

# The transformation of the Immeuble-Villa in the collective housing of Buenos Aires. The building at 2043 Rodríguez Peña Street

Sol Caride Ferreyra

DOI: <https://doi.org/10.20868/cpa.2025.15.5599>

At the beginning of the 20th century, the city of Buenos Aires underwent a period of expansion that transformed it into a changing landscape that remained on the margins of the great urban narratives. Experimentation found its most radical expressions in the field of collective housing, where models were transferred, transmuted, and transformed for experimentation, often without any explicit intention.

In the midst of development, the city welcomed Le Corbusier in 1929<sup>1</sup>, whose visit consisted of ten lectures<sup>2</sup>. In the fourth<sup>3</sup>, the French architect addressed the problem of the lack of quality housing in growing cities. He proposed the incorporation of a new type of collective housing called *Immeuble-Villa*, whose taxonomy, by defining an intermediate space between a house and an apartment, suggested a new way of living in the city<sup>4</sup>. The typology was first conceived in 1922 as part of an urban plan for a city of three million inhabitants and it is based on the repetition of a housing cell linked by horizontal walkways and common spaces. The block gradually occupies an entire city block. One cell was partially materialized in the *Esprit Nouveau* pavilion in 1925 and another in an adaptation in Geneva that same year<sup>5</sup>.

Molina y Vedia explains that at the beginning of the 20th century, the original fabric of Buenos Aires, inherited from the colonial era, began to suffer progressive deterioration, accentuated by the process of verticalization, which profoundly altered the traditional structure of the city block<sup>6</sup>. Its square proportions initially favored low-rise construction, but as the height and density of buildings increased, the proportions allocated to green space were reduced and housing units lost access to sunlight. This situation prompted Le Corbusier's critical assessment of the city during his visit, which in turn led to the development of the *Plan Director*, a master plan for Buenos Aires in 1937.

This plan generated a series of influences and ideological transfers that impacted on a new generation of young architects in Buenos Aires. Such is the case of Juan Kurchan and Jorge Ferrari Hardoy, who, after working on the plan for the Argentinian capital from the Paris based studio<sup>7</sup>, returned to Buenos Aires

and founded *Grupo Austral*, together with Antonio Bonet<sup>8</sup>. However, the continuous political struggles and successive coups d'état of this period in Argentina prevented any possibility of long-term action, an essential condition for implementing the proposals developed in the urban plan. For this reason, the *Austres* accepted the impossibility of physically changing the city, but attempted to modify the inhabitants' perception of it and the architecture within it. "For the *Austres*, buildings are only fragments of the city where human activities take place."<sup>9</sup>

Despite the fact that private speculation, supported by an inoperative and continuously violated building code, prevailed over urban planning and defeated regulatory plans, modern architects took the risk of imagining another possible city. In this way, they sought to mitigate the failure of plans that reproduced obsolete ideas<sup>10</sup>. Thus, the *Austres* generated some notable exceptions of privately promoted collective housing. Among them are the *Ateliers for Artists* (1938), designed by A. Bonet, Ricardo Vera Barros, and Abel López Chas; the transformable apartments in Belgrano and the *Eucaliptos* (1941 and 1942), both projects by Kurchan and Ferrari Hardoy. Another project of great importance is also noteworthy: the cells for Bajo Belgrano (1948-1949), developed by the municipal entity *Estudio del Plan de Buenos Aires* (EPBA), under the direction of Ferrari Hardoy and Bonet, with the participation of several young architects, including Clorindo Testa, architect and visual artist, who joined the office in 1948<sup>11</sup> until his departure for a trip to Europe. Upon his return in 1952<sup>12</sup>, he joined the team of the Architecture and Urban Planning Department of the Municipality of Buenos Aires, led by architect Itala Fulvia Villa, also a member of the *Grupo Austral*<sup>13</sup>. Later, he began collaborating with the studio SEPRA in the competition for the Bank of London, whose founding partner, Federico Peralta Ramos, was also part of the group. All of its members were followers of Le Corbusier and enthusiastic about the use of reinforced concrete. "However, they managed to find their own modernity, beyond European references, hybrid, mixed, powerful, and unique, like the natural and cultural landscape of Argentina."<sup>14</sup>

This work studies the deferred influence between 1935 and 1975 of Le Corbusier's housing models, specifically the *Immeuble-Villa*, on collective housing in Buenos Aires, taking as case study the building at 2043 Rodríguez Peña Street designed by architects Clorindo Testa, Elena Acquarone, and Hector Lacarra in 1975. By comparing this work with the housing projects designed by members of *Grupo Austral*, a genealogy of design strategies emerges that transforms the original influence by adapting it to the local context. The transmutation of the Le Corbusier model drives a transgression of the standard norms in the project, which interrupts the automatism of the conventional design process to generate a unique domestic space that stands outside established conventions.

## The hanging gardens

In the Buenos Aires project, the *Immeuble-Villa* typology is adapted to local conditions through a compression operation. Instead of spreading over an entire block, as in Le Corbusier's proposal, the Buenos Aires building is adapted to a narrow, deep lot. It consists of two volumes: one for housing and the other for terraces facing the street, which also forms the façade of the project [Fig. 01]. Both volumes are linked by suspended walkways over a void that runs through all ten floors, each with a single unit. Inside, each apartment is organized into two areas: the first, facing the street and directly connected to the terraces, contains the living room, dining room, and kitchen; the second, facing the rear, includes three elongated en-suite bedrooms, accessible through a corridor between two courtyards for ventilation and light.

The project is barely documented<sup>15</sup>, and there are practically no traces of its first stages. That's why a series of interviews with Elena Acquarone, the only author of the project still alive, provides valuable clues that allow to reconstruct the design process. The architect<sup>16</sup> says that Testa originally had no intention of building apartments for sale, as she wanted to continue participating in competitions for public buildings. But in the end, Testa and his partner, Héctor Lacarra<sup>17</sup>, agreed to associate with her to build a commercial residential building with the premise of promoting a different kind of domestic space. "Acquarone obtained the land, owned by an art collector friend of his father's named Cohen, the money (US\$50,000), and oversaw the construction."<sup>18</sup>

According to Acquarone, the project's unique façade encapsulates the three features that distinguish it from conventional residential buildings: the seven-meter setback from the municipal line, the incorporation of terraces, and the void created between them and the interior of the units.

The architect refers to these three strategies collectively when explaining that the objective was to create "hanging gardens": "That's what made it different: setting it back, ensuring that each floor had sunlight, that there was a terrace, in summary, the hanging gardens."<sup>19</sup> [Fig. 02]. By retreating seven meters from the building line, an unusual distance is created between the public space and the access, especially in relation to the adjacent constructions, which are conventional party wall buildings. "Given that the cost of the land did not have an excessive impact on the final value of the homes, it was decided to design a building that did not fully cover the buildable area of the land in accordance with current codes."<sup>20</sup> This operation implies a reduction in the marketable area in order to prioritize the spatiality and habitability of the units and demonstrates a design strategy that differs from the usual model of commercial collective housing, which sought to maximize the built area by increasing the number of units per floor. In addition, the unusual interior layout of the floor plan, the cutouts for air and light courtyards, and the curious triangular windows, completely uncommon for the time, also stand out.

These strategies create an intermediate space between interior and exterior and allow the building to be inscribed within a modern genealogy that refers to the local reinterpretation of Le Corbusier's ideas through different collective housing experiences developed in Buenos Aires, especially by the members of the *Grupo Austral*. The *Immeuble-Villa* cell, proposed by Le Corbusier as the ideal typology for city living, is transposed to the Buenos Aires scenario through the experiments of the members of the group mentioned above and the proposals for efficient housing units outlined in the Master Plan for Buenos Aires. During this period, the challenge lied in how to implement these principles within a context strongly conditioned by obsolete building regulations based on the existence of 'air and light courtyards'<sup>21</sup>, the corridor-street, and a consolidated urban fabric in a regular grid pattern<sup>22</sup>.

### Southern modernity

The proportion of the terraces in the building on Rodríguez Peña Street closely resembles that of Le Corbusier's original project, suggesting it as a primary reference. However, an analysis of certain design operations shared by examples such as the Ateliers for Artists, the transformable apartments on O'Higgins Street, the Eucaliptos building, and the housing units of the Bajo Belgrano project reveals more complex connections. These links transform the initial influence and establish specific relationships between the projects, ultimately defining a genealogy of design operations.

### The façade and the estrangement

The 1938 Ateliers building for artists is a very unique work located at the intersection of Paraguay and Suipacha streets. Its designers are Bonet, Vera Barros, and López Chas, and it embodies several of the principles set out in the Austral Manifesto. Located on a corner, the building was constructed largely thanks to the inventiveness of its architects who, instead of defining it programmatically as an apartment building, they called it an *atelier*, a type of building that had rarely been implemented in the city until then. This allowed them to create twelve units, including studios, shops, and a residence for the doorman, all different from each other to combat "the loss of individuality that systematization required."<sup>23</sup> In addition, the building has a glass façade, which allowed for a new relationship between the interior and exterior. «The façade at Austral is a great device. A complex multiple mechanism designed to have a dual impact on the inhabitant, regulating the interior climate, the pedestrian's perception of the architectural object from the outside, and the relationships that the inhabitant establishes with the city.»<sup>24</sup> This would indicate that the greatest similarity between the Ateliers and the building by Testa, Acquarone, and Lacarra lies in the consideration of the façade as a device capable of altering the perception of the environment. Both cases contrast with the

dominant housing model, the rental house in the first case and the building between party walls regulated by the horizontal property regime in the second. In both cases, the units had to be generic enough to minimize distinctive features that could limit their appropriation, in order to maximize their adaptability to different user profiles and consolidate themselves as an attractive investment. In the Ateliers, "the solutions adopted did not respond exclusively to economic logic, but aspired to conceive new spatial partitions that were capable of generating different sensations, understanding design as a tool to influence the spatial perception of the different 'protagonists' of the house."<sup>25</sup> This idea is replicated in Recoleta, where the intention to live in connection with the outside world prevails above all else.

### Flexibility

The transformable apartments of 1941, designed by Kurchan and Ferrari Hardoy, both founding members of *Grupo Austral*, share several similarities with the building by Testa, Acquarone, and Lacarra. One of the main parallels is the division of the building into two blocks [Fig. 03]. In the case of the Belgrano building, this division is intended to create a completely open rear façade without compromising the natural lighting of any of the units. To this end, "they separated the staircase from the central core, connecting it by means of walkways which, due to their orientation, do not cast shadows on the façade and function on each floor as small service patios, filled with air and morning sun."<sup>26</sup>

The second shared quality is the flexibility of the floor plan, seeking to make the units transformable to adapt to a variable number of inhabitants. "For Austral, man has a dual condition, individual and collective. That is why Austral proposes a specific form of spatial partitioning derived from its quest to reconcile this duality, abandoning static, compartmentalized, or partitioned space and the repetition of identical units."<sup>27</sup> On the other hand, the feeling of spaciousness in the apartments on O'Higgins Street is enhanced by the facade, which is largely glazed from floor to ceiling, integrating the exterior into everyday life<sup>28</sup>. Its authors also criticized the secrecy of the facades in Buenos Aires and asserted that "the open facade reveals something of its interior life to the passerby."<sup>29</sup> According to Fuzs, "the 'light radiator' facade that suggests the internal life of the house to the outside was a resource similar to that used by Bonet, Vera Barros, and López Chas"<sup>30</sup> in the Ateliers.

The proposal is even more radical in the building by Testa, Lacarra, and Acquarone, where the division into two volumes also includes a central void that emphasizes the space. Likewise, the transformable nature of the floor plan is a goal that they also pursue, achieving total flexibility through a structure composed of transverse frames, structural walls, and two circulation cores. [Fig. 04]. The floors between party walls are constructed as slabs supported on their perimeter and on the two vertical circulation cores<sup>31</sup>.

According to Acquarone<sup>32</sup>, each person could organize the interior space freely, assigning the proportions they wanted to each room. The original idea was to deliver the units without interior partitions, allowing each inhabitant to adapt the space to their needs. Acquarone explains that the intention was for everyone to be able to design their own apartment, as the structure offered total freedom. She even comments: "You could put in rolling furniture and change it as different things were needed."<sup>33</sup>

### The setback and the void

The Eucaliptos Building, constructed in 1942, has nine floors and a ground floor and became the first one in Buenos Aires<sup>34</sup> with an interior height of 2.7 meters<sup>35</sup>. The project<sup>36</sup> is located at the end of the lot, leaving an empty space with no specific purpose<sup>37</sup>. To justify the radical setback, Ferrari and Kurchan based their argument on a proto-ecological idea: the conservation of three eucalyptus trees. Despite the regulatory restriction prohibiting the occupation of the heart of the block, they managed to transgress it by relying on the preservation of these specimens, which grow integrated into the structure of the building. "The central aesthetic operation of the building consists of the inclusion of the trees within its reinforced concrete box [Fig. 05]. In doing so, the authors were reproducing the type of oppositions that were so common among the Surrealists. Placing objects in an unusual or impossible environment was one of the techniques used to create new meanings, shedding new light on those objects."<sup>38</sup> There are few precedents that integrate a tree into their structure, but it is worth noting Le Corbusier's 1925 Pavillon de l'Esprit Nouveau, which is one of the few built versions of the *Immeuble-villa*.

The Ferrari and Kurchan project can be linked to the building designed by Testa, Acquarone, and Lacarra through the strategy of setting back the front from the municipal line and creating an empty space between the building structure and the street. In the Recoleta building, the setback from the municipal line is seven meters, considerably less than in the case of the Eucaliptos project, but as it is a building between party walls, it stands out even more in relation to the neighboring buildings. On the other hand, according to Acquarone<sup>39</sup>, the intention was also for a tree to grow through the void, although this did not ultimately happen.

### Vertical Block

The unbuilt project for Bajo Belgrano in 1949 was developed by the municipal entity Estudio para el Plan de Buenos Aires (EPBA)<sup>40</sup> led by Ferrari Hardoy and Bonet and made up of a team with members of the 'Grupo Austral' and other young architects trained under their influence. It was based on "21 'Vertical Blocks' to house 50,000 inhabitants and the proposal, as suggested by Le Corbusier in the 1937 Plan, to return the city to the forgotten river."<sup>41</sup> According to Tabera, the Argentines renamed Le Corbusier's old 'immeuble d'habitation' as 'vertical block'<sup>42</sup> but also analyzed different existing

housing units<sup>43</sup> to adapt one to the project that was sufficiently efficient and viable<sup>44</sup>. The result is the formation of three types of housing blocks, one stepped one straight, and one horizontal [Fig. 07]. What seems to relate to the Rodríguez Peña Street project is the search for terraces in each unit of the straight and stepped project and a structural prominence that required a technical development that ultimately prevented the development of the EPBA housing. “In short, they were so obsessed in Argentina with pleasing, and even surpassing, their teachers that they forgot their own reality.”<sup>45</sup>

After graduating as an architect, Clorindo Testa worked as a draftsman, creating vignettes and freehand sketches [Fig. 08] of different parts of the plan, demonstrating his in-depth knowledge of the project and the potential influence that his experience with the members of *Grupo Austral* may have had on his later designs. However, almost twenty-five years after his participation in the idealistic Bajo Belgrano project, he criticized the theoretical ideas of international urbanism through his artwork.

In 1974, Testa exhibited a series of panels at the Carmen Waugh gallery in Buenos Aires. There he presented drawings made that same year along with others from 1952, at the beginning of his professional career. The first panels are composed of 70 x 70 cm modules, painted with spray paint, predominantly in primary colors and representing floor plans and elevations [Fig. 09]. In one of the panels, the architect explains: “The drawings reproduced are from March 1952 and were made for publication in a brochure published by the Municipality of Avellaneda in April of that same year. They referred to the urban fabric and the four urban functions of man: Living, Working, Circulating, and Recreating. Twenty-two years later, in April 1974, when I returned to the theme of the four functions, I learned that inhabitant A and the boy circled in red in the photo are the same person.” When Testa mentions inhabitant A, he is referring to the character of a child who appears playing in the 1952 panels and who, in the new series, becomes the protagonist.

The author imagines what happens in the city two decades later, depicting the character's daily routine in an oppressive urban environment. “The work shows that the stifling conditions of work and life, overcrowding, and depersonalization reach their peak,”<sup>46</sup> says María Rosa Ravera. The harshness with which Testa depicts these scenes is a direct criticism of the living conditions in the city of Buenos Aires, made just before he designed his first commercial collective housing building.

Clorindo Testa conceives ambiances as outdoor spaces and proposes the conquest of rich, lived-in internal and external spaces<sup>47</sup>. His profound criticism of the contemporary era due to environmental pollution and ecological decline leads him to compare it to the Middle Ages and the plagues, motivating a humanistic way of thinking. Testa's creative practice is always focused on man and his existence.<sup>48</sup> These reflections coincide with the comments

of Elena Acquarone, who asserts that the type of resident who would choose to live in the apartment designed in the Rodríguez Peña street building would be someone who wanted to live in a different kind of space, to improve their experience of living in the city<sup>49</sup>. With the intention of creating a space connected to the air and the sun, the architects conceived, through the terraces, a spatial transition in which the boundaries between interior and exterior are blurred. To reinforce this idea, a small pool is incorporated into each one. Small in size and shallow in depth, its use is limited to dipping one's feet or, perhaps, sitting inside. This playful and decontextualized element becomes a surrealist nod, like the trees that grow between the structure of the Eucaliptos building. It is a gesture that claims the type of housing they imagined.

## Conclusion

A comparative analysis with the works of the *Grupo Austral* allows us to reconstruct a genealogy of design strategies that links the cited cases. The premises that originate in the housing cell of the *Immeuble-Villa* are reinterpreted and materialized according to local conditions. In the work of Testa, Acquarone, and Lacarra, the units are linked by a compressed void within the built volume, where the constraints of the urban environment transform this space into an active element of articulation. Far from being residual, the void structures the internal relationships, mediating between spaces with a tension that generates continuity and separation at the same time. Unlike the original model, in which the void acts primarily as a visual connection, here it becomes an essential agent in the organization of the whole: it establishes hierarchies, views, and paths, redefines boundaries, and enriches the architectural experience.

In their works, the Australes assign a fundamental role to the façade, not only as a boundary between interior and exterior, but also as an active connection with the city, which is why they often propose glazed and transparent façades. In the Rodríguez Peña Street project, the perforated façade reconfigures this relationship through the volume of terraces and the void that separates it from the housing block, using estrangement as a resource to alter the perception of the urban environment. Similarly, the search for individuality within the collective leads the *Grupo Austral's* proposals to promote transformable and diverse units, in opposition to the standardization imposed by the market. In the Recoleta building, this flexibility is achieved through a structure that allows total freedom of use, also expressed in the façade.

The main difference between the Austral projects and that of Testa, Acquarone, and Lacarra lies in the scarcity of means with which the latter manage to produce the effect of estrangement. A completely glazed façade is not necessary to highlight the connection between interior and exterior; the radical nature of the setback from the building line creates an empty space that becomes the protagonist: it articulates the relationships between the terraces, opens up to the city,

and blurs the boundaries. This aesthetic of scarcity is part of a unique design language, supported by a remarkable ability to work with reinforced concrete.

In this sense, Rodríguez Peña's street building can be read as a condensed response to aspirations that had been interrupted in previous projects, such as the housing blocks for Bajo Belgrano, whose development was hampered, among other reasons, by technical limitations. Far from abandoning those ideas, the architects reformulated them on another scale, appropriating a typical lot between party walls to realize a radical vision of collective housing. The incorporation of strategies such as the façade as an agent of connection with the city and transformable floor plans, inherited from the Le Corbusier model but intelligently adapted to local conditions, allows rethinking the link between domestic and urban space and grants the project with a transgression that is unusual in the city's regulatory context.

1. He is invited by the association “Amigos del Arte” (Friends of Art). This association is created by a group of Buenos Aires' intellectual and social elite whose aim is to promote activities related to the arts and architecture, with a strong sense of aesthetic renewal. Within the association there is a lecture society, headed by Elena Sansinena de Elizalde and Victoria Ocampo, who some time later, in 1931, founds the magazine *Sur*. They take place between October 3 and 18.
2. Le Corbusier, *Precisiones respecto a un estado actual de la arquitectura y del urbanismo*, 2a ed, Colección Poseidón (Poseidon, 1978).
3. Entitled “A Human-Scale Cell”.
4. This project originally emerged in 1922 and was exhibited for the first time that same year at the Salon d'Automne in Paris.
5. Later reinterpretations in France include Jean Deroche's project in Orly (1989), the project by Dubus and Lott in Paris (1989), and Pierre Riboulette's project (1998).
6. Juan Molina y Vedia, *Mi Buenos Aires herido : planes de desarrollo territorial y urbano (1535-2000)*, 1ª ed, Del arco iris. Ensayos de historia urbana (Colihue, 2000), 137.
7. At the ninth conference in the Argentine capital, Le Corbusier stated that the city was a sick metropolis, and this analysis led, a few years later, to the creation of the Master Plan. Kurchan and Ferrari Hardoy worked with him on the drafting of this plan, which was published in issue 4 of the magazine *La arquitectura de hoy* in 1947.
8. The Austral group was founded in late 1938 by architects Antonio Bonet, Jorge Ferrari Hardoy, Juan Kurchan Alberto Le Pera, Abel López Chas, Luis Olezza, Samuel Sánchez de Bustamante, Ricardo Vera Barros, Itala Fulvia Villa, Hilario Zalba, Simón Ungar, Valerio Peluffo, and Jorge Vivanco. The first three are believed to be the main authors of the group's manifesto, published in June 1939 as an attempt at collective action motivated by an integrated approach to architecture, urban planning, and the visual arts.
9. Gonzalo Fuzs, «O'Higgins 2319: departamentos transformables en Belgrano (1940-1941)», *Dearq*, julio de 2014, 80.
10. Molina y Vedia, *Mi Buenos Aires herido : planes de desarrollo territorial y urbano (1535-2000)*, 174.
11. Jorge Francisco Liernur y Fernando Aliata, *Diccionario de arquitectura en la Argentina : estilos, obras, biografías, instituciones, ciudades*, U-Z, Arquitectura (AGEA Buenos Aires, 2004), 109.
12. One of the works developed during this period is the Sixth Pantheon of the Chacarita Cemetery, where exposed concrete elements appear to levitate, functioning both as structure and finish, with a clear reference to Le Corbusier.

13. Fermin Garrido López y Mara Sánchez Llorens, *Nada por dentro, azul por fuera. Topografía activa del Pabellón de Argentina en el Recinto Ferial de la Casa de Campo*, s. f., 8, <https://congresopionerosarquitectos.com/comunicacion/6703d33becc26748c6bc7446>.
14. Garrido López y Sánchez Llorens, *Nada por dentro, azul por fuera. Topografía activa del Pabellón de Argentina en el Recinto Ferial de la Casa de Campo*.
15. The plans can be found in Summa magazine, in issues 131, devoted to multi-unit residential buildings; 170, focused on structural calculations; and 183, a monograph on Clorindo Testa, as well as in an article published in the Diario La Nación in 1974.
16. Elena Acquarone, «Conversación con Elena Acquarone», 2 de mayo de 2025, Videollamada.
17. They had met while working at SEPRA.
18. Carolina Quiroga, «Elena Acquarone», *Anales del Instituto de Arte Americano e Investigaciones Estéticas. Mario J. Buschiazso*, 2019.
19. Elena Acquarone, «Conversación con Elena Acquarone», 2 de mayo de 2025.
20. «Edificios en propiedad horizontal», *Summa*, diciembre de 1978.
21. They were incorporated into the 1944 Building Code, accompanied by specific regulations regarding their minimum dimensions. These spaces were generally located at the center of the floor plan, since the rear area was already conditioned by the mandatory setback intended to create the open center of the block. The previous regulations had simply required that a certain percentage of the plot be allocated to courtyards or unbuilt areas, which could be freely arranged according to the needs of each project.
22. Gonzalo Fuzs, «Austral 1938-1944. Lo propio y lo colectivo» (Tesis Doctoral, Universitat Politècnica de Catalunya, 2012), 258.
23. Fuzs, «Austral 1938-1944. Lo propio y lo colectivo», 220.
24. Fuzs, «Austral 1938-1944. Lo propio y lo colectivo», 222.
25. Fuzs, «Austral 1938-1944. Lo propio y lo colectivo», 220.
26. Jorge Ferrari Hardoy y Juan Kurchan, «Departamentos transformables en Belgrano», *Tecné*, agosto de 1942, 32.
27. Fuzs, «O'Higgins 2319: departamentos transformables en Belgrano (1940-1941)», 80.
28. Jorge Ferrari Hardoy y Juan Kurchan, «Departamentos transformables en Belgrano», *Tecne*, agosto de 1942, 32.
29. Ferrari Hardoy y Kurchan, «Departamentos transformables en Belgrano», agosto de 1942.
30. Fuzs, «Austral 1938-1944. Lo propio y lo colectivo», 242.
31. «Edificio para viviendas, Rodríguez Peña 2043, Buenos Aires», *Summa*, enero de 1982, 38.
32. Elena Acquarone, «Conversación con Elena Acquarone», 2 de mayo de 2025.
33. Elena Acquarone, «Conversación con Elena Acquarone», 2 de mayo de 2025.
34. Ceiling heights had to comply with regulations, with a minimum of 3 meters.
35. Jorge Ferrari Hardoy y Juan Kurchan, «Casa de Renta en Belgrano», *Nuestra Arquitectura*, agosto de 1954, 244.
36. The project originated as an income house for the Ferrari Hardoy family. At that time, the horizontal property regime had not yet been established, meaning that the family owned the entire building, with its units intended for rent.
37. It could be considered useless according to Paul Nelson's definition.
38. Jorge Francisco Liernur, «Departamentos en Virrey del Pino: el equilibrio inestable», *Block*, mayo de 1998, 59.
39. Elena Acquarone, «Conversación con Elena Acquarone», 2 de mayo de 2025.
40. The plan first criticizes the way of living in the city, which it considers obsolete as it contains "Spanish" blocks.
41. Andrés Tabera Roldan, «La mirada trasatlántica de Antonio Bonet Castellana. CIAM y lirismo constructivo para Buenos Aires en la década de los 50», *Cuaderno de Notas*, 2020, 198.
42. Tabera Roldan, «La mirada trasatlántica de Antonio Bonet Castellana. CIAM y lirismo constructivo para Buenos Aires en la década de los 50», 198.
43. Among them, the Eucaliptos building cell was studied.
44. «Urbanización del Bajo Belgrano», *Revista de Arquitectura*, enero de 1953, 53.
45. Tabera Roldan, «La mirada trasatlántica de Antonio Bonet Castellana. CIAM y lirismo constructivo para Buenos Aires en la década de los 50», 206.
46. Rosa María. Ravera, *Testa* (Centro Editor de América Latina Buenos Aires, 1981), 4, WorldCat.
47. Ravera, *Testa*, 5.
48. Ravera, *Testa*, 5.
49. Elena Acquarone, «Conversación con Elena Acquarone», 2 de mayo de 2025.

Clorindo Testa  
Immeuble-villa  
Le Corbusier  
Buenos Aires  
Grupo Austral