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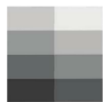
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# ARCHITECTONICAL LIMITS IN THE BIDIMENSIONAL WORK OF EDUARDO CHILLIDA. Dovale Carrión, Carmiña <sup>(1)</sup>

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**Summary:** The proposal is to make an architectural reading of the limits we can find in the two-dimensional work of Eduardo Chillida. The sculptor works the theme of space in his pieces. For this, the use of limits that configure shape is necessary, but that form is not the final goal. In fact, the only interest of the artist is in the relation between forms. His work tends to the essential, and this resulting formal synthesis is of great help for the analysis. The treatment of the boundary in Chillida's works is very diverse, but, in general, the artist understands and uses it as a threshold between spaces. It is not a barrier, but rather an enabling element.

**Keywords:** Chillida, Limit, Two-dimensional work, Space, Wall.

## 1. Introduction

Eduardo Chillida orders according to his own laws. He himself explains that "creation" is too great for man; that the art of the human being consists rather in ordering, manipulating and disordering according to one criterion. In fact, that concept of order is reflected in his place of work, as Luxio Ugarte explains in describing his first encounter with the artist: "I was surprised by the order and the tranquility that you could breathe, a structured order on his table, in which his tools —a few "rotrings", small brushes, some other books and paper—, kept a structure according to what he would later specify as "economic", a structure of codes and minimal but sufficient elements to express his aesthetic concepts through a well-defined and differentiated idiolect"<sup>1</sup>.

One of the fundamental themes in the work of Eduardo Chillida is the subject of the limit. Not just the limit itself, but as an essential element in the definition of spaces. The form derived from the appearance of that limit is not something vital for the artist whose attention is focused solely on the relation between the new spaces generated: "I, on one hand, hardly believe in form. Of course, I work with forms, since matter manifests through them. But I am not interested in creating a writing by which I can be recognized; this does not interest me. I do not care about the perfect form, or, in a way, beauty; what matters to me is the apprehension of the limits that shape these forms and what happens between forms"<sup>2</sup>.

The limits materialize in many different ways depending on the type of work the author is working on. In the case of graphic work, the author uses black and white: "(...) what I do with white and black is the two-dimensional answer to what I do in space. And in space I am also very economical (...)"<sup>3</sup>. This economy of means makes the viewer's eye identify black with matter and the white of the paper with the void. Thus, some of his works, because of the way in which the spaces are chained and of the very form of those spaces, happen to become possible layouts of buildings. But Chillida does not understand the limit as something rigid, but as a slower space. That allows him to use it in many different ways. Sometimes the walls stay open and the feeling is of total lightness; other times, however, the walls delimit enclosures perfectly closed. Nonetheless, he establishes relations of proportion or routes between these empty spaces. "That is to say, that there is, in those spaces in which the limits we perceive to give it a meaning, a measure, if you close them it disappears, apparently it stops communicating with the outer space ... Now, this space also communicates through matter as matter is probably a space with another pace, with another speed"<sup>4</sup>.

Making an architectural reading of the two-dimensional work of Eduardo Chillida is not something surprising, since it is a discipline that has always interested him. In fact, he got prepared to enter the

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<sup>1</sup> Ugarte, Luxio. *Chillida: dudas y preguntas*. Donostia-San Sebastián: Erein argitaletxea, 1995. p. 12.

<sup>2</sup> Ugalde, Martin de. *Hablando con Chillida escultor vasco*. Donostia-San Sebastián: Editorial Txertoa, 1975. p. 133.

<sup>3</sup> Ugarte, Luxio. *Chillida: dudas y preguntas*. Donostia-San Sebastián: Erein argitaletxea, 1995. p. 65.

<sup>4</sup> Ugalde, Martin de. *Hablando con Chillida escultor vasco*. Donostia-San Sebastián: Editorial Txertoa, 1975. p. 107.

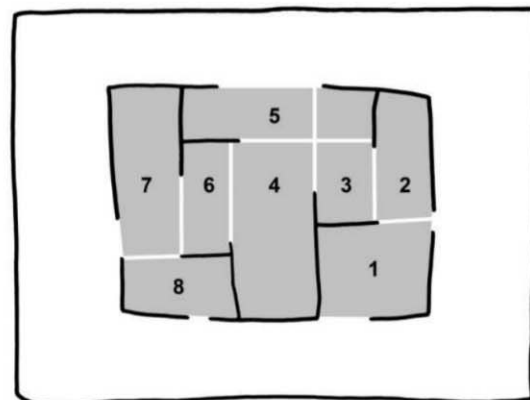
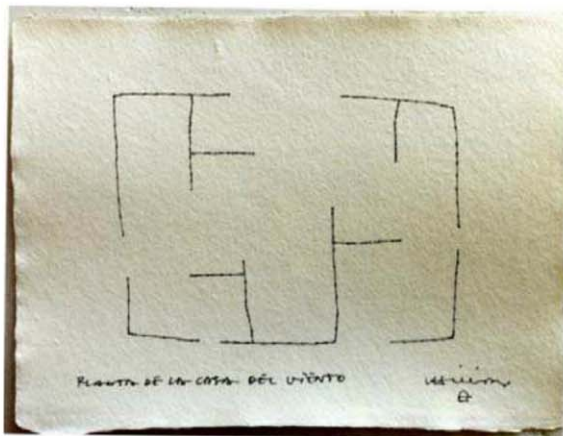


school of architecture, although he finally didn't, and likes to call himself "architect of the void". Architecture is for him a subject of reflection and he speaks of it, for example, when it comes to the evolution of languages, on how they evolve to reach more capable forms of expression, interior communication: "Well, I'll tell you what Buckminster Fuller, inventor of the geodesic dome, said: that the future of architecture will be an "invisible architecture". What do you mean by that? That soon, the use of full walls and the massive architectural elements to which we are accustomed today, will no longer be necessary for construction, thanks to the development that may have his discovery of the possibilities offered by reciprocal tensions"<sup>5</sup>. It is an interesting reflection the one Chillida does on the subject of walls. He says that the disappearance of walls implies the appearing of the interior space and, in that sense, the appearing of an architecture that would apparently be able to communicate better. Here there are three examples of his two-dimensional work; the first one is a line drawing, the second one a gravitation, and the last one an art poster.

## 2. Methods

In all three cases, Chillida uses a constant line thickness; meaning there is no hierarchy in the lines, there is no thicker outer wall or thinner partitions in the interior. They all have the same dimension; however, he uses other strategies to differentiate those boundaries.

In the first example, the walls are not continuous. The fragmentation of the perimeter wall has as a result that there are many entrances. Inside, there are also fragmented walls that connect perpendicularly to the outer perimeter wall, allowing a free path through the plant. The result is an open house, the "layout of the house of the wind", as Chillida himself writes on the work. Rooms are defined by "L"s formed by opposite walls. That it is enough to make you feel that you are inside a place. But even being inside a place you also belong to the outside. And that ambiguity of the inside-outside, that continuity of space is fundamental in Chillida's thinking. The walls are not considered as borders, but as transitions, as thresholds that allow the passage from one space to another.

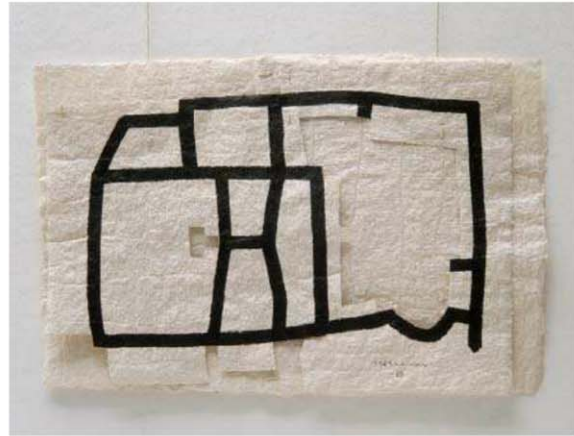


**Fig. 1** "CH-94/DLF-23" (Line drawing 1994). Image from CH-LK Archives

**Fig. 2** Inside spaces of "CH-94/DLF-23" (Line drawing 1994). Scheme developed by the author.

These limits, to be true thresholds, cannot be rigid nor perfectly clear. Limits must be diluted. An example of this is the following gravitation, in which a combination of limits materializes the general composition of the work. In the technique of gravitation, several layers overlap, giving depth to the work. But besides that, the author establishes direct relations, for example, between an ink line and a line of cut; and all this is in a perfect balance. The equilibrium of Chillida is not based on the rigidity of symmetry and the right angle. It is rather a dynamic balance based on contrast, where the open and close cohabit, a balance reached from the ends, which runs through all ranges.

<sup>5</sup> Ugalde, Martin de. *Hablando con Chillida escultor vasco*. Donostia-San Sebastián: Editorial Txertoa, 1975. p. 72.

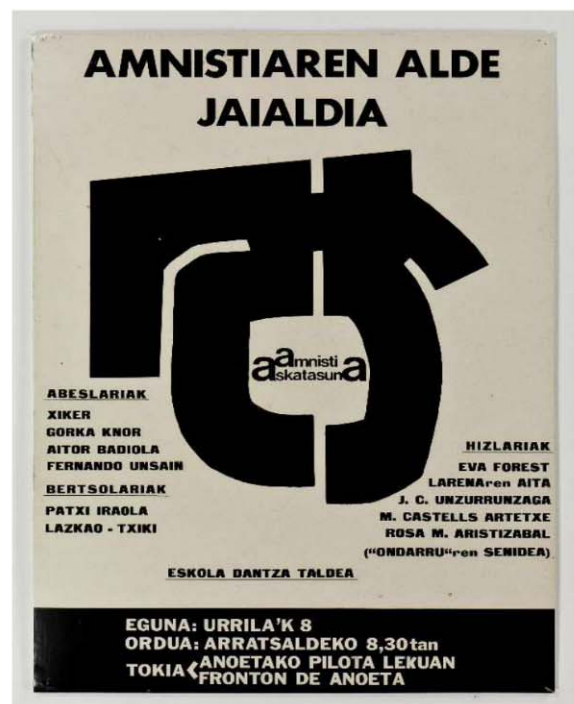


**Fig. 3** "CH-91/GT-6" (Ink gravitation 1991). Image from CH-LK Archives.

In this case, if we look at the enclosure on the right of the work, the cut line is kept parallel to the ink line. However, the line draws a projection in order to establish a relationship with the left side of the work. Then, at the bottom, the cut line stops keeping a regular distance with the ink line and they both join each other, so that the interior space of the enclosure expands outwards. The cut line thus becomes a very rich limit. Nothing happens out of the limit or inside it. All the energy of the work focuses into that limit.

And, what contribution can the two-dimensional work of Eduardo Chillida make to the area of architectural composition? Eduardo Chillida, in his eagerness to work with space, configures a concatenation of spaces that could perfectly be applied to architecture, a discipline that, in its effort to fit the functions, often forgets the dialogue between spaces. An entrant may dialogue with another entrant, the out-in relationship may be diluted; the wall can sometimes be open and others be closed, it can be a skin that allows dialogue. Thus, the final space itself would not be a closed rectangle, but a dynamic and compositively richer space. The ultimate goal is that the limit that defines the form is alive.

The Amnesty poster just follows that basic idea. The shape defined by the ink surface draws a link: however, inside it, the word *aministia* pushes to the sides wanting to break the generated form itself. If the ink closes, the word opens. The limit is, therefore, an enabling element, a generator of tensions, a rich space that makes even seemingly contradictory situations possible.

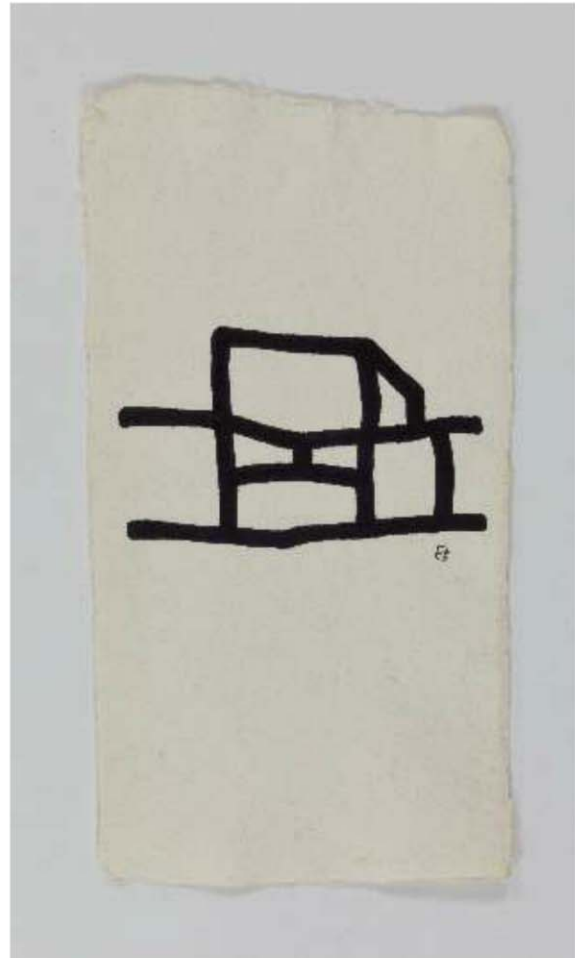


**Fig. 4** "Amnistia – askatasuna" (Poster 1976). Image by Albert Cobo.



### 3. Conclusions

Chillida's work is architecture as it establishes dialogues between spaces; and this occurs on very different scales. It is obvious that when the author uses materials such as iron, the associations are more complicated, since the material tries to penetrate the outer space. This is also evident when the author works on wood. Large blocks of wood conceal spaces of emptiness that are the origin of the work itself, but are inapprehensible by the spectator. However, when the dialogue between spaces is done in two-dimensional works, the association between work and architecture is much more clear.



**Fig. 5** "Sin título" (Ink drawing 1994). Image by Albert Cobo.

We can imagine a space of square geometry surrounded by different rooms of rectangular geometry. We can also imagine that behind one of these perimeter rooms a new room that follows the lines of the central space appears. Well, that suggested alignment is enough to establish an association, a link between the central space and this new one that is very far from it. It is as if there was an extension of the room after having an intersection with another one. This are only small winks, but compositively they work perfectly. In order to detect them it is necessary to make an "active" reading of the work; a mixture of perceiving and remembering to be able to understand. Then, the fact that things do not fit perfectly, that the corners are released, etc. makes them open and free architectures.

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