

Guitars, bottles, pipes, Álvarez.

Still lifes turned out to be one of the most fertile medium for many Cubist painters. They managed, with them, to displace the interest that until then supposed the motif or theme to portrait, to definitely focus on the visual consistency that the canvas represented.

The construction process resulted apparently simple. In the first place was selected a series of objects whose shapes, already depurated by time, brought in a high level of stability. Guitars, bottles or pipes were some of the ideal elements to over whom deploy a new look. Their simplicity and mundane character turned them into easily to neutralize and therefore, optimal to include in the adventure. The decisive instance began when being intentionally arranged on the canvas they managed to establish formal relationships, intelligible only through an active gaze. Cubist painters presented through still lifes a subject capable of isolate and transform world elements with enough ability to establish links so far unthought. It was precisely the consistency of these relationships that allowed them to build another reality.

There is already a number of signs that lead us to think that Mario Roberto Álvarez's work has begun to belong to the universe of guitars, bottles and pipes. Firstly, it is worth mentioning that the passage of time has done an impeccable job over his work. It has slowly deteriorated everything that was once presented to us as heroic, ideological or rational, to leave us without antechambers or arguments with expiration date, a model of beauty that today more than ever results of our own.

Moreover, the universality of its solutions has generated a latent catalogue, whose material is a necessary step for most of his colleagues. Whoever has to introduce a tower on a consolidated block knows that he could begin studying the Panedile building or the German Club; or who wants to dilute a chamfered corner on the ground floor of a building in height, knows that he will find a canonical example in Posadas and Schiaffino. But it will be also available the work of Álvarez for whom wants to verify the multiple ways to solve with precision, economy and consistency criteria both a building and a curtain, a ladder, a banister, a carpentry. In short, who understands that simplification is the best path to the intensification of the experience, will find in this work an inexhaustible projecting field.

Finally, there is a third sign which accounts for the existence of a depuration process similar to which the Cubists submitted their elements: almost as if it was a tacit agreement between his younger peers in the overnight, Mario Roberto Álvarez has become simply Alvarez.

The contemporary practice is every time farther from transcendental inspiration or the coherent and brainy materialization of an idea, it rather seems to be concentrating more intensively on building new relationships between elements, interests and energies. Associate the work of the contemporary architect with the elaboration of a still life similar to those by Cubist painters, can, besides providing a great deal of operability, shed light on an unexplored creative environment, almost in virginal State. In this sense, updating the elements of this amalgam full of ambitions and needs would be more than a foundational task, it would represent the implementation of a multiple and timeless conversation.

Understood in these terms the architecture of Álvarez acquires a renewed sense. He returns to us as a powerful fertilizer within easy reach. A fertilizer that builds intangible cycles that are beyond the control of its own author until reaching a dimension that completely overflows him. Decades and decades of constant work, transformed now into available project material that ungently demands its redescription and implementation. The most relevant pending task on the contemporary agenda: the use and exploitation of the latent energy of the 20th century.

** Precisely to check the action of the time, the author refers to the built work until 1988.

Marcelo Faiden (2009)