

subject of the periphery is fascinating, but we can't be more German than the Germans themselves. The first thing you must have is a lack of sentimentality regarding these semi-industrial detritus of certain peripheries. Things always end up being limited by the weight of image.

MANUEL GAUSA: These images become attractive when they aren't used as iconographies but rather linked to reality, to the coordinates that the project itself demands. Even so, I don't think this complicity with contemporary technology need necessarily be linked to the use of emblematic materials. Possibly what's needed is a greater degree of courage.

JUAN HERREROS: YES. FOR A LONG TIME WE'VE BEEN DEPRIVED OF THE EMOTIONS THAT OPEN UP TECHNOLOGICAL PROGRESSES.

HOWEVER, TO GIVE AN EXAMPLE, THE USE OF LARGE GRANITE PIECES (A MATERIAL NOT USUALLY ASSOCIATED WITH THE IDEA OF PROGRESS) BY PACO ALONSO IN THE PUERTA DE HIERRO HOUSE IS ALSO A REPLY TO THESE NEW POSSIBILITIES. WHEN THE WORKERS ARE LIFTING THESE THREE-KILO STONES, THEY ARE PLACING THEM IN A WAY THAT CAN ONLY BE DONE NOW; A HUNDRED YEARS AGO IT WOULD HAVE BEEN IMPOSSIBLE. ONLY NOW DO THEY HAVE SAWS CAPABLE OF CUTTING THEM... ONLY NOW DO THEY HAVE PLUGS AND RIVETS CAPABLE OF HOLDING THEM IN PLACE. THIS IS A COURAGEOUS ARCHITECTURE THAT MOVES ALMOST ON THE FRINGE OF THE PROFESSION.

MANUEL GAUSA: We're back to this capacity architects have to indentify with the act of construction, to that constant handling task in which they are involved.

FEDERICO SORIANO: Perhaps what characterises this group a little is enthusiasm for research, and you have this enthusiasm because you enjoy what you do.

RAFAEL TORRELO: This profession has to be lived, and in order to live it, you have to have a good time. Postures of pain and suffering regarding the architect's task strike me as being dangerously heroic. We should all be constantly learning, and if in this apprenticeship you manage to produce something in accord with the reality you are experiencing, then your objectives have been partially fulfilled.

MATEO CORRALES: I remember once how Siza came back from Holland, furious because the regulations forced him to provide a specific constructional solution for the window lintels in a brick building. He applied the Dutch technique, hardly ever having used brick in his own work. But finally he recognised that he had learnt a new technique, the technique of brick, and he learnt a new use for the lintel; so that he placed these lintels... except that finally they became *his* lintels.

RAFAEL TORRELO: ON THE OTHER HAND, IN THIS

BUSINESS, OR WHATEVER IT IS, THERE'S A CONSTANT TENSION, AND I THINK THIS MUST BE RELAXED WHENEVER POSSIBLE. EACH WORK BECOMES A BATTLE, EACH COMMISSION COMES UP AGAINST THE SUPERVISING OFFICIAL, WHO'S IN A BAD MOOD, AGAINST THE WORKS FOREMAN, WHO'S FED UP TO THE TEETH, AND YOU HAVE TO CONSTANTLY SMOOTH THINGS OVER IF EVERYTHING IS GOING TO TURN OUT RIGHT.

FERNANDO PORRAS: YOU'VE GOT TO BE VERY CUNNING TO DO THIS. ANY LIE CAN APPEAR TO BE TRUE.

JUAN HERREROS: NOBODY WILL CONVINCE US NOW THAT AFTER SO MANY CENTURIES OF STRUGGLE THE ARCHITECT WILL BECOME SIMPLY A GENTLEMAN WHO SPECIALISES IN EXERCISING GOOD TASTE.

borde de la profesión.

MANUEL GAUSA: Volvemos, de nuevo, a encontrarnos con esa capacidad del arquitecto para identificarse con el hecho constructivo, con esa constante tarea manipuladora en la que se ve involucrado.

FEDERICO SORIANO: Posiblemente, lo que caracteriza un poco todo este grupo es la ilusión por investigar, y esa ilusión la tienes porque te diviertes haciéndolo.

RAFAEL TORRELO: Esta profesión hay que vivirla y para vivirla, hay que pasárselo muy bien. Las posturas sufrientes y dolientes respecto a la labor del arquitecto me resultan peligrosamente heroicas. Todos debemos estar constantemente aprendiendo con entusiasmo y si en este aprendizaje lo que se produce es algo que expresa la realidad que te ha tocado vivir, el objetivo está en gran parte cumplido.

MATEO CORRALES: Recuerdo bien que Siza volvió muy enfadado de Holanda, porque parece ser que la normativa le obligaba a una solución constructiva determinada en los dinteles de las ventanas de un edificio de ladrillo. Utilizó la técnica holandesa, siendo el ladrillo un material poco frecuente en su obra. Pero al final reconoció una nueva técnica, la técnica del ladrillo, y aprendió un nuevo uso del dintel. Y, al final, puso esos dinteles... aunque acabaran siendo sus dinteles.

RAFAEL TORRELO: **Por otra parte, en este negocio, o lo que sea, hay como una especie de permanente tensión, y creo que hay que relajarla por donde sea. Cada obra se convierte en una pelea, cada encargo es un chocar con el cliente, con el funcionario que supervisa, que está de mal humor, con el jefe de obra que está hasta las narices y, constantemente, hay que suavizar las cosas para que acaben saliendo bien.**

FERNANDO PORRAS: **Pero, para ello, hay que tener mucho de astuto. Cualquier mentira puede valer para que aparezca una verdad.**

JUAN HERREROS: **De lo que nadie nos va a convencer ahora es de que, después de tantos siglos de lucha, el arquitecto ha de acabar limitándose a ser tan sólo ese señor especializado en ejercitar el buen gusto.**



Foto : Ana Muller