

La metáfora del espejo

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Ya hace muchos años Sullivan expresó la famosa frase de "la forma sigue a la función". Todos hemos aceptado, ya después, que es más que dudoso que pueda aplicarse a todo el ámbito de la arquitectura; pero, no obstante, en la realización de una edificación industrial nos plantea ciertas dudas. En este tipo de construcciones es evidente que la función de la obra y la técnica asociada a dicha función constituyen el primer fundamento del proyecto industrial, al cual, hay que añadir unos bajos costes siempre asignados a construcciones de un marcado carácter utilitario.

Así pues, la solución arquitectónica queda siempre supeditada al factor económico, el cual, impone unos límites muy precisos. Pero ante estas limitaciones, el arquitecto tiene mucho que aportar, no olvidemos el papel de mediador que tiene la arquitectura entre la tecnología y el arte. La fábrica asociada a la idea de máquina puede, y de hecho tiene, unos componentes artísticos que, como ya enunciase Spengler, confieren a la máquina el valor de "símbolo", como un ideal oculto, el "perpetuum móbile", como expresión de una necesidad espiritual y anímica.

El edificio proyectado se inserta en un conjunto de edificaciones industriales ya existentes, que confieren al lugar un marcado carácter fabril; por lo que sus autores optan por aceptar el lenguaje industrial utilizando, como instrumento expresivo, el carácter metálico y luminoso del contenedor a diseñar.

Apostar por una arquitectura del hierro, donde éste se interpreta en asociación con la imagen técnica, se convierte en lo fundamental, incorporando, a la vez, el mejor y más lógico sistema posible para introducir al interior la luz natural.

El programa exigía construir un contenedor de 6.000 m² de superficie para alojar unos puentes grúa que se inserten en una cadena de fabricación, todo ello controlado desde un cuerpo de oficinas que se abren hacia el espacio interior.

Una vez definido el volumen, la preocupación de los arquitectos es buscar aquellos elementos que incorporen al objeto arquitectónico las valencias necesarias para que podamos interpretar su obra como una aportación al mundo de las ideas y valores de la arquitectura. Una fábrica puede y debe tener componentes artísticos.

The metaphor of the mirror

Translated by Murial Feiner

SULLIVAN pronounced his famous phrase many years ago: "Form follows function". We have all accepted the fact, afterwards, that it is highly doubtful that this statement can be applied to everything which falls within the scope of Architecture. However, we have, nevertheless, wondered about its validity in relation with the construction of industrial buildings. For this type of construction, it is evident that the function of the construction and the technique associated with this function make up the basic foundation for the industrial project, to which it is necessary to add the matter of low building costs, which is always assigned to constructions of a noteworthy utilitarian nature.

Thus, the architectonic solution is always subjected to the financial factor, which imposes very precise limits.

However, in the face of these limitations, the architect has a great deal to contribute. Let us not forget the role of Architecture as a mediator between Technology and Art.

The factory associated with the idea of a machine can and in fact has certain artistic components which, as SPENGLER has pointed out, confers a symbolic value on the machine; it represents a hidden ideal, the "perpetuum mobile", an expression of a spiritual and animic need.

The building designed is inserted within a set of already existing industrial buildings, which confer a factory nature on the area, and so its authors choose to accept the industrial language using as an instrument of expression, the metallic and luminous nature of the container to be designed.

Relying on an iron architecture, which is interpreted in association with the technical image, becomes fundamental, incorporating in turn the best and most logical system possible for introducing natural light into the interior.

The program called for the construction of a container of 6,000 m² of surface area to house several bridge cranes which are inserted into the manufacturing chain. Everything is controlled from a body of offices which open up onto the interior space.

Once the volume is defined, the architects' concern is to seek those elements which incorporate the necessary valences to the architectonic object, so that we can interpret their work as a contribution to the world of ideas and values of Architecture. A factory can and must have its artistic components.





El edificio-máquina es interpretado en asociación a la idea de “movimiento”; es dinámico frente al carácter mucho más estático de la casa. Para ello las fachadas producen una seriación de formas triangulares, que además de producir y garantizar una lectura directa de la imagen arquetípica de la fábrica, nos hablan de un continuo deslizamiento de formas, marcado de manera más sutil por la colocación oblicua de las líneas del revestimiento de chapa plegada que configura, como único material, toda la envolvente de la edificación.

Dentro de una economía de medios, también se busca, a través de unos sistemas de revestimientos, pieles y secciones cada vez más delgados, más ligeros, que no aspiran sino a conseguir “más con menos”, generar el espacio vacío interior con la mínima cantidad de formas y materiales.

La imagen industrial se interpreta como una imagen metálica, especular, luminosa, suave, abstracta. Frente al conjunto de las demás edificaciones industriales existentes, la proyectada por Beatriz Matos y Alberto Martínez Castillo se inserta como una imagen poética del mundo y las formas tecnológicas, como el “símbolo” industrial.

Dentro del teatro de las formas se nos muestra la obra como la “metáfora del espejo”. La fachada brillante se convierte en una imagen especular, en el límite ambiguo entre exterior e interior. Frente a la torpe solidez y pesantez de los edificios que configuran su entorno, ésta se presenta como una ausencia, una memoria de “la fábrica”, como una imagen soñada, inmaterial: la arquitectura se disuelve.

El edificio nos muestra una voluntad de “ingravidez”, niega todo lo que sea corpóreo, no hay exterior, sólo existen planos y formas suaves con una fuerte luminosidad. Pero, en cambio, el muro se cierra compacto, formando una cavidad cuyas paredes no pueden ser atravesadas, ni tan siquiera por una mirada. Es como un fantasma que flota como un

The building - machine is interpreted in association with the idea of “movement”; it is dynamic compared with the more static nature of the home. Therefore, the facades project a seriation of triangular forms, which not only produce and guarantee a direct reading of the prototypical image of the factory, but also speak to us of a continuous sliding of forms, marked in the most subtle manner by the oblique placement of the lines of the folded plate covering which, as the only material, shapes the entire outside structure of the building.

As part of the economizing of means, a series of different systems are used in order to produce the interior empty space with a minimum of forms and materials. These systems are made up of coverings, leathers, and sections which are increasingly thinner and lighter and are aimed at obtaining “more with less”.

The industrial image is interpreted as a metallic, speculative, luminous, soft and abstract image.

Compared on the whole with the rest of the industrial structures existing, the one designed by BEATRIZ MATOS and ALBERTO MARTINEZ CASTILLO is inserted within the surroundings as a poetic image of the world and the technological forms, as the industrial “symbol”.

Within the theatre of forms, the structure is shown to us as the “metaphor of the mirror”. The shiny facade becomes a speculative image, within the ambiguous limit existing between the exterior and interior. Compared with the clumsy solidity and weight of the buildings which make up its surroundings, this structure is presented as a memory, a vague reference to “a factory”, an unreal, intangible image: architecture is dissolved.

The building shows us its desire for “weightlessness” and denies everything that is corporeal; there is no outside, there are only gentle planes and forms with great luminosity.

However, on the other hand, the structure is sealed compactly, forming a cavity whose walls cannot be penetrated, not even by our sight. It is like a ghost which floats, a “spectrum” above the ground, hermetically sealing its interior.

Just as in VELAZQUEZ’s paintings, the building is not flat but becomes hollow, with a luminous profundity.

The technique used in this project represents a continuous process, a negative skill, a knowledge of how to eliminate the unnecessary. The solid volume is represented by a silhouette, formed from its surroundings and stripped of all compositive elements which might be considered as accessory.

Its seriation of triangular forms in the facades, furnishes us with an almost photographic vision, one taken from the film world. These triangular forms, due to their bright and metallic nature, are merely screens of light on which a series of sequences of forms or images, taken from the unreal plane, are projected.

It is only a “building cut out against the sky”, which might be represented in any of MAGRITTE’s works.

In summary, we find ourselves faced with a structure, in which its authors have known how to convert every day architecture into a continuous and permanent surprise. They show us how, by incorporating values belonging to different fields of artistic creation and the cultural world, it is possible to transform the logic of technology into BEAUTY.