* – patio, jalousie and entrance hall (*patio, persiana and portal*) – as the main factors that characterized the Cuban house.

In *Integral*, for instance, there is no trace of any attempts to establish a connection with the past as a means to incorporate the traditions of the place; in Venezuela, architecture put down its roots through the advancement of a tropical rationale that gave priority to the place, the climate, the light and the orientation. *Integral* was centered on big scale projects, social housing and urban planning concerns – in fact there are only two private houses included in the fifteen numbers issued – hence the importance of the inclusion of the article *Tropical architecture: Six projects by George Candilis, Shadrach Woods, Alexis Josic and Guy*

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<sup>15</sup> *Oaxaca, el valor arquitectónico de las obras del pasado*. *Arquitectura/México*, No.26, p.8; and Cornejo Franco, José. *Guadalajara colonial*. *Arquitectura/México*, No.61, p.3

<sup>16</sup> Piccinato, Luigi. *Casa colonial italiana*. *Arquitectura/México*, No.2, p.49.

<sup>17</sup> Möler, Manuel. *La Caracas de ayer y de hoy. Su arquitectura colonial y la reurbanización de "El Silencio"*. *Arquitectura/México*, No.34, p.251

<sup>18</sup> A significant data if one considers that *Arquitectura/México* issued 13, *Proa* 4 and *Integral* 1, in the same period.

*Brunache* in which «the architectural expression of the tropical house»<sup>19</sup> was discussed. In the article *El sentido de nuestra arquitectura colonial*<sup>20</sup>, Carlos Raúl Villanueva urges «to identify the functional elements of colonial architecture and their possible application to contemporary architecture», given the utilitarian nature of colonial architecture. In *The sense of Venezuela's colonial architecture*, published in *Arquitectura*, Villanueva states «that in moment in which the basis of Venezuelan architecture must be forged, it is wise to look back to the past to among the plastic element of old times the ones that could be still valid today. Our colonial architecture, created to satisfy needs different than the current ones, was conceived in the man's image, and that is its most significant merit, which according to the setting, imposed the local characteristics of each of our regions. Both in the sobriety of the aristocratic mansions as well as in the simplicity of the low-income housing there was a clear Moorish influence inherited through Spain, without big scenography effects, which was transformed in the need of a limited space, of interior life condensed in one element: the *patio*. The courtyard is an forever young element of architecture: architect José Luis Sert has solve it in a masterful manner, in his residential units for Medellín and Chimbote, demonstrating that this architectural element is susceptible of new interpretation possibilities»<sup>21</sup>.

### ***From the patio to a voids network: A new spatial, visual and functional domestic experience***

The traditional patio house represents an introvert world, isolated from the outside. Its shape is defined by an enclosure that requires all spaces to open over the courtyard through which the breathing of the house occurs. To this self-enclosed and open only in the overhead space of the yard form, opposes the concept of a scenic-view home, developed by modern culture, whose perimeter is formed by a skin that transpires in its entirety and opens through large openings projecting the interior towards the landscape. In fact the courtyard, while an enclosed and conclusive space, static and contemplative, abstracted from the outside world, closed around its perimeter and open only from above, is not part of the basic concepts of modern architecture, which tends to develop formal devices based an idea of expansive and centrifugal space whose main properties are, on the contrary, fluidity, dynamism and

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<sup>19</sup> *Arquitectura tropical: seis proyectos*. Arqs. George Candilis, Shadrach Woods, Alexis Josic and Guy Brunache. Integral, No.15.

<sup>20</sup> Villanueva, Carlos Raúl. *El sentido de nuestra arquitectura colonial*. Caracas: Revista Shell, No. 3, June 1952, p.17–22.

<sup>21</sup> *El sentido de la arquitectura colonial venezolana*. Profesor Carlos Raúl Villanueva. *Arquitectura*, No. 240, July 1953, p.295.

# El Sentido de la Arquitectura Colonial Venezolana

Por el Profesor CARLOS RAÚL VILLANUEVA DE LA UNIVERSIDAD DE CARACAS

En el momento en que se fraguan las bases de una arquitectura venezolana contemporánea, es oportuno volver un poco la vista hacia el pasado para desentrañar entre los elementos plásticos de antaño los que hoy puedan sernos todavía válidos.

Nuestra arquitectura colonial, creada por necesidades y posibilidades diferentes de las actuales, fue concebida, y éste es su mérito principal, a imagen del hombre de entonces, por lo cual imprimió, de acuerdo con el medio, características propias a cada una de nuestras regiones.

Tanto en la sobriedad de las mansiones aristocráticas como en la simplicidad de la vivienda popular se reflejó la clara influencia morisca heredada a través de la España Meridional, sin grandes efectos escenográficos de apariencia, que se traduce en una necesidad de espacio limitado, de vida interior condensada en un elemento: el patio. El patio es un elemento eternamente joven de la arquitectura: el arquitecto José Luis Sert lo ha resuelto recientemente de manera magistral en sus unidades residenciales de Medellín y Chimbote, demostrando con ello que ese elemento arquitectónico es susceptible de nuevas posibilidades de interpretación.

Los grandes renovadores de hoy propugnan una arquitectura funcional, es decir, aquella que sabe utilizar con lógica e inteligencia los materiales de cada región y, al mismo tiempo, hace desempeñar a cada uno de ellos un papel y una función perfectamente determinados en el conjunto arquitectónico. Pues bien, si se trata de función y se escucha la voz de esos grandes renovadores, se debe reconocer el sentido funcional de nuestra arquitectura colonial por el juicioso empleo de los materiales que ella utilizó, como la madera, la caña-amarga, el adobe, la tapia y, en general, la arcilla, material este último siempre nuevo y de infinitas posibilidades que se presta para ornamentos funcionales.

¿Esa lección ejemplar no nos aconseja hacer un estudio racional de tales materiales, con el fin de conservar un carácter propio en nuestra arquitectura, ligándola con nuestra vida y con su medio geográfico?

¿No será el momento propicio para investigar las cualidades de la teja tradicional que corona nuestros viejos tejados, la cual les da una silueta tan suave y reposada, y cuya función no es sólo, como podría creer a primera vista, defender la casa contra la lluvia sino también contra el fuerte sol de los trópicos?

Porque al utilizar funcionalmente los materiales propios, nuestra arquitectura no fue concebida únicamente para el hombre, sino también para un clima y una luz muy definidos, realizando así una armoniosa unidad con el paisaje que nos rodea. En efecto, los largos muros de las fachadas estaban, por lo general, defendidos del sol y de la lluvia por anchos aleros y, mejor aún, por salientes balcones de madera, como todavía se puede observar en La Guaira y Puerto Cabello. Asimismo, los grandes corredores alrededor de nuestros patios y los que sirven de fachada a mas se encuentran en la modesta dimensión de



LA VENTANA, IDEADA Y ORNAMENTADA INGENIERAMENTE POR EL ARTESANO DE LA OBRERA, CUMPLIENDO LA FUNCIÓN PRINCIPAL: ILUMINAR LA TIPICA CUPULA TOCUYANA.

ARQUITECTURA 295

① Efecto de contraste entre la vertical de la Iglesia Colonial y la línea horizontal de las edificaciones bajas que la rodean.

② La misma Iglesia ahogada por edificios verticales construidos encima.

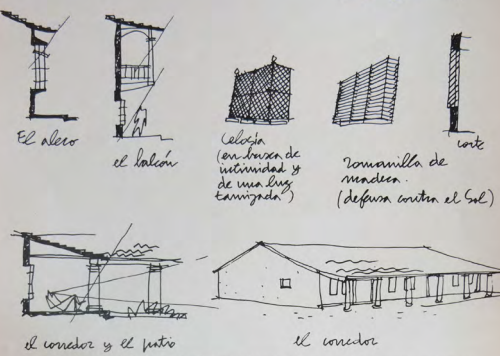
③ Se puede atenuar esta mala consecuencia interponiendo edificios bajos, lo que permite destacar, en forma concava, la Iglesia.

SIGLO XVIII

PRINCIPIOS DEL SIGLO XX

Comparación de proporciones entre calle (A), patios (B), edificaciones (C)

Elementos plásticos utilizados en defensa contra los elementos (Sol y lluvia)



EL MURO, CASA DE ARABURE

296 ARQUITECTURA



EL ALERO, CASA DE TRUJILLO



EL BALCÓN, CASA DE LA FAMILIA ARCAYA, EN CORO

la ciudad, rodeada y limitada por un cinturón verde que facilitaba su abastecimiento, y en la medida relativa de sus plazas, calles y edificios. Y si consideramos la casa, vemos que la proporción entre la calle y el patio, su edificación baja y la escala de su estructura y decorado, revelan una arquitectura medida y calculada por el hombre y para el hombre.

Le Corbusier nos presenta un ejemplo actual: cuando todo el mundo esperaba que proyectaría una urbe de rascacielos más altos que el Himalaya, al dibujar los planos de Chandigar, en la India, se limitó simplemente a trazar una ciudad de un solo piso y para ser construida con los materiales existentes en la región.

Antes de terminar, permítaseme recordar el tema tratado en el último Congreso de Arquitectos Modernos celebrado en Huddersdon, Inglaterra: consistió en la necesidad de prever, en la expansión de nuestras ciudades, grandes espacios abiertos, verdaderos centros cívicos destinados a la reunión de sus habitantes. ¿No significa esta



EL CORREDOR, SAN MATEO

ARQUITECTURA 299

# ARQUITECTURA TROPICAL: SEIS PROYECTOS

Arqs. Georges Candilis  
Shadrach Woods  
Alexis Josic  
Guy Brunache

## 1. Viviendas para países tropicales.



Tipo de casa con veranda, construido en el Camerun promovido por el Gobierno francés en 1954.

Durante los últimos ocho años, un grupo de jóvenes arquitectos, dirigidos por Georges Candilis, han estado realizando investigaciones sobre el problema de la vivienda tropical y sus aspectos socio-terceros. El equipo que hace este grupo, que incluye a Shadrach Woods, Alexis Josic y Guy Brunache, arquitectos, y a Henri Pro y Paul Davy, ingenieros, del problema de la vivienda, de interés social en los trópicos, ha concluido en determinar la disciplina esencial impuesto por los factores ambientales, tales como el clima, la sociología, la economía, y crear dentro de este marco una expresión arquitectónica nueva y razonable.

Su primera investigación en el campo de la vivienda tropical, fue realizada en Marsella en 1953, cuando Candilis y Woods fueron los arquitectos sobre el terreno para la *Unité d'Habitation de Le Caroubier*. Esta primera etapa de estos profesionales fueron hechos bajo la dirección y guía de Vladimir Bodiansky, director del ATBAT (Atelier des Bâtisseurs), el cual estaba encargado de la parte de ejecución del proyecto de Marsella. En 1951, Candilis y Woods viajaron a Francia para hacer, con Bodiansky, al ATBAT AFRIQUE en Casablanca, donde continuaron su estudio de la vivienda en condiciones tropicales y subtropicales.

La primera aplicación en gran escala de estas investigaciones se produjo en 1954, cuando Candilis y Josic participaron con el ATBAT en un concurso organizado por el Ministerio Francés de Territorios de Ultramar para casas de vivienda de bajo costo en los territorios colocados dentro de la jurisdicción del Ministerio. Las cuatro soluciones propuestas por Candilis, Josic y el ATBAT recibieron el primer premio en esta competencia.

En 1955, el Gobierno francés anunció otro concurso para escuelas en los trópicos. Aquí se dio de nuevo al equipo de Candilis el primer premio.

Los proyectos para estos dos concursos están actualmente en proceso de construcción en los diversos territorios franceses de ultramar: las Indias Occidentales Francesas, Guyana Francesa, etc.

Desde 1955, el grupo de Candilis ha seguido entre estudios sobre arquitectura tropical. Sus proyectos más interesantes hasta la fecha son:

Viviendas de bajo costo en las Indias Occidentales Francesas y Panamá.  
Viviendas de costo intermedio en Nicaragua.  
Hoteles de lujo para las Indias Occidentales Francesas.



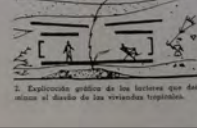
Orientación



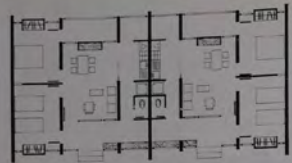
Corte Perfiles



Sección



2. Explicación gráfica de los factores que determinan el diseño de las viviendas tropicales.



3. Tipo A de casa con veranda. Plano. Casa construida por el Gobierno francés, 1954.



4. Tipo B de casa con veranda. Plano.



5. Fachada de entrada en la casa con veranda. Tipo A.

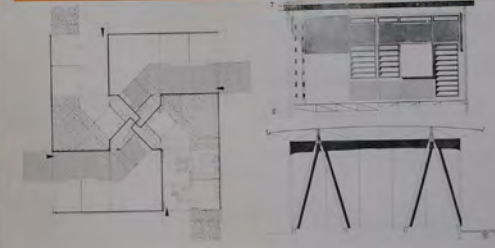
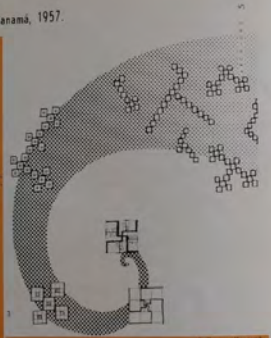


6. Fachada de entrada del tipo de casa con patio.



7. Vivienda de dos niveles. Plano. Construido en una zona para casas de bajo costo en las Indias Occidentales Francesas, 1954.

## 4. AGRUPACION DE VIVIENDA, estudiadas para Panamá, 1957.



openness.

In this sense, the house that best represents the aspirations of modern architecture is the viewpoint house, the Belvedere house, designed a haven from which to dominate nature; a house consisting essentially of a roof that fixes a horizontal view and a facade as transparent as possible, so that the interior space is projected without limits into the surrounding landscape. For this reason Wright is usually considered as the first modern architect in the strict sense, since in the early twentieth century, his *prairie houses* clearly expressed this condition of places where the man, besides setting his domestic world, look to the horizon and ideally blends with nature. Within this system of values, the terrace becomes the most representative part of the modern home, the one that best expresses its inherent tendency to openness.

The courtyard plan provided the basis for a traditional house type deeply rooted in Caribbean modern life, because the patio was considered to be generated as a solution to functional, practical, climatic, social and cultural needs of its time. Patios served as an extension of the interior dwelling space, a room without a roof, a domain set aside for the activities of the entire household. Architecturally, the courtyard functioned as the main route from the public domain to the inside of the dwelling, and access from outside the house to any room was only possible by passing through the courtyard and its preceding *zaguán*. It also connected all indoor and outdoor spaces within the house, and almost all rooms and spaces in the house oriented their openings towards it. In an urban context, it also served to shelter the house from the street by reducing noise and maintaining privacy; as a buffer between street and house, it was an important facilitator of the development of a compact urban fabric, while offering the urban dwelling good access to sunlight and ventilation, even within relatively narrow sites.

Reinterpreting the colonial notion of the patio, Caribbean architects tried to reverse its enclosed nature while maintaining its core condition. But, just as the traditional courtyard is the result of drilling or digging a homogeneous mass, the patio now becomes the result of the grouping of several pieces that are linked around a free space – the patio – that, even when limited and protected, can have varying degrees of openness. This is a hybrid type between the courtyard house and the viewpoint house – a concept similar to Marcel Breuer's binuclear house model developed in the 1940's of which no trace can be found in the magazines – that maintains a direct relationship with the landscape, while retrieving the traditional patio's idea

of an outdoor space encompassed by the house itself.

The initial interest of *Proa* magazine was placed on the urban condition of the cities, but when Bogota's Pilot Plan was commissioned to Le Corbusier, magazine had to reformulate the priorities of its editorial program, displacing the previous predominance of urban planning matters for an interest on the domestic sphere. While urban projects required long and tedious processes of negotiation, that implied dealing with groups with conflict of interests and an inefficient public administration, private housing presented two fundamental advantages: the small scale of interventions and the simplicity of its project management. The houses were published with particularly brief accompanying texts, to give more weight to the graphic material, but most importantly, to exalt a precise assembly of virtues – simplicity, order, logic, rationality, economy and functionality – that were repeatedly use to describe all the featured projects, a practice that ended up modeling the character of the domestic architecture published in the magazine throughout the 1950's.

The single-family houses published in *Proa* responded to eight designing strategies. *The city provides data that informs the project* (1), which promoted custom-made solutions for singular urban plots, excluding the possibilities of applying typical site planning layouts or to appeal to prefabrication or mass production. *The patio is an air and daylight source* (2), when the city block was subdivided into smaller and narrow plots, the patios were reincorporated for their capacity to provide light and ventilation to the houses, and even if their use was for strictly functional reasons, in some cases they were the result of more complex spatial explorations. *The disposition of the facades' openings depends on the program* (3), which implies that the façade design lacked autonomy, as elevations were not considered part of the design development process, but asymmetrical compositions, an abstract language and transparency were prioritized. *The plan as generator of the project* (4), the main concern was to provide an open, spacious and comfortable home, there was no distinction between composition and distribution; circulations had to be logic, clear, simple and rational; and the shape of the plan derive from the functional program, there was no formal or spatial autonomous program. *The wall as load bearing elements* (5), the house contained a set of parallel bearing walls – carefully covered with other material – that supported the slab and the internal spatial configuration depended on their structural scheme; the fluidity of space was limited to the living-dining rooms. *Reinforced concrete, modern style and craftwork* (6), this material was used for stylistic purposes, with on-site craftsmanship and very rarely as an structural element; it was employed as a recognizable symbol of modernization, rather than a

material that offered new spatial, standardization and economy possibilities. *Peripheral compositions and erosion of the limits* (7), there were no experimentations with volumetric purism and there are no sharp edges; the plans have irregular contours defined by eaves, projected and retracted volumes and other singularities. *Abstraction does not excludes figuration* (8), the facades had to be organic, which meant asymmetrical and dynamic; abstraction and functionality were used as synonyms.

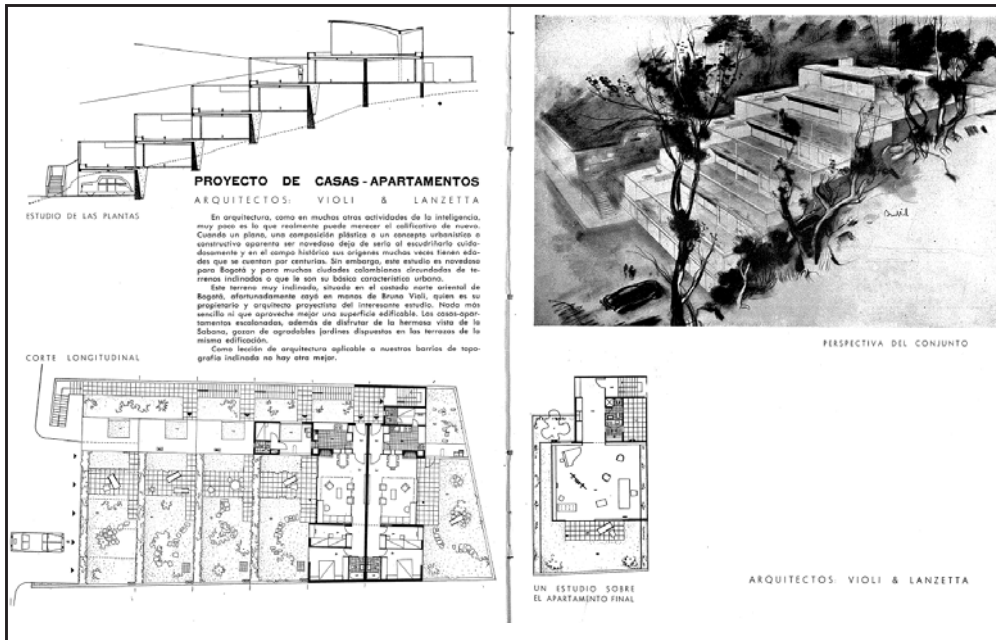
Bruno Violi's *Shaio house* (1949) represents the model of the reinterpretation of the patio in a detached single-family house that Caribbean architects would follow, it delineated a more compact volume than the more expansive scheme found in Breuer's binuclear houses, as the article *Architectural works by Bruno Violi*, published in *Proa* stated: «The different rooms of this house, specially those of the first floor seem to have appeared in the plans thanks to an admirable synthesis artifice. It is not frequent to find a simpler and more ordered scheme for this kind of building. A quick glance to the plans are enough to find a clear composition and a logic functioning and placement of the rooms»<sup>22</sup>. The houses that Enrique Del Moral and Max Cetto built from themselves in Mexico in the same year as the *Shaio house* offered more permeable volumes as they were opened on more sides to the remaining unbuilt land of their plots, but their open spaces albeit defined by the constructed volumes did not have the enclosure character of the patio, but most importantly in this scheme, their circulation routes were not organized around it. The *Shaio house* responded to the design criteria that most of the published projects on *Proa* embodied, except that the reinforced concrete of the vaulted roof was applied as economic, standardized and structural elements that also offered a new aesthetic value to the house.

Between 1950 and 1956 the *Proa* magazine published about twenty houses by the firm *Obregón & Valenzuela*, most of them located in Bogotá and Barranquilla and characterized by some fairly obvious common traits: availability of outdoor space with which the house is related, the presence of patios or internal voids of different nature and functional organization based on a strict binuclear principle, are elements of these residences, allowing instant recognition of a common familiarity and characterization.

After a second look one can begin to perceive a whole series of variations and differences, specially on the order criteria on which the houses are structured, because if it is clear that some aspects are still recognizable as starting conditions, there are changes in the

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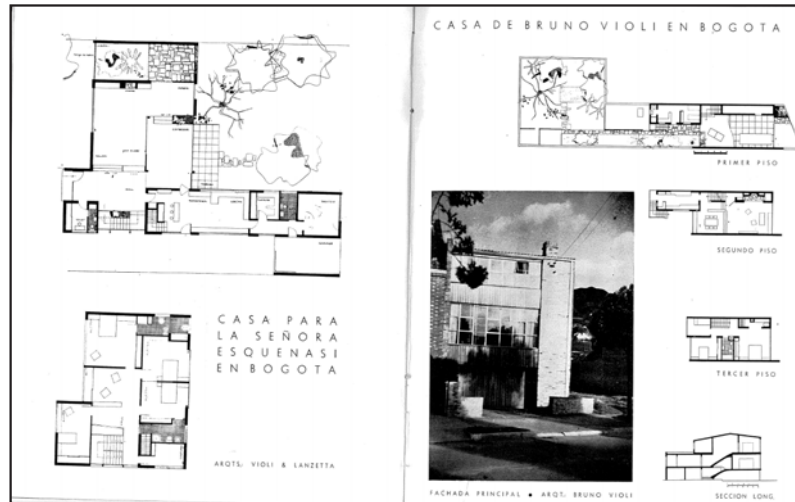
<sup>22</sup> *Obra arquitectónica de Bruno Violi*. *Proa*, No. 23, Mayo 1949.



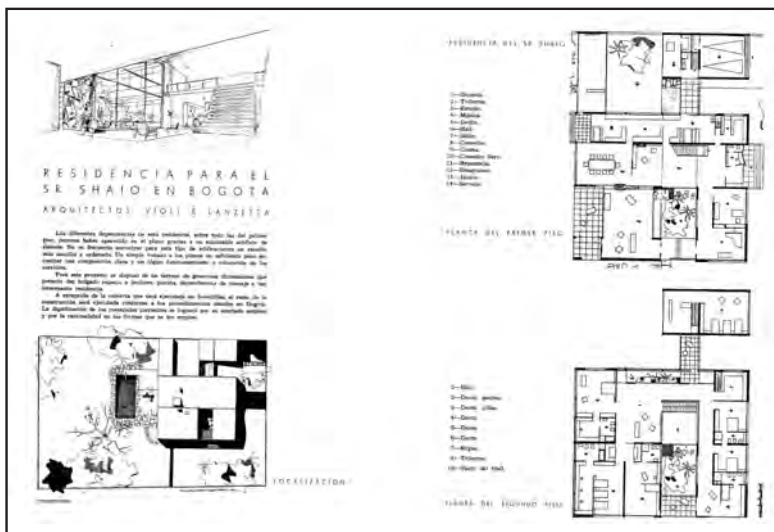
Proyecto casa-departamentos, Bruno Violi. Proa 46, April 1951, p.23.



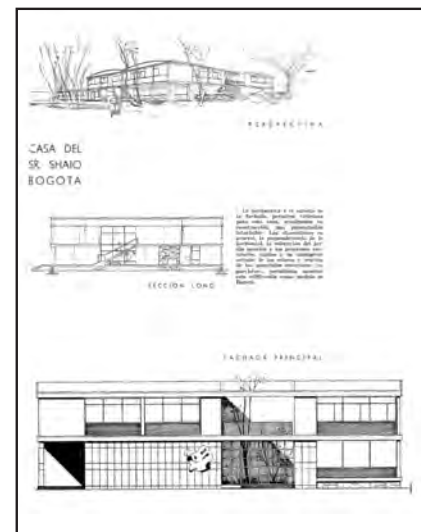
Estudio Casa Cartagena. Bruno Violi. Proa 23, Mayo 1949.



Casas Bruno Violi. Proa 23, May 1949



Casa Shaiq, Bruno Violi. Proa 23, Mayo 1949





arrangement and reciprocal interaction of different indoor-outdoor spaces of the houses, the voids are the ones marking their peculiarities. A first constant is that from the street, the access to the homes occurs in a manner that generates a visual projection, directly or indirectly, to the natural landscape, as in the case of the *Santodomingo residence* in *Pradomar, Barranquilla* or instead to that of artificial creation, towards a piece of tamed nature when it comes to urban homes, like in the *Obregón House* of 1954.

This connection is made via a set of spaces that form a relational system between the access, the lobby and the living-dining room that is repeated in virtually most of the houses, and that the architects display and highlight through perspectives that they present as a project proof, but also as an expression and representation of the essential values of their homes. Specifically, the drawings accompanying the projects show the importance of these spaces as representative and capable of showing their structuring role: the absent observer on the perspective of the *Santodomingo House* looks from the inner courtyard garden to the landscape outside, so that the architects' chosen point of view reaffirms, as in all their suggestive perspectives, the importance of this basic relationship between interior patios and the exterior. In the spaces displayed, people rarely appear but objects of everyday life are shown, as if at any moment they were going to enter the scene, and always show the privileged landscapes enjoyed by its inhabitants. Obregón & Valenzuela's houses are presented in perspectives practically made from three main ambits: living-dining room, hallway and access. Each of these areas is represented in a way that is perceived as a system of spaces, structured through the patios.

The arrangement of the areas *living-dining room*, *atrium-lobby* and *street-access* determine the overall structure of the house, while their characteristics determine the specific relationships. The location of living-dining room space, as an invariant and the atrium-lobby and street-access as changeable settings, allow the identification of spatial mechanisms that ultimately respond to the same order criteria: from the main access the objective is to refer to the landscape or garden, in the case of urban households, in order to reveal a natural or artificial patio.

The spatial relationships of the social area of their homes are characterized by varying degrees of permeability and exposition to the main street or to the interior garden, becoming a space of mediation through which the relationships of the outside landscape with the main garden and that of the inner landscape of the void, internal courtyards and gardens of the

house are established. The living-dining room is arranged in an L shape around an inner foyer and garden and related also to the library area, with its corresponding patio garden in the case of the house in Pradomar, while in the other case, the *Casa unifamiliar*, it is configured as a rectangular space with a small garden area, linked to an inner courtyard garden and an outdoor paved area, extending into the garden in the living area. In both cases, through the living-dining room area is generated the main relationship with the garden, which is always linked, while maintaining a direct relationship with the atrium-lobby and at least a visual relationship with the access hallway.

Instead, the role of the atrium lobby is more complex because, it is true that almost always occupies a central position and the houses are organized by a functional binuclear system, it can be arranged in a longitudinal or transversal strip in regard to the plot thus determining different variations which have been proven through the study of a number of houses built after 1947. In two of these family houses, the ones published respectively *Proa No.83* (1954) and in *Proa No.87* (1955), is more clearly seen the role that acquires the entrance hall and its integration with other areas; in these cases the atrium-lobby features a central strip of voids in which is apparent the connotation acquired as a mediation space linked to several rooms, with which it establishes direct and indirect relationships. This center strip is formed by various types of intermediate spaces, as seen for example in the second case: A patio for the service staff, connected to the kitchen and pantry, closed to the rest of the house (1); an interior garden open from above and with fully transparent enclosure, is related to either the area of access or to the living-dining room (2); and a solarium more closed to the dining room and open to the entrance that helps configure and characterize the access to the house (3): the apparent simplicity of the floor plan is finally denied by the perspective view, showing the variety of solutions adopted in the configuration of the different spaces.

However, in the case of the *Obregón House* (1954-56) or *Villa Uribe House* (1956), the atrium lobby access is arranged on a longitudinal strip in regards to the plot which refers directly or through mediation, to the living-dining room and from there to the garden. Specifically in the *Villa Uribe House*, a garden in the access area unifies the living-dining room to the interior of the house and an exterior terrace softens its relationship with the outside. While in the *Obregón House* is uniquely perceived the tension of the house towards the garden, a piece of domestic scenery that obviously manifests the subordination of all areas of the house to the main void space. In other apparently different houses, responding to a canonical binuclear principle, as the *Usaquen* (*Proa No.76*), the same system of primary



INTERIORES

### RESIDENCIA EN BOGOTÁ

ARQUITECTOS  
OBREGÓN & VALENZUELA

Los mejores métodos de una gran vivienda no están en su aspecto o apariencia exterior sino en el conjunto de comodidades que ofrece su atractivo diseño interior. En forma a un espacio hall se agrupan muy diferentes las distintas zonas y de tal manera dispuestas que las circulaciones son sencillas y desimpididas.

Al observar la sección pueden apreciarse los sencillos constructivos de la cubierta en gran medida desahogada y de facilidades de luz interior, las puntuales subsecciones distribuidas, gracias a la buena ubicación, del hermoso jardín que los circunda. El sentido de estar fuera metropolitano en sus formas, curvas, grados y detalles de tal manera bien estudiados que se compensan al incorporar el estudio de la planta. Concedido entonces la solución con gusto como uno de las residencias mejor concebidas y más confortables entre las construidas recientemente en Bogotá.



PLANTA UNIC

1-hall de entrada, 2-cuadro, 3-terrace, 4-cuadro de estudio, 5-cuadro, 6-terrace, 7-cuadro de estudio, 8-cuadro, 9-terrace, 10-cuadro de estudio, 11-cuadro de estudio, 12-cuadro, 13-cuadro, 14-cuadro de estudio, 15-cuadro de estudio, 16-cuadro de estudio, 17-cuadro de estudio, 18-cuadro, 19-cuadro, 20-cuadro, 21-cuadro de estudio, 22-cuadro.

SECCION POR ENTRADA, HALL Y SALON



EL SALON

Los jardines contribuyen al espléndido ambiente que se disfruta desde el interior. Aquí se ve cómo la vegetación y las flores se incorporan al salón como parte integrante de su decoración.



### RESIDENCIA EN BOGOTÁ

ARQUITECTOS  
OBREGÓN & VALENZUELA



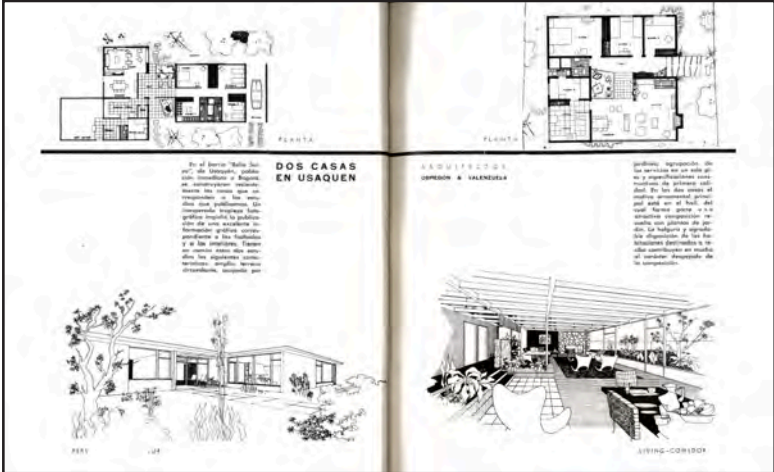
JARDIN INTERIO

Esta fotografía de la fachada desde el sentido interno exterior para que se halla reconocido las rasgos horizontales y una sutil atmósfera de las superficies que le dan muy frías calidades plásticas.

ASPECTO EXTERIOR



Residencia en Bogotá. Obregón y Valenzuela. Proa No.100, June 1956.



### DOS CASAS EN USAQUÉN

ARQUITECTOS  
OBREGÓN & VALENZUELA

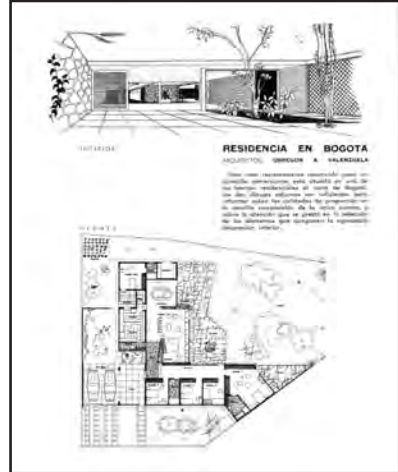
En el barrio "Usaquén" de Bogotá, donde se encuentran algunas de las mejores zonas residenciales, se han construido dos casas que ofrecen un ambiente de gran belleza y confort. Estas viviendas se caracterizan por su sencillez y funcionalidad, y por estar perfectamente integradas en su entorno.

### ARQUITECTOS OBREGÓN & VALENZUELA

Las viviendas se caracterizan por su sencillez y funcionalidad, y por estar perfectamente integradas en su entorno. El diseño de estas casas busca crear un ambiente de gran belleza y confort, que sea adecuado para el estilo de vida de sus habitantes.



Dos casas en Usaquén. Obregón y Valenzuela. Proa No.76, October 1953.



### RESIDENCIA EN BOGOTÁ

ARQUITECTOS  
OBREGÓN & VALENZUELA

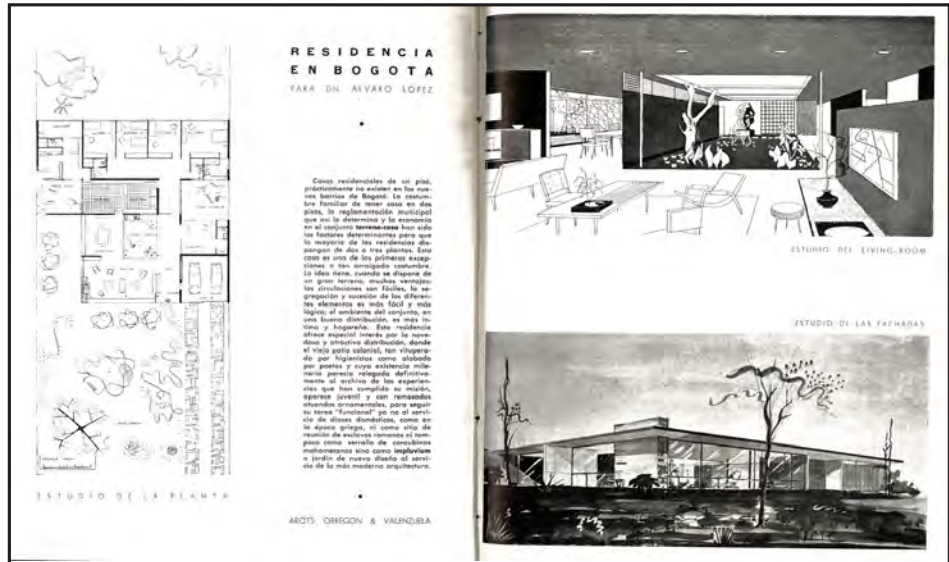
Esta vivienda se caracteriza por su sencillez y funcionalidad, y por estar perfectamente integradas en su entorno. El diseño de esta casa busca crear un ambiente de gran belleza y confort, que sea adecuado para el estilo de vida de sus habitantes.



Residencia en Bogotá. Obregón y Valenzuela.



Residencia para D. Jesús Montoya. Proa No.36, June 1950.



Residencia en Bogotá. Obregón y Valenzuela. Proa No.36, June 1950.



Residencia en Pradomar, Barranquilla. Obregón y Valenzuela. Proa No.36, June 1950.

relationships is repeated, because the atrium lobby scope still plays a similar role to the one in previous cases, with a basic variation: the location of the living-dining room on a lateral position allows a direct relationship of the access space with the garden, also maintaining a relationship with it through the living-dining room.

Through the street-level access area, the primary relationship of the house with its urban environment and the transition from public to private is solved, since typically this is the case of houses between other parties, the plot is open to the street by one of its sides. Access to the houses is handled using varied resources, through urban facades which have a greater or lesser degree of permeability and opening onto the street, through mediation spaces set basically in horizontal or vertical planes: green tapestries or landscaped slopes protruding or introverted in regards the line of the facade; pergolas or deck plans; enclosures with different textures and grades of transparency; trees and other vegetation types.

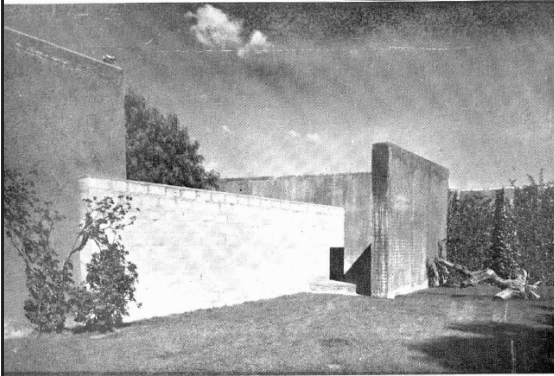
Obregón & Valenzuela's experience, through the single family house, a range of possible characterizations of the courtyard and spatial relationships: the architects developed, verified and tested projective mechanisms to experiment with different ways on one hand, of formalization and characterization of the voids, and on the other, of relation with each other as core areas of the project, able to build and reveal their formal structure, whether in a urban or architectural scale.

In Mexico, the many modernist houses designed by Francisco Artigas in the 1950s were located at the *Gardens of El Pedregal*, a subdivision developed after World War II by Mexican architect Luis Barragán. Artigas's best houses are elegant exemplars of the postwar International Style, but they are also regionalist works, although they don't readily accord with what we've come to think of as modern Mexican regionalism. Artigas's modernist designs bear an evident debt to Mies and Neutra, and a close familial resemblance to the Case Study Houses. At their best: the *Pedregal* houses for *Federico Gómez* (1952), *Eduardo Echeverría* (1955), *José Alberto Bustamante* (1955), the *Fernández* family (1956), *Stanley Wasung* (1957), and *Enrique Rojas* (1962) houses – dwellings that were among the finest and most luxuriant of the era. Dramatically yet sensitively sited, seemingly weightless, their exteriors are notable for crisp linearity and elegant minimalism, for daringly long, straight, unbroken fascias above fully glazed walls which bring the buildings back to earth even while pilotis lift them from it.

## HABITACION ENRIQUE DEL MORAL, AFO.

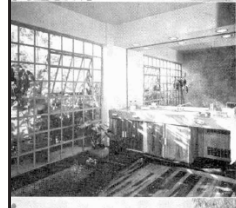
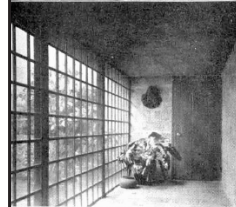
El arquitecto ha procurado aprovechar la oportunidad, que le brindaba la construcción de su propia casa, para realizar ideas y experiencias que sólo en parte había podido llevar a cabo en obras anteriores.

Preocupado especialmente por el problema arquitectónico que significa la casa habitación, desde hace más de diez años en diversas construcciones de este tipo, que le han ido encomendadas, se ha esforzado por buscar, y tratar de encontrar, soluciones que al mismo tiempo que revelen la época en que



vivimos sean también una expresión de nuestra particular manera de ser y de sentir.

Debe reconocer la enseñanza que, para él, ha significado la observación atenta de realizaciones particularmente felices de nuestro pasado arquitectónico. Aprenderándose a declarar que esto no debe entenderse, bajo nin-

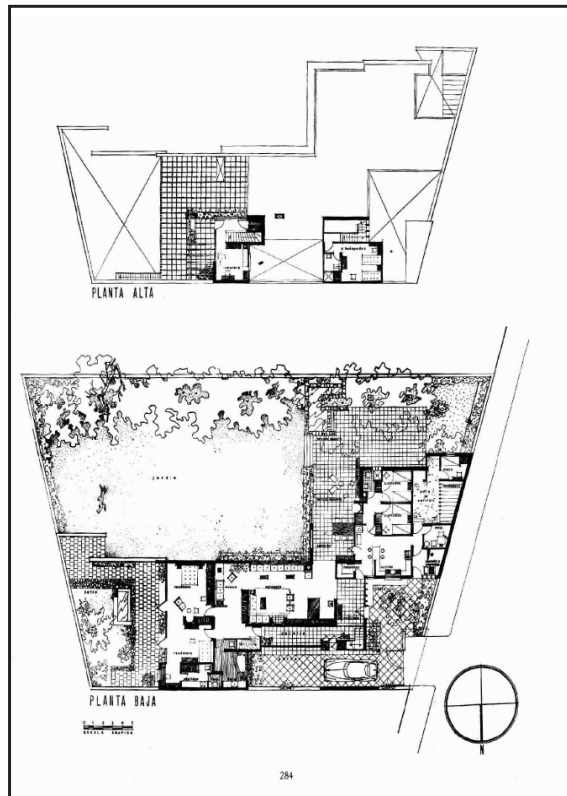
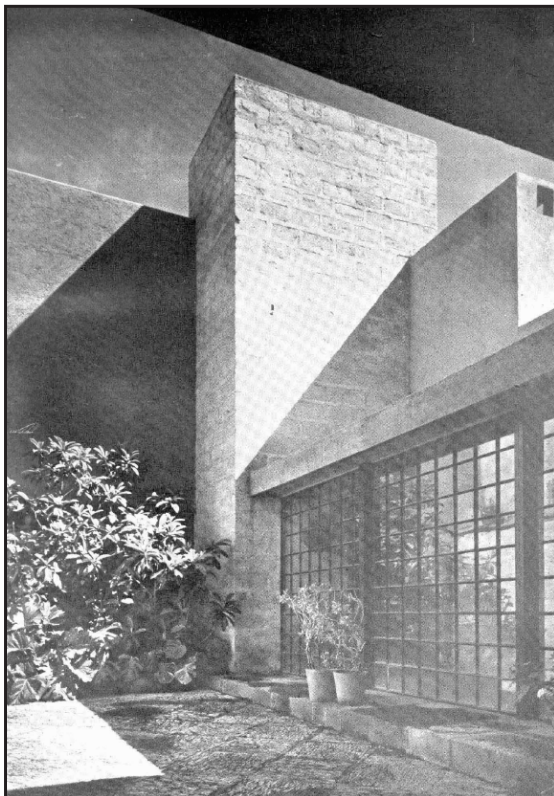


gún motivo, por copia o imitación de formas o soluciones pretéritas, sino simple y sencillamente que tenemos ejemplos magníficos del correcto uso del espacio, la forma, el color y los materiales y que su estudio puede ser de gran utilidad, máxime si todo ello forma parte de "nuestro" pasado.

Espacialmente, en la obra que se presenta se ha tratado de experimentar sobre: soluciones espaciales de carácter particular; revalorización de algunos locales de la casa mediante un enfoque diverso del normalmente acostumbrado, pero teniendo siempre en cuenta su uso; conceder especial atención a la conveniencia de tener diferentes grados de intensidad de luz natural, de acuerdo con el destino de los diferentes locales y espacios; empleo importante del color, usando éste para enfatizar o contrastar los volúmenes arquitectónicos. Por último, se ha tratado de jugar con volúmenes sencillos, haciendo valer éstos por el empuje natural de los materiales y el color, eliminando toda idea "decorativista" en el uso de los elementos arquitectónicos.

Concretando, se ha diseñado la casa con las siguientes premisas:

- 1) Eliminación del garaje como local cerrado, para usar convenientemente el espacio que deja libre el automóvil durante todo el día.
- 2) La terraza cubierta (que puede cerrarse con vidrieras corredizas y *modern fold*) para múltiples usos: como comedor, lugar de estar, juegos, etc.
- 3) Diferenciación del espacio abierto (jardín y patios) para incorporar estos espacios compartimentados a los diversos locales con ellos conectados.
- 4) Revalorización del baño, eliminando la idea de que debe ser tratado como un laboratorio y, por lo tanto, uso de materiales naturales en él (tepetates, madera, etc.) Para ello, separación del único espacio que va a tener realmente humedad (la regadera). Asimismo, dispositivo de gran ventanal usando como biombo plantas.
- 5) Diferenciación de la luz en los diversos locales y, como consecuencia, eliminación de la solución de "caja de vidrio".





FACHADA EXTERIOR



LA ESCALERA



HALL DE RECIBO

**CASA EN BOGOTÁ**  
 CONSTRUIDA PARA EL ARQUITECTO  
**GABRIEL SERRANO CAMARGO**  
 ARTISTAS CUELLAR, SERRANO GÓMEZ & CIA. LTDA.

Nada más diseño ni modo más ajeno a lo pomposo que el aspecto de este caso. Su interés plástico reside en un acuerdo de sobrio armonía entre lo alzado y el tratamiento de sus superficies planas. El equilibrio en su composición fue logrado por la exigencia impuesta a los muros y maderas ornamentadas para que sus superficies, bien logadas, resultaran expresivas. Expresión de orden, de exactitud y de factura y realización finas. El aspecto interior es un reflejo de la sencilla composición de las plantas y de la respetuosa discreción que el autor puso en la composición de las fachadas principales.

1 hall de entrada — 2 dormitorios de huéspedes — 3 dormitorios de servicio — 4 baños — 3 cocinas — 2 salas — 7 gabinetes — 1 hall principal — 1 garaje — 10, 11 y 12 dormitorios de niños — 13 dormitorio principal — 14 sala y biblioteca — 15 lavadero

**PISO ALTO**

**PISO BAJO**

**EL ESTUDIO**

**SALÓN Y COMEDOR**

Casa en Bogota para Gabriel Serrano. Proa No.53, Noviembre 1951

**VISITE**  
**JARDINES DEL PEDREGAL**  
**DE SAN ANGEL**  
**Y COMPRUEBE**  
**SU INCOMPARABLE ATRACTIVO**

Ningún otro lugar ofrece tantos atractivos como Jardines del Pedregal de San Angel por la original belleza de su configuración volcánica, sus modernas residencias y maravillosos jardines que le han convertido en el centro de máxima atracción en la ciudad.

Capitalice Ud. estas ventajas sin igual y brinde su casa en el lugar más selecto dentro del Distrito Federal que todavía puede usted adquirir al más bajo precio... pero que cada día vendrá más.

No espere más... escoja uno de los últimos lotes, fínque su casa... y págue cómodamente.

Visite Ud. sus compras en el nuevo Centro Mercaderes de Jardines del Pedregal.

**"Centro de Mercaderes"**

Jardines del Pedregal de San Angel. Arquitectura Mexico No.72

un promedio de espacios libres de

**2500 m<sup>2</sup> POR FAMILIA**

sólo en  
**JARDINES DEL PEDREGAL**  
**DE SAN ANGEL**

La Planeación única de JARDINES DEL PEDREGAL DE SAN ANGEL, la zona residencial más admirada del mundo, ha dejado resaca para siempre la escasez de parques y espacios libres para sus residentes, en una proporción 80 veces mayor de la que se tiene en la demás ciudades de la Ciudad... y nunca podrá alcanzarla el crecimiento demográfico de la población.

Jardines del Pedregal de San Angel está casi totalmente vendido pero aún hay un lote para usted con grandes facilidades...  
**12 MESES PARA PAGAR**  
 Venga hoy mismo a escoger su lote!

Ruizmanante

Jardines del Pedregal de San Angel. Arquitectura/México, No.63,

The domestic production of Frank Martínez in Havana, integrated the patio in his designs, as demonstrates the *Stanley Wax* (1959) house demonstrates. It is a masterful adaptation to local cultural tradition and an outstanding example of modern Cuban regionalism. The site was sufficiently large and leveled for hosting a low, extended design in which interior and exterior treatments are almost completely meshed; this effect is achieved not with stark panes of glass, but with highly decorative, translucent barriers that evoke the solutions of earlier centuries, such as colored stained glass windows and beautifully intricate jalousies. The house spreads out over courtyards, gardens and terraces and wraps around an inner patio on a more intimate scale. The addition of numerous walls of different heights and in a variety of treatments is an essential part of the composition; some are left bare, while others are rustically plastered and washed with color. The floor to ceiling bedroom windows are built outward to pick up every breeze and some portions of the roof are lifted for the same purpose.

Architects retained the functional features of the traditional patio but embedded it within a different tridimensional configuration based on the spatial relationships transformed by modernity. While the courtyard remains that of the traditional house, its purpose is no longer to regulate the distribution of family quarters, but to create a continuous spatial and visual fluidity among the various areas of the house. In other words, the house adopted the symbolic and phenomenological aspects of the courtyard, and that is the *sense* but not the *substance* of the traditional house.

### ***The spaces, forms, materials and innovations of the detached single-family house***

*Intregal* presented only two single-family houses in the magazine: Richard Neutra's *Staller House* (1955) in the No.6 issue and Rino Levi's *Dr. Milton Guper House* in the No.14 issue. This work by Neutra is particularly significant as it is the model for the design of the *Alfred de Schulthess House*<sup>23</sup> (1956) in Havana. The building is located in the center of an ample suburban lot, the work consists on a large central body on two levels, with two lower blocks attached at right angles to either end, a composition that creates a large forecourt towards the street where a rectilinear covered walkway define the house's entry. The most noteworthy façade overlooks the backyard – facing the pool – and composed by spacious terraces with large windows, reflecting Neutra's advocacy of the healthy, open-air life. The

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<sup>23</sup> The *Alfred de Schulthess House* was built in 1956 under the supervision of Raul Alvarez; Brazilian landscape architect Roberto Burle Marx collaborated on the landscape design. The house received the 1958 *National College of Architects Gold Medal*.



## Residencia de Mr. y Mrs. Joseph H. Staller

Los Angeles - California

Arquitecto: RICHARD J. NEUTRA — Fotos: Julius Shulman



Ángulo Sur-Oeste de la residencia. Garaje para tres automóviles bajo el ala oeste. Escalera de entrada a la derecha. Un muro blanco evita la vista directa sobre el estar desde la escalera de entrada.



Espacio de estar en frente de la piscina, con los vestuarios en el fondo. Detrás de la baranda del balcón es visible el patio, a través del estar.



Un amplio balcón frente al estar vuela sobre el área de la piscina.

Vista del estar hacia el comedor y el patio del fondo. El jardín se continúa hacia la parte alta del talud, puede verse a través de la tira de vidrio debajo del techo.



Vista desde el rincón de desayuno, que puede ser aislado del comedor por una puerta corrediza. Otra puerta de cristal corrediza permite salir a la terraza. Puede verse el estar a la derecha con el balcón atrás. La gran cúpula transparente abre la vista hacia algunos árboles altos.

La chimenea ejecutada en piedra Texas Shell es el punto central de este ambiente. El estar se ve a la derecha detrás de la chimenea.



Das lavamanos del baño principal.





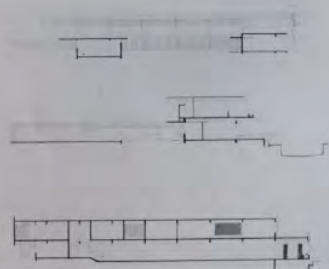
Otra vista de los jardines R. Burle Marx, arquitecto paisajista.

Desde el patio se puede pasar por un ligero porticho cubierto, el cual lleva a una entrada discreta, la cual es la entrada principal. A mano derecha y perfectamente aislada del resto de la casa están los locales: con cuartos, baños, y una pequeña "suite" para los huéspedes. Del otro lado se en-

cuentra la escalera principal que conduce a las habitaciones altas. La amplia sala de estar, el salón de música, el bar y un espacioso comedor tienen grandes vitrieras en sus frentes por donde se domina todo el espectáculo del jardín, en el cual y hábilmente di-



Fachado lateral de la residencia construida en el Country Club, Neutra, Álvarez y Gutiérrez, arquitectos.



Sección a longitudinal y transversal, y sección a través del cuerpo principal del edificio. En la planta base las áreas de recibimiento están al sur y la piscina sus proporciones para los cuartos de fiestas, recepciones, etc. También se ve una sección de la piscina. Neutra, Álvarez y Gutiérrez, arquitectos.



Fachado principal donde al fondo de la residencia construida en el Country Club por los arquitectos Neutra, Álvarez y Gutiérrez.

## EL PREMIO MEDALLA DE ORO DEL COLEGIO DE ARQUITECTOS DE 1958.

LA RESIDENCIA DE MR. Y MRS. ALFRED DE SCHULTHEISS POR LOS ARQUITECTOS RICHARD J. NEUTRA, RAÚL ÁLVAREZ Y ENRIQUE GUTIÉRREZ, ARQUITECTOS ASOCIADOS ROBERT BURLEMARX, ARQUITECTO PAISAJISTA

En el concurso que celebró el Colegio Nacional de Arquitectos para otorgar el premio Medalla de Oro correspondiente al año 1958, resultó laureada la residencia del señor Alfred de Schulthess y señora, construida en el Reparto Country Club en Marianas por los Arquitectos Richard J. Neutra, Raúl Álvarez y Enrique Gutiérrez. La composición de los jardines estuvo a cargo del Arquitecto paisajista brasileño Robert Burle-Marx.

El programa que tuvieron que resolver los autores, es el de una residencia privada la más confortable posible, llena de sencillez y que relaje por principio cualquier vana ostentación. Tostan un vasto terreno con numerosos solares, donde el

enmarcamiento de la jardinería iba a resultar un factor decisivo; y en justicia hay que reconocer que fue resuelto con mano maestra.

Bien retirada de la calle, los muros que la circundan con la arbolada justa a ellos, son tiesos en simplicidad; y sin embargo una amplia portada para el ingreso de los automóviles nos lleva a un gran Patio de Honor casi enmarcada por la construcción. Frente a la portada y al fondo del patio, y para tres autos están los garajes. Después se continúa todo el cuerpo de servicios de la residencia, que comprende la cocina, despensa, lavandería, habitaciones del chofer y de la servidumbre.

Los garajes poseen puertas automáticas que se abren al llegar la máquina.

La residencia de Mr. and Mrs. Alfred de Schulthess, por los Arquitectos Richard J. Neutra, Raúl Álvarez y Enrique Gutiérrez. Arquitectura, No. 306, January 1959

sequenced projection of the cantilevered rafters gave rhythm to the rectilinear volume, and the extension of the slabs provides climatic protection to the glazed walls. The true success of the project lies in the home's interior: the lower floor is a great rectangular living room whose space is molded by varying heights of floor and ceiling, wooden sliding panels, and a sense of transparency which conveys the sense of being on a porch, provoking a sense of dynamic and fluid space.

This linearity of Neutra's house had a meaningful precedent in two houses by Mario Romañach, the *Julia Cueto de Noval*<sup>24</sup> (1948) and the *José Noval Cueto* (1949) houses. The first one was Bosch and Romañach's first commission; until the Cueto de Noval house, relatively tight budgets had restricted the team to more compact schemes, but here the ample building lot and a generous budget enabled them to propose a sizeable villa organized around a central patio which constitutes the core of the dwelling, even though the building lacks the same character that their later patio houses had. The ambitious plan is realized over two stories, with the bedrooms upstairs entirely surrounded by galleries; a canopy highlights the main entrance, which is set at the angle between two blocks. The *Noval* house is considered a masterpiece of Cuban architecture and a milestone in the quest to appropriate an intrinsically rationalist aesthetic to a tropical environment. The building is exceptional, not only in artistic terms, but also for its adaptation to the hot and humid climate using various strategies – from its orientation on the spacious lot cleverly calculated to allow breezes into the principal rooms, to the use of long overhanging eaves for protection against sun and rain; also to ensure ventilation the building was raised on stilts, so that air could circulate beneath it, and the well-studied location of terraces and gardens and the presence of a water basin and a pool, whose proximity to the house imparts a sensation of coolness and freshness in the tropical climate. The building is constituted by two volumes, separated by a patio made intensely dramatic by the presence of two large mezzanines on the upper level; the patio lends dynamism to the composition in that its space flows in every direction, in contrast to the static patios of Cuba's colonial period. The architect designed a comfortable atmosphere through a skillful approach to details, materials and landscaping; the peaceful view of the sky from an opening in the concrete roof; and the pool that lies beneath the mezzanines. The block to the left is occupied by a double height living room with a gallery, segregated from the rest of the house for privacy; on the ground floor, in the other part of the house, are the main hall, bar, garage and service terrace; on the first floor are placed the dining room, kitchen and servants' quarters; and on the top floor, the owners' sleeping

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<sup>24</sup> The *Cueto de Noval* house won a Gold Medal from the National College of Architects in 1949.



VISTA DE LA FACHADA PRINCIPAL DE LA RESIDENCIA CONSTRUIDA EN EL 'COUNTRY' CUETO DE NOVAL PARA LA FAMILIA CUETO DE NOVAL POR LOS ARQUITECTOS SILVERIO BOSCH Y MARIO ROMAÑACH.

OTRA VISTA DESDE EL PASILLO ENTRE EL VESTIBULO Y EL COMEDOR DE LA RESIDENCIA QUE SE ENCUENTRA EN LA AVENIDA NOROCCIDENTAL DEL LAGO ENTRE LA AVENIDA DEL OESTE Y LA AVENIDA DE LOS LAURELLOS (MARIANO)



VISTA DESDE LA PISCINA DE LA RESIDENCIA CONSTRUIDA EN EL 'COUNTRY' CLUB PARA LA FAMILIA CUETO DE LA NOVAL. ARQUITECTOS SILVERIO BOSCH Y MARIO ROMAÑACH.

### UNA OBRA DE LOS ARQUITECTOS BOSCH Y ROMAÑACH

RESIDENCIA EN EL 'COUNTRY' CLUB DEL ORO DE LA NOVAL. VISTA DEL PATIO Y PISCINA. ARQUITECTOS SILVERIO BOSCH Y MARIO ROMAÑACH.



PLANO DE SITUACION  
SILVERIO BOSCH  
MARIO ROMAÑACH  
ARQUITECTOS

## El Premio Medalla de Oro de 1949

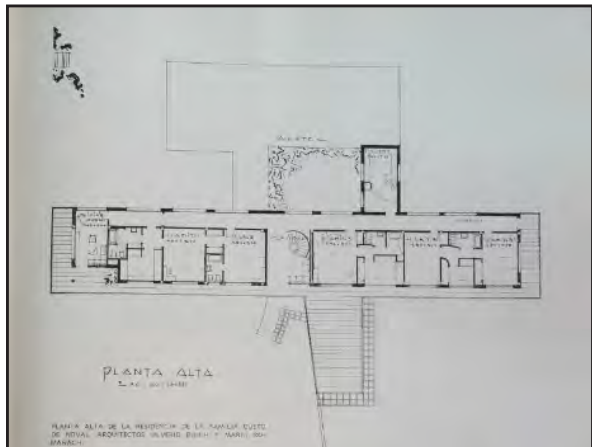
LA RESIDENCIA DE LA FAMILIA CUETO DE NOVAL EN EL 'COUNTRY' POR LOS ARQUITECTOS SILVERIO BOSCH Y MARIO ROMAÑACH

EN el Concurso que celebra el Colegio Nacional de Arquitectos, todos los años, para otorgar el Premio Medalla de Oro y que en el 1949 comprendió edificios para Residencias, resultaron laureados los jóvenes arquitectos Silverio Bosch y Mario Romañach, por la notable obra que construyeron en el 'Country Club' para la señora Julia Cueto de Noval.

El Programa que se impusieron tenía por objeto levantar una residencia toda ella en estilo contemporáneo, rodeada de jardines, ya que disponían de un amplio lote de terreno con más de 20.000 metros cuadrados, con lo cual, la vivienda debía comprender todo el círculo y la más correcta sucesión y aislamiento, así como también paisajes o perspectivas interesantes enmarcadas con aceros o cercados en los jardines, y una laguna a la cual el área franca existiera correspondiente a sus deseos.

Silverio Bosch y Mario Romañach, arquitectos que

ARQUITECTURA 9



PLANTA ALTA  
L. N. O. 1949 (1488)

PLANTA ALTA DE LA RESIDENCIA DE LA FAMILIA CUETO DE NOVAL. ARQUITECTOS SILVERIO BOSCH Y MARIO ROMAÑACH.

en unos pocos años y a través de una serie de obras connotadas, han destacado su fuerte personalidad, por el abandono de los caminos trillados y con la firme voluntad de superarse, encontrados en los propietarios, o sea la distinguida familia de Cueto de Noval, los mejores colaboradores para el logro de una obra de arte, y sin rebasamientos, ni efusiones sobrias produjeron una residencia ante todo castellanista, toda ella modular, desarrollando el cuerpo principal en un sistema plano, al cual se liga con el porción de la entrada el único sistema.

De esta manera, el vestíbulo de entrada, el living room o salón de estar, la biblioteca y el comedor, con la escalera a las habitaciones, forma el núcleo central que se embelce con las terrazas a los jardines.

Detrás, un pequeño patio, el elemento con trazo de nuestra arquitectura doméstica, liga con el cuerpo posterior en donde se encuentran los garajes y demás servicios, cocina, pantry, habitaciones de la servidumbre, etc.

Para poder optar al Premio se requirió indispensable que el edificio que se presentara al Concurso reúna las condiciones de originalidad, belleza y utilidad pecu-

ricas, además de reflejar el estilo o gusto íntimo del Arquitecto como creador de una obra de arte, la cual deberá destacarse en la ciudad, y todas estas cualidades se encuentran en la residencia premiada.

La distribución tiene varias innovaciones, la escalera rodea de hormigón reforzado con acero, revestida de terrazo aparcado, aislada de los muros con una gruesa capa de espuma, que atenúa los ruidos y da una gran impresión en el vestibulo, y con el igual que el comedor y el salón de estar, ofrecen los parámetros de aguas, con amplias cristalerías, por donde se entra rápido todo el panorama del jardín.

La piscina situada entre dos generosos terrazos, ocupa su sitio arbitrario con la pequeña construcción donde están los cuartos o vestidores, duchas y servicios para señoras y señores.

En la planta alta las habitaciones orientadas al norte, con una balconada cerrada, están ligadas por el hall o corredor y cuentan con bellas bañías, closets, espejos, pequeño tocador y hasta un living o espacio de reposo.

El número del área de las habitaciones que se realizó por una pertinencia controlada caso punto a los techos, así como la iluminación de sus amplios ventanales y las

ARQUITECTURA 11

El premio medalla de oro de 1949: La Residencia de la familia Cueto de Noval, por los arquitectos Silverio Bosch y Mario Romañach. Arquitectura No. 198, January 1950



RESIDENCIA EN EL COUNTRY CLUB DEL SR. JOSÉ NOVAL. IX ARQUITECTOS SILVERIO BOSCH Y MARIO ROMAÑACH.



DECORADO INTERIOR DEL ESPACIO EN LA RESIDENCIA CONSTRUIDA EN EL COUNTRY CLUB PARA LA FAMILIA CUETO DE NOVAL, POR LOS ARQUITECTOS SILVERIO BOSCH Y MARIO ROMAÑACH.



VISTA INTERIOR DEL COMEDOR.

**EL PREMIO MEDALLA DE ORO DE 1949**

armonía y firme más los avances los grados en estos detalles, resalta correctamente por los arquitectos Bosch y Romañach pone de relieve una vez más el estado de adelanto de la arquitectura dominicana en Cuba.

La residencia siempre muestra toda ella en las formas de bóveda y con los recursos que los nuevos materiales y la intensidad del cristal han producido en las construcciones modernas, sin embargo, por sus pautas sus bellos y por su pureza, una correcta consonancia con los elementos típicos de nuestra vivienda tropical.

FOTO DE LOS FRENTE DEL VESTIBULO

dimensiones nobles de todas las piezas, con resacas puntuales, a pesar de estar limitada la impresión de la horizontalidad todos estos detalles más los circunvalos para las ventanas, y los aceros alineados en las columnas y en el marcapedregal, todo esto pone en alto el resultado que de los arquitectos Bosch y Romañach y acredita en grado sumo a sus felices propósitos.

Este edificio que comenzó en un terreno la plaza que ocupa el Colegio de Arquitectos junto con el Premio Medalla de Oro, puede mostrar así por sí mismo en la historia de nuestra arquitectura residencial.

El marco de su grandiosa resaca de estas columnas, el bello tratamiento de ornamentación de agua potable en el exterior para servir de pautas y elementos en el grupo arquitectónico para efectos y

FOTO DE LOS FRENTE DEL VESTIBULO

El premio medalla de oro de 1949: La Residencia de la familia Cueto de Noval, por los arquitectos Silverio Bosch y Mario Romañach. Arquitectura No. 198, January 1950

quarter. This domestic space is placed between a fairly hermetic front facade and another, very open and transparent facade to the rear, facing the garden.

Frank Martínez embarked upon a number of residences in which he blended references to the international style with the application of materials and devices dictated by local conditions. The *Justiniani* house (1954) was the first in a string of such residences. Set on the edge of a steep slope, the house's individuality and independence from the terrain is achieved through the use of slender pilotis. The open space thus obtained at ground level is partly occupied by a studio that doubles as a guest room; the rest is shared between a terrace and a parking spot. A stressed-metal staircase leads to the main floor which contains the entrance hall and the service rooms, in addition to the house's single bedroom. At one end of the living room there is a spacious terrace, projected high over the landscape like a theater box. The structural technique, akin to Le Corbusier's Dom-ino houses, is clean and uncluttered: there are beams embedded inside the floor and roof slabs, so as to hide them from sight. The cream-colored block used for the walls has been left unplastered to deliberately contrast with the polished glass surface of the windows.

The *Ingelmo* residence is one of Manuel Gutiérrez's major works that inaugurated the most important stage of his career, which was marked by three factors: the search for an appropriate model of domestic architecture (1); an expressive discourse based on structural elements (2); and the inclusion of organic references (3). The ruling criteria was a simplicity of design and the efficiency of construction. The house consists of two intersecting volumes. The larger body is light and transparent, and the smaller one, housing the service areas, is sealed by stress bearing brick walls that visually lend weight to the budding, and despite their physical union, each volume appears independent. The terrain slopes upward at the back of the property, diminishing the height of the garden facade to two levels while all three levels are visible from the street. The flight of the steps at the front door, on the second level, is boldly designed – entirely cantilevered and supported on the foundation. Interior spaces are remarkably flexible thanks to moveable items of furniture that also act as room dividers. The work was based entirely on a module measuring 3.15 feet – the size of four bricks side by side – that formed the basic dimensions of all rooms, as well as other elements like the wooden shutters that nearly endow the main part of the building, permitting the transformation of the house into an open porch during the hot summer months. The post-stressed concrete beams and columns mark the rhythms and proportions of the facade.



Fachada principal con el ingreso abierto y las salas y pasillos que rodean los patios y jardines. La casa pertenece al Arquitecto Frank Martínez Justiz, en el Barrio Biltmore.

## UNA OBRA DEL ARO. FRANK MARTINEZ JUSTIZ

FOTOGRAFÍAS POR SERVOTOD

**R**EPRODUCIMOS hoy una valiosa residencia que se ha construido en el Barrio Biltmore en la calle 21a entre 7ª y 10ª, Miramar, cumpliendo el programa impuesto por sus propietarios y hábitantes descrito por el Arquitecto Frank Martínez Justiz.

Se sabe, y ya se ha publicado por propios y extraños, los adelantos que la Arquitectura Contemporánea cubana ha logrado en nuestra residencia, y una serie de nuevas plantas y brillantes composiciones, muchas de las cuales se pudiesen de manifiesto en la última exposición, celebrada con motivo del Centenario del Premio Medalla de Oro, del pasado año, en el Palacio de Bellas Artes.

También es cierto que existe una preocupación en nuestros jóvenes arquitectos, de buscar nuevos elementos y que se abogan con los colores y formas de nuevo material. A la vez abundan por el mundo las más singulares soluciones que imponen el espacio, y muestran elevadas magisterios durante el largo verano de nuestro mes, que sufrimos, utilizando los recursos hasta el máximo de la ventilación cruzada y cambios de la ventilación hacia a las plazas, abriendo generosas vistas, las cuales imitan sus formas y colores aprendidos en nuestro arte tradicional.

Muchos abandonaron las perlas Miami y han vuelto a la típica persona cubana.

Es cierto, que un grupo de destacados compañeros escultores, levantando planos y haciendo dibujos de las principales casas y patios coloniales, y sin embargo ninguna copia servil, han extraído de esa cetera, múltiples motivos con los cuales logran bellos efectos en nuestro arte funcional. Eso no quiere decir que prescindan del arte convencional ni de los re-

curios que los brinda la luminaria moderna, ni de la clarificación de las columnas.

En la planta principal de la residencia construida por el Aro. Frank Martínez, al igual que en otras obras que el hizo anteriormente, se observa como multiplica los patios, y como con composiciones abiertas lleva los colores y los motivos del jardín dentro de las locas de la vivienda. La exigencia del garage al fondo que todo cerrado construyeron hace sitio en muchas cosas, Frank Martínez y otros arquitectos lo sustituyen en un "garage", o sea un garage abierto, sin muros, sostenido por pilares y columnas que puede servir a la vez como amplitud portico, dejando pasar la belleza del jardín a los primeros planos. Detrás de eso, "garage", que como siempre ha colocado el autor un pequeño patio que va a llenar de luz y color la fachada y las zonas de recibo y de servicio que coloca detrás de él. Pero como patios y una galería interior como las que tienen las vistas como contemporáneas y de Trinidad, alegrará así mas los patios interiores de esta residencia. Están perfectamente separadas las áreas sociales con la sala de estar, el comedor con su amplitud y foyouca, y sus hallazgos y además la otra sala para la televisión, que también es sala de música, hay, etc.

Luego viene la privacidad de las plantas que comprenden las habitaciones, con sus closets y baños incluyendo los cuartos con sus techos reventados de fornicación y sus amplios espejos; esa área de privacidad con la más perfecta ventilación, ocupa uno de los lados de la galería y constituye un cuerpo independiente de la residencia, pero perfectamente ligado y compuesto con los otros patios y áreas. Del lado del sol, siempre se colocan aunque con algunos árboles generosos, las habitaciones de los dormitorios, la lavandería, una cocina amplia con su pantry, y comedor de servidumbre,

ARQUITECTURA 387



Planta de la residencia construida en el Barrio Biltmore, por el Arquitecto Frank Martínez Justiz. Círculos en patios áreas abiertas, un de frente del patio y los patios laterales.

multi alto dando a un patio de servicio que se interesa igualmente con la sombra de los jardines.

Los amplios paramentos o muros junto a las plazas de servicio, se abren por la parte interior con alas fuertes corridas, que tienen cristales policromados, las cuales producen una circulación de aire, proveniente de la diferencia de nivel entre los techos.

Proyectada esta residencia bien contemporánea, con los motivos de las plantas y jardines de las casas antiguas cubanas, y con una serie de nuevos elementos, como la red que divide el corral del jardín, y otras celosías compuestas en los muros y muros formados por ladrillo y piedras de diversos colores, que ponen en fuertes acentos en el conjunto, toda esta composición

388 ARQUITECTURA



Vista del patio central con las galerías que lo rodean y las fuertes policromadas que permiten la ventilación superior en las plazas principales. Frank Martínez Justiz, Arquitecto.

Vista del jardín lateral con las rejas y celosías que lo rodean y dejan pasar los colores del jardín.



Entrada a la casa.



Vista interior.

arqu. frank martinez.  
propietario Sr. celso abasco,  
señor y señora habana  
construido con un mil  
line de altura de 10.00 y 10.10 con  
forma de planta para sus salas  
ventiladas por patios  
con de patios patios  
celosías y rejas.



Fachada principal con la entrada del garage.

## UNA OBRA DEL ARO. MANUEL R. GUTIERREZ

MEMORIA DESCRIPTIVA

RESIDENCIA EN LA CALLE CONILL Y SANTA ANA  
REPÚBLICA ENSANCHE DEL VEDADO

PROGRAMA: RESIDENCIA PARA UN MATRIMONIO JOVEN CON DOS HIJOS PEQUEÑOS DE AMBOS SEXOS

El matrimonio viaja y le gusta la vida moderna en el sentido de la simplicidad y eficiencia. El terreno alado es un lote de treinta metros de fondo, con un desnivel de 2.40 metros de alto en el fondo con respecto a la acera.

A sugerencia del propietario se empleó la casa de modo que fuera posible en el futuro fabricar otra residencia, o vender el resto del lote, pero mientras tanto aprovechar todo el terreno, así en el programa se estudió que los jardines estuvieran en las salidas naturales de la casa, que se

gozará de su vista y brisa y que a su vez los jardines fueran aprovechados por las sombras de la casa en horas de la tarde.

Debido al desnivel apuntado se excavó el terreno para el est-porri y el producto de la excavación se aprovechó para rellenar los otros dos niveles de que consta el jardín.

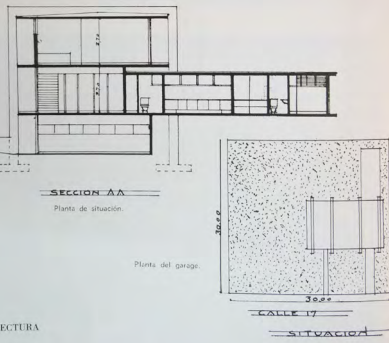
El jardín tiene esos tres niveles para que el muro de contención de la acera no fuera muy alto, y al mismo tiempo no tener que traer relleno desde afuera.

El resto de la casa tiene los tres elementos ti-

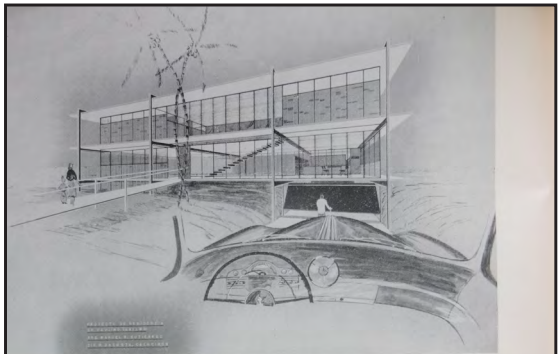
ARQUITECTURA 115



Fachada posterior de la residencia construida en el Reparto Ensanche del Vedado por el Aro. Manuel R. Gutiérrez.



120 ARQUITECTURA



Diseño de la fachada principal de la residencia construida en el Reparto "Ensanche del Vedado".

Fachada lateral - Arquitecto Manuel R. Gutiérrez



Vista del salón de estar o Living Room.

POR EL ARO. MANUEL R. GUTIERREZ

La escalera principal





In Mexico City, the *Jardines del Pedregal* offered architects the possibilities to be part of a domestic development that could be considered equivalent to the great buildings as the *Ciudad Universitaria*, the *Plaza de las Tres Culturas* and the *Nonoalco-Tlatelolco* complex. Max Cetto built here several houses, among which his own (1948) and that of the Boehm family (1953), producing an architecture with a light expressionist touch, faithful to his own trajectory started with his *Casa de campo* (1940), but nevertheless related to the works of Wright, Mies and Neutra with glazed walls held against two horizontal slabs. Also Enrique del Moral takes part in this urbanization with the *Casa Quintana* (1956). While Cetto and Moral maintain a granulated earthy texture, the works of Francisco Artigas have a cleaner surface, where the occasional stone wall contrasts with the well-finished concrete structure and the glass walls. His first house in *El Pedregal* is the Chávez Peón house (1950), a glass bridge-house, while his next one, the *Dr. Gómez's House* (1952) with its glass living-room that recalls Lina Bo Bardi's house.

Four houses built in Bogotá – the *Bermúdez House* (1952-57) by Guillermo Bermúdez, the *Carrizosa House* (1958) by Ricaurte-Carrizosa-Prieto, the *Salgar House* (1958) by Enrique Triana, and the *Unifamiliar House* (1961) by García Reyes-Esquerro Fajardo (GREF) – could help understand the character of the modern single-family house in Bogotá. They are located on plots of similar size; its limits are girded by three of its four sides; they are separated from the street by a front garden five meters wide, occupying the plot leaning on the side walls, thus setting the urban scale typology of attached houses; and a generous portion of the available surface is destined to gardens and open spaces. These houses follow a pattern of plot occupation regulated by dimensional and organizational conditions that, during the first half of the fifties, served to define new networks and shaping some of the typical residential sectors located north of the city. This type of house-plot relationship becomes a new urban entity: the block of colonial origin of 100 meters x 100 meters becomes two blocks from 100 meters x 40 meters by outlining an interior street, thus producing smaller plots and with an approximate ratio of 1: 2.

The organization and general layout of the interior spaces is defined, at least at a functional level, in three always recognizable areas: a service area, segregated and with a certain autonomy from the rest of the home; common areas such as living and dining rooms, open and in direct relationship with key external spaces; and the most private rooms or bedrooms, always linked with some exterior space, primary or secondary. These organizational criteria respond to traditional standards of order, but the innovation resides in the fact that the single



## CASA EN EL PEDREGAL

FRANCISCO ARTIGAS ARQ.

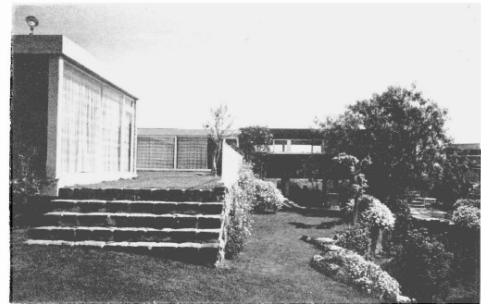


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Casa en El Pedregal  
FRANCISCO ARTIGAS, A.R.

Esta residencia en El Pedregal es una obra típica, y de calidad, de las que en ese espectacular fraccionamiento se han construido últimamente. Se nota en ella un fuerte contraste entre lo orgánico de la naturaleza y la geometría de la arquitectura.



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Casa en el Pedregal. Artigas. Arquitectura/México No.50, Junio 1955, p.90-91.

## CASA EN APPLE VALLEY, CALIFORNIA

FRANCISCO ARTIGAS, ARQ.



*El terreno accidentado y la fuerte pendiente del acceso dan un impresionante aspecto a la casa. En el proyecto se previó la construcción de una explanada para helicóptero.*

FOTO: JIMENA L. BARRIS

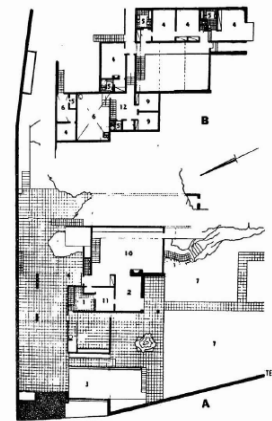


2

Una casa en El Pedregal  
MAX CERDAS, ARQ.



- A. Planta principal
- B. Planta sótano
- 1. Cocina
- 2. Comedor
- 3. Baño
- 4. Recibidor
- 5. Pabellón de servicio
- 6. Jardín
- 7. Piscina
- 8. Pabellón de servicio
- 9. Wall
- 10. Terrazas



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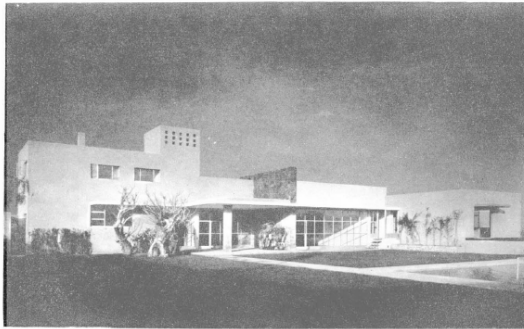
Casa en Apple Valley, California. Francisco Artigas. No.74, p.84-89

# DOS CASAS EN EL PEDREGAL

MAX CETTO, ARQ.

Una distribución libre y abierta, que a primera vista podría dar la impresión de un ligero desorden, produce una fachada en la cual se muestran contrastes notables.

1



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Dos casas en el Pedregal  
Max Cetto, Arq.



Este patio nos ofrece la evidente plasticidad de planos murales que constituyen un eficaz y efectivo contrapunto. — G. M. C.

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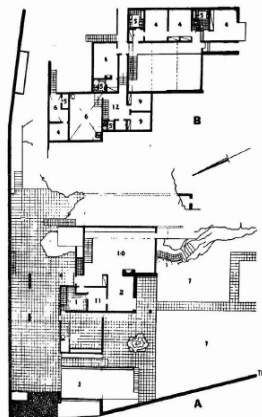
Casa en el Pedregal. Artigas. Arquitectura/México No.50, Junio 1955, p.90-91.

2

Dos casas en el Pedregal  
MAX CETTO, ARQ.

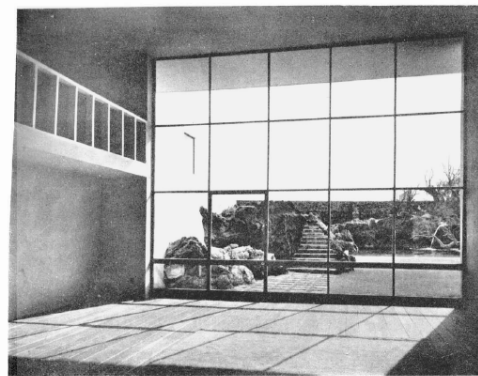


- A. Planta principal
- B. Primer piso
- C. Cocina
- D. Baños
- E. Dormitorio
- F. Pasillo de servicios
- G. Jardín
- H. Sala de servicio
- I. Jardín



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Dos casas en el Pedregal  
MAX CETTO, ARQ.



Es indiscutible en esta casa la fuerte caracterización escenográfica en el sentido del espacio. Hay en ella puntos de vista privilegiados, donde se capta toda la expresión de la obra. Intense en, a este respecto, la reversibilidad entre espacio interior y exterior. — G. M. C.

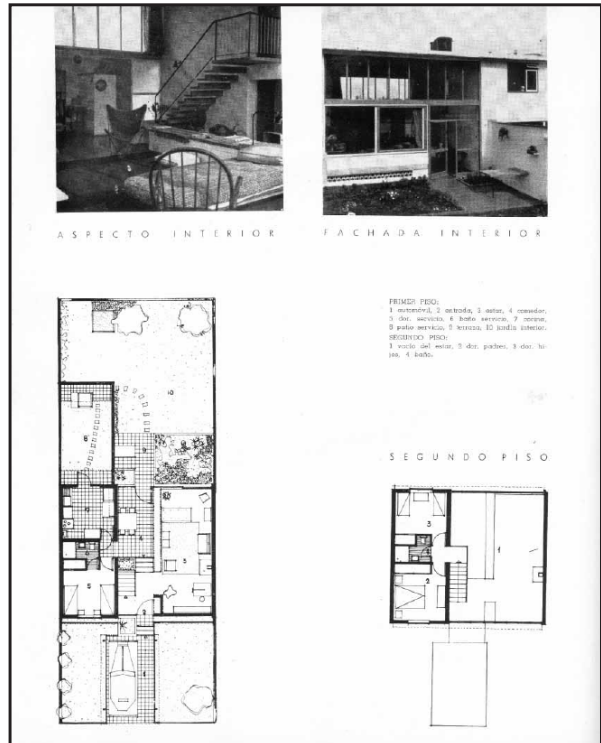
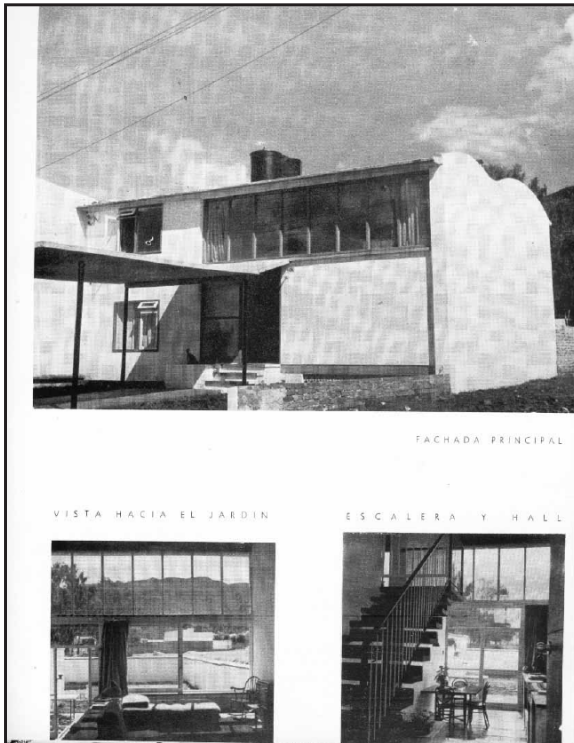
174

Casa en Apple Valley, California. Francisco Artigas. No.74, p.84-89

family home is understood as an urban and architectural unity, which is defined by the relationship of the house to the garden (inner world) and to the street (outside world).

First, the outer world and the inner world are in constant dialogue, at the urban level and at the architectural level, and nature is incorporated into the house as a structural element of the project. In the *Carrizosa House*, as in the *Bermúdez House*, the volume occupies the plot in three longitudinal strips, which extend and dominate the plot almost to the back wall, creating an interior front of the house completely intertwined with the outer space. In this case, there isn't a garden of considerable size, but rather an artificial landscape, configured through some trees located in well-defined points and an articulated tapestry of horizontal planes and surfaces with different textures and materials. On the other hand, the *Salgar House* relates to the main garden, almost without mediation, through a transparent and flat interior facade on which it's subtly set an outdoor terrace, in correspondence with the dining room and the living room; its other open spaces and courtyards, linked to the two service areas, are fully autonomous and do not maintain any relationship with the rest of the house. *GREF's Unifamiliar Home* occupies a plot with characteristics similar to the three previous cases, but with different dimensions and disposed towards the street by its longest side. The body built dominates the central strip of the plot modifying the proportions of the back garden, which is transformed into two space areas configured as extensions to the outside of the interior rooms through a tapestry of planes and surfaces; likewise, although these variations it does not alter the basic organization criteria of the house. The configuration of the *house-garden unity*, reveals the role of the garden as heart of the house and open-interior spaces, as spaces of mediation of different categories that generate spatial tensions and make up a varied inner world.

Second, the link between the home and the city is revealed from its public side, that is, from the front yard and the facade. The *Bermúdez house* is almost completely sealed with respect to the city, but once inside, you come without mediation to the living room and immediately discover the relationship with the garden. Instead, on the *Carrizosa House*, the front yard is limited only in part; hence the house is not closed completely to the city, but once inside it is necessary to go through a sequence of previous spaces before reaching the heart of the house, which therefore does not manifest itself immediately. The *Salgar House* maintains an urban relationship with the city through the fully open front yard and some transparencies in the facade, but once inside the house is very private as from the entrance hall the interior cannot be perceived, and are revealed only from the living room. And the *Unifamiliar Home*



by GREF, present some transparencies on the facade and in the enclosure defining the front yard and the visual conquest of its interior spaces is quite immediate, but upon entering the house a semitransparent courtyard located in correspondence with the lobby, sifted the openness to the social area and the back garden.

Each house shows different ways to open up to the street and handle the relationship between the house and the city, between the public and private spheres, but all solve a basic problem of architecture: the double condition of the living space understood as a unit of relationship between interior and exterior space of the building; street, enclosures, courtyards, open spaces and gardens are spaces of mediation between man and nature, a nature tamed and internalized. Under the same discipline every house reaches its own identity and in each case, aspects such as the layout of the house on the plot, the formalization of the relational structure house-garden-spaces of mediation, the clarification of spatial access sequences street-lobby-patio-garden room, or the characterization of the different areas, consent a verification that there are criteria of a general nature that can be formalized in a specific way. Bogota's modern house is a representative example of a universal problem of architecture, which finds its answer in a specific field such as the single family house, with its singularities of program, place and context, in the construction of an urban reality that configures a domestic world, in which man finds the opportunity to take over again their relationship with nature. The modern house as an urban and architectural unity, but also as a symbolic expression of modernity no longer represents a rupture with nature, but rather a meeting with it under new rules.

## CONCLUSIONS

The architectural magazines in the Caribbean can be considered as the most important instruments, when not the only one, to understand both the local modern architectural production and the discourse and cultural reflections that sustained it. Assuming that the reading of architectural history through the magazines – or several in this case – could be partial, the strength of the four magazines examined is that they integrated the discussions of the other two institutions responsible for the construction of the architectural debate, the academy and the professional organizations; they hosted the multiple cultural expressions that influenced the discourse on modernity, as well as the different, and perhaps contradictory, architectural voices and trends that derive from it; and they showed how changing views on architecture affected the everyday architectural practice, as they are first hand sources that register the events without a retrospective point of view, being practically contemporary to the facts they talk about. Furthermore, the magazines also offers a wider perspective, especially when analyzing the driving forces behind projects, simply because they include additional information – such as unbuilt proposals, competitions, conferences and oral debates transcriptions, news on local developments in the construction industry, significant changes during the design development process of buildings – that would remain otherwise unknown.

Regarding the sources, it was also interesting to observe how the magazines were used, by the architects, as a unifying device not only to endorse their positions and disseminate their ideas, but also to stand against specific actions or certain sectors related to the building industry.

It was also possible to determine that *Caribbean modernisms* had a different relationship with tradition. There was never a rupture in the terms that European modernism intended it, but on the contrary, modern architects appealed to tradition to validate their discourses and the incorporation of tradition, as both history and local cultural expressions, was a common practice. This integration of tradition followed a different path on each country because the connection established between the two lied upon the cultural and historical background of each nation, but its embracement, responded to a common desire to construct an architectural culture that could be identified as *national*. For instance, *Proa* established a direct relationship between modern and colonial architecture based on their capacity to

reflect the spirit of the time and its people, and justified it by the fact that they were the only architectural expressions that resulted from an anonymous collective creation, not imposed from the outside. *Arquitectura/México*, introduced historical references – mostly of pre-Columbian origins – consonant with the current social and political agenda, while Cuban *Arquitectura* proposed to find the essence of modernism in its capacity to incorporate the local cultural setting, intended as customs and climatic conditions, in the spatial, formal and functional architectural responses. Additionally, the presence of a common concern on the modern-tradition dichotomy showed the cross-influences between these countries, and reveals how the development and adaptation of new modern ideas in these countries was led by a collective effort and a continuous and enriching debate that took place mainly in the pages of the magazines.

*Caribbean modernisms* reached their outmost development in the residential field for many reasons, but the motivation behind the decision to observe the local transition towards modernity, lies behind the fact that it was the only field that allowed for an almost *inter pares* comparison. Certainly there are enormous differences between the four countries examined, especially due to the effects that the socioeconomic processes of modernization had on each one of them, but they all suffered the consequences of massive migration towards their big cities and the subsequent housing shortage that this abrupt demographic shift caused, so the provision of dwellings according to the standards imposed by modern life, was a common concern.

The main question that encouraged the development of this thesis involved understanding the meaning that the term *modern* acquired in the projects, debates and writings that were published in four architectural magazines between 1945 and 1960, a periodization determined by the scholar consensus on the turning point that the complete *assimilation* of the modern architecture principles in the local cultural context brought about, and delimited by the closing year of the most proliferous decade for modern architecture in the Caribbean, marked by the end of the economic boom and also sanctioned by the retrospective character of the Xth Pan-American Congress of Architects held in Buenos Aires that same year. What the analysis of these magazines has demonstrated is that the debates to which the magazines dedicated the greatest amount of articles, could be classified into three categories, or recurrent themes: the relationship between tradition and modernity, that deals with the definition of the architecture's character; the cities' expansion and the need of urban planning, that looks at the demands for a rational organization of the city and its functions, to



delineate the substance of the modern metropolis; and the housing shortage and the provision of dwellings, that places housing as the most important element of the political, economic and professional agenda, as the advances in the residential field and the character given to the dwelling structures defined the *modern* image of the nations.

The differences of the editorial programs of the magazines subject to analysis in this investigation, suggested that the most suitable way to deal with the matters of discussion was to deduct thematic units from the indexes, in order to be able to outline conceptual categories that could guide the investigation process. In this sense, the first task was to elaborate a thematic index from which to start with an intentioned reading of the magazines' contents.

Finally, what emerged from this investigation is that in the Caribbean several *modernisms* coexisted, without frictions but with the evident contradictions that this plurality implies, and that even if a consensus was reached in terms of the advantages that a *modern* approach towards architecture could bring and a prolific cultural debate on common concerns was established through the magazines, the delineation of a single modernism, even within the same country, would flatten the richness that these different strains offered architecture.

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## **APPENDIX**

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## APPENDIX 01 MAGAZINES CONTENTS ON DWELLING

### Arquitectura // Cuba // 1945-1959 (192 issues)

Coronel W. A. Starret. Construyendo en plena crisis. La técnica de los rascacielos aplicada a la vivienda. *Arquitectura y Artes Decorativas*. Revista Mensual Ilustrada. Órgano Oficial de Arquitectos de la Habana. n. 2 (May, 1932).

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## APPENDIX 02 CROSS REFERENCES BETWEEN COUNTRIES

ARQUITECTURA // CUBA			
	Issue Number	Issue Date	Title
Venezuela	Arquitectura No. 227	Jun. 1952	La obra de la Junta de gobierno de Venezuela. Por el Ministerio de Obras Públicas, El Instituto Nacional de la Vivienda y el barrio obrero
	Arquitectura No. 227	Jun. 1952	El arquitecto Carlos Raúl Villanueva
	Arquitectura No. 228	Jul. 1952	La obra de la Junta de gobierno de Venezuela, el Ministerio de obras públicas y el banco obrero
	Arquitectura No. 233	Dec. 1952	Luz, estructura y forma. Prof. Carlos Raúl Villanueva
	Arquitectura No. 240	Jul. 1953	El sentido de la arquitectura colonial venezolana. Profesor Carlos Raúl Villanueva
	Arquitectura No. 258	Jan. 1955	IX Congreso Panamericano de Arquitectos, Caracas, Ciudad Universitaria. Del 12 al 17 de Julio de 1955
	Arquitectura No. 265	Aug. 1955	IX Congreso Panamericano de arquitectos. Caracas, Venezuela.
	Arquitectura No.267	Oct. 1955	El IX Congreso Panamericano de arquitectos celebrado en Caracas
	Arquitectura No.267	Oct. 1955	IX Congreso Panamericano de arquitectos: Caracas, Venezuela, septiembre, 19-28 de 1955. Sesión inaugural
	Arquitectura No.267	Oct. 1955	Planeamiento de la función social del arquitecto dentro de los medios y objetivos del hombre. Ponencia presentada por la Delegación de la República de Venezuela
	Arquitectura No.267	Oct. 1955	Planificación orgánica. Por la Delegación de la República de Venezuela
	Arquitectura No.267	Oct. 1955	Espacios de habitación. Por la Delegación de la República de Venezuela
	Arquitectura No. 294	Jan. 1958	El helicoide de la Roca Tarpeya: Centro Comercial y exposición de industrias que se construye en Carácas, Venezuela
	Arquitectura No. 295	Feb. 1958	Fábrica de azúcar "El Palmar", en Venezuela. Arq. Tomás José Sanabria
	Arquitectura No. 306	Jan. 1959	La integración de las artes por el profesor Carlos Raúl Villanueva
Colombia	Arquitectura No. 232	Nov. 1952	Centro Interamericano de vivienda de la unión panamericana. Bogotá, Colombia
	Arquitectura No. 237	Apr. 1953	Estadio el Campin, Bogota.
	Arquitectura No. 237	Apr. 1953	Estadio de Base-ball, Cartagena, Colombia
Mexico	Arquitectura No. 142	May. 1945	El arquitecto Federico Mariscal nos visita
	Arquitectura No. 176	March 1948	Visita del Arquitecto mexicano Carlos Obregón Santacilia
	Arquitectura No. 181-182	Aug.-Sept. 1948	Arte moderno mexicano, Arq. Mario Pani
	Arquitectura No. 195	Oct. 1949	El problema de la habitación en México: Realidad de su solución, Mauricio Gómez Mayorca
	Arquitectura No. 195	Oct. 1949	Una conversación con el arquitecto Mario Pani
	Arquitectura No. 207	Oct. 1950	El centro urbano "Presidente alemán", de ciudad México. Arq. Mario Pani
	Arquitectura No. 222	Jan. 1952	La ciudad universitaria de Mexico. Arq. Joaquín E. Weiss
	Arquitectura No.228	Jul. 1952	VIII Congreso Panamericano de Arquitectos, Mexico, 1952.
	Arquitectura No. 233	Dec. 1952	Centro Urbano "Presidente Aleman", Ciudad Mexico. Arq. Mario Pani
	Arquitectura No. 233	Dec. 1952	El VIII Congreso Panamericano de arquitectos, ciudad México. Arqtos. Pedro Martínez Inclán, Eduardo Cañas Abril, Manuel de Tapia Ruano, Isidro Cordovés Gómez, Humberto Alonso Cayado y Alberto Beale Alfonso
	Arquitectura No. 233	Dec. 1952	XVIII Congreso Panamericano de arquitectos. Habitación Popular (Cuba). Ponente. Arq. Eduardo Cañas Abril
	Arquitectura No. 233	Dec. 1952	Ponencia de Cuba sobre nosocomios. VIII Congreso Panamericano celebrado en ciudad Mexico. Prof. Pedro Martínez Inclán
	Arquitectura No. 233	Dec. 1952	Doctrina acordada por el VIII Congreso Panamericano de arquitectos celebrado en Ciudad México
	Arquitectura No. 233	Dec. 1952	Proyecto de conjunto de la ciudad universitaria de México. Arqtos. Mario Pani y Enrique de Moral
	Arquitectura No. 233	Dec. 1952	Estadio Olímpico, ciudad universitaria de México. Arqtos. Augusto Pérez Palacios, Raúl Salinas Moro y Jorge Bravo Jiménez. Asesores: Dr. Roberto Méndez y Prof. Jorge Molina G.
	Arquitectura No. 233	Dec. 1952	Frontones, Ciudad Universitaria de México. Arq. Alberto T. Arai
	Arquitectura No. 234	Jan. 1953	La Ciudad Universitaria de México. La fértil aventura. Prof. Carlos Raúl Villanueva
	Arquitectura No. 242	Sept. 1953	El arquitecto Mario Pani
	Arquitectura No. 242	Sept. 1953	El centro urbano "Presidente Juárez". Arquitectos: Mario Pani y Salvador Ortega Flores
	Arquitectura No. 242	Sept. 1953	El Centro urbano "Presidente Juárez": Realización y costo de la obra
	Arquitectura No. 266	Sept. 1955	Tres décadas de pintura mural en México. Justino Fernández
	Arquitectura No. 301	Aug. 1958	La arquitectura en el engranaje contemporáneo. Arquitecto Carlos Obregón Santacilia
	Arquitectura No. 302	Sept. 1958	Una obra de los arquitectos Mario Pani, Savador Ortega Flores y Ramos Lamadrid, en Monterrey, México
Arquitectura No. 327- 329	Oct.-Dec. 1960	Paraboloide Hiperbólico y sus aplicaciones por el Arq. Félix Candela	

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PROA // COLOMBIA			
	Issue Number	Issue Date	Title
<b>Venezuela</b>	Revista Proa No.2	Sept. 1946	La ciudad universitaria de Caracas
	Revista Proa No.6	Mar. 1947	Caracas y su Progreso Urbano
	Revista Proa No. 43	Jan. 1951	Caracas , por Maurice E. H. Rotival
	Revista Proa No.81	Oct. 1956	La exposición del Banco Obrero de Caracas (Issue dedicated to the exhibition of the same title)
	Revista Proa No.104	Oct. 1956	El obsequio de Venezuela a Cali
	Revista Proa No.107	Feb. 1957	El Premio Carlos Raúl Villanueva
	Revista Proa No.107	Feb. 1957	Edificio en Caracas. Arqts. Carlos Raúl Villanueva y Carlos Celis Cepero
	Revista Proa No.124	Feb. 1959	Club Campestre "Los Cortijos", Caracas . Arq. Carlos A.Brandó Paz
	Revista Proa No.128	Jul. 1959	Biblioteca Nacional en Caracas. Arqts. Julián Ferris- Carlos Dupuy- Jaime Hoyos
<b>Cuba</b>	Revista Proa No.124	Feb. 1959	Edificio "Bacardi" Santiago de Cuba . Arq.Miés Van der Rohe
<b>Mexico</b>	Revista Proa No. 66	Dec. 1952	Aspectos más sobresalientes de la Ciudad Universitaria de México
	Revista Proa No. 67	Jan. 1953	El problema de la habitación en México
	Revista Proa No. 85	Dec. 1954	S.C.O.P de México . Un gran Ensayo de Integración
	Revista Proa No. 89	May. 1955	Estereo-Estructuras. Félix Candela
	Revista Proa No. 89	May. 1955	Iglesia en México . Félix Candela.
	Revista Proa No. 140	Nov. 1960	4,000 Años de arquitectura en México (Issue dedicated to the exhibition of the same title)

INTEGRAL // VENEZUELA			
	Issue Number	Issue Date	Title
<b>Colombia</b>	Revista Integral n.02		Arquitectura en Colombia. Arq. Bruno Violi
	Revista Integral n.07		Informe Final de la Primera Reunión Técnica Internacional en Vivienda y Planeamiento, Bogotá 1956. Departamento de Vivienda y Planeamiento de la O.E.A .
	Revista Integral n.09		Edificio para niños en un Country Club, Bogotá. RDC Arquitectos (Robledo, Drews y Castro arquitectos).
<b>Mexico</b>	Revista Integral n.08		Horizonte del Ballet Mexicano. Rafael Pineda
	Revista Integral n.13		Unidad Artística y Cultural del Bosque, en Ciudad de México. Reportaje de Juan Kochen
<b>Cuba</b>	Revista Integral n.4		La Propiedad Horizontal en Venezuela. Mesa Redonda realizada en Integral.

## APPENDIX 04 CROSS REFERENCES BETWEEN COUNTRIES

ARQUITECTURA/MEXICO // MEXICO				
	Issue Number	Issue Date	Page	Title
<b>Venezuela</b>	Arquitectura México No. 33	Mar. 1951	189	Notas y Noticias
	Arquitectura México No. 34	Jun. 1951	251	Libros y Revistas
	Arquitectura México No. 55	Sept. 1956	193	Libros y Revistas
	Arquitectura México No. 56	Dec. 1956	217	Ciudad Universitaria de Caracas. Villanueva, Carlos Raul
	Arquitectura México No. 67	Sept. 1959	161	Tesis sustentadas en los trabajos del taller de urbanismo de Mario Pani. García Ramos, Domingo
	Arquitectura México No. 67	Sept. 1959	172	Obras de Mario Pani en Venezuela. Pani, Mario, Enrique Molinar, Jean Francois Bonpaix, Luis Ramos, Hilario Galguera III, Franco D' Ayala Nalva
	Arquitectura México No. 76	Dec. 1961	211	Recortes Mundiales
	Arquitectura México No. 78	Jun. 1962	101	Recortes Mundiales
	Arquitectura México No. 90	Jun. 1965	131	Sección de Libros
<b>Colombia</b>	Arquitectura México No. 28	Jul. 1949	186	Libros y Revistas
	Arquitectura México No. 29	Oct. 1949	251	Libros y Revistas
	Arquitectura México No. 47	Sept. 1954	189	Libros y Revistas
	Arquitectura México No. 60	Dec. 1957	254	Notas y Noticias
	Arquitectura México No. 66	Jun. 1959	82	Dos casas en Bogotá. Ricaurte, Carrizosa y Prieto
	Arquitectura México No. 68	Dec. 1959	227	Hipódromo de Techo, Bogotá. Hermida Guzmán, Alvaro
	Arquitectura México No. 69	Mar. 1960	16	Edificios diversos en Colombia. Cuellar, Serrano, Gómez y Cia.
	Arquitectura México No. 69	Mar. 1960	59	Notas y Noticias
	Arquitectura México No. 78	Jun. 1962	130	Asociaciones y colegas
	Arquitectura México No. 93	Mar. 1966	27	Colombia- Nueva York. Ramírez, Eduardo
<b>Cuba</b>	Arquitectura México No. 8	Jul. 1941	61	El Colegio de Arquitectos Cubanos
	Arquitectura México No. 19	Nov. 1945	205	Arquitectura y socialismo. Bens Arrarte, José María
	Arquitectura México No. 28	Sept. 1949	158	VII Congreso Panamericano de Arquitectos, La Habana. Navarrete, Horacio
	Arquitectura México No. 29	Oct. 1949	253	Notas y Noticias
	Arquitectura México No. 41	Mar. 1953	59	Notas y Noticias
	Arquitectura México No. 60	Dec. 1957	239	Edificio en condominio en La Habana. Gómez Sampera, Ernesto
	Arquitectura México No. 77	Mar. 1962	50	Asociaciones y colegas
	Arquitectura México No. 79	Sept. 1962	215	Asociaciones y colegas

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1. Los nuevos presidentes
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3. Los nuevos dirigentes de nuestra institución
4. La supermadera ha llegado, (Traducción) Sr. Fermín Lisazo
5. Arquitectura de hospitales, Arq. Alberto Contreras R.
6. El reverso de la tela pintada, Camille Mauclair
7. Estudios sobre la Habana del siglo XVI, Arq. José María Bens Arrarte
8. Mártires de la medicina honrados en un mural
9. Panoramas de ayer, Dr. Francisco Pérez de la Riva
10. El premio morales y compañía
11. La profesión de arquitecto en Cuba, Arq. Fco. Gutiérrez Prada
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1. Sagua la Grande, Arq. Rolando Castañeda
2. La XI Asamblea Nacional De Arquitectos
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5. Inflación y deflación, Arq. Ángel Cano
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9. El tamaño de las habitaciones no obedece a un principio fijo
10. La casa conquista al jardín: el jardín conquista a la casa, Dra. María M. Alberti
11. Favorecer y facilitar las construcciones
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13. Los emparedados de la pintura, Camilo Mauclair
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4. Neutra y su estela, Dr. Jorge Mañach
5. Asuntos urbanos, Arq. Félix Pérez Torres
6. Contratos y contratistas, Arq. René Pulido Morales
7. Aprender a pintar. Camilo Mauclair
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9. Panoramas de ayer, Dr. Francisco Pérez de la Riva
10. La Villa de La Santísima Trinidad, Dr. Antonio Navarrete Sierra
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1. Arquitectura moderna en la Gran Bretaña, Arquitecto Howard Robertson
2. La estética en la guerra, Sr. Antonio Rodríguez Morcy
3. Asuntos urbanos. Arq. Félix Pérez Torres
4. Presagio de la arquitectura racional en el siglo XVIII, Sr. Francesco Algarotti
5. Cada vez mas hacia la izquierda, Camilo Mauclair
6. Viejas costumbres cubanas, Arq. Luis Bay Sevilla
7. El profesor Federico Mariscal nos visita, Arq. Luis Bay Sevilla
8. Miguel Angel Chacon
9. Homenaje al Arq. Carlos Cabal
10. Francisco Becerra, maestro de arquitectura, Arq. Emilio Harth-Terré
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10. Arquitecto Aquiles Capablanca
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12. Aire acondicionado, versión del Arq. Angel Cano
13. Los "Amateurs", Camilo Mauclair
14. Viejas costumbres cubanas, Arq. Luis Bay Sevilla
15. Asuntos urbanos, Arq. Félix Pérez Torres
16. Una casa de tristes destinos, Dr. Francisco Pérez de la Riva
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3. Nuevas ideas en la construcción de casas, Arq. John R. Coleman
4. Una solución para obtener la casa propia, Arq. Esteban

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- El bohío: su origen y las influencias que modificaron su estructura primitiva, Dr. Francisco Pérez de la Riva
  - La farsa del arte viviente, Camilo Mauclair
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- La bomba atómica y la arquitectura de ciudades, Arquitecto Pedro Martínez Inclán
- Reflejos de arte moderno en Norte América, Arq. Emilio Harth-Terré
- Asuntos urbanos, Arq. Félix Pérez Torres
- La porcelana inglesa
- Decoración interior, R.C.P.R.
- El bohío caribe, Dr. Francisco Pérez de la Riva
- Renacimiento o decadencia, Camilo Mauclair
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- La exposicion internacional de La Habana en 1948, Arq. Enrique Luis Varela
- Del bohío a las construcciones de piedra, Dr. Francisco Pérez de la Riva
- Sobre un aspecto determinante de la arquitectura colonial Dominicana, Dr. Erwin Walter Palm
- Decoración interior, Sra. R.C.P.R.
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- Arquitecto Don Alejandro Christophersen. Arq. Luis Bay Sevilla
- Una vida consagrada al arte, Juan González Olmedilla
- Asuntos urbanos, Arq. Félix Pérez Torres
- Acústica arquitectónica, Paul R. Heyl y V. L. Chrisler
- Un urbanismo con base humana, Arq. Eiel Saarinen y Roberto Swanson
- Edificio del Ayuntamiento de Londres
- Decoración interior, R.C.P.R.
- "Los Perez de Silva", Arturo G. Lavín
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- Descentralización de las nuevas ciudades, Arq. Gilbert McAllister
- Estudio sobre La Habana del siglo XVII, Arq. José María Bens Arrarte
- El monumento al soldado de las guerras de independencia, Rafael Suárez Solís
- La vida de un gran artista, Antonio Rodríguez Morey
- Nuestro homenaje a los médicos

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- Asuntos urbanos, Arq. Félix Pérez Torres
- Concepción estática correcta de los cimientos de hormigón, Arq. René S. Pulido y Morales
- Apuntes de La Habana del siglo XVII, Arq. José María Bens Arrarte
- Eric Gill, escultor y diseñador, Iris Conlay
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- ¿Dónde será enclavado el Museo Nacional?
- La tradición de que hablamos, Cortesía de la Revista de Arquitectura
- Comentarios que nos sugiere el trabajo "La tradición de que hablamos", Arq. Luis Bay Sevilla
- Educación urbana: hombre, casa, ciudad, Arq. Emilio Harth-Terré
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- Consideraciones generales sobre el arbolado, Arq. José María Bens Arrarte
- El nuevo cementerio de placetas
- Decoración interior, R.C.P.R.
- Contribución al estudio de las viviendas económicas, Arq. Alberto Prieto
- El "amateur" de imágenes, Camilo Mauclair
- Notas de interés profesional

#### Arquitectura No.152

Marzo 1946

- El día del arquitecto, Arq. L. B. S.
- La Habana del siglo XVII, Arq. José Ma. Bens Arrarte
- Concurso para el edificio social del "Club De Ferreteros"
- Decoración interior, Sra. R.C.P.R.
- La asamblea de Isla De Pinos, J.A.V.
- Asuntos urbanos, Arq. Félix Pérez Torres
- La planificación urbana en las Américas, Frank S. Gaines
- Plan de Obras Publicas
- Notas de interés profesional

#### Arquitectura No.153

Abril 1946

- El día del arquitecto
- Arquitecto Raul E. Fitte, L. B. S.
- La arquitectura contemporánea en los Estados Unidos
- Divagaciones artísticas, Antonio Rodríguez Morey
- Decoración interior, Sra. R.C.P.R.
- La restauración de la Parroquia Mayor de San Juan Bautista de Remedios, Arquitectos. Joaquín Giménez Lanier y Aquiles Maza y Santos
- Asuntos urbanos, Arq. Félix Pérez Torres
- Honra y provecho, Arq. Gustavo E. Urrutia
- Salto de agua y presas de embalse, Luis Bay Sevilla
- Notas de interés profesional

**Arquitectura No.154**

Mayo 1946

1. Asuntos urbanos, Arq. Félix Pérez Torres
2. Antonio Allegri, "El Corregio", Antonio Rodríguez Morey
3. "El urbanismo", Arq. Gastón Bardet
4. El urbanismo y la bomba atómica, Arq. Emilio Harth-Terré
5. El sistema eléctrico en la vivienda moderna, Ing. Electricista Ricardo D. Franklin Jr.
6. La reconstrucción de las ciudades, Arq. Sir Charles Reilly
7. El edificio de la Facultad De Arquitectura, Arq. Carlos Mendoza
8. Una nueva forma del valor, Camilo Mauclair
9. Las condiciones de los Repartos Miramar y Alturas De Miramar
10. Notas de interés profesional.

**Arquitectura No.155**

Junio 1946

1. Exposición de viviendas en Suecia
2. La reconstrucción de las ciudades, Sir Charles Reilly
3. Del urbanismo al acondicionamiento del espacio, Arq. Gastón Bardet
4. Fabricación en masa, Arq. Ángel Cano
5. La vivienda en un mundo nuevo, Arq. Howard Robertson
6. "San Juan, piedra de toque del planeamiento nacional"
7. La exposición internacional de urbanismo de Paris
8. Una conferencia sobre urbanismo en Miami
9. Posibles sustitutos del acero en la construcción del concreto reforzado, Coronel A. & Howe O. B. E.
10. Notas de interés profesional.

**Arquitectura No.156**

Julio 1946

1. Asuntos urbanos, Arq. Félix Pérez Torres
2. Salome en el arte, Antonio Rodríguez Morey
3. Arquitectura de hospitales Arq. Alberto Contreras Jr.
4. Nuestra ciudad de ayer y de mañana, Arq. Emilio Harth-Terré
5. Los grandes problemas del urbanismo, Gastón Bardet
6. La política de aumento general de los salarios, Arq. Cándido O. Pietragalla
7. Elogia el Dr. Tomas De Justiz la labor de la revista "Arquitectura"
8. Vidrio que puede ser soldado a metales, John Langdon-Davis
9. Notas de interés profesional.

**Arquitectura No.157**

Agosto 1946

1. Arquitecto Alejandro Christophersen, Arq. Luis Bay Sevilla
2. El Palacio de Aldama, Arq. J. M. Bens Arrarte
3. Los planos reguladores de La Habana y los arquitectos Forestier y Martínez Inclán
4. Las cinco fases del establecimiento de un plano de acondicionamiento, Gastón Bardet
5. Asuntos urbanos, Arquitecto Félix Pérez Torres
6. Reflexiones sobre el arte urbano, Arq. Emilio Harth-Terré
7. Los precios de las cabillas de acero
8. Notas de interés profesional.

**Arquitectura No.158**

Septiembre 1946

1. Asuntos urbanos, Arq. Félix Pérez Torres
2. Una cocina que es un sueño, Arq. Trevor Dannatt
3. Soluciones para remediar la grave crisis de materiales, Arq. Alberto Prieto
4. Bolsa negra de materiales, Arq. Angel Cano
5. Principios de un plan nacional de urbanismo, Gastón Bardet
6. El alcalde de Marianao visita nuestro local social
7. Posibles sustitutos del acero en las construcciones de concreto reforzado, Coronel A. S. Home, O. B. E.
8. Notas de interés profesional

**Arquitectura No.159**

Octubre 1946

1. Asuntos urbanos, Arq. Félix Pérez Torres
2. El Cementerio de Pisa, Antonio Rodríguez Morey
3. Las ciudades inglesas del mañana, Arq. J. Cameron Hannah
4. La escala humana en el planeado de ciudades, Arq. José Luis Sert
5. Principios de un plan nacional de urbanismo, Gastón Bardet
6. Notas de interés profesional.

**Arquitectura No.160-161**

Nov-Dic 1946

1. Asuntos urbanos, Arq. Félix Pérez Torres
2. Sir Christopher Wren, Arq. John Steegman
3. Armando Gil: el primer aniversario de su muerte, Arq. Luis Bay Sevilla
4. El nuevo jefe del departamento de urbanismo
5. La natividad y La Sagrada Familia, Antonio Rodríguez Morey
6. El edificio para la Sociedad Valle De Lemos
7. El VI Congreso Panamericano De Arquitectos
8. El acondicionamiento de las aglomeraciones, Gastón Bardet
9. Como en otros países se mejora la vivienda de la clase media y obrera
10. Las consecuencias del intruismo profesional
11. Actividades de los congresos panamericanos de arquitectos, Arq. Ricardo González Cortés
12. Notas de interés profesional.

**Arquitectura No.162**

Enero 1947

1. Al Hon. Sr. Presidente de la Republica. Al Hon. Sr. Ministro de Comercio
2. Asuntos urbanos, Arq. Félix Pérez Torres
3. Los nuevos presidentes para el año 1947
4. La XIII Asamblea Nacional De Arquitectos, L. B. S.
5. Cambio de poderes en los Colegios Nacional y Provincial de La Habana, L. B. S.
6. Es necesario que se declare libre el comercio de materiales de fabricación, Colegio Nacional de Arquitectos
7. Ensayo de urbanismo, Arq. Ángel Cano
8. El acondicionamiento de las campiñas, Gastón Bardet
9. "El Día del Ingeniero"
10. La crisis de los materiales de construcción
11. Proyecto de zona apartamental en El Vedado, Arq Raúl Cossio del Pino
12. Notas de interés profesional.

**Arquitectura No.163**

Febrero 1947

1. Asuntos urbanos, Arq. Félix Torres
2. Concurso de anteproyecto del edificio para la compañía "La Tabacalera", J. J.
3. Región y ciudad, Arq. Emilio Harth- Terré
4. La restauración de la Iglesia De Paula
5. Las feas casas de aquí, (Réplica), Arquitecto J. M. Bens Arrarte
6. El VI Congreso Panamericano De Arquitectos
7. Los estudiantes de comienzo de este siglo se reúnen en animado almuerzo de confraternidad, L. B. S.
8. Forjando obreros capacitados para la construcción de edificios, Arq. Ralph Cooke
9. Repellos, Arq. Ángel Cano
10. Hacia el nuevo urbanismo, Arq. Gastón Bardet
11. Relación de los acuerdos adoptados por la XIII Asamblea Nacional De Arquitectos
12. Notas de interés profesional.

**Arquitectura No.164**

Marzo 1947

1. Homenaje funcional, Arq. Gustavo Urrutia
2. El día del Arquitecto
3. El día del Arquitecto en Matanzas
4. Almuerzo ofrecido en honor de los miembros del ejecutivo saliente
5. El niño de la sandía, Antonio Rodríguez Morey
6. La nueva "Clínica Miramar"
7. Asuntos urbanos, Arq. Félix Pérez Torres
8. Una obra que rinde tributo a la memoria del Arquitecto Wren, Arq. John Summerson
9. Charla con el presidente de los arquitectos, Leandro García
10. Notas de interés profesional

**Arquitectura No.165**

Abril 1945

1. Anotaciones para el planeamiento de hospitales para tuberculosos
2. Una bella residencia campestre
3. El Fondo De Auxilio Inmediato
4. Un nuevo programa de vivienda y urbanismo en Panamá
5. Premio anual para trabajos sobre Arquitectura y Urbanismo
6. El Plan Regulador de la ciudad de Quito, Ecuador
7. El Premio Medalla De Oro De 1947
8. Como será resuelto el problema de la vivienda en el Perú
9. Un problema social-económico
10. Pseudo ciencia y arte en la Arquitectura, Arq. Richard J. Neutra
11. Los urbanistas norteamericanos se reúnen en Nueva York
12. Asuntos urbanos, Arq. Félix Pérez Torres
13. Artífices en el Virreinato del Perú, Arq. Emilio Harth-Terré
14. Notas necrológicas
15. Notas de interés profesional.

**Arquitectura No.166**

Mayo 1947

1. VI Congreso Panamericano de Arquitectos
2. Abadías de la Gran Bretaña, Arq. Norman Hillson
3. Patios de Remedios, Enrique Serpa
4. El mueble de estilo, Profesor Otto Klein

5. La bondad del acero inoxidable
6. La clausura de la Exposición de Obras Publicas
7. Escuela de Planificación Urbana y Rural, Profesor Arq. Pedro Martínez Inclán
8. Los planos reguladores garantizan el mejor crecimiento de las ciudades, Arq. Roberto O. Rivero
9. Notas de interés profesional.

**Arquitectura No.167**

Junio 1947

1. Asuntos urbanos, Arq. Félix Pérez Torres
2. Por una tumba digna de Martí, Arq. Joaquín E. Weiss
3. Castillos británicos, Arq. John Lethian
4. La grave crisis de viviendas en Norte América, Arq. Carlos Dávila
5. El VI Congreso Panamericano de Arquitectos
6. Filosofía de la arquitectura moderna o contemporánea
7. Perspectivas en 1947 para la vivienda en los Estados Unidos, por Jacob Crane
8. Le Corbusier, predicador infatigable, Arq. Emilio Harth-Terré
9. Laborando con acierto para mejorar los hogares pobres
10. Bibliografía
11. Definiciones sobre lo que es el urbanismo
12. Notas de interés profesional

**Arquitectura No.168**

Julio 1947

1. Asuntos urbanos, Arq. Félix Pérez Torres
2. Planta y elevación de las iglesias modernas, Arq. Paúl Linder
3. Dos santuarios dominicanos, Dr. Erwin Walter Palm
4. En memoria del Arquitecto Alejandro Christophersen, Arq. Luis Bay Sevilla
5. La vida en una casa temporal inglesa
6. El grave y alarmante problema planteado por la escasez de cemento para las construcciones privadas
7. La Escuela de Bellas Artes en Paris, Le Corbusier
8. Almuerzo de confraternidad de la Confederación de Profesionales Universitarios
9. El VI Congreso Panamericano De Arquitectos
10. El Arquitecto Víctor Bohm. AIA
11. Notas de interés profesional.

**Arquitectura No.169**

Agosto 1947

1. La remodelación de La Habana, Arq. J. M. Bens Arrarte
2. Asuntos urbanos, Arq. Félix Pérez Torres
3. La crisis de las construcciones
4. Abren sus puertas las Galerías de Arte de Londres, Arq. Eric Newton
5. Lo que se construye en La Habana, Fernando Alloza
6. El árbol y la corteza
7. Los antihigiénicos "ómnibus aliados": una vergüenza nacional, Dr. Antonio Pita
8. Notas de interés profesional.

**Arquitectura No.170**

Septiembre 1947

1. La delegación cubana al VI Congreso Panamericano De Arquitectos
2. El nuevo presidente de la Confederación Nacional de Profesionales Universitarios
3. Un concurso para casas económicas, L. E. P.
4. Necesidades de los municipios, Arq. A. Cano
5. VI Congreso Panamericano De Arquitectos



6. Los arquitectos argentinos estudian el problema de la escasez de viviendas
7. Los urbanistas norteamericanos se reúnen en Cincinnati
8. Asuntos urbanos, Arq. Félix Pérez Torres
9. Notas de interés profesional.

#### **Arquitectura No.171-172**

Oct-Nov 1947

1. El VI Congreso Panamericano de Arquitectos
2. Conclusiones acordadas en el VI Congreso Panamericano De Arquitectos
3. Una honrosa distinción para Cuba, R. P. González Muñoz
4. Las unidades vecinales y la organización privada, Arq. Alberto Prieto
5. La caja de jubilaciones y pensiones del Colegio Provincial De Arquitectos De La Habana, construirá un hermoso edificio, Arq. Roberto L. Franklin
6. Asuntos urbanos, Arq. Félix Pérez Torres
7. Estudio de la vivienda por los estudiantes de arquitectura
8. Notas de interés profesional.

#### **Arquitectura No.173**

Diciembre 1947

1. Nuestros presidentes
2. Apuntes sobre la fundación del Colegio De Arquitectos De La Habana, Arq. Luis Bay Sevilla
3. En memoria de nuestro Presidente José F. Mata
4. Próximos y solemnes actos en nuestro edificio
5. Notas de interés profesional.

#### **Arquitectura No.174**

Enero 1948

1. Los autores del proyecto para la construcción del edificio del Colegio Provincial De La Habana
2. Inauguración del nuevo edificio del Colegio Provincial De Arquitectos De La Habana
3. Discurso pronunciado por el Arquitecto Enrique Cayado y Chil
4. Dos cartas
5. Elogio y presencia de la línea recta, Arq. Emilio Harth-Terré
6. Las razones de la arquitectura moderna, Arq. Robert Mallet Stevens
7. Otros "Leaders" del "Pauvisme"
8. Notas de interés profesional.

#### **Arquitectura No.175**

Febrero 1948

1. Luis Bay Sevilla, Arq. Enrique Luis Várela C.
2. XIV Sesión De La Asamblea Nacional De Camagüey
3. VII Congreso Panamericano De Arquitectos
4. Aire acondicionado, Arq. Ángel Cano Suárez
5. Nuestros presidentes
6. Notas de interés profesional.

#### **Arquitectura No.176**

Marzo 1948

1. "Día Del Arquitecto"
2. "Día Del Arquitecto" En Matanzas
3. Visita del Arquitecto Mexicano Carlos Obregón Santacilia
4. Ante-proyecto del plano regulador de Guanabacoa. Ponente: Arq. Pedro Martínez Inclán; Graduando: Oscar H. Morse

5. Pensando en el futuro de Santiago De Cuba, Arq. Luis M. Vidaud
6. Notas de interés profesional

#### **Arquitectura No.177**

Abril 1948

1. El problema de la vivienda en Cuba, Arq. Manuel Febles Valdés
2. Ideas actuales sobre estilo manuelino y mudejarismo portugués, Florentino Pérez Embid
3. Arquitectura, pintura y estatuaría, Le Corbusier
4. La enseñanza de la historia de la Arquitectura, Arq. Joaquín E. Weiss y Sánchez
5. Definición y concepto de urbanismo, Arq. Emilio Harth-Terré
6. Notas de interés profesional

#### **Arquitectura No.178**

Mayo 1948

1. Una Ley de Propiedad Horizontal, Arq. Horacio Navarrete
2. Las capillas abiertas de México, Francisco de la Maza
3. El símbolo de la orientación en los planos, Arq. Oscar H. Morse
4. Mecanización de las construcciones. Arq. Ángel Ceno
5. Tiempo de permanencia de los moldes, Arq. Félix Pérez Torres
6. Preceptos evangélicos para el urbanismo, Arq. Emilio Harth-Terré
7. Comentarios a una visita, Arq. Enrique Cayado
8. La crisis de la vivienda en América Latina como parte del problema mundial
9. Notas de interés profesional.

#### **Arquitectura No.179**

Junio 1948

1. La labor del Arquitecto Manuel Febles Valdés en el Departamento de Urbanismo de la Ciudad de la Ciudad de La Habana
2. La estética de la pirámide, Paul Whetheim
3. Notas de interés profesional

#### **Arquitectura No.180**

Julio 1948

1. La labor del Arq. Manuel Febles Valdés
2. Apuntes sobre La Habana del siglo XVIII, Arq. J. M. Bens Arrarte
3. Nuevos estudios urbanos sobre Guanabacoa
4. Apuntes urbanos, Arq. Manuel Febles Valdés
5. Los Congresos Internacionales de Arquitectura y Urbanismo, Arq. Emilio Harth-Terré
6. Comentarios a un libro, Arq. Silvio Acosta
7. El turismo
8. Notas de interés profesional

#### **Arquitectura No.181-182**

Ago- Sep 1948

1. Arte Moderno Mexicano, Arq. Mario Pani
2. Una visita a Montevideo, Arq. Horacio Navarrete
3. Nuevas vías de comunicación
4. Séptimo Congreso Panamericano de Arquitectos
5. El Decreto Presidencial No. 1755 de 10 de Julio de 1945, Dr. Miguel Saaverio de Gabarcho
6. Notas de interés profesional.

**Arquitectura No.183**

Octubre 1948

1. El Primer Congreso Nacional De Arquitectura, Arq. Horacio Navarrete
2. Ampliación del Hospital De Emergencias, Arq. Manuel Febles Valdés
3. El nuevo Ministro De Obras Publicas
4. Primer Congreso Nacional De Arquitectura, Sesiones y Acuerdos
5. Contribución al estudio de las ordenanzas de construcción del Municipio de La Habana, Arq. José Ma. Bens Arrarte
6. Turismo y urbanismo
7. Apuntes sobre una ciudad-playa
8. Notas de interés profesional

**Arquitectura No. 184-85**

Nov.- Dic. 1948

1. La enseñanza de la arquitectura en Cuba, Arq. Pedro Martínez Inclán
2. Educación arquitectónica, Arq. Eugenio Batista
3. Arquitectura Contemporánea, Arq. Silvio Acosta
4. Ciencia y técnica constructiva, Arq. José Menéndez
5. Tendencia de la arquitectura contemporánea, Arq. Manuel Tapia Ruano
6. La ciudad y su región, Arq. Pedro Martínez Inclán
7. Planos reguladores, Arq. Alberto Prieto
8. Proyecto de ley sobre la creación de la corporación nacional de viviendas económicas, Arq. José L. de Bien, Alberto Prieto y Horacio Navarrete
9. Viviendas económicas, problemas y soluciones, Arq. Carlos Mendoza Zeledón
10. El recreo público en Cuba, Arq. Aquiles Mazas
11. Los problemas del tránsito y parqueo en la ciudad de la Habana, Arq. Alberto Prieto
12. Mejoramiento del tránsito de vehículos en la ciudad de la Habana, Arq. Luis Bonieb
13. Intervención del arquitecto en las obras, Arq. Agustín Sorbegui
14. Cimientos, mecánica de suelos, Arq. René Pulido
15. Cooperativa de equipos y materiales de construcción, Arq. Angel Cano
16. Aire acondicionado, Arq. Víctor Morales
17. Casas prefabricadas, Arq. José M. Novoa
18. Instalaciones sanitarias, Arq. Sergio Martínez
19. Cálculo de tuberías de agua, Arq. Lorenzo A. Betancourt

**Arquitectura No. 186**

Ene. 1949

1. El próximo congreso panamericano de arquitectos
2. Los nuevos presidentes para el año de 1949
3. El premio medalla de oro de 1948: El centro médico quirúrgico, S. A., Arq. Max Borges Recio
4. Gustavo Moreno Lastres, in memorias
5. Arquitectura religiosa contemporánea, Arq. Silvio Acosta
6. Carlos Rojas Mendoza
7. La reunión de la americano society of plannings official, Arq. Honorato Colete
8. La conferencia del arquitecto urbanista, Miguel C. Roca, Arq. Horacio Navarrete
9. Contribución al estudio de las ordenanzas de construcción (De la Habana), Arq. José María Bens Arrarte
10. Notas de Interés profesional

**Arquitectura No. 187**

Feb. 1949

1. Alegoría, Ramón Menacho
2. La décima quinta asamblea nacional de arquitectos celebrada en pinar del río, Arq. Miguel A. Hernández Roger
3. Lo que sucedió en la ruta 35, Ramón Menacho
4. Luis Bay Sevilla, en el primer aniversario de su muerte
5. Una obra de los arquitectos Pizarro, Lanz y del Pozo, en la Avenida Santa Catalina
6. El próximo congreso panamericano de arquitectos, Arq. Horacio Navarrete
7. Caminos Vecinales, Arq. Angel Cano Suárez
8. Homenaje años arquitectos Abel Fernández Simón y Manuel Ángel González del Valle
9. Noticiario, Arq. Carlos Mendoza Zeledón
10. Contribución al estudio de las ordenanzas de construcción, Arq. José María Bens Arrarte
11. Notas de Interés Profesional

**Arquitectura No. 188**

Mar. 1949

1. El día del arquitecto
2. El día del arquitecto, Arq. Miguel A. Hernández Roger
3. El acueducto de Albear y sus tres ampliaciones, Ing. Abel Fernández Simón
4. Una obra del Arq. Jose Antonio Sanchez Mouso
5. Historia y arquitectura, Prof. Leopoldo Arnaud
6. Noticiario, Arq. Carlos Mendoza Zeledón
7. La fuente de las Antillas, Esc. Juan José Siere
8. Notas de interés profesional

**Arquitectura No. 189**

Abr. 1949

1. El día del arquitecto en Santa Clara
2. El día del arquitecto en matanzas
3. Homenaje del colegio provincial de arquitectos de la Habana a los periodistas J. Gutiérrez Cordovi, José A. García Gracia, Gustavo Parapar y Armando Maribona
4. La visita d profesor Walter Gropius a la Habana, Vincente A. de Castro
5. Charla con Walter Gropius en el colegio de arquitectos
6. Discurso de presentación, Arq. Joaquín Weiss
7. La conferencia de Gropius, Rafael Marquina
8. La caja de jubilaciones y pensiones del colegio de arquitectos, Arqs. Puentes, Bonich, Franklin y Vasconcelos
9. Una obra del arquitecto Eladio González del Valle
10. Escultores cubanos: Bronce, Eugenio Rodríguez; Atlas, Ernesto González Jerez
11. Una obra de los arquitectos Luis A. Pizarro, José V. Lanz y Margot del Pozo de Lanz
12. Contribución al estudio de las ordenanzas de construcción, Arq. J. M. Bens Arrarte
13. Alfredo Naranjo, in memorias
14. Notas de interés profesional

**Arquitectura No. 190**

May. 1949

1. Urbanismo, Arq. Pedro Martínez Inclán
2. Los mayas en Copan, Arq. Carlos Mendoza Zeledón
3. La obra del maestro Walter Gropius
4. Asoleamiento, Arq. Óscar Morse
5. In memoriam. Ramón Guirao, Vincente Cubillas Jr.
6. Contribución al estudio de las ordenanzas de construcción, Arq. José María Bens Arrarte
7. Una obra del arquitecto Silvio Acosta
8. Hierros coloniales, Ángel Luis Valladares

**Arquitectura No. 191**

Jun. 1949

1. El VII Congreso Panamericano de Arquitectos: Cartel-Invitación general- Temario - Programa de actos - Reglamento de la exposición de arquitectura y urbanismo - nota informativa
2. Los monumentos públicos, Arq. Aquiles Maza
3. Una obra del arquitecto Luis Bonich: El cine Rex
4. La octogésima- Primera convención del Instituto Americano de Arquitectos
5. Houston, Texas: Homenaje al maestro Frank Lloyd Wright
6. Arquitectura colonial cubana. Monografía del antiguo palacio de los capitanes generales, hoy sede del ayuntamiento de la Habana, Agustín R. Gómez
7. Contribución al estudio de las ordenanzas de construcción, Arq. José M. Bens Arrarte

**Arquitectura No. 192**

Jul. 1949

1. La arquitectura del amor, Prof. Gastón Bardet, S. F. U.
2. Los monumentos más conocidos del mundo, Arq. Aquiles Maza
3. Una obra del arquitecto Roberto R. Hevia
4. Asoleamiento. Segunda parte, Arq. Óscar Morse
5. In memoriam: Miguel Rodríguez Torralba, Arq. Miguel A. Hernández Roger
6. Bibliografía de las fuentes de abasto de agua de la ciudad de la Habana, Ing. y Arq. Abel Fernández Simón
7. Contribución al estudio de las ordenanzas de construcción, Arq. J. M. Bens Arrarte.

**Arquitectura No. 193**

Ago. 1949

1. La significación de la arquitectura monumental, Prof. Gastón Bardet, S. F. U.
2. La nueva Habana y la exposición internacional del cincuentacenario de la república - visión urbanística del Arq. Manuel Febles Valdés, Armando Maribona
3. Impresiones de un viaje a Yucatán, Prof. Joaquín E. Weiss
4. Arquitectura colonial cubana, Agustín R. Gómez
5. Investigación, alumbramiento y captación de aguas subterráneas en el valle central de la provincia de la Habana y en las vertientes costeras, Ing. y Arq. Abel Fernández y Simón
6. Hierros coloniales, Ángel Luis Vailadares
7. Consideraciones al estudio y reglamentación de la zona arqueológica de la Habana, Arq. J. M. Bens Arrarte
8. Concurso fotográfico, sobre La Habana Colonial, Dr. Emilio Roig de Leuchsenring.

**Arquitectura No. 194**

Sept. 1949

1. IV Congreso histórico municipal interamericano, Buenos Aires, 12-19 de Octubre de 1949, Reglamento y Agenda
2. Diez conceptos básicos para la enseñanza de la arquitectura, Prof. Walter Gropius
3. Notas para una trilogía, arqueología, arquitectura y urbanística, Prof. Emilio Hart- Terré
4. Una obra de los arquitectos Pizarro, Lanz y del Pozo
5. Investigación, alumbramiento y captación de aguas subterráneas en el valle central de la provincia de la Habana en las vertientes costeras, Ing. y Arq. Abel Fernández Simón
6. Arquitectura colonial cubana, Agustín R. Gómez
7. Hierros coloniales, A. L. Valladares.

**Arquitectura No. 195**

Oct. 1949

1. El problema de la habitación en México: Realidad de su solución, Mauricio Gómez Mayorca
2. Una conversación con el arquitecto Mario Pani
3. Una obra de la arquitecta Elena V. Pujals, Introducción relativa a las condiciones del proyecto
4. Homenaje de los arquitectos de Miami al presidente del Colegio de Arquitectos de la Habana, Cristóbal Martínez Márquez
5. Investigación, alumbramiento y captación de aguas subterráneas en el valle central de la provincia de la Habana y en las vertientes costeras, Ing. y Arq. Abel Fernández y Simón
6. Pintores cubanos: Enrique Caravia.

**Arquitectura No. 196**

Nov. 1949

1. VII Congreso Panamericano de Arquitectos, Abril, 1950
2. El VII Congreso Panamericano de arquitectos: reglamento y agenda- exposición de arquitectura - inscripción
3. A los jóvenes arquitectos, Arq. Frank Lloyd Wright
4. Una obra del arquitecto Antonio Boada Sabates
5. Monumento al general Mariano Ignacio Prado. Escultor Juan José Sierre
6. Arquitectura funcional. Prof. Walter Gropius
7. Ex- Iglesia y convento de San Francisco de la Habana. Aguafuerte de Enrique Caravia
8. Investigación, alumbramiento y captación de aguas subterráneas en el valle central de la provincia de la Habana y en las vertientes costeras. Ing. y Arq. Abel Fernández y Simón
9. La visita del ministro de salubridad a la ciudad de Santiago de Cuba
10. Arquitectura colonial cubana. Agustín R. Gómez
11. Monumento al Dr. Carlos Finlay. Escultor Juan José Siere
12. Cooperan los arquitectos con el ministro de salubridad en el mejoramiento de la sanidad y la vivienda
13. Diseños de azoteas o techos para países del Caribe. Tyler Stewart Rogers.

**Arquitectura No. 197**

Dic. 1949

1. La inauguración del edificio de la caja de jubilaciones y pensiones del colegio provincial de arquitectos. Discurso por el Arq. Roberto L. Franklin y Acosta
2. Homenaje al profesor Eméritus Pedro Martínez Inclán en la Universidad Nacional. Presentación del profesor Martínez Inclán por el decano de la facultad de arquitectura profesor Joaquín Weiss Sánchez
3. Investigación, alumbramiento y captación de aguas subterráneas en el valle central de la provincia de la Habana y en las vertientes costeras. Ing. y Arq. Abel Fernández y Simón
4. Los parques nacionales argentinos. Administración General de Parques Nacionales y Turismo del Ministerio de Obras Públicas, República de Argentina
5. El XX Congreso Internacional de Viviendas y Urbanismo. Arq. Honorato Colete
6. Arquitectura colonial Cubana. Agustín R. Gómez
7. Escultores Cubanos. Teodoro Ramos Blanco
8. Diseños de azoteas o techos para países del Caribe. Tyler Stewart Rogers, El Hall de la construcción. Arq. Roberto L. Franklin

**Arquitectura No. 198**

Ene. 1950

1. La décima sexta asamblea nacional de arquitectos, Cardenas. Diciembre, 9-10-11 de 1949. Arq. Miguel A. Hernández Roger
2. Los nuevos presentes para el año de 1950
3. Colegio Nacional de arquitectos: Comité ejecutivo electo para el año 1950
4. Colegio provincial de la Habana: Comité ejecutivo electo para el año 1950
5. El premio medalla de oro de 1949: La Residencia de la familia Cueto de Noval, por los arquitectos Silverio Bosch y Mario Romañach
6. Homenaje al honorable Sr. Presidente de la República Dr. Carlos Prío Socarras, al congreso, al consejo de ministros y al Arq. Manuel Febles Valdés
7. Arquitectura colonial cubana. Agustín R. Gómez
8. Hierros coloniales. Ángel Luis Valladares
9. Investigación, alumbramiento y captación de aguas subterráneas en el valle central de la provincia de la Habana y en las vertientes costeras. Ing. y Arq. Abel Fernández y Simón
10. In memoriam: Felix García Alonso. Arq. Nicolás M. Rivero
11. La III reunión del congreso inter-americano de municipios, New Orleans, Mayo de 1950
12. El malecón de la Habana, Datos históricos. El primer proyecto hecho en 1901
13. Anónima arquitectura. Luis Amado Blanco
14. Acoplamiento de aluminio Nu- Rail.

**Arquitectura No. 199**

Feb. 1950

1. El malecón de la Habana y el plan de obras del Ing. Manuel Febles Valdés, ministro de obras públicas
2. Designada la Habana, sede del primer congreso Inter-Americano de profesionales universitarios que se celebrara en 1951
3. Algunos aspectos de la influencia de la cabaña indígena sobre el templo maya, Arq. Joaquín Weiss Sánchez, Profesor de la Universidad
4. La toma de posesión de las nuevas directivas del colegio de arquitectos
5. Investigación, alumbramiento y captación de aguas subterráneas en el valle central de la provincia de la Habana y en las vertientes costeras. Ing. y Arq. Abel Fernández y Simón
6. Hierros coloniales, Arq. L. Valladares

**Arquitectura No. 200**

Mar. 1950

1. La sesión rotaria: Urgencia de un plan de obras públicas que resuelva las necesidades del país. Arq. Horacio Navarrete
2. El plan de obras del Ing. y Arq. Manuel Febles Valdés, Ministro de obras públicas: Visión del futuro, la Habana de 1968, Relación de obras ejecutadas por el ministerio de obras públicas desde octubre de 1948
3. VII Congreso Panamericano de arquitectos, datos biográficos
4. Declaración universal de derechos del hombre, por las Naciones Unidas
5. La conferencia del Arq. Víctor Bohn, A.I.A.
6. Hierros coloniales Ángel Luis Valladares
7. Arquitectura colonial cubana. Agustín R. Gómez
8. Alto relieve por el escultor Juan José Sicre
9. Esculturas por Rita Longa

10. Investigación, alumbramiento y captación de aguas subterráneas en el valle central de la provincia de la Habana y en las vertientes costeras. Ing. y Arq. Abel Fernández y Simón

**Arquitectura No. 201**

Abr. 1950

1. El VII Congreso Panamericano de arquitectos
2. Frank Lloyd Wright, "Miguel Ángel del Siglo XX". Arq. Aquiles Maza
3. Las salidas de la Habana y la plaza cívica. Ing. y Arq. Manuel Febles Valdés, Ministro de Obras Públicas
4. El palacio de los trabajadores de Cuba, Arqs. Raúl Macías Franco y Avelino Macías Franco
5. Una obra de los arquitectos Carlos Gómez Millet y Antonio García Meitin
6. El centro de rehabilitación del listado "Franklin D. Roosevelt" Arq. Horacio Navarrete
7. Homenaje Nacional al pintor Leopoldo Romañach, cincuenta años enseñando. Ramón Loy
8. Leopoldo Romañach y Guillén, Maestro de todos. Esteban Valderrama
9. Opinan sobre el maestro Romañach. Artistas e intelectuales. Dr. Luis de Soto y Sagarra. Dr. Jorge Mañach. Escultor Juan José Sicre. Pintora María Ariza. Escultor Josus M. Casagrán, Escultor Teodoro Ramos Blanco. Pintor Armando Maribona, Pintor Enrique Caravia. Pintor Manuel Vega
10. El maestro Romañach. Silvia Fernández Arroyo
11. Investigación, alumbramiento y captación de aguas subterráneas en el valle central de la provincia de la Habana y en las vertientes costeras. Ing. y Arq. Abel Fernández y Simón
12. Arquitectura Colonial Cubana. Agustín R. Gómez

**Arquitectura No. 202**

May. 1950

1. El VII Congreso Panamericano de Arquitectos
2. Pintores y escultores cubanos. Oleos por Enrique Caravia
3. Bajo relieve por Fernando Boada
4. La sede permanente de las Naciones Unidas Arq. Ángel Cano Suárez
5. Una obra del Arq. José A. Sánchez Mouso
6. Seminarios regionales de la unión panamericana. Quito, Ecuador, Mayo, 28 - Junio, 10, 1950
7. El día del arquitecto: 13 de marzo de 1950
8. Investigación, alumbramiento y captación de aguas subterráneas en el valle central de la provincia de la Habana y en las vertientes costeras. Ing. y Arq. Abel Fernández y Simón
9. Arquitectura Colonial Cubana. Agustín R. Gómez

**Arquitectura No. 203**

Jun. 1950

1. Conclusiones y recomendaciones aprobadas por la VII Congreso Panamericano de arquitectos
2. La exposición de arquitectura
3. Comisiones
4. La exposición industrial, Arq. Aquiles Maza
5. La VII Exposición de arquitectura, Armando Maribona
6. Relación de premios otorgados en la exposición del VII Congreso Panamericano de arquitectos
7. La sede permanente de las Naciones Unidas, Arq. Angel Cano Suárez
8. Una obra del arquitecto Manuel Ángel González del Valle
9. Trascendencia sociológica de salubridad pública y de

- fomento urbano del tercer acueducto de la Habana, Ing. y Arq. Abel Fernández y Simón
10. El día del arquitecto en Oriente y matanzas
  11. In memoriam José Acosta O'Bryan
  12. El hall de la construcción
  13. Escultura por el Prof. Florencio Gelabert

#### **Arquitectura No. 204**

Jul. 1950

1. El VII Congreso Panamericano de Arquitectos
2. Estatutos de la Federación Panamericana de Asociaciones de arquitectos
3. La cátedra de modelado y maquettes de la facultad de arquitectura
4. Sesión solemne en la Universidad Nacional: Investidura del Arq. Federico E. Mariscal, de Profesor Honoris causa de la Universidad de la Habana
5. Premios otorgados en la exposición industrial del VII Congreso Panamericano de arquitectos
6. Homenaje del colegio nacional de arquitectos a las delegaciones extranjeras
7. La remodelación de la Habana: las obras del ministerio de obras públicas ingeniero Manuel Febles Valdés
8. Sociedad Universitaria de bellas artes: Escultura cubana
9. Liminar. Arq. Luis de Soto y Sagarra
10. Arquitectura en la unión cooperativa de Suecia, Arq. Emilio del Junco
11. Residencias por el Arq. Fernando R. De Castro
12. Obras del Arq. Max Borges Recio
13. XX Congreso Internacional de viviendas y planteamiento de ciudades Amsterdam, Holanda
14. In memoriam: Enrique Gil y Castellanos
15. Obituario: Pío Junco del Pandal
16. Ramón González Rojo
17. In memoriam: Don Alejo Febles Rodríguez
18. II Congreso Internacional de Arquitectos paisajistas. Madrid
19. Unión Internacional de Arquitectos, París
20. Reglamento de los concursos internacionales de arquitectura y urbanismo

#### **Arquitectura No. 205**

Ago. 1950

1. El VII Congreso Panamericano de Arquitectos: Discurso de clausura por el Arq. Julián Clarence Levi, Miembro de la Delegación de los Estados Unidos La visita al Palacio Presidencial. Visitas al central Toledo y a la escuela Politécnica de Ceiba del agua. Exposición de "La pintura colonial de Cuba", Palacio del Congreso.
2. Recepción en el palacio del ayuntamiento. La exposición de arquitectura colonial
3. Ponche de honor en confederación de profesionales universitarios. Discurso del arquitecto Armando Puyol y Moya
4. Actos sociales del VII Congreso Panamericano de arquitectos. Designación de la próxima Sede
5. Concierto de gala por la orquesta filarmónica de la Habana
6. La conferencia del Arq. Norman Ovodow. La obra de la New York City Housing Authority
7. Resultan buena inversión en New York las viviendas económicas. Armando Maribona
8. Pequeñas residencias. Arquitectos Aníbal Flores y Vidal Vila
9. La remodelación de la Habana. Las obras del Ministerio de O. P. Ing. y Arq. Manuel Febles Valdés
10. El III Congreso Interamericano de municipios de New Orleans, Informe del Arq. Luis Bonich y de la Puente
11. Cursos libres de planificación de ciudades y de los problemas de la vivienda. Prof. Pedro Martínez Inclán

12. Universidad Nacional. Escuela de verano. Cursos especiales sobre el cálculo de las estructuras. Prof. Manuel Ray Rivero
13. In memoriam. Marcel Poete
14. El hall de la construcción, relación de expositores. El filósofo Varona. El lugarteniente Maceo. Bustos por el escultor Florencio Gelabert
15. El III Congreso Interamericano de Municipios de New Orleans. Informe por el Arq. Carlos Mendoza

#### **Arquitectura No. 206**

Sept. 1950

1. La obra de la New York City Housing Authority, Arq. José M. Bens Arrarte
2. Los mayas en copan. Conferencia del Arq. Manuel López Callejas, (Honduras)
3. Obras por el Arq. Max Borges Recio
4. Residencias por el Arq. Fernando R. De Castro
5. Plaza de la Catedral, casa del Conde Bayona
6. La remodelación de la Habana, la obra del Ministro de O.P. Ing. Manuel Febles Valdés
7. Arquitectura colonial cubana. Agustín R. Gómez
8. División de asuntos sociales y de trabajo. Unión panamericana. Seminarios regionales. San Salvador, El Salvador, Noviembre 5-17-1950
9. Reuniones en el colegio de arquitectos para tratar sobre la vivienda económica
10. Víctor Patricio de Landaluze, su obra y su época, Richard Neumann
11. La iglesia del Cristo. Dibujo de Mialhe.

#### **Arquitectura No. 207**

Oct. 1950

1. El centro urbano "Presidente alemán", de ciudad México. Arq. Mario Pani
2. Como surgió el colegio Nacional de Arquitectos de la República de Cuba. Arquitectos Roberto L. Franklin Acosta y Luis Bonich de la Puente
3. Don Horacio Acosta Lara. Su Vida y su Obra. Datos Biográficos
4. La farola del Castillo de el Morro
5. La remodelación de la Habana, las obras del Ministro de Obras Públicas, Ing. Manuel Febles Valdés: El futuro Centro Cívico
6. Las obras públicas: Relación de las obras de arquitectura y urbanismo ya terminadas
7. Para El Progreso de la arquitectura: El clima y el urbanismo. La policlimatología. Arq. Gaetano Vinaccia
8. Residencias por el arquitecto Luis Echevarría
9. Arquitectura colonial cubana. Agustín R. Gómez
10. Esculturas, de Fernando Boada
11. El antiguo "Seminario de San Carlos y San Ambrosio"

#### **Arquitectura No. 208**

Nov. 1950

1. Jardines de Aranjuez Dr. Carlos Sarthou Carreres
2. Planificación y urbanismo. Arq. Carlos Contreras
3. El arquitecto Bartolomé M. Reppeto. Datos Biográficos
4. El crecimiento de las ciudades y la clasificación vial. Arq. Alberto Prieto
5. El anfiteatro al aire libre de Red Rocks, Colorado, Estados Unidos, Arq. Burbam Hoyt
6. Gran teatro al aire libre y pequeño teatro al aire libre, en Mendoza, República Argentina. Arq. Daniel Ramos Correas
7. Decorado exterior y jardines de residencias habaneras. Mario Arellano
8. Una obra del arquitecto Silvio Acosta

9. Arquitectura colonial cubana. Levantamientos. Agustín R. Gómez
10. Escultura, monumento al Gral. Antonio Maceo. Escultor Teodoro Ramón Blanco
11. Cabeza, talla en madera. Escultor Florencio Gelabert
12. Aclaraciones oportunas con motivo de un acuerdo de la sociedad cubana de ingenieros. Arq. Alberto Prieto Suárez
13. Interior y torre del Convento de San Francisco
14. Memoria histórico- técnica de los acueductos de la ciudad de La Habana. Ing. y Arq. Abel Fernández y Simón
15. Organización de las Naciones Unidas por la educación, la ciencia y la cultura
16. Building research congress. Londres, Septiembre de 1951

#### Arquitectura No. 209

Dic. 1950

1. Las grandes obras e la Ave. Bolívar en Caracas, Republica de Venezuela
2. El desmembramiento de las ciudades. Arq. Guillermo Zarraga
3. La remodelación de La Habana: las obras del Ministro de Obras Publicas Ing. Manuel Febles Valdés.
4. La importancia que tienen para La Habana, el Centro Cívico con el monumento al apóstol José Martí. Bartolomé S. Padilla.
5. "Merici Academy", una obra del Arq. Roberto Pesant.
6. Estampas habaneras.
7. Homenaje al Presidente de la Republica Doctos Carlos Prio Socarras y a los miembros de su gobierno. Ángel Gutierrez Cordovi.
8. La edificación privada y sus problemas ante la legislación social vigente. Legislación necesaria para el fomento y funcionamiento de la vivienda económica. Arquitectos Gyptis Maisonnave Pagani, Rubén Dalfau y Miguel A. Bellini.
9. La Comisión Nacional de la Vivienda
10. Memoria histórico-técnica de los acueductos de la ciudad de La Habana. Ing. y Arq. Abel Fernández Simón
11. Arquitectura colonial cubana: portadas de palacios y casonas coloniales. Agustín R. Gómez.

#### Arquitectura No. 210

Enero 1951

1. La Décima Séptima Asamblea Nacional, Sancti Spiritus, diciembre 8, 9, 10 de 1950
2. Los nuevos presidentes para el bienio 1951-1952. Colegio Nacional de Arquitectos, Comité Ejecutivo electo.
3. El Premio Medalla de Oro de 1950. El Centro Comercial "La Copa" por el Arq. Gustavo Moreno López.
4. El símbolo y el día del Urbanismo. Ing. Carlos M. della Paolera
5. Residencias por la Arquitecta María Elena Cabarrocas.
6. Sancti Spiritus. Apuntes históricos y urbanísticos. Arq. José Bens Arrarte
7. Arquitectura colonial cubana. Agustín R. Gómez.
8. Aspectos sociales y financieros de las viviendas en los Estados Unidos. Arq. Louis Justment (U.S.A.)
9. El curso de la legislación sobre viviendas económicas en los Estados Unidos. Arq. Miles L. Colean (U.S.A.)
10. Organización, funciones y objetivos de la Junta de Planificación de Puerto Rico. Arq. Gustavo Iglesias.
11. La nueva Directiva del Seguro Social del Arquitecto.
12. Homenaje al pintor Leopoldo Romanach. Historia de un cuadro. Antonio Ortega.
13. Rincones coloniales.

#### Arquitectura No. 211

Febrero 1951

1. El proyecto de la Escuela de Arquitectura, para la Universidad de La Habana, por los Arquitectos Narciso Onetti y Joaquín Cristófol.
2. El concurso celebrado por la caja del Seguro Social del Arquitecto. Primer premio: Proyecto de un edificio destinado a comercios y oficinas en las dos primeras plantas y apartamentos en los pisos superiores, por los Arquitectos Mercedes Díaz, Ernesto Gómez Sampera, Eduardo Mentolieu Jr. y Jorge Quesada, memoria descriptiva, estudio razonado del rendimiento; Segundo premio: Proyecto ejecutado por los Arquitectos Raúl García Monzón y Enrique Acosta Mas, memoria descriptiva, presupuesto estimado y estudio del rendimiento; Tercer premio: Proyectos ejecutado por los Arquitectos Rosa G. Galiano, Antonio M. Sánchez y Vicente J. Salles, memoria descriptiva, estudio razonado del rendimiento.
3. La toma de posesión de las nuevas directivas del Colegio de Arquitecto.
4. El nuevo Directorio de la Caja del Seguro Social del Arquitecto
5. La vivienda económica en América. Arq. Carlos Mendoza Zeledón.
6. La industria de las casas prefabricadas. Arq. José M. Novoa.
7. Necesidad de una nueva legislación para el fomento de la vivienda económica. Arq. José M. Novoa
8. Estampas coloniales.
9. Portadas coloniales levantamientos, Agustín R. Gómez.

#### Arquitectura No. 212

Marzo 1951

1. La paradoja del Renacimiento, Arq. Joaquín E. Weiss
2. Palacio Farnesio. Antonio de Sangallo, Arquitecto. Georges Gromort.
3. Estampas coloniales.
4. Cooperación interamericana en el campo de la vivienda y urbanismo. Anatole A. Solow y Rodrigo Masis.
5. Residencias por el Arq. Luis Echavarría.
6. El Centro Medico por el Arq. Gustavo Moreno López.
7. Decorado interior. Por el Arquitecto Emilio del Junco.
8. Problemas de higienización de la vivienda campesina en Cuba.
9. Diseño de un hogar para estudiantes a enfermeras americanas. Dr. Edgar C. Haybow
10. La remodelación de La Habana. El plan del Ministro de Obras Públicas, Arq. Manuel Febles Valdés. La Plaza Cívica "José Martí".
11. University of Miami.
12. Una obra del Arq. Raul Cossio del Pino.
13. Política hidráulica. Reporta gran beneficio para toda la Republica este programa de obras.
14. La intervención de la Sociedad de Arquitectos y del Arquitecto en el progreso y la cultura del país. Horacio Acosta y Lara.
15. El Congreso de la Unión Internacional de Arquitectos.
16. El Arquitecto Pedro Hernández de Santiago: su vida en las escribanías.
17. La Habana del siglo VII.

#### Arquitectura No. 213

Abril 1951

1. La paradoja del Renacimiento, Arq. Joaquín E. Weiss
2. Edificios de la Roma moderna. Paul Letarouilly
3. Palacios Pietro y Angelo Massimi. Baltazar Peruzzi, Arquitecto. Prof. Georges Gromot.
4. Una obra de la Arquitecta Rosa L. A. Talleda

5. Obras de los Arquitectos Arroyo-Menéndez.
6. El II Congreso Internacional de Arquitectura Paisajista
7. Apuntes del II Congreso Internacional de Arquitectura Paisajista celebrado en Madrid. Arq. Julian G. Capestany.
8. Jardines tropicales.
9. Memoria histórico-técnica de los acueductos de la ciudad de La Habana. Arq. Abel Fernández y Simón.
10. Los deportes en el Colegio de Arquitectos. Contraste entre la vida de dos arquitectos. Arq. Luis Sixto Guerra.
11. Estampas coloniales.
12. Ciencia y arte en urbanismo y arquitectura. Arq. Henry S. Churchill, A. I. A., A.I.P. (U.S.A.)
13. El día del Arquitecto, 13 de marzo de 1951
14. El día del Arquitecto en Matanzas.
15. Arquitectura colonial cubana. Agustín R. Gómez.

#### Arquitectura No. 214

Mayo 1951

1. La paradoja del Renacimiento, Arq. Joaquín E. Weiss
2. La Basílica de San Pedro en Roma.
3. Miguel Ángel Buonarroti: su vida y su obra
4. El Arquitecto y la construcción. Augusto Perret.
5. Una obra de Aquiles maza, Arquitecto, y Emilio Lorenzen, Ingeniero.
6. El nuevo Ministro de Obras Públicas. La toma de posesión del Dr. Luis Casero.
7. El Museo Nacional. Profesor Enrique Caravia.
8. Considerar las nuevas tendencias contemporáneas como estilo, designándole como estilo funcional estético. Arq. Silvio Acosta.
9. El ejercicio profesional del arquitecto en su relación con la legislación vigente. Arq. Agustín Sorhegui.
10. In memoriam, Arq. Sánchez Mouso. José María Chacón y Calvo.
11. La Exposición Internacional de Artes Decorativas e Industriales Modernas y de Arquitectura Moderna de Milán (Italia)
12. Homenaje de los Arquitectos e Ingenieros al ex-Ministro de Obras Públicas Arq. Manuel Febles Valdés.
13. El Arq. Pedro Hernández de Santiago, su vida en las escribanías.
14. Memoria histórico-técnica de los acueductos de la ciudad de La Habana. Ing. y Arq. Abel Fernández y Simón.

#### Arquitectura No. 215

Junio 1951

1. Reurbanización de "El Silencio". Arq. Carlos Villanueva.
2. Caracas marcha hacia adelante. Maurice E. H. Rotival
3. Libros sobre Caracas y su gente. Mariano Picón Salas
4. Dos obras del Arquitecto Servando S. Pita
5. Memoria histórico-técnica de los acueductos de la ciudad de La Habana. Ing. y Arq. Abel Fernández y Simón.
6. La visita al Colegio Nacional de Arquitectos del Ministro de Obras Públicas Dr. Luis F. Casero.
7. Segundo Congreso de la Unión Internacional de Arquitectos, Rabat, 23-30 septiembre de 1951
8. Homenaje al Arquitecto e Ingeniero Luis Hernández Savio
9. Planes de monumentos arquitectónicos de América y Filipinas (Archivo de Indias). Proyecto para la construcción de una Iglesia Mayor en La Habana en 1730.

#### Arquitectura No. 216

Julio 1951

1. El Conservatorio Nacional de Música de Ciudad de México, D. F. Arq. Mario Pani.
2. Una obra del Arquitecto Reineldo Díaz Álvarez
3. Decorado interior por el Arq. Reineldo Díaz Álvarez
4. Voz actual en el arte sacro. Arq. Nicolás mariscal Barroso (México).
5. Construcciones de hormigón. Arq. Fred N. Severnd (U.S.A.)
6. Excursión de arquitectos cubanos al oeste americano
7. La Junta Nacional de Arqueología y Etnología.
8. Urbanismo en Sancti Spiritus. Arquitectos: Eugenio Batista y Armando Carbonell Sáez.
9. Memoria histórico-técnica de los acueductos de la ciudad de La Habana. Ing. y Arq. Abel Fernández y Simón.
10. Crónica.
11. El Festival de La Gran Bretaña.
12. Proyecto para la Iglesia Mayor de La Habana en 1735
13. Roma constructora. Arq. Aquiles Maza
14. Nuevas ideas sobre acondicionamiento de aire en el hall de la construcción.

#### Arquitectura No. 217

Agosto 1951

1. Acerca de una nueva categoría estilística. Arq. Mario J. Buschiazzo
2. La Farnesina (Villa Chigi) por el Arq. Baltazar Peruzzi
3. Proyecto de edificio de apartamentos por la Arquitecta Silvia O'Bourque Reyes
4. La conferencia del Ing. y Arq. Leticio Salcines sobre el proyecto de "Uso Múltiple"
5. Una obra del Arq. Isidro Cordoves Jr.
6. Oficinas de Arquitectura de la Unión Cooperativa de Suecia (Sección UHLIN). Arq. Emilio del Junco.
7. Segundo Congreso de la Unión Internacional de Arquitectos Rabat, Marruecos, del 24 al 27 de septiembre de 1951
8. In memoriam: Lorenzo Capo Boada
9. Enseñanza de la Arquitectura en la Escuela Nacional de México. Arq. Alonso Mariscal (México)
10. Enseñanza de la Arquitectura. Arqs. Víctor M. Morales y Joaquín Weiss (Cuba).
11. Cimientos desde el punto de vista de la mecánica del suelo. Arq. e Ing. René S. Pulido
12. Arquitectura colonial cubana, levantamientos. Agustín R. Gómez
13. Arquitectura actual. Arq. Roy Jones (U.S.A.)
14. La práctica profesional del arquitecto en relación con la legislación vigente. Arq. Chloethiel Woodard Smith (Washington)
15. Iglesia por el Arq. Víctor Mendoza.
16. Esculturas de Estupiñan
17. Proyecto de una urbanización de granjas de empleados bancarios. Bogotá, Colombia. Arqs. Román Cecilia y Carlos E. Pérez C.
18. El ejercicio profesional del arquitecto en su relación con la legislación vigente. Arqtos. Alberto Aguerre, Carlos González Vanrell, Humberto Delfino y Oscar Brugnini (Uruguay).
19. Nuevas ideas sobre acondicionamiento del aire en el hall de la construcción.
20. Edificio de apartamentos "Solimar". Arq. Manuel Copado

#### Arquitectura No. 218

Septiembre 1951

1. El Estadio Municipal de Rio de Janeiro. Coronel Herculano Gomez.
2. Edificio de apartamentos, O y 27, Vedado. Arquitectos:

- Pizarro-Lanz-Del Pozo
- Una obra de los arquitectos Nicolás Arroyo y Gabriela Menéndez.
  - Decorado interior por los Arqts. Arroyo y Menéndez.
  - Planificación y urbanismo. Arquitectos: Román Fresnedo Siri, Guillermo Campo Thevenin, Eduardo Defey y Ariel Orozco (Uruguay)
  - Consideraciones sobre la densidad de población. Arq. Félix Sánchez B. (México)
  - La Unión Panamericana establece un Centro Interamericano Experimental y de Adiestramiento en Vivienda.
  - La casa de la obrapia. Dr. Francisco Pérez de la Riva
  - Casa cuartel y cabildo, Bayamo, 1753-1763, de la obra "Planos de monumentos arquitectónicos de América y Filipinas existentes en el Archivo de Indias". Prof. Diego Angulo Iñiguez (Universidad de Sevilla).
  - El edificio del Colegio Provincial de Matanzas
  - La Catedral de La Habana por el artista Diego Guevara
  - V Salón Nacional de Bellas Artes. Prof. Enrique Caravia

**Arquitectura No. 219**  
Octubre 1951

- La arquitectura sueca. Torbjorn Olsson
- Una obra de los Arquitectos Bosch y Romañach
- Decoración interior por los Arqts. Arroyo y Menéndez.
- Una obra de los arquitectos Martín y Moreyra.
- Pabellón de Exposición de Muebles de Bruno Mathsson. Estocolmo. Arq. Emilio del Junco
- Instrucción del Arquitecto. Prof. Well Bennett (E.U.A.)
- Los fundamentos de la educación arquitectónica. Prof. B. Kenneth Johnstone (Estados Unidos)
- La enseñanza de la arquitectura. Colegio de Arquitectos de Chile.
- Concepto de Arquitectura Contemporánea. Arq. Juan E. O'Bourke.
- La racionalización de los planes de estudio de la carrera de arquitecto. Arq. Jorge Víctor Rivarola (República Argentina)
- Los planes de estudio de arquitectura en relación con las posibilidades del medio. Arquitectos Carlos Gómez Gavazzo, Leopoldo C. Artucia y Alfredo Altamirano (Uruguay)
- In memoriam, Leopoldo Romañach
- La Casa del Gobernador. Santiago de Cuba, 1738-1757. Prof. Diego Angulo Iñiguez (Universidad de Sevilla)
- Arquitectura colonial cubana. Agustín R. Gómez
- Memoria histórico-técnica de los acueductos de la ciudad de La Habana. Ing. y Arq. Abel Fernández y Simón.
- La Unión Panamericana establece un Centro Interamericano Experimental y de Adiestramiento en Vivienda.

**Arquitectura No. 220**  
Noviembre 1951

- La arquitectura sueca. Torbjorn Olsson
- Los grandes errores urbanísticos de Marianao. Carta Abierta. Arq. Alberto Prieto.
- Una obra del Arquitecto Ricardo Porro
- Dos obras de los arquitectos Guerra y Mendoza
- La humanidad, nuestro cliente. Por John Ely Burchard, Versión del Arq. Aquilez Maza, Prefacio: Arte y Ciencia, por Emerson Goble.
- Una ciudad industrial por el Arq. Tony Garnier
- 8 de noviembre de 1950, primer Día Mundial del Urbanismo, Ing. Carlos M. della Paolera.
- El nuevo teatro Payret. Arq. Eugenio Batista
- Esculturas por Rita Longa
- In Memoriam, Enrique A. Peláez Ocampo

- Memoria histórico-técnica de los acueductos de la ciudad de La Habana. Ing. y Arq. Abel Fernández y Simón.
- In Memoriam, Antonio Bruna Danglad.

**Arquitectura No. 221**  
Diciembre 1951

- La arquitectura sueca. Torbjorn Olsson
- Informe sobre el túnel Habana-Marianao. Ing. José Menéndez
- Ninfa, fuente de mármol, una obra del escultor Domingo Ravenet
- El nuevo teatro Payret. Arq. Eugenio Batista
- Día Mundial del Urbanismo, 8 de noviembre de 1951. Ángel Gutiérrez.
- Centro Administrativo de la "Ciudad Industrial", del Arq. Frances Tony Garnier
- Residencias por los Arquitectos Capablanca y Santana.
- Memoria histórico-técnica de los acueductos de la ciudad de La Habana. Estudio hidrogeológico y económico sobre el aprovechamiento de las aguas subterráneas y superficiales en las cuencas de Almendares y del Ariguanabo y en la vertiente costera del sur de la provincia, entre Güira de Melena y Guara, para el abasto de las ciudades de La Habana y Marianao y sus pueblos limítrofes (Gran Habana del futuro). Ing. y Arq. Abel Fernández y Simón.
- In Memoriam, el ex-Mercado de Colon. Arq. José María Bens Arrarte.

**Arquitectura No. 222**  
Ene. 1952

- Santiago de Cuba. Arq. Enrique Luis Varela
- Dos obras del arquitecto Rodolfo Ibarra
- Apuntes históricos sobre la ciudad de Cuba. Heriberto Portell Vilá
- La nueva Alameda Michaelsen en Santiago de Cuba
- La décimo octava asamblea nacional de arquitectos, Santiago de Cuba, Diciembre 6\_13 de 1951
- El día mundial del urbanismo en San Paulo,
- Brasil
- Una obra del arquitecto Rafael de Cárdenas
- Inauguración del centro comercial de infanta y 23. Paúl Mendoza
- La ciudad universitaria de México. Arq. Joaquín E. Weiss
- Desarrollo histórico de la cultura mexicana., Arq. Ignacio Marquina
- Memoria histórico - Técnica de los acueductos de la ciudad de la Habana. Estudio hidrológico y económico sobre el aprovechamiento de aguas subterráneas y superficiales en las cuencas del almendreres y del ariguanabo y en la vertiente costera. Ing. y Arq. Abel Fernández y Simón

**Arquitectura No. 223**  
Feb. 1952

- El problema del agua en la ciudad de Santiago de Cuba. Ingeniero Leticio Salcines Morlote
- Tony Garnier, el precursor
- Una ciudad industrial. Arq. Tony Garnier
- La escuela de arquitectura de la Universidad de la Habana. Arq. Joaquín E Weiss, Decano
- Arquitectura y acuarela. Arq. Emilio de Soto
- Casto Fernández- Shaw y la bienal hispanoamericana de arte. G. A. Garrieto
- "In memoriam". Emilio Enseñat Macías



- Memoria histórico-técnica de los acueductos de la Habana. Estudio hidrológico y económico sobre el aprovechamiento de aguas subterráneas y superficiales en las cuencas almeráneas y del ariguanabo y en la vertiente costera. Ing. y Arq. Abel Fernández y Simón

#### Arquitectura No. 224

Mar. 1952

- El centenario de un gran arquitecto brasileño, Francisco de Paula Ramos de Azevedo. Arqta. Francisca Franco de Rocha
- Exposición Internacional de Arquitectura: Primera exposición bienal organizada por el museo de arte moderno de la ciudad de Sao Paulo, en el Brasil
- El premio medalla de oro de 1951. La Iglesia y el Centro estudiantil universitario del vedado. Por el Arq. Ricardo E. Franklin Acosta
- Organización de los Estados Americanos. Unión Panamericana, Washington 6, D.C., E.U.A. Anatole A. Solow
- Resoluciones adoptadas por el II Congreso de la Unión Internacional de Arquitectos, celebrado en Rabat, Marruecos, en Septiembre de 1951
- El arquitecto Emilio de Soto. Discurso de contestación. Academia Nacional de Artes y Letras. Junio 14 de 1951. Por el Arq. José María Bens Arrarte
- La escuela de ciencias de la Universidad Nacional. Dibujo a plumilla por el Arq. José Marzol
- Playa de varadero. Acuarela por el Arq. Emilio de Soto
- Exposición en el Lyceum de Madame Andréé Bizet. Profesor Enrique Caravia
- Memoria Histórico-técnica de los acueductos de la ciudad de la Habana. Segunda parte. Ing. y Arq. Abel Fernández y Simón

#### Arquitectura No. 225

Abr. 1952

- El "Museo Taller José Clemente Orozco". Dr. Luis de Soto Segarra
- Dos obras del Arq. Alberto Couriel Montero
- Decoración interior. Arq. Alberto Couriel Montero
- La exposición de la escuela de arquitectura y el cursillo del profesor Albers
- El proyecto del parque y monumento del Cacahual. Arq. Eduardo Montoulieu, Jr. Carta abierta
- Paris. Nacimiento y desconocimiento del urbanismo. Del Profesor Gastó Bardet
- La asamblea extraordinaria del colegio de arquitectos. Enero de 1952. Homenaje al Apóstol Martí. Arq. Miguel A. Hernández Roger
- El Ingeniero José C. Del Castillo. Datos biográficos, 1884-1923
- El ex mercado de Colon. Apuntes para la historia de la arquitectura Cubana. José A. Martí del Castillo
- Las obras de la Plaza Vieja. Ángel Lázaro

#### Arquitectura No. 226

May. 1952

- El concurso del retiro odontológico. Bases del concurso. Acta del tribunal calificador. Proyecto del arquitecto Antonio Quintana Simonetti que obtuvo el primer premio. Memoria descriptiva. Planos. Conferencia por el profesor Pedro Martínez Inclán en la exposición de los proyectos
- Las obras del Arq. Samuel S. Wiener and Associates
- Población, factor y arquitectura. Samuel S. Wiener, F.A.I.A.
- Una obra del Arq. Echevarría

- Una obra de Arq. Alberto Couriel Montero
- El nuevo conducto de 48" y 36" de diámetro para el abasto de agua de los barrios del vedado. Medina y puentes grandes. Ing. Y Arq. Abel Fernández Simón
- In memoriam: El Arq. Don Pedro Muguruza
- Coctail en el Miramar Yacht Club
- Radio Centro. Arqts. Junco Gastón y Domínguez.

#### Arquitectura No. 227

Jun. 1952

- La obra de la Junta de gobierno de Venezuela. Por el Ministerio de Obras Públicas, El Instituto Nacional de la Vivienda y el barrio obrero
- El arquitecto Carlos Raúl Villanueva
- El día mundial del urbanismo. Ing. Carlos M. Della Paolera y Arq. Jorge A. Cordes
- Urbanismo y arquitectura. Sentido humano y progresista en el planteamiento de la ciudad y del campo. Arq. Ricardo González Cortés
- Obras de los arquitectos Alfredo Maruri y Francisco Henares
- Proyecto para la construcción de un conjunto de viviendas formando una unidad jardín. Sección de Ingeniería del Estado Mayor
- El problema del tránsito en las ciudades. J Stannard Baker

#### Arquitectura No. 228

Jul. 1952

- La obra de la Junta de gobierno de Venezuela, el Ministerio de obras públicas y el banco obrero
- La II Conferencia del Arq. Ricardo González Cortes
- Forma y fondo. Arq. Emilio Harth-Terré
- El V Congreso Histórico municipal Interamericano. Ciudad Trujillo. Abril, 1952. Arq. M.A. Hernández Roger
- La rebaja de los alquileres, carta abierta. Arq. Eugenio Rayneri Piedra
- Inauguración del Centro Interamericano experimental y de adiestramiento de vivienda
- VIII Congreso Panamericano de Arquitectos, México, 1952. La planificación y la arquitectura en los problemas sociales de América
- Comité Ejecutivo del VIII Congreso Panamericano de arquitectos
- VIII Congreso Panamericano de Arquitectos. Funcionamiento
- Figura de la semana: Antonio Gattorno. Rafael Marquina
- Antonio Gattorno. Dr. Jorge Mañach
- Antonio Gattorno: 1917-1952
- Antonio Gattorno: Críticas de periódicos italianos
- Día de las Américas: Abril 14. Unión Panamericana, Washington, D.C.

#### Arquitectura No. 229

Ago. 1952

- Edificios de planta estrellada y escalera única central. Arq. Gaetano Vinaccia
- Nuevos techos de hormigón armado. Prof. Gaetano Vinaccia
- Creación del Instituto Interamericano de urbanismo. Acuerdo del V Congreso Histórico Municipal Interamericano. Carta abierta
- Una obra del Arquitecto Silvio Acosta
- La planeación municipal. Su situación actual en los Estados Unidos de América. Urbanista Walter H. Blucher
- Organización, funciones y objetivos de la Junta de planificación de Puerto Rico. Arq. Santiago Iglesias Jr.

7. Casa de expósitos de la Habana, 1710. Planos del archivo de indias de Sevilla, Siglo XVII. Prof. Carlos Angulo Iñiguez
8. El Instituto superior e Internacional de urbanismo aplicado de Bruselas
9. Exposición de Arquitectura en el Colegio de arquitectos

#### Arquitectura No. 230

Sept. 1952

1. Multifamiliar tipo para la unidad modelo número 9. Arquitectos Félix B. Sánchez y Carlos B. Zetina
2. Decálogo urbano. Arq. Emilio Harth-Terré (Lima, Perú)
3. La vivienda y los municipios. Herbert Emmerich
4. Escuela de Arquitectura de la Universidad de La Habana. Tesis de grado para arquitectos, por la alumna Antonia Suarez Herrero, Proyecto de un Edificio de tres plantas dedicado a un colegio para alumnos de primera y segunda enseñanza.
5. El arrabal urbano, su eliminación y la renovación urbana. Ing. Telesforo Carrero.
6. El pintor Antonio Gattorno, sus exposiciones en Italia. Críticas de periódicos italianos.
7. Recomendaciones formuladas al Comité Gestor de la restauración de la Iglesia Mayor de la ciudad de Sanctis-Spiritus, por el Arq. Joaquín E. Weiss.

#### Arquitectura No. 231

Oct. 1952

8. Arquitectura brasilera contemporánea. El día mundial del urbanismo en Sao Paulo. Edificios y conjuntos premiados en la primera exposición bienal, concurso para la construcción del edificio para las estradas de Rodigem, arquitectura Paulistana
9. "Variedad". Arquitecto y Urbanista Albert Laprade, S.A.D.G.
10. El 8 de noviembre de 1950, primer "Día Mundial del urbanismo"
11. Una obra del arquitecto Manuel Copado
12. La modificación de la ley de alquileres. Información pública por el colegio de arquitectos de la Habana. Arq. Roberto L. Franklin Acosta
13. El día de las Américas

#### Arquitectura No. 232

Nov. 1952

1. The Lever House. Arquitectos: Skidmore, Owings, & Merrill. New York, City
2. 8 de Noviembre de 1951. Segundo "Día Mundial del Urbanismo". La obra del Ing. Carlos M. Della Paolera
3. Una obra de la arquitecta Antonia Suarez Herrero
4. Una obra del arquitecto Gaspar Fernández del Real
5. "50 años de arquitectura en Cuba". La exposición celebrada en el colegio de arquitectos. Las Ponencias Oficiales del Colegio de Arquitectos. Hospitales: por los Arquitectos Manuel Tapia Ruano y Alberto Beale Alfonso. La Ciudad Universitaria: por los Arquitectos Humberto Alonso e Isidro Cordovés. La Habitación Popular: por el Arquitecto Eduardo Cañas Abirl. Trivio para la ciudad moderna. Arq. Emilio Harth-Terré
6. Centro Interamericano de vivienda de la unión panamericana. Bogotá, Colombia
7. Planificación de un clima industrial en Puerto Rico. Doctores: Rafael Picó y Rafael Durand Manzanal

#### Arquitectura No. 233

Dic. 1952

1. Centro Urbano "Presidente Aleman", Ciudad Mexico. Arq. Mario Pani
2. El VIII Congreso Panamericano de arquitectos, ciudad México. Arqts. Pedro Martínez Inclán, Eduardo Cañas Abril, Manuel de Tapia Ruano, Isidro Cordovés Gómez, Humberto Alonso Cayado y Alberto Beale Alfonso
3. XVIII Congreso Panamericano de arquitectos. Habitación Popular (Cuba). Ponente. Arq. Eduardo Cañas Abril
4. Ponencia de Cuba sobre nosocomios. VIII Congreso Panamericano celebrado en ciudad Mexico. Prof. Pedro Martínez Inclán
5. Ponencia: Ciudades Universitarias. Autores: Isidro Cordovés y Humberto Alonso. Coordinador y ponente: Arq. Manuel de Tapia Ruano
6. Doctrina acordada por el VIII Congreso Panamericano de arquitectos celebrado en Ciudad México
7. Proyecto de conjunto de la ciudad universitaria de México. Arqts. Mario Pani y Enrique de Moral
8. Estadio Olímpico, ciudad universitaria de México. Arqts. Augusto Pérez Palacios, Raúl Salinas Moro y Jorge Bravo Jiménez. Asesores: Dr. Roberto Méndez y Prof. Jorge Molina G.
9. Frontones, Ciudad Universitaria de México. Arq. Alberto T. Arai
10. Luz, estructura y forma. Prof. Carlos Raúl Villanueva
11. El "Día Mundial del Urbanismo"

#### Arquitectura No. 234

Ene. 1953

1. La asamblea del Colegio Nacional de arquitectos, Cienfuegos. Diciembre 8 al 11. Ángel Gutiérrez Cordovi
2. Los nuevos presidentes para el Bienio 1953-54
3. La Ley de alquileres o el "Monstruo de la calle". Arq. Manuel Carrera
4. La Ciudad Universitaria de México. La fértil aventura. Prof. Carlos Raúl Villanueva
5. Piedras y trapos. Influencias – Paralelismo en Arte. Arq. Albert Feuillastre, S.A.D.S.
6. La nueva residencia para los estudiantes de la Universidad de Bari, Italia
7. Una obra de los arquitectos Isabel Fonseca Menéndez y Julio Hernández Soler
8. Los errores urbanísticos de Mariano
9. Motivos escultóricos, por Rita Longa
10. Obras del escultor Teodoro Ramos Blanco
11. El hospital de San Lázaro de la Habana en 1748. Prof. Diego Angulo Iñiguez
12. Sentencia de la audiencia de Camagüey

#### Arquitectura No. 235

Feb. 1953

1. El Premio medalla de Oro de 1952. Arqts. Juan Ignacio Guerra y Claudio G. Mendoza
2. Piedras y trapos. Influencias – paralelismo en arte. Arq. Albert Feuillastre S.A.D.S.
3. Tendrá la Plaza de armas de unidad arquitectónica. Armando Maribona
4. Organización de los Estados Americanos. El comité coordinador de asistencia técnica escoge sede para dos proyectos
5. Una obra del arquitecto Alberto González del Barrio
6. La toma de posesión de las directivas de los colegios Nacional y Provincial de arquitectos de la Habana
7. In memoriam. Mario G. Mendoza
8. El día de las urbanistas. Ing. Héctor A. Eiras García
9. Centro Inter-Americano de vivienda

**Arquitectura No. 236**

Mar. 1953

1. Filadelfia: su hora de decisión
2. Una obra del arquitecto Carlos J. Miranda
3. Homenaje al arquitecto Luis Bonich
4. Las arquitectas cubanas en activo. María Pererramos
5. Una obra del Arq. Francisco Adrover
6. Homenaje al apóstol Martí en el centenario de su nacimiento: se entregan obras de Martí en los colegios de arquitectos
7. Haití: 150 años de nación
8. Exposición organizada por la casa de las Américas con la cooperación del Gobierno de la República de Haití
9. La pintura en Haití
10. Urbanismo... o como se llame. Jaime Salles
11. A casa uno de lo suyo. Arq. Ángel Cano
12. 13 de Marzo de 1953: El día del arquitecto

**Arquitectura No. 237**

Abr. 1953

1. Estadio el Campin, Bogotá.
2. Construir un estadios es cerrar una cárcel
3. Estadio en Florencia
4. Estadio de Baseball, Cartagena, Colombia
5. El nuevo edificio del seguro social del arquitecto. Informe de la comisión de obras sobre la construcción del nuevo edificio
6. Tenochtitlan y la ciudad ideal de Durer. Erwin Walter Palm
7. 333 Expertos recibieron adiestramiento por medio del programa de cooperación técnica de la organización de los estados americanos
8. Organización interamericana de cooperación intermunicipal. IV Reunión del Congreso Interamericano de Municipios
9. Sanos consejos del Presidente Lincoln que hicieron grande a la nación americana. Federación Constitucional por la Propiedad y la Libre Empresa
10. El día del arquitecto. Ángel Gutiérrez Cordovi

**Arquitectura No. 238**

May. 1953

1. Planificación. Arq. Manuel de Tapia Ruano
2. Información general sobre la conveniencia de una ley de planificación nacional
3. Los errores urbanísticos de Marianao
4. Una obra del Arquitecto Max Borges, Jr.
5. Decoración interior por el arquitecto Max Borges, Jr.
6. Una obra del arquitecto Servando S. Pita
7. Decoración interior por el Arquitecto Servando S. Pita
8. El carácter de la Habana antigua
9. Una obra del arquitecto José M. Bens Arrarte
10. Planos y monumentos de América. Archivo de Indias. Diego Angulo Iñiguez, Profesor de la Universidad de Sevilla

**Arquitectura No. 239**

Jun. 1953

1. Fórum del Colegio de arquitectos sobre la Plaza de la República y el monumento a Martí: Palabras del Arq. Agustín Sorhegui y Vázquez; Discurso del Dr. Carlos Miguel de Céspedes; Informe del Arq. Vicente J. Salles; Palabras del Arq. José María Bens Arrarte
2. Los jardines y la moda. Prof. F. Dupral
3. Una visita a topes de collantes. Arq. Miguel A. Hernández Roger
4. El concurso del sanatorio de topes de collantes

5. Los errores urbanísticos de Marianao. Arq. José Antonio Viego
6. Una obra del arquitecto Zenón Martín
7. Estético funcional: discurso de ingreso en la academia nacional de Artes y letras por el Arq. Silvio Acosta
8. La excursión de los arquitectos este año

**Arquitectura No. 240**

Jul. 1953

1. Fórum sobre la Plaza de la República y el monumento Martí. Colegio Nacional de arquitectos. Exposición del Arquitecto Enrique Luis Varela. Tercera sesión del fórum en el Capitolio Nacional. Exhibición del arquitecto Pérez Benitoa
2. Fórum. Plaza de la República y monumento a Martí. Colegio Nacional de arquitectos. Conclusiones: exposición a las autoridades y al pueblo de Cuba
3. El modernismo en la arquitectura universitaria norteamericana. Walter L. Creese
4. Una obra del arquitecto Manuel de Tapia Ruano Heinen
5. El sentido de la arquitectura colonial venezolana. Profesor Carlos Raúl Villanueva
6. Contestación al discurso de ingreso en la academia Nacional de Artes y Letras del Arq. Silvio Acosta y Castañeda. Arq. Joaquín E. Weiss
7. Unión Internacional de arquitectos. Tercer congreso. Lisboa, Portugal – 20 al 27 de Septiembre, 1953

**Arquitectura No. 241**

Ago. 1953

1. Fórum del Colegio de Arquitectos sobre la Plaza de la República y el monumento a Martí. Informe del arquitecto Aquiles Mazas. Exposición del Escultor Juan J. Sicre. Exposición del Arq. Aquiles Mazas
2. Visita al Presidente de la República la comisión del colegio Nacional de arquitectos
3. La plaza de la República: Misión espiritual del monumento a Martí. Dr. José Manuel Cortina
4. Universidad de la Habana. La facultad de arquitectura. Taller de maquetas. Prof. Titular: Arq. Manuel Tapia Ruano
5. Una obra del arquitecto Humberto Santo Tomas
6. Una obra de los arquitectos: Adolfo Arellano y Eugenio Batista
7. Arquitectura moderna italiana. Cortesía de "Il Corriere dei Costruttori". Roma
8. Un proyecto interesante de una casa panorámica frente al mar
9. Una obra del Arq. Gustavo Moreno López
10. Una nueva catedral para Conventry
11. Planos del archivo de Indias. Profesor Diego Angulo Iñiguez

**Arquitectura No. 242**

Sept. 1953

1. Las conferencias del Dr. Rafael Pico
2. Lograse mejor salubridad y un gran avance urbanístico
3. Las conferencias del Dr. Rafael Pico: Atribuye el Dr. Pico el progreso de Puerto Rico a la planificación
4. Progreso del urbanismo y la vivienda en Puerto Rico. Dr. Rafael Picó
5. Los instrumentos de la planificación en Puerto Rico. Dr. Rafael Picó
6. El arquitecto Mario Pani
7. El centro urbano "Presidente Juárez". Arquitectos: Mario Pani y Salvador Ortega Flores
8. El Centro urbano "Presidente Juárez": Realización y costo de la obra

**Arquitectura No. 243**

Oct. 1953

1. El progreso del urbanismo y la vivienda en Puerto Rico. Dr. Rafael Picó
2. La eliminación de arrabales y los programas de viviendas en Puerto Rico. Dr. Rafael Picó
3. Una obra de los arquitectos Silverio Bosch y Mario Romañach
4. Una obra de la Capi. Compañía Constructora de apartamentos de propiedad individual, S.A.
5. Dependencia de la planificación, el bienestar y riqueza de los pueblos. Demostró el urbanista J. L. Sert, La importancia de los estudios previsores por los técnicos. Armando Maribona
6. Innecesario paralizar todas las obras de una ciudad para dotarla de planificación, dice el profesor Sert. Bartolomé S. Padilla
7. Anteproyecto de un parque para la punta, uno de los lugares privilegiados de la Habana, hecho por el urbanista Frances Jean C. N. Forestier, en 1918
8. XI Bienal del Museo de Arte Moderno de Sao Paulo, Brasil
9. Federación Panamericana de Asociaciones de Arquitectos F.P.A.A.
10. Comunicado General Número 1

**Arquitectura No. 244**

Nov. 1953

1. Augusto Perret. La arquitectura en el comienzo del Siglo XX
2. Sala de conciertos en Paris. Augusto y Gustave Perret, arquitectos
3. Museo de obras publicas en Paris. A. Y G. Perret. Arquitectos
4. Los conjuntos monumentales. La Plaza Alfonse- Piquet A. Y G. Perret, Arquitectos
5. Nueva teoría sobre la vivienda humana. Ing. Robert Leroux
6. El III Congreso de la Unión Internacional de Arquitectos. Lisboa, Portugal. Arq. Agustín Sorbegui
7. Notas sobre la enseñanza de la arquitectura. Ponencia presentada por el Prof. Pedro Martínez Inclán
8. Ponencia del Colegio Nacional de Arquitectos y los Ingenieros. Ponencia del Colegio Nacional de Arquitectos, por el Arq. Agustín Sorbegui Vázquez
9. Ponencias de la delegación cubana aprobadas en Portugal
10. Las conferencias del Prof. John Mc. Andrew
11. El Padre Victoria en Sainte Chapelle. Eduardo Avilés Ramírez
12. La conferencia del Arq. Hernan Larrain Errazuris.

**Arquitectura No. 245**

Dic. 1953

1. Una obra de la compañía Mira y Rosich: Comodoro Yacht Club. Arq. Ricardo Galbis. Constructores: Mira y Rosich
2. Union Internacional de Arquitectos. Congreso de Lisboa, 1953
3. Una obra de los arquitectos Silverio Bosch y Mario Romañach: La peletería "California"
4. Una obra del Arquitecto Antonio Boada: Edificio junto al río. Ensayo sobre la casa cubana (Abril 1936). Arq. J.M. Bens Arrarte
5. III Congreso de la Unión Internacional de Arquitectos. Un gran triunfo de los arquitectos cubanos. Arquitectos Agustín Sorbegui Vázquez, Eduardo Cañas Abril, Enrique Cayado Chil, Emilio de Soto Segarra, Pedro

Martínez Inclán, Joaquín E. Weiss Sánchez y Elena Suárez de Cárdenas

6. La Habana señorial que muere. La casa de empedrado No. 113. Historiador Arturo G. Lavín

**Arquitectura No. 246**

Ene. 1954

1. La XX Asamblea Nacional. Arq. M. Hernández Roger
2. Discurso pronunciado por el Arq. Silvio Acosta, en el acto de entrega por el Colegio Nacional de arquitectos a las alumnas de las escuelas superiores de Camaguey, los libros del Apóstol José Martí
3. El premio medalla de oro de 1953: El Cabaret Tropicana, por el Arq. Max Borges Recio
4. Alicia Alonso y el "Alma y la Danza" de Paul Valery. Arq. J.M. B
5. Una obra de los arquitectos Silverio Bosch y Mario Romañach
6. Una obra del arquitecto Arquímedes Poveda Godínez
7. In memoriam: Francisco Ducassi Mendieta, Ingeniero Civil y Arquitecto
8. In memoriam: Arquitecto José Castro Ansa

**Arquitectura No. 247**

Feb. 1954

1. San Pedro de Roma. Paul Letarquilly
2. Dos obras del arquitecto Luis Echevarría
3. El cincuentenario de nuestras artes plásticas. Martha de Castro
4. Obras de arte y fotografías que ilustraron la conferencia de la Dra. Martha de Castro
5. In memoriam. Salvador D'Angelo Rodríguez
6. Una obra del arquitecto Raul A. Fumagalli
7. Un valioso libro del profesor Harold E. Wethey: Colonial Architecture and Sculpture in Perú (Harvard University Press). Edwin Walter Palm
9. Exposición retrospectiva: El proyecto para la decoración de la sala capitular. Arq. J.M. Bens
10. In memoriam: Dr. Raimundo de Castro Bachiller

**Arquitectura No. 248**

Mar. 1954

1. El día del arquitecto
2. Exploración de una región arquitectural por el profesor Mauricio Cravotto
3. Grupo de inmuebles: 19 Rue Du Dr. Blanche, Paris 16e. Por los arquitectos Georges Masse y Jean Ginsberg. S. Gille-Delafor
4. Una obra de los arquitectos Artaud y Gutierrez
5. El Arq. Leonardo Morales, Propuesto para miembro de honor del Colegio Nacional de Arquitectos
6. Una obra del arquitecto Vicente Llarena
7. Homenaje al apóstol José Martí
8. La Plaza de San Marcos de Venecia

**Arquitectura No. 249**

Abr. 1954

1. Editorial: El Colegio Nacional de arquitectos y sus pronunciamientos. Arq. Agustín Sorbegui
2. El día del arquitecto. Crónica por el Arq. M.A. Hernández Roger
3. Función social del arquitecto. Arq. Eduardo Cañas Abril
4. Impresiones de viaje. El III Congreso de la Unión Internacional de Arquitectos. Lisboa. Arq. Joaquin E. Weiss

- Arquitectura portuguesa contemporánea: La iglesia de Nuestra Señora de Fátima. Arq. Porfirio Pardal Monteiro
- La nueva plaza do Areiro en Lisboa
- El edificio del "Diario de noticias"
- Arquitectura Romana Contemporánea: Nueva estación terminal en Roma. Arqts. E. Montuori, M. Castellazzi, V. Fadigati y A. Vitellozi
- El arquitecto Eugenio Rayneri Sorrentino 1841-1922
- El manual del arquitecto: "Planning". "E. and O. E."

#### Arquitectura No. 250

May. 1954

- Editorial : Relaciones entre ingenieros y arquitectos. Las leyes del ejercicio de una y de otra profesión. Arq. Agustín Sorbegui
- Impresiones de viaje. El III Congreso de la Unión Internacional de arquitectos de Lisboa. Arq. Joaquín E. Weiss
- El duomo de Santa María del Fiori. George Gromort
- Arquitectura contemporánea brasilera: Una obra del Arq. Abelardo de Souza en Sao Paulo, Brasil
- Una obra del arquitecto José R. San Martín
- EL IV Congreso de municipalidades Paulistas, Brasil.
- Carta abierta
- Declaraciones del Presidente Eisenhower sobre el futuro de la energía nuclear
- Ponche de honor
- In memoriam: Arq. Francisco Herrero Morato
- Se puede depender del Hormigón pre-mezclado?

#### Arquitectura No. 251

Jun. 1954

- Augusto Perret. 12 de febrero de 1874-25 de Febrero de 1954. Arq. Pierre Vago
- Ha muerto el padre de la arquitectura moderna. Maximilien Gauthier
- Augusto Perret. Arq. José M. Bens Arrarte
- Contribución a una teoría de la arquitectura. Arq. Augusto Perret
- El Havre. André Le Donne
- Grupo de inmuebles construidos en París. Arquitectos Jean Ginsberg, George Masse y André Ilinsky
- Una obra del arquitecto Arturo Amigo Arnaiz
- La conferencia del prof. Paul Lester Wiener
- La ciudad y sus parques. La juventud pregunta. Programa radiado por la emisora CMQ. Entrevistado: Arquitecto Eduardo Montouliou y García
- Congreso de ciudades jardines en París. Invitación. George Benoit Levy, Director.
- Domingo Ravenet, escultor. Guy Pérez Cisneros
- Instituto Internacional y superior de urbanismo aplicado. Henri Gilis, T.C.F. Raymond Gaston Bardet. J. Boserret Mali, D. Teresa Moutonmier
- Carta abierta. Eliseo Mato
- In memoriam. Francisco Benavides y Sánchez, Ingeniero civil y arquitecto

#### Arquitectura No. 252

Jul. 1954

- Crónica de viaje. Arq. Enrique Cayado Cbil
- Una obra del Arq. Enrique Borges Recio
- Dos obras del arquitecto Alberto Couriel Montero
- Don Horacio Acosta y Lara
- Las calles no son propiedades horizontales de estacionamiento. Arq. Jaime Sallés Buigas
- Arquitectura industrial contemporánea alemana
- La contaminación atmosférica. Dosctores: Oswaldo Morales Patiño y Domingo O'Cherony

- Exposición de arquitectura contemporánea brasilera
- EL Instituto de arquitectos de Puerto Rico, premia dos destacados colegas. Juan Luis Marquéz
- EL Instituto de arquitectos de Brasil, honra a un distinguido compañero
- Sesión extraordinaria del Comité Ejecutivo Nacional. Recepción oficial a los nuevos arquitectos

#### Arquitectura No. 253

Agosto 1954

- El quinto día mundial del urbanismo se celebrará en la Habana el 8 de Noviembre de 1954. Ingeniero Héctor A. Eiras García
- Editorial: La ubicación del Banco Nacional: Arquitecto Agustín Sorbegui
- El Parque zoológico de Mulhouse será el más bello de Europa. Arq. Paisajista Fernan Dupral
- Puente de parqueo en Miami. Frank E. Watson
- Edificios de parqueo. Arquitecto J.M.B.
- Organización de los actos del "Día del Ubanismo", que se celebrarán el día 8 de Noviembre de 1954. Arq. Manuel Tapia Ruano
- Una obra de los arquitectos Roberto R. Hevia y Zenón Martín
- El arquitecto en la sociedad industrial. Arquitecto Walter Gropius
- Crónica de viaje. Arq. Enrique Cayado Chil
- El vacío, el arte y la poesía. Eduardo Avilés Ramírez
- Marina Núñez del Prado. Esculturas

#### Arquitectura No. 254

Sept. 1954

- Crónica de viaje. Arq. Enrique Cayado Chil
- El Escorial. Profesor George Gromort
- Una obra del arquitecto Alberto González del Barrio
- Decoración interior por el Arq. González del Barrio
- Una obra de los arquitectos Pascual de Rojas y Fernando Martínez Campos. Carlos M. Maruri, Arquitecto inspector
- Arquitectura química. Arquitecto Jaime Sallés Buigas
- El museo nacional. Profesor Enrique Caravia
- Un plan para la enseñanza de la arquitectura. Arquitecto Walter Gropius

#### Arquitectura No. 255

Oct. 1954

- Crónica de viaje. Arq. Enrique Cayado Chil
- La Roma de los Cesares del maestro y arquitecto Paul Maurice A. Bigot. Revista Rythme
- Una obra del arquitecto Enrique Borges Recio
- Union Internationale des Architectes (U.I.A.): posición social del arquitecto
- La visita del paisajista Roberto Burle Marx. Arq. J. M. B.
- Estudio sobre las vigas de hormigón armado, sometidas a flexión y torsión simultáneamente. Ing. y Arq. Luis Hernández Savio
- In memoriam: Dr. Gonzalo López Trigo y Gabancho, arquitecto
- El homenaje al arquitecto Enrique Cayado Chil
- Riqueza arqueológica de Portugal

#### Arquitectura No. 256

Nov. 1954

- Crónica de viaje. Arq. Enrique Cayado Chil
- Jardines del palacio Pitti, conocidos con el nombre de Jardines del Boboli. Arquitecto José Ma. Bens Arrarte

3. Hablando de pedagogía. Eugenio Batista
4. Arquitectura contemporánea brasilera
5. Arquitectura moderna brasilera
6. Una obra del arquitecto Enrique Mindlin
7. Urbanismo y arquitectura: La Habana colonial durante el siglo XIX. Arquitecto José María Bens Arrarte
8. II La Habana Republicana. Arquitecto José María Bens Arrarte
9. Riqueza arqueológica de Portugal

### Arquitectura 257

Dic. 1954

1. Fecha biográfica del Ingeniero Carlos María Della Paolera
2. El "Día mundial del Urbanismo" en el ayuntamiento de la Habana
3. El "Día Mundial del Urbanismo" en el ministerio de obras públicas
4. El "Día Mundial del Urbanismo". La velada del Colegio de Arquitectos. Homenaje al ingeniero Carlos Ma. Della Paolera
5. Arquitectura contemporánea chilena: Estudio de urbanización. Grupo residencial para profesores
6. Una obra del arquitecto Alejandro Capo y Boada
7. La exposición de arquitectura cubana en New York
8. Crónica de viaje. Arquitecto Enrique Cayado Chil

### Arquitectura No. 258

Ene. 1955

1. Los nuevos presidentes para el Bienio 1955-1956
2. Editorial: El Canal vía- Cuba y la planificación del país. Tema presentado por el Colegio Nacional de Arquitectos al Forum sobre el Canal Via- Cuba, convocado por la Federación Estudiantil Universitaria
3. El símbolo del urbanismo. Ingeniero Carlos M. Della Paolera
4. El premio de la medalla de oro de 1954: El edificio del tribunal de cuentas, por el arquitecto Aquiles Capablanca
- I. Hacia el futuro de Buenos Aires: Utopías y realidades urbanísticas. Ingeniero Carlos M. Della Paolera
- II. El Gran Buenos Aires. Ingeniero Carlos M. Della Paolera
5. Arquitectura contemporánea Chilena: Edificio Olivari. Ricardo González Cortés e hijo, Spartaco Strappa, Arquitectos Asociados
6. Diseño de un garage subterráneo. Cortesía de "Ingeniería Internacional de construcción"
7. Homenaje al Arq. Agustín Sorbegui Vásquez, ofrecido por los Comités Ejecutivos de los colegios Nacional y provincial de la Habana
8. Crónica de viaje. Arq. Enrique Cayado Chil
9. IX Congreso Panamericano de Arquitectos, Caracas, Ciudad Universitaria. Del 12 al 17 de Julio de 1955
10. In memoriam: Arquitecto Benjamin de la Vega- Arquitecto Raúl Martínez Vargas - Arquitecto Carlos Ardavin Fernández - Arquitecto José A. Luzon - Arquitecto Armando Hernández Millet

### Arquitectura No. 259

Feb. 1955

1. Exposición de Arquitectura en la Florida. Arquitecto de Soto y Sagarra
2. "La Arquitectura bajo el sol" frente a posibilidades infinitas. Arquitecto Nicolás Arroyo
3. Facultad de Arquitectura de la Universidad de la Habana. Taller de modelado y maquetas. Curso 1954-

55. Trabajos. Profesor: Arquitecto Manuel de Tapia Ruano

4. El arte urbano y la cultura. ingeniero Carlos M. Della Paolera
5. Toma de posesión de las nuevas directivas del Colegio de Arquitectos
6. Crónica de viaje. Arquitecto Enrique Cayado Chil
7. In memoriam: Dr. Luis de Soto y Sagarra
8. In memoriam: El pintor José Manuel Vega López, Prof. Enrique Caravia

### Arquitectura No. 260

Mar. 1955

1. Comentarios J.M. B.
2. Texto de la Ley sobre planificación nacional
3. Cables y telegramas recibidos por la promulgación de la ley de planificación nacional. Entrevistas en torno a esta Ley a través del Programa "comentarios Económicos", televisadas por el Canal 4, por su director Sr. Orlando Naranjo Marín. Entrevistados: Arq. Víctor Morales de Cárdenas, Ing. José Luis Sust, Ing. Antonio Rosado, Arq. Eduardo Cañas Abril, Arq. Nicolás Arroyo, Sr. Armando Maribona, Dr. Luis José Abalo, Arq. Alberto Prieto Suárez, Arq. Amadeo López Castro
4. Comentarios sobre la ley de planificación nacional. arquitecto Agustin Sorbegui Vásquez
5. Comentarios sobre arquitectura y planificación. Arquitecto Agustin Sorbegui Vásquez
6. Tiende al desarrollo económico la ley de planificación nacional. Entrevista de Armando Maribona, del "Diario de la Marina", al arquitecto Agustin Sorbegui Vásquez
7. Café de honor a dos Ex ministros de obras públicas
8. Homenaje de los colegios Nacional y provincial de arquitectos de la Habana al Arq. Nicolás Arroyo y Márquez
9. Arquitectura y planificación - La sesión del "Club de Leones"
10. El día del arquitecto - actos preliminares
11. Sesión solemne celebrada el 12 de Marzo actual en el Colegio Nacional de Arquitectos
12. Los actos del "Día del Arquitecto" en el cementerio de Colón
13. El almuerzo en el Jockey Club
14. La arquitectura refleja el grado de cultura de nuestra población. Entrevista al Arquitecto Agustin Sorbegui Vásquez, por el Dr. José Raúl López Goldarás, del "Diario de la Marina"

### Arquitectura No. 261

Abr. 1955

1. Editorial: Relaciones entre ingenieros y arquitectos. Las leyes del ejercicio de una y de otra profesión. Arquitecto Eduardo Cañas Abril
2. Arquitectura- Planificación en Santiago de Chile. Ricardo González Cortés e hijos, Óscar A. Prager, paisajista, arquitectos asociados
3. Arquitectura contemporánea Chilena. Ricardo González Cortés e hijos, Arquitectos
4. Un banco de cristal. Arquitecto Emilio de Soto
5. Una obra del arquitecto Alberto González del Barrio
6. Decoración interior por el Arquitecto Alberto González del Barrio
7. Temas del dibujo arquitectónico. arquitecto Jaime Sallés Buigas
8. Los avances urbanísticos de la Habana. Arq. José M. Bens Arrarte
9. IV Congreso de la Unión Internacional de arquitectos. La Haya, del 11 al 16 de Julio 1955
10. Toma de posesión del Comité Ejecutivo del Colegio de Arquitectos de matanzas

11. In memoriam: El Arquitecto Ángel de Tiedra Alonso, Marqués de Tiedra y Duque de Amblada
12. D. Pedro Gutiérrez Sánchez
13. Margarita Johanes de Céspedes
14. Arquitecto Alberto Morera y Carbonell
15. Pablo Urquiaga Padilla
16. Pedro Rodríguez Colina

#### Arquitectura No. 262

May. 1955

1. Arquitectura y planificación en Valparaíso. Arquitectos Ricardo González Cortés e hijo
2. Arquitectura y planificación en Chile. Arquitectos Ricardo González Cortés e hijo
3. Urbanismo de urgencia. Carlos M. Della Paolera
4. Programa para el edificio del "Seguro del abogado". Arq. Aníbal Flores Jenkin. Asesores Alfredo Maruri y Francisco Henares, Arquitectos
5. VII Congreso panamericano de arquitectos. Arq. Manuel Tapia Ruano
6. La exposición de María Revenga en los salones del colegio de arquitectos
7. Crónicas de viaje: el regreso. Arq. Enrique Cayado Chil
8. Baracoa: bosquejo histórico. Arquitecto Eduardo Cañas Abril
9. Constituida la Junta Nacional de planificación
10. Grabados suecos en el Lyceum, Enrique Caravia
11. In memoriam: El Arq. José Manuel Betancourt

#### Arquitectura No. 263

Jun. 1955

1. "Italian Gardens of the Renaissance"
2. La comisión Nacional de áreas verdes la junta de embellecimiento y la junta nacional de sanidad
3. El jardín abstracto J. M. B.
4. Un proyecto del arquitecto Raúl A. Fumagali
5. El congreso extraordinario de municipios argentinos. Octubre de 1954
6. Toronto establece un gobierno metropolitano
7. Un obra del arquitecto Rodolfo Ibarra
8. El caos urbano: El urbanismo moderno prevee en nuestra era atómica la desintegración de las grandes ciudades. Arquitecto Carlos M. Della Paolera
9. Sobre la planificación de ciudades y campos en la Gran Bretaña. Arq. René Calvache
10. In memoriam: El Arquitecto Agapito León Díaz
11. El urbanista brasileño Heitor A. Eiras García
12. La rehumanización del arte. Pedro Centeno Vallenilla
13. La extraña vermiculita. Incomparable aislamiento térmico

#### Arquitectura No. 264

Jul. 1955

1. Ebenezer Howard J.M.B.
2. Ciudades jardín del presente cincuentenario de una idea utópica hecha realidad
3. Robert Owen y la ciudad "Nueva armonía"
4. Sir Ebenezer Howard. José M. F. Pastor
5. Il Letchworth, prototipo de ciudad Satélite
6. Los problemas de las viviendas en las primeras décadas del siglo XX
7. Un proyecto del arquitecto Carlos Maruri Guillo
8. In memoriam: Dr. Carlos Miguel de Céspedes y Ortiz. Arq. Agustín Sorbegui
9. El arquitecto José Enrique Marrero nos visito en el mes de abril, con tres obras ejecutadas en Canarias
10. El cementerio Cristóbal Colón. Arq. Enrique Martínez y Martínez
11. El "Día de las Américas" en el colegio de arquitectos

12. El nuevo edificio para la facultad de arquitectura
13. El "Día del arquitecto" en la ciudad de matanzas

#### Arquitectura No. 265

Ago. 1955

1. El IV Congreso de la U.I.A. En La Haya. Arq. José M. Bens Arrarte
2. Cuba triunfa en Holanda. Virgilio Ferrer Gutiérrez
3. Nuestras ponencias al IV Congreso de la Unión internacional de arquitectos. La Haya. Países Bajos, 9 de julio del 1955. Ponente: Arq. Eduardo Cañas Abril
4. Alocución a los asistentes al congreso de la U.I.A. Redacción de la Revista "Bonwkunding Weckblad"
5. Comentario a unas crónicas de viaje del arquitecto Enrique Cayado Chil. Dr. Mario Fuentes Aguilera
6. De lo lineal a lo pintoresco según Enrique Wolffin en sus conceptos fundamentales de la historia del arte. Traducción de J. Moreno Villa, comentarios al capítulo I de dicha obra por Martha de Castro
7. IX Congreso Panamericano de arquitectos. Caracas, Venezuela.

#### Arquitectura No. 266

Sept. 1955

1. El IV Congreso de la Unión Internacional de arquitectos. Discursos pronunciados por Mr. J. Tschumi, Presidente de la Unión Internacional de Arquitectos y M.A. Van der Steur, Presidente del Comité Organizador holandés del IV Congreso de la U.I.A.
2. Una obra del Arq. Fernando Sánchez Pita
3. Crónica de viaje: San Salvador, Arquitecto Oscar Morse
4. Buscando la vida tranquila. David Marshall. Versión en castellano por el Arquitecto Emilio de Soto
5. Vivienda y planeamiento. A. A. Solow
6. Actividades de la O. E. A.
7. Renovación urbana Luis Vera
8. Contratos de investigación del CINVA
9. Objetivos, requisitos y elementos de un programa de renovación urbana
10. Glosario
11. Siete situaciones que requieren consideración especial de alumbrado de las calles
12. Torre de estacionamiento
13. Donde planear lugares de estacionamiento. Prof. Morris Lambie
14. In memoriam: Gonzalo López Trigo
15. La iglesia del sagrado corazón. Martha de Castro
16. Tres décadas de pintura mural en México. Justino Fernández
17. Pintura moderna por Pablo Picasso
18. Escultura moderna por J. Bernard

#### Arquitectura No.267

Oct. 1955

1. El IX Congreso Panamericano de arquitectos celebrado en Caracas
2. IX Congreso Panamericano de arquitectos: Caracas, Venezuela, septiembre, 19-28 de 1955. Sesión inaugural
3. La vivienda en las áreas industriales. Arquitecto Julián Ferris, hijo. Consultor: Dr. Mauricio Rotival
4. Planeamiento de la función social del arquitecto dentro de los medios y objetivos del hombre. Ponencia presentada por la Delegación de la República de Venezuela.
5. Planificación orgánica. Por la Delegación de la República de Venezuela
6. La investigación en el planeamiento de la asistencia médico-hospitalar. Arquitectos: Rino Levy y Jarbos Karman, Miembros de la Delegación del Brasil

7. Ministerios y oficinas especializadas en vivienda y urbanismo. Arquitecto Néstor E. De Figueiredo, miembro de la Delegación del Brasil
8. La función social del arquitecto: El Arquitecto y la planificación. La planificación integral de los espacios de la habitación. Arquitecto Eduardo Cañas Abril, Miembro de la Delegación de la República de Cuba
9. Creación del Banco privado interamericano de fomento a la vivienda de interés social. Proyecto de Resolución presentado por la Delegación de Chile y aprobado por la Comisión II
10. Función social del arquitecto a través de sus organismos profesionales. Arquitectos: Manuel de Tapia Ruano y Agustín Sorbegui Vásquez, Miembros de la Delegación de la República de Cuba
11. La vivienda y su integración con las artes plásticas y los espacios libres. Arquitecto Manuel de Tapia Ruano, miembro de la Delegación de la República de Cuba
12. Financiamiento de viviendas económicas Por la Delegación de la República de Cuba
13. La escuela rural. Arquitectos Vicente Morales y Agustín Sorbegui Vásquez, Miembros de la Delegación de Cuba
14. Espacios de habitación. Por la Delegación de la República de Venezuela
15. In memoriam: La arquitectura Ana López de la Peña

#### Arquitectura No. 268

Oct. 1955

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#### Arquitectura No. 269

Dic. 1955

1. El concurso para la construcción del edificio del seguro del médico. Primer premio otorgado al arquitecto Antonio Quintana Simonetti, de la razón social Quintana. Rubio y Pérez Beato, Arqs.
2. Concurso del seguro médico: memoria descriptiva y descripción de materiales empleados, por los Arqts. Gerardo Salman Masrua y Gonzalo Dean Suárez que obtuvieron el segundo premio
3. "La Source". Por J. B. Ingres Pintura del siglo XIX. Museo del Louvre
4. L'Habitat: la constitución de la habitación de los enfermos. Ingeniero Robert Leroux
5. "El Taj-Majal-Agra". Arquitectura India- Musulmana
6. Las actividades profesionales: Proyecto de ley del Ejercicio del Arquitecto, en la cámara
7. Opiniones en torno al proyecto de ley del ejercicio del Arquitecto
8. Homenajeado El Presidente de la "Asociación Española de la prensa técnica" por la Institución similar de Cuba
9. El Instituto York de estudios arquitectónicos. Reproducción de "The journal of the Institute of British Architects"

#### Arquitectura No. 270

Ene. 1956

1. La XXII Asamblea del Colegio Nacional de Arquitectos. Pinar del Río, del 7 al 11 de Diciembre de 1955
2. Antonio Maceo. Emeterio Santovenia
3. Memorable Carta Histórica de Antonio Maceo
4. Arquitectura vueltabajera. Arquitecto Enrique Cayado Chil
5. El premio medalla de oro de 1955: La Residencia de la Sra. Evangelina Aristigueta de Vidaña en el Country Club, Arquitectos Silverio Bosch y Mario Romañach
6. Una obra del arquitecto Miguel Oyarzun
7. Decoración interior. Miguel Oyarzun, Arquitecto

8. Un hospital modelo en el Brasil, Óscar Niemeyer, Arquitecto
9. Sesión extraordinaria celebrada en el colegio de arquitectos: La defensa de la clase. Arquitecto Eduardo Cañas Abril
10. Las grandes obras de arte de la arquitectura
11. El teléfono como servicio público. De la prensa diaria
12. Los teléfonos y el gas, tema del momento. Bartolomé S. Padilla
13. Llamada telefónica. Del periódico "Alerta"
14. In memoriam: El Arq. Joaquín Bosch y Avilés. Arquitecto Jorge Nuñez Bengochea

#### Arquitectura No. 271

Feb. 1956

1. Homenaje a Jose P. Carre, Maestro de arquitectos, 1870-1941
2. Una obra del arquitecto Luis Alberto Morales, de la firma Morales y compañía
3. La Habana del Este: El túnel de la Habana. La solución urbanística de la Habana. Otras soluciones de problemas análogos. Arq. José María Bens Arrarte
4. Una obra del arquitecto Julio Canesa Prendes
5. El problema del parque en el nuevo malecón y en la plaza de la fraternidad, un ruego al coronel Ledon, jefe del tránsito de la ciudad de la Habana
6. Comentarios sobre arquitectura y planificación, por el arquitecto Agustín Sorhegui Vasquez, en el programa de "Comentarios económicos", suplemento del teleperiódico nacional, Canal 4
7. Eduardo Cañas Abril y Manuel de Tapia Ruano honrados por los colegas del Brasil

#### Arquitectura No. 272

Mar. 1956

1. El "Día del Arquitecto"
2. Una obra del arquitecto Raúl J. Martínez Vargas
3. Decoración interior y diseño de los muebles por el arquitecto Raúl J. Martínez Vargas
4. Una obra del arquitecto Francisco Valliciergo
5. Una obra del arquitecto Manuel R. Gutiérrez
6. Decoración interior por el arquitecto Manuel R. Gutiérrez
7. El día del arquitecto. Propaganda. Arquitecto Manuel De Tapia Ruano
8. Creación arquitectónica y manierismo. Arquitecto J. Ma. Sostres Maluquer
9. La primera escuela superior de administración pública de la Habana. Programas: técnica elemental de obras públicas o urbanismo al alcance de todos. Asistencia social y esparcimiento. Arq. José Ma. Bens Arrarte
10. Sanción judicial por gases nocivos
11. Una obra del Arq. Ricardo González Cortes
12. Mariano Miguel. Ramón Loy
13. In memoriam: Luis Suarez del Pino
14. Sería amenaza a la construcción. Lo que opina el Presidente del Colegio Nacional, Arq. Agustín Sorhegui Vázquez. Ángel Gutiérrez Cordoví
15. Una obra del arquitecto Raúl Arcia Monzón
16. Una obra del arquitecto Gustavo Moreno López
17. Una obra del Arq. Darío Rojo
18. Una obra del Arq. Agustín Sorhegui Vázquez
19. Una obra del Arq. Mario Girona
20. Una obra del Arquitecto Manuel de Tapia Ruano
21. Una obra de los Arqs. José Gelabert, Marcelo y Rosa Navia Castaño
22. Peligra la construcción en Cuba. Lo que opina el Presidente del Colegio Provincial de la Habana, Arq. Víctor Morales. Ángel Gutiérrez Cordoví
23. Una obra de los arquitectos Manuel Labandero y Humberto Santo Tomás



**Arquitectura No. 273**

Abr. 1956

1. El "Día del Arquitecto": efectuada en la noche del 12 La fiesta preliminar
2. El "Día del Arquitecto": Recepción del Ministro de O.P. a esta clase profesional donativo para la Escuela e Arquitectura. Acto de confraternidad con ingenieros, misa y ofrenda floral
3. La Arquitectura, factor vital en el progreso del país. Arq. Eduardo Cañas Abril
4. Anteproyecto de urbanización de una zona comercial de Madrid por el Arq. D. A. Perpiña Sebria. Arq. M. I.
5. Una obra del Arq. Manuel de Tapia Ruano
6. Una obra del Arq. Agustín Sorbegui Vázquez
7. Una obra del Arq. Darío Rojo
8. Una obra de los arquitectos Labandero y Santo Tomás
9. In memoriam: Arq. Leopoldo Ramos García
10. Mecánica del arquitecto. Raúl A. Fumagalli
11. Homenaje al decano de la Facultad de Arquitectura
12. Honran memoria del arquitecto Pablo Urquiaga
13. Recordando al Arquitecto Pablo Urquiaga
14. Jaime Valls: Su vida y su obra. Arq. José M. Bens Arrarte

**Arquitectura No. 274**

May. 1956

1. In memoriam: Arquitecto Francisco Gutiérrez Prada. Arquitecto Miguel A. Hernández Roger
2. El sepelio del Arquitecto Gutiérrez Prada
3. Programa "Comentarios económicos", televisión nacional, Canal 4. Director Orlando Naranjo Marín. Entrevistado durante los días 20 y 23 de Febrero y 1, 8, 15, 22 y 27 de Marzo de 1956 El Arquitecto Agustín Sorbegui Vázquez, Presidente del Colegio Nacional de Arquitectos
4. Importante acuerdo sobre el cemento. Arquitecto Eduardo Cañas Abril
5. Arquitectos de América: Arquitecto Clair W. Dicity, ex Presidente del Instituto Americano de Arquitectos. Arquitecto George Bain Cummings, Presidente del Instituto Americano de Arquitectos
6. Una obra del Arquitecto Raúl Arcia Monzón
7. Una obra del arquitecto José Canaves Ugalde
8. Concurso del Colegio Provincial de arquitectos de la Habana. Otorgados los premios a las mejores construcciones de 1955 en la Habana
9. II Reunión del Comité Directivo permanente de los Congresos Interamericanos de Turismo
10. Concurso periodístico: Laude del jurado
11. "Mejores ciudades, ciudadanos mejores". Anita Arroyo de González
12. EL "Día del Arquitecto" y la arquitectura cubana. Antonio Martínez Bello
13. Cuarenta años al servicio del Colegio
14. Lozano: Análisis de su obra. Arquitecto Manuel de la Torre
15. El "Día del arquitecto en la ciudad de Matanzas"

**Arquitectura No. 275**

Jun. 1956

1. El edificio "FOCSA": Arquitecto Ernesto Gómez Sampera
2. Un plan de obras públicas en marcha. Arquitecto Nicolás Arroyo Márquez, Ministro de Obras Públicas
3. Planificación: Transito y estacionamiento. Arquitecto José M. Bens Arrarte
4. Una obra del Arq. José canaves
5. Decoración interior

6. Hotel Habana-Hilton, Arquitecto Agustín Sorbegui Vázquez
7. La reunión de Capri de la U.I.A.: El Boletín de la Unión Internacional de Arquitectos, se hará en Cuba. La Habana será sede del VII Congreso
8. Vivienda y planeamiento: Las unidades vecinales en Lima, Perú
9. VI Reunión del Congreso Interamericano de Municipios
10. Homenaje a Mariana Grajales en el día de las madres
11. Primer Congreso de municipios Fluminenses. Estado de Río de Janeiro, en el Brasil
12. El "Día del Arquitecto en Camagüey
13. La IV Exposición Bienal de Sao Paulo
14. Concurso público para el acondicionamiento de la Plaza de las Naciones en Ginebra, Suiza
15. In memoriam: Arquitecto Ángel de Zarraga y Moya-Arquitecto Rene Campi y López – Arq. César Castilla – Urbanista Royal S. Webster – Dr. Alberto Recio y Forns.

**Arquitectura No. 276**

Jul. 1956

1. Arquitectura contemporánea Norteamericana: The American Institute of Architects. Programa de los premios de honor del séptimo año
2. Comentarios sobre arquitectura y planificación. Comentarista: Arq. Agustín Sorbegui Vázquez
3. Una obra del Arquitecto Roberto Taboas Goos
4. Una obra del Arq. Víctor Morales y de Cárdenas
5. El parque de Atares. Un S.O.S. a los clubes de Leones y rotarios. Arq. José M. Bens Arrarte
6. Normas de actuación de zonificación industrial
7. Hicieron entrega de diplomas y medallas de oro. Hermosa fiesta del Colegio Provincial de Arquitectos. Ángel Gutiérrez Cordovi
8. Homenaje a los arquitectos Gustavo A. Wallis y Julián Ferris
9. Almuerzo de confraternidad: Homenaje al Señor Ignacio Rodríguez
10. Proclamados dos candidatos de los arquitectos

**Arquitectura No. 277**

Ago. 1956

1. Arquitectura Contemporánea Norteamericana: The American Institute of Architects. Programa de los premios de honor del séptimo año
2. Comentarios sobre arquitectura y planificación. Comentarista: Agustín Sorbegui Vázquez
3. La repoblación forestal en la región. La repoblación forestal en las ciudades. Arquitecto José M. Bens Arrarte
4. Una obra del Arq. Nicolás Quintana
5. Un Centro Comercial. Matilde M. Ponce Copado (Graduando). Arq. Víctor Morales y de Cárdenas (Ponente)
6. Como se resuelve el problema del estacionamiento (Parqueo) en las ciudades norteamericanas. Traducción por el Arq. Felipe Gardin
7. Aumento en los costos de la fabricación. Arquitecto Adolfo Benages Nistal
8. Convocatoria de la primera reunión técnica interamericana en vivienda y planeamiento y transmisión del proyecto de temario de esa reunión a los gobiernos de los Estados Unidos
9. Reglamento por Comercio el régimen de exención arancelaria al cemento gris

**Arquitectura No. 278**

Sept. 1956

1. Ocho de Noviembre de 1956. Día Mundial del Urbanismo
2. El Primer Congreso Nacional de Planificación auspiciado por el Colegio de Arquitectos. Del 18 al 25 de noviembre. - La Comisión Organizadora. Objetivos
3. Arquitectura contemporánea norteamericana. The American Institute of Architects, Programa de los Premios de Honor del 7mo año
4. Piden los intelectuales al Gobierno se restituya la subvención oficial a la Compañía del Ballet "Alicia Alonso"
5. El Paseo del Prado. Las características de la Ciudad de La Habana. Arq. José M. Bens Arrarte
6. No debe convertirse La Habana en sucursal arquitectónica de Miami. Lo que opina el Arquitecto del Junco. Armando Maribona.
7. Universidad de La Habana. Tesis de grado para Arquitectos Curso 1954-1955. Proyecto de un Centro Comercial en Marianao. Por Kemel Suarez (Graduando) Profesora: Arq. Elena Ruyal (Ponente)
8. Los centros de esparcimiento. QUITAN el Parque Zoológico a la ONPAV. Devuelto a OP.

**Arquitectura No. 279**

Oct. 1956

1. Arquitectura contemporánea norteamericana. The American Institute of Architects: Programa de los premios de honor del séptimo año
2. Arquitectura contemporánea española: Proyecto de un edificio de treinta pisos para la ciudad de Barcelona. Arquitecto José María Bosch
3. Una obra del arquitecto José Canaves, en la Habana
4. La última obra del Arq. Angel de Zarraga y de Moya
5. Primer Congreso Nacional de planificación: Reglamento y programa
6. La VI Reunión del Congreso Interamericano de Municipios, celebrada en Panamá
7. Acuerdos adoptados en el tema 1 (expansión y desarrollo de las áreas urbanas y suburbanas) de la VI Reunión del Congreso Interamericano de Municipios
8. Acuerdos adoptados por la comisión de trabajo del Tema I (expansión y desarrollo de las áreas urbanas y suburbanas), de la VI Reunión del Congreso Interamericano de Municipios, aprobados por unanimidad por la sesión plenaria
9. A la VI Reunión del Consejo Interamericano de Municipios: Ponencia. Arq. Eduardo Cañas Abril
10. Unión Internacional de arquitectos, Reunión de la comisión de urbanismo: informe

**Arquitectura No. 280**

Nov. 1956

1. Arquitectura contemporánea norteamericana: El Centro cívico de Reynorte. Arq. A. G. Oldell, Jr. Y Asociados
2. "El Día Mundial del urbanismo": mensaje. Arq. Ricardo González Cortés
3. La Habana Republicana: su desarrollo urbanístico, La Habana de 1908. El proyecto de la barriada del Morro en 1914. Arquitecto José Ma. Bens Arrarte
4. Una obra de los arquitectos Max Borges, Jr. Y Enrique Borges
5. Una obra del Arquitecto O. Domínguez Aja
6. Decoración interior
7. La conurbación. Arch Dotson
8. Un bosque para cada pueblo. Peter Farb

9. Organización de los Estados Americanos. Unión Panamericana, - Washington, D.C. – Primera reunión técnica interamericana en vivienda y planeamiento
10. Exposición Internacional de obras y construcciones: Berlín, Julio 6 al 29 de septiembre de 1957
11. In memoriam: El Arquitecto Luis Echeverría Perdomo
12. El Arquitecto Jorge I. Carrera Vandrell. – El Historiador Don Gerardo Castellanos García

**Arquitectura No. 281**

Dic. 1956

1. Primer Congreso Nacional de Planificación.: Estudio. Arquitecto e Ing. Civil José M. María Bens Arrarte
2. El "Día Mundial del urbanismo" velada conmemorativa
3. Arquitectura contemporánea chilena: Una obra de los arquitectos Ricardo González Cortes y Raúl González Díaz, en Santiago de Chile
4. Una obra de la arquitecto Rosa Suarez
5. Decoración interior
6. Una obra de los Arqs. Cristofol y Hernández Dupuy
7. Primer Congreso Nacional de planificación, La Habana, Cuba, 12 al 16 de Diciembre de 1956. Reglamento. Programa
8. Asociación de ciudades jardines de Francia: La 53 Asamblea General de 1956
9. Congreso Internacional de los arquitectos y técnicos de los monumentos histórico. Paris, 6-11 de Mayo de 1957
10. Europa 1956: Impresiones y comentarios. Samuel Biniakonski

**Arquitectura No. 282**

Ene. 1957

1. EL primer Congreso Nacional de la planificación: La Habana, Diciembre 12 al 17 de 1956
2. El primer Congreso Nacional de planificación: Labor de las comisiones. Ángel Gutiérrez Cordoví
3. Los nuevos Presidentes para el Bienio 1957-1958
4. EL premio medalla de oro del Colegio de Arquitectos, de 1956: El edificio del retiro odontológico, por el Arq. Antonio Quintana Simonetti
5. Decoración interior
6. La Habana de 1956: Estudio presentado al Congreso de planificación por el Ing. Civil y Arq. Carlos M. Maruri
7. La Directiva del Primer Congreso Nacional de planificación
8. Trabajos presentados al Primero Congreso Nacional de planificación
9. El planteamiento urbano en relación a las tendencias del crecimiento urbano: Estudio presentado al primer Congreso Nacional de Planificación por el profesor Frances Violich
10. In memoriam: El Capitán Joaquín Llaverías

**Arquitectura No. 283**

Feb. 1957

1. La toma de posesión de las nuevas directivas del Colegio de Arquitectos
2. El Primer Congreso Nacional de planificación: Enseñanza y divulgación de la planificación. Arq. Alberto Prieto
3. El primer Congreso Nacional de Planificación: Planificación hospitalaria nacional. Arquitecto Víctor M. Morales y de Cárdenas
4. El Primer Congreso Nacional de Planificación: La participación ciudadana. Arquitecto y Planificador C. Montoulieu
5. Una obra del Arquitecto Lino Hernández
6. Una obra de los Arquitectos Cristofol y Hernández Dupuy

7. Una obra de los Arquitectos Morales y Compañía
8. Primer Congreso Nacional de Planificación: Proceso de la planificación. Arq. Manuel de Tapia Ruano
9. Educación planificadora. Walter H. Blueber
10. Manuel Vega, Pintor de depurado realismo. Ramón Loy

#### **Arquitectura No. 284**

Mar. 1957

1. El día del Arquitecto: Marzo 13 de 1957. J. M. B.
2. Primer Congreso Nacional de planificación: contribución al estudio del estacionamiento en la zona central de la Habana. Arquitecto e Ingeniero Civil José M. Bens Arrarte
3. El primer Congreso Nacional de planificación: Necesidad de la estructuración de las Leyes, ordenanzas y reglamentos en función de los principios de la planificación. Arquitecto Manuel de Tapia Ruano
4. Una obra del Arq. Nicolás Arroyo Márquez, Ministro de obras públicas: El nuevo Palacio de los Deportes – La ciudad deportiva
5. Una obra del Arq. Antonio Santana
6. Los grandes avances de sanidad municipal: La obra del Alcalde Sr. Justo Luis Pozo y del Puerto: El Hospital Clínico Quirúrgico. Arquitecto Carlos M. Maruri
7. Problemas generales de la protección de la naturaleza. Profesor R. Bouillenne
8. Primer Congreso Nacional de Planificación: Ponencia sobre el Tema I. Arquitecto Eduardo Cañas Abril
9. Ponencia presentada al primer Congreso Nacional de Planificación por el Arq. E Ing. Civil Enrique Cayado Chil
10. Proposiciones al primer Congreso Nacional de planificación. Dr. Carlos M. Morán
11. Las nuevas ciudades de la Gran Bretaña. F. Osborn
12. Exposición de Arte Medieval Español celebrada en la ciudad de N. York. Prof. Luis de Soto Sagarra

#### **Arquitectura No. 285**

Abr. 1957

1. In memoriam: El Arquitecto Pedro Martínez Inclán. Prof. Alberto Prieto
2. La terminación del Paseo de la Avenida del Golfo o El Malecón de la Habana. Arq. Nicolás Arroyo Márquez, Ministro de Obras Públicas
3. Arquitectura orgánica y arquitectura moderna. Arq. Frank Lloyd Wright
4. Una obra del Arquitecto Serafín Martínez Hurtado
5. Una obra del Arq. Manuel Rivero Magnan
6. Decoración Interior por el Arq. Manuel Rivero Magnan
7. Primer Congreso Nacional de planificación: Enseñanza de la planificación. Ponente: René Calvache, Arq. Planificador
8. Al primer Congreso Nacional de planificación celebrado en Cuba. Arq. Manuel Tapia Ruano, Arq. Luis Bonich
9. Uso de las fotografías aéreas en el estudio de los recursos naturales. Eliseo Matos González
10. Planificación hospitalaria en el País. Ponencia del Colegio Médico Nacional de Cuba, al Primer Congreso Nacional de Planificación
11. Concurso de vidrieras comerciales, organizado por el Colegio Provincial de Arquitectos
12. El día del Arquitecto. Arq. M. A. Hernández Roger
13. In memoriam: El Arquitecto Rafael de Cárdenas y Culmell. Arq. Fernando R. De Castro
14. Rinde homenaje a los periodistas, El Congreso de Planificación
15. El paisaje luminoso de Cuba, tuvo en Domingo Ramos, un intérprete genial. Esteban Valderrama

#### **Arquitectura No. 286**

May. 1957

1. Arquitectura y diseño en la era de la ciencia. Arquitecto Walter Gropius
2. El primer Congreso Nacional de Planificación: La Función de la Planificación en el estado libre asociado de Puerto Rico. Arquitecto Santiago Iglesias, hijo
3. Una obra del Arq. Efraín Socarras
4. Sistemas de mejoras en planificación de zonas residenciales. Arquitecto Carlos Mendoza
5. Una obra del Arq. Manuel Rivero Magnan
6. Decoración Interior
7. "Cartilla de la vivienda"
8. La vida y obra de Don Ricardo González Cortes. José Luciano Franco
9. Mensaje a la prensa. Arq. Adolfo Benages Nistal
10. La Universidad de Chile estudio a la planificación de área Santiaguina
11. El Primer Congreso Nacional de Planificación: Ponencia: Los núcleos urbanos- comunidades- participación ciudadana en el proceso de la planificación. Arq. Manuel de Tapia Ruano
12. El Día del Arquitecto. Arquitecto Luis Bay Sevilla
13. El día del Arquitecto en Santa Clara
14. El Día del Arquitecto en Matanzas
15. Una carta póstuma del Dr. Carlos Miguel de Céspedes
16. La exposición póstuma del Pintor Jorge Arche. Loló de la Torriente
17. Tema I. – Al Primer Congreso Nacional de planificación. Ingeniero Agrónomo Manuel A. Tamargo
18. Una obra de arte de la "Coca-Cola"

#### **Arquitectura No.287**

Jun. 1957

1. La planificación de la Bahía de la Habana
2. Una obra del Arq. Ricardo Galbis Martínez
3. La capacidad de la Cuenca del Almendares no permite nuevas extracciones para otros acueductos
4. El abastecimiento de agua en la Habana del Este
5. La campaña del "Centro de la propiedad" contra el proyecto de nuevas extracciones de la cuenca de Almendares, es secundada por la prensa capitalina
6. El patronato para la construcción de una nueva escuela de arquitectura. Relación de las cantidades recaudadas
7. La ciudadela escolar de Viña del Mar, Chile. Arq. Ricardo González Cortés, Miguel Merchant Lyon y Hugo Motetto Sola
8. Homenaje a Alicia Alonso
9. La revista "Acropole" y la tesis de la Arq. Matilde Ponce Copado
10. El premio "Arquitecto periodístico"
11. El problema de los parquímetros en la Habana
12. Organización interamericana de cooperación intermunicipal
13. In memoriam: El Arquitecto Don Miguel Saaverio y de Gabancho

#### **Arquitectura No. 288**

Jul. 1957

1. Anteproyecto de viviendas económicas estudiado en 1952 para el Municipio de la Habana, bajo la rectoría del Alcalde Sr. Justo Luis Pozo y del Puerto. Arq. Carlos M. Maruri Guilló
2. La planificación del Puerto de la Habana. Valiosos estudios e informes de 1949
3. Primer Congreso Nacional de planificación en la CIA. Cubana de electricidad. Ing. Serafín G. Menocal

4. El Primer Congreso Nacional de planificación: Aspectos generales del proceso de planificación de Puerto Rico. Ing. Luis M. Rodríguez
5. Recepción de los nuevos graduados
6. Adiós a Hernández Cárdenas. Prof. Ramón Loy

#### Arquitectura No. 289

Ago. 1957

1. Proyecto de Dique Seco en la ensenada de Marimelena en el Puerto de la Habana. Ingeniero Civil y Arquitecto Guillermo Du-Bouchet
2. Estudios e informes para la Construcción de un Dique Seco en la Bahía de la Habana
3. El VI Congreso de Historia Municipal que se celebrará en Madrid, del 4 al 12 de Octubre de 1957
4. Las obras de la comisión nacional de la vivienda
5. Arquitectura contemporánea Cubana: Obras de los Arquitectos: Ernesto Gámez Sampera; Eugenio Batista y Adolfo Arellano; Fernando R. De Castro; Ángel Cano; Manuel Pichardo; Govantes y Cabarrocas; Antonio Santana; Martínez Campos y Rojas; Luis Delfín Valdés; Cristóbal Martínez Márquez; Mario Colli; Eugenio Albarrán; Adolfo Pérez Llana; Emilio Vasconcelos: Quintana, Rubio y Pérez Beato; Darío Rojo
6. La planificación de la Grande Habana. Arquitecto Nicolás Arroyo
7. Unión Internacional de arquitectos: reunión del Comité Ejecutivo
8. La movilización de las poblaciones dentro de la ciudades: Redes de transporte colectivo
9. Ingeniero Julio C. Roig
10. El Primer Congreso Nacional de Planificación: La verdadera planificación es una sola, integral, no puede haber divorcio entre el enfoque físico, social y el económico. Arquitecto y Planificador Eduardo Montoulieu
11. El Escultor Florencia Gelabert
12. In memoriam: Arq. Rene Gallardo Herrera y Arquitecto Antonio Giraldino

#### Arquitectura No. 290

Sept. 1957

1. La planificación de la Bahía de la Habana. Urbanista Jean C. N. Forestier
2. El nuevo edificio para el periódico "Prensa libre" por el Arq. Anibal Flores Jenkins
3. Experiencias en la práctica y enseñanza de la planificación urbana. Prof. Jean Labatud
4. Unas obras del Arquitecto Vidal Vila
5. Conexión de las grandes ciudades con la zona metropolitana y las otras regiones nacionales. Profesor Ingeniero Julio C. Roig
6. El Primer Congreso Nacional de Planificación: La planificación, participantes, malentendidos comunes, el proceso planificador. Arquitecto y Planificador Eduardo Montoulieu
7. La pintura y Monsieur Pangloss. Eduardo Avilés Ramírez
8. Adiós a Carlos Enríquez. Ramón Loy
9. Carta abierta. Raúl W. González Díaz

#### Arquitectura No. 291

Oct. 1957

1. La construcción de Gradas. Ingeniero Civil y Arquitecto Guillermo Du-Bouchet
2. La nueva terminal Pesquera
3. Una obra y decoración interior de los arquitectos Virgilio Chacón y Marcia González

4. La planificación de la Bahía de la Habana J.M. B.
5. Una obra y decoración interior de los arquitectos Ondina López y Jaime Alfonso
6. La rotulación de calles y la numeración de casas de Marianao
7. Arq. Ángel Cano
8. Gran Bretaña: Ciudades nuevas. Por una mejor distribución de la población y de las industrias. Antoinette Suquet- Bonnaud
9. Arquitectura contemporánea chilena. Arquitectos Ricardo González Cortés y Raúl González Díaz
10. El Día Mundial del Urbanismo
11. El Primer Congreso Nacional de Planificación: Descripción de la planta núcleo-eléctrica que se instalara en Cuba. Leonard F. C. Reichle
12. El pintor Daniel Serra Badue. Rafael Marquina
13. Quiere tener Pinar del Río un Parque Geológico Internacional. Profesor Guillermo Rodríguez Casals

#### Arquitectura No. 292

Nov. 1957

1. Interbau Berlin 57, La reconstrucción del Barrio Hansa. La Feria de la Construcción. Con la exposición internacional de obras y construcción.
2. Descripciones de construcción: Proyecto No.1 . Arquitectos: Prof. Glans Muller-Rehn y Dipl. Ing, Gerbard Siegmann
3. Proyecto No. 4 Arq. Hans Muller
4. Proyecto No.5 Arq. Gunther Gottwald
5. Proyecto No. 7 Arquitectos: Prof. Waltr Gopius y Prof. Wils Ebert
6. Proyecto No. 8 . Arq. Pierre Vago
7. Proyecto No. 11 Arq. Ernt Zinsser y Hansrudolf Plarre
8. Proyecto No. 14 Arq. Oscar Niemeyer Soares Filho
9. Proyecto No. 15 Arquitectos: Fritz Jeanecke y Sten Samnelson
10. Proyecto No. 16 Arq. Alvar Aalto
11. Proyecto No. 17 Arq. Willy Kreuer
12. Proyecto No. 19 Arq. Hans Schuippert
13. Proyecto No.20 Arquitectos: Raymond López y Eugene Beaudouin
14. Proyecto No. 22 Arquitecto Ludwing Lemmer
15. Proyecto No. 28 Arq. Otto H. Senn
16. Sala de Congresos. Arq. Hugh A. Stubbins
17. Proyecto: Bloque de viviendas "Tipo Berlín" situado en el "Triángulo de Heisberg" Arq. Le Corbusier
18. El edificio de grandes exposiciones: Exposición temática: "La Ciudad de Mañana"

#### Arquitectura No. 293

Dic. 1957

1. VI Congreso Histórico municipal interamericano, Madrid. Octubre 5 al 12 de 1957: Palabras del Presidente de la Comisión organizadora a la prensa. Discurso del Excmo. Sr. Ministro de la Gobernación, Don José García Hernández. Imposición de la medalla de la ciudad de la Habana al Excmo. Sr. Conde de Mayalde, Alcalde de Madrid. El recital de Rosario Franco
2. Una obra del Arquitecto Laureano Cancio Prade
3. Decoración interior por el arquitecto Laureano Cancio Prade
4. Primera convención Nacional y primeras jornadas interamericanas de profesionales universitarios, Montevideo, 24-30 de Noviembre de 1957
5. El día Mundial del urbanismo celebrado en el ayuntamiento: Palabras del Arquitecto Ramiro J. Ibern. Paralelismo o semejanza del día mundial del Urbanismo y el Día Mundial de la Salud, por el Arq. Carlos M. Maruri. Glosario de urbanismo, por José L. Franco

6. Para que la cultura llene su misión, ha de ser organizada y atendida. Pastor del Río
7. Exposición de pintura celebrada en el colegio de Arquitectos, Obras de la Artista Ileana Ferrer

#### Arquitectura No. 294

Ene. 1958

1. El helicoide de la Roca Tarpeya: Centro Comercial y exposición de industrias que se construye en Caracas, Venezuela
2. Primer Congreso Nacional de Planificación: La enseñanza de la planificación. Arq. y Planificador Eduardo Montouliu
3. Premisas que deben olvidarse por el Colegio de Arquitectos en ocasión de celebrarse un día más el urbanismo. Arq. Manuel de Tapia Ruano
4. Dos obras del Arquitecto Carlos J. Miranda
5. VI Congreso Histórico Municipal interamericano: Respeto, conservación de edificios, monumentos, plazas, etc., de valor histórico-artístico. Ponente: Arq. Eduardo Cañas Abril
6. El Primer Congreso Nacional de planificación: Protección al peatón. Ponente: Arq. Vicente R. Morales Ruiz
7. La Liga francesa contra el ruido
8. Día Mundial del Urbanismo en Valparaíso. Raúl González Díaz
9. Primer Congreso de Planificación: Concentración de las actividades económicas. Ing. Agrónomo Rafael Oliver Díaz
10. Homenaje al municipalista chileno Raúl González Díaz

#### Arquitectura No. 295

Feb. 1958

1. Fábrica de azúcar "El Palmar", en Venezuela. Arq. Tomás José Sanabria
2. Una obra de los arquitectos Ermina Ordoardo y Ricardo Eguillor
3. Decoración interior por los Arquitectos Esmina Ordoardo y Ricardo Eguillor
4. Las nuevas salas de arquitectura colonial cubana en el Palacio de Bellas Artes
5. Arquitectura, estilo y ambiente. Dr. Guillermo de Zendegui
6. El arqueólogo Agustín Rodríguez Gómez. Arq. José M. Bens Arrarte
7. Primer Congreso Nacional de planificación: Plan de fomento forestal en tierras marginales. Selvicultor Gilberto León
8. Monumento al veguero y tabaquero cubano
9. Construirán otro túnel por debajo del Río Almendares
10. El premio "Arquitecto Pedro Martínez Inclán". Arq. Adolfo Benages Nistal
11. Le premio para 1958 de la "Reynolds Memorial"
12. La infancia histórica de la Habana: La Habana del siglo XVI. Su evolución rural y urbana. (1519 al 1555). Arq. José M. Bens Arrarte

#### Arquitectura No. 296

Mar. 1958

1. Una obra del arquitecto Jorge Luis Echarte
2. Decoración Interior por el Arquitecto José Luis Echarte
3. Primer Congreso de Planificación: Necesidad de la cooperación interfacultades como base para la creación de una Instituto Superior de Urbanismo. Dr. Arnaldo Schwerrest

4. Exposición de Arquitectura Latinoamericana en el Palacio de Bellas Artes
5. Primer Congreso Nacional de Planificación: Reforestación a base de eucaliptos. Eliseo Matos González
6. El malecón será urbanizado y ampliado con terrenos ganados al mar: informe al Comité Ejecutivo del Colegio Provincial de Arquitectos. J.M. Bens
7. Homenaje al Apóstol José Martí
8. Beca que ofrece a Cuba el Consejo Británico de Londres
9. De interés a los arquitectos
10. Las actividades del Comité Ejecutivo de la U.I.A. Arquitecto Agustín Sorbegui
11. In memoriam: El Arquitecto Gustavo E. Urrutia Quiroz
12. In memoriam: El arquitecto Juan Giuria

#### Arquitectura No. 297

Abr. 1958

1. La Iglesia de "El Carmelo" en el vedado
2. El Primer Congreso Nacional de planificación: La tarea del adiestramiento de los planificadores de ciudad. Ingeniero y Planificador Antonio C. Cayanan, A.I.A.
3. Una obra del Arq. Gabriel Zerquera Leiva
4. El primer Congreso Nacional de Planificación: posibilidades concernientes a la planificación y al desarrollo de los arrabales. Arq. Ernest Weissman
5. De interés a los arquitectos
6. Monumentos históricos de Santiago de Cuba
7. Los colaboradores de los arquitectos
8. La Habana del siglo XVI: Análisis de un plano del puerto y villa de la Habana toda del siglo XVI. Análisis con descripción de la Habana tomada del plano de la misma atribuido a Francisco Calvillo. Análisis de un plano un plano del puerto y villa de la Habana de 1595. Análisis del plano de la Habana que reproduce Don José María de la Torre. Análisis de un plano de la ciudad de la Habana por Cristóbal de Roda. De 1603. Análisis del plano de la "Baye et Ville de Havane". Plano de la Habana de 1615. Plano de la Habana en los comienzos del Siglo XVII
9. Concurso para el mausoleo de QA IDE AZAM ALI JINNAH, Karachi, Pakistán

#### Arquitectura No. 298

Mayo 1958

1. Club Náutico de Varadero. Concurso para la construcción del Edificio Social
2. Una obra del Arq. Gerardo Martínez Nebot
3. Una obra del Arq. Orlando Domínguez Aja
4. V Congreso de la Unión Internacional de Arquitectos. Moscú, 20 al 28 de julio de 1958
5. Homenaje al Arq. José Marcial Lacorte
6. Nostalgia del viejo Lourdes. Eduardo Avilés Ramírez.
7. Los monumentos Históricas de Puerto Rico. Arq. Santiago Iglesias Jr. A.I.A.
8. Exposición en el Colegio de Arquitectos.
9. Seminario de Técnicos y Funcionarios en Planeamiento Urbano. Octubre 5 al 30 de 1958. Centro Americano de Vivienda y Planeamiento.
10. Organización de los Estados Americanos. Unión Panamericana. Programa de Becas de la O.E.A.

#### Arquitectura No. 299

Jun. 1958

1. El Túnel de la Habana. Ing. Civil José Menéndez
2. Editorial: 20 de Mayo de 1958

3. Una obra del Arquitecto Carlos M. Maruri Guillo: La nueva escuela municipal "Romualdo de la Cuesta"
4. Organización de las Naciones Unidas para la educación, la ciencia y la cultura: Recomendación que define los principios internacionales que deberán aplicarse a las excavaciones arqueológicas aprobadas por las Conferencia General en su novena reunión, Nueva Delhi, 5 de diciembre de 1956
5. Universidad Católica "Santo Tomás de Villanueva": Arquitectura Colonial Cubana del Siglo XIX. Fernando Álvarez Tavío y Longa
6. Recuerdos de Franklin Delano Roosevelt. Víctor Alba
7. Cooperativas en los Estados Unidos: alojamiento a 2,500 familias – inversión de \$20,000,000 – nueve edificios
8. Para la sección de "Revista de Revistas". Arq. Raúl Macías Franco
9. In memoriam: El Arquitecto Rogelio Santana Fernández

#### Arquitectura No. 300

1. La nueva Capital del Brasil, Brasilia
2. Primer Congreso Nacional de planificación: El control geodésico, Base fundamental de la planificación integral. Ingeniero Civil Octavio Raíces Vidal
3. Primer Congreso Nacional de Planificación: cubre el costo de obras de pública utilidad mediante el repartimiento o plusvalía. Profesor Armando Maribona
4. Una obra del arquitecto Emilio de Soto Sagarra
5. Reuniones de docentes del historia de la arquitectura
6. Otorgado el "Premio medalla de oro" del Colegio Nacional de Arquitectos entre residencias privadas
7. Los caracteres borrominescos del Barroco Cubano. Marta de Castro y de Cárdenas
8. Primer Congreso Nacional de Planificación: Ponencia sobre el Tema II. Dr. Domingo Romeu y Jaime
9. Plantas para las costas. Dr. Juan T. Roig
10. Homenaje al Arquitecto Miguel A. Hernández Roger
11. Primer Congreso Nacional de Planificación: La terminal Perquera
12. Proyecto de adaptación del actual Palacio de Deportes para el Acuario Nacional, Museo, Biblioteca y oficinas del Instituto Nacional de la Pesca
13. Arquitecto Becado
14. Organización Interamericana de cooperación intermunicipal
15. In memoriam: Arquitecto Ernesto Tosca y Larrondo.

#### Arquitectura No. 301

Ago. 1958

1. Concurso para el "Banco Núñez". Arq. Raúl Fumagalli
2. El primer Congreso Nacional de Planificación: Relación entre los planos regionales y el nacional, importancia de este último y sus objetivos. Arq. y planificador Eduardo Montouliou
3. La arquitectura en el engranaje contemporáneo. Arquitecto Carlos Obregón Santacilia
4. Los caracteres borrominescos del barroco cubano: Discurso de ingreso en la academia de artes y letras por la Doctora Marta de Castro y de Cárdenas
5. Homenaje al Arquitecto Miguel Ángel Hernández Roger por su brillante historial en el colegio Nacional de Arquitectos
6. Biografía del Arq. Miguel Ángel Hernández Roger
7. El urbanismo: ciencia práctica, no ficción. Arquitecto Ángel Cano
8. El Colegio de Arquitectos está de duelo

#### Arquitectura No. 302

Sept. 1958

1. Una obra del Arq. Frank Martínez Justiz

2. Por nuestra legislación, las facultades y la responsabilidad del arquitecto en las obras, es indivisible. El problema de los ingenieros electricistas. Carta abierta al Sr. Alcalde Municipal
3. Editorial de la "Revista del centro de la propiedad urbana"
4. Una obra de los arquitectos Mario Pani, Salvador Ortega Flores y Ramos Lamadrid, en Monterrey, México
5. Conferencia Nacional de planificación en los E. Unidos
6. International Federation for Housing and Town Planning Institute
7. Primer Congreso Nacional de planificación: Legislación sobre planificación, Tema III. Estructuraciones legales sobre la planificación, especialmente en lo que se refiere a los planos reguladores urbanos, consideración de las disposiciones actuales. Doctores José Antonio López García y Néstor Moreno López
8. Los caracteres borrominescos del barroco cubano. Dra. Marta de Castro y de Cárdenas
9. Una visita agradable
10. Las fuentes de las plazas, parques y paseos públicos de la Habana Colonial Ingeniero Civil y Arquitecto Abel Fernández y Simón, M.C.I.C.C.
11. Premios del Instituto Americano de Arquitectos
12. Revista de revistas. Arq. Raúl Macías Franco

#### Arquitectura No. 303

Oct. 1958

1. Una obra del arquitecto Mario Romañach
2. El coloso de Cuba: La nueva estatua del Apóstol de Nuestra independencia José Martí por el Maestro Juan José Sicre, escultor
3. Una obra del Arq. Nicolás Quintana (de la firma Moenck y Quintana)
4. El día Mundial del Urbanismo: 8 de Noviembre de 1958
5. Principios de diseño: El mueble como máquina y como escultura. Alejandro Hidalgo de Caviedes
6. Academia Nacional de Artes y Letras: Discurso de contestación por el arquitecto José M. Bens Arrarte. (ingreso como miembro de la Doctora Marta Le Castro y de Cárdenas)
7. VII Reunión del Congreso Interamericano de Municipios. 10 al 16 de Noviembre de 1958. Rio de Janeiro, Brasil
8. El Primer Congreso Nacional de planificación: ponencia sobre la entidad "Fomento de Hipotecas aseguradas". Arquitectos: Vicente A. De Castro y Adolfo Benages Nistal
9. In memoriam: El arquitecto Luis M. Rodríguez y Rodríguez
10. Exposición de manipuleo mecánico y convención sobre manipuleo de materiales celebrada en Londres.

#### Arquitectura No. 304

Nov. 1958

1. Los monumentos arquitectónicos de la Española: La obra del Profesor Erwin Walter Palm. Arq. Mario J. Buschiazzo
2. Exposición de trabajos presentados al Concurso por la medalla de oro de 1958
3. Una obra de los Arquitectos Cañas y Abril t Nujim Nepomechie
4. "¡El Rey va desnudo!". Arquitecto Raúl Lino
5. Una obra de los arquitectos Virgilio Chacón y Marcial González
6. Decoración interior por los Arqtos. Virgilio Chacón y Marcial González
7. La danza de las marionetas. Eduardo Avilés Ramírez
8. La conservación de una antigua barriada de la ciudad de Washington. Armando Maribona

9. Corrosión de concreto por Thiobacillus Thiooxidans en Tanques de aguas residuales. Doctores: C. Pérez Troncoso y L. Cuervo Herrera
10. Primer Congreso Nacional de planificación: Ponencia sobre política hidráulica sanitaria nacional. Ing. Manuel F. De Vera
11. Arquitectura contemporánea venezolana

#### **Arquitectura No. 305**

Dic. 1958

1. Las fuentes de las plazas, parques y paseos públicos de la Habana Colonial. Por Abel Fernández y Simón M. C.I.C.C Ingeniero Civil y Arquitecto
2. Dos obras de los arquitectos Lanz del Pozo
3. Una obra del Arq. Agustín Sorhergui
4. Decoración interior por el Arq. Agustín Sorhergui Vázquez
5. El salón de los artistas franceses en París
6. Una obra del Arq. Emilio del Junco: El reparto Santa Catalina
7. In memoriam: Ignacio Rodríguez
8. In memoriam: El Arq. Andrés Castella y Caballero
9. Problemas de las grandes concentraciones urbanas desde el punto de vista de la gestión urbanística. Profesor Pedro Bidagor Lasarte

#### **Arquitectura No. 306**

Ene. 1959

1. La Revolución cubana. Editorial
2. Los nuevos presidentes para el bienio 1959-1960
3. Los delegados a la Asamblea Nacional del Colegio de Arquitectos
4. Candidatura Navarrete-Chomat
5. Programa moción presentada en la Asamblea Nacional del pasado mes de Diciembre
6. Carta abierta al honorable señor Presidente de la República. Dr. Manuel Urrutia Lleo
7. EL premio medalla de oro de 1958
8. La residencia de Mr. And Mrs. Alfred de Schulthers. Por los Arquitectos Richard J. Neutra, Raúl Álvarez y Enrique Gutiérrez
9. Una obra del Arquitecto Rafael Portuondo Arnaz
10. La integración de las artes por el profesor Carlos Raúl Villanueva
11. Las fuentes de las plazas, parques y paseos públicos de la Habana Colonial, por Abel Fernández
12. In memoriam: El pintor Carlos Enriquez

#### **Arquitectura No. 307**

Feb. 199

1. La operación verdad, Editorial
2. Carta dirigida a las sociedades y colegios de arquitectos de América
3. La reforma agraria
4. La colonización agrícola en Palestina
5. Ley No. 3 sobre la Reforma agraria. Dictada en los campamentos de la Sierra Maestra
6. Una obra del Arquitecto Max Borges Jr.
7. Conmemoración Martiana del 28 de Enero
8. Los comités ejecutivos de los colegios provinciales de Pinar del Río, Matanzas. Las villas, Camagüey y Oriente
9. Lecciones de la World Fair de New York en 1939 y de la exposición de Bruselas de 1958
10. Recuerdos de la exposición de Bruselas de 1958
11. Carta a Franco Albini. Por el Arq. Fernando Salinas

#### **Arquitectura No. 308**

Mar. 1959

1. Editorial: La Revista "Arquitectura"
2. Visita del Doctor Castro al Colegio de Arquitectos
3. ¿Qué es el Arquitecto y cuál es su función?
4. Congreso Interamericano de la construcción
5. Conmemoración del 13 de Marzo
6. Edificios de los colegios provinciales de Camagüey y Pinar del Río
7. Residencias por los arquitectos Mario Romañach y César Alfonso
8. La nueva casa de la UNESCO
9. La visita del Señor Rafael Pico
10. Estudios sobre Cofres de Plywood
11. Congreso de Arqs. Paisajistas
12. Estructuras en la exposición de Bruselas

#### **Arquitectura No. 309-310**

Abr. y May 1959

1. Editorial
2. Arquitectos, reforma urbana y vivienda
3. La ilustración y la evolución
4. Escuelas rurales
5. El tema, la solución y la crítica: edificio para laboratorios y talleres de la Universidad de Villanueva
6. Arquitectura Cubana. Una búsqueda de la verdad
7. Muebles y decoración interior
8. La arquitectura y la poesía: estampas habaneras
9. Cine y teatro. Comentarios
10. Frank Lloyd Wright
11. Noticiero. Miscelánea

#### **Arquitectura No. 311-317**

Jun.- Dic. 1959

1. La función social del arquitecto
2. Agonía y hechizo
3. Focsa edificio apartamental en propiedad horizontal
4. Densidades en las metrópolis
5. Indagaciones sobre el chiste
6. La Revolución y sus medidas de desarrollo económico-social
7. Un legado musical
8. Forum sobre la enseñanza de la arquitectura
9. In memoriam. Cesáreo Fernández
10. Ley de solares yermos o reforma urbana
11. Noticiero – miscelánea

#### **Arquitectura No. 318**

Ene. 1960

1. Editorial
2. Asamblea Nacional del Colegio Nacional de arquitectos
3. ¿Qué cambios nos traerán los sesenta?
4. Obra del Arq. Vicente Morales Rubio
5. Arquitectura y economía
6. El Instituto Nacional de ahorro y viviendas. INAV
7. Cuba turística
8. Proyecto del centro de turismo "guamá"
9. Integración de las Artes Plásticas
10. Comandante Camilo Cienfuegos
11. La enseñanza agrícola
12. Obra del Arq. Luis Gottardi
13. Noticiero- miscelánea
14. Escuela de arquitectura de Estocolmo
15. Concurso para el Centro Cultural de Leopoldville (Congo belga)

**Arquitectura No. 319**

Feb. 1960

1. Análisis del estado mínimo de viviendas
2. Hospital siquiátrico de la Habana
3. Obra del Arq. Frank Martínez
4. Playas públicas (I.N.I.T.)
5. Iglesia templo a Santa Catalina Labouré
6. Arq. Evelio Pina
7. Acuario Nacional – sibirimar
8. El sistema de avenidas primarias de la grande Habana.  
Arq. José M. Bens Arrarte
9. Impresiones sobre un viaje al turquino
10. Arq. Eduardo Rodríguez
11. Percepción visual – Arq. Octavio Buigas
12. La Escuela de Arquitectura de Estocolmo
13. Continuación. Arq. Alhio González
14. Miscelánea – noticiero

**Arquitectura No. 320**

Mar. 1960

1. “Día de duelo” de los arquitectos
2. “Día de los arquitectos”
3. Lección de Arquitectura - Le Corbusier
4. Concurso de anteproyecto- edificio monumental
5. Ensayo sobre la influencia africana en la música cubana
6. Carlo Borbolla
7. Una residencia – Arq. Frank Martínez
8. Iglesia – Arq. Vicente Morales
9. Real Escuela Politécnica de Estocolmo
10. Arq. Nils Ahrhom
11. Escuela Superior Politécnica de Helsinki
12. Arq. Abilio González
13. Las Escuela de arquitecturas de Suecia
14. Arq. Jan Wallinder
15. X Congreso de arquitectos
16. Encuesta de la Comisión de Construcciones deportivas de la U.I.A. Primer seminario Internacional de Arquitectura Industrial
17. Carta de construcciones escolares

**Arquitectura No. 321**

Abr. 1960

1. Las cuatro dimensiones del urbanismo
2. El futuro de la arquitectura en Cuba
3. El rostro de Jesús
4. Hispanidad y americanismo
5. Instituto Cubano del arte e industrias cinematográficas
6. El puente José Martí
7. Artes y artesanías en el Instituto Nacional de la Industria turística
8. La restauración del castillo de la fuerza
9. El gran parque de almendares
10. Arquitectura, equilibrio perfecto
11. Nuevos diseños de la offefors
12. Sesión conjunta del Comité Ejecutivo Nacional y del ejecutivo provincial de arquitectos de las villas
13. Carta de secretario de la U.I.A.
14. Concurso Internacional
15. La Planificación Nacional en Finlandia
16. Escuela de Arquitectura de Helsinki

**Arquitectura No. 322**

May. 1960

1. Movimiento revolucionario de superación arquitectónica
2. La Arquitectura cubana del siglo XX – Arq. Joaquín Weiss
3. Así florece Cuba – Arq. Lilliam Mederos de Baralt
4. Brasilia – Arq. Silvio Acosta
5. Parque deportivo José Martí
6. Arq. Octavio Buigas de la Cruz
7. Desfile del primero de mayo – Arq. Ángel Crespo
8. La grande Habana del 1980- Arq. José M. Bens Arrarte
9. Mi Plaza Mayor – Arq. Rolando Castañeda Ledón
10. Parque histórico de la Cabaña
11. Unión Internacional de Arquitectos
12. El hospital de mañana – Arq. Enrique Cayado
13. La construcción del Parque Nacional de la Gran Piedra
14. In memoriam
15. Noticias
16. Relación de libros adquiridos por la Biblioteca del Colegio Provincial de Arquitectos

**Arquitectura No. 323-324**

Jun. – Jul. 1960

1. Ingreso del maestro Carlos Sobrino en la Academia de Artes y Letras
2. Proyecto de edificio para el Colegio Nacional de Ingenieros
3. Electricistas de Cuba
4. Refugios atómicos
5. Facultad de arquitectura – Taller de modelada y maquetes
6. Congreso Interamericano de la Construcción
7. La Grande Habana- los problemas de la zonificación
8. Sencillo homenaje al arquitecto Jean Tschumi
9. Programa del Movimiento revolucionario de superación arquitectónica
10. Proyecto de grado de una Escuela Técnica Industrial
11. Carta relacionada con el urbanismo
12. Proyecto del Parque Central de la Habana
13. Exposición del IV Congreso de la UIA
14. UIA – Encuesta sobre formación de arquitectos

**Arquitectura No. 325**

- The magazine publication was interrupted due to events related to the 1959 Cuban Revolution

**Arquitectura No. 327, 328 y 329**

Oct., Nov. y Dic. 1960

1. La ciudad de la construcción
2. Paraboloides, Hiperbólico y sus aplicaciones por el Arq. Félix Candela
3. Homenaje a la memoria de Camilo Cienfuegos
4. Notas de un viaje a Europa: Dinamarca
5. Arq. Francisco Valliciorgo
6. La evolución de la Ciudad de la Habana desde mediados del siglo XX hasta las primeras décadas del XX
7. Descripción del proceso de Verter el hormigón bajo el agua en las cimentaciones del edificio del seguro médico
8. Concurso Internacional para estudiantes de la UIA
9. Unión Internacional de Arquitectos
10. La vivienda en el campo del planeamiento



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**Revista PROA No.1**

Agosto 1946

1. El Museo del Oro, por Guillermo Meneses
2. La Casa Colonial, por Elvira Mendoza
3. La Crisis de las Habitaciones en Colombia, por J.B Garcés Navas
4. Notas Editoriales
5. T.V.A La Nueva Democracia
6. La Carrera 10x
7. Para que Bogotá sea una ciudad moderna
8. Evolución de los estilos en Colombia, por Ricardo Santamaría O.
9. Casa en el Retiro
10. Casas de Campo
11. La Avenida de las Américas, por Herbert Ritter
12. Los Murales de la Ciudad Universitaria, por Alvaro Sanclemente
13. Sigue la Arquitectura el módulo tonal de las demás artes plásticas?, por José de Recasens
14. Un buen jardín requiere el 35% del presupuesto de la casa, por Jorge Enrique Hoshino
15. Lista de los socios que integran la Sociedad Colombiana de Arquitectos
16. Cuadros estadísticos
17. Informaciones generales

**Revista PROA No.2**

Septiembre 1946

1. Entrevista con los universitarios de arquitectura , por Rafael Serrano Camargo
2. Notas editoriales
3. El otro Corbusier, por José de Recasens
4. La ciudad del periodista en Río de Janeiro
5. El Bogotá futuro de "Proa"
6. Concurso para el Club de "Los Lagartos"
7. Concurso para un Hospital
8. La ciudad universitaria de Caracas
9. "Icollantas", entrevista al Ingeniero Hernando Posada, por Alvaro Sanclemente
10. La reconstrucción de Stalingrado, por Manuel Sánchez

**Revista PROA No.3**

1946

1. El Congreso Panamericano de Arquitectura
2. La Planificación
3. Bogotá puede ser una ciudad moderna

**Revista PROA No.4**

Enero 1947

1. La Propiedad "Horizontal "
2. Estudio Urbanístico de Villavicencio
3. La Nueva Plaza de Mercado de Girardot
4. La Prefabricación en Inglaterra
5. Acción Social en Lima
6. El Congreso Panamericano de Arquitectos (información)
7. Pseudo Ciencia y Arte en la Arquitectura, por Richard J.Neutra

**Revista PROA No.5**

Febrero 1947

1. El Colegio de Ingenieros y Arquitectos
2. La Ferrería de la "La Pradera"
3. Estudio de la evolución de las calles de Bogotá
4. Cartagena --- Su arquitectura
5. Edificio Nacional en Pereira
6. Informaciones varias

**Revista Proa No.6**

Marzo 1947

1. El Puerto de Buenaventura
2. La Prefabricación
3. Caracas y su Progreso Urbano
4. Teatro en Bogotá
5. El Capitolio de Quito
6. Concurso de Vivienda
7. Artes Hogareñas
8. Qué es la Vivienda Popular?
9. Boletín de la S.C.A
10. Amplias Avenidas se Construyen en Lima

**Revista PROA No.7**

Mayo 1947

1. Le Corbusier visita a Bogotá
2. La Ciudad del Empleado en Bogotá
3. Resultados del Concurso para Vivienda Económica
4. La Arquitectura en los Estados Unidos
5. Edificio de Apartamentos
6. Residencias construidas
7. Problema de estacionamiento de vehículos
8. Centros de estacionamiento en la capital mejicana
9. Lista de Miembros de la S.C.A
10. La Vivienda en el Perú

**Revista PROA No.8**

Agosto 1947

1. Le Corbusier y su visita a Bogotá
2. Le Corbusier arquitecto , por el arq.Jorge Arango
3. Le Corbusier polemista, por el arq.Carlos Arbeláez
4. Psicogénesis de la Pintura de Le Corbusier, por el arq.José de Recasens
5. Le Corbusier urbanista por el arq. Augusto Tobito
6. El Modulor de Le Corbussier

**Revista PROA No.9**

Noviembre 1947

1. El Arquitecto y el "Picotero"
2. La "Carta" de Atenas
3. Los Caminos de la Arquitectura, por el arquitecto Enrique García
4. Planos Criminales
5. Almacén "Valdiri"
6. Informaciones

7. Problemas actuales de la Habitación y el Urbanismo, especial para PROA, por Raymond Cogniat

#### **Revista PROA No.10**

Marzo 1948

1. El Instituto de Crédito Territorial
2. Función Social de la Arquitectura por Alvaro Ortega
3. El Caso Clínico de Bogotá (2da. lección de Urbe)
4. Una Casa Moderna
5. Nuevas Ciudades para la Gran Bretaña por F.J Osborn
6. Los Impermeabilizantes, por M.F.G. Schen, Ing.

#### **Revista PROA No.11**

Abril 1948

1. Las obras de la IX Conferencia Panamericana
2. Arquitectura Moderna en el Brasil
3. Stadium de Base Ball de Cartagena , Col
4. De lo irracional en Arquitectura, por Horacio Moyano N

#### **Revista PROA No.12**

Mayo 1948

1. El Club de "Los Lagartos"
2. La Técnica en los murales del Capitolio
3. Estudio de los humos por J.Ferrer Dube, Ing

#### **Revista PROA No.13**

Junio 1948

1. Editorial
2. La Reconstrucción de Bogotá
3. "Affaire" internacional
4. Edificio de apartamentos
5. Difusores de cemento

#### **Revista PROA No.14**

Julio 1948

1. Notas Editoriales
2. "Unite" por Le Corbusier-Traducción del Arquitecto Carlos Arbelaez
3. Transformación de Panoptico en museos
4. Galería de Arte
5. Reconstrucción de Tumaco

#### **Revista PROA No.15**

Septiembre 1948

1. Notas editoriales
2. Reconstrucción de Tumaco
3. La pintura neo-plástica de Piet Mondrian
4. Salon "Proa" ( Salón anual de bellas artes)
5. La casa de acero termostático
6. Correo de "Proa"

#### **Revista PROA No.16-17**

Octubre y Noviembre 1948

1. El Hospital de San Juan de Dios
2. Notas Editoriales
3. El Hospital San Carlos
4. La Asistencia Pública en Cundimarca
5. Correo de "Proa"
6. Informe de la S.C.A
7. Precios de materiales de construcción
8. Costos parciales en el Hospital San Carlos

#### **Revista PROA No.18**

Diciembre 1948

1. Correo de "Proa"
2. Notas Editoriales
3. La Arquitectura religiosa en Colombia
4. El "Hobby" de Pepe Mejía
5. Movimiento de propiedad raíz y edificaciones
6. Informe de la S.C.A.
7. El Seminario Mayor de Bogotá
8. Las reformas urbanas de Edimburgo

#### **Revista PROA No.19**

Enero 1949

1. Correo de "Proa"
2. Notas Editoriales
3. La Universidad Industrial de Santander
4. La Ciudad Infantil
5. Páginas Univesitarias

#### **Revista PROA No.20**

Febrero 1949

1. Notas editoriales
2. Las nuevas promociones de arquitectos
3. Una carta-tesis
4. Edificio de Apartamentos
5. Edificio Nacional de Venadillo
6. Páginas Estudiantiles
7. Informaciones de la S.C.A.

#### **Revista PROA No.21**

Marzo 1949

1. Correo de "Proa"
2. Notas Editoriales
3. Le Corbusier y el plano de Bogotá
4. Club Náutico del Muña
5. Edificio de Apartamentos
6. Edificio AKL
7. Un asilo para niñas
8. Noticiero de la S.C.A
9. Alejandro Obregón, pintor moderno
10. El contrato con Le Corbusier

#### **Revista PROA No. 22**

Abril 1949

1. Correo de "Proa"
2. Notas Editoriales
3. Los Caminos de Colombia
4. Los Caminos de la Antigua Santa Fe
5. Las Vías Fluviales
6. Luis Alberto Acuña

7. Noticiero de la S.C.A
8. La nueva Universidad de Caén, Francia

**Revista PROA No. 23**

Mayo 1949

1. Correo de "Proa"
2. Notas Editoriales
3. Obra Arquitectónica de Bruno Violi
4. Bruno Violi, pintor
5. Teatro Auditorium en Buenos Aires
6. Informe de la S.C.A

**Revista PROA No. 24**

Junio 1949

1. Correo de "Proa"
2. Notas Editoriales
3. Casa de Campo
4. Escuela para la Guardia Civil
5. El Nuevo Mundo del Espacio por Le Corbusier
6. Un Centro de Cultura Obrero
7. Edificio de renta
8. Paisajes Matemáticos
9. Noticiero S.C.A

**Revista PROA No. 25**

Julio 1949

1. Notas Editoriales
2. El nuevo Country Club de Bogotá
3. Casas Económicas
4. Casa Residencial
5. La Pintura de Guillermo Wiedemann
6. Noticiero S.C.A

**Revista PROA No. 26**

Agosto 1949

1. Notas Editoriales
2. Como ven los arquitectos su propia casa. – Recopilación internacional de tan importante tema

**Revista PROA No. 27**

Septiembre 1949

1. Notas Editoriales
2. Casa Residencial
3. Casa Residencial
4. Edificio Demetrio Nader
5. Un Edificio de Renta
6. Edificio Francisco Camacho
7. Edificio Berna
8. Edificio de Apartamentos
9. La Pintura de Carlos Correa, por Fernando Guillén Martínez
10. Noticiero del Colegio de Ingenieros y Arquitectos
11. Noticiero de la S.C.A

**Revista PROA No. 28**

Octubre 1949

1. Nuestra entrega de hoy está consagrada al nuevo barrio de "Los Alcazares", obra emprendida y llevada a término por el actual

gerente del Instituto de Crédito Territorial, Ing. Hernado Posada Cuellar y con la colaboración de un selecto grupo de arquitectos e ingenieros nacionales y extranjeros.

2. La pintura de Grau Araújo. Interesante artículo sobre este joven pintor colombiano, escrito especialmente para PROA por Jorge Gaitán Durán.

**Revista PROA No. 29**

Noviembre 1949

1. Noticiero de la S.C.A
2. Notas Editoriales
3. La Cultura en la Arquitectura – Mensaje al CIAM, por Bruno Zevi
4. Casa Residencial
5. Un Edificio de Renta
6. Casa del Arq. Rafael Obregón
7. Embajada de Colombia en Panamá
8. Casa del Arq. Jaime de la Torre
9. Tres Cerámicas Indígenas, por José de Recasens

**Rvista PROA No. 30**

Diciembre 1949

1. Editorial
2. Resumen de las principales obras que actualmente adelanta el Instituto de Crédito Territorial, particularmente relacionadas con las "Unidades Vecinales" de Tuluá, Cúcuta y Muzú.
3. Noticiero de la S.C.A.
4. La pintura de Mario Hernández Prada. Interesante estudio de este joven pintor, escrito especialmente para PROA por Walter Engel.

**Revista PROA No. 31**

Enero 1950

1. Editorial
2. Casas en aluminio
3. Residencia de don Jorge Pradilla – Bogotá
4. Edificio de renta- Bogotá
5. Edificio Caro & Tanco- Bogotá
6. Edificio de renta
7. Proyecto de casa residencial para el Sr. Jaime Restrepo
8. Residencia del señor Solano
9. Noticiero de la S.C.A
10. Breve lección sobre Arte Abstracto, por Luis Vidales

**Revista PROA No. 32**

Febrero 1950

1. Noticiero de la S.C.A
2. Notas Editoriales
3. El clima y la Arquitectura
4. Casa de Weekend en Girardot
5. Edificio de renta en Cali
6. Casa residencial en Bucaramanga
7. Casa en Puerto Colombia
8. Casa en Barranquilla
9. Banco de la República en Barranquilla

10. Trabajos de los alumnos de primer año en la Facultad de Arquitectura. Universidad de "Los Andes"

#### **Revista PROA No. 33**

Marzo 1950

1. Notas Editoriales
2. El Sistema Recticular Celulado. Un nuevo y revolucionario sistema de cálculo y construcción en concreto armado aplicable a los entresijos de edificios.
3. Noticiero de la S.C.A
4. La exposición de José Recasens. Admirable estudio crítico redactado especialmente para "Proa", por Fernando Guillén Martínez

#### **Revista PROA No. 34**

Abril 1950

1. Urbanismo Parisiense
2. Notas Editoriales
3. Diez conceptos básicos para la enseñanza de la arquitectura
4. Edificio para almacenes
5. Nueva casa municipal de Barranquilla
6. Pequeña residencia
7. Casa residencial
8. Noticiero de la S.C.A
9. Reseña sobre el Plan Regulador de Bogotá

#### **Revista PROA No. 35**

Mayo 1950

1. Noticiero de la S.C.A
2. Notas Editoriales
3. Carta de Le Corbusier
4. Casa Económica
5. Cinco residencias
6. Edificio de Renta
7. Casa Residencial
8. Casa de Campo
9. Estudio de Planificación
10. Plan de construcciones en EE.UU.

#### **Revista PROA No. 36**

Junio 1950

1. Notas Editoriales
2. Obregón & Valenzuela, Arquitectos
3. Residencias en Pradomar
4. Casa "Rifa Cruz Roja"
5. Casa "Rifa Pradomar"
6. Casa de Week-end
7. Residencia Pradomar
8. Edificio de renta
9. Casa en Bogotá
10. Residencia en Bogotá
11. La Arquitectura Americana
12. Noticiero de la S.C.A

#### **Revista PROA No. 37**

Julio 1950

1. Notas Editoriales: Las Cooperativas de Construcción

2. Dos pequeños almacenes
3. Residencia en Bogotá
4. Ensanche de "El Campín"
5. Casa en Bogotá
6. Casas gemelas
7. Grandeza y miseria de Yucatán, por Ignacio Gómez Jaramillo, escrito especialmente para PROA
8. Noticiero de la S.C.A

#### **Revista PROA No. 38**

Agosto 1950

1. Notas Editoriales: Podrá Bogotá seguir creciendo?
2. Esta entrega de PROA está consagrada a edificios de apartamentos, cuyos arquitectos son:
  - Silvia Chereau
  - Cuellar, Serrano Gómez
  - Alberto Iriarte
  - Obregón & Valenzuela
  - Violi & Lanzetta
  - Esguerra Sáenz, Urdaneta Suárez
  - José Joaquín Angulo
  - Manuel de Vengoechea
3. Noticiero de la S.C.A

#### **Revista PROA No. 39**

Septiembre 1950

1. Notas Editoriales: Las Construcciones Hospitalarias en Bogotá
2. Edición dedicada a tres de los últimos hospitales que actualmente se construyen en Bogotá.

#### **Revista PROA No. 40**

Octubre 1950

1. Notas Editoriales: El Crédito en Colombia
2. Edificio de renta /Arqts.: Martínez Angulo & Cía.
3. Edificio de Apartamentos / Arqts.: J.M. Montoya Valenzuela .
4. Edificio de Oficinas / Arqts.: Cuéllar, Serrano, Gómez & Cía.
5. Residencia en Barranquilla / Arqts.: Obregón & Valenzuela
6. Una estación de Bomberos/ Arqts.: Cuéllar, Serrano, Gómez & Cía.
7. Colette Magoud. Estudio sobre esta pintora, escrito para PROA por GERMINAL
8. Noticiero de la S.C.A

#### **Revista PROA No. 41**

Noviembre 1950

1. Notas Editoriales: El Plan Piloto de Bogotá
2. Residencia en Bogotá, Arqt. Jaime Nieto Cano y Clarita Villegas de Nieto Cano
3. Casa para el Sr. Rojas, Arqt. Hernando Pinzón
4. Residencia en "El Retiro", Arqts. Esguerra, Sáenz, Urdaneta, Suárez
5. Estación de Bomberos No.3 , Arqts. Cuéllar , Serrano Gómez
6. Hotel de Veraneo, Arqts. Acosta Sánchez, Benicore, Elsin Londoño

7. Planificación Nacional, E. A. Gutkind
8. Noticiero
9. Clises: Talleres de Fotograbado de "El Tiempo"

**Revista PROA No. 42**

Diciembre 1950

1. Notas Editoriales: Las Calles Bogotanas
2. Esta entrega está consagrada a un grupo de modernas residencias Bogotanas proyectadas y construidas por arquitectos jóvenes que trabajan en asociación o independientemente.
3. De la Arquitectura al Urbanismo a la Planificación, por Gabriel Alomar
4. Noticiero de la S.C.A
5. Clises: Talleres de Fotograbado de "El Tiempo"

**Revista PROA No. 43**

Enero 1951

1. Notas Editoriales: La Industria de la Construcción y las S.C.A
2. Casa en Bogotá, Arqts. Arango & Murtra
3. Casa en Barranquilla, Arqts. Obregón & Valenzuela
4. Una Estación de Bomberos, Arqts. Cuéllar, Serrano Gómez & Cía. Ltda.
5. Residencia en Bogotá, Arqts. "Domus"
6. Residencia en Bogotá, Arqts. "Domus"
7. Fábrica de Levadura Fleischmann, Arq. Jorge Arango
8. Proyecto de Casas económicas, Arqts. Fernando Martínez, Augusto Tabita y Jaime Ponce de León
9. Caracas, por Maurice E. H. Rotival
10. Noticiero de la S.C.A
11. Clises: Talleres de Fotograbado de "El Tiempo"

**Revista PROA No. 44**

Febrero 1951

1. Notas Editoriales: La Industria de la Construcción
2. Residencia del Arquitecto Francisco Pizano- Arq. Domus
3. Viviendas Económicas. Proyectadas por F. Martínez, Tabita y Ponce
4. La Casa del Arq.
5. Viviendas Económicas, Proyectadas por F. Martínez, Tabita y Ponce
6. Casas en El Retiro- Arqts. Domus
7. Residencia en Bogotá – Arqt. Jorge Gaitán Cortez
8. Las matemáticas en el arte moderno, por Max Bill
9. Los modernos alojamientos en Londres
10. Las construcciones en Serie
11. Noticiero de la S.C.A
12. Clises: Talleres de Fotograbado de "El Tiempo"

**Revista PROA No. 45**

Marzo 1951

1. Notas Editoriales: La S.C.A y su nueva Directiva
2. Casa en Bogotá- Arqs. Herrera & Nieto Cano
3. Banco de Bogotá (Sucursal)- Arqts: Cuellar, Serrano, Gómez

4. Edificio de renta – Arqt: H. Vargas Rubiano, Leiva & Cía.
5. Edificio de apartamentos – Arqts: Ritter & Mejía
6. Edificio de apartamentos – Arqts: Hernando Pinzón
7. Casa de Bogotá- Arqts: Herrera & Nieto Cano
8. Arquitectura Colonial, por Manuel José Forero
9. La Pintura de Marquet, por George Besson
10. Clises: Talleres de Fotograbado de "El Tiempo"

**Revista PROA No. 46**

Abril 1951

1. Notas Editoriales: Habitaciones Colectivas y el I.C.T
2. Casa en Bogotá – Arqts: Noguera Santander & Cía.
3. Una Capilla en Cali – Arq: Gabriel Serrano
4. Un Hospital en Pasto – Arqts: Burbano y García
5. Un Club Náutico- Arq: Rubén Flórez E.
6. Proyecto de Casas- Apartamentos – Arq: Bruno Violi
7. Residencia en Bogotá- Arqts: Noguera Santander
8. Noticiero de la S.C.A
9. Clises: Talleres de Fotograbado de "El Tiempo"

**Revista PROA No. 47**

Mayo 1951

1. Notas Editoriales: III Congreso Nacional de Arquitectura
2. Hotel de Turismo – Arq. Oscar Niemeyer
3. Residencia en Recife - Arqs.: Esteves & Maia
4. Edificio en Bahía – Arq.: Pablo Antunes Riveiro
5. Almacenes "Sotreq"-Rio – Arqs.: Hnos. Roberto
6. Estación de Pasajeros, Belo Horizonte - Arqts.: Gadelha & Gil Borsai
7. Fábricas en Sao Paulo - Arq. Oscar Niemeyer
8. Teatro Rio de Janeiro – Arq. Rocha & Souza Reis
9. Clises: Talleres de Fotograbado de "El Tiempo"

**Revista PROA No. 48**

Junio 1951

1. Notas Editoriales: La Construcción y sus impuestos
2. Residencia en Medellín – Arqts.: Aristizábal, Fajardo, Vélez
3. Hospital en Zipaquirá – Arqts.: Martínez Escobar & Cruz Valbuena
4. Casa de Bogotá – Arqts: Ortega, Solano & González Zuleta
5. Casa en Medellín – Arqts.: Aristizábal, Fajardo, Vélez
6. Residencia Bogotá – Arqts.: Cuellar, Serrano, Gómez
7. El Taller de Brancusi
8. Clises: Talleres de Fotograbado de "El Tiempo"

**Revista PROA No. 49**

Julio 1951

1. Notas Editoriales: Un Instituto de la OEA en Bogotá
2. Notas editoriales

3. Casa en Bogotá – Arqts: Cuellar, Serrano, Gómez
4. Edificio de Apartamentos Arqts: Ortega y Solano
5. Edificio para el “El Siglo” - Arqts: M. de Vengoechea & Cía.
6. Casa en la Florida, U.S.A – Arqt. Marcel Breuer
7. Edificio de Apartamentos Arqts: Noguera Santander & Cía.
8. Casa de Medellín –Arqts.: Estudios DARCO
9. Capilla en Talignano Italia
10. Lo alestrado en la cerámica
11. Clises: Talleres de Fotograbado de “El Tiempo”

#### Revista PROA No. 50

Agosto 1951

1. Notas Editoriales: El binomio Arquitecto-Ingeniero
2. Recientes construcciones en el club de “Los Lagartos” Arqts. Cuellar, Serrano, Gómez & Cía.
3. Edificio de Renta en Bogotá -Arqts. Cuellar, Serrano, Gómez & Cía.
4. Estación de Servicios para los buses Municipales - Arqts: Ortega, Solano & González Zuleta
5. Casa en Bogotá - Arqts: Angulo, García, Rico
6. Casa en Madrid –Cundinamarca – Arqts: Angulo, García, Rico
7. Casa en Bogotá - Arqts: Angulo, García, Rico
8. El Centro Interamericano de Vivienda Económica –Arq. Gabriel Solano
9. Noticiero de la S.C.A
10. Las Esculturas de Rafael Serrano
11. Clises: Talleres de Fotograbado de “El Tiempo”

#### Revista PROA No. 51

Septiembre 1951

1. Notas Editoriales: Los Proyectos para la Calle Real
2. Noticiero de la S.C.A
3. Casa en Bogotá -Arqts: Noguera & Santander
4. Casa en Bogotá - Arqts: Angulo, García, Rico
5. Casa “Cocoom” en Sarasota Fla- Arqts. Twitchell & Rudolph
6. Residencia en Bogotá – Arqts. Obregón & Valenzuela
7. Casa de Campo - Arqts: Angulo, García, Rico
8. Casas Económicas - Arqts: Angulo, García, Rico
9. Residencia en Bogotá – Arqts. Esguerra, Saenz, Urdaneta Suárez
10. Grupo Casas Económicas – Arqts. Herrera & Nieto Cano
11. La Planificación Global de Puerto Rico
12. Clises: Talleres de Fotograbado de “El Tiempo”

#### Revista PROA No. 52

Octubre 1951

1. Notas Editoriales: Las Parcelaciones vecinas a Bogotá
2. Casa en Usaquén (Cund.)Arqts.: Obregón & Valenzuela
3. Nuevo Country Club de Bogotá, Arqts.: Jorge Aranga y Obregón & Valenzuela

4. Sucursal del Banco Comercial Antioqueño, Bogotá. Arqts.: Cuellar, Serrano, Gómez & Cía. Ltda.
5. Sucursal del Banco de Colombia, Girardot. Arqts.: Wiesner & Cia, S.A.
6. Edificio de Apartamentos. Arqts: Montoya Valenzuela
7. Noticiero de la S.C.A
8. Escuelas Prefabricados en Inglaterra
9. Clises: Talleres de Fotograbado de “El Tiempo”

#### Revista PROA No. 53

Noviembre 1951

1. Notas Editoriales: Hay que hacer algo por “San Diego”
2. Noticias
3. Casa para el Arq. Gabriel Serrano
4. Casa para el Arq. Gabriel Largacha
5. Unidad de Habitación D.T.M Arqts.: Ortega & Solano
6. Edificio de Apartamentos, Arqts.: Obregón & Valenzuela
7. Casa en La Calera, Arqts.: Samper & Castro
8. Casa para el Arq. Pablo Lanzetta, Arqts.: Violi & Lanzetta
9. Escuelas Prefabricadas en la Gran Bretaña
10. Noticiero de la S.C.A

#### Revista PROA No. 54

Diciembre 1951

1. Notas Editoriales: Actividades en la Facultad de Arquitectura
2. Esta entrega está casi exclusivamente dedicada a los aspectos más importantes de dos tesis de grado, estudiadas por un grupo de alumnos arquitectos de la promoción 1951.
3. Noticiero de la S.C.A
4. Un artículo sobre las dificultades de la Construcción en Bogotá

#### Revista PROA No. 55

Enero 1952

1. Notas Editoriales: El problema del arreglo de los interiores
2. Noticiero de la S. C. A.
3. Edificio de apartamentos. Arqts.: Arango & Murtra
4. Edificio de oficinas. Arqts.: Samper & Castro
5. Conservatorio Nacional de Música. Arqts.: Elsin Londoño, Benincore y Piñeros
6. Edificio de apartamentos. Arqts.. Herrera & Nieto Cano
7. Casa en Bogotá. Arqt: Dr. Juan Manuel Peña
8. Residencia en Bogotá. Arqts.: Ortega & Solano
9. Un nuevo material, “El Betonit”
10. Organización de la vida doméstica, por Le Corbusier

#### Revista PROA No. 56

Febrero 1952

1. Notas Editoriales: Escuelas de Arquitectura

**Revista PROA No. 57**

Marzo 1952

1. Notas Editoriales: Las "Barracas de Vidrio"
2. Residencia en Bogotá, Arq. M de Vengoechea
3. Restaurante Campestre , Arqts.: Noguera, Santander
4. Estadio Cubierto. Arq. Scioville Samper
5. Habitaciones en Karlsruhe. Arq. W. Van den Kerkhoff
6. Casas en Bogotá, Arqts.: Angulo, García y Rico
7. Edificio de Renta. Arqts.: Wiesner & Cia, S.A
8. Noticiero de la S.C.A.

**Revista PROA No. 58**

Abril 1952

1. Notas Editoriales: Las Conferencias de la S.C.A.
2. Edificio para la Cruz Roja. Arqts. Noguera & Santander
3. Residencia en Bogotá, Arq. Luis F. Gonzalez
4. Fábrica de Gaseosas, Arq. M de Vengoechea
5. Cooperativa Agrícola, Arqts. Gutiérrez, Morales y Vieco
6. Casas económicas, Arqts. Mara Angueyra
7. Pequeño Almacén - Arqts.: Angulo, García y Rico
8. Los dibujos de Martínez, Arqt. Fernando Martínez
9. Colaboración extranjera. Composición plástica
10. Una casa en Sao Paulo, Arq. Henrique E. Mindlin

**Revista PROA No. 59**

Mayo 1952

1. Notas Editoriales: Una demolición necesaria
2. Edificio en la Ciudad Universitaria. Arqts. Cuellar, Serrano, Gómez
3. Casas en Bogotá. Arqts. Fernando Martínez y J. Ponce
4. Casas en Bogotá. Arqts. Fernando Martínez y J. Ponce
5. Edificio de Renta. Arqts.: Angulo, García y Rico
6. Hotel en Río de Janeiro, Brasil. Arqts. : D.Azámbrujá y Regis
7. Viviendas en Bs. As. Arg. Arqts. : Álvarez y Ruiz
8. Edificio de Apartamentos. Bs. As. Arg. Arqts. : Álvarez y Ruiz
9. Los muebles de Zanine Caldas
10. Litografías de Picasso

**Revista PROA No. 60**

Junio 1952

1. Notas Editoriales: Balance Quinquenal
2. Construcción ideal para el futuro por A. Manrique Martín
3. Casa en Bogotá. Arqts. : Azuero & Angel
4. Nuevo Hipódromo de Bogotá. Arq: Álvaro Hermida
5. Radio-Teatro en Bogotá. Arqts. Obregón & Valenzuela
6. Edificio de renta en Bogotá. Arqts.Ortega & Solano
7. El nuevo Banco de Colombia. Arqts: Martínez Cárdenas & Cía

8. Residencia en Bogotá. Arqts : Cuellar , Serrano, Gómez
9. Casa en Bogotá. Arqts.:Noguera & Santander
10. Teatro San Carlos. Arq.: Alvaro Saenz C.
11. Prefabricación de cimientos
12. Noticiero de la S.C.A.

**Revista PROA No. 61**

Julio 1952

1. Notas Editoriales: El Simposio sobre planes Reguladores
2. Colegio Pedro II. Arqts. : Jorge Ferreira & Paulo Assis.
3. Un manicomio judicial. Arqts. : Soeiro, Mesquita, Ferreira y Estrella.
4. Casa en Bogotá. Arqts. : H. Ritter & E. Mejía
5. Casa en Bogotá. Arqts. : H.Ritter & E. Mejía
6. Casas en Bogotá. Arqts. : Ricaurte, Carrizosa & Prieto Ltda.
7. Casa en Bogotá. Arqts. : Ricaurte, Carrizosa & Prieto Ltda.
8. Casa en Bogotá. Arqts. : Azuero & Angel
9. Planes urbanísticos en Holanda- Estudio especial para PROA

**Revista PROA No. 62**

Agosto 1952

1. Notas Editoriales: Carteles y avisos públicos
2. Entrega especial de Proa dedicada a la Arquitectura penitenciaria.

**Revista PROA No. 63**

Septiembre 1952

1. Notas Editoriales: Bogotá Distrito Capital
2. Casas gemelas en Bogotá. Arqts. : H.Vargas Rubiano y Cía. Ltda.
3. Nueva Estación Termini de Roma Arqts. : E.Montuori, M.Castellazzi, V.Fadigati y A. Vitellozzi.
4. Banco de la República en Barranquilla. Arqts. : Cuéllar Serrano. Gómez & Cía. Ltda.
5. Grupo de Casas en Bogotá. Arqts. :Vici & Lanzetta
6. Cara y apartamento Arqts. : Perdomo & Gutiérrez
7. Estación Social de la Arquitectura por el Profesor Jorge Belarano.

**Revista PROA No. 64**

Octubre 1952

1. Notas Editoriales: La Oficina del Plan Regulador es insuficiente para Bogotá
2. La Industria del mueble
3. Intarca
4. Camacho Roldán
5. Industrias Metálicas de Palmira
6. Fábrica de Muebles de Exposición
7. Artecto
8. Mini-Max
9. La Exposición de Ignacio Gómez Jaramillo

**Revista PROA No. 65**

Noviembre 1952

- Unavailable.

**Revista PROA No. 66**

Diciembre 1952

1. Notas Editoriales: Una arteria abandonada
2. En Pro de Bogotá
3. Aspectos más sobresalientes de la Ciudad Universitaria de México
4. Reglamento para participar en la 11ava Bienal de Sao Paulo

**Revista PROA No. 67**

Enero 1953

1. Notas Editoriales: El aseo de Bogotá
2. El Acero "TOR" por J. M. Lovrek, Ing.
3. Notas editoriales
4. Arenas Betancourt, escultor
5. Casa en Bogotá . Arq. Guillermo Bermúdez U.
6. Edificio de renta. Arq. Forero Julio
7. Edificio para la National Cash . Arqts. Cuellar, Serrano, Gómez & Cía
8. Edificio Residencial en Lima, Perú. Arq. Manuel Villarán Freire
9. Edificio en Bogotá . Arq. Esquerre & Herrera
10. El problema de la habitación en México
11. Noticiero S.C.A.

**Revista PROA No. 68**

Febrero 1953

1. Notas Editoriales: Los Mercados Públicos
2. Sanatorio Antituberculoso en Cali. Arq. Antonio M. Alba
3. Edificio de renta en Cali . Arq. Marcel Negret
4. Exposición de Sao Paulo
5. Arq. Oscar Niemeyer
6. Casa en Bogotá , Arqts.: Esquerre Sáenz Urdaneta Suárez
7. Edificio de la UNESCO, París- Arqts.: Marcel Breuer y Zehruss
8. Casa en Cali. Arq. Guillermo Faudel Lizarralde
9. Pabellón en Hannover. Arq. Ernest F. Brockman

**Revista PROA No. 69**

Marzo 1953

1. Notas Editoriales: El Sur de Bogotá puede ser valorizado
2. Edificio en Bogotá. Arqts: Cuellar, Serrano, Gómez & Cía.
3. Casas Gemelos en Bogotá. Arqts: Fernando Martínez y J. Ponce
4. Casa en Bogotá. Arqts: Fernando Martínez y J. Ponce
5. Proyecto para un Colegio. Arqts: Fernando Martínez y J. Ponce
6. Hospital en Bucaramanga. Arqts: Antonio M. Alba
7. Las Metamorfosis de Eduardo Ramírez Villamizar
8. Por Ernesto Volkening

**Revista PROA No. 70**

Abril 1953

1. Notas Editoriales: Las Escuelas Primarias
2. Edificio de renta en Bogotá. Arqts.: Wiesner & Co. S.A
3. Un Centro Parroquial. Arqts. Cuellar, Serrano, Gómez
4. Conjunto de casas económicas. Arqts. Cuellar, Serrano, Gómez
5. Una capilla en Girardo. Arqts.: Benincore & Elsin
6. Casa en Bogotá. Arqts. Azcuénaga, Acosta, Angulo
7. Casa en Bogotá. Arqts. Ricourte, Carrizasa Prieto
8. Casas en Paz de Río Arqts. Arturo Robledo & Hans Drews
9. El Proceso de Nuestra Arquitectura por Camilo Pardo Umaña

**Revista PROA No. 71**

Mayo 1953

1. Notas Editoriales: Las Urbanizaciones Clandestinas
2. Casas Económicas en el Barrio Urdaneta Arbeláez
3. Sucursal Bancaria en Bogotá. Arqts. Cuellar, Serrano, Gómez & Cía.
4. Edificios de apartamentos en Roma. Arqts. Mezzina & Masciolini
5. Casas Económicas en Medellín
6. La Moderna Arquitectura Norteamericana por Aline B. Lonchheim

**Revista PROA No. 72**

Junio 1953

1. Notas Editoriales: El alumbrado en Bogotá
2. Estadio Municipal de Medellín. Arq. Jorge Gastón C. , Ing. Guillermo González Z., Constructores "ARDECO"
3. Estadio Pascual Guerrero, Cali
4. Arq. Jorge Galtán C., Ing. Guillermo González Z. Constructores Maggio & Gaviria
5. Hotel Tequendama, Bogotá. Arquitectos proyectistas, Halabird & Root & Burger, Arqts. e Ings. Constructores, Cuellar, Serrano, Gómez & Cía.

**Revista PROA No. 73**

Julio 1953

1. Notas Editoriales: La Carrera 10ª. Y la Iglesia de Santa Inés
2. Barrio "Los Libertadores". Medellín – Instituto de Crédito Territorial
3. Barrio Canapote, Cartagena – Instituto de Crédito Territorial
4. Casa de Vacaciones, Connecticut. Arq. Marcel Brener
5. Casa en Petrópolis, Brasil, Arq. Sergio Bernardez
6. Casas Económicas en Bogotá – Instituto de Crédito Territorial
7. Monumento- Concurso – Río de Janeiro. Arq. Jacobo Kuperman
8. Muebles de Zanine Caldas
9. Las pinturas de Emma Reyes



**Revista PROA No. 74**

Agosto 1953

1. Notas Editoriales: La pintura mural
2. Casa en Bogotá. Arqts. Azcuénaga, Acosta, Angulo
3. Fábrica de Chiclos Clark. Arqt. Francisco Pizano
4. Centro Interamericano de vivienda. Arqts. Ritter & Mejía. Constructores: A. Manrique Martin e Hijos Ltda.
5. Casas para Ingenieros en Paz de Rio. Arqts. Robledo y Drews y Cuellar Serrano Gómez
6. Residencia en Bogotá. Arqts. Herrera & Cano
7. Edificio de la Cía. Colombiana de Tabaco. Arqts: Cuellar, Serrano, Gómez & Cía.

**Revista PROA No. 75**

Septiembre 1953

1. Notas Editoriales: Las interventorías
2. Pabellón – Casa de Menores. Arq. Luis Alberto Villegas
3. Casas para obreros en Barranquilla. Arqts. Instituto de Crédito Territorial
4. Casa en Guarne- Antioquía. Arq. Alberto Díaz Posada
5. Fábrica en Palmira- Valle. Arqts. Ings. J. Aranga & F. Murtra
6. Casas Económicas- Medellín. Arqts. Posada, Villegas, Tisnés
7. Casa en Petrópolis.-Brasil Arq. Segio Bernardez
8. Barrio Económico-Tunja. Arqts. Instituto de Crédito Territorial

**Revista PROA No. 76**

Octubre 1953

1. Notas Editoriales: Anomalías en la Construcción
2. Edificio en Río de Janeiro . Arq.Sergio Bernardez
3. Centro deportivo “Rojas Pinilla”. Arq.Juvenal Maya
4. Casas en Usaquén . Arqts. Obregón & Valenzuela
5. Almacenes en Los Angeles, EE.UU. Arqts.: Gruen & Krummeck
6. Residencia en Bogotá. Arqts.: Obregón & Valenzuela
7. Edificio en Bogotá . Arqts.: Cuellar, Serrano, Gómez & Cía.
8. Declaraciones de Max Bill

**Revista PROA No. 77**

Noviembre 1953

1. Notas Editoriales: Las Escuelas Primarias
2. El Arq. Willi Van den Kerckhoff presenta una recopilación de edificios escolares, sencillos y económicos seleccionados entre ejemplos recientemente ejecutados por renombrados arquitectos.

**Revista PROA No. 78**

Enero 1954

1. Notas Editoriales: La Ciudadela Gubernamental

2. Edificio en Bogotá. . Arqts.: Camelo, Esguerra, Giraldo
3. Iglesia en Bogotá, Arq. Juvenal Moya
4. Casa en Bogotá. Arqts.: Ricourte, Carrizasa, Prieto
5. Nuevo Barrio en Belencito. Arqts. Hans Drews y Arturo Robledo & Cuellar, Serrano, Gómez
6. Casa en Bogotá. Arqts.: Obregón & Valenzuela
7. Casa en Bogotá, Arqts.: Ricourte, Carrizasa, Prieto
8. Edificio en Bogotá, Arq. Jorge Galtán Cortes
9. Proyecto de “Centro Comercial” en el Barrio Muzú. Arq. Germán Samper.

**Revista PROA No. 79**

Abril 1954

1. Notas Editoriales: La Carrera Cuarta
2. Entrega dedicada exclusivamente a un conjunto de obras modernas construidas en Bogotá por la firma Ricaurte, Carrizosa & Prieto.

**Revista PROA No. 80**

Mayo 1954

1. Notas Editoriales: El Edificio para el Banco de la República
2. Colegio El Rosario. Arqts. Cuellar, Serrano, Gómez
3. Piscina en Cartagena. Arqts.: Obregón & Valenzuela
4. Casas económicas en Cúcuta. Arqts. Arbeláez, Pombo y Samper
5. Fábrica Squib, Calí. Arqts. Arango & Murtra
6. Fábrica Colgate Palmolive, Calí. Arqts. Arango & Murtra
7. Residencia en Bogotá .Arqts. M.de Vengoechea & Cía.

**Revista PROA No. 81**

Junio 1954

1. Notas Editoriales: Editorial en Cifras
2. Edición dedicada a algunos aspectos de la exposición que el Banco Obrero de Caracas trajo a Bogotá.

**Revista PROA No. 82**

Julio 1954

1. Notas Editoriales: El Municipio y Los Transportes
2. Casas en Bogotá. Arquitectos: Fernando Martínez & Jaime Ponce
3. Casas en Bogotá. Arquitectos: Fernando Martínez & Jaime Ponce
4. Residencia en Bogotá. Arquitectos: Fernando Martínez & Jaime Ponce
5. Edificio de renta en Bogotá. Arquitecto: Álvaro Sáenz C.
6. Casa en Bogotá. Arquitectos: Fernando Martínez & Jaime Ponce
7. Centro de Protección Infantil. Arqts. : Cuéllar Serrano. Gómez & Cía.
8. Incógnita de la Ciudad Moderna. Por Borobio.

**Revista PROA No. 83**

Agosto 1954

1. Notas Editoriales: Casas Económicas vs. Casas Baratas
2. Residencia en Bogotá. Arqts. Obregón & Valenzuela
3. Casa Económica. Arquitectos: Arbeláez, Pambo, Viecco, Samper.
4. Almacenes en Barranquilla. Arqts.: Obregón & Valenzuela
5. Club social en Pereira. Arqts.: Obregón & Valenzuela
6. Edificio Comercial en Bogotá. Arquitectos Esguerra, Sáenz, Urdaneta, Suárez.
7. Un Mercado. Arqts.: De Vengoechea y Recasens
8. Arquitectura en el Brasil
9. Esculturas de Tom Hardy por Dicken Castro

**Revista PROA No. 84**

Octubre 1954

1. Notas Editoriales: Bogotá necesita nuevas arterias
2. Entrega dedicada a la arquitectura religiosa.

**Revista PROA No. 85**

Diciembre 1954

1. Bogotá necesita 500 millones de pesos
2. El Ferrocarril Subterráneo de Bogotá. Arquitectos : A. Ortega, C. Martínez, E. Ortega
3. Sucursal del Banco de Bogotá en Pereira. Arquitectos: Esguerra, Sáenz, Urdaneta, Suárez
4. S.C.O.P de México. Un gran Ensayo de Integración Plástico. Por Enrique Valencia.

**Revista PROA No. 86**

Febrero 1955

1. El Distrito y El Urbanismo Regional
2. Casas Económicas. Barranquilla. Arqts. Obregón & Valenzuela
3. Iglesia en Barrancabermeja. Arq. Gabriel Serrano
4. Casa en Bogotá Arquitectos Esguerra, Sáenz, Urdaneta, Suárez.
5. Hospital Tropical. Arq. Alfonso Rodríguez
6. Un Club Social. Arq. R. Velásquez
7. Residencia en Bogotá. Arq. Germán Samper
8. La Pintura de Ramírez Villamizar

**Revista PROA No. 87**

Marzo 1955

1. Una Excelente Escuela de Arquitectura
2. Residencia en Bogotá. Arqts. Obregón & Valenzuela
3. Iglesia para "Quiroga". Arq. Felipe Rolnik
4. Alojamiento de Profesores. Arqts. Cusego
5. Urbanización El Vial. Arq.: German Samper
6. Edificio para el I.C.T. Arqts. Cusego
7. Residencia en Bogotá. Arqts. Obregón & Valenzuela
8. Ignacio Gómez J. (pintor) por Clemente Airó

**Revista PROA No. 88**

Abril 1955

1. Una Pionero de la Prefabricación en Colombia
2. Fábrica Squibb en Palmira. Arq. Jorge Arango S. Ingeniero Fernando Murtro.
3. Fábrica de Chicles Clarks. Arq. Francisco Pizano.
4. Fábrica Fleischmann. Arqs. Jorge Arango y Murtro
5. Fábrica de Bloques. Arq. Álvaro Ortega
6. Fábrica Colombiana de Gaseosas. Arqs. Manuel de Vengoechea & Cía Ltda.
7. Fábrica de Lanás. Arq. Álvaro Ortega
8. Pasteurizadora "Algarra". Arq. Pizano Pradila & Caro.

**Revista PROA No. 89**

Mayo 1955

1. El Estudio de la Construcción
2. Edificio Volkswagen. Arq. Bruno Violi
3. Estereo-Estructuras. Félix Candela
4. Mercado Rayo. Arq. F. Pizano- R- Rodríguez
5. Bóvedas Membranas. Mario Salvadori
6. Capilla Colegio de "La Enseñanza". Arq. Eduardo Mejía
7. Iglesia en México. Félix Candela.
8. Restaurante en Choachi. Arq. E. Burbano- E. Martínez
9. Fresco en la Facultad de Química. Sergio Trujillo.

**Revista PROA No. 90**

Junio 1955

1. La Influencia urbanística de la avenida 13 de junio
2. La Catedral de Zipaquirá
3. Club Deportivo El Rodeo. Arq. Díaz, Andreis y Cadavid
4. Casas de Bogotá. Arqts. Padilla, Archile
5. Residencia en Cali. Arqts. Borrero & Zamorano
6. Casa de Recreo. Arq. Germán Samper
7. Hipódromo de Techo. Arq. Álvaro Hermido
8. Casa en Tokio. Arq. Antonin Raymon
9. Residencia en Medellín. Arqts. Caputiy Uribe
10. Evolución en la manera de habitar

**Revista PROA No. 91**

Agosto 1955

1. Las pobres calles bogotanas
2. Entrega dedicada a la Escuela Naval que el gobierno de las Fuerzas Armadas construye en Cartagena.

**Revista PROA No. 92**

Septiembre 1955

1. El Fracaso del Plan Regulador de Bogotá
2. Recopilación de edificaciones coloniales.

**Revista PROA No. 93**

Octubre 1955

1. El I.C.T y el Congreso de Bucaramanga
2. Le Corbusier

3. Casa en Usaquén. Arqts. Morales, Gamboa Samper
4. Edificio para la Policía. Arqts. Claves, Nariño Granados
5. Residencia en Medellín. Arq. L.A. Villegas
6. Casa en Bogotá. Arq. Álvaro Cruz
7. Casa en Bogotá. Arqts. Claves, Nariño Granados
8. Casas Económicas. Arq. Álvaro Cruz
9. Ferroconcentro Ltda.
10. Noticiero S.C.A

#### **Revista PROA No. 94**

Noviembre 1955

1. En busca de un parque
2. Aspectos más importantes del Decreto No. 1.132 de mayo 5 del 1953 que autoriza al Banco Central Hipotecario a ocuparse de la construcción de casas para empleados.

#### **Revista PROA No. 95**

Diciembre 1955

1. Un sector que debe revaluarse
2. Cómo alojar a los franceses
3. Proyecto de escuela en el Brasil. Arq. Flavio Marimbo R.
4. Vivienda en Bogotá. Arqs. F. Martínez & Ponce de León.
5. Edificio de renta. Arqs. F. Martínez & Ponce de León
6. Edificio de apartamentos. Arq. F. Martínez & Ponce de León
7. Casas en Bogotá. Arqs. F. Martínez & Ponce de León
8. Universidad Javeriana. Arqs. J.M. Montoya V.
9. Fábrica de muebles. Arq. Pierre Harroult.
10. Fernando Leger
11. Las pinturas de Colette Magaud

#### **Revista PROA No. 96**

Enero 1956

1. Nueva Sociedad
2. Proyecto de Clínica. Arqts. Cuellar, Serrano, Gómez & Cía
3. Edificio comercial en Cartagena. Arqts. Obregón & Valenzuela & H. Tapia.
4. Una clínica quirúrgica. Arqts. Ricourte Carrizosa & Prieto.
5. Dos casas en Bogotá. Arq. Roberto Rico Leyva
6. Casas en Bogotá. Arq. Roberto Rico Leyva
7. Residencia en Bogotá. Arqts. Claves, Nariño Granados
8. Banco Industrial Colombiano. Cuellar, Serrano, Gómez & Cía

#### **Revista PROA No. 97**

Febrero 1956

1. Otro Fracaso del Arquitecto P.L. Wiener

#### **Revista PROA No. 98**

Marzo 1956

1. De los Concursos Arquitectónicos

2. Arqts. Arbeláez, Samper, Viecco y Pombo
3. Edificio de Apartamentos. Arqts. Ricourte Carrizosa y Prieto
4. Nuevo Teatro Municipal de Bogotá. Arqts. Cuellar, Serrano, Gómez & Cía
5. Walter Gropius Por Álvaro Ortega
6. Un nuevo material

#### **Revista PROA No.99**

Mayo 1956

1. De la Necesidad de un Parque
2. Plano Regulador de Palmira, Arqts. Alumnos de último año de la Facultad de Arquitectura de Cali.
3. Arquitectura de Cali
4. Casa en Bogotá. Arqts. Martínez
5. Proyecto de Clínica. Arqts. Cuellar, Serrano, Gómez & Cía
6. Edificio comercial en Cartagena. Arqts. Obregón & Valenzuela & H. Tapia.
7. Una clínica quirúrgica. Arqts. Ricourte Carrizosa & Prieto.
8. Dos casas en Bogotá. Arq. Roberto Rico Leyva
9. Casas en Bogotá. Arq. Roberto Rico Leyva
10. Residencia en Bogotá. Arqts. Claves, Nariño Granados
11. Banco Industrial Colombiano. Cuellar, Serrano, Gómez & Cía

#### **Revista PROA No.100**

Junio 1956

1. La Arquitectura y las Dictaduras
2. Las mejores Edificaciones Bogotanas
3. Sigue la Arquitectura el Módulo Tonal de las demás Artes Plásticas? Por José de Recasens
4. Casas en Bogotá. Arqts. F. Martínez & Ponce
5. Casas en Bogotá, Arqts. Ricourte Carrizosa & Prieto.
6. Residencia en Bogotá. Arqts. Obregón & Valenzuela
7. La Arquitectura Paisajista. Por Fernando Isaza Palau
8. El Ing. Parma y el Entrepiso. Reticular Celulado
9. La Carrera 7ma. Mercado Indecoroso. Por Diken Castro

#### **Revista PROA No.101**

Julio 1956

1. La Fealdad de los nuevos barrios
2. Coliseo Cubierto. Arq. Jorge Rincón Andrade
3. Banco del Comercio-Cali. Arqs. Juan Osorio y Samuel García.
4. Centro de Higiene y Escuela. Arq. Eduardo Angulo.
5. Universidad Tecnológica. Arqs. Robledo, Drews, Castro
6. Alvar Aalto Por Edgar Burbano
7. Noticias varias

#### **Revista PROA No.102**

Agosto 1956

1. Los Monumentos Públicos
2. Edición consagrada a la Arquitectura Colonial en Colombia.

**Revista PROA No.103**

Agosto 1956

1. De la enseñanza del Urbanismo
2. A propósito de Estructuras.
3. La Villa Olímpica de Cartagena. Concurso y planos definitivos del coliseo cubierto y estadio estudiados por un grupo de arquitectos e ingenieros.
4. Las Estructuras en la Arquitectura por Luigi Nervi
5. Informaciones

**Revista PROA No.104**

Octubre 1956

1. El obsequio de Venezuela a Cali
2. Centro Comercial. Bogotá. Arqts. Hernández, Santos, Beltrán
3. Casa en Medellín. Arqts. Cleves, Nariño & Cía
4. Edificio Seguros "Bolívar" Arqts. Cuellar, Serrano, Gómez
5. Escuela Zaraida Cadavid. Arqts. Germán Samper
6. Edificio en Bogotá. Arqts. Nariño, Cleves & Cía

**Revista PROA No.105**

Noviembre 1956

1. El crecimiento de Bogotá
2. Dos mercados cubiertos en Ibagué. Arqts. Cleves, Nariño y Granados Ltda.
3. Residencia en Bogotá. Arqts. Solano, Rolnik y Martínez Ltda.
4. Edificio de renta en Bogotá. Arq. Gabriel Solano
5. Casa en Ibagué. Arqts. H. Flórez & E. Bernal
6. Casas económicas, Bogotá. Arqts. Cleves, Nariño y Granados Ltda.
7. Sobre Ética Profesional

**Revista PROA No.106**

Enero 1957

1. Decisiones oportunas
2. Residencia en Cali. Arqts. Robledo, Drews, Castro
3. Vivienda Militar, aptos. Arqt. Álvaro Ortega
4. Club Campestre- Bogotá. Arqts. Solano, Rolnik, Martínez Ltda.
5. Club Hípico – Bogotá. Arqts. J. Prieto y E. Pombo
6. Oscar Niemeyer por Edgar Burbano
7. Informaciones

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Febrero 1957

1. El Premio Carlos Raúl Villanueva
2. Plaza de Ganados, Medellín
3. Casas Económicas. Barrio Veraguas. Bogotá.
4. Edificio en Caracas. Arqts. Carlos Raúl Villanueva y Carlos Celis Cepero
5. Cárcel Judicial. Santa Marta. Arqts. Padilla, Archila, Castañeda
6. Penitenciaría. Barranquilla. Arqts. Padilla, Archila, Castañeda.

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Abril 1957

1. La Apertura de la carrera 6ª.
2. Edificio en New York. Arq. Mies Van der Rohe
3. Centro General Motors. Arq. Eero Saarinen
4. Biblioteca en Kanagawa. Arq. K. Markawa
5. Edificio en Sao Paolo. Arq. A. Mathias
6. Casa en el Japón. Arq. M. Yamada
7. Clínica en Boston. Arq. W. Gropius
8. Mercado en Argel. Arq. M. Mauri
9. Edificio en Nantes. Arq. Le Corbusier
10. Escuela en Inglaterra. Arq. A. & P. Smithson
11. Escuela en Suiza. Arq. M. Piccard
12. Apartamentos en Rio de Janeiro. Arq. E. Reidy
13. Biblioteca en Alemania. Arq. R. Docker
14. Apartamentos en Finlandia. Arq. Kaija
15. Edificio en Caracas. Arq. Oficina de Arq. Y Urbanismo

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Junio 1957

1. La Dictadura y la S.C.A
2. Laboratorio de Minas. Arq. L. Rother
3. Casa en Bogotá. Arqts. Gómez, Osuna, Peñalosa
4. Casa en Bogotá, Arqts. Robledo, Drews, Castro Ltda.
5. Casa en Bogotá, Arq. Germán Samper
6. Casa en Bogotá, Arqts. Robledo, Drews, Castro Ltda.
7. Banco en Bogotá. Arqts. Ricourte, Carrizosa & Prieto.
8. El Espacio como realidad de la arquitectura. Arq. Giovanni M. Cosco
9. Noticiero S.C.A

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Julio 1957

1. Qué hacer con el CAOS
2. Proyecto de Banco de Bogotá. Arqts. Ricourte Carrizosa & Prieto
3. Centro Cívico de Barranquilla. Arqts. Oficina del Plan Regulador
4. Casa en Suba. Arqts. Robledo, Drews, Castro Ltda.
5. Centro Administrativo de Bogotá. Arqts. Albarracín, Bueno, Cruz, Londoño
6. Viviendas Económicas en América. Arqts. Arbeláez, Samper, Viecco, Pombo
7. Centro Administrativo Nacional. Arqts. Skidmore, Owings Merrill

**Revista PROA No.111**

Agosto 1957

1. Los anuncios luminosos
2. Edificio para Banco. Arqts. Ricourte, Carrizosa, Prieto
3. Cabaña de weekend. Arqts. Obregón & Valenzuela
4. Club Campestre –Ibagué- Arqts. Obregón & Valenzuela
5. Residencia en Bogotá- Arqts. Obregón & Valenzuela
6. Casa en Bogotá – Arqts. F. Martínez & Ponce
7. El Capitolio de Bogotá

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1. Debe Bogotá municipalizar sus tierras?
2. Edificio en Bogotá. Arqts. Martínez & Ponce
3. Las Tribus Kagis. Arqts. De Lima, Reyes y Ramírez Lozano
4. Edificio de Renta en Bogotá. Arqts. F. Martínez & Ponce
5. Casa en Bogotá. Arqts. Ricourte, Carrizosa & Prieto

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1. El Plan Social
2. Panorama Urbano por Frederick Gibberd
3. Acústica y Farma por Rino Levi
4. Urbanización "Polo Club", Bogotá. Banco Central Hipotecario.
5. Edificio "ESSO" Arqts. Lathrop Douglas y Martínez Cárdenas & Cía.
6. Simposium sobre el C.A.O.S. Ponencias de Jorge Gaitán Cortés, Gabriel Andrade Lleras – arquitectos- y Jorge Forero Vélez- Ingeniero

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2. Estudio Urbanístico de Atanquez . Arqts Reyes, de Lima y Ramírez
3. Club en Belencito-Proyecto- Arqts. Robledo, Drews y Castro
4. Casa en Bogotá. Arqts. De Vengoechea y Recasens
5. Pabellón Philips en Bruselas. Arqt. Le Corbusier
6. El Museo de Arte Moderno. Arqt. Rafael Serrano
7. Los Parques deben estar en las ciudades.

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1. Nuestros cementerios merecen aseo
2. Edificio de Renta en Bogotá. Arqts. Esguerra, Sáenz, Urdaneta , Suárez
3. La Biblioteca del Bco. de la República. Arqts. Esguerra, Sáenz, Urdaneta , Suárez
4. Hotel Tonchalá . Cúcuta. Arqts Cuellar, Serrano, Gómez
5. Hausmann-Urbanista de París por CN. Martín – Urbanista

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Marzo 1958

1. El Distrito necesita un matadero
2. Almacén "Ley" en Bogotá .Arqts. Wiesner y Suárez & Cia. Ltda.
3. Laboratorios CUP, S.A en Bogotá. Arqts Cuellar, Serrano, Gómez & Cia. Ltda
4. Almacén "Ley" en Bogotá. Arqts. Wiesner y Suárez & Cia. Ltda.
5. Residencia en Bogotá. Arqts. Obregón & Valenzuela
6. Conjunto residencial en Bogotá. Arqts. Robledo, Drews y Castro

7. Código Nacional de Urbanismo. Arq. Jorge Gaitán Cortés.

**Revista PROA No.117**

Abril 1958

1. Un alivio al Desempleo
2. Caso- apartamento en Cali. Arqts. Lago & Saenz C.
3. Banco Industrial Colombiano. Arqts. Ricourte, Carrizosa & Prieto
4. Plaza de Toros en Cali. Arqts. Camacho y Guerrero
5. Residencia en Cali. Arqts. Lago & Saenz C.
6. Medio siglo de arquitectura en Bogotá por Carlos Martínez, arquitecto.

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1. La Feria de Bruselas
2. Urbanización "Planta de Tibitó", "Casa Comunal", Casa del Director y Casa del Técnico
3. Edificio de Renta en Bogotá
4. Residencia en Bogotá
5. Casas en Bogotá
6. El Clima y el Urbanismo por el Arq. G. Vinaccia.

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Junio 1958

1. Hay que proteger un patrimonio
2. Residencia en Bogotá. Arqts. Ricourte, Carrizosa & Prieto
3. Sanatorio para enfermos mentales en Barranquilla
4. Arqts. Ricourte, Carrizosa & Prieto y Obregón & Valenzuela
5. Banco de Bogotá- en Cartagena- Arqts. Obregón y Valenzuela
6. Residencia en Bogotá. Arqts. Wiesner y Suárez & Co.Ltda.
7. Planeamiento Urbano de la América Latina- Por Francis Violich

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□ Unavailable.

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Septiembre 1958

1. El urbanismo y los nuevos concejales
2. Edificio de apartamentos en Santa Marta. Arqts. Ricourte, Carrizosa & Prieto
3. Edificio Comercial en Bogotá Arqts. Cuéllar, Serrano, Gómez& Cia. Ltda
4. Edificio de apartamentos en Bogotá. Arqts. Padilla, Archila, Castañeda & Cía.
5. Edificio comercial en Bogotá. Arqts. Cuéllar, Serrano , Gómez& Cia.Ltda
6. Hospital general en Zipaquirá. Arq. Miguel Silva Chereau
7. Residencia en Bogotá. Arqts. Cleves, Nariño & Cia.Ltda

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5. Club Hípico Bogotá. Arq. Álvaro Hermida
6. Arquitectura Existencial por el Arq. Jorge Arango

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Noviembre 1958

1. Una oficina necesaria
2. Conclusiones del Congreso Nacional de Arquitectos
3. Nueva Sede de la S.C.I. Arqts. Cuéllar, Serrano, Gómez
4. Casos en Serie. Arqts. Salmona y Robledo
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7. La Planificación Distrital

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1. Un simposio sobre Arquitectura
2. Edificio "Bacardi" Santiago de Cuba. Arq. Mies Van der Rohe
3. Club Campestre "Los Cortijos", Caracas. Arq. Carlos A. Brando Paz
4. Colegio del "Rosario", Bogotá. Arqts. Cuéllar, Serrano, Gómez
5. Brasilia. La nueva capital del Brasil

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1. Asistimos a un penoso viraje de nuestra arquitectura?
2. Casa de Bogotá. Arqts. Ricourte Carrizosa & Prieto
3. Una Biblioteca en Bogotá. Arqts Sara Torres, Gabriel Pardo y C. Nieto
4. Casa en Bogotá. Arq. Fernando Martínez S.
5. Hotel Casino en Cartagena. Arqts. Obregón &Valenzuela

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1. Buenas Noticias para Bogotá
2. Edificio en Bogotá – La Nacional de Seguros. Arqts. Obregón & Valenzuela
3. Monasterio de Santa María- Medellín - . Arqts. Vengoechea y Recasens .
4. Laboratorios Parke-Davis. Bogotá. Arqts. Arqts. Cuéllar, Serrano, Gómez & Cia. Ltda.
5. Edificio de renta en – Bogotá- Arq. Guillermo Bermúdez. Ing. Fernando Murtra.

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Junio 1959

1. Bogotá necesita parques
2. Casa en Cali. Arqts. Barrero, Zamorano, Giovanelli
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4. Casa en Cali. Arqts. Borrero, Zamorano, Giovanelli
5. Edificio de Renta en Cali. Arqts. Borrero, Zamorano, Giovanelli
6. Edificio Residencias "Aristi". Cali. Arqts. Borrero, Zamorano, Giovanelli
7. Residencia en Cali. Arqts. Borrero, Zamorano, Giovanelli
8. Colegio en la Sabana- Bogotá. Arqts. Fernando Martínez, Guillermo Avendaño

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1. Integración de las Artes
2. Edificio de renta en Bogotá. Arqts. Claves & Nariño
3. Biblioteca Nacional en Caracas. Arqts. Julián Ferris- Carlos Dupuy- Jaime Hoyos
4. Teatro en Bogotá. Arqts. Obregón & Valenzuela
5. Arquitectura en Moscú y en Hungría. Arqts. Welton Becket & Associates Kelescsinyi
6. Banco de Colombia en Cali. Borrero, Zamorano, Giovanelli
7. Casa en Bogotá. Arqts. García & Yamhure

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1. Un aporte necesario
2. Edificio de Renta en Cali. Arqts. Zornosa y O'Byrne Ltda.
3. Edificio de renta en Bogotá. Arqts. Esguerra, Sáenz Urdaneta, Suárez y Cía.
4. Edificios Multifamiliares para obreros en Bogotá. Arqts. Oficina de Planeación Distrital.
5. Basílica de San Pius- Lourdes ( Francia) . Arqts. P.L. Nervi y E.Freyssinet
6. Colegio en Cartagena. Arqts. Robledo y Drews. Ingevil.

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1. La profesión de Arquitecto
2. Residencias Universidad Javeriana. Arqts. Montoya Valenzuela.
3. Servicio Nacional de Aprendizaje, Belencito. Arqts. Claves, Nariño & Cia Ltda
4. Residencia en Bogotá. Arqts. Pardos, Montoya & Salamanca Ltda.
5. Residencia en Bogotá. Arqts. Pardos, Montoya & Salamanca Ltda.
6. Bodegas, Aeropuerto Internacional Bogotá. Arqts. Cuéllar, Serrano, Gómez & Cia Ltda
7. Escuela en Paraguay. Alfonso Eduardo Reidy
8. Edificio Comercial en Bogotá. Arqts. Claves, Nariño & Cia Ltda

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1. La vivienda
2. Residencias. Arqtos. Andrada Gómez y Samper
3. Residencias. Arqtos. Silv y Santamaría
4. Residencias. Arqtos. Claves, Nariño & Cía. Ltda.
5. Residencias. Arqtos. Copre Ltda.
6. Residencias. Arqtos. Rubio Medina Herrera
7. Arquitectos consultores proyectistas asociados, Ltda.
8. Residencias. Arqtos. Ricourte, Carrizosa & Prieto
9. Residencias. Arqtos. B. Sokoloff y Cía.
10. Residencias. Arqtos. Obregón & Valenzuela

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1. Zonas Verdes
2. Teatro en Bogotá. Arqts Copre Ltda.
3. Edificio de apartamentos en Bogotá. Arqto. Bruno Violi.
4. Residencia en Bogotá. Arqtos. Angulo & Benincore
5. Residencia en Barranquilla. Arqtos. Noguera y Dugand Ltda.
6. Residencia en el Japón. Arqto. Nobus Gohda.

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1. Necesidad de un centro profesional para arquitectos
2. Vivienda Colectiva en Bogotá. Arqtos. Guillermo Bermúdez. Rogelio Salmona
3. Edificio de Apartamentos Bogotá. Arqtos. Ricourte Carrizosa & Prieto Ltda.
4. Vivienda Colectiva en Alemania. Arqtos. Roland Frey, Hermann Schrader. Walther Pickert.

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1. Carátula. Mural del edificio de la Caja de Crédito Agrario en Cartagena ejecutado por Enrique Grau Araujo.
2. Caja de Crédito Agrario en Santa Marta (Primer Premio) . Arqtos. José María Castro Luna. Hernando Botero M.
3. Caja de Crédito Agrario en Santa Marta (Primer Premio). Arqtos. Rafael Sierra T., Rodrigo Toscón B.
4. Caja de Crédito Agrario en Santa Marta (Tercer Premio). Arqtos. Álvaro Hermida G., Antonio Morales V., Gabriel García R.
5. Obras ejecutadas por el Departamento de Construcciones e Inmuebles de la Caja Agraria.
6. Edificio en Armero
7. Edificio en Cali
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9. Edificio en Santa Rosa de Cabal
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1. La Casa del Arquitecto

2. Casa del Arquitecto. Carlos Arbeláez
3. Casa del Arquitecto. José Prieto Hurtado
4. Vivienda dúplex del arquitecto. Carlos Martínez
5. Casa del Arquitecto. Roberto Rodríguez Silva
6. Casa del Arquitecto. Samuel Vieco
7. Casa del Arquitecto. Enrique Triana Uribe
8. Casas de algunos arquitectos conocidos en el mundo

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1. Concurso de San Antonio
2. Primer Premio. Arqtos. Ricourte Carrizosa & Prieto Ltda., R. Londoña D.H. Cruz H. con la colaboración de Hernando Albarracín, Arquitecto Javier Naranjo, Eduardo Castañeda y Rodrigo de Zu
3. Segundo Premio. Arqtos. Fernando Martínez S., Guillermo Avendaño M. con la colaboración de Eugenia García, Alfonso Cardozo, Gonzalo Vidal y Enrique Villamarín .
4. Tercer Premio. Arqtos. Angulo & Benincore Ltda.

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1. El Premio "Jiménez de Quesada"
2. Edición dedicada al edificio del Banco de Bogotá.

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2. Edificio de Apartamentos de Bogotá. Arqtos. Rubio Gómez & Cía.
3. Edificio de Apartamentos en Bogotá. Arqtos. Laignelet Tavar & Herrera, Ltda.
4. Edificio de Apartamentos en Bogotá. Arqtos. Ricourte Carrizosa & Prieto Ltda.
5. Edificio de Apartamentos en Bogotá. Arqtos. Laignelet Tavar & Herrera, Ltda.
6. Edificio de renta en Bogotá. Arqtos. Obregón & Valenzuela
7. Nueva Plaza de Bolívar en Bogotá. Arqtos. Firma Constructora "MOPAL".

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1. Publicidad para nuestra Arquitectura
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3. Casa en Bogotá. Arqtos. Arturo Robledo. Hans Drews
4. Casa en el Japón. Firma constructora Satow Shou . Construction CO.
5. Casa en Bogotá. Arqtos. Guillermo Bermúdez Constructores: Mutra & Sandoz
6. Casa en Bogotá. Arqtos. Arturo Robledo. Hans Drews
7. Edificio en Bogotá. Arqtos. Pardo Montoya & Salamanca Ltda.

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1. 4,000 años de Arquitectura Mejicana
2. Recopilación de las más importantes obras de la arquitectura mexicana, de la exposición realizada por el Colegio Nacional de Arquitectos de México y la Sociedad de Arquitectura Mexicanos.



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	* <b>Edificios de Roma moderna, tres obras maestras de Bramante</b>			
	Letarouilly ilustra con planos y dibujos el Palacio de la Cancillería; San Pedro en Montero y Santa María de la Paz.			
Pani, Arturo	<b>Decoración</b>	19	253	
	Croquis de muebles y salones realizados por Arturo Pani			

Arquitectura México No. 20 Abril de 1946				
Editores	<b>Sumario</b>	20	257	
Pani, Mario	<b>Un nuevo centro de la Ciudad: Cauce Reforma-Insurgentes. Proyecto de planificación y zonificación</b>	20	259	
	Presentación del proyecto por Vladimir Kaspé con amplia explicación acompañada por plantas, fotografías y perspectivas			
Kaspé, Vladimir	<b>La nueva arquitectura en Inglaterra</b>	20	269	
	La reconstrucción después de la guerra. Incluye un extracto del Comité de Mejoras y Planificación. Se ilustra ampliamente con planos, dibujos y fotografías.			
Gibbert, F.	<b>Tipos de casas construidas en el sitio relativo de experimentación del gobierno en Northolt, Inglaterra.</b>	20	273	
	Tipos patrocinados por la Federación Británica de Hierro y Acero. Explicación de los proyectos ilustrados con plantas y fotografías.			
Medion, Sigfrido	<b>Introducción a su libro "Espacio, Tiempo y Arquitectura"</b>	20	282	
	Versión del arquitecto Alonso Mariscal. Ilustrado ampliamente			
Hurtado, Alfonso	<b>Anteproyecto para el edificio central del Seguro Social</b>	20	298	
	Anteproyecto ganador del segundo premio quedando desierto el primer lugar. Incluye plantas cortes y perspectiva.			
Caro Álvarez, José A.	<b>Facultad de Medicina en Ciudad Trujillo, Santo Domingo</b>	20	302	
	Breve descripción acompañada por fotografías.			
Walter Palm, Erwin	<b>Engombe.- Una quinta señorial del siglo XVI en el trópico</b>	20	304	
	Ubicada en Ciudad Trujillo, Santo Domingo. Descripción del edificio acompañada con fotos.			

Arquitectura México No. 20 Abril de 1946				
Letarouilly, Paul	<b>Documentos X. Edificios de Roma moderna</b>	20	309	
	Las fuentes de Roma. Breve explicación acompañada de dibujos de las fuentes.			
Black, Roberto y Mito	<b>Decoración</b>	20	317	
	Presentan proyectos de diferentes autores.			
Editores	<b>Índices de las revistas 16 al 20</b>	20	1	

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Arquitectura México No. 21 Noviembre de 1946				
Editores	<b>Sumario</b>	21	1	
Kaspé, Vladimir	<b>Le Corbusier y la arquitectura contemporánea</b>	21		
	Conferencia sustentada en la ENA. Analiza en forma detallada su pensamiento, su definición de arquitectura y los principios que propuso para la arquitectura. Ilustrado con fotografías, dibujos y planos arquitectónicos.			3
Barlet, Gaston	<b>El urbanismo</b>	21		
	Explica su origen como ciencia y hace un recorrido por los trabajos urbanos desde la antigüedad hasta nuestros días.			14
García Ramos, Domingo	<b>Iglesia de Loreto en México, D.F.</b>	21		
	Explica el proyecto que data de los primeros años del siglo XIX y lo ilustra con planos y fotografías			24
Hunhausen, José	<b>Edificio de apartamentos en México, D.F.</b>	21		
	Planos arquitectónicos y fotografías.			29
González de Mendoza, J. M.	<b>La pintura mural de Ángel Zárraga</b>	21		
	Comenta la importancia de este pintor y describe algunas de sus obras. Ilustrado			32
Editores	<b>Escuela Nacional de Arquitectura. Algunos proyectos del año 1945</b>	21		
	Muestran trabajos estudiantiles en los que indican el autor y el profesor.			36
Letarouilly, Paul	<b>Documentos XI. Edificios de la Roma moderna</b>	21		
	La Farnesina, Palacio Barberini, Palacio Corsini, Residencia del Papa Julio III, El Capuchino, Palacio Spada. Cada uno con explicación y planos			51
Pani, Arturo	<b>Decoración de una residencia en Guadalajara</b>	21		
	El proyecto arquitectónico es del arquitecto Julio de la Peña. Muestran fotografías interiores.			61

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Arquitectura México No. 22 Abril de 1947			
Editor	Sumario		
	<b>Edición</b>	22	65
Gromort, Georges	<b>Arquitectura en el siglo XIX</b> Se refiere a la arquitectura europea; explica las características generales y se refiere a los problemas de la composición, producto de la necesidad de satisfacer el programa arquitectónico. Ilustrado con obras de ese siglo.	22	67
Bartel, Gaston	<b>Del urbanismo al acondicionamiento del espacio</b> Continúa el ensayo y ahora se refiere a la enseñanza y lo realizado en la primera mitad del siglo XX. Ilustrado con planos de urbanizaciones.	22	79
Kaspé, Vladimir	<b>Sir Edwin Lutyens</b> Acercas de este arquitecto, su pensamiento y sus obras. Ilustrado con fotografías, planos y croquis de sus obras.	22	84
Perret, August	<b>Reconstrucción de la ciudad de el Havre</b> Explicación de Michel Maru del proyecto de Perret para reconstruir la ciudad devastada en la guerra. Muestran planos de antes y después del bombardeo, según el proyecto de Perret.	22	89
Pani, Mario	<b>Residencias en las Lomas de Chapultepec, México, D.F. Conjunto de cuatro casas</b> Breve explicación del proyecto, ilustrando con plantas arquitectónicas y fotografías.	22	94
Molinar, Enrique	<b>Residencias en las Lomas de Chapultepec, México, D.F. Paseo de la reforma 2400</b> Ilustrando con plantas arquitectónicas y fotografías.	22	97
García Collantes, Jesús	<b>Residencias en las Lomas de Chapultepec, México, D.F. Av. Sierra Paracaima 1045</b> Ilustrando con plantas arquitectónicas y fotografías.	22	99
García Collantes, Jesús	<b>Residencias en las Lomas de Chapultepec, México, D.F. Av. Sierra Ventana 379 y 381</b> Ilustrando con plantas arquitectónicas y fotografías.	22	102
González Mendoza, J. M.	<b>El arte patético de José Clemente Orozco</b> Comenta la exposición de la obra de este pintor en el Palacio de las Bellas Artes. Ilustrado con obras del pintor.	22	105

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Arquitectura México No. 22 Abril de 1947			
Editor	Sumario		
García Ramos, Domingo	<b>Documentos XII. Portadas de México</b> Describe las características generales de las portadas de la arquitectura civil realizadas en los siglos XVII y XVIII. Ilustrado con dibujos del autor.	22	117
Jagu, Y y Vladimir Kaspé	<b>Decoración. Una tienda de artículos de lujo en México</b> Fotografías de la obra.	22	123

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Arquitectura México No. 23 Septiembre de 1947			
Editor	Sumario		
	<b>Edición</b>	23	129
Gromort, Georges	<b>Arquitectura en el siglo XIX (continuación)</b> Amplio estudio de la arquitectura de Francia ilustrado con planos y fotografías. Afirma que las plantas de los edificios son generalmente correctas, no así las fachadas que denotan confusión.	23	131
Villagrán García, José y Enrique del Moral	<b>Anteproyectos para la Ciudad Universitaria en México</b> Programa general para la "Ciudad Universitaria" elaborado por Villagrán y Del Moral, miembros de la Comisión de Programa del Comité de la Ciudad Universitaria. Se ilustra con dibujo de la planta de conjunto, fotos de la maqueta y los anteproyectos para cada uno de los edificios del conjunto.	23	138
Rubio, Jorge	<b>Casa de campo en Cuernavaca</b> Plantas y fotografías de la obra.	23	147
Sordo Madaleno, Juan, Augusto Álvarez e Ing. Leonardo Zeevaert	<b>Edificio comercial en México, D.F.</b> Explican el proyecto y lo ilustran con las plantas y fotografías.	23	152
Cucho, Raúl y Félix Sánchez	<b>Concurso para un edificio en la Av. de los Insurgentes, México, D.F.</b> Explicación del proyecto ilustrado con plantas y perspectivas.	23	155
Martínez Negrete, Francisco y Luis	<b>Concurso para un edificio en la Av. de los Insurgentes, México, D.F.</b> Explicación del proyecto ilustrado con plantas y fotos de la maqueta.	23	161
Drew, Jane B.	<b>La cocina moderna en Inglaterra</b> Elementos del programa de una cocina, ilustrado con proyectos para diferentes necesidades.	23	165
González Flores, Manuel	<b>Descubrir Cimbrando, nuevo sistema para la construcción de estructuras de ferrocemento</b> Explica con gráficos el proceso.	23	172

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Arquitectura México No. 23 Septiembre de 1947			
Editor	Sumario		
Bergamín, José	<b>A. Rodríguez Luna</b> Comentarios sobre la obra de este pintor ilustrado con reproducciones de algunas obras.	23	176
García Ramos, Domingo	<b>Documentos XIII. Portadas de México</b> Características de las portadas de iglesias de los siglos XVI, XVII y XVIII, ilustrado con dibujos del autor.	23	181
Pani, Arturo	<b>Decoración. Una casa de campo</b> Ver otras fotografías en el proyecto de Jorge Rubio publicado en la página 147.	23	189



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Arquitectura México No. 24 Marzo de 1948			
Editores	Sumario	24	193
Vilagrán García, José	<b>Frontones del Parque España, México, D.F.</b> Fotografía de los frontones del Centro Deportivo Mundial.	24	194
Kaspé, Vladimir, Enrique del Moral	<b>Ideas</b> Nueva sección en la que se proponen presentar las ideas sobre arquitectura que sustentan algunos arquitectos. Son entrevistas redactadas por Kaspé. Comienza con el arquitecto Enrique del Moral.	24	195
Pani, Mario	<b>Escuela Nacional de Maestros, México, D.F.</b> Explica el problema y el proyecto. Lo ilustra con plantas y fotografías.	24	198
Yañez, Enrique	<b>Hospital del Seguro Social. Hospital de la Raza</b> Plantas y perspectiva	24	214
Mariscal Burroso, Nicolás, Carlos Ituarte González y García Saldivia	<b>Parque recreativo en México</b> Explicación del problema y el proyecto. Parque construido por la Corvecería Modelo. Fotografías de la obra y la maqueta y croquis.	24	220
Kaspé, Vladimir	<b>Una casa en México, D.F.</b> Breve explicación del proyecto ilustrado con las plantas arquitectónicas y fotografías.	24	223
Velasco, Luis M.	<b>Club para la Unión de Industriales Litógrafos Mexicanos</b> Explicación del problema y el proyecto, ilustrado con las plantas arquitectónicas y fotografías.	24	227
Manero Peón, Enrique	<b>Fábrica-Laboratorio de alimentos infantiles en Coyoacán, D.F.</b> Explicación del proyecto ilustrado con la planta arquitectónica y fotografías.	24	230
Le Donne, André	<b>Un proyecto de Iglesia</b> Explicación de Michel Mire del proyecto de Le Donne. Presenta la planta y los alzados.	24	233
Macgregor, Luis	<b>La cabeza colosal Olmeca de la Venta, México</b> Explica la región de la venta y la historia de su descubrimiento. Describe una de las cabezas.	24	238

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Arquitectura México No. 24 Marzo de 1948			
Palm, Walter	<b>Frescos del muralista Vela Zanetti en Sto. Domingo</b> Frescos en la Ciudad Universitaria de la República Dominicana.	24	240
Durand, J. N. L.	<b>Documentos XIV. Monumentos de Egipto, funerarios romanos y arcos de triunfo y puertas</b> Obelisco de Ramsés, Obelisco de Heliópolis; La pirámide de Khéphren; Via Appia; Mausoleo de Cecilia Metella; Columna de Trajano; Arco de Séptimo Severo; Arco de Tito; Arco de Marcius en Orange; Arco de Constantino y puertas de San Dionisio y de San Martín en París. Con breve explicación ilustradas con dibujos y fotografías.	24	243
Pani, Arturo	<b>Decoración. Un bar restaurant</b> Ilustrado con la planta arquitectónica y fotografías.	24	251
Prieto Souza, Luis	<b>Nomogramas para cálculo</b> Reproducen el nomograma del libro de Prieto y Souza: <i>Auxiliar gráfico del constructor</i> .	24	256

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Arquitectura México No. 25 Junio de 1948			
Editores	Sumario	25	257
Campos, Mauricio M.	<b>Arquitectura mexicana</b> Amplio estudio en el que propone algunas soluciones como invariantes. Acompaña el escrito con fotografías de la arquitectura tradicional de Oaxaca tomadas por Mario Pani.	25	259
Madariaga, Juan de	<b>Edificio de apartamentos en la Av. de los Insurgentes</b> Plantas y fotografías de la obra.	25	274
Lazo, Carlos Jr.	<b>Pequeña residencia</b> Explica el proyecto y lo ilustra con plantas y fotografías.	25	279
Rubio, Jorge	<b>Una casa en México</b> Plantas y fotografías de la obra. Decoración de interiores por Luisa Palomino de Guiso.	25	284
Dreyfus, Henry	<b>Cine de cuatro pantallas</b> Proyecto publicado en la revista "Hollywood Quarterly". Propone dividir las grandes salas de cine en cuatro pequeñas en las que se proyecte la misma película.	25	286
Editores	<b>Escuela Nacional de Arquitectura, algunos trabajos del año 1947</b> Dibujos de proyectos de los alumnos. Indican el nombre del alumno y del profesor.	25	288
Editores	<b>Dibujos del Dr. ATL. A propósito de una exposición</b> Antecedido por una nota sobre las exposiciones y la vida y obra del pintor.	25	293
Murillo, Gerardo (Dr. ATL)	<b>Diálogo socrático en torno a la mesa de un café</b> Breve diálogo entre un hombre de Cro-Magnon, una niña de 6 años, el fabricante de máquinas, el matemático, el carpintero, el filósofo, un chino y yo. Acerca de la pintura.	25	302
Murillo, Gerardo (Dr. ATL)	<b>Los dibujos</b> Comenta que los dibujos seleccionados para la exposición en Bellas Artes fueron realizados desde 1902 hasta 1948 y explica lo que llama "dibujo total".	25	305

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Arquitectura México No. 25 Junio de 1948			
Durand, J. N. L.	<b>Documentos XV</b> <b>Templos redondos, anfiteatros y teatros antiguos</b> Láminas y fotografías de las obras con una breve explicación de cada una.	25	307
Block, Roberto	<b>Decoración. Sala de Consejo</b> Planta y fotografías.	25	315
Palomino de Guiso, Luisa	<b>Decoración. Interior de una casa habitación</b> Ver otras fotografías en el proyecto de Jorge Rubio publicado en la página 284.	25	320
Editores	<b>Índice del tomo V</b> Números 21 al 25	25	1

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Arquitectura México No. 26 Enero de 1947			
Editor/es	Sumario	26	1
Cuevas, José Luis	<b>Filadelfia y México</b> Comentario de Cuevas acerca del arquitecto Hans Blumenfeld, quien escribe un artículo comparando los problemas urbanísticos entre Filadelfia y la ciudad de México. Traduce libremente el escrito. Ilustrado con planos y fotos de Filadelfia.	28	9
Editor/es	<b>Oaxaca, el valor arquitectónico de las obras del pasado</b> Fotografías de la arquitectura colonial de Oaxaca tomadas por el arquitecto Mario Pani	26	8
Cetto, Max	<b>Tres casas del arquitecto Max Cetto</b> Breve explicación de los proyectos, ilustrados con plantas arquitectónicas y fotografías.	28	29
Rubio, Jorge	<b>Una casa en San Ángel, México, D.F.</b> Plantas y fotografías.	26	28
De Fuentes, O. y A. González	<b>Una casa en Monterrey, México</b> Plantas y fotografías.	26	37
Serrato, Antonio y Guillermo Quintanar	<b>Una de las clínicas del Seguro Social en México</b> Clínica en la Colonia Doctores. Breve explicación del proyecto ilustrado con plantas y fotografías.	26	41
Editor/es	<b>Esculturas de Bruno Innocenti</b> Fotografías de las esculturas.	28	46
Durand, J. N. I.	<b>Documentos XVI. Anfiteatros y teatros antiguos</b> Termas de Caracalla. Iglesias góticas y modernas. Basílicas. Con breve explicación ilustradas con láminas dibujadas.	26	51
Pani, Arturo	<b>Decoración. Un puesto de flores en la entrada de un hotel</b> Ilustrado con fotografías.	26	59
Loera y Chavez, Agustín	<b>Notas Necrológicas</b> De Ezequiel Álvarez Tostado. Fotógrafo.	26	64
Gómez Mayorga, Mauricio	<b>Notas Necrológicas</b> De Luis R. Ruiz. Arquitecto.	26	64

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Arquitectura México No. 27 Abril de 1947			
Editor/es	Sumario	27	129
Alvarez Espinosa, Roberto	<b>Exposición de Arquitectura Contemporánea Mexicana</b> Comenta la 61ª reunión anual del American Institute of Architects celebrada en Houston Texas y la exposición de arquitectura mexicana ahí presentada.	27	105
Editor/es	<b>Arquitectura deportiva</b> Comentan el libro sobre este tema del arquitecto Armando Jiménez Farías	27	109
González y Contreras, Gilberto	<b>Rufino Tamayo</b> Comentarios acerca del pintor y su obra. Ilustrado con obras de Tamayo.	27	113
Cacho, Raúl	<b>Henry Moore</b> Comentarios acerca del artista y su obra. Ilustrado con obras de Moore.	27	119
Editor/es	<b>Libros y revistas</b> <i>Elementos de Teoría de la Arquitectura</i> de Horacio Moyano Navarro, <i>La ciudad es el pueblo</i> , de Henry S. Churchill, <i>Revistas: Espacios</i> (dos números) y <i>Arquitectura y la Domus</i> (No. 12): <i>La Propiedad</i> (Revista quincenal); <i>Edificación</i> (de la Liga de Defensa de Propietarios de Casas), <i>México en el Arte</i> , <i>Galerías: Homenaje Eclético</i> .	27	125
Editor/es	<b>Notas y noticias</b> La UNESCO prepara archivos de arte. La pavimentación del Paseo de la Reforma.	27	128

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Arquitectura México No. 27 Abril de 1947			
Editor/es	Sumario	27	65
Gómez Mayorga, Mauricio	<b>El problema de la habitación en México: realidad de su solución</b>	27	
Mario Pani	Una conversación con Mario Pani acerca del problema de la vivienda en México. Ilustrado con el proyecto de la Unidad Modelo Na 9 realizado con el Banco Internacional Inmobiliario.		67
Osborn, F. J.	<b>Nuevas ciudades para la Gran Bretaña</b> Exposición del problema ocasionado por la guerra y explicación de los proyectos. Ilustrado con fotografías.	27	75
Sten, Gitta	<b>Reconstrucción de Varsovia: aprovechamiento del escombros</b> La gran cantidad de escombros producido por la destrucción en la guerra representa un problema singular en la ciudad, por lo que se han hecho estudios para aprovecharlo reutilizándolo para producir nuevos materiales de construcción.	27	81
Del Valle, Gabriel	<b>La liturgia y la construcción de iglesias</b> Reproducción de una parte de la tesis profesional de Del Valle. Proyecta una iglesia para la Colonia Legaria en la que describe las normas y disposiciones marcadas por la liturgia católica.	27	84
Mariscal, Alonso y Mario Pani	<b>Mauricio M. Campos</b> Nota necrológica.	27	88
Guerrero Larruga, Enrique	<b>Casa habitación y dos departamentos</b> Explica el problema y la solución. Ilustrado con las plantas arquitectónicas y fotografías.	27	90
Gómez Gallardo, Ernesto	<b>Casa habitación</b> Breve explicación del problema y la solución. Ilustrado con plantas arquitectónicas y fotografías.	27	94
Martínez de Velasco, Juan	<b>Dos casos</b> Explica el problema y el proyecto, ilustradas con plantas arquitectónicas y fotografías.	27	97
Greenham B., Santiago	<b>Casa de un arquitecto</b> Explica el problema y el proyecto, ilustrado con plantas arquitectónicas y fotografías.	27	103

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Arquitectura México No. 28 Julio de 1947			
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Sempill, Lord	<b>El diseño y la vida</b> Prólogo al libro <i>Diseño</i> de Anthony Bertram	28	129
Acevedo Escobedo, Antonio	<b>Instituto Nacional de Antropología e Historia</b> Comenzamos en torno a la dispersión urbana de los museos y dependencias de este Instituto. Anteceden a la tesis profesional de Luis MacGregor. Ilustrado con fotografías de museo actual antes y después de los cambios realizados por el museógrafo Fernando Gaspár.	28	131
Medellín, Jorge L. y Francisco T. Mancilla (Ing.)	<b>Planificación ferroviaria del Valle de México</b> Describen el problema, los estudios y el proyecto	28	147
Hegerman, Werner	<b>Ferrocarriles y estaciones en relación con el plano de la ciudad</b> Fundado del libro <i>City Planning and housing</i> Forma parte del artículo <i>Planificación ferroviaria del Valle de México</i> de Jorge L. Medellín.	28	151
Greenham, Santiago	<b>Edificio comercial</b> Presentan el edificio construido por Greenham y lo ilustran con las plantas y fotografías.	28	152
Gadel, Julio	<b>Laboratorios vitamínicos en México</b> Describen el proyecto ilustrado con plantas arquitectónicas y fotografías.	28	155
Navarrete, Horacio	<b>VII Congreso Panamericano de Arquitectos, La Habana</b> Reproduce la convocatoria a este Congreso.	28	158
Serrato G., Antonio	<b>Los croquis y el cliente</b> En torno a los croquis que realizan los arquitectos antes de tener el contrato, mismos que no debieran ser gratuitos.	28	162
Morales Silva, Edmundo	<b>Iluminación artificial</b> Considerada parte importante del proyecto arquitectónico. Relata su historia y se refiere particularmente a la lámpara fluorescente.	28	164

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Arquitectura México No. 28 Julio de 1947			
Porset, Clara	<b>¿Qué es el diseño?</b>	28	
	Responde a la pregunta y la amplía al referirse al diseño industrial.		168
Guerrero L., Enrique	<b>Arte Colonial de México</b>	28	
	Comenta el libro de Manuel Toussaint que lleva ese nombre. Informa brevemente algunos de sus datos biográficos y enumera su obra escrita. Ilustrado con fotografías entresacadas del libro.		175
Arce, David M	<b>Danza en Morelia</b>	28	
	En torno a la presentación del bailarín Sergio Franco y su grupo. Ilustrado con fotografías del grupo y de la ciudad de Morelia.		181
Editores	<b>Libros y Revistas</b>	28	
	<i>España, pueblos y paisajes; El arte flamenco de la Nueva España; Guía autonómica del Valle de México; Revistas: Fierro y construcción; México en el Arte (séptimo número); Espacios (Tercer número); Proa (Bogotá, Colombia); De Arquitectura (Arquitectos de Buenos Aires); Módulo (Universidad de Panamá); Arquitectura (Sociedad de Arquitectos del Uruguay); Cuadernos de Arquitectura (Colegio de Arquitectos de Cataluña); L'Architecture d'Aujourd'hui versión castellana editada en Buenos Aires</i>		186
Editores	<b>Notas y Noticias</b>	28	
	50 años de labor profesional del arquitecto Miguel Bertrán de Quintana; Viaje de Juan Marinello; Conferencia sobre arquitectura del arquitecto Vicente Mendola; El Congreso Internacional de Hospitales; Curso sobre arquitectura moderna; Conferencias sobre planificación; Exposición de obras maestras en Los Angeles; Delegado a un congreso el Ing. L. Coff; Un arquitecto inglés recibe importante condecoración (Howard Robertson); Curso sobre artes plásticas de los aztecas (de Alfonso Caso); Ecos de un congreso (Convención anual del Instituto Americano de Arquitectos).		190

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Arquitectura México No. 44 Diciembre de 1953			
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Mayer, Hans K. F.	<b>Arquitectura industrial. Desarrollo y estructura. Una exposición alemana</b> Exposición con el tema: "Arquitectura alemana, su desarrollo y estructura". Comentan la exposición y las características generales de este tipo de arquitectura. La ilustran con fotografías de obras industriales europeas.	44	226
Negrete, Martínez y Arturo Pani (Decoración)	<b>Hotel en México</b> Explican el proyecto y lo ilustran con las plantas arquitectónicas y fotografías.	44	233
Editores	<b>Una omisión reparada</b> En la exposición de Arte Mexicano celebrada en Bellas Artes se incluyó la arquitectura a diferencia de la del año anterior.	44	242
Editores	<b>La exposición de Arte Mexicano</b> Describen la exposición instalada en el Palacio Bellas Artes y los objetivos de la misma. Ilustran con fotografías del material exhibido.	44	243
Editores	<b>Libros</b> <i>Obras de hormigón armado. Gli edifici per le industrie; Un scultore svedeo (Carl Milles); Abstract painting, its origins and meaning; Capello.</i>	44	251
Editores	<b>Notas y Noticias</b> Se implanta en México el sistema de propiedad por pisos (Condominio S. A.); Estructura de concreto armado, de baja densidad, con Carlija (Perlita inflada).	44	257
Editores	<b>Índice del tomo IX</b> Números 41 a 44	44	1

Arquitectura México No. 45 Marzo de 1954			
Editores	Sumario	45	1
Moore, Henry	<b>Henry Moore dice...</b> Comentarios a Marín Lukin, representante de la revista. Habla sobre la arquitectura de Ciudad Universitaria y del Pedregal. Ilustrado con dibujos y caricaturas de Moore.	45	2

**Contenido por revistas 41 a 60**

<i>Arquitectura México</i> No. 45 Marzo de 1954			
Del Moral, Enrique	<b>Modernidad vs. tradición (integración?)</b> Conferencia en la que hace un recorrido por la historia de la arquitectura de México para concluir que la integración plástica existe desde las primeras manifestaciones arquitectónicas de mesoamérica.	45	5
Pani, Mario	<b>Unidad experimental de habitación popular. Patrocinada por Mario Moreno (Cantiñas)</b> Amplia exposición del problema y del proyecto. Ilustrado con planos arquitectónicos, croquis y fotografías.	45	25
De Robina, Ricardo y Jaime Ortiz Monasterio	<b>Residencia en la Ciudad de México</b> Plantas arquitectónicas y fotografías.	45	34
Gómez Mayorga, Mauricio	<b>Sobre la libertad de creación</b> Habla sobre el Centro de Arte, creado e impulsado por Mathias Goeritz. llamado "El Eco", Museo Experimental y sobre el arte abstracto, experimental y de vanguardia ilustrado con las plantas del museo y fotografías de la obra.	45	38
Pani, Arturo	<b>Restaurante-Bar Villa Fontana</b> Decoración de interiores. Ilustrado con fotografías.	45	46
Editores	<b>La enseñanza del urbanismo aplicado</b> Comentario en torno a la enseñanza en el Instituto Internacional y Superior de Urbanismo Aplicado de Bruselas.	46	48
Inuerta, Andrés	<b>Rufino Tamayo</b> Palabras pronunciadas al inaugurar, en el Palacio de Bellas Artes, la exposición de Tamayo. Ilustrado con fotografías de su obra.	46	49
Editores	<b>Libros y Revistas</b> <i>World's contemporary architecture, Survival through design: The basilica of St. Peter</i>	46	57
Editores	<b>Notas y Noticias</b> Encuentro con Le Corbusier (por Gabriel Daubarado); Créditos para vivienda en toda América. La Décima Trienal de Milán; Fallecimientos (Auguste Perret y Hans K. F. Mayer); Primer edificio construido con Carlini (Mauricio Gómez Mayorga).	46	61

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<i>Arquitectura México</i> No. 46 Junio de 1954			
Editores	<b>Sumario</b>	46	63
Acevedo Escobedo, Antonio	<b>Acapulco a la vista</b> Descripción del puerto y de su uso desde la época prehispánica. Ilustrado con mapas y dibujos.	46	66
Comisión de Planificación Regional de Acapulco	<b>Planificación de Acapulco. Ideas fundamentales</b> Considerando de la Comisión en torno a la necesidad de realizar el proyecto. Incluye la relación de miembros de esa Comisión. Los arquitectos Mario Pani y Enrique del Moral actuaron como arquitectos directores.	46	74
Del Moral, Enrique	<b>Arquitectura en Acapulco</b> Descripción de la construcción tradicional.	46	80
Pani, Mario y Enrique del Moral	<b>Hotel "Pozo del Rey"</b> Breve descripción del proyecto, acompañado de un plano y fotografías.	46	82
Molinar P., Enrique	<b>Dos casas en Puerto Marqués</b> Plantas y fotografías.	46	85
Madrigal, Jorge	<b>Casa del Sr. Terrell</b> Planta y fotografías.	46	90
Madrigal, Jorge	<b>Casa de la Sra. Nicky Sallé</b> Planta y fotografías.	46	92
Madrigal, Jorge	<b>Casa de Alberto Álvarez Murphy</b> Planta y fotografías.	46	94
Schoenborn, W.	<b>Casa del Sr. W. Schoenborn</b> Planta y fotografías.	46	96
Arteche, José Luis y Enrique Molinar P.	<b>Bungalows del hotel "Club de Pesca"</b> Planta y fotografías.	46	98
Pani, Mario, Enrique del Moral y Alonso Mariscal	<b>Conjunto de cinco casas</b> Casas de Mario Pani y de Enrique del Moral. Plantas y fotografías.	46	101
Pani, Mario y Enrique del Moral	<b>Villas Monte-mar</b> Planta y fotografías.	46	105

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<i>Arquitectura México</i> No. 46 Junio de 1954			
Pani, Mario y Enrique del Moral	<b>Casa del Sr. Luis R. Montes</b> Plantas y fotografías.	46	110
Pani, Mario y Enrique del Moral	<b>Aeropuerto de Acapulco</b> Breve descripción con plantas y fotografías.	46	114
Editores	<b>Acapulco. Las rocas y el mar</b> Pensamientos de diversos autores ilustrando fotografías del paisaje de Acapulco.	46	117
Editores	<b>Libros</b> <i>Italian gardens of the renaissance; Contemporary architecture of Japan; Antiguo convento franciscano de Topoyuca.</i>	46	125
Editores	<b>Notas y noticias.</b> Habla Walter Gropius. (Comenta la necesidad de tradición arquitectónica); Cursos de estilo del CIAM en Venecia; Un curso de perfeccionamiento de urbanismo.	46	126

<i>Arquitectura México</i> No. 47 Septiembre de 1954			
Editores	<b>Sumario</b>	47	129
Del Moral, Enrique	<b>El tránsito del Churrigueresco al Neoclásico</b> Amplio estudio de esta etapa histórica, ilustrado con fotografías.	47	130
Certucha, José Luis	<b>Casa habitación</b> Breve comentario ilustrado con plantas arquitectónicas y fotografías.	47	146
García Collantes, Jesús	<b>Casa en México</b> Breve comentario ilustrado con plantas arquitectónicas y fotografías.	47	148
Saika, Kiyosi	<b>Casa en los alrededores de Tokio</b> Breve comentario ilustrado con plantas arquitectónicas y fotografías.	47	151
Sabido Torres, Felipe y Joaquín Aguerrebere	<b>Conjunto de habitaciones para empleados y obreros de un ingenio</b> Explican el problema y la solución. Ilustrado con planos arquitectónicos del conjunto y de cada tipo de casa y fotografías.	47	155

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<i>Arquitectura México</i> No. 47 Septiembre de 1954			
Ciampi, Mario J.	<b>Una iglesia en California</b> Explican el problema y la solución. Ilustrado con planos arquitectónicos y fotografías.	47	163
Pani, Mario	<b>Plano Regulador de la ciudad y puerto de Mazatlán, Sin.</b> Amplia exposición del estudio ilustrado con mapas, planos, gráficas y esquemas.	47	168
Gómez Mayorga, Mauricio	<b>El ciclo de conferencias sobre arquitectura del INBA</b> Comentario acerca de estas pláticas. Incluye una lista de las conferencias sustentadas.	47	181
Editores	<b>Exposición de arquitectura contemporánea</b> Presentada en el Palacio de Bellas Artes con el título, "La arquitectura contemporánea y sus antecedentes históricos". Ilustrada con fotografías.	47	182
Editores	<b>El V día mundial del urbanismo</b> Comentan su origen y la organización de esta celebración.	47	184
Moreno Villa, José	<b>La escultura en el mundo. El italiano Carmelo Cappello</b> Aporta de este escultor y su obra. Ilustrado con fotografías de sus trabajos.	47	185
Editores	<b>Libros y Revistas</b> <i>Pencil Drawing for the architect</i> ; Un Boletín ejemplar (Boletín del Consejo Internacional para la Investigación, Estudio y Documentación de la Construcción); Publicaciones sobre la vivienda (del centro Interamericano de Vivienda, de Bogotá, Colombia); <i>La Enciclopedia del urbanismo</i> (del arquitecto Auzelle).	47	189
Editores	<b>Notas y Noticias</b> Evocación del Maestro Manuel Gutiérrez Camarena (de Ricardo de Robina); El Congreso Internacional Inmobiliario en París; El Museo de Arte Moderno de Río de Janeiro.	47	191

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Arquitectura México No. 48 Diciembre de 1954			
Editor(es)	Sumario	48	199
Villagrón García, José	<b>Ideas regentes en la arquitectura actual</b> Conferencia sustentada en el Palacio de Bellas Artes. Trata acerca de las doctrinas arquitectónicas más vigentes. Ilustrado con fotografías de obras internacionales.	48	194
Cosco, Giovanni Maria	<b>El concepto de funcionalidad y la estética del producto industrial</b> Acercas de la belleza de las cosas que sirven producidas industrialmente, diferenciándola de las puramente estéticas. Ilustrado con objetos de diseño industrial.	48	203
Soriano, Raphael S.	<b>Casa de departamentos en los Angeles, Cal.</b> Explican el problema y el proyecto, ilustrándolo con plantas arquitectónicas y fotografías.	48	210
De la Lanza, Víctor, Ramón Flores y Héctor Velázquez	<b>Dos residencias</b> Breve explicación, ilustradas con plantas arquitectónicas y fotografías.	48	217
Del Moral, Enrique	<b>Edificio para despachos</b> Breve explicación, ilustrada con plantas arquitectónicas y fotografías.	48	225
Pani, Mario y Enrique del Moral	<b>Pequeño edificio de departamentos</b> Breve explicación, ilustrada con plantas arquitectónicas y fotografías.	48	229
Ciampi, Mario J.	<b>Centro cívico conmemorativo en Daly City</b> Explican el problema y el proyecto. Ilustrado con plantas arquitectónicas y foto de la maqueta.	48	231
Pani, Mario (Domingo García Ramos, Víctor Vila y Miguel de la Torre)	<b>Plano Regulador de Culiacán, Sinaloa</b> Realizado en colaboración con Domingo García Ramos, Víctor Vila y Miguel de la Torre. Presentan gráficas, mapas, fotografías y planos del estudio.	48	233
Acevedo Escobedo, Antonio	<b>San Miguel de Allende. Unas fotografías de Francisco Díaz de León</b> Comenta brevemente acerca de la ciudad y presenta al fotógrafo. Ilustrado con las fotografías.	48	245

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Arquitectura México No. 48 Diciembre de 1954			
Editor(es)	Sumario	48	253
Notas y Noticias	Una fotografía, una época (fotografía del archivo de José Luis Cuevas con sus compañeros estudiantes en la Academia de San Carlos), Arquitectura y problemas sociales (por Bertrand Russell, tomado de su libro: <i>Elogio de la Ociosidad</i> ), La Ley de Condominios, en el Senado; Un plan internacional para construir casas baratas, Distinción al arquitecto Neutra, Publicaciones uruguayas, El Instituto Internacional de Urbanismo.	48	253
Índice del tomo X	Número 45 al 48	48	1

Arquitectura México No. 49 Marzo de 1955			
Editor(es)	Sumario	49	1
De la Encina, Juan	<b>¿Qué es el estilo en la arquitectura?</b> Afirmo que los estilos no se derivan simplemente de la técnica; hay necesidad de incluir a ésta la voluntad del arte o la creatividad.	49	2
Acevedo Escobedo, Antonio	<b>Charla con el arquitecto Ramírez Vázquez</b> Entrevista realizada en la Casa del Arquitecto con motivo de su segunda reelección como Presidente de la SAM y el CAM. Gira en torno a la labor realizada en el campo gremial.	49	7
Alvarez, Augusto H., Enrique Carral, Manuel Martínez Páez, Ricardo Flores y Guillermo Pérez Olagaray	<b>Aeropuerto Central de México</b> Explican el problema y el proyecto. Ilustrado con fotografías y plantas arquitectónicas.	49	12
Ortega Flores, Salvador	<b>Casa habitación</b> Breve explicación ilustrada con plantas arquitectónicas y fotografías.	49	21
Olascoaga P., Enrique	<b>Conjunto de dos casas</b> Breve explicación ilustrada con plantas arquitectónicas y fotografías.	49	28

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Arquitectura México No. 49 Marzo de 1955			
Editor(es)	Sumario	49	32
De Robina, Ricardo y Jaime Ortiz Monasterio	<b>Edificio de oficinas</b> Breve explicación ilustrada con plantas arquitectónicas y fotografías.	49	32
De la Mora, Luis y Luis J. de la Mora	<b>Edificio de despachos</b> Plantas arquitectónicas y fotografías.	49	36
Kaspa, Vladimir	<b>Club deportivo y social</b> Explica el problema y el proyecto. Ilustrado con fotografías y plantas arquitectónicas.	49	36
Olascoaga P., Enrique	<b>Una sala de té</b> Planta arquitectónica y fotografías.	49	44
Acevedo Escobedo, Antonio	<b>Notas en torno a la VI Feria Mexicana del Libro</b> Comenta que se reanuda la celebración de estas ferias del libro organizada en los terrenos de la Ciudadela. Ilustra con fotografías de algunos de los pabellones de exhibición. Incluye una lámina titulada "El libro en México" con un croquis gráfico de 1939 a 1954.	49	46
Editor(es)	<b>Nota necrológica por la muerte de la madre del arquitecto Mario Pani</b>	49	52
Del Valle Arzpe, Artemio	<b>Biografía de un viejo paseo</b> Se refiere a la Alameda de la Ciudad de México. Cuenta su historia y lo ilustra con grabados y fotografías.	49	53
Editor(es)	<b>Libros y Revistas</b> <i>Jf dors, mais non coeur veille. Schedario di architettura: Sobre "espontáneos" (comentarios a la publicación en la revista Cortijos y Basceladas de obras de "espontáneos"); Una revista de arquitectura (L'habitation publicada en Bruselas)</i>	49	61
Editor(es)	<b>Notas y noticias</b> Se creó el Instituto Nacional de la Vivienda; La III Biennial de Sao Paulo. Una sensible despenalización (Guido V. Callegari); Una decisión de la Sociedad de Arquitectos Mexicanos (U obrar los derechos de autor de sus miembros); Nueva escuela de arquitectura (en la Universidad Iberoamericana); Ya se fabrica en México la varilla de alta adherencia; El Sijores en México.	49	62

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Arquitectura México No. 50 Junio de 1955			
Editor(es)	Sumario	50	65
Neutra, Richard J.	<b>Una conferencia de Neutra</b> Comenta acerca de su vida, de su viaje a los Estados Unidos, su experiencia como arquitecto y su trato con los clientes. Explica su teoría escrita en su libro: <i>Survival Through Design</i> .	50	66
Harrison, William H.	<b>El Rancho High School, Whittier, Cal.</b> Explica la región, el problema a resolver y el proyecto. Lo ilustra con planos y fotografías.	50	74
De Robina, Ricardo y Jaime Ortiz Monasterio	<b>Una fábrica de pinturas</b> Explican el problema y el programa. Ilustrado con plantas arquitectónicas y fotografías.	50	81
García Collantes, Jesús	<b>Un establecimiento industrial</b> Breve explicación, ilustrando la obra con plantas arquitectónicas y fotografías.	50	89
Artigas, Francisco	<b>Casa en el Pedregal</b> Plantas arquitectónicas y fotografías.	50	90
Velasco Luis	<b>Casa en el Pedregal</b> Plantas arquitectónicas y fotografías.	50	93
Encinas, Antonio	<b>Edificio de departamentos</b> Plantas arquitectónicas y fotografías.	50	96
Ortega Flores, Salvador, Hilario Galzura III y Luis Ramos	<b>Pequeño edificio de departamentos</b> Plantas arquitectónicas y fotografías.	50	99
Zetina, Ignacio y Santiago Aldasoro	<b>Edificio para despachos</b> Plantas arquitectónicas y fotografías.	50	100
Echeverría V., Ismael	<b>Impresiones sobre la arquitectura de México</b> Arquitecto chileno que habla sobre la impresión que le causó la arquitectura de México al asistir al VIII Congreso Panamericano de Arquitectos. Compara lo realizado en general en México con lo hecho en Chile, afirmando que es una lección para Chile.	50	101

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<b>Arquitectura México No. 50, Junio de 1955</b>		
Reid, Roberto	<b>Revitalización de iglesias londinenses</b> Las iglesias del centro de Londres parecen carecer de feligreses por el abandono de habitantes de esta parte de la ciudad. Ahora se usan para representaciones teatrales y musicales o para reuniones de todo tipo. Esto es darle vida nueva a estas construcciones históricas. Ilustrado con fotografías de algunas de estas iglesias.	50 107
Editores	<b>El hormigón ligero y su empleo en Suecia</b> En torno a este material de construcción.	50 112
Editores	<b>Una exposición de arquitectura mexicana en Londres</b> Comentan la exposición realizada por el Real Instituto de Arquitectos Británicos. Ilustran con fotos de la exposición.	50 115
Crespo de la Serna, Jorge J.	<b>Un corte esquemático de la pintura mexicana actual</b> Amplio comentario de algunos cuadros de pintores famosos. Ilustrada con reproducciones de pinturas.	50 117
Editores	<b>Libros y Revistas</b> <i>The specialty shop (a Guide); Masters of modern art; La evolución de la vivienda humana; Design for living.</i>	50 125
Editores	<b>Notas y Noticias</b> El Instituto Nacional de la Vivienda, en marcha; Rectificación (en el número 48 se indica en la fotografía, incluida en Notas y Noticias, que el acuarelista es Gonzalo y no su hermano Roberto); Nota sobre Jesús T. Acevedo. Incluyen otra fotografía tomada en la Escuela Nacional de Bellas Artes, en 1900, en la que aparecen los alumnos Cuevas, Federico Mariscal, Iturbe, Fallares, Mauricio M. Campos y Jesús T. Acevedo.	50 127

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<b>Arquitectura México No. 51, Septiembre de 1955</b>		
Editores	<b>Sumario</b>	51 129
De la Maza, Francisco	<b>El barroco mexicano</b> Amplio estudio de este estilo. Conferencia que presentó en Bellas Artes. Ilustrado con fotografías.	51 130
Sociedad de Arquitectos Mexicanos	<b>Reseña histórica de la arquitectura mexicana</b> Breve recorrido. Preparado por la SAM para la exposición de arquitectura mexicana presentada en Londres.	51 141
Torres Bodet, Jaime	<b>En Nuestra Señora</b> Extracto del libro. <i>Tiempos de arena</i> de Torres Bodet. Son impresiones acerca de la catedral de Notre Dame de París. Ilustrado con fotografías de la Catedral.	51 145
Ramírez Vázquez, Pedro y Rafael Mijangos Aléjandre	<b>Secretaría del Trabajo y Previsión Social</b> Breve descripción del proyecto ilustrado con plantas arquitectónicas y fotografías.	51 149
De la Peña, Julio	<b>Dos casas en Guadaluajara, Jal.</b> Plantas arquitectónicas y fotografías de las obras con un breve comentario.	51 155
Álvarez, Augusto H.	<b>Dos casas</b> Plantas arquitectónicas y fotografías de las obras con un breve comentario.	51 162
Pani, Mario y Enrique Manero	<b>Casa habitación</b> Planos arquitectónicos y fotografías de la obra con un breve comentario.	51 166
Cotto, Max	<b>Dos casas en el Pedregal</b> Plantas arquitectónicas y fotografías de las obras con un breve comentario.	51 171
Reyes Navarro, Carlos	<b>Casa habitación</b> Planta arquitectónica y fotografías de la obra con un breve comentario.	51 175
Editores	<b>El ingeniero Alberto J. Pani</b> Nota luctuosa recordando al ingeniero Pani.	51 178

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<b>Arquitectura México No. 51, Septiembre de 1955</b>		
Acevedo Escobedo, Antonio	<b>Los 50 números de Arquitectura</b> Tomado de el periódico <i>El Nacional</i> . Nota escrita por el Jefe de Redacción de Arquitectura. Comenta brevemente su historia y propósitos originales.	51 179
Gómez Mayorga, Mauricio	<b>La exposición Trienal de Milán</b> Comenta sobre la ciudad, la historia de las Trienales y particularmente describe la décima, celebrada en 1954. Ilustrado con fotografías de la exposición.	51 181
Editores	<b>Libros</b> <i>New horizons in color; Ten books on architecture</i> de Leone Battista Alberti.	51 189
Editores	<b>Notas y Noticias</b> La estética industrial (opiniones publicadas en la revista <i>Forum</i> de Amsterdam); Otra revista especializada en Milán ( <i>L'architettura</i> ); Unos conceptos de Gropius (tomado de la revista <i>Werk</i> de Zürich); Materiales indígenas en la arquitectura rural americana (se refiere a ello en la revista <i>Casabella</i> de Milán); Actividades de la SAM; 80 años de un artista (el escultor sueco Carlos Milles); Línea de exposiciones de la X Trienal (Aclarar los temas de la exposición a la que se refiere Mauricio Gómez Mayorga en la pag. 181); Conferencias sobre arquitectura universal (Ciclo de conferencias presentadas en el Palacio de Bellas Artes con el tema: "La arquitectura en los diversos países del mundo").	51 190

<b>Arquitectura México No. 52, Diciembre de 1955</b>		
Editores	<b>Sumario</b>	52 193
Editores	<b>Carlos Lazo ha muerto</b> Nota con algunos datos biográficos.	52 194
Herrera B., Fernando	<b>El problema fundamental de la Ciudad de México</b> Presentan el resumen del informe que plantea la solución a este problema y el índice del estudio.	52 196

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<b>Arquitectura México No. 52, Diciembre de 1955</b>		
Cosco, Giovanni Maria	<b>La obra arquitectónica de Félix Candela. Dimensiones del espacio y contraste escultura estructural</b> Estudio crítico sobre los trabajos de Candela. Ilustrado con fotografías de su obra.	52 199
Alvarez Espinosa, Roberto, Pedro Ramírez V. Ramón Torres y Héctor Velázquez	<b>Escuela Nacional de Medicina</b> En la Ciudad Universitaria de México. Explican el problema y el proyecto, ilustrado con planos arquitectónicos y fotografías.	52 206
De la Lama, Victor, Héctor Velázquez y Ramón Torres	<b>Casa en Cuernavaca</b> Breve comentario ilustrado con planta arquitectónica y fotografías.	52 216
Pani, Mario y Arturo Pani	<b>Casa habitación</b> Plantas y fotografías mostrando la decoración de Arturo Pani. Incluye un breve comentario.	52 220
Manero, Enrique	<b>Casa habitación</b> Breve comentario ilustrado con planos arquitectónicos y fotografías.	52 227
Salido Torres, Felipe	<b>Casa en San Ángel</b> Plantas arquitectónicas y fotografías.	52 231
Rosen Morrison, Manuel	<b>Casa en el Pedregal</b> Plantas arquitectónicas y fotografías.	52 234
Harrison, William H.	<b>"La Habra" High School, en California</b> Explican el proyecto ilustrado con planos arquitectónicos y fotografías.	52 237
Farratt, L. G.	<b>Un estacionamiento en Salt Lake City, Utah</b> Explican el problema y el proyecto. Ilustrado con plantas arquitectónicas y fotografías.	52 243
Rogers, Ernest N.	<b>Diálogo con los técnicos</b> Plática ante técnicos de la química, en la que comenta los aprietos de esta rama a la arquitectura.	52 248

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<b>Arquitectura México No. 52 Diciembre de 1955</b>			
Editores	<b>Libros y Revistas</b>	52	
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Candela, Félix, Guisani Cosco, Ricardo de Robina, Mauricio Gómez Mayorga, Horia Tanasescu, Vladimir Kaspé, Felipe Pardinas Illanes, José Hanhausen y Salvador Ortega.	<b>Crítica de ideas arquitectónicas. Suplemento periódico de debate y planteo de problemas 3.- ¿Crisis de la arquitectura?</b> Continúa la discusión iniciada con este tema en el Suplemento 2. Se comentó en una mesa redonda el escrito presentado por Félix Candela. Participaron: Félix Candela, Guisani Cosco, Ricardo de Robina, Mauricio Gómez Mayorga, Horia Tanasescu, Vladimir Kaspé, Felipe Pardinas Illanes, José Hanhausen y Salvador Ortega.	60	245
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CAPFCE	<b>La escuela apropiada de segunda enseñanza</b> Continúa la exposición de la planeación escolar. Ilustran el trabajo con planos, mapas, cuadros estadísticos, planos arquitectónicos y fotografías.	63	144
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CAPFCE	<b>Bases para la planeación de las escuelas de segunda enseñanza</b> Explican su funcionamiento general e indican en un cuadro las funciones y mobiliario para cada local. Lo ilustran con planos arquitectónicos y fotografías.	63	165
CAPFCE	<b>Enseñanzas especiales</b> Indican el programa arquitectónico mínimo y relacionan, en un cuadro, las funciones y mobiliario para cada local. Lo ilustran con planos arquitectónicos y fotografías.	63	172
CAPFCE	<b>Escuelas normales urbanas</b> Indican el programa arquitectónico mínimo y relacionan, en un cuadro, las funciones y mobiliario para cada local. Lo ilustran con planos arquitectónicos y fotografías.	63	176

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Stone, Edward D., Mauricio Gómez Mayorga, Manuel Rosen Morrison, Vladimir Kaspé, Ernesto Ríos González y León Gryj	<b>Crítica de ideas arquitectónicas. Suplemento periódico de debate y planteo de problemas. No. 8 El pabellón de los Estados Unidos en la Feria de Bruselas, obra del arquitecto Stone</b> Sumeten a debate un artículo publicado en la revista <i>TIME</i> . Participan: Mauricio Gómez Mayorga, Manuel Rosen Morrison, Vladimir Kaspé, Ernesto Ríos González y León Gryj.	63	189
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Moog, Vianna	<b>El Hsiado de Ouro Preto, El "Alejandrinho"</b> La obra escultórica de Antonio Francisco Lisboa, conocido como "Alejandrinho", ilustrada con fotografías de sus esculturas.	64	241
Nicholson, Ben, Mauricio Gómez Mayorga, Ernesto Kios Gonzalez, Manuel Rosen Morrison y Alberto González Pozo	<b>Crítica de ideas arquitectónicas. Suplemento periódico de debate y planteo de problemas. No. 7 Pintura y arquitectura</b> El texto sometido a discusión es del pintor inglés Ben Nicholson. Participan: Mauricio Gómez Mayorga, Ernesto Ríos González, Manuel Rosen Morrison, Alberto González Pozo. Ilustran con dos dibujos de Nicholson.	64	249
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Gómez Mayorga, Mauricio	<b>Crítica de ideas arquitectónicas. Suplemento periódico de debate y planteo de problemas. No. 8 Conclusiones de la Conferencia de Rio de Janeiro</b> Este texto que trata aspectos urbanísticos, se somete a debate abriendo la participación a la comunidad mediante un comunicado. Los comentarios serán publicados en el próximo número, pero en este opina Gómez Mayorga.	66	101

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