

One of the most productive discoveries of art and architectural criticism is the comparative reading between different situations. It is an approach that does away with all conventions and destroys any attempt to codifying the future. It also reveals the futility of established styles or movements. In the early 20th century, the Russian Formalists spoke of the dissimilarity of the similar in literature and more than a few studies on the visual arts have used the comparative method, from Heinrich Wölfflin to Robert Venturi. But something more has to be added, personal biography. The involvement of the individual, their name and their life, in the history of art bursts in with all the force of what is real, with no need for credibility, because it merely is what it is. The histories of architecture and art tell things in a believable, perfectly connected manner, without the fits and starts of personal biography - when this appears we find ourselves in a different sort of situation.



Mies & Wright in Taliesin
(Franz SCHULZE, Mies van der Rohe.
A Critical Biography. The University of
Chicago Press. Chicago and London 1985).

Walter Benjamin said that writing letters allows you to pretend experience through the frozen word, avoid reserve but still keep your distance. Letters also allow friends to stay apart. It was letters that brought about the adventure of the Guggenheim Museum in 1943, when the Baroness Hilla Rebay first wrote to Frank Lloyd Wright requesting a project to house the Guggenheim collection of non-objective art. I think, she said, that each of these masterpieces can only be suitably located in the space if you agree to consider the possibilities of this new museum. Five years later, in 1947, it was Frank Lloyd Wright himself and Mies van der Rohe who exchanged some letters that show, better than any other testimony, the eruption of the ego and force of character in an architectural confrontation.

Wright wrote: *My dear Mies: Somebody has told me you were hurt by remarks of mine when I came to see your New York show... But did I tell you how fine I thought your handling of materials was? ...you know you have frequently said you believe in doing "next to nothing" (beinahe nichts) all down the line.*

Well, when I saw the enormous blowups the phrase "Much ado bout next-to-nothing" came spontaneously from me. Then I said the Barcelona Pavilion was your best contribution to the original "Negation" and you seemed to be still back there where I was then.

This is probably what hurt (coming from me) and I wish I had taken you aside to say it to you privately because it does seem to me that the whole thing called "Modern Architecture" has bogged down with the architects right there on the line. I didn't want to classify you with them - but the show struck me sharply as reactionary in that sense. I am fighting hard against it myself. But this note is to say that I wouldn't want to hurt your feelings - even with the truth. You are the best of them all as an artist and a man.

You came to see me but once (and that was before you spoke English) many years ago. You never came since, though often invited. So I had no chance to see or say what I said then and say now.

Why don't you come up sometime - unless the break is irreparable - and let's argue.

Sincerely, Frank

And Mies replied: My Dear Frank: Thank you so much for your letter.

It was an exaggeration if you heard that my feelings were hurt by your remarks at my New York show. If I had heard the crack "Much ado about next-to-nothing" I would have laughed with you. About "Negation", I feel that you use this word for qualities that I find positive and essential.

It would be a pleasure to see you again sometime in Wisconsin and discuss this subject further.

As ever, Mies

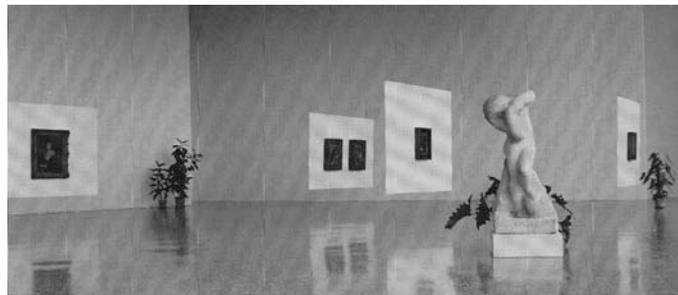
Mies was sixty and Wright almost eighty. It is no surprise that they never met again.

The Guggenheim Museum later caused another personal confrontation, likewise carried out by letter, when on December 21st 1956 (Jackson Pollock had died that summer) twenty-one artists wrote to the Board of Trustees of the Solomon R. Guggenheim Museum to protest about Frank Lloyd Wright's project for the new museum in New York. Building had already started, after almost a decade of interruptions and negotiations and the dismissal of Hilla Rebay in favour of James Jonson Sweeney. The signatories, including Franz Kline, Willem de Kooning, Philip Houston, Adolf Gottlieb and Robert Motherwell, requested the project be immediately rejected as unsuitable for the showing of works of painting and sculpture. The only voice in disagreement was that of Robert Twombly and the debate was also joined by the architecture historians Lewis Mumford and Vincent Scully. But it was Wright himself who counterattacked, accusing the young painters of the New York school of knowing very little about the mother-art - architecture - and telling them that they would paint better under the influence of his museum. His indignant invocation of architecture as mother-art placed Wright at the origin of his American culture that did not need to submit itself to criticism or approval by artists from lesser fields. Wright took advantage of this confrontation to affirm that no painter can understand architecture, that Michelangelo was not an architect, but a painter, and not a very good one at that, and that Le Corbusier should have devoted himself

to painting, although he needed to improve. Frank Lloyd Wright's hostility towards New York runs parallel to his hostility towards the painters established as a group in that same city. But the fact is that the two dates marking the Guggenheim adventure, from the first project in 1943 to the Museum's inauguration and the death of Wright in 1959, also coincide with the period running from the inception of the New York School to its consecration as the predominant movement in painting and the shift of the centre of art from Paris to New York.

Jackson Pollock died in a car accident in 1956. In 1939, Picasso's *Guernica* arrived in New York, coinciding with the World Fair for which the pavilions of Alvar Aalto and Salvador Dalí were built and which caused such an impression on both Jackson Pollock and his wife Lee Krasner and other fellow painters. Pollock never travelled to Europe, but he wanted to work with Tony Smith, an Irish architect who recited Joyce, in an attempt to unite mural painting with architectonic plans and, in consequence, showed a series of "floating panels" at the Betty Parsons gallery. He also carried out something like an architectural project with Smith, consisting of a chapel made of hexagonal panels with the altar in the centre, into which light would enter through windows to be painted by Pollock himself. He collaborated on a similar idea with Peter Blake, the Architecture Director of MoMA, to whom Pollock proposed the construction of a museum using glass and mirrors to create the impression that it was the paintings that defined the space and not the other way round. His inspiration had been Mies van der Rohe's project for an ideal museum, published in *Architectural Forum*. Hans Namuth made a film of Pollock painting on glass and John Cage, the musician born, like Pollock, in 1912, refused to compose the music for it. He said he could not stand Pollock's work because he could not stand its author. He then recommended Lee Krasner to have his friend, Morton Feldman, compose the music and so it was done. Jackson Pollock, who rejected Namuth's film, thought the only thing of interest in it was Feldman's music, as all the rest seemed to him a deception from beginning to end.

*Museum of
Fine Arts
Houston. Mies
van der Rohe
1954,
installation
1963.*

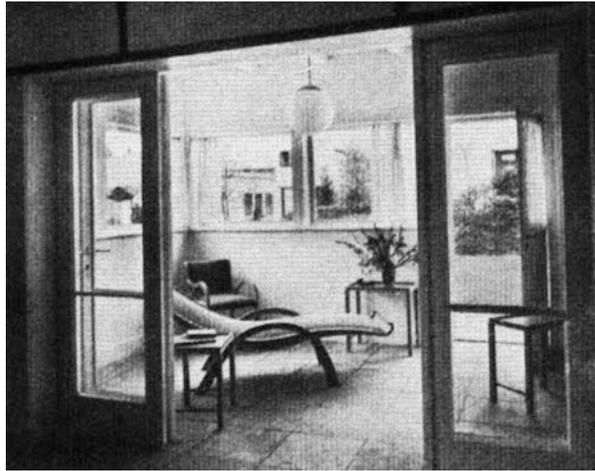


When John Cage went to Paris and came into contact with modern art, he was uncertain whether to become a musician or a painter, although he was more accepted among musicians and this swung the balance. Another musician - in this case European - the Viennese Arnold Schönberg maintained an intense correspondence with the painter Wassily Kandinsky beginning in 1911 and also attempted to emulate him in painting, going so far as to show four original works at the collective exhibition *Der Blaue Reiter*, together with a written article and a piece of music. Although he never became a good painter, despite the encouragement of his friend, one of Schönberg's best-known paintings is *Der Blick [The Look]* - the sketched image of a face in which two enormous eyes stare to the front. Schönberg's intention was to find someone on the other side, which is indispensable when playing a piece of music - the dialogue with someone who sees or hears what we are doing. Dialogue does not need images, just someone else, the other, even when they do not share our own point of view. André Breton even went so far as to say that a point of view is only interesting when we cannot share it with others.

Surprise is involved in any artistic operation; it brings things out of their usual context and lets us see them as something independent, outside life, which is why architecture and the applied arts, where the question of usefulness is so important, are harder to subject to such surprise. However, when it happens, these are the arts that make it most evident. Photomontage was a manner of decontextualisation used by Dada artists, from Hausmann and Heartfield to Schwitters, consisting in cutting photos from illustrated magazines and then sticking them together to make the *Kleberbilder* or *Merzmalerei*. They did not use canvas or paper, nor even brushes, they only chose, divided and deformed already existing materials, images and even words. Hannah Höch, who practised photomontage throughout her life, used to work for women's magazines for which she designed wallpaper, embroidery, textiles and glass objects. She never gave up embroidery and crochet, but at the same time she used photomontage as part of the Dada circle to question social norms, especially those defining the role of women. One of her best-known works has a long title beginning *Schnitt mit dem Küchenmesser... [Cut with the Kitchen Knife...]*, identifying the kitchen knife as a typically feminist tool. In later works, she aimed her criticism at the fetishes of fashion and behaviour and the identification of woman with underdevelopment. Hannah Höch, who was born in the German province of Thüringen in 1889 and lived in Berlin from 1911, when she arrived to study applied arts, remained faithful to photomontage even when introducing radical changes into the content of her work. She called for the fusion of painting and applied arts in the face of the defenders of the purity of painting and defended the use of textile designs, embroidery and crochet in the context of the art of her time. In the field of architecture there have been similar attitudes of resistance to the abandoning of traditional building techniques or materials or leaving aside spatial conceptions considered anachronistic because of the arrival of new manners of building or thinking about architecture. This was the case of another German, the architect Hans Poelzig, whose project for a house in the

Weissenhofsiedlung of Stuttgart in 1927 defied the canons of modern architecture with its internal partitioning, while the exterior adopted a language of cubic forms and flat roof, implicitly accepted by all the participants in the experimental quarter projected by Mies van der Rohe.

House in Stuttgart
Weissenhof, interior.
Hans Poelzig, 1927.
(Karin Kirsch. *The
Weissenhofsiedlung*
Rizzoli, New York, 1989).



Most of the buildings of Hans Poelzig, born in 1869 like Frank Lloyd Wright, were partitioned in independent rooms or halls that only had corridors or galleries for access and communication in the case of the larger examples. In smaller buildings, such as the house in Stuttgart, the rooms were adjoining, with separating walls and doors from one to the other. Poelzig identified death with the passage from one room to another, the action of crossing the threshold of a door to find ourselves in a completely different world with no chance of returning. This concept of partitioning, which would never be possible in structures where a large, single space must dominate, such as churches or similar public buildings, was completely rejected by modern architecture, in favour of fluidity and above all visual communication between the different components of a building, no matter what its size or even function. Moreover, the arrival of glass and its general acceptance as the preferred material for architecture from the beginning of the 20th century, becoming an emblem of change not just in architecture but also in the living habits of the occupants, placed Hans Poelzig and his defence of closed spaces in a position not simply of anachronism and divergence from the trend followed by most modern architects, but located him in a place of incomprehension and meaninglessness.

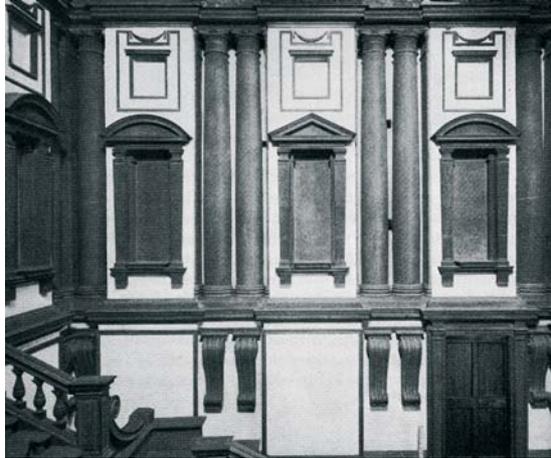
Only artists who have placed or created their works inside a building have been allowed to obstruct the free flow of inner space without reticence from the architects, making cells, caves or closed precincts to partition large exhibition halls, albeit only temporarily. The predominance of audiovisual media in contemporary art has even made it necessary to completely partition the spaces of museums and galleries, although always under the assumption that this is a transient situation that should never affect the architecture of the building, which would recover its dia-

phanous, open character before the next exhibition. Naturally, partitioning and independence between the different halls or rooms is inevitable in buildings with more than one storey, but we still have the discontinuity of the floors and, above all, the stairways and communication ramps between floors to guarantee both the visitors' continuity of movement and the visual continuity of the exhibits. Frank Lloyd Wright's Guggenheim Museum in New York, like the Museum of Unlimited Growth proposed by Le Corbusier in 1939, is the architectonic model which, with some more linguistic than spatial variations, has become characteristic of our time. Indeed, in more than just a few cases artists have taken these enclosures dominated by a visually intercommunicated space as the starting point for their own creations, such as when they have worked in such revered historical edifices as a Gothic cathedral. The problem of the relation between what artists exhibit or install and the building containing it has been examined in many ways, but today architecture is more than just a framework in which to exhibit works of painting or sculpture, as the New York artists demanded when they rejected Wright's helicoidal space. It has become yet another material with which they must work and is just as important as canvas, marble or a video camera. If architecture is now a material and a tool for artists, they too consider themselves in possession of the tools and materials of architecture in order to include them in their work. The result could well be seen as the absorption of architecture by other arts, or just the opposite, the conversion in architecture of music, painting, sculpture or anything else. An example is John Cage who, shortly before his death, presented the construction of a sound space in Barcelona - a dark room covered in cloth and some randomly-arranged chairs that the visitor could pass through without being visually aware of the boundaries, but that they could establish them mentally using the sound signals provided by the composer.

Isolation from the exterior and inner continuity are the conditions imposed on any building meant to house works of art; isolation to concentrate the spectator's attention on the objects on exhibition and continuity to establish a spatial sequence for the exhibits capable of dialogue with the architecture of the building itself. Despite the opinion expressed by the New York School artists, the continuous, curved wall of the Guggenheim spiral could be the ideal support for any installation of painting or sculpture and the more than likely collision between the exhibits and Wright's architecture could only confirm the existence of a dialogue between equals, between one art and another, that always happens inside a museum. From a purely architectonic point of view, the continuity of exhibiting walls means that windows are impossible, as they look to the outside, distracting and preventing the concentration of the public on the works on show. Windows also introduce a space-time sequence on the route through the museum that is difficult to reconcile with the space and time of certain works of art. Windows, moreover, are rarely used as a source of light by museums. Light is better introduced and controlled from the roof-space or through openings located outside the exhibition areas and artificial light can be better adapted to the singularities of what is on show. However, one of the

possibilities under consideration by artists is just that of making new windows in buildings to allow one to view the outside, be it near or far. Windows can also be just that - windows - even though they neither enclose nor display anything, just part of the blind wall, such as Michelangelo did in the Laurentian Library and Rothko attempted when he suggested hanging his murals in the Four Seasons Restaurant in New York.

*Laurentian Library, vestibule.
Michelangelo
(Linda Murray. Michelangelo.
Thames and Hudson,
London, 1980).*



When considered components of a window, glass and curtains have the opposing functions of allowing and preventing the view through it. But glass, as the emblematic material of modern architecture, takes on its own life, abandoning the subsidiary role of the window to become a self-sufficient element capable of forming whole walls and even entire transparent or translucent buildings. The curtain, whose condition as textile material brings it closer to the organic, serves to introduce visual divisions, almost always associated with the glass surfaces against which it is arranged. Mies van der Rohe used both glass and curtain as protagonists of the Barcelona Pavilion in 1927, making the curtain the depository of the qualities of texture, colour and even use, that glass cannot retain. But in Barcelona glass and curtain appeared as part of the unitary spatial concept of the building, when they can free themselves and live their own lives outside the building when, for example in the work of Narelle Jubelin, they are brought together to make an isolated window that also contains its own landscape. The landscape is rendered on the cloth pressed between two sheets of glass and simultaneously shows and hides what is on the other side. In this case the glass is at the service of the curtain, that uses it as a frame and also as a possibility to show the other side, the side not ready to be seen. The transparent glass takes on the opposite role to its usual one in a window or picture - the glass itself is the frame enclosing what we should look at and neutralises all the surrounding space, while simultaneously erasing any suggestion of size or texture. The curtain floats inside the glass and suspends the landscape in a non-existent context; it is a two-dimensional plane that contrasts with the two thick panes of glass enclosing it as in a cage.

Cages always hold living beings, or at least organic materials whose mutability and movement must be controlled from the outside by the eyes. A cage can be a geometrically simple construction, usually consisting of linear elements of wood or metal, but whose stability and the guarantee of whose function as a place of confinement depend on the physical stability of the cage and the impossibility of escape by whatever is inside it. This is why corners are necessary in a cage. Although it may not appear so at first, that object consisting of two sheets of glass enclosing a piece of cloth is not really a cage. It cannot be so, first of all because of the nature of glass itself, which reflects and rejects our glance and, second, because glass leaves the corners free through which the curtain can slip outwards without encumbrance. It is not easy to know what sort of object is before us when we see those small images of nature or architecture caught between the two thick sheets of glass, although they seem more windows than cages, more cages than pictures, more pictures than sculptures, more sculptures than windows and start over. Our perplexity has to do above all with the qualities of the two materials, cloth and glass, appearing together in Narelle Jubelin's work, and the manner in which multiple relations are built up between them with immediacy before any viewer. Glass cannot retain an image or mark, it rejects everything, throwing it outwards, whereas cloth adds to its own organic warp more and more layers of significance with the objects or panoramas stitched into it. It can even be difficult to recognise the embroidered images on the cloth, that force us to make an additional effort of interpretation. By superimposing these images with the words sometimes deposited on them we need more and more keys to manage to penetrate to the heart of those often previously manipulated and distorted landscapes, and to then pass through it to place ourselves on the other side, the reverse of the textile plane that reveals its process of manufacture. But there is an even more difficult case, in which mirrors have been woven into the landscape. These are impossible mirrors, for they will never be able to reflect, but they reveal the quality of representation of all that appears on this cloth made to see rather than prevent seeing, even to see through, something suggested more by the thick glass frame enclosing it than by the cloth itself.

Everyone would like to break the glass and free the imprisoned landscapes, free them from that vitrification and hardening so as to touch them and contemplate the roughness of their surface, the brightness or the opacity of their colours. But we can only caress them with our sight and perceive them as something drawn and outside our reach. Narelle Jubelin's landscapes are always distant, both geographically and because they arise out of experiences foreign to the viewer, who must try to join the chain of events that throughout time have made it possible for them to be now looking at such images. On seeing them a complex process of interpretation takes place in the viewer as far as they are willing to make. The interpretative tools provided are many, but the spectator can either elect to use them or do without them and simply look at these enigmatic objects without need for judgement or further interpretation.

Geological time could very well be involved in the vitrification of the landscapes, the mineralization of these organic formations, thus preserving their native freshness, as well as the architectures suspended at a certain point in their decline. Equally, however, a sudden stroke of luck could have determined that solid and crystalline state of a living thing, whose development has been detained forever. Paul Scheerbart describes a similar experience in his story of 1909 entitled *Der gläserne Schrecken [The Glass Horror]*: in which a vitreous mass traps the wife of Professor Kuno Pohl, several policemen trying to help her, an automobile and even the façades of a whole street of houses. In Scheerbart's story, only those things closest to man and his settlements, or trees and the animal kingdom, are susceptible to this inexplicable vitrification, that disappears as suddenly and surprisingly as it first appeared. In Narelle Jubelin's objects the stamp of their manufacture, in this case the slow process of transcribing a particular image into the cloth, is present and visible as a testimony of a slower time identified with woman's work. This handcraft has been trapped by an industrial product, lacking any signs of its maker or who uses it. Glass here preserves the original qualities of what might disappear or lose its qualities with the passage of time and the inclemencies of nature, preserves it at the cost of making it a fossil, another archaeological remain, capable of some day expressing how the daily life was of those who made it. Imprisoned, pressed and unable to escape and live its own life, the cloth becomes a testimony of something that no longer is.

If glass can, like no other material, solidify and conserve intact the qualities of the organic and the living, although it demands in return the suspension of life that is never denied when someone is locked in a cage, there is also the possibility of contemplating the very process of decay and disappearance of the qualities of an organism by intensely subjecting it to the action of air and natural light. Light decomposes, fades colours and destroys fabric, just as air and wind erode the land and wear away its shapes. Narelle Jubelin has made José Guerrero's paintings disappear from the walls of his museum in Granada and in exchange offers the stains or afterimage of the place where they once hung, marks that are superimposed on one another with the colours reduced to a dominant tone. She also offers the chance to identify these marks by writing the titles of the paintings and their original scale, thus creating a sort of musical score that can be executed or listened to by the visitor moving through the Museum. The walls of Pompeii today offer the same phantasmagorical air, a fusion between the surface of the wall itself and the paint applied to it that can only be produced by time and abandon.

The spectres of the paintings that once hung on these walls evoke a history of José Guerrero, the artist from Granada, and of the Museum building itself, but invariably through the incursion of another, someone different who remembers and reproduces in the present, that which no longer exists. It is the fiction that seeks to be credible through contact with what is real, which is why actual data such as the titles or sizes of the pictures are included. But fiction becomes more evident when there is some-

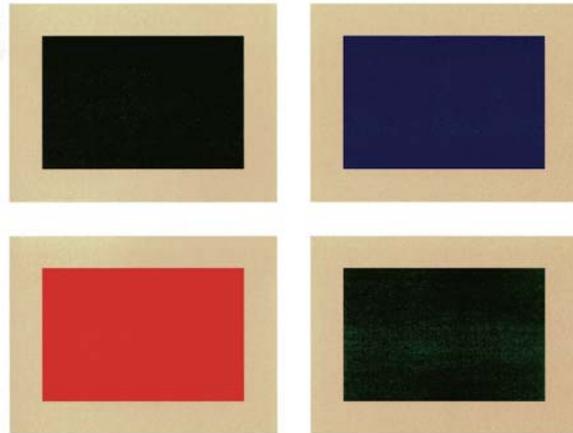
thing more than a mere mention of the real, when reality itself is present. A real painting by José Guerrero occupies the penultimate floor of the Museum, as evidence of both the real existence of its author and of his working methods. By placing Guerrero's canvas horizontally on the ground and without a frame, there is a suggestion of large formats and the methods of the artists of his generation, such as Willem de Kooning or Jackson Pollock, and we are reminded of the importance the act of painting had for artist and critics at the time. In this case there is also the graphic evidence of that special moment showing the artist's studio with a large horizontal canvas ready to be painted. The original photograph of the studio, taken after the painter's death, represents, even more than the canvas on show, the confirmation that we are witnessing a real, historically dated event.

Apart from being a painting, *Reconciliation*, painted by José Guerrero in 1991, is an enclosure, an area around which we can move and on which we can feel the changes of light that occur throughout the day and night. It is the same enclosure the artist once had as an empty rectangle on which to deposit his patches of colour. Enclosures are defined by their surface, as in this case, but they can also be defined by their limits, like the fence defining land. In Granada, Narelle Jubelin makes much use of fences. The shelves or corbels located below eye-level on which to place her objects are a constant theme in her installations. The shelf is a first-order utilitarian element that implies a certain domesticity and ruralism. These elementary pieces of furniture are most used in country houses and small villages to store tools or to act as a support for more significant, important objects as a testimony to the life of their inhabitants or those who had once lived there. Extreme utility, significance and decoration come together in these humble suspended planes on walls and chimneys. When they reappear, as now, in another context, they add another level of reference to the domains situated far from the modes of exhibition in a museum. The small size of the pieces placed on the shelves forces one to a close-up view and emotional proximity, so that we seem to be in a closed room, rather than a large open space. Invariably shelves also need to rest against something, just as they need to flow uninterruptedly among the architectural elements that act as their supports. They are a sort of belt that surrounds and squeezes the architectonic forms to which they adhere and which, despite their fragility, can act as the most effective border of an enclosure. The shelf acts in this case as a drawn, organic counterpoint to the material geometry of the building and is free to be placed anywhere, as a base for the objects on show and to define the places where the meandering visitor's gaze should be concentrated.

Almost everyone who lives or has lived in wide open spaces, in limitless landscapes, desires to enclose part of that landscape to make it habitable and their own, but at the same time, they do not reject living on the boundary, on the threshold that separates one from the other. William Faulkner's writing, like Jackson Pollock's painting or Donald Judd's sculpture insists on this idea of inhabiting the frontier, of living astride the fence or pacing the porch at home with eyes fixed on the horizon. The immensity of a continent like Australia, with its vast interior, gives great value to any sign that

allows us to share the inhospitable territory with others. By acting on the short distances of an historic city, the excess of vestiges of civilisation in its streets and buildings and the lack of a clear horizon on which to rest one's sight encourages the architectonic interior to be transformed by the artist into a landscape able to welcome and transmit its experiences. Taking the Centro Guerrero building's structure and space as a starting point, Narelle Jubelin has placed a continuous metal shelf on which to deposit her small objects of fabric and glass, which are windows opening onto the distance, and uses the walls to draw and open other windows onto that which is closer, whether real or imaginary. So, with Narelle Jubelin's installation, the building of the Centro José Guerrero, organised around a spatial centre with completely closed walls to encourage looking inwards, becomes an architecture full of windows - some small, occupying the central space, others large, piercing its perimeter walls. What architecture cannot do for itself is now achieved by other objectives and other tools. A profound transformation of the museum space occurs with the introduction of the little glass squares resting on metal shelves or the large coloured rectangles that cover its walls. Unexpected vistas open up that require the viewer's active intervention, for they will look with the same curiosity and surprise at the landscapes embroidered on fabric, the titles of pictures that are not there or the cornices of the neighbouring buildings, which are real and visible when the upper storey's window remains open.

Untitled
*Set of four woodcuts
 printed in brown, blue,
 red and green.*
 Donald Judd 1986
 (Donald Judd. Prints
 and Works in Edition
 1951-1993 *Haags
 Gemeentemuseum,
 The Hague Edition
 Schellmann, Cologne
 New York, 1993*).



Donald Judd and Bernard Rudofsky - both present in this installation - share this austere, dry manner of framing the landscape and also an architecture made of simple rooms and furniture built on walls, pergolas and pools. Rudofsky frames the mountainous landscapes of Sierra Nevada in the constructions of the garden at his house in Nerja - a house whose inside rarely allows a view of the outside or the entrance of direct sunlight, which is typical of the town where it stands. These are rooms subjected to viewing from other rooms, literally making up an interior landscape, while a different form of viewing occurs outside the walls of the house, where other framings and distances rule. Narelle Jubelin offers anyone entering her installation in Granada, first of all, to concentrate on the series of interior landscapes opening up at beneath eye-level in an unfinished discourse, broken by the inclusion of a single exterior. Then, as

one moves up the building, the sequence widens, offering an open panorama in which the meaning of the phrase is revealed, while one of the objects brings us back again to the interior. The words written on the glass in the case of both the unfinished sentence and the completed one could represent a link between the different windows of cloth and glass until they become integral parts of a single object or a single panorama to look at. However, on the contrary, the words act more as separators, factors of isolation and destruction of a possible visual or spatial sequence of what is exhibited. Words are here like blows on the kettledrum in an orchestra, that breaks the flow of the melody and cause alarm in the listener's awareness. Each of these words, by being printed on the glass square, takes on a life of its own, as there is a vacuum separating it from the others. Continuity in reading becomes impossible, just as the continuous reading of windows is impossible from inside a building. Architectonic syntax depends on the window inasmuch as it is a fundamental element, but, at the same time, the essential independence of the window, its condition of a field enclosed by an impenetrable frame, the word independent of any exterior meaning, defies the very concept of composition. There is no need to create a new architecture in order to convert it into something different. It is enough to establish new limits, situate oneself within them and look unimpeded through them. In Granada, the physical limits of the building, the thick, blind walls that house this installation, yield now before the intensity of the gaze capable of penetrating the objects on which Narelle Jubelin has written her words. Like razors, these new windows cut the space in two to point out the exact spot where the unique experience occurs of which Hans Poelzig spoke - the passage from one room to another.

María Teresa Muñoz, Madrid, February 2006

Note: The letters Frank Lloyd Wright and Mies van der Rohe exchanged are from October and November 1947 and are published in Franz SCHULZE, *Mies van der Rohe: A Critical Biography*, The University of Chicago Press, Chicago and London, 1985 (pp. 237-238).

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