

### **The Sanatorium Zonnestraal: origin and development of the project**

The Zonnestraal Sanatorium is one of the most emblematic works of modern architecture. With the present study spanning nearly a decade from the first proposal made by two young architects, Duiker and Bijvoet, until the opening of the Sanatorium in 1928, we pretend to clarify the genesis and the controversial evolution of the different solutions made for Zonnestraal until it get its final design. A long process leaded by the geometry and applied to a program: the program of the tuberculosis sanatoriums, which by its own therapeutic characteristics, of health and hygiene, complies perfectly with the new modern ideals. A process that is itself a reflection of the functionalist awakening experienced by the modern architecture of the 20th century.

*Cecilia Ruiloba Quecedo*



### **Architecture of Airports. Four air terminal examples of the 30s**

During the 1930s Europe witnessed the coming to fruition of early efforts to create a new sort of building: the airport terminal. Architects and engineers struggled to define its essential layout and technical demands, as well as its cultural and aesthetic implications. ¿How did these first designers deal with the invention of a new kind of architectural type? Among many other, four examples of airport terminal have been chosen to illustrate the successes and failures of the first mature approaches to this type of building, which was born at the beginning of the 20th century and has been in constant revision up to the present time: Madrid-Barajas (1933), Paris-Le Bourget (1937), Dublin-Collinstown (1940) and Berlin-Tempelhof, (started in 1936).

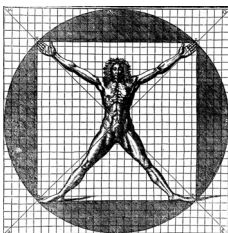
*Concepción Bibián Díaz*



### **The Great Classic Department Store Building. Architecture for the Labour**

Classics department stores of the nineteenth century are inspired by ruffles. Inside those buildings, human activity seems the bees. Furthermore, the space is classified and compartmentalized into alveoli. But more importantly, the buildings department stores generate an architecture for the work. This is not very clear, since in these buildings vision of the work is hidden under the guise of the festive. Activity in retail stores need a festive atmosphere. Reconcile consumption and work in one place is a challenge of this architecture. This duality is solved generating theatrical scenarios where the sales function is represented. Secondary spaces for the work hide behind these scenarios. In the beginning, this back space had architectural nobility, but decreases as the architectural type evolves.

*Rafael Serrano Sáseta*



### **“Von Innen nach Aussen” Philosophical sources of the organicism in architecture**

Linked in broad terms to the functionalist tradition, architectural organicism actually has a very wide range of connotations, which have had their respective vicissitudes in the last two centuries. All these connotations are derived, however, from the ideological influences that at the turn of the 18th century – with the normative tradition of classicism finally exhausted – took place between German romantic philosophy on the one hand, and arts and architecture on the other. This intermingling was based on the idea that buildings, like organisms, should be organized “von Innen nach Aussen”; that is, from inside out. This article traces the philosophical origin of the metaphor and tak.

*Eduardo Prieto*



### **Le Corbusier 24NC An inhabited fragment of the Ville Radieuse**

Ever considered the corbusian habitat for excellence, the appartement of Le Corbusier at 24NC Porte Molitor is an individual villa over a rent collective building edified –as he used to say-- on Ville Radieuse conditions. Radieuse, radiant, is the word used to define the ideal city: a modern urbs imagined within a large park. This paper tries to analyse this maison radieuse: the place and the space where Le Corbusier lived in and his ways of living in along the time, from 1934 to his death in 1965. To study the double aspect of habitat and living. To analyse the place and the space where Le Corbusier lived, at his projects and his metaphors: the maison radieuse, the urbs in ortu, the crystal house, the labour archipelago, with its different islands of paints and books, of papers and memories... Because 24NC suppose the transit from project to life: from planning Ville Radieuse, to living in.

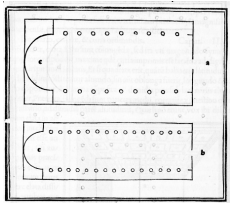
*José Ramón Alonso Pereira*



### **Adolf Behne and the modern architecture**

Adolf Behne was a lucid German critic from the period between the wars. He was actively involved in the evolution of the cultural trends of the time and, despite his own implication, he interpreted and valued them correctly. He related art and architecture, and understood that only a strong social compromise could found this link, being able this way to detect the continuity between apparently distant experiences such as modern expressionism and rationalism and link them with the orthodox functionalists trends from the end of the 1920s. From his privileged contacts with artists and architects he observed, analyzed, judged and acted as a catalyst for the intense transformations that marked those turbulent times, skilfully selecting the characters that pictured them best.

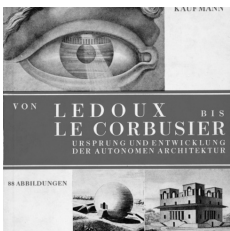
*Emilia Hernández Pezzi*



### **The Vitruvian treaty illustrated. The basilica drawings**

Any drawing representing a building implies by itself a high level of abstraction and conceptualization, because it supposes the translation into graphic elements of all the complex information kept by our senses. This situation becomes even more extreme when this process does not begin from the direct observation of the building, but from a spoken or written language. For this reason, the drawing of a building which has been described in a narration, talks on fact more about its author's point of view, than about the one who is describing it, or even more than the real building itself. The drawings of the basilicas using Vitruvius' treatise as a reference, and made by Fra Giocondo (1511), Cesariano (1523), Palladio (1556, 1570), Perrault (1673), Galiani (1758) and Ortiz y Sanz (1778), more than talking about roman's author ideas, allow us to know the thoughts of their respective authors.

*Juan Calduch Cervera*



### **Reconsidering Emil Kaufmann's Von Ledoux bis Le Corbusier**

The aim of this essay is to re-open and re-read the content of Emil Kaufmann's Von Ledoux bis Le Corbusier. Even though Panayotis Tournikiotis and Anthony Vidler included it in their discussions of the historiography of modern architecture, this investigation recommends a needed reconsideration of Emil Kaufmann as a pioneer historian of the Age of Reason. Three ideas can be highlighted: first, Claude-Nicolas Ledoux is the main character of Kaufmann's discourse; second, the architecture around 1800 needed a reevaluation; and third, his work takes place in a time of searching for a new science of art and for a new history of architecture. To sum up, it can be concluded that Kaufmann is a transitional figure between a previous generation of art historians who established fundamental concepts and principles; and others of his own generation who embarked on the hard task of considering modern architecture as a subject of historical research.

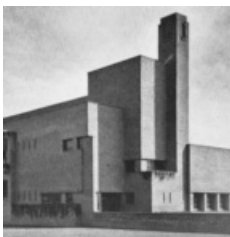
*Macarena de la Vega*



### **The several times pioneer chapel Bakócz.**

Built in the first decade of the 16th century in the Hungarian city of Esztergom, the burial chapel of Cardinal Tamás Bakócz abandoned the dominant Gothic style to constitute the earliest and most perfect example of Renaissance architecture north of the Alps. Surprisingly close to Italian examples from the same period, this Hungarian building was strongly conditioned by the artistic background of its building masters. However, its main influence came from the leading figure of the Cardinal and his close relationship with the Pope Julius II, who was working at that time in the project for the new Vatican basilica. It is also highly relevant the evolution of the chapel after Bakócz's death. It survived to 150 years of Turkish occupation before being cut into pieces and transferred to a new place. This pioneer process took place in the early beginning of XIX century and is still surprising for the modern concept about restoration that it involves.

*Laura Corrales Pérez*



### **Willem Marinus Dudok. The school as work of architecture and urbanism**

The schools built by Dudok in Hilversum in the period between the two World Wars form a series considered as a reference within the educational architecture. Their interest relies not only in that they show the stylistic evolution of Dudok in that years but also in the character as civil monuments and urban milestones which they were conceived. Reduced in their dimensions and with only a small number of classrooms, each school had a different design becoming in this way a recognition element in his neighbourhood. The variety of forms was also psychologically adapted to the age of the children. The article is a translation from Dutch to Spanish of the chapter "De school als architectonische en stedenbouwkundige opgave" in the book *Willem Marinus Dudok. Architect-stedenbouwkundige 1884-1974*, by Herman van Bergeijk, and offers a critical overview of the whole group of schools. Also includes information on the relationships and influences received from the contemporary movements of school reform, especially those initiated in Germany.

*Herman van Bergeijk  
(Translation: Rafael García)*



### **Welby Northmore Pugin. Ideology and theory based in his texts**

Augustus Welby Northmore Pugin excelled as "ideologist" of architecture. However, Pugin's architectural theory derives from clear and distinct concepts that offer a rational analysis of the architecture of his time. It is in fact these concepts, which appear in their first traits in *Contrasts* and then fully developed in *The true principles of pointed or Christian architecture: set forth in two lectures delivered at St. Marie's, Oscott* (1841), what this paper has focused on, by means of analysing a series of selected quotes. They include also several commentaries from some of his more important critics of the recent times. As far as possible, this paper-document aims to present what we think Pugin believed that architecture should be.

*Daniel Dávila Romano*