

for the *History of Architecture & Design 1890-1939*, 1975; and *Sources of Modern Architecture: A Critical Bibliography*, 1967. Subsequently he focused on individual architects and movements in works such as *Santiago Calatrava*, 1992; *Kisho Kurokawa: From the Age of the Machine to the Age of Life*, 1998; *The Rationalists and the Anti-Rationalists*, 2000; *Eco Architecture-Eco cities*, 2002; *Bauhaus: Dessau*, 2002; and *Connell Ward and Lucas*, 2008, among many others.

Turning now to other aspects of his career, Sharp was a regular and impassioned contributor to international forums. In 1979 he participated in the first international meeting, held in Barcelona, of the International Committee of Architectural Critics, CICA, an organisation of which he was Chairman. He also organised several symposiums at the UIA congresses as well as instituting and coordinating the CICA Book Awards. Similarly, he

collaborated with Docomomo from its very beginnings, organising the Docomomo UK work team of which he was joint-chair at the time of his demise. Furthermore, he was a member of the International Specialist Committee on Register, the endeavours of which are described in the edition he prepared together with Catherine Cooke of *The Modern Movement in Architecture: Selections from the Docomomo Registers*, 2000.

By virtue of Sharp's constant presence in the different fields of world architecture, and his affable, generous personality, invariably sustained by rectitude and passionate defence of the twentieth-century heritage, his death was a considerable shock to his friends and very sad news for his colleagues and numerous readers and students.

Louise Noelle, chair **docomomo** Mexico

Farewell to the master's discipline Eliana Cárdenas

It is more common for disciples to write memories of their old masters than it is for a master to bear the hard news of the death of one of his disciples. It is painful and sad to face and deal with the death of Eliana Cardenas, the leading historian of architecture in Cuba. Having been invited to deliver lectures throughout the month of February at various universities in Spain – including one in Barcelona, recently announced in the website *Vitruvius* – she suffered an irreparable brain haemorrhage in Madrid, where she died on the 14th of March.

Eliana and I had worked together for 40 years, not only teaching history of architecture, but also conducting research work on Havana. In 1967, when the architecture course began, the school was undergoing a period of technocratic dogmatism. It had been "occupied" by the Ministry of Construction, who banned cultural and theoretical teaching on the grounds that 1970 was meant to be the year of the "10 million harvest" and therefore, the country should focus on this task and not allow intellectual ramblings. However, a group of teachers – Mario Coyula, Luis Lapidus, Emilio Escobar, Fernando Salinas, Roberto Gottardi and I – tried to fight and assure continuity in the teaching of cultural courses, which were resumed in 1970 after an unsuccessful "harvest". At that time, we had the support of some students such as Eliana Cardenas, who became one of the main protagonists of this struggle. Not only due to her passion for architecture – taken as a cultural phenomenon – but also because she was one of the few students who were interested in

poetry, literature, music and art, a quality that remained constant throughout her life. Her poems were published in Cuba and in Latin American magazines.

Following the discovery of Eliana's talent, in 1972 I invited her to join the research team that I supervised – *Grupo de Investigación de Historia de la Arquitectura y el Urbanismo (GIHAU)* – in order to develop a survey on Old Havana and conduct research on the city's historical evolution. These findings were afterwards materialized in a book called *La Habana. Transformación urbana en Cuba*, published in Spain by Gustavo Gili, in 1974. However, as graduated students were obliged to work away from Havana for two years, Eliana took up residence in the country's second city, Santiago de Cuba, where the School of Architecture had just been created. There she began to teach history of architecture and up until 1977, when she returned to Havana, she also worked as an adviser on Bayamo's and Guantánamo's city rehabilitation plans.

Upon returning to Havana, she was immediately invited to teach history of architecture at the Faculty, and together we created the university course of Theory and Criticism of Architecture, which was never well understood by students and consequently did not last long. However, we managed to write a book regarding our "marxist-semiology" vision, which achieved great success in Latin America, as our architectural analysis methodology was applied both in Ecuador – where the book was also published – and in Bolivia. In fact, even today Bolivian tu-

tors continue to embrace our architectural critical vision. Eliana later continued to further deepen the subject and in 1998, Guanajuato's School of Architecture, in Mexico, published her book named *Problemas de teoria de la arquitectura*. In addition, she continued her literary studies, especially focused on interpreting the work of José Martí, which led to the winning of several national and international awards: in Cuba, she received the "Prêmio 13 de Março" (1980) from the Universidad de Havana and the "Prêmio Ensaio "Razón de Ser" (1996) from the Alejo Carpentier Foundation; in Mexico, the "Prêmio Plural de Ensaio" (1981).

It is not possible, within this brief essay, to address and list all the significant contributions that Eliana made to Cuban architecture. She fought all her life for the cultural significance of architecture and for the appreciation of the built heritage, whilst immersed in an adverse environment, full of misunderstandings and contempt for architecture as an art form, restrained by technocratic lobbies in a system where the economy has become the core value when assessing the construction of new buildings. In every event, every seminar and in all the various positions she held in the Union of Writers and Artists of Cuba, Docomomo, ICOMOS, Havana's Heritage Committee and in Havana's Faculty of Architecture, she always advocated the pursuit of a national identity in Cuban architecture by applying innovation and creativity in new construction works.

Having a poor health and a humble life with modest living conditions, she had to endure a harsh everyday reality. As such, what we have to admire in Eliana was her fighting spirit, her optimism and her enthusiasm to undertake every project with all necessary sacrifices, thus mirroring the spirit of the Cuban Revolution. Almost by herself and during many years, she edited the magazine *Arquitectura y Urbanismo*, which belonged to the Faculty of Architecture of Havana. Leaving her family and personal life in Cuba, she also spent two years lecturing in

Eliana Cárdenas



Angola and developing studies on Theory and History of Architecture at the University "Agostinho Neto", in Luanda.

Of late, she was in the process of writing her second PhD, and together we would write a general history of Cuban architecture, from the beginnings until today. In addition, shortly before leaving Havana, she handed in a book with a collection of my own writings about the Caribbeans, which had a long and detailed prologue from her. The death of Eliana will create a great void in the history and criticism of Cuban architecture, which will not be filled so soon. The task of all of us who worked and shared our lives with her is to gather and publish her critical writing, so that her effort, her struggle, her enthusiasm and her ideals may contribute to the education of future generations of Cubans architects.

Roberto Segre