

"Outcasts, Hang on!!" was the roaring shout I used to introduce a group of young architects already established or in the certain way, from the School of Madrid. In that same frame of mind and condition of early age (under forty) teaching passion (lecturer assistants to become senior lecturers) and firm critical judgement (defending their writings and dissertations) there is another group of architects that develop their work and academic activities all over the country. These *even more outcast* also bravely standing up for architecture, are building first-rate works, rigorous, lucid, fulfilled with an intelligent beauty. This is the generation, if resistant enough, that will build the day after tomorrow's History of Architecture.

When writing this "even more outcast" I am aware of the fact that it could be interpreted as a double meaning statement. On one side the condition of being even more outcast than the previous, and on the other side the enlargement in number of this group of crazy devoted architects coming from other environments outside Madrid. Both considerations are valid and unavoidable in the writing of this history about these great artists that will certainly be.

Just in case it seemed that the public arena did not feel lively enough, after publishing "Outcasts, Hang on!!" in 1995, I realised that it was almost coincidental with the lounging of a monograph of *AV* called "Sangre fresca" (*fresh blood*) in 1996. In that issue Luis Fernández Galiano cheered and inspired "a rich group of professionals that fertilize the fields of Spanish future architecture. They were described as "precautiously wise", "more competent than just challenging", and threw some other interesting considerations that were supportive towards "those who begin their professional life in an environment increasingly hostile to innovation and progressively non-permeable to unexpected proposals". This *AV* issue extremely well bound together will be a necessary reference to write this chapter of Spanish contemporary History of Architecture.

Despite there was a general very positive opinion of the young generation in that document, the text was nevertheless critical to the mentioned architects. Following the great Spanish philosopher José Ortega y Gasset's idea "*deber de su edad*" (*duties of their age*) they were urged and encouraged to take a stronger posture. They were defined as original only in the field of formal but not theoretical analysis. They were criticised as a group that "exercise their talent almost exclusively in the visual and fine arts".

It is precisely this point that I wanted to focus on in the consideration that there should be a renewal of resisting spirit in this group of even more outcast architects from all over the country.

I strongly believe that the professional ambition of these architects is deeper and stronger and goes beyond the formal adventure. That triple condition that Moneo proposed in 1978 to analyse the then young architecture, had the virtue of understanding the delicate balance between facts and ideas; between the designed and the built realities and the theoretical body that sustains and makes them possible. I understand, once more, architecture as a built idea and constitutes the main reason why I used the same criteria to evaluate the qualities of the artists that came to round up the group. Most of them were already in the *AV* article and together with the already explained common virtues, they develop their creative work rooted in the deepest possible analytical effort.

Dreamings Reason begets monsters and this meaningful truth turns specially significant, relevant, in Architecture, where dreams become tangible for ever.

In such a disjointed and irrational society where Reason remains in a lethargic state, the biggest possible defiance should be the awakening of a very sharp and convincing use of Reason. I understand it is the kind of architecture intended by this group of young, outcast architects.

Benefiting from this starting position we compile a list of names worth relating:

Pere Joan Ravetllat with Carmé Ribas, Rafael Aranda with Carmé Pigem and Ramón Vilalta in Barcelona. Pepe Moreles with Juan González Mariscal, Ignacio & Luis Rubiño with Pura García Márquez in Seville. Alfredo Payá in Valencia. Jesús Irisarri with Guadalupe Piñera in La Coruña. In Granada Juan Domingo Santos.

Ravetllat and Rivas come from families with long tradition in architecture. Their current work at the School of Barcelona is rather prestigious and some of their finished buildings like Sant Pere de Rives Secondary School are well known as incredibly mature. The impressive central space is wisely tensioned with light. They have just finished a building for funerary services in Santa Coloma de Gramanet.

The brightness and compacity turn up to be the most outstanding qualities of Aranda, Pigem and Villalta. They teach in another School of Barcelona and we could mention as interesting works their Law Faculty in Girona and the most recent visitor's pavilion of Can Cardenal in Olot. Or that beautiful pavilion to access the Fageda de Jorda.

Rubiño and García Márquez from Seville rise up an architecture of carefully searched light quality like that of the Cultural Centre of La Victoria in San Lúcar de Barrameda. Widely spread to the public opinion, condenses well their ability to interpreting a contemporary language recalling in a way the wisest of Siza's virtues together with the deepest andalusian traditions, with an impecable result. We can clearly find that in their housing scheme of Los Palacios.

In that same frame of mind, with an even stronger theoretical emphasis and formal freedom, we can find Morales with González Mariscal. Their most famous piece, Town Hall of Coripe, is a brilliant exercise of mastering the use of light as if they were performing a good tight capework. It is expectable that the Zamora Auditorium, done together with José María Romero will gain the deserved

recognition for them. They do their teaching in the Architecture School of Seville within a very interesting group that currently is building up the highest expectations.

Being able to build in India, just like Le Corbusier or Kahn, does not seem an easy thing to do. But in Lahore, Alfredo Payá built his first and incredibly beautiful house, brilliantly followed by a second one in Tarifa. In both occasions he shows his ability to be precise with the architectural matter, given the sharpness and logic involved. The Museum for the University of Alicante, commissioned after a competition, is a convincing box suspended over a deep excavation on the ground. Still under construction, it will reveal the talent of the author. He teaches in Valencia.

I can still remember the impressive presence of the great glasswork that Juan Domingo Santos used to end his exhibition at the Reales Alcázares of Seville. Prestigiously known at the School of Granada he works with Alvaro Siza in the building that the Portuguese is to build there. He is also about to read his doctoral dissertation where he researches and argues about the capability of the modern architecture to properly continue and verify the historical traditional city's discourse. He is doing this framed in Siza's complete works. He has finished a very luminous house in San Matías and is ready to complete his project for the overwhelming Chipie house.

I must confess that it was not easy for me to make it possible to add to the shortlisted works for the III Spanish Biennale on Architecture, the excellent housing scheme in Vigo of these young, and at the time unknown for me, architects Irisarri and Piñera. The project, a block articulated around a circular courtyard, is clean and austere. Just as it was that other impeccable office building for the INEM in Vigo, or their fitting convincing set up with cardboard for the 1994 Photography Biennale. They do their teaching in La Coruña.

A well known female writer, good friend of mine, used to say: "the Novel involves not stopping, continuing in order to see what happens, riding forward on words; whereas Poetry means stopping, lingering before the word in order to rejoice in unravelling and fall at her feet in worship".

All these outcast artists have in common that they all stand on the same side as poetry, of the necessary lingering in time needed to do things right. Unlike the hasty architects that throw themselves in the arms of public recognition, fame or easy money (who do not seem to know what and why), this group step forward with decision and not worrying about using the necessary time that takes to perform things well. They intend to do architecture at the tempo of poetry, with poetic support; with rigour and depth, offering that to us. Because they belong to the "outcast" they know very well that creative art is not possible without poetry.

The Sea, as described by Sábines, the poet, is measured in waves. The architect is measured according to his work. This tantalizing sea of the new generation of Spanish architects, the "outcasts", is now a rough, ruffled, curled up sea of huge waves with big ups and downs, filled with the eagerness that demand their position and "duty of their age".

We hope that these courageous architects with time on their side will soak and enrich, with the calmed waves of a more mature architecture, the dry sands of the Society of the new millenium.