

**BEAUTY AS SPLENDOR OF TRUTH**

**Prologue. El cubo en el desierto. Javier Artadi**

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"Poetry must be a little dry to burn" says, and rightly so, Octavio Paz. And we architects clearly understand how the poet is talking about precision and accuracy that are qualities required of the best architecture. An Architecture that is on the shore of logic, of reason, of "less is more". So is the architecture of Javier Artadi.

Whenever I have seen a work by Javier Artadi I have always stopped. Once again, Beauty was summoned there through serenity and cleanliness and, as he rightly defends, through the straight line, through rounded geometry. What the classics summarized well with the term ataraxia, which is the achievement of balance and happiness in relation to the soul, reason and feelings. Javier Artadi's architecture transmits peace.

### STAFF

Javier Artadi is one of Peru's most prominent young architects, with clear international recognition. His work appears periodically in the best media and is always recognizable. His work is always recognizable, both for its rotundity and for its serenity and cleanliness. The images of his works are capable of being remembered, of remaining in our memory.

He is also a professor of Projects at the University. I have always defended that every architect and every creator, the best ones, must fulfill a triple condition: create, give reasons for their creation and transmit that how and why. For an architect, not only to build, but also to write and teach.

I do not believe in architects who are incapable of giving reasons for their work, nor in erudite architects who either do not build so as not to stain themselves, or whose works lack the interest that their words proclaim.

Javier Artadi fulfills all three conditions: he builds beautiful works, and writes very well giving good reasons for them, and he is a very good university professor.

### NATURE

Almost all of Javier Artadi's works are built in front of the exceptionally beautiful nature of his country. And the relationship of his architectures with that nature is the most appropriate. It neither disguises nor mimics it, but emerges before it like Kubrick's monolith, which he cites, with all its force, as an artifact. With the strength of the straight line.

In his beautiful introductory text "The cube in the desert" Artadi makes a convincing defense of the straight line and geometry as instruments of reason, of the human intellect. The example he uses, the straight rectangular parallelepiped that emerges in 2001 Space Odyssey, is pedagogically very appropriate. Reason versus the animal.

Because that is what Architecture does: to raise an artifice in front of nature. Dialoguing with it, putting it in value, but artificial, always artifact, de facto art.

## MECHANISMS

And the architectural mechanisms used by Javier Artadi are always effective. Sometimes open-air structures with full and empty spaces. Always framing nature, whether in large windows or square voids in the roof that seem to catch the sky. Or underlining the nature in front of which it is planted with its rotund platforms. Always with full intention and with effective results. Everything well controlled with precise measurements. Leaving nothing to chance.

## WORKS

I could review his works, but I think they are very well described and explained in the pages of this book to which these words serve as an introduction.

All of them, from the Casa en la Playa de las Arenas to the last one, the Casa en las Palmeras, are very beautiful.

But if I were told to pick one, I would choose the Club House in Cerro Colorado. A house that is everyone's house. A strong platform facing the sea with almost nothing else. With a bare rational structure that is only covered when shade is required, and closed when privacy is claimed. And a little water in a round pool. The structure establishes the order of that space as do the notes on the patterned paper of a musical score. Javier Artadi also composes music, and it shows.

## FINAL

And if he affirms that "in a place where it never rains, the cube in the desert can be a reality", I would qualify that in a place where culture arrives, the cube in the desert is a reality, built by an architect as good and as cultured as Javier Artadi.

In short, at the center of all these questions is an architect of the first order who seeks and finds Truth and through it Beauty. If Plato, and St. Augustine with him, proposed Beauty as the splendor of Truth, this is evident in all of Javier Artadi's creation, which through Truth always achieves the much desired Beauty.