

ABSTRACT

«Antonio López in *El sol del membrillo*: a lesson in architecture» is the title of these reflections, and sums up the intentions that animate the work: on the occasion of the 1992 Víctor Erice's film shows the Manchego artist while confronting the task of painting in the fall a quince tree planted by him in the back garden of his own house, the essay ponders the possibility of a parallel reading between the painter's thinking and way of doing, matching the way of looking of the Basque film director, and the profession of architecture.

The discussion is unfolded in three common areas to the arts of painting, cinema and architecture: memory, integrity and reality. For this purpose, there are used fifteen architecture works which are contemplated under those categories. This travel on revelation, on stripping, in which spheres and works are finally mixed, constitutes after all a hopscotch game.

Keywords:

Antonio López, *El sol del membrillo*, Víctor Erice, architecture and memory, architecture and integrity, architecture and reality; architecture and shadow, architecture and time.