

VICTOR EUSA RAZQUIN (Pamplona. 1894-1990)

Study: first in Pamplona; starting from 1912 Escuela de Arquitectura, Madrid, with Ricardo Velázquez Bosco, Aníbal Álvarez, Vicente Lampérez y Romea, José López Sallaberry (1920 conclusion). The clearest coinage kept Eusa however from Modesto López Otero, it at its chair kept wanted and to it on the Typologisierung which is based rigorous indication training mediated, as well as by Teodoro de Anasagasti y Alcan, which taught the romance arrested architectural concept and large admiration for the Arab architecture to it. 1920 together with Saturnino Ulargui 1. Price for the Casino Gran cure hall in San Sebastián and afterwards journey to France, Belgium, Holland and England, while which he became acquainted with buildings of Augusts Perret and Willem Marinus Dudok in direct opinion. At Perret it admired the expression strength of the reinforced concrete and the necessity kompositorische severity accompanying with it. At Dudok in Hilversum particularly the farbwerte of the materials and above all the expression strength reached by the use of clay bricks fascinated it. 1923 it traveled to Greece, into which Turkey, into which the Near East and Egypt, 1925 to Italy, remains in a friendly manner connected where he visits Fernando García Mercadal in Rome, with which he. 1929 on the occasion of its wedding renewed European journey. Its own style, a kind of geometrical expressionism, had already crystallized 1928 in its most characteristic buildings by means of the use of sichtbeton, red (and occasionally white) bricks and usually white verputz. Between 1932 and 1936 he established buildings with rationalistic resemblances, without forgetting thereby regionalistic and above all neobaskische architecture. Few months after outbreak of the Spanish of civil war Serapio Esparza is set off as an urban architect and replaced from June 1937-41 by Eusa. The government Mussolinis loads it 1940 together with other one, Italian architect to the participation in the competition for the transformation of the Kapuzinerklosters (with pertinent church and burying tower) into Zaragoza to the Pantheon of the Italians pleased in the Spanish civil war in; Eusas project is selected, by the precarious situation of Italy after that 2. World war however with substantial restrictions realizes. 1945-62 he worked as Provinzialarchitekt, its independence however never gave up. Starting from 1967 member that material Academia de Bellas Artes de S. Fernando in Madrid. 1979 retreat from the active working life.

Eusa realized only few works outside of Navarras, so for instance the viaduct of Alcoy in the province Alicante (1925) together with engineers Carmelo Monzón and Vicente Redón. Its most salient, original ideas are in the second urban extension plan of Pamplona, in which it provides the corners of the road raster with characteristic angle solutions, which it also uses, if it does not require the area (as with Casa de Misericordia). It concerns an architecture, itself supply the form language of the Neoklassizismus, approximately with the klassizistischen temple of the Mon. A loosely Caídos (Plaza Conde Rodezno), up to gentleman RA reminiscences in the church S. Miguel served. The latter developed briefly after the Spanish civil war as well as José Yarnoz. Although it distrusted to the principles of the building house and Le Corbusiers, Eusa used more strongly

rationalistic forms in the buildings of the road García Catstañon 2 and 4 (1932), the country house of Erroz (1933), tennis club (1933), the hospital S. Rafael (today San Juan de la Cruz; 1935) and the senior home of Tafalla (1932-34). Among its most interesting works today the strongly changed Casino Eslava (1931) at the Plaza del Castillo in Pamplona ranks. With art nouveau resemblances and one by partitions segmented projectile, which winds itself around a spiral stair and rises up to the cover, concerns it a synthesis of the arts, because for this building it sketched also lamps, furniture, clocks, lattices, carpets and a daring ground floor front with driven copper plates. Outside of Pamplona it uses several times the neobaskischen regional style, thus in the hotel Ayestarán (1931) of Lecumberri and the school colonies (1933) of Fuenterrabía and Zudaire. At the same time its admiration for Arab architecture shows up in the integration of the water in the yards of some of its buildings and the repairs of the gardens Jardín de la Media Luna and Jardín de la Taconera in Pamplona (1937-41). The decoration concept of its buildings oscillates to the expressionism intimate treatment of clay brick and concrete between Viennese Secession (clear in the Athena, which bekroent the building of the Vasco Navarra of 1924) and. With the conception of religious buildings Eusas catholicism always caused the cross as central motive for decoration. Due to their Monumentalitaet here Colegio María Inmaculada (1924) rank, Casa de Misericordia (1927), church and convention of the Padres Paulés (1928), council seminar S.Miguel (1931) and Colegio de loosely Hermanos Maristas, all Pamplona, among the most representative examples.