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| Solsona, Justo José (1931 -) |
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| Justo Solsona is an Argentinain architect, the onset of whose activity corresponds to the process of political reorganization which followed the fall of the government of Juan Domingo Perón (1955). The agenda, in that span, engaged architecture and design in a bet to eloquent modernization, metropolitan culture and upgraded technology. In this frame, a dozen works placed Solsona in the kernel of architectural production in Argentina. |
| File: Solsona.jpg  Figure 1 Justo Solsona  Source: <http://www.clarin.com/capital_federal/Justo-Solsona-Buenos-Aires-personas_0_525547599.html>  Justo Solsona is an Argentinian architect, the onset of whose activity corresponds to the process of political reorganization which followed the fall of the government of Juan Domingo Perón (1955). The agenda, in that span, engaged architecture and design in a bet to eloquent modernization, metropolitan culture and upgraded technology. In this frame, a dozen works placed Solsona in the kernel of architectural production in Argentina.  The proposed 300 housing complex in La Boca, south of the city of Buenos Aires, winner of the contest sponsored by the National Mortgage Bank (1957), and designed in partnership with architects Ernesto Katzenstein, Gianni Peani and Josefa Santos, was a high density original fresh answer in reinforced concrete to cultural-traditional ways of dwelling.  A winning second prize in the contest for the National Library(1961) proposed a sculptural metal roof of metabolists abstract shapes unfolding innovative relationships between the main reading rooms and the lawns of an existing state garden where it would have to be located. Precisely, the entry to this competition in collaboration with Flora Manteola, Javier Sánchez Gómez and Josefa Santos (and later, Carlos Sallaberry) gave led to the consolidation of the architectural studio MSGSSS, the firm in which he developed his career ever since.  In 1968, the project for the head offices of the Ciudad de Buenos Aires Bank took advantage of an existing old department store from early twentieth century to display a new concept of visually continuous commercial banking space by means of lighting and transparent tinted glass block enclosures, in a way, somehow after the Glass House by Pierre Chareau and Bernard Bijvoet (1928-31). The same year, the projected 31-story building for the Industrial Union of Argentina (UIA) poses a solution of formal and structural setting with profusion of technological details of perfect execution, attuned to the requirements of uniqueness and representation that argentinean culture -and the real estate- assigned to skyscrapers.  The complexes Rioja and Acoyte, financed by the city of Buenos Aires (1968), provided 440 y 410 housing facilites respectively, complying the Team X paradigms: high density, socialization and identity. The Luis Piedrabuena housing (1974) with 2100 dwellings, south of the city, seemed also commited with the proposals of the contemporary brittish, belgian and dutch avant-garde. The Mendoza Stadium and the broadcasting Argentina Televisora Color (1976), commissioned among the 1978 Soccer World Cup public works, are two highly sophisticated projects in monumental and picturesque string, which blurred the borderlines between nature and architecture.  Early devoted to college teaching, Solsona stayed away from state university during the last military dictatorship in 1976 while founded La Escuelita de Buenos Aires (19761983), along with Rafael Viñoly, Ernesto Katzenstein, and Antonio Diaz, consistent with the experiences of IAUS (Insitute for Architecture and Urban Studies) of New York. Solsona displayed since, the particular focus in typological integration and innovation of high density metropolitan schemes, which characterized and outlined his architectural practice, shown in the Prourban (1979-83).  File: Banco.jpg  Figure 2 Ciudad de Buenos Aires Bank, 1968  Source: https://commons.wikimedia.org/wiki/File:Banco\_Municipal\_de\_Buenos\_Aires\_(interior)\_1968.JPG |
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