

YOUNG ITALIAN ARCHITECTS

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The main section of this issue of *Arquitectura* is dedicated to young Italian architects. The work of some 50 studios and two schools of architecture has been assembled through the efforts of the magazine *Contropazio* to be made available to our readership. As part of this exchange between magazines, the work of a similar number of Spanish firms will be featured in a forthcoming issue of *Controspazio*.

In their introduction, Franco Purini and Laura Thermes call this group of architects the *found generation*. Although in the first part of their article they show a rather pessimistic view of this generation due to political and historical forces, they state that the younger generation has not remained passive. They have been able to build and create an identifiable architecture. In the future, however, their projects may be forced to exist only on paper or through competitions. As to the tendency of their architecture, the authors state *first tendenza, hen neo-racionalism and some attempts at post modernism*. In terms of the future, we are encouraged to *wait and see* due to the fact that *in all societies the works generated by true talent are few and at times unrecognizable as long as they form part of the situation which generates them*.

THE PIAZZA D'ITALIA AND THE MAGIC FOUNTAIN

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Charles Moore with the Urban Innovations Group has designed the centerpiece fountain of the new Piazza D'Italia of New Orleans. Ronald Filson, project coordinator, in his accompanying article describes the plaza's conception, planning and execution. The project which was chosen as the result of a limited competition unites the strong points of the scheme of August Perez & Associates with the idea for the square of Charles Moore.

The architectural language of the piazza is based in the evolution of classical western architecture highlighting the importance of such elements as column, wall, capital, and cornice. The actual design, nestled within one of the city blocks allows older existing elements to be seen from the bold new plaza.

As an example of historical revival, the fountain is a synthesis of familiar forms combined with *surprise elements* which Moore uses in an original expression of tribute to the Italian heritage in the U.S.

FROM RUSSIAN EASTER EGGS TO SURPRISE IN ARCHITECTURE: CHARLES W. MOORE

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In this article, which grew out of conversations with Charles Moore, Gabriel Allende presents a look at some of the projects of Moore, but more importantly, explains some of the philosophies behind the works. In summary, it can be seen that Moore employs such ideas as: objects plain on the outside, but exciting or surprising on the inside; the establishment of the small building as a principal element; the use of historical references which

serve to grant an ordered understanding of the building (Minnesota Competition 1977); his definition and use of *connections* (conversion of the Moore House in New Haven); inspiration from Roman antecedents (Piazza D'Italia) and the inclusion of objects of specific psychological value which reflect or have meaning for the users (House in Orinda, California). These ideas are synthesized in the projects of Moore and expressed in the five principles stated in the article as a way to see and understand architecture, not only in terms of the architect which but also allows those who inhabit and view it to enjoy it also.

MANUEL DE FALLA AUDITORIUM IN GRANADA

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The idea for this recently completed concert hall had its inception in 1962 when the city government of Granada sought to expand the cultural facilities dedicated to Spanish composer, Manuel de Falla. Madrid architect, Jose Maria Garcia de Paredes was commissioned to design the facilities situated near (though not visible from) the architectural monument, the Alhambra.

The decision was made to construct a facility with a capacity of 1311 seats but which can be subdivided to create two smaller halls of 897 or 414 seats. Additionally, the building contains areas equipped for teaching, practice rooms and conference rooms.

The acoustics of the main halls were determined in collaboration with Professor L. Cremer, whose past experience includes the acoustical solutions for the Philharmonia of Scharoun in Berlin. This aspect proved especially challenging due to the different possible sizes of the auditorium.

Architecturally, the concert hall externally reflects the two unequal volumes of the main auditorium and connects them with a pedestrian bridge which becomes a balcony that affords spectacular views. From the two main areas, the smaller modules of the building recede on either side to re-establish a scale in harmony with the existing environment.

COMPETITION FOR THE PROFESSIONAL ASSOCIATION OF ARCHITECTS IN MURCIA

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The recently held competition for the offices of the Professional Association of Architects of Valencia and Murcia evoked great interest within the professional community. Some 102 projects were submitted for the renovation or replacement of the existing office building located in the city of Murcia. Shown in this issue are the first, third and honorable mention awards. The jury composed of four architects from the Professional Association, two elected by the participants and one from the Historic Preservation Association, awarded the first prize to the solution of Jose Luis Arana and Maria Aroca which maintained the existing facades. The jury commented on such positive points as the flexible floor plan and the monumental staircase to the side of the project which is in balance with the character and size of the building.

The third place entry of Victor Brosa, Juan Pascual and Ramon Sanabria plus the honorable mention of the team of S. Araujo, J. Nadal, I. Ruiz, E. Calafell and P. Ravetllat are also featured.