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| Velarde, Héctor Bergman (1898 – 1989) |
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| Hector Velarde was an architect born in Lima Peru May 14, 1898. Due to the diplomatic functions of his father, Velarde´s childhood and adolescence was spent between Brazil, Switzerland and Paris. Velarde studied in France at the *Ecole Speciale des Travaux Publics de L'Industrie du Batiment*, graduating as an architect-engineer in 1919. In 1920, he entered the *Ecole des Beaux Arts* where he studied at the atelier of Victor Laloux, a clear trend neoclassical french architect. In 1924 Hector Velarde comes to Lima, and from that year until 1927 is dedicated to the diplomatic service, to literature and journalism. At 1928, he resigned to the diplomatic corps and devotes full time to the practice of architecture, construction and teaching in various institutions of higher education, becoming Vice Chancellor of the University of Lima. In his career as an architect, he built several projects that can be seen in the city until today, as well as a variety of academic texts and humorous stories that complete their life. Velarde died on December 22, 1989. |
| File: HecorVelarde.jpg  Figure 1 Héctor Velarde  Source: https://es.wikipedia.org/wiki/H%C3%A9ctor\_Velarde\_Bergmann  Hector Velarde was an architect born in Lima Peru May 14, 1898. Due to the diplomatic functions of his father, Velarde´s childhood and adolescence was spent between Brazil, Switzerland and Paris. Velarde studied in France at the *Ecole Speciale des Travaux Publics de L'Industrie du Batiment*, graduating as an architect-engineer in 1919. In 1920, he entered the *Ecole des Beaux Arts* where he studied at the atelier of Victor Laloux, a clear trend neoclassical french architect. In 1924 Hector Velarde comes to Lima, and from that year until 1927 is dedicated to the diplomatic service, to literature and journalism. At 1928, he resigned to the diplomatic corps and devotes full time to the practice of architecture, construction and teaching in various institutions of higher education, becoming Vice Chancellor of the University of Lima. In his career as an architect, he built several projects that can be seen in the city until today, as well as a variety of academic texts and humorous stories that complete their life. Velarde died on December 22, 1989.  The presence of Hector Velarde for twentieth-century peruvian architecture is critical because it stands as an architect of transition between the academic style and modern architecture. For this reason, you can find a variety of architectural languages ​​throughout his built work, one of the few peruvian architects who have been successful in achieving the transition of styles in the twentieth century. Despite its projecting career changes, you can determine a true modern spirit in his thinking by the many writings, which mentions the time of change that occurs in the city of Lima by the increase in new constructions in the skyline. In his academic writings and in the humorous ones, Velarde had a mature posture about modernity, where it promotes a series of changes and developments in the city, especially since the presence of new avenues and main streets in Lima, but also encourages the preservation and conservation of historical past that can be seen in the peruvian colonial architecture. However, the international presence of Velarde was as a modern architect and representative for the twentieth century peruvian architecture, being invited by Josep Lluís Sert to the International Congress of Modern Architecture CIAM held in the city of Bergamo.  Within the built work of Velarde, there are three groups of buildings that can be classified by its style and its location in the city, what makes us think of a vocation almost contextualist rather than dogmatic in the choice of his architectural language. While passing through the transition between academisismo and modernity, his built work reflects this change not in a chronological order but rather presents a variety of styles that can be seen related to their location and level of development of the city.  In one group, we can distinguish his works in the consolidated city, in the historic center of Lima, Pueblo Libre, Jesus Maria and Rimac. Here you see a conservative style that aligns more with the academic, seeking a dialogue with the architecture that existed in those sectors of the city. In a second stage, you can see that it risks a little more with the modern style in the city that is in developing, like the districts of San Isidro, Miraflores, or Magdalena. Here we find buildings that, are not a technologycal development in line with modern standards, but rather with traditional construction based on local labor -is important to mention that in Peru the development of the construction industry was very slow, which gave an almost artisan way of building- manage aside the use of ornament in their facades and seeking purity of form and continuity of space. At this stage, we can also see buildings that are typical of modernity as would be the schools, universities, museums and hospitals, which would become to the present, in buildings representative to the peruvian capital.  Finally, we can find a last step that occurs in the outskirts of the city, especially in Lima as Ancon, where you can see a full modernity in Hector Velarde´s architecture, also contributing to the “buque” style, very representative of the peruvian coastal architecture. The “buque” style is a way of adapting to modernity and proper language typical of our culture, where the purity of the volumes seeks to imitate heavy and forceful forms of ships, constantly seen in peruvian ports. The “buque” style means a local variant of Art Deco building more efficient in constructive terms than the difficulties involved in the neo-colonial and neo-Inca styles. In Peru the “buque” style is used in workers' housing and some recreational and leisure buildings typical of modernity (cinemas, stadiums). Perhaps this preference for linear sober language and “buque” style comes from the aesthetic influence in the modern forms of the machines of the time.  The latter group also highlighted buildings devoted to leisure and dispersion of Lima's upper class, where the spaces are repeated and terraced oceanfront, continuous interiors that are linked to the outside, highlighting the enjoyment and relaxation activities of users. Buildings of this group can be identified as significant like Casino Ancon, the Baths of Miraflores or Club Regatas Union of La Punta. Perhaps, those are the most significant buildings in Hector Velrde´s modern architecture.  File: Mirabaths.jpg  Figure 2 The Miraflores baths  Source: http://veredes.es/blog/wp-content/uploads/2012/08/Flash3.jpg  File: Museum.jpg  Figure 3 Museum of Anthropology, University of Lima  Source: <http://www.ulima.edu.pe/pregrado/arquitectura-y-gestion-de-proyectos/noticias/homenaje-hector-velarde>  Lists of Works: House Ramos Cabieses; Calle Belén, Lima (1925)  Office building at Azángaro Street, Lima (1928)  Adaptation of Casa de Piedra to Club de la Unión, Interior (1928-1929)  Mr. Alejandro de la Puente´s House; Av. Arenales, Lima (1929)  Mr. Haaker´s House; San Isidro (1930)  Mr. A. Leguía´s House ; initiated by architect Clause Sahut (1930-1935)  Mrs. Carmen García´s House; Santa Beatriz, Lima (1930-1935)  Mr. Luis Aubry´s House; Lima (1930-1935)  Rotary Club´s minimal house, with architect Alfredo Dammert. (1932)  Mr. Carlos Graña´s House; Av. Brasil. (1934)  Office building Compañía de Seguros La Nacional; Lima (1934)  Mr. Thodore Nichtawitz´s House; Miraflores, Lima (1934)  Miraflores baths; Lima (1934)  Aubry´s family house; Lince, Lima (1935)  Group of houses in Miraflores; Av. Grau con av. Gonzales (1935)  Car show gallery Peruvian Autos; Av. Wilson, Lima (1935)  Miss Echocopar´s House; Av. Pardo, Lima (1935)  Club de Regatas Lima; Chorrillos, Lima (1935-1936)  Ulloa´s House; La Punta (1935-1936)  Reshuffle of Backus & Jhonston office building; Rímac, Lima (1935-1940)  Museum of Anthopology; Pueblo Libre, Lima (1935-1940)  Mr. Rothmann´House; Armendáriz Park, Lima (1935-1940)  Santo Toribio´s seminar; Av. La Marina con Av. Sucre (1937)  Club del Círculo Militar; Plaza San Martin, Lima (1937)  Wiese Montero´s House; Chosica, Lima (1937)  Office building of Compañía de Seguros Sud América; Plaza San Martin, Lima (1937)  Velarde Ortiz de Zevallos´House; Lima (1937)  Miro Quesada Sosa´s House; San Isidro, Lima (1938)  Raúl E. Porturas´House; Calle Shell, Lima (1938)  Santa Úrsula School, with architect Paul Linder (1939)  Mr. Lizardo Alzamora´s House, Jr. Puno (1940)  Mr. Carlos Nicolini´s House; San Isidro, Lima (1940)  Brasil building, with architect Paul Linder (1940)  Mr. Enrique Gonzales Orbegoso´s House; Av. Arequipa, Lima (1940)  Mr. Jorge Basadre´s House; San Isidro, Lima (1940)  Offices of the Ministry of Foreign Affairs; Campo de Marte, Lima (1940)  Gibson´s House; Av. Javier Prado (1940)  San Agustín of Arequipa National University, Parcially built (1940-1948)  Oaths living Courthouse; Paseo de la Republica, Lima (1941)  Nunciatura Apostólica; Av. Salaverry, Lima (1940-1942)  Reiser & Curioni building; Lima (1941-1942)  Ancón Center; Lima (1941-1946)  Mossone Hotel in Ica, with architect Roberto Haaker (1942)  Bifamiliar building in Quilca; Lima (1942)  Casino of Ancón (1942-1946)  Club Regatas Unión; La Punta, Lima (1943)  Matellini housing; Av. Arequipa, Lima (1940-1945)  Restoration of the headquarters of the Third Order of San Francisco; Lima (1940-1945)  Restoration of the San Pedro church; Jr. Azángaro, Lima (1944)  Restoration of the Acho square, with Luis Ortiz de Zevallos and others (1944)  Monterrey building; Lima (1945)  Mr. Benito Lores´country house; Ancón, Lima (1945)  Three houses for the Continental Bank; Av. Javier Prado, Lima (1945)  Ramos Cabieses House; Magdalena (1945)  Mr. Andrés Alvarez Calderón´s House; San Isidro, Lima (1945-1950)  Three floor house; Centro de Lima, Lima (1945-1950)  Building for the Ignacio R. de Canevaro Foundation; Jr. Lampa (1947)  Apartment building in Ancón; Lima (1947)  Santo Toribio´s seminar church; Lima (1948)  El Parque building (; Av. Armendáriz con Parque Salazar (1948)  La Playa building; Malecón San Martin, Ancón, Lima (1949)  International pavilion for the Petrolium Co. (1949)  San Isidro Clinic; Lima (1949)  Multifamily building; Miraflores, Lima (1950)  Commercial building Bata Rímac; Av. Larco, Lima (1950)  Nuestra Señora de Lurdes School; Piura (1950)  Restoration of the Convent of the Patrocinio nuns; Lima (1950)  Bravo Chico tuberculosis hospital; Lima (1943-1950)  Apartment store building; La Victoria, Lima (1950-1955)  Library of the National Institute of males; La Cantuta, Lima (1952)  Continental Bank Headquarters; Lima (1953)  Maury Hotel; Lima (1954)  Tacna´s public library; Tacna (1955-1958)  Granda´s House; San Isidro (1955-1958)  El Olivar theatre; San Isidro, Lima (1959-1960)  Restoration of the Segura Theatre; Lima (1959-1960)  Bullfighting Museum restoration; Lima (1959-1960)  Restoration of the Nazarenas Convent and Church; Lima (1961)  Convent and services building for Belén School; San Isidro, Lima (1961)  Restoration of the Casa de Pilatos; Lima (1963)  Classrooms at the University of Lima; Lima (1966)  Alianza Francesa building; Lima (1966)  Hunt Family House; La Molina, Lima (1970)  Restoration of the Casa Negreiros; Lima (1971) |
| Further reading:  (Gutiérrez)  (Gutiérrez, Arquitectura latinoamericana en el siglo XX)  (Urquizo) |