

The chivalry of Don Pedro never allowed speaking of this issue in his subsequent visits to the city. It was in this ongoing dialogue and mutual interests that I gave him to read the manuscript of *Calicanto*, a book that explores the cultural frameworks that underpin regional architecture, including the African context. I knew of his particular interest in this continent due to the museums that he had built there. When we met to speak about it his first emotional and exciting words were: "I wish I had been the author of your book". My grateful and enthusiastic response was: "That

forces you to write the foreword and thereby make it yours as much as it is mine".

Since then friendship turned into brotherhood. His physical absence has created a void that leaves me flat, full of sadness. Living together in *Calicanto* mitigates the feeling a little bit... as well as the possibility of keeping on with the dialogue in the timeless dimension.

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## Clorindo Testa 1923–2013

By **docomomo** Argentina

It is with regret and sadness that **docomomo** Argentina informs the international **docomomo** community that architect Clorindo Testa passed away on April 11 2013.



Testa was an architect and urban planner but also a painter whose artistic sensitivity has been always present in the way he conceived architecture.

Born in Naples (Italy), he moved to Argentina with his parents when he was only a few months old and there he attended school. He received his architectural degree at the University of Buenos Aires

and soon after that he worked for the town planning office steered by Jorge Ferrari Hardoy, Antoni Bonet Castellana and Jorge Vivanco, all of them in close contact with Le Corbusier's Modern ideas and the CIAM international conferences.

His built legacy includes the former London and South America Bank (1959, associated with SEBRA), the National Library (1962, with Francisco Bullrich and Alicia Cazzaniga), the Central Navy Hospital (1970, with Héctor Lacarra and Juan Genoud) and the Terrazas building (1975) in Buenos Aires; the Santa Rosa Civic Centre in La Pampa (1956, with Boris Dabinovic, Augusto Gaido and Francisco Rossi); and the beach complex La Perla in Mar del Plata (1985–1990, with Juan Genoud and Osvaldo Álvarez Rojas).

The remarkable conceptual, expressive and material values of his work have received national and international recognition. Clorindo Testa's architecture represents and inspires the evolution of Modern Movement ideas and his most referential buildings have been included in the **docomomo** international register.

Furthermore, most of us will recall him as a kind, enthusiastic and inspiring man, always receptive and patient to explain his vision of architecture to students and colleagues.