

## SUMMARY

Title: Relationship between the works of José Antonio Fernández Ordóñez and Eduardo Chillida Juantegui.

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Eduardo Chillida is one of the Spanish plastic arts figures of the 20th Century. His sculpture is a social and historical referent when it is located in urban or rural spaces. Gabriel Celaya called him a dream engineer, because of two features. Firstly, his powerful materiality in his works, which are made of iron, wood, alabaster, stone, concrete or clay and secondly the relationship of the spatial forms, for his strength and for his lirism. A dream engineer by Celaya, a void's architect by José Ángel Valente and a nostalgic for the present by Fernández Ordóñez.

Chillida's works show us handmade jobs, treated with iron, wood, stone, concrete, etc. In this last material is where José Antonio Fernández Ordóñez, a closely friend of him, worked together. The concrete sculptures and his collaboration are the main reason of this dissertation. Fernández Ordóñez gave all his technical knowledge about the material, which it had not been used in public sculpture since then.

This research was very useful for them in order to wonder about the bases of his work. On the one hand, Chillida's sculptures: heavy and sharp, organic and powerful, undestroyable and unshakable (as José Antonio Fernández Ordóñez said), are the answer to universal questions. On the other, José Antonio Fernández Ordóñez gave to these sculptures all his technical knowledge, having broken before all the concrete laws and properties. Working with Chillida helped him to give a motivation to his studies about concrete in a very complex way than the one which he cannot be found in rules and in maths calculation. It was a technical work with artistic roots, that is to say, it was an interdisciplinary working which required big knowledge about all Chillida's poetic to satisfy and understand all his requests.

To understand all this interdisciplinary working it has been necessary to create a chronology of both figures and check all their well-known works. In order to give context to these monumental sculptures, some theoretic sections have been developed to frame engineering, architecture and sculpture in his own space and the way they can be related between each other in the particular case of the Eduardo Chillida's public sculptures. It has also been necessary, an evaluation of the constructive material and all those esthetic elements which can help us for a better comprehension about the process of this collaboration.

All this theory has helped to be able to analyze the real constructive process of six of the most representative works of José Antonio Fernández Ordóñez and Eduardo Chillida. These works are: *Lugar de Encuentros III*, *La Casa de Goethe*, *Elogio al Agua*, *Gure Aitaren Etxea X*, *Elogio del Horizonte* and *el Proyecto Monumental Montaña de Tindaya*. It has been studied the original idea, the location, the constructive methods, the election of the final scale in relation to the place and his landscape and social integration. Moreover, the work between two disciplines has made possible to have some opinions to value the right development of these monumental works, in the way they built the landscape, and create a place.

The investigation about this collaboration between arts and engineering, apparently distant, can make possible to find some answers, but not definitely, in the manner how civil engineering can introduce in arts.