

**FOR A DIALECTICAL ARCHITECTURE**

**On the architecture of Junquera and Pérez Pita**

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I have before me a suggestive literary image, whose author I cannot remember, in which the target of the shots is proposed not as the first goal but as the result of the progressive approach of those successive shots. A target more found than sought. Thus, with this "dialectic" character, as they like to call it, I understand the top quality architecture of Junquera and Pérez Pita. In a "middle ground", having as a goal an open, wide, dynamic area, where to move in freedom. "We have moved in a middle ground, in a more DIALECTIC field". And they add:

Formalizing a project implies putting together an infinite number of partial constructions, of substructures with their own reason and order, complicatedly interrelated among themselves.

Different skeletons, autonomous in their origin, but approaching and relating DIALECTICALLY as they are juxtaposed to end up configuring a whole, the final organism, the project.

It is original and accurate this reading of his architecture as a superposition of different "skeletons" that assemble it, of different structures that are capable of effectively sustaining the multitude of relationships that Architecture poses.

Seeking that, from the perfect interweaving of these structures, from their well-adjusted, well-tempered interconnection, the architectural organism is finally born, the Form capable of giving a valid answer to all the questions posed by Architecture, is an interesting and precise path.

And they explain it clearly:

To realize the project implies that previously or in parallel we build a structural support system. We build a spatial system. We build a technological structure to house the building's installations. We build a certain structure with light. We build a functional structure. And also a structure in time. And with historical time. We build a structure of plastic emotions. We build geometry. We build, by altering it, an urban or geographical structure. We build a cultural or poetic argument. We build, in short, with and a system of ideas and intentions never achievable in their full purity.

And we firmly believe that the project or the work of architecture must be the result of this juxtaposition of constructions, of this succession of strata that are kept in balance.

Junquera and Pérez Pita's is a complex architecture -in the sense that Venturi gives to this term. It is inclusive in its forms, pluriform, as opposed to more radical, more exclusive architectures. It is closer to that of Alvar Aalto or Asplund than to that of Mies or Le Corbusier. Therefore, it is more difficult to be identified with a single image, needing for

its knowledge, for its recognition, of a more leisurely study. It is more Nordic than Latin, more forest than agora. More tectonic than stereotomic.

And so, in his works, far from synthetic gestures and unique forms, we almost always find a more analytical architecture, with a diversity of forms that are always very well articulated.

The composition of its plants often responds to addition operations, which leads them to make a more fragmented architecture. And the light in their sections crosses very sequenced spaces, although later they are collected with more tense facades that recompose those variations. Both the works of his most recent production (REDESA in La Moraleja-Madrid or the Parla City Hall) and those of his first period (Nerja house or the social housing of Palomeras-Madrid) are good examples of this.

Their work has always been highly valued by critics, especially by foreigners. They appeared on the cover of the now legendary issue that International Architect of London dedicated to Madrid. And one of their works is among the key houses of the twentieth century in Dunster's book published by the Architectural Press. And they are among the few Spanish architects who are in Frampton's widely published book "Critical History of Modern Architecture" published by Thames and Hudson.

Their deep cultural restlessness led them to the direction of the magazine *Arquitectura de Madrid* from 1977 to 1980 at a time when they opened their windows to the new architectural airs that were flowing around the world. Previously they had directed the magazine *BODEN-Arquitectura*, in which they emphasized the design themes in which they always had a special interest. And we cannot forget the ephemeral adventure of the creation of the A x A Architecture gallery in 1980. Or their participation in international architecture courses. Or their intermittent teaching work at the Madrid School of Architecture.

The publication of this "Documentos de Arquitectura" is an opportunity to see, at last, a large part of the work of Junquera and Pérez Pita, and to be able to take a global look at their architecture. The conclusion is that we find ourselves before some splendid architects, belonging to the young generation of Madrid (Architecture is a game of the mature age) who have resisted, who have not lowered their guard (as so many have done) and whose seasoned fruits we are already beginning to reap.

The architects wrote a beautiful text about the magnificent Danish designer Poul Kjaerholm on the occasion of his death. And they ended with words that I would like to award them to them and their architecture, an architecture that "has no borders, no date of birth, no expiration date". Because I understand that this is their attitude, a constant openness, outside fashions and with a deep understanding of time, which translates into that splendid architecture that we have come to call dialectic.