

Sin bordes

Without edges Federico Soriano

Paul y yo regresábamos a la ciudad. Al principio era tan sólo una mancha difusa. No podíamos distinguir más. Cierta aire más denso allá en el horizonte. Recordaba un espejismo. Según nos acercábamos desaparecía y volvía a aparecer igual de lejano. De pronto, estábamos dentro. Aquí y allá asomaba algo que nos hacía creer que habíamos llegado. No eran los elementos corrientes, característicos de una ciudad. La reconocíamos por presentimientos. La actividad que fluía a nuestro alrededor nos señalaba una ciudad. La mancha del horizonte, sin embargo, persistía.

Durante el camino, habíamos ido comentando obsesiones. Las ideas de arquitectura se concretan por persistentes obsesiones. Nosotros acabábamos de presentarlas en un proyecto. Hablábamos de objetos sin bordes. De la relación entre su desaparición y una pretendida indeterminación. Han caído en desuso los tipos clásicos; edificios con una iluminación perfectamente definida. Hablábamos del esponjamiento del muro, de los techos o de los suelos. De la difuminación entre los llenos y los vacíos. A veces señalábamos, durante el camino, algo que parecía presentar esta inquietud. Ibamos emocionándonos al tiempo que nuestra lista de objetos sin límites crecía. Fue entonces cuando nos dimos cuenta que vivíamos en uno de ellos.

Paul fue el primero en señalarlo. Había intentado visitar varias veces ese punto donde la ciudad, según dicen, deja de serlo.

Paul and I returned to the city. At the beginning, it was only a diffuse stain. We could not distinguish anything more. A certain, denser air over there on the horizon. It was reminiscent of a mirage. As we approached, it disappeared and appeared once again in the distance. Suddenly, we were inside. Here and there, something stuck out which made us believe that we had arrived. They were not the usual elements, the characteristics of a city. We recognized them by premonitions. The activity flowing around us indicated that it was indeed a city. The stain on the horizon persisted nevertheless.

Along the way, we had discussed obsessions. The ideas of Architecture are established by persistent obsessions. We had just presented some in a project. We spoke of objects without edges, of the relationship between their disappearance and a sought after indeterminism. The classic types, those buildings with a perfectly defined function, have fallen into disuse. We spoke of the sponging of the wall, of the ceilings or of the floors. Of the shading between solids and hollows. At times during the trip, we would spot something which seemed to prompt this unease. We became excited as our unlimited list of objects grew. It was then that we realized that we lived in one of them.

Paul was the first to point it out. He had tried several times to visit that point where the city, as they say, stops being the city. He thought that he would

Pensaba que encontraría una fachada trasera. Cogía el tren. Las imágenes que veía le parecían flashes. Volvía a entrar y salir. Todavía no lo había relacionado.

A Paul le interesan ahora las imágenes borrosas. Las que han perdido su límite. Para él, la indeterminación se produce por la actividad. El movimiento es un elemento perturbador que no pertenece al mundo de los objetos estables. Nuestra nueva misión es ampliar el mundo de los objetos con aquellos que puedan asimilar el movimiento sin perder su condición. Afortunadamente Paul siempre viaja con su cámara. Yo le veía experimentar con lo que hablaba. Aquello me recordaba un cuadro tenebrista. Las caras aparecían fuertemente iluminadas. Esa luz clarificadora caía también sobre otros puntos muy singulares, repartidos con precisión sobre el lienzo. Así, aparecían delineadas las manos, los rostros. Con un borde. Los cuerpos, por el contrario, eran manchas de color que se mezclaban entre sí y con el fondo. El cuadro era una construcción de color, difusa, continua, sin perfiles, sobre la que flotaban, enlazándose, unas partes escogidas, claramente bordeadas y delimitadas. Un territorio continuo, pero heterogéneo, con unos centros delimitados.

Habíamos llegado. Paul me había acercado a casa y no me había dado cuenta, soñoliento. Quedamos citados para el día siguiente en el estudio. Sobre el tema volveremos en el próximo viaje. Quizás en cuatro días.

find a rear façade. He took the train. The images which he saw appeared to him like flashes. He would come in and go out again. He still had not found the relationship. Paul is interested now in blurred images. Those which have lost their edges.

To him, indeterminism is produced by activity. Movement is a

disturbing element which does not belong to the world of stable objects. Our new mission is to expand the world of objects with those which can assimilate the movement without losing their condition. Fortunately, Paul always travels with his camera. I saw him experiment with what he was saying. It reminded me of a dark painting. Faces appeared to be strongly illuminated. Such clarifying light also fell on other, very unique points, spread out with precision on the canvas. Hands and faces appeared to be delineated. With an edge. Bodies, on the other hand, were stains of colour which mixed with each other and with the background. The painting was a construction of colour, diffuse and continuous, without profiles, over which floated several chosen and intertwining parts, clearly bordered and delimited. A continuous, but heterogeneous territory, with several delimited centers.

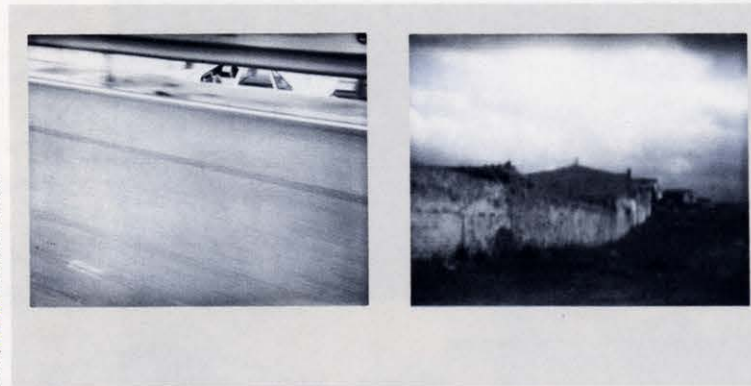
We had arrived. Paul brought me home and I, half-asleep, hadn't realized it. We arranged to meet the following day in the studio. We will return to the subject on our next trip. Perhaps in four days' time.

Federico Soriano is an architect, Professor of Design at the Madrid School of Architecture, director and editor of *Arquitectura*. His articles "Learning from A. & P. S." and "Some points of view" were published in *Arquitectura*, 292.

Paul A. Royd is an architect, photographer and a regular collaborator with the journal *Arquitectura*. His photographs, "The Order supporting Architecture", were published in *Arquitectura*, 292. **Translated by Muriel Feiner.**

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