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| García Pardo, Luis (1910-2006) |
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| The Uruguayan architect Luis García Pardo studied architecture in the School of Architecture of the Universidad de la República, where he graduated in 1941. He belonged to a generation of Uruguayan architects that studied in a school permeated by the modern movement, mainly through travels –to Europe, in the context of the Grand Prix– European publications, and professors such as Julio Vilamajó (1894-1948). Together with colleagues Raúl Sichero and Ildefonso Aroztegui he adopted a revised version of the International Style, in works where the geometric and formal purity is associated with cutting-edge technical and structural execution and, in the case of García Pardo in particular, the integration of the fine arts and other design areas to the architectural project –notably in the landscape design with Roberto Burle Marx.  His defense of a universal modernity was no impediment for a heterogeneous body of work that included experimentations with newly developed construction systems for social housing and, in his last period, a series of urban proposals characterized by a remarkable formal and organizational freedom. |
| The Uruguayan architect Luis García Pardo studied architecture in the School of Architecture of the Universidad de la República, where he graduated in 1941. He belonged to a generation of Uruguayan architects that studied in a school permeated by the modern movement, mainly through travels –to Europe, in the context of the Grand Prix– European publications, and professors such as Julio Vilamajó (1894-1948). Together with colleagues Raúl Sichero and Ildefonso Aroztegui he adopted a revised version of the International Style, in works where the geometric and formal purity is associated with cutting-edge technical and structural execution and, in the case of García Pardo in particular, the integration of the fine arts and other design areas to the architectural project –notably in the landscape design with Roberto Burle Marx.  His defense of a universal modernity was no impediment for a heterogeneous body of work that included experimentations with newly developed construction systems for social housing and, in his last period, a series of urban proposals characterized by a remarkable formal and organizational freedom.  García Pardo’s projects in association with Adolfo Sommer Smith for the Gilpe, El Pilar, and Positano buildings stand among the most relevant codifications of the international modernity in Uruguay, and incorporate what García Pardo named the “perfect functional triangle,” distinguishing among social, private and service areas. The Gilpe building, Montevideo (1953), incorporates a glass façade for the first time in Uruguay, preceding the use of the courtain wall, and announcing a series of technical and structural innovations that will become more evident in buildings such as El Pilar, Montevideo (1957), where a mono-block hanging structure is used in a residential building for the first time, in this opportunity to solve an extremely compromised lot.  Following this same line he develops the project for the El Positano, Montevideo (1957), a rigorous block inserted in an irregular lot, where the glass façade operates in conjunction with a singular structural solution of cantilevered slabs supported by a central volume and two double T columns, thus liberating the ground floor plan, which includes gardens designed by Brazilian landscape architect Roberto Burle Marx and a sculpture. Both the Gilpe and El Positano buildings incorporate the Fine Arts, in a Vicente Martí mural painting and a sculpture by Germán Cabrera respectively, making explicit the enormous influence that the Taller Torres García, at the time directed by Joaquín Torres García’s disciples, exerted in the Uruguayan architectural scene.  These three projects are complemented with several residential projects –both private and apartment units– chapels, and several competition projects, including the Island of Utopia for the island of Anchieta, in Ubatuba, Sao Paulo (1975). Complementing this professional heterodoxy, it is worth mentioning the VECA system (acronym for Social Housing in Reinforced Masonry) for prefab housing (1964), an integral masonry construction system that reflects the technological and material local possibilities and the use of non-specialized workforce.  García Pardo’s modern discourse, while placed within the critical tradition of the sixties in Latin America and the Río de la Plata, offered an alternative to the dominant yet counterproductive dichotomy of the local and the international that guided many of the writings and works of the period: by alternating a series of iterations on the International Style with the recourse to vernacular forms and technologies he bridged these antithetical views. List of Works: 1952-56 Gilpe Building, Montevideo, Uruguay  1957-63 El Positano Building, Montevideo, Uruguay (with A. Sommer Smith)  1955-56 Guanabara Building, Montevideo, Uruguay (with A. Sommer Smith)  1957 El Pilar Building, Montevideo, Uruguay (with A. Sommer Smith)  1959-60 L’Hirondelle building, Punta del Este, Uruguay (with A. Nebel Farini)  1961-62 Peugeot Building, Buenos Aires, Argentina (project)  1975 Anchieta Island Tourist Development, Sao Paulo, Brazil (with L. Patrone Pereira and C. García Ferrés, project) |
| Further reading:  (Gaeta)  (Medero) |
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