

# **ESSENTIALITY**

## **More with less**

### **PUBLISHED IN**

Arquitectura 291, Madrid, marzo 1992

A + U (Architecture and Urbanism) 264, Tokyo, septiembre 1992

Architecti 18, Lisboa, mayo 1993

Boletín Académico ETSAC 17, La Coruña, enero 1993

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The Built Idea, Ed. Oscar Riera Ojeda, Philadelphia, 2012

## Manifest

I propose an ESSENTIAL Architecture of IDEA, LIGHT and SPACE. Of a built IDEA, materialized in ESSENTIAL SPACES animated by the LIGHT.

An Architecture which has the IDEA as an origin, the LIGHT as a basic material, and in the ESSENTIAL SPACE the will to get MORE WITH LESS.

An IDEA being called to be built, an ESSENTIAL SPACE with the capacity to translate efficiently these ideas, and the LIGHT which put the man in relation with those SPACES.

## IDEA

The IDEAS which give origin to the Architecture, are complex concepts. Complexity in Architecture is properly of the IDEA. An IDEA capable of synthesizing the very specific factors which come together in the architectural fact. CONTEXT, FUNCTION, COMPOSITION and CONSTRUCTION.

The CONTEXT bears relation to the place, to the Geography, to the History. To the "where". The UBI.

The FUNCTION is always in the origin of Architecture with its "for what".

The COMPOSITION which organizes the SPACE with its "geometric how". With the Dimension and the Proportion. With Scale.

The CONSTRUCTION which builds the SPACE with its "physical how". With the Frame, the Materials and the Technology. Driving the Gravity. With Material.

The IDEA will be more correct when better answers these: where, for what, and how.

## LIGHT

The LIGHT is an essential component of all possible understanding of the quality of the SPACE. Isn't the History of Architecture a History of different understanding of the LIGHT? , of searching for the LIGHT? Adriano, Bernini, Le Corbusier! Isn't the LIGHT the only way to transform the unbearable gravity of the materia into lightness?

The LIGHT is the basic material of Architecture. With the mysterious but, real, magical, capacity of putting the SPACE in tension for man. The capacity of producing the INTENSITY of the SPACE, which makes it efficient for man. With the capacity of giving QUALITY to this SPACE to emote men.

## SPACE

The SPACE shaped by the form, which certainly translate the IDEA and which is tensed by the LIGHT, is the material, palpable, tangible result of the

Architecture. The use of elementary forms, intends to get, in the most direct way, the SPACE which I call ESSENTIAL. And after being tensed by the LIGHT, it is capable to be understood by the man. Rather than the elementarity of the forms, the ESSENTIALITY of those SPACES. It is the translation of IDEAS, with the most conceptual richness through only the precise number of elements that will be make possible its better understanding. Something much more profound and more positive than a mere minimalism.

In the same way that Poetry uses words. Looking for the poetic haloe in these SPACES for man. Trying to find the BEAUTY, the intelligent Beauty.

An Inclusive Architecture in the conceptual order and Exclusive in the formal order. An Architecture which is a BUILT IDEA, which is materialized in an ESSENTIAL SPACE, which is being brought to of the time: the EMOTION.  
MORE WITH LESS!

## PRECISIONS I

### About ESSENTIALITY

ESSENTIAL Architecture (Not Essentialist)  
is NOT MINIMALISM

ESSENTIALITY is NOT Essentialism  
is NOT an ISM  
is NOT a Minimal ISM  
is ESSENTIALITY  
is Precision  
is something more than only a question of Form  
is a BUILT IDEA  
is POETIC  
is MORE WITH LESS

### ESSENTIAL ARCHITECTURE

is NOT cold and cruel  
is NOT perfectionist and untouchable  
is NOT imposing and overwhelming  
is NOT only to be photographed  
is CLEAN and SIMPLE  
is NATURAL and OPEN  
is FREE and LIBERATING  
is FOR LIVING

I would like my ARCHITECTURE to be  
as PRECISE as Bernini's, as luminous.  
as NATURAL as Barragan's, architecture for the man.  
as "DESHABILLÉ" as Le Corbusier's, as strong and powerful  
not for the purpose of becoming famous  
but making man happy  
not only for this time but forever  
not to be photographed  
but to be lived

## PRECISIONS II

About the perfect perfectionist work  
(Praise of IMPERFECTION)

I think, like Heidegger that architectural spaces tensed up by the LIGHT are to be inhabited by the man.

I think, like Barragan, that the creation of cleaner and more free spaces, it's not the creation of hard, cold and untouchable ones. Architectural spaces are to be inhabited (they are not freezers).

I think, like Le Corbusier, that the creating of spaces for man calls for a level of imperfection (deshabillé) which underlines the power of architecture.

Architectural spaces should house man not expulse him. In this way the Parthenon, the Hagia Sofia, or the Pantheon have all housed man in History (they are admirable corroded).

And even more than perfect and unpolluted houses I prefer:

The imperfect Ville Savoie by Le Corbusier

The decortinated houses by Barragan

The huddled Villa Malaparte by Libera

and

Melnikow's own defective house in Moscow

Utzon's own corroded house in Palma.

And I discover in them that the History of Architecture is the History of IDEAS, of BUILT IDEAS, of magnificent imperfect works with magnificent LIGHT which provokes a magnificent life, Emotion in man and intelligent Beauty!