

## THE THIRD WAY "AFTER MODERN ARCHITECTURE"

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### ABSTRACT

The 22nd issue of the 1978 *Arquitecturas Bis*, entitled "After Modern Architecture", reproduces three articles published in *Oppositions* magazine No. 5, 6 and 7, where Mario Gandelsonas and Peter Eisenman contributed "Neo and Post-functionalism" respectively and Antony Vidler "A third typology". Together with other texts by R Moneo, Oriol Bohigas and Helio Piñón, they strive to understand what it implies, contains and what the scope of the title is that Kenneth Frampton had designated in 1973. Underlying in them is a "third way," which is neither neo-rationalist, nor neorealist, but rather aims to re-establish the recoverable foundations of modernity as long as it was declared as a public service to transform society. This new architecture would focus on its disciplinary debates, while expanding its cultural base, serving the new social needs and integrating the culture of difference, from overcoming mythological history through situating ourselves "in the meantime" in time. The latest Pritzker, and some architecture awarded by professional associations, or the most debated today is presented dry, crude, informal nevertheless sustainable, efficient, ecological, low-cost, which point both to a stripped simplification and a new *radical realism*. In what follows we will try to verify if any of this new architecture responds to that third way that the theoreticians pointed out as a hypothesis in the initial debates.

### KEYWORDS

Radical realism; *Arquitecturas bis*; the third way; postmodernity.

### 1. THE DEBATE

In February 1977, a gathering of prestigious magazines in architectural diffusion took place in New York. Organized by *Oppositions* magazine, its purpose was to address the widespread impression of finding "*After modern architecture*" (issue number 22 of *Arquitectura-Bis*), and its reasons.<sup>1</sup> As Kenneth Frampton pointed out in 1976, "the role of the laboratory of the intellectual elite has been exhausted and a strong dichotomy has been established between architecture as a cultural gratification for omnipotent power and architecture as a distraction for an elite" (Frampton, 1976). The magazines *Lotus*, *Contraspazio*, *Architecture-Mouvement-Continuité* and *Arquitecturas-bis*, among others, attended the event. In the aforementioned No. 22, texts by Mario Gandelsonas, Peter Eisenman and Antony Vidler are included, which were translated from their contributions in *Oppositions*, No. 5, 6 and 7, (from 1974), which establish the discursive reasons for this transition, where a deep divide could already be appreciated.<sup>2</sup> In issue number 48 of the same magazine published in 1984, entitled "*Modern architecture and then what?*" -to celebrate

the sixth anniversary of the meeting- the overcoming of representation and its limits was addressed. And with this, the statute of transformation of the architectural discipline was established with the predominance of the other; art, commercial sign, semiotic symbol, ideology or the use of the repertoire of the past as a resolution of types of problems as maintained by Robert Venturi.

The text by A. Vidler, *A Third Typology*, in issue number 22 correlates with the meaning of those published in issue number 48 below.<sup>3</sup> They all emphasize that Modernity is more than an image, it is a transforming spirit driven by society that promotes its improvement. It is more than the academy, "obsessed with order and orders" and nothing to do with regionalism identities prone to monumentalization, Bruno Zevi will say. For his part, Colin Rowe argues that "modernity began with Brunelleschi and critical detachment." For this reason, they agree that the root of post-modern that was beginning to be seen then constituted a pseudo-anarchic climate converging on a new historicist eclecticism. Because it started from the criticism of Modernity in its banal version -taken as *International Style*- and not in its foundational conceptual bases. The philosopher J. Habermas pointed out that the prefix *post* – "appropriated by neoconservatives and critics of economic growth who have no place in the *Neues Bauen* by calling it destructive"- indicates a rejection of the past without knowing how to put a new name before the non-existent perception of future problems.<sup>4</sup> And he highlights two additional mistakes made by critics; the first, the crisis of modern architecture "cannot simply refer to a crisis of architecture itself, but to the fact that it has allowed it to become overloaded with other people's responsibilities". These are: a) generate "preconceived forms of future life," not habitats; b) make it responsible for not considering a diversity to materialise; c) hold it responsible for not considering that new societies have complex functional interdependencies,

beyond the limits of life conditions calculated by utopians. The second error stems from not understanding that capitalist dynamics transgress the architectural process as much as they obviate: a) its contradictions, b) the need for city planning, c) the needs for a structured environment, d) the imperatives of money or power, ending in an *urbanity* of desiring subjects. This, in his opinion, leads to escapist surrealism, because "the nostalgia for undifferentiated forms of existence gives these trends a certain air of anti-modernism, remaining attached to the cult of the vulgar and the reverence of the banal. This *ideology of the simple* denies the immense potential and the precise specificity of cultural modernism. A. Vidler structures this ideology of the simple that in some cases is linked to the vulgar and banal. He points out that since the middle of the 18th century two typologies had appeared in architectural production. The first linked to the rationalist philosophy of illustration formulated by Abbé Laugier, who proposed that the basis for design should be nature and the primitive hut model (rational order of nature). The second -formulated by Le Corbusier- arises from the need for mass housing at the end of the 19th century, arguing that the model for design should be found in the production process itself. Because "the approach to the nature (of the machine) is as an analogy, not as an ontology." Such an affirmation takes the focus away from the strictly typological debate of that time and therefore does not refer to Aldo Rossi or the Krier brothers (who he refers to as formalists) as a model by settling in the analogous, but rather to *adherence* as the basis of ontology.<sup>5</sup> Vidler's review -third way- identifies such an ontology: 1.- Instead of adhering to nature or technological utopia, *adhering* to the traditional city: "because it provides the material to classify and the forms of its artifacts the basis for its reconciling". 2.- It is based, like the other typologies, on reasoning and classification, not on romantic attachments typical of the townscape or the

strip city. 3.- While architecture used to be compared and legitimized with an external nature, not now. Although the very nature of the elements may be so, their geometries are neither scientific nor technical but only *architectural*. With this, it empties itself of the living social link, referring to a past or social dream, allowing us to speak of its formal condition. 4.- It was born to underline the continuity of form and history against the fragmentation produced by elementary typologies: institutions, social or mechanical of the recent past. 5.- Contradictorily, "this typology is not made up of separate elements, nor is it built with elements classified in order of their use, social ideology, or technical characteristics; it is there, complete and ready to be fragmented". 6.- Such parts do not reinvent the standard forms of the institutions or of the past; they adhere to the following criteria: 6.1-Occurring as an inheritance of these forms in the past. 6.2-Choosing a specific fragment and delimiting its borders, which sometimes intersect with previous types. 6.3- Recomposing these new fragments constitutes a new context. 7.- All this shows an *ontology of the radical city*, denying all the socialist-utopian, progressive-positivist assumptions of the last two hundred years. 8.-Architecture ceases to write history, by disconnecting with society, to become conceived and understood as an autonomous entity, because it particularizes a specific social situation in a specific time and place. Architecture is no longer a social chronicle as Víctor Hugo defined, but through graphic media, it has become a specialization. 9.- For this reason, the city adopts the role of an identifying place of the appropriate typology, breaking the link with the value of "citizen life". 10.- As the city (understood as accumulated life) is the nexus with the lived political experience, the new fragmentation and rearrangement imply a new political revision that will be created spontaneously, in the same transformative process where significant contradictory elements will be

introduced, breaking the semiotic logic learned in the direction of a continuity of the city, where only the public is addressed, where professionals at the service of urban life have a place and where work is done from the specialized semiotic micro-understanding. This attitude is subversive because the city ceases to be an "understandable experience." 12.- This third way does not have fixed rules; they are improvised based on the following guidelines: 12.1-There are no historical precedents. 12.2- It is based on instantaneous vitalism. 12.3- Serve urgent needs and does not mythologize the past. 12.4- Reject nostalgia for the past by evoking it unless it is a resource of significant political clarity. 12.5- Avoid eclecticism by filtering quotes through contemporary visual codes. 12.6- Reject the unique transliteration between social order and architectural order, understanding this as limited. 12.7- Its modernity lies in having faith in what is public, its opposition to privatized, individualistic, productivism and consumerist readings, in pursuit of social participation. Being premature in the unfolding of postmodernity, this numbered synopsis contains most of the elements later implemented. To this we must add another factor to the general debate, which is the progressive introduction of the temporal dimension in architecture from the 1980s. The comfortable display of this *critical vitalism of the system*, as Habermas calls it, coincides with a certain socio-economic tranquility of the decade of the 80s and 90s that allowed innumerable experimentations, mainly those of the author's. This is what another radical part will say that "appeals to the pride of an anonymous architecture, without architects, it emerges slowly but willing to assume the implicit risks, such as the emergence of a Volksgeist (spirit of the people)" both in an identity and ideological sense. This debate is parallel in time to the educated experiences that break down Latin American *informalism* from sociology: radical critical modernity (Kulturkritik) took this associative and

experiential model as a body: for G. Deleuze and Félix Guattari as a "body without organs" or space for ecosophy practices (Deleuze, 1994); "space of otherness" for J. Derrida and E. Levinas; "nomadic war machine" in Deleuze; or model of "subjective right" for Henri Lefebvre (Lefebvre, 1968-1969).

## 2. THE CRISIS IN POSTMODERNITY AND THE ALTERNATIVE STRENGTH

Between 2007 and 2014, the world experienced the great crisis of subprime or junk mortgages, which modified the perception of architecture; going from being understood as a *social lever* to an *accelerator in the construction of a new society*. This period had several consequences; a) the end of the postmodern display of the author, the great works and the star system, b) the drastic reduction of production that ceased to conform new typologies; and c) the demand for a reflection that only vitalists (participatory activists) make, leaving room for alternative positions. All the answers led to the lack of presence of the architect. From the social point of view, it meant difficult access to housing or its unavailability, being this a right and an emancipatory possibility, which contributed to the social exaltations that led to the indignant movements (Stéphane Hessel, *!Indignaos!*, 2010) that began in the Greek revolts of 2008 and culminated in the 15M of 2011 in Spain, Yellow Vests in 2018 in France, etc. Citizen movements that result from the uprising against indifference and in favour of the peaceful insurrection against the consolidated system, common in Latin America for other emancipatory reasons decades before.<sup>6</sup> Characteristics that coincide with the radical critical bases of the debate, cited by Habermas and Vidler. Such critical movements also focused attention on the "brick", a sector that, having collapsed, created a vacuum. The social group against the consolidated system blamed the

architectural profession, for standardising it to the speculators and ignoring their own participation. From this was deduced the co-responsibility of the generations of architects who at that time had the control, experience and career path that allowed them to direct it. Consequently, a *generational assault* took place (Minguez, García, 2010) The new generations of architects in their thirties went against politics, citizen and social forums, claiming a new time that underestimated merit, hiding behind the loss of authorship (Fernandez, 2021). The first is made clear in the review by Fernandez Galiano, *Ideology and Identity: Piketty vs. Fukuyama*, 2019. The latter is verified in the text, *The Next Generation* in Living Architecture, No. 244, 2022, where it is manifested how four architects in their thirties examine the work processes of a generation of architects under 35, the new elite, to define the *professional ecosystem*, with a sample of 300 studies. They are all part of an anonymous cartography that forms a practical Pangea; pareidolia, with the face of a corsair. (p.19 n°244).

## 3. THE VITALIST RESPONSE, RAW AND SOMETIMES BANAL

In this context, certain architecture of cultural postmodernism sought as a response the exaltation of raw material, without finishing or alterations, showing its clean face or its insides.<sup>7</sup> These architectural properties fit in with the so-called *third way* announced by Antoni Vidler, as opposed to the anti-functionalist exaltation defended by P. Eisenman or the overcoming of representation by taking conceptual art as a model advocated by Mario Gandelsonas. Among the panorama of their proposals, we can identify four tendencies that we call according to Habermas and Vidler's structure and adjectives:

A) Modern, (Give austerity a glimpse): follows the disciplinary dictates and the

modern arts, where on the one hand the raw links with the revised tradition (emerging environments and cultures) and on the other, entails the search for all the possibilities that the raw material original allows. This line of research seeks continuity with the spirit of modernity, updating its intellectual foundations and incorporating, in addition to the exposed display, the following contemporary values: subjectivity understood within participation, *project culture* understood as cultured critical reflection, and discipline hand in hand with society. Its aesthetic references are Land Art and Arte Povera. Among the finalists of the FAD-2018 we find the Lleiialtat Santseca Civic Centre, Barcelona, of the Harquitectes group, where the jury values it because "it links the past with the present, uncovering through a visual document the line of life of this emblematic neighbourhood building. From the entrails of the old, the vivid light of the present resurfaces and coexists." Also, by the same authors and with the same story, *Casa 1413*, in Ullastret, 2015-2017. In this the enclosing wall of the farm (bastard with stone), is regularized and with a ring beam on top to receive the support of various volumes on the inside. These were solved with a short bay in exposed concrete that allows an exploded view of modular folding leaves in all of them. Past-present, old-new, solid-open, interior-exterior, served-servant, are the game of dualities that build its temporal cartography. And this with raw material, surface installations, absence of plaster or cladding, natural wood, etc. The 2019 FAD awards two essentialist houses with few gestures, limited cost and a balance between causes and effects: the Vacation House by Alfredo Paya in Alicante and the House in Galicia by Oscar Fuertes and F. Penedo. The first seems like it wants to disappear, half buried and terraced, hiding between the dry-stone walls. The second, as an extension of a pre-existing house, duplicating it as a symbol,

volume and function, but updating it. In both, exposed concrete, load-bearing dry stone wall with different parts or untreated wood, make it up. The recent COACV-2021 award, by Hugo Mompó and Juan Grau for their House in Bétera, is along the same lines: austerity recovered from modernity. In Latin America, this trend is a precedent and derives from its search for postcolonial modernity: like Luis Barragán, Eladio Dieste, Oscar Niemeyer, Frida Escobedo, ARP architects in *Casa Nieto* treated as passive, Lina Bo Bardi, Oscar Tenreiro or the emergency architecture of Alejandro Aravena, etc. While his journey is in search of an autonomous identity of the referents, in the West it results in letting go of self-absorption; the common, the abandonment of self-reference. Recently, the expansion of the Anahuacalli Museum, Mexico City by Mauricio Rocha in 2016 stands out.<sup>8</sup>

B) Neo modern cultural identity; especially developed in international cooperation and with emerging countries by externally trained authors. It has been happening since the peak of cooperation in 1945, structured since the 1970s. It uses raw material with a certain efficiency or instructive rhetoric, while the building reveals both a cultural identity and a certain transferred technical colonialism. The greatest speaker of this line would be the Pritzker Francis Kéré (trained in Germany), who, using local material from Burkina Faso, introduces foreign forms, supplements, layouts or production systems, resulting in an extremely simplified Western architecture, consumable and with indigenist features. The raw and banal is monumentalized. As occurs in the leap between the Burkina Institute of Technology, 2021, from pavilions whose envelope is made of eucalyptus stems, or the Lycée Schorge Secondary School, 2016, to the National Assembly building in Benin, where a new institutional typology is sought.<sup>15 9</sup> His aesthetic references are reinterpretations

of primitive or tribal art that are intended to conceptualize anthropomorphically, filtering it through informalism (Tippet Rise Art Centre Wooden Pavilion, 2016); in some cases, as a type, in others as makeup, and in others as a production process, such as the cover of vessels in the Gando Library, 2010-2018. In the FAD 2018 the Professional Training Workshop in Burkina Faso by Albertfaus Architecture with Fernando Agustí Domínguez was selected. Also, the Harvest Moon Pavillion by Pablo Saiz Sanchez (Modulab), Cáceres 2017, as a landscape intervention to enhance agricultural activity, with the exterior-interior contrast. Outside, the stack of straw bales and inside, the purity of white. A proposal halfway between Land art, ephemeral architecture or the alternative promoted by informalism, which is reflective rather than semiotic. Here about the awareness of climate change and the preservation of the agricultural environment of Extremadura. Its poetic claim: the proposal integrates agricultural functionality with astronomical phenomena. The old brick warehouse on which it is built faces the sunset on September 6, the day of the full harvest moon that rises at the same time as the sunset on the opposite side. And this in line with the poetics of P. Zumthor in the Bruder Klaus 2001-2007, which links the four moons of execution of the work by its users with the four Swiss cantons and their symbols; earth, fire, metal and water. They share a sustainable language in order to empower user communities, as social reconstruction. In Latin America, emergency and experimental material architecture occupies this space, testing alternative solutions focused on material uniqueness: Shigeru Ban has been testing cardboard tubes since 1994 for refugees (Paper Log House); others with scaffolding, canvas and mesh following the path of Sou Fujimoto in his 2013 Serpentine, such as Avendaño+ Balsa+ Figueroa in the Temporary Pavilion

IX BIAU in 2014. Also, the Estudio Chao in its installation Conexidade, 2018. In wood, Josep Ferrando stands out with his "Nido de la Cultura" 2015-17, Buenos Aires, the Construmat-19 Pavilion without waste, or House and Hotel in Ochoquebradas and prototype House 8 +1, Coquimbo, Chile 2017; and in Peru Llon+ Zamora+ Mosquera with its Restaurant Truck in 2009; also, the Bruma winery in the Valle de Guadalupe, by Alejandro D' Acosta; Naila de BAAQ house, Puerto Escondido, Mexico 2019. In compacted earth, F. Tomboly and S. Carísimo stand out, in Casa Muro, Paraguay, 2020; Takurú House by Jose Cubillas, 2018; the *Pachacamac de Llosa Cortegana* Site Museum; Oscar Gonzalez North Cultural Plaza; or the work in ceramics and earth by Mauricio Rocha and Gabriela Carrillo in the Iturbide studio, Mexico, 2016 or his School of Visual Arts in Oaxaca, 2008. In the Landscape category, the Sport City Oaxaca by Rootstudio + Arquitectos Artesanos stands out, with bamboo lattice or the Morillo Space of 2015, between restoration and recycling. In the West (with a greater formal substratum) this trend leads to tectonic constructionism, while in Latin America (with a material substratum) it is oriented towards the search for identity authenticity.

C) Post-modern sign: (symbolic identity that subtracts the difference). There is also another architecture with similar characteristics that rejoices in the remains that the improper development of the first decades of the century have left. Also, the remains of contemporary industrial production: pipes as planters, painted green areas, etc. In these cases, taking advantage of these skeletons or factory works abandoned due to the bankruptcy of their promoters, activity, economic circles or market availability. *Recycling* is suggested; reuse these objects converted into totems of a time of excesses that are homologated in symbols against unbridled

liberal capitalism. Or from another time and culture as discontinuity. For this reason, they are the substrate for return operations to society, through their public and social destinations. Its aesthetic reference is neorealism that opposed pop art, with an overwhelming semiotics. In 2016, the Spanish pavilion at the XV Venice Biennale, entitled *Unfinished*, proposed by Iñaki Carnicero and Carlos Quintáns pointed out that despite the economic crisis and the resulting socio-cultural circumstances, quality architecture could continue to be made. The sample of panels on plasterboard frame structures demanded the recycling of that present but unfinished architecture, healing the wounds that speculative maelstrom had led to. He recommended the opposite; creative speculations (also imaginary) that subvert the negative action of those with positive actions of adaptation, erasure or recovery. And all this with 55 selected authors (35 of whom were emerging or almost), photomontages, or proposals for restorations, recycling, transformations, etc., which revealed a new disciplinary order: the empowerment of new vitalist generations. All this topped with eleven interviews with personalities of culture and pedagogy. His reflections taught about the need to build what is indispensable, reduce the carbon footprint, recycle in restoration operations, learn from residential heritage by reusing it, return to the spirit of cooperation, use architecture

as a socio-cultural vehicle, as well as a political one, channel the social activism through residential architecture, etc. A set of reflections that built a cohesive and circular discourse; where young people and professors have the responsibility to reverse the order of the world through architecture. Once again, as Habermas pointed out, certain architecture aims to illuminate the world instead of being a tool in its hand. In addition, in this trend, research and typological contributions decline, as much as the architect disappears. This line is nourished in the West by the previous Latin American architectural samples of section B), which had progressed in cooperation operations, emergencies due to catastrophes, the need for relocation, urban migrations, internal reform of informal nuclei, etc (Pino, Carrión, 2021). This lateral look is produced when the West understands that its situation widely shares the reasons that promoted it; the emergency of serving a reality that is judged to be worse than it really is, moved by the desire for change, not a need. Therefore, it is taken as a reference, resembling those inquiries, which establishes a borrowed neorealism, whose iconicity subverts necessity by desire. (Fig. 1)

In 2013, the young Catalan group Lagula Arquitectes built the *Casa Bitxo* in Aviá, Berga, where the most important thing is the west enclosure in massive ceramic latticework and the composition of the



Figure 1. Images collected at the 2016 Biennale, which show the obsolescence and abandonment of unfinished architecture after the decade of shady business. Despite the stark appearance, these intend to promote the initiatives of their social and public use. Source: montage by the author of others extracted from the Ministry's website

structural concrete surrounds of the fenestrations. This supports a roof with different rods evoking the peripheral topography that covers the ramp, public and private spaces, which reproduce this topology in the form of an interior *raumplan*. This line that makes it difficult to distinguish between restoration and new construction can be seen in the restoration by the Arquitectura G team of Casa Palacio-Safor, Ampurdán, in 2019. The FAD 2021 award at the *Old Can Fabra* Factory, restored as a multipurpose space for young people that includes housing. The work of Fabra y Abrigos combines the restored brick of the industrial warehouse in the interiors with wood finishes on a light structure, articulating all the common spaces of floor circulation through the intermediate terraced space. The COA of Tenerife also rewards in 2021 a restoration and rehabilitation in the *Casa La Toscalera* by Beautell Arquitectos, where mud and brick walls coexist with concrete and steel finishes, defending the archaeological experience. The project awarded with the Mies Van der Rohe 2022 to the *La Borda* housing complex in Barcelona, the work of the local team Cooperativa Lacol. The jury valued the transgressive character of the housing model in a co-ownership regime, co-management of resources and capacities.

- D). Anti-modern (ideological identity): there is another architecture that follows the traces of informalism, no longer using raw material, but images of the remains of the demolition, of series, of productions, such as palimpsests of bartering, theft or collection of times. Also, remnants of post-industrial society such as cartons, plastic bottles, pallets, doors, etc., revealing from their consumability a criticism of contemporary waste, the need for recycling, environmental care, or the aggression against the environment that leads to climate change. Its pseudo-ephemeral

aesthetic is semiotics of denunciation and participates in radical neorealism. It crudely links the controversial exhibition of dead and sectioned animals by the artist Damien Hirst, known since 1990, with the exhibition *A Thousand Years*, criticized for being protectionist and sensitive to sadism. This architecture is not precomposed; it arises unexpectedly from the work process. As other professionals and industrialists intervene in this, the result is an amalgamation of multiple criteria with a tendency to accumulation. The Venice 2018 exhibition was entitled *Becoming* and focused on the teaching environment of the preceding messages: feminism, inclusion, abandonment of predetermined schemes, actions, speeches and student productions that exemplified both other inverse logics and their position on an equal footing with their teachers. The scenography of the space by Joaquín Vaquero Palacios in 1952, proposed by its curators, exposed the brick of the pillars with the stucco half removed, the dirt from the plaster of party walls, the original coarse ceilings together with half-open packaging, panels supported like paintings in those turn-of-the-century *salonnières*, offering a chaotic, but romantic and bucolic image with a carefree and unaffected air, typical of antique dealers and collectors. Titles such as *On Ugliness* by Umberto Eco, *Aesthetics of the ugly*, by Karl Rosenkranz, among others, point to *caricature* as a limitation because they highlight the anomalous features so much that it is impossible to conceptualize later, since the highlighted feature is already symbolized. One of the houses recognized at the XV Venice Biennale, the Aragón COA Prize of Aragón and the García Mercadal Prize is the House in three Springs; self-built by the architect David Sebastián in Jarque de la Val, Teruel, 2017 (Turner, 2018). A population of only 62 inhabitants, the proposal symbolizes the reasonable options to solve the emptied



Spain. Built with a very low budget in successive phases, it occupies an old corral or pen, takes advantage of the stone walls and wooden beams, and in addition uses ceramic stock material, thermo-clay, including production surplus and discarded pieces, recycling them. Spatially, it configures a semi-open multipurpose central patio, always sheltered by the roof and arranging private spaces around it. Other common spaces on the first floor fall on this double-height space, articulating everything social. An inclusive, feminist, social scheme that questions the conventional dispositions between public and private domestic spaces as well as their original prevalence, equalizing them. The Latin American examples are more radical when investigating the scarcity of means, without formal limits, from the indigenist plastic framework, referring to naturalistic readings of ephemeral consistency: the SFER IK LAB ecological art gallery by Roth Architecture (Eduardo Neira), Tulum 2018, combines surreal and organic forms, with natural matter of the place. In a bourgeois version, the Nido Boutique in Tulum by BNA Barcelona Architect, 2022. From Roth, the Hotel Azulik Ux May, between utopia and organicism without concept. Or the Tamayo Pavilion by Tatiana Bilbao Studio. Others are the result of cooperation operations that promote multilateralism, transversality, with solutions based on nature. Architecture is expected to provide solutions beyond the discipline, "so that the margins and borders of necessity lead us to seek actions outside of practice", towards a perimeter vision (Vergés, Augé).

#### **4. THE KEYS TO CHANGE; DIFFERENCES BETWEEN ART POVERA AND IMPOVERISHED SOCIAL NEOREALISM**

What they all share is their impoverished presence and what is different is the semiotic

limitation of the claim. Weakening refers to impoverishing, that is, making something come to the state of poverty through its decay or coming down. Its semiotic limitation derives from its association with the terms neorealism and social, which are integrated in the course of a political will to authentically manifest a reality, however harsh it may be. In some cases, as demonstration and in others as apologetic excess. Because, not being an extended reality, but possible, its use as a plastic or figurative code is sometimes faked, like the search for the exaggerated sensationalism of the very material conditions of the raw. This distinguishes between revealing, shouting or constituting a code; ideological and identity. The ideological code, a consequence of a political position of exhibition of a possible way of doing that, although on the one hand it seeks the intrinsic value of the basic, the naked body and the value of the bulges defined by its bony protrusions, on the other hand, is a symbol of an ideology that puts equality before difference. The identity code results from its repetition as a current solution of an alternative figuration to the high cost of construction, its clean and unpolluted false results, building a symbol of a new world for a new society. Hence its sidelong glance at the previous informalist grassroots proposals in Latin America. And it is in itself the search for basic, skeletal and Biafra solutions of an alternative architecture that finally highlights the poetics of the unfinished or in transit, with an authenticity that is sometimes imposed. What happens is that with this language, not only school buildings are built in Burkina Faso, but contemporary houses are built with non-inclusive distribution schemes and turn-of-the-century typologies. That is to say, it is used only as an impoverished visual code of an architecture, otherwise established as bourgeois. And this shows the tenderness of a romantic attitude as Habermas or Vidler envisaged. Its figurative antecedents, Arte povera, developed in the sixties of the last century, after the impulse of pop art,

the rise of collage, playful art, happening experiences and the imprint of the strength and energy of Fluxus. Povera, stemming from what is impoverished and develops at the same time as Land Art, seeks a return to things in themselves, the natural ones where the residual and humble elements are constituted in the matter of art. Through this, the plastic properties of clean materials are discovered, without imposed treatments or transformations that indeterminate them. Simultaneously, the processing side of matter is emphasised, which is mutant in reaction with the environment and atmospheric conditions. This primer allows us to observe the passage of time in matter, which is one of the main issues in today's architecture in different dimensions: original time of matter and technique; time recorded on the remains used; time of its longevity; time of its reuse, recycling or endowment of artistic capacity, discovered times or serendipity, encrypted times, etc. Ultimately, this attitude takes up those supposed critics of Shocker pop, where the consumer society was questioned and that current situation led by an immediacy devoid of reflection was criticized, where technology sequentially prevails and the citizen is relegated to the background. It is, therefore, also a reaction against the imposition of the technological world. Its works do not crystallize a specific situation, nor does it claim reproduction or representation; On the contrary, they assume the theses of the open work, in process, indefinite, pending completion with the participation of the subject, their implication and interpretation. In that context, the link with ecology was immediate, since the Arte Povera was related to the environment, the medium, the place, the topology, the changing nature, to which it gave value from the implication. With this, sometimes nature itself was part of art, as is the case with Land Art. This artistic development, then, meant a transition towards conceptual art through the transformation of materials, the

process, reflective art, thus moving from the object to the concept. These aesthetic considerations come with conceptual ones. Francisco Jarauta's conference in 2000, *Deleuze: contemporary architectures*, provides a framework of the changes and transformations that took place at the end of the 20th century in relation to the arts: end of representation, end of the search for truth, end of identity, time of differences, the rise of empiricism, consolidation of phenomenology and the complex hermeneutics derived from the extension of the open work. In trends (A) and (B) we observe this same conceptual scheme centred on the predominance of subjectivity, whereas (C) and (D) go back to the materialist identity ideology (new objectivity) by putting forward a concept of a non-holistic social subject to the concept of *society of subjects*. To this is added *experimentation and feeling* as a medium of desire, which, on the other hand, the extension of audiovisual media strengthens. Because direct experience (physical or virtual) circumvents adaptability and fuels the distancing with institutional decisions, building its own experience. The experience advances with contact, the body and involvement. Against the end of the identity of the subjects arises the need for something that connects us and keeps us together. Here enters the identification with the forms and matter that provide collective meaning; struggles or collective causes to which one gives oneself to form an idea of community as belonging in the world of the image. The maximum result is sought for the best economy: more effects with fewer causes. This is where experimentation takes hold, which is not only the understanding through the experience of its journey, presence or palpation (A), but also the formation of new social rituals, almost tribal, where the thing is impregnated in our interior, associating thing and cause (B). Its transition to the conceptual seems clear. However, this occurs in a guided manner as a requirement in (C) and (D) when constructing

images of collective identification. This way of changing our consciousness of subjects into consciousness of images is also a way of filling the absence of ideologies, but when it is imposed in the public space as a code, it does not fill absences, it denies potential and specificity. The next step in this architectural dynamic is to deduce the meaning of the experiential memory, *what is felt*. Such meaning is not collective, but personal. And it does not necessarily collide with the meaning intended or inscribed by the author, but rather results from a link between the experience itself, the cause it represents, its experience and the feelings displayed in its learning. The result of this internalized miscellany is a feeling, which allows that Volksgeist.

Thus, David Sebastián refers to the architectural image seeking such a link: he cites the authors who best dealt with poor matter experimentally in search of intensity and emotion, such as Alvar Aalto on Muuratsalo Island, or Sigmund Lewerentz in the San Pedro church (1963-66), Klippan. In them the sensitivity in the treatment of raw material, the control of light and the volumetry of the building stand out; expressionism in general and in particular. But their approach is non-essential visual. In this sense, they link with a romanticized brutalism and their appeal claims a sensitive return as an alternative to postmodern exuberance, without claiming that in its forcing it entails another emotional sign modality. Where fraternity and complicity stand out, two relevant aspects of a certain contemporary ideology. In Spain, this development has some notable precedents. Enric Miralles built *Casa la Clota* in 1998-99 together with Benedetta Tagliabue. Restoration of the existing one and extension of two adjoining houses to form one with a studio-library space with a walkway and hanging skylight. In it, they use perforated brick severely with visible holes to ventilate the chamber, on structural framing. With filled corners in odd rows for reinforcement that form a simulated padding. Later Benedetta with EMBT builds in 2019, the Kalida complex in the Hospital San

Pau Centre Barcelona, with brick and wooden beams but with interior design by Patricia Urquiola. In this case, the exterior proposal is somewhat mannerist by weaving with brick the exploded views of prefabricated concrete and ceramic lattices, which form a floral skin in their tonal change. Such a reference is difficult to separate from the suspended ceramic lattices, some rigged with graffiti typography, in the Mollet del Vallés Public Park, Barcelona, 1995-2001, by E. Miralles. But while Miralles obsessively composes all the linked parts, this anti-modern architecture allows the unexpected to emerge: where the result is provided by the industrialist, the trade, the dysfunctional overlaps resembling an irregular patchwork. Also, Miralles focuses his contributions on the fact that the constructive-structural reason is a whole with the space and the semiotics of the project, while in this they are separate parts that overlap.

## 5. CONCLUSIONS

The design elements that establish the limit in the discourses of Habermas-Vidler and manifest as anti-modernity in the form of impoverished social neorealism, are: 1.- The substitution of a semiotics that relates architecture to subjects, for another that relates architecture to images. 2.- Radical participatory vitalism leads to giving a relevant presence in the definition of the city and its architecture not to the expert for their educational and cultural merit, but to professionals at the service of urban life and users, thus working from the micro specialized semiotic understanding. 3.- This leads to fragmentation and impossible understandable the experience, which feeds the story of heterogeneity. 4.- The difference or indistinction between new work and restoration or rehabilitation forcing a banal expressionism of nostalgic experience. 5.- The lack of presence of the architect as an absence of trade: highlighting compositions arising from the superposition of layers without prior



Figure 2. Comparative assembly of some of the examples given: 1- Lewerentz in Klippan; 2- Aalto in Muuratsalo; 3-Miralles in La Clota; 4- Benedetta in San Pau; 5 and 6-D. Sebastian in Three Springs; 7- Lleialtat Santseca Civic Center of the Harquitectes group; 8- Modulab at Harvest Moon Pavillion

discretion, empowering all participants to contribute their heritage, which destroys the holistic reading showing the meeting of parts without amalgamation. (Fig. 2)

## NOTES

<sup>1</sup> Oppositions, founded in 1973, in the moment of transition of structuralism and poststructuralism, directed by Peter Eisenman, Kenneth Frampton, Mario Gandelsonas, Anthony Vidler and Colin Rowe... The objective: to bring the history and theory of architecture and philosophy closer to architectural criticism, with the intention of establishing new interpretive parameters based on the contrast of the various visions that a fragmented world.

<sup>2</sup> In this, Peter Eisenman wrote *Post-Funcionalismo* and Mario Gandelsonas, *Neo-Funcionalismo*, inciting a debate that is answered by Rafael Moneo, Oriol Boigas and Elio Piñón, where the positions were settled.

<sup>3</sup> Colin Rowe, *Después de qué arquitectura Moderna?*; Jürgen Habermas, *Arquitectura Moderna y Post-moderna*; de Tomas Maldonado, *El movimiento moderno y la cuestión post*; by Alan Colquhoun,

*Clasicismo e ideología*; Bruno Zevi, *Contra el Neocademicismo*.

<sup>4</sup> The text by J. Habermas reviews his opening lecture for the exhibition, "La otra tradición. Arquitectura en Múnich desde 1800 hasta nuestros días," published in *Suddeutschezeitung* from 5-6 of December 1981. Later in *Der Architekt*, no. 2 de 1982, on the occasion of Godesburg's colloquium "La arquitectura del modernismo ¿un proyecto incompleto? More in-depth in *El viejo Topo*, December 1982, "La modernidad inconclusa."

<sup>5</sup> Although the translated title is the "third typology," the text refers to ways of intervening or approaches, because, coinciding with Habermas, it is an ontological question (about difference). Oblivious to the analogy underlying Michael Hays's debate, in *Architecture Theory after 1968*, the debates initiated by Alan Colquhoun's *Typology and Design Method*, 1967, R. Moneo *On Typology* 1978, and A. Rossi *Architettura Analoga*, 1975, whose Intellectual supports are still anchored in referential thinking other than adherence or evocation. Ontology derives subjectivity, not representation, not truth. Alan Colquhoun contributes in *Arq-Bis*, no. 48 a text previously published in *Casabella*, no. 489, March 1983, where he opts for the formal-referential typological model.

<sup>6</sup> Since the 2000s, there have been emancipatory social movements in Venezuela, Argentina, Bolivia, Ecuador, Paraguay and Uruguay. The latest ones, Chile, Peru and Colombia. They arise against the privatization policies, the monetary policy of the World Bank, holder of its debt, from student, indigenist, feminist and union movements. Their flags; Pluri-nationality, the Rights of Nature, Food Sovereignty, Equal Marriage, Gender Identity, legal, free, safe and free abortion, living well.

<sup>7</sup> We insist on the occasional converging parallel trajectory in Latin America because its problems are different; resources, means, needs, production processes, response to informalism as a metamorphosis, etc. See texts by M Cristina Cravino "El barrio concebido como comunidad. Reflexiones acerca de algunos supuestos presentes en la focalización territorial de políticas asistenciales". *Urban Notebook*, no. 4. Resistencia: Northeast University, 75-98; and "La metamorfosis de la ciudad informal", *Líder Magazine*, vol 15, 2009.

<sup>8</sup> On the original by Juan O' Gorman; initiative of Diego Rivera and Frida Kahlo in 1940, inaugurated in 1964.

<sup>9</sup> All published in *Arquitectura Viva*, no. 245

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