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| Álvarez, Mario Roberto (1913-2011) |
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| Mario Roberto Álvarez, (University of Buenos Aires, 1937), has founded one of the most prolific partnerships in Argentina, widely strong market in since 1962 when associated to architects Leonardo Kopiloff and Eduardo Santoro. Concerning scale and level of achievement, most of the works constitute landmarks of the metropolitan skyline. The work of Álvarez has managed to represent the serene and elegant taste of Argentinean middle upper class, which supported the developmentalist policies of industry and international capital promotion. Although Álvarez has been linked to state offices, he has kept himself away from the college teaching. However his work has kept influential and appealing both to institutional demand and the real estate market. The employ of the curtain-wall with graceful refined modulations and cadence, the colorful natural stone coverings and technical implementation of metal paneling are the hallmark characteristics of the work of Álvarez, even in the most complex and less conventional engagements. |
| [File: Álvarez.jpg]  Figure Mario Roberto Álvarez  <http://www.mraya.com.ar/>  [File: teatro.jpg]  Figure Teatro Municipal General San Martín de Buenos Aires (1952-58)  Copyright: Silvio Plotquin  <http://arq.clarin.com/arquitectura/Nueva-cara-San-Martin_0_574142792.html>  [File: Somisa.jpg]  Figure Somisa Head Offices, 1966-77  Copyright: Silvio Plotquin  <http://en.wikipedia.org/wiki/Mario_Roberto_%C3%81lvarez#/media/File:Somisa_Building.jpg>    Mario Roberto Álvarez, (University of Buenos Aires, 1937), has founded one of the most prolific partnerships in Argentina, widely strong market in since 1962 when associated to architects Leonardo Kopiloff and Eduardo Santoro. Concerning scale and level of achievement, most of the works constitute landmarks of the metropolitan skyline. The work of Álvarez has managed to represent the serene and elegant taste of Argentinean middle upper class, which supported the developmentalist policies of industry and international capital promotion. Although Álvarez has been linked to state offices, he has kept himself away from the college teaching. However his work has kept influential and appealing both to institutional demand and the real estate market. The employ of the curtain-wall with graceful refined modulations and cadence, the colorful natural stone coverings and technical implementation of metal paneling are the hallmark characteristics of the work of Álvarez, even in the most complex and less conventional engagements.  Among the first works, the San Martin Medical Corporation Sanitorium (1936-7) and the appartments on street Humberto I. in Buenos Aires (1948-1950), represent the modernist interest that Álvarez showed already as a student and along a 1937-38 European tour as an Ader grantee. Appropriated sunlight, efficient distribution of surfaces and optimization of material resources were inspired by the interwar Italian Rationalism, biased by the debate on regionalism and monumentality held contemporarily. The health facilities built during the government of Juan Peron in the provincial capitals of Tucumán, Salta, Jujuy Catamarca and Corrientes embodied such material and regionalistic imprint.  Álvarez focused on the development of rise buildings typologies without rejecting the own architectonical leading principles, applied not only to the resolution of multi-family housing as Posadas Street (1957-59) and Panedile (1963-69), but to actually complex commissions as well. The Municipal General San Martín Theatre (1952-60), in association with Macedonio Oscar Ruiz, the headquarters of Bank of America (1963-65) and the Banco Popular Argentino head offices (1964-68), in Buenos Aires, are early masterpieces, that demonstrate Álvarez full expertise in advanced architectural proposals and modern materials which resulted in accomplished technical solutions. These works are proof of the profound awareness of the successful work of Pietro Bellusci, Oscar Niemeyer, S.O.M. among other references.  The headquarters building of Deutsche Klub - Goethe Institut (1970-72) and the shop  and business facilities Galerías Jardín (1974-1977) provided Buenos Aires with examples of the sophisticated metropolitan avant-garde proposals after CIAM. Though Álvarez adopted mostly the reinforced concrete structures, the Ken Brown manufacturing facilities (1966-68) and the SOMISA head offices (1966-1977) are unprecedented metal frame buildings.  Engineering commitments like the "Raúl Uranga-Carlos Sylvestre Begnis" underwater tunnel below the Paraná river between the provinces of Entre Rios and Santa Fe (1963- 65) and the bridge over the San Martín railroad tracks (1966-1967); interventions in existing buildings such as the extensions of Teatro Nacional Cervantes(1961-1969), Teatro Colón (1969-1972), the Guemes Sanitorium (1970) and the Stock Exchange headquarters (1972-1977) testify to the technical expertise of the Office and the ability to respond to such serious commitments. |
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