

Variations in the residential work of Mariano García Benito. A terrace in Madrid

Eva Hurtado Torán

“The building’s common circulations are clear and differentiated, without intersections or complicated routes. Everything in this building brings together naturalness, simplicity and quality finishes. A sober comfort without shrillness”. MGB¹

A young performer

There are authors who dedicate their lives to a theme, refining each work in nuances and reinterpreting their projects as one, like the great circular universes of Bach or Morandi, self-absorbed and profound, as if it were a unique production never fully deciphered. It seems that MGB liked to listen Bach while he was working. Perhaps he also admired Morandi. Perhaps all creative knowledge is part of a personal intellectual spiral.

MGB’s work can be read in terms of variations around transversal concepts and geometries. An enormous work, known in Madrid for its iconic pieces in the city, and representative of the generations of our architecture of the 50s. A quoted architect, whose substance, however, remains in the shadows².

He added the William Pereira Award to a brilliant university career at the Madrid School of Architecture³, with several projects published, such as the one he carried out within the chair of Aníbal Álvarez⁴ and the prizes obtained in the contests for the “Immaculate Conception Temple”⁵ and for Prefabricated Housing in Madrid⁶. The concise drawings of the university chapel dated 1956 synthesize “Miesian” lessons in a radical structural proposal consisting of fan-shaped braced trusses and glass claddings. A new language for religious architecture that is related to the “Chapel for the Camino de Santiago” contest that Francisco Javier Sáenz de Oíza and José Luis Romany had won in 1954. The design for the small Tourism Pavilion in collaboration with José María Fernández Pirla confirms, from the ephemeral, the exaltation of the bare structural system that will reappear in later industrial warehouses and bus stations⁷.

The prefabricated house awarded by TAFISA connects with Jean Prouvé’s ideas and the strict modulation of the domestic space⁸. The metallic elements of the French industrialist are freshly approached by the Bosch, García Benito, and Feduchi team, who explore with determination the possibilities of the plywood

board. A constructive project that explores the spatial nuances and the programmatic dimensions of the minimal dwelling, in a certainly canonical exercise of post-war Modernity. All the determinants of the contest are adjusted to a house of 35 to 55 m² that does not resign the precise control of its technical installations. In 1956 Oíza’s academic handbooks on installations were published and the Experimental Housing Contest was built; a test on the constructive project assumptions that allow to meet the needs of affordable massive housing⁹.

MGB is immersed in the arguments of international post-war architecture surrounding his graduation as an architect. The standardized measurements and the constructive module ensure programmatic precision, but also explain the spatial decisions and their geometries, in an identification that becomes the key to its architecture. He worked at the office of Francisco Asís Cabrero and, a few years later, he collaborated with Luis Gutiérrez Soto. With them, he had to learn about rigorous design systems and contemporary languages, but also from the contradictory mechanisms of the Spanish habitat at the time. The future “Cuzco IV” office building will become a refined prototype of this way of thinking about architecture that, however, is closely related to its housing projects at both ends of the social scale¹⁰.

High-rise single-family homes

The Entrevías settlement proposed by Sáenz de Oíza together with Alvear Criado and Sierra Nava between 1956 and 1960 represents the scalar metric as a design instrument. It is perhaps the earliest paradigm in Madrid of a grid able to solve territory, neighborhood, and room through a rhizome-like mat-building system. A grid that imprints a powerful character on Madrid’s southeastern periphery shantytown, in whose successive phases other architects participated. Entrevías was a choral work of intense social character, and MGB was part of it, which confirms the ambivalence of the housing policies under Franco’s period in the careers of many professionals¹¹.

Behind the table at MGB’s first office, there was a model of the typical La Elipa neighborhood block unit, probably the first work he got to build. The team led by Manuel Ambrós, also including Alfonso Quereizaeta and Eduardo García, remained the same for Entrevías and Manoteras¹². Eight of the VRL blocks at La Elipa develop four duplexes on eight floors with access through a gallery on the facade¹³. Its parallel layout avoided views into the “La Almudena” cemetery adjoining the plot. The duplexes are organized diagonally through parallel crossed stairs, so that the night area of one dwelling is located above the daytime area of its counterpart, alternating three and four bedroom-flats. At La Elipa’s semi-detached-units there is no collective program; the 20 commercial spaces are not housed in the blocks, nor are there any double-height spaces, but vertical cores are economized, thus minimizing the lack of privacy of the corridor and optimizing the interiors. Already in the Manoteras neighborhood, duplexes had been built over

commercial, as in Orcasitas, to maximize the options of single-family home stacking. This principle of dense city, which the housing unit continues to explore, provides a variant of the modern free-standing block that introduces collective programs of circulation and, often, community uses; a type that in Spain reappears in new-town environments¹⁴.

Based on the Soviet model’s tradition, or on the so-called “Casa Bloc” at domestic level, housing units had already been designed for “La Ciudad Verde” in Alameda de Osuna, by Manuel Manzano Monis in 1952, and the set of 600 dwellings at the river Manzanares development, by Oíza, Romany, Sierra and Milczinsky in 1953. All of them were architects linked to *El Hogar del Empleado* (HE - The Worker’s Home), who were researching on experimental housing and were involved in the first *Pobladors Dirigidos* (State-led New-Towns) in Madrid¹⁵. Both of the mentioned housing units remained on paper until the construction of the “Calero” block, a work from 1955 by the latter team, which was the HE’s Technical Office incorporating Luis Cubillo. In Barcelona, the “Escorial” Residential Group built in 1952 had one its duplex blocks served by galleries with a free-standing sculptural vertical core; Alemany, Bohigas, Martorell, Perpiñà, Ribas Piera and Ribas Casas signed it. In Palma de Mallorca, Gutiérrez Soto designed the “Lux” Apartments next to the “Fénix” Hotel and in Valencia, Santiago Artal Ríos designed the “Santa María Micaela” Housing Group, both in 1958. And later, the five blocks of “El Taray” that José Joaquín Aracil began to build in Segovia in 1962; the Bilbao-based Pedro “Astigarraga” Group, also called “The American houses”, built by Basáñez, Argarate and Larrea in 1963 and the “Elviña” Group in A Coruña, built by José Antonio Corrales in 1965. This type of residential unit, a series that was controversial and never easy, continues to appear nowadays in contemporary residential architecture by Kazuyo Sejima, BIG, MVRDV or Tatiana Bilbao, among others. All of them emulate the city-block and look up to Le Corbusier’s models built in Europe and replicated in Latin America. With obvious limitations in the Spain of scarcity, the authors try, however, to broaden the standards of row groupings and four-five floor blocks without a lift that the Regime so insistently recommended. Carlos Flores wrote in 1966 about these unique projects: “[...] a common concern, the desire of their authors to provide them with areas (outside the houses, but inside the building) that could be used as places for communication and coexistence. These solutions range from a large-scale approach to equally exemplary minimal strategies. In all of them, there is the same intention to foster a sense of community, the same concern for the individuals who are going to occupy them”¹⁶. These words underline the well-intentioned eagerness to widen the regulations and programmatic limits that official Spain imposed, whose sociological assumptions were also ambitious architectural utopias¹⁷.

The 50’ came to an end and MGB continued to work on the subsidized Dwellings in Sancho Dávila (1957) and “Nuestra Señora de Begoña” in Villaverde (1958).

A terrace in Madrid

Luis Gutiérrez Soto claimed that the Madrid terrace had been his invention. And he underlined the differences between the traditional balcony and the new verdant spaces on the heights understood as a living room¹⁸. Master and disciple, as it has already been said, collaborated in the building on Velázquez Street.

MGB's curriculum shows 33 built collective housing projects, most of them in Madrid. The "Luz" building is a super-block from 1960 at the plot located at the intersection between General Pardiñas 112-114 and General Oraá 53. An initial project where abstraction and lightness are staged by opaque stone slabs and transparent glass panes¹⁹. The dwellings are replicated without differences between those with exterior facing and the ones at the interior of the block, with a longitudinal interior patio only interrupted by the stair cores and its molded glass walls. Natural light is optimized, and the ample day area is prioritized, with the possibility of completely opening its front façade. The living room becomes a large terrace thanks to the sliding enclosure capable of converting it into a winter garden; a theme defended by Lacaton & Vassal in their contemporary interventions on existing buildings. In the "Luz" building everything is modulated, the construction subtly determines the dimensions of the needs of the functional program and light-weight envelopes promise different summers and winters. The careful design of the entrances is typical of MGB's work within the prevailing culture of minimal common spaces of social housing. Arcadio Blasco collaborated in the entrance's mural paintings, where wall panelings and furniture design are integrated.

The entire collective housing work of MGB could be explained by talking about the terraces, those "open spaces" that provide a character to all his dwellings²⁰. They are usually cantilevered bodies with visible structural corbels, as in this case where the accent falls on the corner terrace and the leading role of its angular beam due to the oblique gaze from the street. Its image repeatedly appears in publications. In the "Paris" and "Bruselas" buildings, that he built in 1962 at Francisco Silvela 44 with Ferrer del Río, a block of subsidized housing creating an external patio was proposed. The continuous terrace becomes one of the variations of the theme. In all cases, horizontality is emphasized by canceling the partition by housing units and is interrupted when approaching the party wall to establish a link with the neighboring blocks through a vertical band of differentiated finish, color, and texture. The depth will vary to create a terrace or a balcony depending on the room it extends, resolved seamlessly and without loss of expressive tension. Other buildings between party walls, for offices and hotels, are projected replacing the terrace of the residential type with a continuous window on the facade²¹.

In the following years, the commissions of this project series followed one another, many of them for the developer Juan Obregón, for whom he also built his single-family home in La Moraleja. Thus, one can follow the path of variations in Goya 107 (1961), García Morato 10-12 and Londres 8 (1962), María de Molina 22 and Doctor Esquerdo 18 (1963), Hermanos Miralles 47 (1964), Francisco Silvela 79 and 81 (1965), to cite just a few examples of collective, bourgeois and urban housing that allowed MGB to test the complex equation of modern architecture and upper class in a dismal epoch in our country²².

The canon and the tower

At Avenida de América number 35, a corner block completes the residential plot. At number 37 stands the "Torres Blancas" building by Sáenz de Oíza, built in 1963 and 1964 respectively. Dwellings look at each other on both sides of Padre Xifré street. One is the canon of Madrid's bourgeois housing; the other was, and still is, an immense singularity for the architecture of the city, whose interest transcends the issue of collective housing. MGB develops an apparently minor project with an intelligent floor plan of apartments on a very deep plot, and skillfully leverages the span lengths within the available bay width. The nuances for each orientation and the larger units adjacent to the party walls solve floor plans and elevations. These are small dwellings that function as residential types of great versatility which, looking back over the years, seem to have little to improve in terms of precise matching between space organization and sociological program for a certain urban middle class. The democratization of luxury housing or the program of the house without servants are issues that mark the decade's transition.

MGB's towers for the headquarters of Philips Ibérica (1964) and "Cuzco IV" (1974) are well known. Both have the same scheme regarding the towers' floor plan, although the constructive solution evolves enormously between one and the other. A decade separates them, and both possibly have their origin in the tower built in collaboration with Gutiérrez Soto in 1963²³. 78 homes and commercial spaces constitute a jagged bow that turns the corner between Velázquez 136-138 and López de Hoyos into a relevant urban event, with the contribution of the powerful horizontal plinth²⁴. The pieces enhance each other and accentuate their uniqueness through two more elements: the V-shaped structure that supports the corner of the ground floor and the landscaped terrace on top of the roof of the commercial spaces of this plinth. The commission for the Philips Ibérica headquarters at the junction between M30 and the Nacional II motorways arrives the following year. Both the formal mimicry between plinth and plot, as well as the serrated tower for the office spaces reappear. A more complex program prevails, but with similar project strategies as far as the staggering volumes and programmatic segregation are concerned, achieving strong

visual references at points of circulatory articulation. Both buildings function as urban landmarks.

A reference to the Lever House is pertinent, whose appropriation mechanism of the New Yorker block through a plinth and a tower introduces public spaces with deep arcades and luminous courtyards, while the skyscraper contrasts with the horizontal plinth. MGB was an architect of American affiliations²⁵. In 1971, the topic of high-rise residence reappears in his repertoire with "Torre Renta" in Capitán Haya, an interesting proposal that already belongs to a different stage.

The typical floor plan of the Velázquez tower hardly shows how many dwellings there are. The volume movement, with several twists and turns, generates four very different sides and two dwellings per floor: one with three terraces in a very pronounced staggering of the main rooms facing the López de Hoyos boulevard; the other with a single terrace at an angle that embraces the main space of the house. Both are pieces of a sophisticated and powerful design series, disturbingly similar but extremely different with sheer white prefabricated parapets that connect with the ledge of the lower deck.

Shears and landscapes

Some residential buildings organize small landscapes in the city. The "El Henar" complex in Pío XII 94, carried out with Jesús Jimeno in 1965, occupies the plot perimeter with a floor plan of ten dwellings intertwined in pairs around the vertical cores²⁶. In the background, a north-south oriented flat block closes the square formed by two staggered bodies oriented east-west. Facing the street, the non-existent fourth side is a canopy that filters and announces the interior garden while protecting its privacy. The city is built with a naturalized void, projected with attention to the measure and detail of its materiality. The terraces knit the twists facing this central space and are once again the protagonists due to their way of chaining the pieces with diagonal edges. As in the continuous terraces of the houses between party walls, these open spaces propose the dissolution of the dwelling units, and as there, the choice of its variable depths particularizes and enriches the look of each flat.

"El Henar" can be interpreted as one more in the series that began with the tower plinths in Velázquez and in the Phillips offices in Avenida de América, where the terrain was raised on a base platform and spaces were organized by perforating it. Now the center is radically emptied, but the strategy of site appropriation through perimeter modeling is similar. The intersection of parallel pieces that slide, as if pushed by a shear around the vertical core, is tested in these three projects and refined by adding complexity to an invariant in MGB's work. It will be in "Cuzco IV" where shearing becomes the sole design theme functioning as seed, as built reality and as the logo of a culminating piece for the architect's work. And perhaps

“Cuzco IV” also stands out in relation to the single-family housing projects and the school complexes to which he dedicated a large part of his work²⁷.

Living sober and without fanfare. In conclusion

In the legacy images stored from MGB's successive offices, the result of his work can be seen with large photographs hanging on the walls. Very beautiful images speak of a story confirmed by the plenty of close views and hand-drawn perspectives, on top of technical plans and other archive files²⁸. The observation of the detail scale that the architect nurtures and builds is another way of studying his work, where the domestic becomes abstract without losing its function. His figure emerges as an exponent of the 50s and 60s architecture, linking to architects whose work spanned between autarchy and developmentalism, and between bourgeois housing and the enormous post-war social initiative. This allows us to decipher records about their training, their international references in the drifts of the Modern Movement, and their professional development, which is fundamentally solitary in nature. Perhaps among them, Luis Cubillo and Eleuterio Población would allow us to venture parallels and coincidences, although there are many others, not so close to the Madrid School group, and certainly relegated to oblivion by part of the critics. The careful details by MGB are manifested in all of his works: the finishings in shops and commercial spaces, with textures, wall panelings, and specific lighting systems, as well as in the furniture for school environments to which he remarkably devoted himself²⁹. They are also confirmed in the interiors of a few organic elements, with exceptions such as the upper floor of the San José Sanatorium Chapel, as well as the marquees and ceilings of the Imperial Cinema, the Philips offices, or his bus stations and hotels for travelers.

To end this brief tour through the work of MGB, a block of flats in Madrid is brought into focus to show the pleasure of collective life and summarize the way of thinking architecture of the latest Modern. The architect lived in it and moved his office to the ground floor. The free-standing block on the corner between Cinca 27 and Rodríguez Marín 55 summarizes, with apparent ease, the issues around orientation, relationship with the street, circulation control, proportion, and program, to name a few that usually guide the project of the multifamily house in an architectural office³⁰. The building represents achievable and surely defensible standards, for the ecological city to which we aspire today³¹. Perhaps the so-called bourgeois housing finds nowadays some proximity to social housing, or it should, considering the achievements of those who surfed on both at the same time and offer us a controversial, but thoughtful and broad work. It is not so much about thinking about how many facades a house should have, where to place the service spaces,

or how to guarantee circulation for large family structures with deeply rooted rituals, because MGB's projects indisputably show a great capacity to solve them. Rather, it is a matter of thinking about effective cross ventilation and the apparent disappearance of cabinets, of thinking about the value of shade in Madrid, or about programming the use of lobbies and terraces as relevant habitable entities. Or about knowing how to project in the third dimension, even though the floor plans seem to tell us that the rest does not matter; and also about knowing that thanks to the diagonal displacement of volumes, controlling its purpose, spatial and volumetric findings are multiplied. Perhaps it is a question of finding the loopholes through which the housing project acquires creative relevance, refining the relationships between rooms in a precise exercise of rationality and good sense.

The Spanish architects of the 60s demonstrated that their contribution to architecture and their research on modernity lay in this niche. Some linked very explicitly with the postulates of the pre-war avant-garde and looked at the pioneers from abroad; others maintained a quiet continuity following the path of the national masters. All of them traveled between the fine lines that delimit the advanced positions of thought and a building production subject to conjunctural realities. These examples shared their intellectual insights and their built adventures in a mosaic that keeps alive the interest in collective architecture.

Each facade and each entrance of this small block on Calle Cinca are different and the floor plan dialogues with the streets. Small nuances enrich an architecture that goes unnoticed, because nothing in it draws too much attention, although its relevance and rigor make it friendly as soon as we look at it carefully. Perhaps its floor plan can be read as a synthesis of MGB's work, who designed without shrillness, but with polite forcefulness and a radical way of making city alike. And the winners are, without doubt, the terraces at the ship bow, large and deep, like a manifesto, developed parallel to the street and advancing enormously from the façade in a representation of the very concept of the open space within the city with its own life. We observe them and inevitably we yearn to live there.

Biography

PhD in Architecture (UPM). Professor of Architectural Design (UEM) and at present in ESNE. Participant in AIR-LAB research team. She is Principal Researcher of DENSURB project on residential density. She develops publications on architecture 20th century, avant-garde, periodicals and Madrid database of the 21st century. She is curator of ArquitectAs Series, Fundación Arquitectura COAM, where she collaborates with Legacies of Modern Architecture Series, origin of the presented article. She heads a professional practice related to interventions on Modern Movement architectures and residential renovation.

1. Mariano García Benito, “Edificio de viviendas, Madrid”, *Informes de la construcción* 24, no. 232 (July 1971): 29.
2. Mariano García Benito Fund has been donated by Ana Muñoz García-Benito to COAM Historical Service in April 2022. See: Carmen Deben, “Así triunfan los jóvenes”, *Periódico Madrid* (March 1957) and Alfonso Segovia, et. al., “Mariano García Benito: un arquitecto al cuadrado”, *A21*, (May 2017): 24-25.
3. Pereira was an authority on the construction of American bases in Spain who established a prize for a last year student at the Architecture School in Madrid. MGB was awarded for the exercise on the Civil Government of Malaga. Mariano García Benito, “Premio William L. Pereira de la Escuela Superior de Arquitectura de Madrid”, *Revista Nacional de Arquitectura RNA*, no. 172 (April 1956): 25-27.
4. Mariano García Benito, “Proyecto para un centro parroquial, (Cátedra 2º curso de Proyectos del profesor Ramón Aníbal Álvarez)”, *RNA* no. 157 (January 1955): 32-36. It appears together with the projects of his colleagues Fernando Iniesta, Margarita Mendizábal and Joaquín Rallo.
5. Mariano García Benito, “2º premio, Mariano García Benito siendo estudiante de arquitectura: Pequeño Templo dedicado a la Purísima Concepción”, *RNA* no. 169 (January 1956): 39-41.
6. Mariano García Benito et. al., “Alumnos: Jesús Bosch, Mariano García Benito y Javier Feduchi: Concurso de viviendas prefabricadas: Madrid. Primer premio. Sesión de crítica de arquitectura”, *RNA* no. 180 (December 1956): 36-39.
7. AUTO-RES Bus Terminal Station and South Bus Terminal Station in Madrid; and the warehouses and offices León Tubos y Aceros, and Almacenes Fonogram SA, among others.
8. Olivier Cinqualbre, Marjorie Occelli, Raphaëlle Billé and Jean-Francois Archieri, *El universo de Jean Prouvé*, Barcelona: Fundación La Caixa, 2021: 122-123 y 126-127. The Metropole House or the Meudon models show Prouvé's first 50' industrialized constructions from diverse scales and collaborations, such as Charlotte Perriand. The building concerns of young García Benito can also be seen in: Mariano García Benito, “Cartas al director”, *RNA* no. 118 (January 1957): XXXVIII-XXXIX.
9. Bosch participated the contest with Cassinello and the company Colomina G. Serrano; and Rodríguez Avial with Sáenz Oiza and the company San Martín. José María Fernández-Isla, coord., *La vivienda experimental. Concurso de viviendas experimentales de 1956*, Madrid: Fundación Cultural COAM, 1997: 138-147. See also, Mariano Rodríguez Avial and Francisco Sáenz Oiza, “Unidad de instalación sanitaria para viviendas económicas”, *RNA* no. 172 (April 1956): 12-13.
10. It is not the object of this text to analyze the “Cuzco IV” office building, which is probably one of the most relevant experiences of the architect's work. The project seems presumably inspired by the Phoenix-Rheinrohr headquarters built in Düsseldorf between 1957 and 1960 by Helmut Hentrich, Hubert Petschnigg and others. The conceptual and plan similarities can also be assessed as differences in terms of proportion, accesses, or location, but above all in building terms, for the work based on prefabricated module and the facade composition results in the case of Madrid.
11. Alison Smithson, “How to recognize and read mat-building: mainstream architecture as it has developed towards the mat-building”, *Architectural Design* no. 9 (September 1974): 573. The projects in ‘mat-building’ develop an extensive, homogeneous, and dense pattern that introduces new categories of growth, open forms and internal relationships between spaces. Freie Universität of Berlin, the paradigmatic case built in 1963 by Candilis, Josic and Woods, had Jean Prouvé as a collaborator for the enclosure.
12. Manuel Ambrós, Mariano García Benito and Eduardo García Rodríguez, “Manoterías, Barrio de Madrid”, *Hogar y Arquitectura* no. 62 (February 1966): 2-16. Together with Alfonso Quereizaeta,

this team built more than 3,800 homes in Manoteras between 1957 and 1969. First is the Poblado Dirigido, which is followed by two phases promoted by the OSH, plus urbanization and equipment projects.

13. Manuel Ambrós, Mariano García Benito and Alfonso Quereizaeta, “Poblado de 700 viviendas en el barrio de La Elipa”, *Hogar y Arquitectura* no. 13 (December 1957): 3-18; Servicio Histórico COAM, “Poblado de 700 viviendas en el barrio de La Elipa”, *Arquitectura de Madrid*, Ref. F.3.89 (February 2014). And Luis Moya, *Barrios de promoción oficial. 1939-1976*, Madrid: 1983.

14. Andrés Cánovas et. al., *Atlas De los Poblados Dirigidos. Madrid 1956-1966*, Madrid: Ed. Asimétricas 2021: 168-189. The reference to the stacking of single-family homes links, among others, with 1909 Theorem that Koolhaas takes up for his arguments about Manhattanism in *Delirious New York*.

15. Manuel Ambrós, Mariano García Benito and Alfonso Quereizaeta, “Plan de Ordenación del Sector de Entrevías”, *Hogar y Arquitectura* no. 49 (1963): 3-13; Jaime Alvear, Francisco Javier Sáenz Oiza, et al., “Barrio de Entrevías”, *Arquitectura* no. 58 (October 1968): 2-29. García Benito’s participation in Entrevías, with Ambrós and Quereizaeta, includes the Poblado de Absorción 1, from 1956, and the Unidad Vecinal 6, from 1964, with more than 1,500 flats and commercials.

16. Carlos Flores, “Edificios con espacios comunitarios”, *Hogar y Arquitectura* no. 62 (February 1966): 17.

17. Administrative difficulties, professional and media debates, or neighborhood conflicts can be traced in each housing unit in a still very open discussion. Le Corbusier, *The Marseilles Block*, Londres: Harvill Press 1953: 10. The Marseille Housing Unit had a long and controversial development until its inauguration on October 14, 1952, when Le Corbusier’s words moved the sociological question to the political sphere: “*Right, Monsieur le Ministre. But will you allow me to say that my responsibilities are already taken and it’s now the turn of yours. Get ready a social group which fit to live in the Unité d’Habitation*”. Before the work was finished, it was published in Spain: Carlos De Miguel and Puteaux, Maurice, “Unidad de vivienda Le Corbusier. Marsella”, *RNA* no. 110-111 (February-March 1951): 42-47.

18. Luis Gutiérrez Soto, *La obra de Luis Gutiérrez Soto*, Madrid: COAM 1982. Although it was not in fact the first, nor the only one, with obviously earlier examples such as “Casa de las Flores” de Zuazo, his flats in Miraconcha in San Sebastián from 1929 are an early foretaste of the terrace as an open room leading the home space.

19. Mariano García Benito, “Bloque de cinco casas”, *Arquitectura* no. 18 (June 1960): 21-25 y Mariano García Benito, “Bloque de viviendas en Madrid. Edificio Luz”, *Informes de la Construcción* 12, no. 119 (March 1960). See also, Carlos Flores, *Arquitectura española contemporánea, AEC*. Madrid: Aguilar 1961: 452-453.

20. I owe the development of the concept ‘open space’ to the research by Silvia Canosa, “Habitar al borde del agua: villas del siglo XX” PhD Diss. UPM 2016: 101-102, 617-621 y 832-833. 101-102, 617-621 y 832-833.

21. Pintor Goya Residence Hotel and Entel Office Buildings in Plaza de España, and Zurich in Martínez Campos.

22. Projects published in Mariano García Benito, “Viviendas en Madrid”, *Arquitectura* no. 34 (October 1961): 42-44; “Edificio de viviendas en Francisco Silvela 44” y “Edificio de viviendas en García Morato 10”, *Arquitectura* no. 91 (July 1966): 6 and 7 respectively. Along with Juan Obregón, Hachuel, Baltasar Iván or Escuin are among the clients that MGB kept for years.

23. Collaboration resulting from an agreement between the participating promoters, quoted by Daniel Rincón de la Vega, “Una inflexión en la arquitectura de posguerra. Vivienda colectiva de lujo. Madrid 1955-1970” PhD Diss., Universidad de Sevilla, 2010: 173. This text places the work of MGB in its context, considering also later stages works.

24. Mariano García Benito, “Edificio de apartamentos en Avenida de América 35” y “Edificio de viviendas y locales comerciales en Madrid”, *Arquitectura* no. 91 (July 1966): 5 y 8-9 respectively.

25. MGB’s American affiliation can be traced to his numerous trips and to the William L. Pereira scholarship, which probably made possible his collaboration in the Technical Office of the *Misión Americana en España* for a year. Also due to his relationship with Luis Vázquez de Castro, the architect who introduced “Americanism” in school buildings. Gordon Bunshaft’s Lever House publication appeared in *RNA* in early 1955, the same issue in which MGB published his first work as a student (see Footnote 4).

26. Mariano García Benito, “Unidad residencial El Henar”, *Arquitectura* no. 149 (May 1971): 22-25.

27. MGB’s work on school buildings is widely published in *Revista Nacional de Arquitectura, Hogar y Arquitectura, Arquitectura* and *Informes de la Construcción*. The one for single-family homes is made up of 22 works built according to their curricular summary.

28. The photographers Portillo and Luis Andriani, who worked for architects, sign numerous images of their work that are stored at COAM Legacy. Alfonso Segovia has emphasized the relationship between MGB Fund and architectural photography.

29. Mariano García Benito, “Exposición de arquitectura escolar”, *Arquitectura* no. 23 (November 1960): 23-27.

30. Op. cit. Footnote 1, *Informes de la construcción*, 29-34.

31. Concepts around The City of 15 Minutes, by Carlos Moreno; Plus + around increasing surfaces, by Druot, Lacaton & Vassal; or the equity of locations, by Alejandro Aravena, are contemporary references whose lines of thought find roots in the end of the Modern Movement.

Mariano García Benito
Collective housing
Terrace
Modern architecture
COAM Legacies