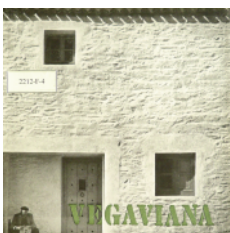




Matilde Ucelay. The first Spanish woman architect in history.

The figure of Matilde Ucelay as first graduated woman architect in Spain is reviewed in this article by a wide range of materials that include audio recordings of interviews and radio programs. This work describes the course of her familiar and professional life from her formative stages, the vicissitudes of her career due to the Spanish war and postwar and its subsequent development. Her unknown yet broad and solvent architectonic work includes near 65 constructed projects of “great richness and profusion in their details, with an intimate design linked to the user and the environment”.

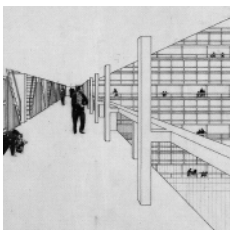
María José Durán, Ana María Escudero, Juan Núñez y Elena Regodón



Vegaviana. An architectonic lesson.

The project of the new small village of Vegaviana in Caceres province was part of the extensive work developed by the National Institute of Colonization (INC) as a materialization of the agrarian utopia of the Francoism. However, conceived with a new architectonic and urban sensitivity by its main author, José Luis Fernández del Amo, it meant an important breaking point with the then prevailing traditionalist conception. This led to its early recognition immediately on completion in the late 50s in various national and international events. In 1967 it was also awarded with the National Architecture Prize, having been recently recognized as a Cultural Interest Site.

Jose Antonio Flores Soto



The ‘streets in the air’. Parallelisms between life and architecture.

In 1952 Alison and Peter Smithson finished their proposal for the Golden Lane housing competition, characterized by their design of pedestrian elevated streets devised as elements that encouraged the identification and community sense of its inhabitants. This project set an inflexion point with respect their previous work and coincided with the beginning of their critical view of the functionalist tenets of the precedent CIAMs. With the "streets in the air" the Smithson materialized the first example of their proposal of reorientation of urban thought by a re-identification that showed the updated relationships between life and architecture.

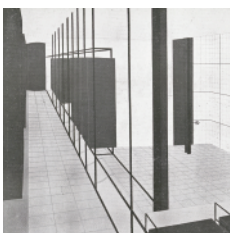
Ángela Rodríguez Fernández



The DNA of the Cordoba Mosque. Genotype, phenotype and cloning.

The aim of this work is to study if the birth of restoration as a concept modifies or not the way of intervening in historic buildings. As an illustrative example the Cordoba Mosque is analyzed. The proposal is to classify the interventions realized depending on how they have modified its identity. To do so the idea is to set a parallel between the identity of the building and of the living beings, as both have patent and latent traits. The identity of organisms is present in a latent way in what scientists call genotype, and in patent way in what its named phenotype. The DNA concept binds with the genotype and its repetition without alteration leads to cloning.

Leyre Mauleón Pérez



Maison de Verre / Zonnestraal. A tale of two buildings.

Since the decade of the 1960s the Zonnestraal sanatorium in Hilversum and Maison de Verre in Paris have been described extensively in the literature of modern architecture. However, there has been no effort to put them together in one story. This essay is an effort to amend this gap. Both works are intimately connected through their authors: Bernard Bijvoet, as co-designer of the plans of the Maison, and Johannes Duiker, who worked with the former in the preliminaries of

Zonnestraal, although he completed it alone at the same time as the design for the house was finished. The paper also questions, offering well- founded conjectures, the conventional belief that they needed a new metallic structure to support the unchanged house located above the Maison de Verre.

Jan Molema



Kahn / Kubrick Compositional symmetries.

Key parts of film and architectural history, both in the work of Stanley Kubrick and of Louis Kahn, are strongly tied to certain common concepts; among them and above the rest, the idea of formal order, eventually not independent of the ideal of perfection. Leaving in the background significant biographical analogies, in this paper we address the possible convergences between formal aspects of both authors: Kahn's architectural composition and the staging practiced by Kubrick. The two of them also developed their work in a particularly intense way, with full control of their creations and exercised their profession almost exclusively from the perspective of the work of art.

Ángel L. Camacho Pina