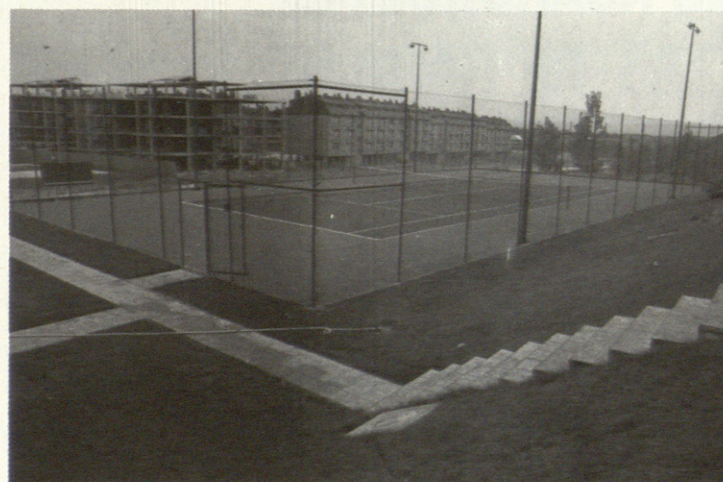


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English Summary

THE VAGUADA COMPETITION

The Pilar neighborhood of Madrid, an area lacking in many types of necessary social facilities, is the site of a recent national competition to design a civic center complex. Madrid's City Hall organized this competition of ideas or preliminary projects to provide such services as a health center, school, day care center, library, auditorium, etc. The program speaks of the importance of proposing efficient installations instead of facilities for a modern day Greek agora and for providing a physical reflection of the slogan *The Vaguada is ours* (perhaps a dubious possibility considering that in a contiguous site a French company has been granted permission to construct a large shopping center). Two prizes and ten honorable mentions were established with the first prize consisting of a cash award of approximately \$18,000, plus the fees for developing and supervizing the project.

Arquitectura publishes in this issue the twelve award winning schemes accompanied by an article of architect and professor Juan D. Fullaondo. The illustrations for the text give a glimpse of many of the 130 projects submitted.

THE LOVES OF NELSON

Juan Daniel Fullaondo

In this article, Fullaondo establishes a general framework for analyzing the Vaguada competition. «The disconcerting aspects began with the definition of the program. Its heterogeneous theme formed by too many vectors: functional, economic, political, symbolic, technical... This complicated problematic process to develop in a short time resulted difficult to adequately represent on a spatial level... It is doubtful to conclude that, given the situation, we would have found real projects in terms of compositional, visual or linguistic aspects. Rather we find diverse interpretations of the contemporary city.»

In speaking of the winning scheme, the author states that it is correct, but lacks expressiveness and is rather simple as compared to what would be expected in this type of competition.

THE AVANT GARDE: A CHILDHOOD ILLNESS OF MODERNISM?

Author and art critic, Francisco Calvo, poses a theoretical question of the nature and interpretation of avant garde art. «In reality almost a century of avant garde militancy has completely reformed conventional prepositions on which Western art is based. Today even popular culture has its own syntactic codes of expression used in the field of art. The popular image of the artist as rebel has been accepted by society as a stereotype and is almost a required image.» The complete identification of contemporary art with the avant garde and the definition of the latter is the central thesis of this article.

The author gives a historical perspective to the article for, as he states, two reasons: to introduce this important aspect in the realm of artistic creation; and, because in the end, the search for the new, and the imaginative remains confined the history. He furthers this analysis citing the theory of *modernism* of Baudelaire, presenting Baudelaire's ideas of art as transitory in continual metamorphosis. «The avant garde, child of utopia, wanted to turn modernism against itself and from the edge of temporality escape from time», a condition, the author concludes, completely impossible.