

## BOOK REVIEWS



### **El Cerrito: La Obra Maestra de Gio Ponti en Caracas**

Authors: Hannia Gómez and Giovanni Chiaramonte

Publisher: Fundación Anala y Armando Planchart/ULTREYA Milano

ISBN: 978-890-7270-00-7

Language: Spanish

Year: 2009

It was the year of 1953. A South American couple took the decision of leaving in the hands of *DOMUS* magazine's Director, Milanese architect Gio Ponti (1891-1979) (whom they did not know, except for the magazine itself), their most precious possession: the absolute finest property in the city of Caracas, placed on the valley's highest hilltop with breathtaking vistas that get lost in the landscape. Up to here everything looks already like an extraordinary story.

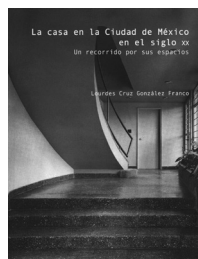
But there's still much more to tell: multitalented Ponti had never been before to Venezuela; Armando and Anala Planchart, both well-bred *Caraqueños* and art lovers, did not want to dwell anymore in a traditional house. Ponti ignored how the orchid plant looked; the Plancharts were not only orchid collectors, but wanted to exhibit their collection in their new residence; and although the architect was not familiar with distant Caracas, Mrs. Planchart demanded to be able to see El Avila mountain from every newly-conceived single space Ponti was about to design...

And there, right on the studio's drafting table in Via Dezza they met: Ponti and the Plancharts, with more than an ocean in between them; both, in front of a large sheet of drafting paper. What would later turn out to be – according to Ponti himself – his masterpiece, began to be drawn that very morning, mixed within the images of his 1940s Mediterranean white houses, plunged into the view of the sea, and the diamond-shaped forms that also became part of the magnificent Pirelli Tower. The Villa Planchart – a.k.a.

El Cerrito – and this story, multiplied in four hundred illustrated letters, a profuse project and an exquisite art, object and furniture collection, all shipped expressly from Italy.

*El Cerrito: Gio Ponti's Masterpiece in Caracas*, was co-edited in Caracas and Milan in 2009 by the Fundación Anala y Armando Planchart and the Milanese editorial ULTREYA Milano of architectural photographer and editor Giovanni Chiaramonte, is not a work of fiction. It is minutely based on the correspondence between Ponti and the Plancharts and the documents of the villa project conserved in the Archivo Gio Ponti Caracas and most importantly, on the personal testimony of Anala Braun de Planchart, who for five years, until her passing in 2005, with the help of one of Gio Ponti's daughters, her friend Letizia Frailich Ponti, worked directly with the author to share one of the most magnificent stories of 20<sup>th</sup> century architecture, in her will for the conservation of Villa Planchart, its collections and its garden.

Hannia Gómez



### **La casa en la ciudad de México en el siglo XX.**

#### **Un recorrido por sus espacios**

Author: Lourdes Cruz

Publisher: UNAM

ISBN: 978-607-028766-4

Language: Spanish

Year: 2016

The house, like a luxury custom-made suit signed by an architect, is this book's only protagonist. Throughout the pages, the smart architectural critical gaze departs from conventional research that highlights the eloquent functionality of the individualism of a specific project, the heroism of the authors, aesthetics or styles. The scientific rigor with which Lourdes Cruz studies house paradigms revolves around the phenomena and consequences of society-technology-housing space. Nevertheless,

it is not an anthropological interpretation, but clearly, the research and analysis of an architectural historian and whose training was also as an architect. In the pages of the well-illustrated publication [*The house in Mexico City in the 20<sup>th</sup> century. A tour of its spaces*], the author allows the reader to understand the influences, the idea of dwelling in the 20<sup>th</sup> century and specially to understand the development of domestic architecture in Mexico City; through its almost three hundred pages, a full spectrum of houses is presented and analyzed, with well-chosen examples that follow diverse trends and aesthetic proposals. The author also includes a comprehensive bibliography, both on the habitat and on the many architects that comprise the vast range of designers showcased.

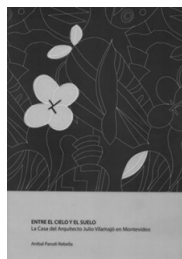
This story is about a house that is all the houses we know. Those that were transformed throughout the 20<sup>th</sup> century and, with them, the ways of inhabiting, using and showing off. The dream houses shown from advertising and publications that made them desirable fashion objects, through the impact of technology, appliances and consumerism disguised as modernity. It is the house, beautiful and vain, that locks itself up and hides its treasures, where the fear of being looked at is its own vulnerability. These many houses that are nowadays places of pilgrimage and envy, allow themselves to be looked at just a little bit from the outside. From the street you can only imagine and dream of what happens inside. Idyllic bubbles of perfect family environments, of soap opera and cinema, in the midst of lurking dangers, they are havens of peace: the middle-class and upper-class houses in Mexico City.

Design, changes, processes and transformations are the common thread of success, errors and ways of thinking about architecture in many stages of the modern movement. Born of the hand and the mind of the architect, it is presented here as the house that is compact, that opens, closes, hides, and is shown. The technological, hygienic, modern machine house, that in addition to working serves to show off. It is the admired, beautiful habitat, which is meant for the eyes of the architect, who seeks to reflect from its creativity the aspirations of those who will live in it. This personal stance, with which, as a reader, I feel identified and, as an architect, I

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understand and share, narrates the transformative and creative vision of the inhabitants in the object-machine-bonfire of the vanities that make up the house.

Elisa Drago Quaglia



**Entre el cielo y el suelo.  
La Casa del Arquitecto Julio Vilamajó  
en Montevideo**

Author: Anibal Parodi Rebella

Publisher: FADU. Udelar

ISBN: 978-9974-0-0530-3

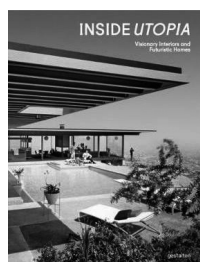
Language: Spanish

Year: 2017

Anibal Parodi's lyrical title, *Between the sky and the ground: The house of the Architect Julio Vilamajó in Montevideo*, anticipates the author's point of view on the subject of the book. First, it expresses the significance of the vertical dimension in the tower-like house built by Vilamajó (1894-1948) for himself in 1930, squeezed into a small urban corner plot, and developed over five levels, from the discreet entrance hall and garage at the basement to the miniature studio on the top. Second, it announces a description of the house that is shaped by the experience of moving inside it. The house presents itself through an ordered series of domestic sets, and this is the way in which it will be thoroughly revealed, as the author leads the reader up the stairs, stopping floor by floor, and disclosing Vilamajó's resourceful handling of space and function, light and materials, relationship to nature, and concealment of private life within the city. Such a perspective from inside out was advanced in Parodi's previous book, *Puertas adentro: Interioridad y espacio doméstico en el siglo XX*, 2005, and is crucial to unveiling the multiple layers of Vilamajó's work, from furniture to city, and his comprehensive architectural position which is able to integrate erudite historical references into a "macro-object," which is perfectly tailored for modern living.

Just as important as the text are the plates, with a full sequence of technical drawings, ranging from architectural plans, sections and facades to the detailed interior design plans and schemes of the furniture. This impressive collection of drawings, expressly prepared for the book, synthesizes the results of the author's long-term research on the house, based on direct survey, original documents and testimonies, and aimed at an integral graphical reconstruction of the house as inhabited by Vilamajó and his wife. The book also comprises a selected body of photographs, incorporating material from archival sources and pictures of the house after the restoration process, which enabled its conversion into a house museum.

Claudia Costa Cabral



**Inside Utopia – Visionary Interiors  
and Futuristic Homes**

Edited: Adam Stech, Sally Fuls

and Robert Klanten

Publisher: Gestalten

ISBN: 3899556968

Language: English

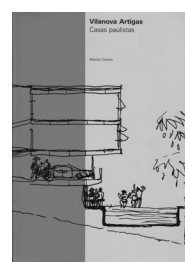
Year: 2017

In the 20<sup>th</sup> century, and especially in the inter-war and postwar periods, society experienced a tremendous and fast evolution. Each decade brought something new and a new perspective of humanity itself and the human environment.

"The future was better than the present and the home was the canvas by which to express that" was the underlying thought of that time. As cars became spaceships, houses were the place where architects could express their visionary and utopian ideas. The design of houses, and especially their interiors allowed experimentation with new techniques, materials, and ideas, becoming a total work of art. As a result, they could be traditional and eclectic yet modernist, rational and radical.

This book compiles some of the most representative houses built by Modern Movement architects all over the world. From Art Nouveau to Brutalism, it presents some emblematic projects from Walter Gropius (1883-1969), Le Corbusier (1887-1965), Mies van der Rohe (1886-1969), Eero Saarinen (1910-1961), Charles Eames (1907-1978), Frank Lloyd Wright (1867-1959), Gio Ponti (1891-1979), Vilanova Artigas (1915-1985), Luiz Barragan (1902-1988), among others.

Joana Coutinho



**Vilanova Artigas. Casas Paulistas**

Author: Marcio Cotrim

Publisher: Romano Guerra Editora

ISBN: 978-85-88585-50-8

Language: Portuguese

Year: 2017

João Batista Vilanova Artigas (1915-1985) belongs to the canon of great modern Brazilian architects, designing houses over four decades. The book [*Vilanova Artigas. Paulista houses*] is divided in two parts: houses in the 1940s, 1950s and 1960s; and those designed from 1967 to 1981. Between these two worlds, two chapters of a more theoretical character: Artigas' writings in the 1950s and a discussion about the 1970s. Marcio Cotrim's approach never deviates from architectural analysis itself, based on the reliable testimony of the works and many drawings.

In the first part, houses are shown under the light of the teleology that dominated the period. The author points to three "evolutionary" paths. The usual plan of the local bourgeoisie's house is gradually changed, thought of as a reformulation of the ways of life. In addition, the creation of a steel mill in Volta Redonda made steel accessible, increasing the use of concrete in civil construction. These two courses led to the development of the architect's characteristic approach, a process inseparable from both,

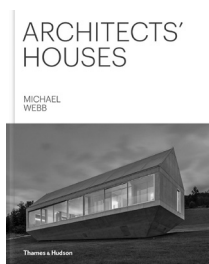
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the belief in the role of architectural project in the development of the country, and the belief in Communism itself. Spatial integration, use of intermediate levels, and various structural inventions feature in the four houses that conclude this first part, whose warm materiality is shown in Nelson Kon's photos.

The second sequence of houses begins with the Elza Berquó house, where Cotrim points out the affinities with the Tropicalist attitude, in the use of popular elements that have been ironically mixed into the erudite design. This path, however, did not have continuity. In this part, the houses are shown in circumstantial groupings based on graphical analyses that unravel structural, lot occupation or zoning issues, although diversity and experimentation remain. But is there a diffuse melancholy in the book or in my reading? Houses with very extensive programs, greater restrictions in the connection home and city.

Cotrim closes the book speculating on new lines: a new typology in the lot's integral use as a design area; the creative use of traditional techniques and materials. What emerges in this book is the curious and disarming spirit with which the author focuses on the houses of a great architect.

Maria Alice Junqueira Bastos



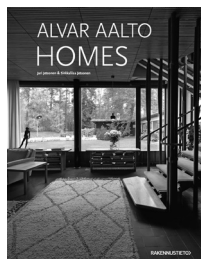
### Architects' Houses

Author: Michael Webb  
 Publisher: Thames & Hudson  
 ISBN: 978-0-500-34340-1  
 Language: English  
 Year: 2018

*Architects' Houses* is a book about the creative process: how architects enrich lives, respond to nature, and test new ideas. It features houses that 30 of the world's most inventive practitioners have built for themselves, plus a survey of earlier models, from Thomas Jefferson's Monticello to 20<sup>th</sup> century icons. The selection

includes urban infills, rustic experiments, and fusions of new and old. They all make a statement, modest or ambitious, and each reflects the vision and needs of its creators.

From the publisher



### Alvar Aalto Homes

Publisher: Rakenustieto Publishing  
 Authors: Jari Jetsonen and Sirkkaliisa Jetsonen  
 ISBN: 978-952-267-249-0  
 Language: English  
 Year: 2018

During the course of a career spanning more than fifty years, Finnish architect and designer Alvar Aalto (1898-1976) designed nearly one hundred single-family houses, several standardized houses, blocks of flats, row houses and summer homes.

*Alvar Aalto Homes* presents thirty of Alvar Aalto's innovative residences – from small summer homes and postwar standardized housing to large housing complexes for industrial commissions – built between the 1920s and the 1960s, and located in Finland, Estonia, Germany, France, Switzerland and the USA.

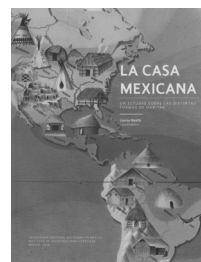
Among the presented buildings are the master pieces Villa Mairea and Maison Louis Carré, but also, a modest standard house built for ex-servicemen and compact apartment blocks and row houses such as the Standard terrace housing in Kauttua, Finland, the Typi Oy row house in Oulu, Finland and the Neue Vahr apartment building in Bremen, Germany. Alvar Aalto's own house in Munkkiniemi, Helsinki, and his summer home, the so-called Experimental House in Muuratsalo, reveal the intimate side of the Alvar Aalto family's life as well as the endless experiments with which Aalto tested his ideas.

Alvar Aalto was interested in the social aspect in all construction, but it is especially evident in his residential architecture. The

task of architecture was to create frames for a good everyday life. Even the most modest apartments have beautiful and practical solutions and most have a direct connection to nature. For Alvar Aalto, every project had to have the opportunity to experiment. Only in this way can architecture be taken forward and its quality improved for the benefit of the "little man."

Jari Jetsonen's photographs – many of them taken especially for this book – and Alvar Aalto's original drawings convey the special features of each house. Sirkkaliisa Jetsonen's descriptions of the homes are complimented by Jussi Rautsi's essay that tells the story about the wonderful Alvar Aalto partnerships: Alvar Aalto and his spouses Aino and Elissa. The foreword to the book has been written by distinguished Portuguese architect Álvaro Siza Vieira (1933-).

docomomo Finland



### La casa mexicana. Un estudio sobre las distintas formas de habitar

Coordination: Louise Noelle  
 Publisher: UNAM  
 ISBN: 978607300356  
 Language: Spanish  
 Year: 2018

This book [*The Mexican house. A study on the different ways of living*] is a collective effort with 16 chapters and it was developed within the framework of the *Architecture Seminar of the Instituto de Investigaciones Estéticas* [Institute of Aesthetic Research] of the UNAM, in Mexico City. The various studies approached the notion of habitability, the idea of "occupying a place" or "living in it," placing special interest in "culture as the origin of architectural space, to arrive at a built form," to then describe the house, its physical expression and its history. Organized in a chronological order, from pre-Columbian to contemporary times, it

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allows us to compare the similarities, divergences and legacies of the house in different periods. The diversity is not only temporary but also geographic and climatic, addressing different places such as Yucatan, Campeche, Cuernavaca, Acapulco, Tepic, San Luis Potosí, the State of Mexico and México City.

The first chapters can be seen as a preamble to the modernity of the last eight chapters, all written by members of **docomomo** Mexico, conveying abstract forms, novel construction systems and new ways of life. “Casa Mañana” was the name of the Tomorrow house in Cuernavaca, and presents how a foreigner interprets the Mexican fin de siècle style. The article on Hannes Meyer touches upon the dwelling space in a proposed housing unit in Lomas de Berrera. Meanwhile, the chapter on the Enrique del Moral house for the De Yturbe family in Acapulco, showcases an early example of tropical architecture, the one on Manuel Rosen Morrison’s (1926-2018) houses studies the local International style, whereas, the one on the fantastic house of Juan O’Gorman (1905-1982), analyses the demolished building through photography. Each chapter is enriched with photographs and, sometimes, unpublished plans, to embody a collective work that contributes to study the house, in the different ways of building and inhabiting them.

Claudia Rueda Velázquez



### Carlo Scarpa. Casa Zentner a Zurigo: una villa italiana in Svizzera

Authors: Davide Fornari, Giacinta Jean  
and Roberta Martinis  
Publisher: Electa  
ISBN: 978889182525-4  
Language: Italian  
Year: 2020

Between 1964 and 1967, Carlo Scarpa (1906-1978) designed and executed the project for the home of René and Savina Zentner in

Zurich. The existence of this “Italian Villa” is little known, since the Zentners always limited its photography and publication, instead preferring to maintain their privacy. Over the years, besides friends, the family admitted only a few selected and well justified visitors. Recently, Roberta Martinis, Giacinta Jean and Davide Fornari were allowed access to the spaces and the documentation on this extraordinary building, and with the support of the Swiss National Fund for Research reconstructed its history, now published in the volume *Carlo Scarpa. Casa Zentner a Zurigo: una villa italiana in Svizzera* [Carlo Scarpa. Zentner House in Zurich – an Italian Villa in Switzerland].

The story of the house goes hand-in-hand with that of the people who created it. Apart from the architect, the key protagonist was Savina, a close acquaintance of Scarpa and his client on other projects. Scarpa dedicated vast time and energy to the planning, and from time to time the Zentners would call him back, worried about the long wait. For two years, the Venetian architect spent almost a week of every month in Zurich, drafting details and drawing up construction tables.

The building stands out from the neo-Germanic *Heimastil* context of the surrounding residences, in terms of language, shapes and materials. For Savina, Scarpa created an album of memories, detailed by Venetian craftsmen: a private world, brought to life by the reflections of translucent stuccoes, of mosaics in glass and metal, and marked by spaces and elements designed in painstaking detail, with interweaving cross-references of architecture, design and art. The result stands, in itself, as a complete work of art.

Scarpa invested exceptional effort in Zentner House, attending constantly to the project through the entire process, as well as calling on the Swiss architect, Theo Senn, for assistance in the direction of works. Based on the many surviving drawings and correspondence, *Casa Zentner a Zurigo* reconstructs the story, from the development of the first ideas to the worksite operations. With the insertion of the personal memories of those who lived in the house and frequented Scarpa’s studio, the authors then bring the story fully to life.

Giacinta Jean



### La conservación de la casa moderna como patrimonio

Author: Teresa Carrau Carbonell  
Publisher: Archidocs LLC  
ISBN: 78-1-64360-274-5  
Language: Spanish  
Year: 2020

The single-family dwelling constitutes a singular chapter in the development of Modern Architecture and has been its particular testing ground, becoming in its day a showcase of modernity. With it, architects experimented with new approaches, forms, materials and techniques with greater liberty, and expressed their wishes more freely and in a more personal way.

Tailor-made for those clients who were committed to new architecture, over the years these houses have revealed their fragility. In addition to the usual difficulties presented by aging and adaptation to successive needs, they have had to face the progressive disappearance of their original promoters and inhabitants.

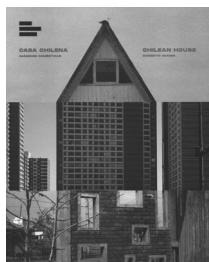
In order to deal with their possible conservation, it is, of course, necessary to know what these houses have endured through time, how they have adapted to new circumstances and demands and what is their current situation. But it is also necessary to reflect on what the conservation of this heritage means.

These are the questions addressed by the young researcher Teresa Carrau Carbonell in *La conservación de la casa moderna como patrimonio* [The Conservation of the Modern House as Heritage]. Based on the analysis of three “success stories” of the Italian Novecento, the Necchi Campiglio, Bianca and Figini villas, which have maintained their original use and characteristics up until today, she argues about what the bases of a possible “patrimonialization” of modern housing could be like. She then transfers her discourse to the production of the most international of Spanish architects, Alejandro de La Sota (1913-1996),

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focusing on the vicissitudes and the validity of four houses that he designed between 1959 and 1973: the Velázquez, Varela, Domínguez and the ill-fated Guzmán house.

Susana Landrove



### **Casa Chilena: Imágenes domésticas / Chilean House: Domestic Images**

Curatorial team: Pablo Brugnoli, Francisco Díaz and Amari Peliowski  
 Publisher: La Moneda Cultural Center  
 Language: Spanish and English  
 Year: 2020

The question: “How do we, Chilean citizens, live?” was the central argument of the theme: “Chilean House”. It focused on the domestic everyday dimension of the house. Therefore, the purpose of the exhibition and its catalog was to envisage the Chilean house as a cultural object, surpassing the mere architectural domain. Such a question was answered by looking into the myriad expressions that the dwelling can have, as seen from different perspectives: territorial, social, and cultural.

The catalog was divided into six themes, following the exhibition: Territories, Densities, Economies, Singularities, Disputes and Temporalities. Each of these themes, or concepts, had the underlying dimension of the house. Accordingly, each of them had been represented by graphical material, such as photographs, posters, drawings, and engravings. However, also audiovisual material was used, including documentaries and printed documents of different types, taken not only from public, but also personal archives. Within each one of these themes, three other sub-themes were suggested to define and characterize the house: Vernacular, Adapted, Shelter, Collective, Serial, Community, Commodity, Prefabricated, Almost a House, Manifesto, Experiment,

Fantasy, Taken Over, Imposed, Reclaimed, Dynamic, Recycled and Destroyed.

As Peter Burke (1937-) has said, the image, seen as a historical document, not only recounts political events, financial tendencies and social structures, also narrates the history of mentalities, of everyday life, of material life and of the history of the body. Thus, the exhibition consisted of graphical material, meaningfully portraying the multiplicity of the house.

Although the catalog and the exhibition were not chronologically organized, highly valuable historic and artistic documents were displayed, such as the reproduction of an engraving by Francesco Cavallo from 1646 that had appeared on Alonso de Ovalle’s *Histórica Relación del Reyno de Chile* and which belongs to the Chilean National Library collection. Remarkable renowned photographers were included like Rene Combeau (1921-2011), Luis Weinstein (1957-), Lola Falcón (1907-2000) and Paz Errázuriz (1944-), who portrayed poverty, but also an aspirational country, with black and white images of the 1960s, 1970s and 1980s. On the other hand, contemporary artists, such as Cristóbal Palma (1974-), Felipe Fontecilla, Pablo Casals, Sebastián Preece (1972-) and Bernardita Bennett, expressed Chile’s contemporary architectural reality from 2000 onwards, in a hyper-realistic, yet scenic manner. Furthermore, illustrations, sketches, paintings and posters by eminent artists and designers, such as Vicente Larrea (1942-), Antonio Larrea (1948-) and Luis Albornoz were especially relevant. Lastly, newspaper clippings, magazine covers, advertisements and periodicals, represented all forms of architectural diffusion at a general level, which enable architecture to carry out its reforming role and message. Some of these were reproduced in the catalog.

In conclusion, at the exhibition more than 300 artworks, including objects and models, contributed to Chile’s highly complex manifold history of habitations. The proposal of the catalog was to recreate this imagery and the visual discourse of the recurrent architectural images from different perspectives, alongside enlightening texts by the curators.

Macarena Cortés Darrigrande



### **Modern in the Middle: Chicago Houses 1929-1975**

Authors: Susan S. Benjamin and Michelangelo Sabatino  
 Publisher: Monacelli Press  
 ISBN: 9781580935265  
 Language: English  
 Year: 2020

Though the houses in “Modern in the Middle” could be viewed as a tug of war between the two titans of Chicagoland Modernism, Frank Lloyd Wright (1867-1959) and Ludwig Mies van der Rohe (1886-1969), the authors’ spotlight keeps drawing the reader to a broader truth: this spectrum of architects is more complicated than that.

The examples demonstrate the fertile creativity of these heartland architects and raise many questions. Yes, Frank Lloyd Wright and Mies’ influences can be tracked, but the book also includes designers whose work is off that chart. George Fred Keck (1895-1980), for instance, early fastened on the idea of deriving form from passive solar considerations. The directions Harry Weese (1915-1998) picked up from Eliel Saarinen (1873-1950) at Cranbrook are at least as significant as those from Illinois Institute of Technology (IIT) and Taliesin. Even more nuanced is the fascinating work of Paul Schweikher (1903-1997); by blending the horizontal lines and natural materials of Frank Lloyd Wright with the planar proportions of Ludwig Mies van der Rohe, Paul Schweikher indeed arrived at a new place – and one rich enough to inspire many other architects also.

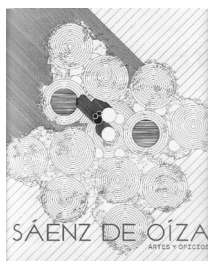
Layered into the text are details about mentors, students, employers, and clients, reminders of the realities of mid-century modern which has often escaped us in recent decades. Admirably the authors include African-American architect John Moutoussamy (1922-1995), Asian-American architect Y. C. Wong (1921-2000), and women architects like Pao-Chi Chang. Equally illuminating is their focus on the clients; as in Leonard Eaton’s Two

*Chicago Architects and their Clients: Frank Lloyd Wright and Howard van Doren Shaw* (1969), this information lifts modern architecture out of an aesthetic pigeonhole and situates it in larger social and economic currents. Clients include everyone from heirs to Walgreens and the African-American-owned Johnson Haircare empire, to Adlai Stevenson, to journalists, artists, and the architects themselves.

Even if we think we know everything we ought to in a well-studied region like Chicago, we don't. But what a rich trove to dip into to discover more. Author Michelangelo Sabatino reviews the contemporary literature (many of these houses appeared in MoMA exhibits, James and Katherine Morrow Ford and Thomas Creighton books, and other literature in their time), but the question necessarily arises: why did these architects and houses drop off the radar screen?

Beyond Frank Lloyd Wright and Ludwig Mies van der Rohe, the authors recommend, we should tackle architects "that might require entirely new frameworks of interpretation."

Alan Hess



### **Sáenz de Oíza. Artes y oficios**

Editor: Fundación ICO

ISBN: 978-84-948744-1-3

Language: Spanish

Year: 2020

As a catalog of the exhibition, *Sáenz de Oíza. Arts and Crafts* does not pretend to be a description of the life and work of Francisco Javier Sáenz de Oíza (1918-2000), one of the most recognized Spanish architects of the 20<sup>th</sup> century. Instead, the catalog leads to an understanding of his architecture as art by approaching the origins of Sáenz de Oíza – the countryside of Cáseda, where life affected by the Spanish Flu in 1918 was still very primitive and ruled by the beauty of Nature – his relation with the spirit of the time, the fascination

with technology – aroused by his trip to the USA in 1948 – and the Modern Movement avant-garde – specially Le Corbusier (1887-1965) – that mark his architecture.

Through a broad compilation of plans, drawings and models by Sáenz de Oíza, with introductory texts by the curators of the exhibition and children of Sáenz de Oíza, the architects Javier, Vicente and Marisa, the catalog focuses on a possible understanding of this multifaceted artist, based on his relationship with arts and different disciplinary fields, together with his personal affinities; Nature always present in his works. Therefore, as with the exhibition, the catalog is divided into five dual "spaces" identified as the "trades" of Sáenz de Oíza, where collaborations with a group of artists and craftsmen created a so called "total work of art": "El oficio de aprender / El arte de enseñar" [The craft of learning / The art of teaching], "El oficio de habitar / El arte de construir" [The craft of living / The art of building], "El oficio del alma / El arte de evocar" [The craft of soul / The art of evoking], "El oficio de creer / El arte del mecenazgo" [The craft of believing / The art of patronage] and "El oficio de competir / El arte de representar" [The craft of competing / The art of representing].

Joana Coutinho



### **XL: Aguinaga, Echaide, Sobrini. Escuela Técnica Superior de Arquitectura de la Universidad de Navarra. 1978-2018**

Authors: Jorge Tárrago Mingo, Antonio José Cidoncha Pérez

Publisher: EUNSA

ISBN: 978-84-313-3489-5

Language: Castellano

Year: 2020

This book is published to commemorate the fortieth anniversary of the construction of the building that houses the University of Navarra's School of Architecture. It contains

a description and an annotated selection of historical material (reproductions of some of the original drawings and specifications for the detailed design) interspersed with two series of photographs of the building as it presently stands. Technical data is also included in the form of specification sheets, excluding the ones that could not be verified or that carried an earlier or later date. Its formulation was possible thanks to the published memories or conversations with some of its protagonists and witnesses, among others, Eugenio Aguinaga and Domingo Pellicer. Bountiful albeit scattered material was also obtained from three main sources: the University of Navarra's General Archive and Carlos Sobrini's personal collection of the various versions of several design documents; photos from the University of Navarra's substantial Photographic Collection, most of which had been published previously, and only three of which were included; and three numbered boxes containing documents on the work held in the archives of the builder, Construcciones San Martín. The book also features a visual dialogue between the two photographers entrusted with reproducing the historical material. These two professionals were chosen on the grounds of their reputations, but also because their contrasting ages, origins, training, careers, techniques and even the time they devoted to the assignment, were intended to stimulate a more fruitful dialogue.

The first series was taken by Montse Zamorano, a young graduate from the Technical University of Madrid, who specializes in architectural photography and digital identity. Despite her age, she has acquired international reputation and exceptional skill in the treatment of geometry and light, undoubtedly drawing on her architectural training. Her color photographs are the result of two days of intense work. The second series comprises black and white photographs by Carlos Cánovas. Although architecture has never been a pivotal theme in his long career, it appears constantly in his highly detailed surveys of spaces near his place of residence and work. Sedate and intermittent exploration during the spring of 2019 gave him a feel for the building as intimate as that evoked by his familiar landscapes.

From the publisher