LUND UNIVERSITY

Catching glimpses

the fragment-anthology as a strategy for architectural research

Delso Gutierrez, Rodrigo; Kärrholm, Mattias; Prieto De La Fuente, Paulina

2018

critic|all

III International Conference
on Architectural Design & Criticism

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01 | Presentation

This third edition of Critic|all Conference is the continuation of the objective set by the Architectural Design Department of Madrid School of Architecture to strongly support research giving also the necessary diffusion impulse to it. The Conference has gradually become a place of knowledge production and, especially, a place for international meeting from which to convene relevant voices around the proposed topic at each edition.

We would like to thank all participants for their work and trust, as well as the members of the Scientific Committee whose effort and commitment to their tasks
has made it possible for all the pieces to fit together.

Critic|all is a call for all. An appointment that, beyond the scope of each edition, we hope will be able to enhance a more general debate on the role of Criticism in the present context of architecture.

Silvia Colmenares & Luis Rojo
Directors of Critic|all

02 | Call for Papers

While Theory is produced, the History of Theory has to be constructed. Such an ambitious scope has been achieved by many different means but, among those, Anthology stands out as an effective instrument to present and connect apparently autonomous discourses in a way that actually describes a time-lapse situation. It performs a diagnosis.

The act of collecting –flowers, poems or architectural theory pieces[1]– is not innocent. Being the written equivalent of the museum, Anthologies curate knowledge, providing meaning for a collection of fragments. Not only Anthology is a genre that, as Sylvia Lavin once pointed, creates a genealogy for the present[2], but also this kind of selected inventory of the past always claims a certain agenda for the future.

Paradoxically, the advent of what has been called 'the end of theory' in the late 90's ran parallel to the publication of the two most significant anthologies that can be identified until now. The edited volume by Joan Ockman[3] was born as seminar material and covers the period from 1943 to 1968. The one compiled by Michael Hays[4] starts precisely at that point and, despite the openness implied in its title, concludes around 1993. Both anthologies largely differ in scope and purpose: while Ockman interest lays in the unveiling of modernism continuities under the more general concept of 'culture', Hays collection is a clear call to the critical function of 'theory' as a mode of resistance to, and mediation with, the sociopolitical context in which it is produced.

Certainly there are some other architectural text compilations that could be cited here, but only to load the scale towards the American commanded construction of the History of Theory, and in any case, none of them go hardly beyond the turn of the millennium. This would be the case of Kate Nesbit's volume advocating for a 'new' agenda or the one edited by Neil Leach[5] providing source texts form outside the discipline. The same could be stated of the two-volume collection curated by Francis Mallgrave[6] that unfolds in a holistic manner from Vitruvius to the first years of the 21st Century. The only exception to these western-anglo-saxon oriented compilations is The SAGE Handbook of Architectural Theory[7], which addresses many contemporary debates from a wide variety of geographical and cultural points of view, resulting in a complex structure that nevertheless cannot be called an anthology, strictly speaking.

Amid this panorama, we put forward the following question: Is Anthology an obsolete instrument for current times or does it contain some kind of purpose? In front of the globalized flow of information, whether generated or consumed in endless forms of exchange and heterogeneous media, which parameters should we apply to handle relevance, content or completeness?

The construction of the next index of Theory will have to deal with the very idea of its usefulness, either as a classifying device, an editing instrument or the enhancement of an agenda. The impossibility of covering the whole spectrum of strands urges to confess partiality before taking the first step, loosing therefore the aspirations of encyclopaedic completeness that anthologies usually claim. It would be an impossible collection: never finished and, for this very reason, carrying out a critical stance towards the genre as an academic chimera.

Therefore, if we were to compile such an alternative Un-thology, which criteria should be implemented to make the choices of relevant texts? Should we dive into the endless ocean of officially indexed papers that grows exponentially in a monthly base? Are editorial statements still capable of identifying the new directions in architectural thought? How to deal with amateur writers in relation to institutionalized research conduits? What would be the rate of practicing architects authors vs other scholarship profiles?

The 3rd edition of the Critic|all Conference welcomes contributions that critically address these and other questions related to the proposed topic. We expect to receive two types of materials:

Research Articles
Well constructed essays that engage with the problematization of the concept of Anthology, whether confronting two opposite discourses, analyzing the structure of previous compilations or discussing the procedures of architectural ideas dissemination. We expect interpretive work that draws new relations between things.

Con-texts
Short introductory essays that provide a context for a text dated between 1993 and the present and that is credited to be a significant spot in the recent history of architecturaltheory. In addition to the necessary review of what has already been said about the text, the paper should develop original arguments and clearly state the reasons why it should be included in a hypothetical Un-thology. We do not expect mere laudatory comments, but new insights on already published material.

Notes: 1. The etymological origin of the word 'anthology' comes from ἄνθος (ánthos, "flower, blossom") + λόγος (lógos, "account"). / 2. Lavin, Sylvia. "Theory into History, or The Will to Anthology", Journal of the Society of Architectural Historians. Vol.58, No.3, Architectural History 1999/2000 (Sep. 1999), pp. 494-499 / 3. Ockman, Joan. Architecture culture 1943-1968: a documentary anthology. New York, NY: Rizzoli, 1993. / 4. Hays, K. Michael. Architecture Theory, Since 1968. Cambridge, Mass: The MIT Press, 1998. / 5. Nesbitt, Kate. Theorizing a new agenda for architecture: an anthology of architectural theory 1965-1995. New York: Princenton Architectural Press, 1996. / 6. Mallgrave, Harry Francis. Architectural Theory. Vol. 1, An anthology from Vitruvius to 1870. Malden: Blackwell, 2006. Mallgrave, Harry Francis, and Christina Contandriopoulos. Architectural Theory. Volume 2. An anthology from 1871-2005. Malden: Blackwell, 2008. / 7. Crysler, C. Greig, Stephen Cairns, and Hilde Heynen. The SAGE Handbook of Architectural Theory. London: SAGE, 2008.

03 | Conference Program

	10:00 - 10:30	Accreditations & Welcome Pack
	10:30 - 11:00	Welcome and Presentation
Silvia Colmenares + Luis Rojo Directors Criticlall		
	11:00 - 13:30	**con-texts** [this section will take place in Spanish]
Lina Toro *Universidad Politécnica de Madrid, ETSAM, DPA* *and IE School of Architecture and Design, Segovia*	**11:00**	"Teóricos francotiradores. La posibilidad de un pensamiento dibujado como práctica específicamente arquitectónica"
Raúl Castellanos *Universitat Politècnica de València,* *Departamento de Proyectos Arquitectónicos,* *Escuela Técnica Superior de Arquitectura, Valencia*	**11:08**	"Poché. Historia y vigencia de una idea"
Jorge Borondo *Universidad Politécnica de Cataluña,* *Departamento de Proyectos Arquitectónicos,* *Escuela Técnica Superior de Arquitectura, Barcelona*	**11:16**	"Ways of seeing"
Álvaro Moreno *Universidad Politécnica de Madrid,* *ETSAM. DPA*	**11:24**	"Notas sobre una arquitectura líquida"
Rodrigo Rubio *Universidad Politécnica de Madrid,* *ETSAM. DPA*	**11:32**	"Aftermath"
Martino Peña *Universidad Politécnica de Cartagena,* *Arquitectura y Tecnología de la Edificación,* *ETSAE, Cartagena*	**11:40**	"Artefactos energéticos: la energía como parámetro proyectual"
Elena Martínez Millana *Universidad Politécnica de Madrid,* *ETSAM. DPA*	**1:48**	"Paradoxes of Domesticity and Modernity"
Esteban Salcedo *Universidad Politécnica de Madrid,* *ETSAM. DPA*	**11:56**	"Play to the gallery"
Damián Pouganou *Universidad Politécnica de Madrid,* *ETSAM. DPA*	**12:04**	"Rincones de la función"
Luz Carruthers *Universidad Politécnica de Madrid,* *ETSAM. DPA*	**12:12**	"Con P de Pragmatismo"
Luis Moreda *Universidad Politécnica de Madrid,* *ETSAM. DPA*	**12:20**	"Martha Stewart. A contemporary icon"
Antonio Cantero *Universidad Politécnica de Madrid,* *ETSAM. DPA*	**12:28**	"Proyectos encubiertos. Entrevistas entre arquitectos"
Luis Navarro *Universidad Politécnica de Madrid,* *ETSAM. DPA*	**12:36**	"Estímulos y reacciones, deseos y afectos, fibras e hilos intencionales"
	12:44	Discussion

THURSDAY 26 · 04· 2018

Lunch Time

14:30 - 16:00 **panel #1 [anthology problematized]**

Alessandro Canevari
Università degli Studi di Genova, dAD,
Genova, Italy

14:30 — "Anthology is ontology. The power of selection and the 'worldmaking'"

Marcos Pantaleón
Universidad Politécnica de Madrid,
Departamento de Proyectos Arquitectónicos,
Escuela Técnica Superior de Arquitectura, Madrid

14:45 — "Anthology as collection: Althusser vs. Benjamin"

Giacomo Pala
Institute of Architectural Theory (Architekturtheorie),
Innsbruck, Austria

15:00 — "Theorem. A case for an Anthology today"

Jorge Minguet Medina + Carlos Tapia Martín
Grupo de Investigación OUT_Arquías. Departamento
de Historia, Teoría y Composición Arquitectónicas
ETS Arquitectura, Universidad de Sevilla, Spain

15:15 — "Historicizing the desire to historicize"

15:30 — Discussion

Moderators:
Ignacio Borrego
Full Professor at the Technische Universität Berlin
Sergio Martín Blas
Associate Teacher of the Architectural Design
Department at the ETSAM (UPM)

16:00 — Coffee break

16:30 - 17:45 **panel #2 [the spanish perspective]**

María Antón Barco + Verónica Meléndez
ESNE, Madrid, Spain

16:30 — "Reassessing Spanish Modernity Discourses through Mass Media"

Aida González Llavona
Universidad de Castilla La-Mancha,
Escuela de Arquitectura de Toledo, Departamento
de Proyectos Arquitectónicos, Área de Historia y
Composición, Toledo, Spain

16:45 — "Architectural theory anthologies from a Spanish perspective"

Amparo Bernal + Iñaki Bergera
Polytechnic University of Burgos, Graphic Expression
Department, Spain / University
of Zaragoza, Architecture Department, School of
Engineering and Architecture, Spain

17:00 — "Writings on Photography and Modern Architecture in Spain. A critical reading of a Contemporary Anthology"

17:15 — Discussion

Moderators:
Carmen Espegel
Tenured Professor of the Architectural Design
Department at the ETSAM (UPM)
Jesús Ulargui
Tenured Professor of the Architectural Design
Department at the ETSAM (UPM)

FRIDAY 27·04·2018

10:00 - 11:30 **panel #3 [anthology today]**

Leandro Medrano + Luiz Recamán + Mariana
Wilderom + Raphael Grazziano
University of São Paulo, Faculty of Architecture
and Urbanism, History of Architecture and Project
Aesthetics Department, São Paulo, Brazil

10:00 — "Space and the otherness. An anthology"

Belén Butragueño + Javier Raposo +
Mariasun Salgado
UPM, Department of Architectural Graphic Ideation,
School of Architecture (ETSAM),
Madrid, Spain

10:15 — "Practical theorization in the digital era"

Mattias Kärrholm + Paulina Prieto + Rodrigo Delso
Lund University, Architecture and the Built
Environment, Lund, Sweden, and Escuela Técnica
Superior de Arquitectura de Madrid, UPM, Spain

10:30 — "Catching glimpses. The fragment-anthology as a strategy for architectural research"

Guido Cimadomo + Vishal Shahdadpuri Aswani +
Rubén García Rubio
Universidad de Málaga, Departamento Arte y
Arquitectura, ETS Arquitectura, Málaga,
Spain and Al Ghurair University, College of Design,
Dubai, Emirates Arab United

10:45 — "Towards a (new) Historiography of Architecture for a Digital Age"

11:00 — Discussion

Moderators:
Juan Elvira
Assistant Professor of the Architectural Design
Department at the ETSAM (UPM),
Professor at IE University
Lluis J. Liñan
Professor at the Master in Advanced Architectural
Projects at the ETSAM (UPM)

11:30 — Coffee Break

12:30-14:00 — Key-note speaker

Hilde Heynen
Full Professor Architectural Theory. University of
Leuven. KU Leuven, Belgium

"Configuring a discipline. Anthologies in architectural theory"

Closing cocktail

04 | Index
of selected
papers

05 Papers

Reassessing Spanish Modernity Discourses through Mass Media

Antón-Barco, Maria; Meléndez Valoria, Verónica
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2. ESNE, Madrid, Spain, vavaloria@gmail.com

Abstract

Through relevant figures of Spanish architectural scene of the postwar period, this paper will resume the statement that architecture will only become modern if it is allied to media (Colomina, 1994) and by doing so, it will displace theory and criticism of architecture to the pages of newspapers.

While conventional theory portrays Spanish architecture of those years as a practice that seeks autonomy from political constraints, newspapers showcased a new architecture with a mission, the need to redefine an identity that could blend into Europe.

The images published by the press are not graphic documents related to the definition of the proposal; it was frequent to find architects surrounded by promoters and politicians. Comparing architect's autonomous discourse with this other one creates a theoretical framework that underlines, among others, the alliance between architecture and politics, a bond that goes far beyond "style".

Again, the relationship between word and image reveals the dualities between theory and practice and questions ideological assumptions that underlie the received vision of architecture through the autonomous discourse elaborated by architects and specialized critics.

To explore this relationship this paper analyses as case-studies some of the most relevant buildings that shift towards modernity such as Corrales and Molezun's Spanish Pavilion for the 1958 Brussels Expo, a building presented in the media from the late 1950s until today, and a few other constructions under the similar conditions. The paper compares the appearance of those buildings as an episode of architecture theory to their presence in general media, and discusses that while the former would lead to an anthology of essays and academic texts, the latter offers a more realistic perspective that reunites voices and actors, towards the definition of a discourse built in the intersection of photographs, films, exhibitions or even the reconstruction of the building themselves, which can be extracted from the media.

Key words: Politics, Mass Media, ABC, NO-Do, Modernity.

1. Introduction

Architectural critique has historically used specialized magazines as its main dissemination channel. These publications, written by and for architects, have been of seminal importance in the creation of architectural culture and an ideal of modernity in Spain. However, less attention has been paid to the role of mass media in the fabrication and dissemination of this discourse.

When specialized magazines leave out the non-specialized public, mistakenly considering them alien to these matters, this gap is filled by Mass Media. Contrary to expectations, Mass Media had not been a mere instrument for dissemination of contents, but it has also provided a platform for criticism and architectural analysis. A review of the issues that newspapers and documentaries addressed allows us to grasp what the general reader perceived during a key period in our history of architecture.

This paper has chosen the 40's, 50's and early 60's a very sensitive period during which it is difficult to find a time of reasonable freedom of the press, which would have enabled a more responsible and independent exercise of critique. The role of *Revista Arquitectura*, *Nueva Forma* or *AC* as instruments of architectural critique and propaganda has already been studied before, but Mass Media has been basically diminished by being considered less rigorous or intellectual. Thus, this research analyzes how Modern Architecture was addressed in the decades following Spanish Civil War through the pages of the *ABC* and *NO-DO* films. These two particular news organizations have been chosen for being the two main channels at the time. *NO-DO* was shown in every movie theatre from 1934 to 1976. The *ABC* was one of largest daily newspapers along *La Vanguardia*, edited in Barcelona, and the *Diario Pueblo*.

In those years, the issues addressed by the media go from Reconstruction to Modernity. Both views were coeval as they were part of the process of reinventing postwar Spanish Identity. The duality presented between Modernism and Classicism represents the special idiosyncrasy of Spanish Architecture that did not embrace modernity at the same pace or in the same way that our European neighbors[2].

Thus, both positions were present in Spanish Media and both of them will reflect the cultural apparatus of Franco's Dictatorship. While the Reconstruction approach was generally directed to the national public, Modernity was presented nationally and internationally. This double message shows multiple national identities presented by architecture. In a way, nations never stop reinventing themselves; therefore, their identity change at the pace of these variations. This implies that maybe we should never talk about identity, but rather we should refer to identities: multiple and conflicting, overlapping in time, none of them real or authentic, as they are all a result of manipulation of elements of our collective memory.

2. Architecture in the Press

The end of Spanish Civil War meant the need of reconstructing the identity of the nation. To do so, media and architecture would be crucial pieces of the political cultural apparatus. Although it has been said that in its first stage Modernity was excluded from this official discourse in favor of more "traditional national styles", even during those first years' discourses based on history showcased renovation as one of its key elements. From then on, the duality on Modernism versus Classicism would be a constant discourse. In August 1957 the *ABC* published "Trends and guerrillas in Spanish architecture", in which Enrique Lafuente Ferrari evidenced this duality and stated:

Between extreme historicism and rabid modernism, the guerrillas of our architecture move, concentrating their passion on the extremes. The aesthetic creed, in the hands of cases, usually embodies what a building declares most ostensibly: exterior forms, façades, ornament, decorative topics. And, unfortunately, for this reason they are normally judged, and for such exteriorities and for some material boast they are classified in the respective side. A building of respectful aspect with traditional forms can be extraordinary in a floor plan, and show a rational distribution adapted to the modern life. And, on the contrary...[3]

Going back in time, this discourse is already present at the 1st National Convention of Architects, which was celebrated in the *Teatro Español* in Madrid between June 27th and 30th in 1939. A linguistic analysis shows that the expressions used were infused with triumphalism and the promise of a brighter future. Some of the more recurrent words "destiny", "unit", or "spirit" are basic terms for the political apparatus, but also others like "renovation" and "modernity". As for Pedro Muguruza's closing speech, it emphasized the importance of the reconstruction of Madrid. The sustained period of time during which it was the front line of the war, from the Autumn of 1936 to the end of the conflict,

produced considerable material damages, especially in the western area of the capital —*Ciudad Universitaria*, the quarter of *Moncloa*, *Gran Vía*— the repairs of which became a matter of the highest urgency. In any case, the reconstruction of Madrid was not a priority for purely material reasons. Within the dictatorship's push for renovation, Madrid was a symbol of what the Nation should become.

Fig. 1

Both the *ABC* and *NO-DO* publicized these views and presented them as a quest. As an example, one of the first *NO-DO* episodes (number 8-2,22,1943) showed the state of *Ciudad Universitaria* and the demolition of *Hospital Clinico* to be later reconstructed.

Housing is one of the other themes that recurrently appeared in newspapers. A documentary made public in January 1959 was dedicated to "Sixty thousand housing units. Madrid's Social Emergency Plan" and was included in the NO-DO episode "The Gran Madrid", in which not only the project is mentioned but also maps, models, and aerial views of *Fuencarral Housing Project* appeared. Although the names of the architects behind these proposals are never mentioned, and the focus is set on the developer, the modernity of the urbanization and the projects, and the work of the architects, are anyway praised and shown on the video.

The small village of Fuencarral extends its airy architecture ... a careful urbanization ... all this is presided by a modern and agile line, allowing the sun to enter the houses and ensuring joy and clarity through large windows. Included in moderate prices adequate materials that contribute to the correct isolation of buildings are provided[4].

Fig. 2

By all means Madrid will be one of the main subjects of Mass media. To the "Great Madrid Plan", and its evolution throughout the 40s, Miguel Fisac dedicated, in 1952, an article in the *ABC*, which brought to light the failure of the model. He would repeat this opinion in the following years, and in so doing he confirmed himself as a critic that directed his thoughts to the general public and not to his fellows.

During the 50's and the 60's, Spanish newspapers gave coverage to some buildings that are considered crucial in the history of its architecture. Francisco de Asís Cabrero and Rafael Aburto's *Casa Sindical* is a perfect example. When the results of the competition were made public the building became a focal point for the press[5]. While specialized press, without exception, praised the building that was published in *Revista Nacional de Arquitectura* and *Nueva Forma*, newspapers focused on its location in front of the *Museo del Prado*, the institutions who promoted it and, of course, its modernity. One of those critical articles, written by Luis de Armiñan in 1963 in the pages of the *ABC* sates:

There it is the modern factory, very tall, with its open rectangles in its overwhelming monotony. This office palace does not lack line, nor it is overwhelmed by heaviness. But it is not where it should be. It would go well and embellish the Avenida del Generalisimo. In the Paseo del Prado it rises sinking...[6]

The dual discourse appears again. The modernity of the building does not seem to be the problem but rather the urban context where it was located. That discourse was not only popular in Madrid, but also in smaller cities like Segovia, where *the Taray Housing Complex* was criticized in the local press as well as in the *ABC* 10/04/1964 as an alien to the traditional skyline of the city.

Within all these pieces it is difficult to find a well-founded analysis —in favor of or against— the architectural qualities of those buildings. In a way, those views seemed to sum up the preconceived opinion that the readers were supposed to have, considering that those buildings —far from traditional styles— were not accepted at the time by the inhabitants of those cities. Sometimes, a pedagogical discourse would appear trying to convince users that this was the future that everyone had been waiting for.

As it has just been mentioned, it seemed that Modernity was a must for public buildings promoted by the state, despite of some well-known examples such as Gutierrez *Soto's Ejército del Aire* —and even in that case it could be argued that despite its resemblance to *El Escorial* it is a modern building—. It is surprising how little attention the press showed for this building; there is only one relevant article in the *ABC* 12/10/1944, and curiously enough the project was not published in *Revista Nacional de Arquitectura* until 1951.

It could be argued that the political strategies around Spanish architects have been diverse, and the attempts of the Franco Regime to monopolize modernity unsuccessful. Perhaps because they were unable to build a modern icon that was both the physical embodiment and a metaphorical representation of their political order, a theatrical setting for the regime to celebrate its triumphs.

This modernity by political demand —or aestheticization of politics— is quite obvious in the case of the pavilions commissioned by the Spanish Government on the occasion of international fairs. These pavilions served as propaganda; therefore, they were crucial for the modernization of any kind of architectural discourse. This change of paradigm is especially relevant in the case of the Spanish Pavilion that José Antonio Corrales and Ramón Vázquez Molezún built for Brussels' World Fair in 1958 after winning the competition organized by the Spanish Government for its construction. This is one of the buildings that, on those decades, attract more attention from the press. Architects, politics and critics filled many pages on newspapers with their impressions about it.

In an interview about the exhibition included in the *ABC* 28.07.1957, The Marquis of Santa Cruz, Vice Secretary of Foreign Affairs and Curator of the Spanish Pavilion states:

What Spain wants to achieve with this pavilion... We have not intended to dazzle anyone, we want Spain to stand out, but even more than for the moral or representative value, we could say, and for the art and grace with which these things appear. As for our pavilion, it will be neither one of the biggest nor one of the smallest. Now, we are aligned with that very modern trend that will preside the architecture of all the others ... The pavilion (will be finished) in September. Now, the interior decoration, in the next months of next year. Yet for now, it has not been defined what will fit best, without being out of tune with the modernism of the building, while giving an exact, agile and complete idea of all these national events.[7]

From these words it follows that the Spanish pavilion must be modern in order to be aligned with a trend rather than to show what Spanish architecture really was. This idea is reinforced by the words that Camón Aznar dedicated to the 1958 Brussels World Fair and to the Spanish Pavilion. In an editorial piece, titled "The new architecture", the author praised the architecture he had been so adamantly against to when he wrote praising historical models such as *El Escorial*. Camón undertook a general chronological tour of the evolution of architectural history, declaring columns and roofs as key elements of any building to end up praising the pavilion designed by Corrales y Molezún as it perfectly combined both elements. He finally stated that this new architecture is relevant due to the use that new materials. Yet the duality between Classicism and Modernism appears again in this text. Its last paragraph tried to reconcile the qualities of new materials with the order and geometry of classical architecture.

Given the possibility of translate the world of nature and poetry to architectural form... it is necessary to raise the question if the most authentic creation will not combined fantasy with numbers and proportions, to re-emphasize the right angles, puting in order walls and roofs with calculated and firm clarity. In keeping, in a nutschell, the classicism that turns the force of gravity into geometry and this into pure beauty.[8]

Another article in the *ABC*, this time by José Calvillo 01/08/1958, praises Corrales and Molezún Pavilion and tries to educate the public on the quality of the pavilion, and tries to defend that modernity could represent the Spanish nation:

What do those who know —the architects— think about this? From the Spanish architects, only praiseworthy phrases we have heard so far. As for foreigners, the Italian architecture magazine "Domus" says that our pavilion is "the most poetic, structurally one, new in its forms, simple and honest" and that it is "one of the most beautiful and outstanding statements of the exhibition". "The Architectural Forum", a magazine of maximum prestige in North America, in an article entitled "the best of Brussels", places the Spanish pavilion among the top five, along with Finland, Germany, the Netherlands and the United States. Furthermore, the opinion of the demanding critic of the "Svenska Dagbladet", the Swedish Goran Schildt, is already known. For him, the Spanish pavilion is undoubtedly the best of all, from an architectural perspective.
There will be Spanish visitors who will affirm that it is not built in a Spanish style, who would have preferred to see an Andalusian patio or a farmhouse. Against their critics there is no possible argument. I modestly think that everything original and beautiful that has been created by Spaniards, even if it does not resemble what is recognized as such, can fairly represent Spain. A Belgian magazine, "Pointe", believes it has discovered in this cheerful glass cage, that our pavilion is a modern version of the Mosque of Cordoba. But that belongs to the field of fantasy.[9]

Fig. 3

The success of these young architects is perceived as a national triumph and helps to consolidate modern proposals. *NO DO* 01.011958 states that the Spanish Pavilion in one of the top five pavilions. It also emphasized the contents of the pavilion that combined invention and industry with folklore and religious festivities switching from one of another. An article dedicated to the last days of the expo, with full color photos —published in 04/10/1958 - Blanco y Negro— mentioned that the Spanish pavilion was awarded with the Gold Medal.

As for the voice of the architects themselves, Jose Antonio Corrales also describes the fair and the Spanish pavilion in another article —published in the *ABC* 10/08/1957 — where the focus is set on the modern installations of the pavilion and its ability to show the future of Spain though "a cinematographic point of view".

Fisac, a specialized voice had the chance to express his opinion on the pavilion on the Mass Media. His article for the *ABC*'s *Blanco y Negro* magazine (19/04/1958) about the Brussels World Fair 1958 is widely known, regarding the need "to depart from the impersonal channels" generally used to discuss architecture and urban issues in the press. His impressions present on this article contrast with those of Camón Aznar's previously mentioned text. It is surprising that Fisac, who was part of the jury that selected Corrales and Molezun's proposal, paid so little attention to the building.

Specialized press obviously published this pavilion. The *Revista Nacional de Arquitectura* dedicated almost a monographic number (n.188) to the pavilion, stating that only geopolitical reasons were

responsible of the invisibility of Spanish architecture abroad, taking advantage to monopolize modernity by praising the 1937 Paris pavilion:

Due to the circumstances that we all know, our architecture is deliberately disregarded abroad, except for some honorable and endearing exceptions. For example: an International Exhibition was held in Paris in the years of our Civil War where the Spanish Republic presented a pavilion, certainly a fantastic design, which has been reproduced, with great apparatus, in an English book dedicated to Fairs. This same book have published some of the facilities of the Triennale of Milan, to which Spain attended for the first time. Our pavilion was designed by Coderch and Valls and was awarded the Grand Prize. An elementary spirit of justice would have forced the editors to showcase this fantastic example of "national" architecture. However, it was ignored in the aforementioned book. Now Spain attends a Universal Exhibition in Brussels, an appointment that promises to be important.[10]

Despite this dichotomy, the support for modernizing architecture is obvious. Under the title "Triumphs of Spanish Architecture" an article published by the *ABC* (Madrid) 31/03/1962 cites Gio Ponti's words "We are heading towards a Spanish Architectural Momentum", to express the firm belief that since 1950 Spanish architecture could be defined as Modern. Coderch, Vals, Fisac, Joya, Barbero, Ortiz Echagüe, Lafuente, Vorrales y Molezun, García de Paredes, Carvajal, Oteiza, Puig, Perez Piñero, Fernandez del Amo, Leoz, Higueras, Moneo… are some of the names that the article mentioned to showcase the international success of Spanish architecture, along with the attention that Le Corbusier an Mies had paid to their work.

Although the debate on what is truly Spanish would continue along the XX-C, it could be said that the 20's begun with the alliance of architecture and media. This alliance would led to the construction of the new headquarters of the *Diario Pueblo* by Aburto in 1964and the *Arriba* by Asis Cabrero in 1960. Both of them were considered by architectural historiography as the first modern buildings dedicated to the media in Madrid.

3. Architects in the Press

Despite this apparent lack of interest from architects towards publicity and popular media architects as well as architecture were recurrent subjects on articles and documentaries. Some names were more popular than others. Those that held political offices like Pedro Muguruza, regularly appeared in the media; other names, well known among their fellow architects, were far more discreet. For example, Alejandro de la Sota's most noticeable press appearance on those years is an extent article for the *ABC* about modern interiors published in 1951. In the prelude he is presented as:

"*a young architect familiar with the modern trends of decorative arts, Mr. Alejandro de la Sota, has kindly defined for us in a way the evolution that life imposes on houses: formal simplicity, space for the body, and rest for the spirit; harmony, rhythm, selection, austerity. Those are the artistic principles that rule decoration at modern houses…Thus, those are what Mr. Alejandro de la Sota considers as typical features of contemporary decoration, the result of modern architecture* ".[11]

Other names such as Saenz de Oiza would briefly appear in a note that announced the winners of the Architectural National Prize in 1955. In the early 60's, the media did not pay much attention to his work and in 1964-1965 his architecture would only be published though fascinating press advertisements presenting Torres Blancas.

Among all the relevant figures of those years, many pages were dedicated to Miguel Fisac, the architect who received more attention from the press apparatus in the years after the war. Not only his buildings but also his persona, received attention form the press. His allegiance to the Opus Day earned him more projects. He was the most popular name in the 40's and 50's. But the lack of work in the 70's was also the subject of a review in the pages of *ABC's Blanco y Negro*.

However, he was not merely a subject, he also was a recurrent article writer. He was the *ABC*'s architectural correspondent, as well as contributor to many magazines. His articles were not only published in newspapers like the *ABC*, *Diario Pueblo*, or *Ya*; his trips were transformed into travel stories in *La Actualidad Española*[12].

Fig.4

To showcase the interest of the media on Fisac, not many examples are needed. The *NO-DO* documentary N 653 A 07/ 11/1955 was dedicated to Fisac's Valladolid *Colegio de los Dominicos* which had been awarded with the Gold Medal of Sacred Art in Vienna, a prize that secured the building a number of articles and photographs on mass media. Again, it became an international outstanding work of Spanish Architecture, even more relevant due to its religious program, it was seen as a national triumph.

What it is interesting that in this particular case, is that the press reflects not only the official view but also echoes the opinion of architects and the author through an analysis of the famous "critical sessions" that were held in Madrid's Architectural School.

Fig. 5

The panorama will remain unchanged in the 70's and we should wait until the late 80's and 90's to witness the birth of the star architect as an invention of the postmodern era in this profession, a figure that would hog lots of pages on newspapers and prime time television shows. The 90's will witness Oiza as a usual TV guest, Moneo regular appearances in Sunday's Newspapers and Bofill advertising cars and credit cards[13].

For much of the last century, all that was European was represented by progress and technical advancement associated to the Modern Movement and the International Style. However, those terms are evidently insufficient to define the influence in Spanish architecture, first from Europe and later from the United States. The discussion about whether a building or an architect was 'modern' because it used the language of Modernity, lacks interest, but still monopolized the first decades after Spanish Civil War. That terminology shows styles' unbalanced ability to designate Spanish XX-C architecture since it refers only to form as the foremost generator of the project.

The debate regarding what was "modern" at the time—in contrast to what was "classical"—marked an interesting period in which critics had to redefine that so-called National style imposed by the State authorities; a style which, despite its popularity among the large sectors of the population, neither it completely convinced the critics, nor, of course, the architects, who were forced to adhere to it without questioning it.

Thus if, as the call for papers suggested, we were to compile an alternative Un-thology, institutionalized media such as ABC and NODO would be the conduits through which new directions in architectural thought were spread. The construction of an index of these documents seems an impossible and unnecessary task, as it is easier to navigate them through hypermedia.

On the contrary, many researches have tried to compile the articles of architectural magazines, which have played a crucial role as a means of analytical interpretation of architecture history. The importance of these publications, which for most of the XX-C were the only dissemination channel for certain proposals, is undeniable. However, they are only one part—an important one—of the equation. Architecture magazines are written by architects, about architects and for architects. Therefore, it seems reasonable to incorporate the analysis of other non-specific publications that, at the time, might have brought architectural production closer to its users. Thus, the non-specialized press, which played an essential role in the evolution of Spanish architecture in the 20th century is one of the first sources to be considered. The study of these sources has proven to be an essential tool to analyze the history of architecture. To study what is said, how it is said, and also, who said that, is crucial to put in context a discipline that usually introduces itself as autonomous.

We believe that, as partial as these anthologies are, at least they should maybe incorporate a selection of other kind of published pieces that could complete the vision of the same architectural reality. These pieces may consist of different media from scholars to journalist' contributions.

Taking into consideration that the discourse produced by media is consumed by a broader audience and it may be more real that the autonomous discourse of practicing architects and scholars the it could be argued that its presence on those anthologies such be more balanced compare to that of classical contributions.

But still, this inclusive effort wouldn't even assure that the reality depicted is complete, and not even unbiased, although it would definitely present a more multifaceted view. Perhaps the question laying underneath this issue is in fact the revision of what anthologies are or should do today, or if they are useful any more.

Notes

1. Alberto Grijalba, "Las revistas de arquitectura como instrumento de propaganda: manifiestos efímeros, de París a Nueva York pasando por Bruselas"

2. On May 6, 1942, Francisco Franco inaugurated the exhibition 'Modern German Architecture' at the Palacio de Cristal del Retiro, curated by Albert Speer. The act was carried in all the major Spanish newspapers. "Germany presents in Madrid the most finished sample of its deep, grandiose and penetrating architectural sense and the achievements that are due to the Führer and the great professor, today Minister of the Reich, Albert Speer", assured the chronicle of 'ABC'1. Articles were written to praise the reconstruction of temples 02/12/1950 - ABC (Madrid) - Page 11.

3. *Entre el pasadismo a ultranza y el modernismo rabioso, los guerrilleros de nuestra arquitectura se mueven, concentrando su pasión en los extremos. El credo estético, en manos casos, suele encarnar en lo que un edificio declaras más ostensiblemente: formas exteriores, fachadas, ornamento, tópicos decorativos. Y, por desgracia, por esto se les juzga normalmente, y por tales exterioridades y por algún alarde de material se les clasifica en el bando respectivo. Un edificio de aspecto respetuoso con las formas tradicionales puede ser un portento de planta, de distribución racional adaptada a la vida moderna. Y, por el contrario*

4. *"el poblado de Fuencarral extiende su airosa arquitectura… una esmerada urbanización… todo esta está presidido por una línea moderna y ágil, dando entrada al sol en las viviendas y proporcionando alegría y claridad con los amplios ventanales. Dentro de lo moderado de los precios se incluyen materiales adecuados que contribuya al correcto aislamiento de las construcciones*

5. In April 1959, Rafael Aburto and Francisco de Asís Cabrero finished the preliminary plan for the expansion of the Casa Sindical, a building they had built together ten years earlier. In the final phase of the project Cabrero took on the extension by himself and Rafael Aburto was in charge of the building of the newspaper Pueblo and the Sindical Press (Cabrero was busy at that time with the newspaper Arriba).

6. *Allí está la fábrica moderna, altísima, con sus rectángulos abiertos en su monotonía abrumadora. Este palacio oficinesco no carece de línea, ni se abruma de pesadez. Pero no está donde debe. Iría bien y embellecería la Avenida del Generalísimo. En el Paseo del Prado se alza hundiéndose.* Luis de Armiñán, "Se pierde el barrio más noble de la capital", ABC. 20 de abril de 1963, 41 y 43.

7. *Lo que pretende España con su pabellón... Nosotros no hemos pretendido deslumbrar a nadie, Queremos que España destaque, pero más aún que por el valor moral o representativo, podríamos decir, y por el arte y la gracia con que estas cosas se presenten. En cuanto a nuestro pabellón ni será de los más grandes ni de los más chivos, Ahora estamos dentro de esa línea modernísima que va a presidir la arquitectura de todos los demás…El pabellón (estará acabado) en septiembre. Ahora, la decoración interior, en los próximos meses del año que viene. Más de momento, aun no se ha ultimado aquello que mejor encajará, sin desentonar del modernismo del edificio, dando a la vez una idea exacta, ágil y completa, de todas estas manifestaciones nacionales.*

8. *Ante estas posibilidades de transporte a las formas arquitectónicas el mundo de la naturaleza y de la poesía, cabe, sin embargo, cuestionar si la más auténtica creación no estará en embridar la fantasía con números y proporciones, en volver a prestigiar los ángulos rectos, en ordenar muros y cubiertas con calculada y firme claridad. En mantener, en una palabra, el clasicismo que convierte la fuerza de la gravedad en geometría y ésta en belleza pura*

9. ¿qué opinan de todo esto los que entienden, los arquitectos? De los de España, solo frases encomiasticas hemos oído hasta ahora. En cuanto a los extranjeros, la revista de arquitectura italiana "Domus" dice que nuestro pabellón es "el más poético, estructuralmente en línea, formalmente Nuevo, simple y honesto" y que representa " una de las afirmaciones más bellas y destacadas de la exposición". "La Architectural Forum" de máximo prestigio en Norteamérica en un articulo titulado "lo mejor de Bruselas" de su número de junio señala el pabellón de España entre los cinco mejores, con los de Finlandia, Alemania y Holanda y Estados Unidos. Y ya es sabida la opinión del exigente crítico del "Svenska Dagbladet" el sueco Goran Schildt,. Para él, sin duda, es el español el mejor de todos, desde el ángulo arquitectónico. Habrá visitantes compatriotas que afirmen que aquello no es estilo español, que preferirían ver un patio andaluz o una masía. Contra ellos no hay argumentación posible. Modestamente opino o que todo lo original y bello creado por los españoles, aunque no se parezca a lo conocido puede representar justamente a España. Una revista belga, "Pointe" ha creído descubrir en esta alegre jaula de cristal que es nuestro pabellón una versión moderna de la Mezquita de Córdoba. Pero ya esto pertenece al terreno de la fantasía.
"Lo mejor de Bruselas" was reproduced in ABC 31/07/1958

10. *"Por las circunstancias que de todos son sabidas, nuestra arquitectura actual está deliberadamente desconocida en el mundo, salvo unas honrosas y entrañables excepciones. Por ejemplo: se celebró en París una Exposición Internacional en los años de nuestra guerra civil, y la República española presentó un pabellón, ciertamente de excelente proyecto, que se ha reproducido, con gran aparato, en un libro inglés dedicado a Ferias. Este mismo libro publica algunas de las instalaciones de la Trienal de Milán, a la que España concurrió por primera vez, y cuy o pabellón, proyectado por Coderch y Valls, fue galardonado con el Gran Premio. Un elemental, elementalísimo, espíritu de justicia obligaba a los editores a dar publicidad a esta muestra de arquitectura "nacional". Y, sin embargo, este pabellón se ignoró en el libro citado. Ahora España concurre a una Exposición Universal en Bruselas que promete ser importante"*

11. *"un arquitecto, joven y familiarizado con las tendencias modernas del arte decorativo – don Alejandro de la Sota-, ha tenido la amabilidad de definirnos someramente la evolución que la vida impone a las casas. Simplicidad en la forma, holgura para el cuerpo, y reposos para el espíritu; armonía, ritmo, selección, austeridad. Esos han de ser los principios artísticos que presidan la decoración de las viviendas modernas...He aquí pues, lo que don Alejandro de la Sota considera como rasgos típicos de la decoración actual, fruto de la arquitectura moderna".*

12. His role as a journalist has been studied by Ruiz Colmenar, Alberto. Fisac periodista. Difusión de temas de arquitectura en la prensa no especializada.

13. As Fernandez Galiano stated in the pages of Arquitectura Viva.

Image Captions

Fig. 1. Screen Captures from NO DO, 8, 1959
Fig. 2. Screen Captures from NO DO, SESENTA MIL VIVIENDAS - PLAN DE URGENCIA SOCIAL DE MADRID, 1/01/1959
Fig. 3. Left. ABC Right. Screen Captures from NO DO 8.
Fig. 4. Left. 15/12/1959 - ABC SEVILLA (Sevilla) - Página 15 . Center.   22/08/1971 - ABC (Madrid) - Página 90. Right. 17/05/1978 – ABC.
Fig. 5. Left and Center. Screen Captures from NO DO. Right. 17/05/1978 – ABC.

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Biography

María Antón-Barco earned her Title of Architect and her PhD from University CEU San Pablo. She has been awarded a FPI Grant and various Travel-Research Grants to support her PhD Architecture research that has been carried out at MIT and The Warburg Institute. She has participated in various international symposia and she has published articles on construction technology, Spanish XX-C architecture, landscape topics and theory. She is a regular lecturer at Politecnico de Milano's Master in Urban Interior Design.
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Verónica Meléndez Valoria earned her PhD and her Title of Architect from the ETSAM – UPM in Madrid. She developed her PhD dissertation on the idea of Intellectual Management and the instrumental capacity of communication for architecture and design in the 1980s and 1990s. For most of her research she was supported by the grant she was awarded by La Caixa Foundation in 2011, that allowed her to be Visiting Scholar at Columbia University in New York for 2 years. As an architect she worked for 8 years for Herreros Arquitectos. At the moment she works independently or in association with architects, and combines that practice with academic management, curatorial work, consulting, writing, researching and teaching. Since 2014 she works at ESNE, School of Design, Innovation and Technology, where she is now Head of the International Relations Office.

The adventure of practicing architects.
(Hi)story(ies) of architecture.

Barreno, Julio[1]

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Abstract

Giambattista Vico proposes us to have a heroic mind, a mind capable of going beyond the knowledge of artifacts to arrive definitively to human history, a process in which we implicitly recognize our own motives and purposes. We can imaginatively reconstruct human thoughts and experiences by narrating our own actions and experiences. Through our narratives we shape the way we recognize ourselves and the way that others recognize us.

Architecture, including constructed forms, is a communication medium capable of emitting signs, particularly visual signs, which can be received by others. An architectural practice is a medium of generating subjectivity, creating a biography, and constructing narratives that can affect us and shape others; narratives capable of generating culture and history too.

Narratives, as true statements that make up our "biographies" and our "universes in themselves", and as fragments, can participate in the configuration of a certain history. We try to determine the ability of architecture to participate in the generation of a "historical a priori" of those related statements that contribute to the definition of a certain discursive positivism characterized by its unity in time. With this, we can see the extent to which certain Authors have talked about the same thing or displayed the same visual field, and why others did not talk about the same topics. An emergence of statements that move away from the monotonous and inert to enter into the complexity of the heterogeneous are deployed according to specific rules drawn from the very thickness of those discursive practices that establish the statements as true facts.

We try to address the history of architecture from its statements, from its narratives, trying to escape from the already-told story and provoke the appearance of other truths obscured by automatisms until now.

Key words: Truth, History, Archive, Architecture, Practice.

At the beginning of the 18th century, in full rationalist effervescence, a thinker emerges who distinguishes reason from other human qualities such as creativity. Giambattista Vico[i] points out as true history that which emanates from human production itself. That is to say, what is done is true[ii].Through his Scienza Nuova[iii] he claims the body as a source of knowledge based on the fantasy of ingenuity and the bodily sensations. Some sensations interpretable in another light through some "modifications of the mind »[iv] allow us to understand the actions of men and explain their meaning[v]. He firmly believes that we can imaginatively reconstruct human thoughts and experiences from "the narration of our own actions and experiences"[vi]; the evidence on which we base the certainties that model our attitudes, and on which we give meaning to the world, are the abilities that men have to realize truths from the moment they are told to us, since "it is not possible to be wrong if one tells himself what he has done "as a narrative of our fantasy[vii]. It consists of understanding our biographies from our own narrations made by our ingenuity, imagination or fantasy. Some fantasies, about gods, heroes or simply humans, that we create ourselves with our rules and that take on a life themselves transforming us into creators of our inventions and forcing us to believe that we are our own gods, heroes or simply humans, and that is how we develop our existence, our civil world. In other words, that culture is actually a creation of our fantasy[viii]. A world that continually remakes itself every time we narrate our biographies[ix], the "stories of our lives"[x]. Some biographies that, regardless of whether they occur or not, are no less "invention of our fantasy than the narrative consciousness of a literary person can be; both, he and we, are made of the same material: what we say to ourselves, what each one tells himself while he lives "[xi]. The "heroic mind" proposed by Vico surpasses the mere knowledge of artifacts to get "the human story", because it is implicit that we recognize our own motives and purposes[xii].

As in the "stories of lives"[xiii] or "the universes of crumbs"[xiv], much has been said about biographies as a historiographical genre capable of telling history using its small narratives, where the protagonist finds the opportunity to show his own universe, and, therefore, a method that provides "a dispersed, fragmented view, rebel in relation to the system and" curious "in relation to the facts, its people and its origins," and at the same time teaches us the personality of each individual as "an universe in himself"[xv]. Some "universes in themselves", "little stories", exemplify well the fragmentary character of history accepted after the "modern death"[xvi,] and would allow us to approach the "thought of the weak"[xvii] (Vattimo).

The possible narratives in architecture can be explained from semiotics (Eco). Characters such as Umberto Eco[xviii] or Roland Barthes explain to us the signical capacities of architecture, either through their function --which entail a denoted codification, and are decipherable by stimuli of necessity--or through other connoted signs or with more symbolic or metaphorical functions[xix]. Its possible narratives are specially visual. While written and oral languages have a clear and resounding ability to be structured according to rules to achieve great precision and avoid ambiguities, visual language, on the contrary, is considered a semi-structured system and, therefore, inaccurate and limited, which requires a certain capacity for deciphering on the part of the reader[xx]. On the other hand, it has great advantages such as its easy and rapid learning in a universal way, thanks to its enormous communicative force. Architecture, through its visual signs and its possible narratives, has the capacity to reach everyone, to give us shape[xxi], or as Perec[xxii] says, to generate furrows in our cultures.

Architectural production is situated between the author, his life, and the work that describes it. Itis always charged with "efficacy as a producer of subjectivity"[xxiii], although it is far away from the romantic biographical mode and closer to a "disfigured" self[xxiv]. In other words, it would be an author explained from the context of his own work, an author "produced" by his own texts[xxv].

The interactions among humans, and between them and everything else, generate a complex system of personal experiences and imaginative intuitive relationships, without any purpose of balance and full of entropy; it is a system where everything affects everything and where the characteristics of a specific moment are not due to the composition, but to the organization of the elements, regarding organicism[xxvi]. In this sense, I believe I understand a good part of the architectural production today. I am interested in figures such as Juan Borchers, who carried in his notebooks[xxvii]suggestive analytical drawings of clouds, stones, trees, stars, etc. all extracted from reality in an exercise of affective observation, capable of uniting life and architecture undoubtedly. He finds in each one of those elements that make up our lives, which affect our biography, some real architectural lessons in which he confirms his organicist maxim that "everything is in everything"; to discover in the daily character of the clouds, or their elemental vortices, their exceptional condition of suggesting spaces, or spatial experiences, as William Turner knew well to express from the stillness of a canvas[xxviii]. From 1922 into the 1930s, Alfred Stieglitz was also attracted by clouds that he would

capture through his camera in what he called "Equivalents": photographs of different cloud formations that concentrated photographic objectivity together with his personal emotion through their abstract forms, lines and colors that could be interpreted as corporal experiences following the theories of Kandinsky[xxix].

Now, let's think about those conceptual drawings of floating platforms and forms that Jørn Utzon would use in the preliminary work of the Sydney Opera House[xxx] project, and much more explicitly in the longitudinal section and initial sketches of his church in Bagsvaerd[xxxi]; clouds that we could also imagine looking at the section of the Louis Carré[xxxii] mansion built by Alvar Aalto in 1959.

"Cloud"[xxxiii] was an installation made by Eventstructure Research Group for the Amsterdam Stedelijk Museum in 1970. In it, they used a pneumatic cloud-balloon in which clouds were projected simulating a day sky in a nocturnal situation to which other sound effects of wind and storms were added. As an architectural ecological manifesto, capable of finding the purposes of global warming and energy conservation, Graham Stevens designs and builds his installation "Desert Cloud"[xxxiv] in the Arabian Desert in 1972.

Haus Rucker Co, in 1972, designed an installation called Big Piano, a staircase whose steps work like piano keys. As a promenade, they ascend to an artificial cloud which walkers could enter. In the same sense, Transsolar & Tetsuo Kondo Architects' propose "Clouscapes" for the Venice Bienale in 2010; in those works, clouds are builders of a landscape in which spectators themselves figure. We also find this[liv] concept in the Blur Building, of the Swiss Expo of 2002, performed by Diller Scofidio + Renfro[xxxv].

Others such as Geoff Hendricks would work repeatedly on the Cloud concept; in 1967 he would make two works in which he imagined cities or areas of cities in clouds photographs such as "Cloud City", or "A Floating Metropolitan Area for Dick from Geoff". Cities found examples in pneumatic structures such as the "Pneumo City"[xxxvi] of 1966, a design by Gernot and Johanne Nalbach, or the "Cloud 9" project that Buckminster Fuller created in 1967. We could imagine a cloud concept integrated into Fuller's tensegrity idea, or also in Sou Fujimoto's works, such as his pavilion for the 2013 Serpentine Gallery exhibition or the most recent Naoshima pavilion.

Clouds that we could also observe in those soap models[xxxvii] that Frei Otto made of his project for the Olympic stadium in Munich 1972 or the German pavilion in Montreal in 1967, that is, his life project, some models of thin layers of soap and other textiles, which curiously he photographed many times with the sky, and its clouds, as a background; a few thin layers of soap that Saraceno manages to build to be able to walk through them, scenes that, by the way, we had seen before in many of the images that Antfarm left us in the 60s, such as "Dream Cloud on the Beach at Freeport", made in Texas in 1969.

Authors like Victor Lundy, previously unknown to me, emerged through this research to be included too in this map that we have been drawing with some of his projects as his Brass Rail Snackbar, which he designs for the New York World Expo of 1964, or his "Unitarian Meeting House[xxxviii]" in 1963.

On other occasions, wavy sheet projects will be those that intend to generate experiences that could be interpreted as those cloudy spaces and thus their possible experiences. An example of this may be the Eastman Kodak Pavilion [xxxix]of 1964 whose model is photographed by Ezra Stoller, who uses a cloud-filled background in what I believe is an attempt to interpret that pavilion as one of those clouds. The visitors' pavilion of the Bacardi factory designed by Felix Candela could go in this way, as could the 14 Triennale di Milano pavilion of 1968 designed by Angelo Mangiarotti and the Kakamigahara crematory by Toyo Ito as well.

This series of examples share certain genetics; they are part of the doctoral thesis entitled "Actions and reactions. An approach to architecture through its dynamic fragments" that was defended in December 2015. In it, statements such as those found above emerged in a chapter that was called "disturbing the spaces" through different disturbances such as, for example, the cloudy effects; a concept that attracts many examples somehow affected by others, to build in parallel its own affection in the form of our own narrative that ended up infecting others in what we have been saying is the culture or history of the human being. That is, starting from the acquired knowledge and trying to blur any previous truth, to dismantle any previous totality, to reconstruct other new truths or totalities, which will successively repeat the process without ever closing in truths that become fossilized (Sartre).

Freed from the burden imposed by the idealist way of constructing history, we find ourselves with an immense, dispersed domain composed of statements issued in the past that give form to a multiplicity of events that occurred in the general discourse that form a horizon in which to look for the different

units that are formed and detected in them[xl]. And it is that, for a linguistic system to be established, the existence of a set of statements or collection of discursive facts as a place of emergence of innumerable linguistic sequences is necessary. Faced with the impositions of idealistic thought, the discourse of the statements seeks its irreducible emergence that, isolated with respect to language and thought, does not seek to generate simply a dust of facts, but what it seeks is to cause new connections to appear between those facts, new forms of regularity, avoiding previous psychological references[xli].

Through what Michel Foucault calls the positivity of a discourse [xlii] that characterizes its unit in time, and we can also know the extent to which certain authors have referred "the same thing", placing themselves at the "same level" or "the same distance", displaying "the same conceptual field" or opposing "the same battlefield". However, it also shows why others did not talk about the same issues. And it is this positivity of discourse that manages to make them communicate with all the different intervening individuals. That is to say, this positivity allows showing at the same level everything that happened in the attempt to build a concrete map, thus playing the role of what can be called a "historical a priori". A term that defines the condition of reality, of emergency or existence, of some statements, "of a history that is given, since it is that of the things actually said"[xliii].

This new situation created by historical a priori moves away from the monotonous and inert to enter into the complexity of the heterogeneous, deployed according to specific rules drawn from the very thickness of those discursive practices that establish the statements as certain facts. And it is in this sense that we have tried to know how the relationships between different positivities[xliv], architectural in our case, are transformed.

In a way, the officially indexed research that makes up the endless ocean that you mention, has systematically exiled the architectural practice to the periphery of the debates, external to the structure or simply as insignificant. But even when we strive to see it from that empowered position of the Academy, a certain participation could be discovered in them; "The effect of reality" that translates from "the significance of (its) insignificance" (Barthes) [xlv] would be able to qualify the avatars of the story. Some non-structural narrative-description elements that claim their reality effect[xlvi]; this is how Barthes argues the obtuse sense, or the punctum in photography[xlvii].

An anthology is a collection of selected elements and on which there is a single possible objection that is the criteria with which those are selected. If we rely on what has already been thought we run the risk of accumulating errors. However, if we reset every time, forcing ourselves to start from zero, to consider everything again, allowing everything to be present, in "review form"[xlviii] (Ernst Bloch), to allow the establishment of new derivative forms, new "semantic fissions", (Levi-Strauss) of their own relationships, we will be closer to the objective truth. "Our own lives are already a combinatory of experiences, of information, of readings, of imaginations ... where everything can be continually mixed and reordered in all possible ways"[xlix] (Calvino).

Carlos Linnaeus by means of his method of "binomial classification"[l] (1731), would manage to order all animal or vegetable species in genus, orders and classes; a clearly scientific, rational system, in the enlightened attempt to "dispel the mists of humanity through the lights of reason". His classification of man as Homo Sapiens by his resemblance to primates already gives some clue as to his level of abstraction. In the opposite extreme, Foucault, in the preface to "Words and things"[li], cites a text by Borges that, at the very least, could be interpreted as a direct attack on the rational order. A text that shows a classification of animals that is included in a Chinese encyclopedia and that says: "the animals are divided into a] belonging to the Emperor, b] embalmed, c] trained, d] Suckling pigs, e] sirens, f] fabulous, g] Stray dogs, h] included in this classification, i] that are shaken like crazy, j] Innumerable ones, k] drawn with a fine brush of camel hair, l] etcetera, m] that have just broken the vase, n] that from a distance look like flies"[lii]. Regardless of what Linnaeus might have thought, one thing is indisputable, since rational thinking is not possible to achieve this.

The Foucaultian methodology tools[liii] are the archive and the episteme. While the latter gives form to a constellation of statements, an unconscious ordering of the conditions of possibility of knowledge in a certain period, the archive will be the technique of reordering the material from its own rules. Every anthology, as a method of collecting fragments of history, necessarily starts from our known and found statements constellation, from our magic notebook (Freud); found and therefore contradictory and dialectical, that is, the propitious land for the truth[liv]. Didi-Huberman, adopting the concept of "War Machine" (Deleuze and Guattari), will make dialectics a tool capable of confronting the impositions of the power on duty or "contradicting state apparatuses[lv]"; from the artificial configuration of a story to the provocation of thought[lvi].

About the universe, Borges goes on to say that there is no classification that is not arbitrary and conjectural. "The reason is very simple: we do not know what the universe is." Something that I believe can be extrapolated to history as well as a constellation of facts, in this case of other types of statements and equally incorporated in it, which gives shape to a human need to know its existence despite its limitations[lvii].

As conclusion, there is something that belonging to project, to architectural design, in the approach of history, of its possible statements, either in academic texts, or of any other type, including architectural practice. It would be a question of doing a project as Zumthor says: "the strength of a good project lies in ourselves and in our ability to perceive the world with feeling and reason. A good architectural project is sensory. A good architectural project is rational"[lviii]. While it is true that the sensory turns out to be in Zumthor his extraordinary quality, he himself claims rational logic, as a necessary tool in its conformation. And, in any attempt to penetrate a universe, any attempt we make to flee from reason as a perverse condition can lead to the skewed truth of our own psychologies. It can be impossible to find the optimal state to hear history with its own voice, at least totally and therefore always provisional.

Benjamin expresses well how we have to enter a world full of automatisms to try to rediscover, maybe, the most authentic: "It matters little not knowing how to get oriented in the city. Losing oneself, on the other hand, in a city like one lost in the forest, requires learning. The street signs must then speak to those who wander as the creaking of the dry branches, and the streets of the downtown districts reflect the hours of the day as clearly as the hollows of the mountain"[lix].

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Online   resource: http://www.frac-centre.fr/_en/art-and-architecture-collection/stevens-graham/desert-cloud-317.html?authID=183&ensembleID=589
Online resource: https://dsrny.com/project/blur-building
Online resource: https://www.centrepompidou.fr/cpv/resource/cxAgazM/rgXdg5G
Online resource: https://www.centrepompidou.fr/cpv/rechercher.action
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[1] Bocardo, Enrique. LA EXPERIENCIA HUMANA COMO NARRACIÓN. CUADERNOS SOBRE VICO, 11-12 (1999-2000). Online resource: http://institucional.us.es/cuadernosvico/index.php?page=numero-11-12-1999-2000
"An intellectual positioning that will be obscured by the influence of the rationalist philosophy of Descartes, Leibniz, and Spinoza, by the Enlightenment phenomenon and the preponderance that idealist philosophy had during the eighteenth century and until the first third of the 19th century where he was rescued by some romantics".

[2] Berlin, Isaiah. Giambattista Vico. CUADERNOS SOBRE VICO, 11-12 (1999-2000).
Online resource: http://institucional.us.es/cuadernosvico/index.php?page=numero-11-12-1999-2000
"what is done is true through the principle of "Verum et factum reciprocantur seu convertuntur"
"Vico returns to a scholastic formulation that certainly goes back to St. Augustine, if not more, and that says that all we can understand is that and only that which we have done".

[3] Vico, Giambattista. "Principi di Scienza Nuova d'intorno alla Comune Natura delle Nazioni". Nápoles, 1725.

[4] Berlin, Isaiah. Giambattista Vico. CUADERNOS SOBRE VICO, 11-12 (1999-2000). Recurso en línea:
"With "modifications" of the mind what it wants to imply, I believe, are the basic categories of experience, the ways in which men, in their different stages of collective development, and social, desire, hope, fear, love , they create, they reflect, etc ..."

[5] Bocardo, Enrique. Óp. Cit. (1999-2000).

[6] Bocardo, Enrique. Ibíd. (1999-2000).

[7] Bocardo, Enrique. Ibíd. (1999-2000).

[8] Bocardo, Enrique. Ibíd. (1999-2000).

[9] This act corresponds to what Delory-Momberger calls an act of Biographization. Biographization is the "set of operations and behaviors by means of which individuals work to give themselves a form in which they recognize themselves and make themselves been recognized by others".
Delory-Momberger, Christine. Experience and Education: Biographization, Biographicity, and Heterobiography.
Online resource: http://www.scielo.org.mx/scielo.php?script=sci_arttext&pid=S1405-66662014000300003

[10] Bocardo, Enrique. Óp. cit. (1999-2000).

[11] Bocardo, Enrique. Ibíd. (1999-2000).

[12] Berlin, Isaiah. Giambattista Vico. CUADERNOS SOBRE VICO, 11-12 (1999-2000).

[13] Pierre Bordieu, «La ilusión biográfica», en «Autobiografía como provocación», Archipiélago. Cuadernos de crítica de la cultura, 69, diciembre 2005, pp. 87-93. Quoted in: Guasch, Anna Maria. Autobiografías visuales: Del archivo al índice. Madrid: Ediciones Siruela. (2009)

[14] Whiteside-St.Leger Lucas, Anna, 1991. Référence et autobiographie. L'exemple de Barthes. Texte et réference. Toronto. p. 69. Citado en Guasch. 2009. Ibíd., p. 15.

[15] Claude Arnaud, «le retour de la biographie: d'un tabou à l'autre». Le débat, marzo-abril 1989, pp. 45.
Quoted in Guasch, Anna Maria. Autobiografías visuales: Del archivo al índice. Madrid: Ediciones Siruela. (2009) p. 12.

[16] Lyotard, Jean-François. La Posmodernidad. (Explicada a los niños), translation E. Lynch. Editorial Gedysa, 1987. P.35.

[17] Kenneth Frampton reveals his recent interest in the weak thinking that Gianni Vattimo talks about. Interview published in Baunetz Newsletter, 11.11.2016.
Online resource: http://www.baunetz.de/meldungen/Meldungen-Ein_Interview_mit_Kenneth_Frampton_4905799.html
"I am currently interested in the Italian philosopher Gianni Vattimo and his idea of a weak thought. With this, it distances itself from the idea of progress, which has marked our scientific-technological civilization to this day, without renouncing instead the hope for social change".

[18] Eco, Umberto. 1999. La estructura ausente: introducción a la semiótica.
Online resource: http://www.uruguaypiensa.org.uy/noticia_330_1.html Texto digital, 5ª ed. Lumen.
"All cultural phenomena are systems of signs and, in this way; culture must be understood essentially as communication. Any signifier, as support, that incorporates, by convention or without it, a meaning can become a sign with the capacity to communicate"

[19] Bruner, Jerome. La fábrica de historias. Derecho, literatura, vida. Fondo de cultura económica. 2003. P. 46.

[20] Barthes, Roland. 1986. Lo obvio y lo obtuso: imágenes, gestos, voces. Texto Impreso, Paidós. P. 16.

[21] Churchill and the Commons Chamber. "In October 1943, following the destruction of the Commons Chamber by incendiary bombs during the Blitz, the Commons debated the question of rebuilding the chamber. With Winston Churchill's approval, they agreed to retain its adversarial rectangular pattern instead changing to a semi-circular or horse-shoe design favoured by some legislative assemblies. Churchill insisted that the shape of the old Chamber was responsible for the two-party system which is the essence of British parliamentary democracy: 'we shape our buildings and afterwards our buildings shape us.'" Online resource: http://www.parliament.uk/about/living-heritage/building/palace/architecture/palacestructure/churchill/

[22] Georges Perec, from the consideration of the small, he describes more subtly when he says "Writing is to treat meticulously to retain something, to make something of all this survive: to tear some precise pieces from the vacuum that forms, to leave somewhere, a groove, a trace , a brand, or a pair of signs".

[23] Brea, José Luis. Fábricas de identidad (retóricas del autorretrato), en el Tercer umbral. Estatuto de las prácticas artísticas en la era del capitalismo global, Cendeac, Ad Hoc, Murcia 2004, p. 122-123.
That is, we are in the field of writing or visual, the truth is that both "literary autobiography as the self-portrait share the same" effectiveness producing subjectivity, "in some cases in speech acts and in others in the visual acts ".

[24] Guasch, Anna Maria. Autobiografías visuales: Del archivo al índice. Madrid: Ediciones Siruela. (2009) p. 19-20.
Stories capable of being told through this medium show a certain inability to construct the life of a subject in the romantic way, with its transcendent and unique subjects and with continuous narrations, yet if it favors the clear attempt to question it through "de-figuration" strategies of the autobiographical self, as Paul de Man suggests.

[25] Christie, J.R.R.; Orton. 1988. «Writing on a text the life», en Art History, 11, 4, diciembre. p. 557.
Citado en Guasch. 2009. Ibíd., p. 19-20.
"It would no longer make sense outside the text, to the point that the text would produce the author and not the author the text". So the author becomes more a consequence of the text, that is to say, of his executions, rather than an origin of his identity.

[26] Mayr, Ernst. Asi es la biología. DEBATE.

[27] Borchers, Juan. D7. Editorial: Vaticanochico; Ocho Libros Ediciones, 2012. Looking for the elemental forms throughout a dedicated life to travel, measure and feel".

[28] Snow Storm- Steam-Boat off a Harbour's Mouth. Exhibited 1842. Joseph Mallord William Turner.

[29] http://www.phillipscollection.org/research/american_art/artwork/Stieglitz-Equivalent_Series1.htm

[30] Weston, Richard. Utzon. Edición Blondal. 2008. P. 117.

[31] Weston, Richard. 2008 . Ibíd. P. 280.

[32] https://www.maisonlouiscarre.fr/#

[33] Online resource: http://arqueologiadelfuturo.blogspot.com.es/2012/11/1970-cloud-eventstructure-research.html

[34] Online resource: http://www.frac-centre.fr/_en/art-and-architecture-collection/stevens-graham/desert-cloud-317.html?authID=183&ensembleID=589

[35] https://dsrny.com/project/blur-building

[36] https://www.centrepompidou.fr/cpv/resource/cxAgazM/rgXdg5G /https://www.centrepompidou.fr/cpv/rechercher.action

[37] https://researchlm.wordpress.com/2016/04/03/frei-otto/

[38] Online resource: https://dome.mit.edu/handle/1721.3/29684

[39] Online resource: http://library.rit.edu/depts/archives/willburtin/other03.html
http://interactives.koin.com/photomojo/gallery/11945/1/

[40] Foucault. Ibíd. P. 43.

[41] Foucault. Ibíd. P. 45-47.

[42] Foucault. Ibíd. P. 214.

[43] Foucault. Ibíd., P. 214-216.

[44] Foucault. Ibíd., P. 287-289.

[45] Barthes, Roland. 1968. El susurro del lenguaje. Más allá de la palabra y la escritura. Paidos comunicación. Artículo: "el efecto de realidad". p. 179-180.

[46] Barthes, Barthes. 1968. Op. Cit., p. 186. Quoted in: Del Rio. 2008. Op. Cit. p. 200.

[47] Del Rio, Víctor. "Roland Barthes y las estrategias del nuevo realismo", en Antonio Notario (ed.), Estética: perspectivas contemporáneas, Salamanca, Ediciones Universidad de Salamanca, 2008, p. 194.

[48] Didi-Huberman, George. Cuando las imágenes toman posición. Ed. A. Machado Libros. 2008. P. 99.

[49] Calvino, Ítalo. 1989. Seis propuestas para el próximo milenio. Siruela/bolsillo 10 Madrid. p. 137-138

[50] The first word of that expression or "binomen" forms the generic name that groups the species according to certain characters. The second part incorporates its specificity that qualifies the species as if it were an adjective of its own that attends, for example, to color, size or shape

[51] Foucault Michel. 2005. Las palabras y las cosas: una arqueología de las ciencias humanas. traducción de Elsa Cecilia Frost. México. Siglo veintiuno, p. 1.

[52] The text of Borges referred to by Foucault is: "The analytical language of John Wilkins", where when speaking of "ambiguities, redundancies and deficiencies" (they) remember those that Dr. Franz Kuhn attributes to a certain Chinese encyclopedia that is titled "Emporio celestial de conocimientos benévolos". Borges, Jorge Luis. 1952. El idioma analítico de John Wilkins. Otras inquisiciones, P.142.
Online resource: http://www.ccborges.org.ar/constelacionborges/enciclopedia/El idioma analítico de john wilkins.pdf

[53] Foucault, Michel. La arqueología del saber. Siglo XXI editores, s.a. edición 1970. P. 46-47.
"Hacer aparecer en su pureza el espacio en el que se despliegan los acontecimientos discursivos no es tratar de restablecerlo en un aislamiento que no se podría superar; no es encerrarlo sobre sí mismo; es hacerse libre para describir en él y fuera de él juegos de relaciones".

[54] Didi-Huberman, Georges. La exposición como máquina de guerra. Traducción de Guadalupe González. Minerva 16.11. Círculo de Bellas Artes. p.24. Online resource: http://www.circulobellasartes.com/fich_minerva_articulos/La__exposicion__como__maquina__de__guerra_(6489).pdf
Platón, Hegel, Marx, Bataille, Benjamin, Hausmann.

[55] Didi-Huberman. Ibíd., p.25.

[56] Como ejemplos paradigmáticos podríamos citar el Museo Imaginario de Malraux y el Museo del Cine de Henri Langlois. Sin olvidarnos de las Histoire(s) du cinema de Jean Luc Godard; la historia del cine desde las pequeñas historias contadas, desde sus fragmentos cinematográficos. De forma abierta a interpretaciones y provocadora de pensamiento.

[57] Borges, Jorge Luis. Óp. Cít. 1952.
"However, the impossibility of penetrating the divine scheme of the universe cannot dissuade us from planning human schemata, even if we are aware that these are provisional".

[58] Zumthor, Peter. Pensar la arquitectura. Editorial Gustavo Gili, S.A. 2004. P. 55

[59] Benjamin, Walter. Infancia en Berlín hacia 1900. Traducción Klaus Wagner. Ediciones Alfaguara, S.A. 1982. P. 15.

Biography

Julio Barreno Gutiérrez is a Ph.D. Architect. Outstanding Cum Laude to the Doctoral Thesis "Actions and reactions. A look at architecture through its dynamic fragments "(2015). His works have been exhibited in venues such as the Venice Biennial, the Spanish Architecture and Urbanism Biennial (Madrid), Triennale di Milano, American Institute of Architects, Washington DC, Hoxton Gallery, London, Columbia University New York, Cornell University, Asturias House, Brussels, KTH Stockholm, Paris-Val Seine, Azrieli School of Architecture & Urbanism, Ottawa, University of Nablus Jerusalem and published in articles, magazines and books. Professor of Architectural Projects, University of Seville, he has taught at the Universities of Granada, Cambridge, Copenhagen, Texas Tech, Liechtenstein, Porto or Delft, and in schools architects like Cádiz, Huelva, etc. Coordinator of several teaching innovation projects. Member in different juries and technical committees of project selection in competitions and architecture awards. Distinguished with Torres Clavé Prize for the best work built in 2005/2007 Cadiz College of Architects.

Writings on Photography and Modern Architecture in Spain. A critical reading of a Contemporary Anthology

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Abstract

The project of compiling an anthology of texts on photography and modern architecture in Spain is framed within the results of a research project sponsored by MINECO[1] between 2013 and 2016. The visual representation of modern architecture was determinant in its conceptual and formal configuration process and has shaped the imaginary of its legacy, given that the historiography of architecture has been elaborated from the texts and the images that consolidated its identity. For this reason, the compilation of the until then existing interpretative and critical bibliography was essential to reassess the scope of this symbiotic relationship.

When documenting the sources, we found that the references were scarce, dispersed and conformed an heterogeneous set due to the disparity of their nature and the diversity of authors, approaches and contexts. This fact provided the opportunity to elaborate a concise compilation that would combine the most significant texts in a volume aimed to balance that plurality. This initiative, somehow pioneering in our recent and immediate context, was meant to contribute with a complementary and transversal vision to the existing criticism. The chosen for reprint texts address the critical discourse of architecture from the contextual periphery of photography: authorship, photographic narratives, role of the media, etc. The reading of architecture from photography enriches the hermetic and inbred discourse of the discipline itself, opening new links with other visual arts.

We understand that introducing this specific and recent case study (Bergera and Bernal 2016) can enrich the conference's theoretical debate. We aim to reveal that the critical reprint of texts under the anthology format —transcending its mere cumulative and documentary condition— remains relevant and opportune. The construction out of the heterogeneity of a collective theoretical positioning together with its transversal nature justifies the pertinence of continuing to undertake this kind of editorial and academic projects.

Key words: Spanish modern architecture, architectural photography, architectural criticism, anthology.

1. Anthology *versus* collection of texts on architectural photography.

There is a degree of consensus in the world of humanities on the consideration of an anthology as a literary genre[2], if we can understand the genre in terms of an archi-text or text of texts, defined by the people that participate in its compilation: editor, anthologist, translator, etc. (Pascual 2001, 169). The anthology has to allow us to establish diachronic structures between its concepts and approaches, a structural capability that unlocks the potential of its editorial project as a text of texts.

A critical analysis of the anthology of texts about photography and modern architecture in Spain, published in 2016 (Bergera and Bernal 2016), implies, to begin with, the need to justify its appurtenance to the genre of the anthology. It has to meet a series of defining features of that literary classification, which according to Sabio (2011, 162), is summarized by two aspects: the principle of selection, which entails a previous process of compilation and another simultaneous process of inclusion/exclusion, and the organizational criteria that structure the texts in a new group (Fig. 1).

Fig. 1

There are many literary forms comprising a selection of texts: song books, parnassus, florilegy, chrestomathy, omnibus editions, etc. Among them, readers or simply compilations of essay-type texts are the most common in the field of architectural theory and criticism. Unlike those works, an anthology must also include a new context with a new structure for the reproduced texts, and explanatory reasoning that arranges the texts in an overview of literary, thematic, and cultural history (Fraisse 1997, 94-96).

In a narrow sense, we cannot therefore speak of an anthology if there is no explanatory reasoning of the aforementioned features; a selection principle and a preparatory process that converts the series of texts into a single work that can be read as a book; not as a mere collection of essays that would otherwise be another literary form (Ruiz Casanova 2007, 162).

The literary work *Antología de textos. Fotografía y arquitectura moderna en España*—whose critical contribution is assessed in this communication—complies with the characteristic features of the genre, given that it is presented as an editorial project with the wish to move beyond its polytextual nature, to become a continuous and exhaustive work. The volume is presented in the form of an essay that, in its different chapters, allows us to access the texts that have constructed the critical discourse on the photography of modern architecture in Spain.

The selection of essays is structured into five thematic blocks that provide a new context for their comprehension. In addition, the volume is completed with a paratextual system, consisting of: acknowledgements, preface, notes, comments, index, illustrations, and bibliography, which help to profile the authorship of the anthologists and to understand the new editorial project[3].

As in any other anthology, the subjective nature of its critical vision is determined by the criterion of inclusion-exclusion of texts. In this case, eminently didactic and academic selection criteria are defined

in the prologue. They are based on the personal experience of the anthologists in the study and research on architectural photography.

The project of compiling this anthology of texts on the photography of modern architecture in Spain is part of the results dissemination activities of the research project: "*Fotografía y arquitectura moderna en España, 1925-1965*" (Photography and modern architecture in Spain, 1925-1965), developed between 2013 and 2016[4]. The purpose of its authors was to compile the texts published before the start of the aforementioned project. Thus, the selection of texts for the anthology and its exhaustive bibliography would be converted into the conceptual core from which the study, the research, and the production of essays on the photography of modern architecture in Spain would draw its references.

Alongside this first idea, without doubt the initial impulse behind the project, the final result is an anthology of texts from different nature written by authors from various disciplines. The thematic structure of the volume balances this diversity by incorporating the essays in a new context, the purpose of which is unveiled at the start of each chapter in a brief introduction, in which each essay is presented, and key references for future reading are provided.

2. The anthological project: objectives and context.
The anthological project presented here attempts to hand over the keys for an initial approximation to the reading of architecture through the photographic image[5]. Having noted the importance that photography has had in the process of shaping modern architecture in Spain, the bibliographic references were selected so they would make easier for the future reader the understanding of the symbiotic relationship between built modernity and its visual narrative through photography (Fig. 2).

Fig. 2

One of the aims of the project is therefore to assemble the texts that reveal the relations between both disciplines—photography and architecture—between their works and their leading figures. The relations between the architect and the photographer, or between the photographer and the architectural journals that published his reports, went beyond the merely contractual relation between both and they were based on mutual recognition of the artistic entity of their works and their respective languages.

Another objective of the anthology is to delve into the different facets of that symbiotic relation, in so far as modern architecture found a means of visual edition in photography needed for its diffusion, and in a reciprocal way, photography got in architecture the argumentative support for the construction of its message.

Furthermore, the project draws from the original sources that contribute the foundation for a theoretical-critical study of the photography of architecture in our cultural context. The study of

photography in Spain as a tangential discipline to architectural criticism is relatively recent. The thirty texts which are included in the anthology were written between 1973 and 2015. Among them, only three texts were written prior to 1990 and most of them were written in the first decade of the 21st Century. This proportion remains substantially unaltered when we analyse the set of references found in the bibliography.

The theoretical basis of architectural photography brings us to architectural criticism from the periphery of the discipline and allows us to identify its discourse in which concepts and resources of both techniques are interchanged. This anthological project, as Bernard Tschumi affirmed in the introduction to the documental anthology *Architecture Culture* (1993, 11), assumes that architectural texts at present are radically different from those written before 1968, due to the unprecedented exchanges that currently exist between disciplines such as the arts, philosophy, or literature.

In this volume are gathered together the critical thoughts of architects, photographers, and historians specialized in photography of architecture, within different areas of art and culture. However, as the texts make evident, their discourse is conceptually more architectural than photographic. Photographic expression, as Steve Yates affirmed, is a catalyser of new concepts of space (2002, 19) and, in any case, its critical interpretation examines the essence of architectonic perception, the capture of light and space (Fig. 3).

Fig. 3

We are not confronted with a summary compilation of bibliographic repertories. The scarcity of existing references on the topic meant that the composition of summary texts, drafted from fragments of other texts, which could be representative of one certain thought process or another critical approach, leaving out any introductory and descriptive paragraphs, was not viable.

In addition, a priority for the anthologists was to respect the original format of the essays. Their anthological project fits with current criteria and interests referring to the transdisciplinary criticism of architecture through photography, but it is made with respect for the original historical references that allows us to understand that reality. The manipulation of those sources would have implied changes to the historic value of the texts in the cultural setting when they were written, in such a way that the anthological project would be bereft of sense and invalid.

The project is also a pioneering initiative in the current editorial panorama of Spain that contributes a complementary and transversal vision to existing critical works. But the fact that this anthology project has its limitations, given the specificity of the topics that are covered, and its focus on the national field raises the need for it to be placed in context with other similar anthologies at an international level.

Its approach distances itself from the classic concept of editorial projects on anthologies of historical criticism of architecture that store an encyclopaedic knowledge on the discipline, but that, at present, are relegated to occasional reference books in libraries. This project is framed in a more useful, pedagogic, and contemporary model of the anthology, with a very restrictive proposal in the thematic selection and in the temporal boundaries of the texts, which achieves a final volume of greater unity and coherence.

Its closest precedents in the field of architecture would be the readers recently edited in the Anglo-Saxon world. For instance, the texts on theory compiled for the anthology *Constructing a New Agenda. Architectural Theory 1993-2009,* make a unitary whole, due to the restrictive temporal delimitation of its production. Moreover, with regard to the restrictions on the topic, its proposal is similar to the volume *Rethinking Technology,* which includes specific articles on the philosophy of technology.

Analogies may also be established between the objectives proposed in this anthological project and the recent editorial compilation of texts on photography, *The Photography Reader,* which could serve as a reference for the analysis of the uses and the applications that photography has displayed for modern architecture in both advertising and the construction of the image of the architect[6] (Fig. 4).

Fig. 4

3. Contributions of the anthology for the construction of critical discourse on architecture through photography.
An anthology can be understood, in a generic way, as a diachronic structure that orders and relates the critical theory of a discipline through a series of selected texts. The key aspect, so that it may be understood as a book with a coherent structure, is the framework and the arrangement of the texts that, extracted from their original contexts, are to find a new setting in the anthological work[7].

In this case, the compilers have conducted important tasks that structure the book into thematic blocks and hierarchize its contents in harmony with the representativeness of the texts, in order to approach the following objectives. Their aim was to convert it into a unified work that would serve as a mental model, or an idea-type, to construct the critical discourse of architecture through photography. In fact, and despite the scarcity of existing references, some possible citations had to be discarded or relegated to the list of references in the general bibliography. The structure in chapters provides us with the conceptual map of a discourse that is constructed from the study of particular cases to a general theory.

Thus, the first chapter marks out the historiographic framework in which the texts are reproduced that contextualize and approach the thematic content within a broad, documental scope. In the Spanish scope, both disciplines—photograph and architecture—developed from the documental heritage of the 19th Century, towards a mutual complicity in the dissemination and consolidation of the aesthetic principles of modernity, at the start of the 20th Century. The texts reveal the key role that the

photographs played in the dissemination of the first examples of modern architecture built in Spain through Spanish and foreign publications. For example, the photographs published on the journal *AC. Documentos de Actividad Contemporánea* (1931-1937), and the photographs sent by architects such as Mercadal, Aizpúrua, Labayen, and Sert, among others to Theo van Doesburg, Giedion, and Sartoris to be published, respectively, on the Dutch journal *Het Bouwbedrijf,* the Parisian *Cahiers d'Art,* and successive editions of the book *Gli elementi dell'architettura funzionale* (Navarro 2008). Some years later, more than six-hundred photographs that illustrated the work of Carlos Flores, *Arquitectura española contemporánea* (1961), would be crucial for the diffusion of architectural modernity.

The essays that constitute the more theoretical discourse are brought together in the second chapter. Critics as important as Santiago Amón, Juan Daniel Fullaondo and Helio Piñón, among others, reflect on the same essence of architectural photography as a discipline: on the construction of images with light, shadow, and time as the essential content of the photographic image, and on the different dimensions of the photographic language in the representation of the architecture. It all serves to note down more than a few speculative and critical readings that the topic arouses.

The third chapter incorporates the specific references that refer to both the work and the concrete contributions of the photographs. The history of architectural photography in Spain was constructed through perspectives of those people who, in the words of Fullaondo (1973), "knew how to see" modern architecture though their lenses and transmitted that message with different photographic styles and languages. In this sense, perhaps, the main contribution of this book is to contribute to the general discourse on the photography of modern architecture in Spain through the singularity of their protagonists and their works; photographers, architects and photographs of architecture. Among them, the leading roles of Kindel and Català-Roca stand out, but its discourse is enhanced by highlighting the work of photographers such as Pando, Paco Gómez, Margaret Michaelis, Joaquín Gomis, and the architect José Manuel Aizpurúa.

The two following chapters broaden the range of essays through the incorporation of international references, on the one hand, and through the inclusion of other particular themes, on the other. The study of the photography of modern architecture in Spain cannot overlook the contributions of foreign photographers and architects who, with a curious regard free from prejudice, legitimized the process of the ideological renovation of modern Spanish architecture from the very identity of Spanish people. The perspectives of Rudofsky and of Hausmann on vernacular heritage and on the photographic inventory of Spanish architecture presented in the archive of Sartoris render account of the interesting implications, of entrances and arrivals, drawn from the portrayal of Spanish architecture (Fig. 5).
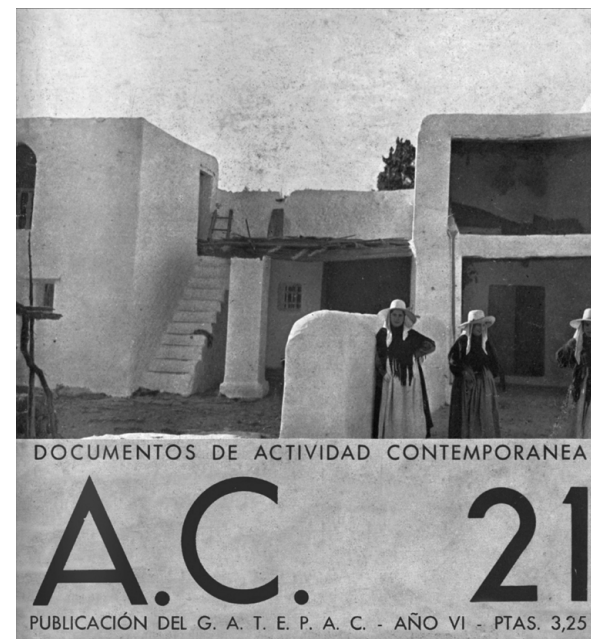

Fig. 5

The study of the disciplinary symbiosis between photography and modern architecture is inexorably influenced by the enrichment of the expressive language of each discipline in the respective scope of its application. The texts contained in chapter five cover the contribution of photography to the

construction of the modern architectural image through the sketches and the journeys by the architects, and the use of architectural photography in advertising, which can accompany the construction of the broad spectrum of thematic approaches that the photography of architecture encloses.

The anthology pertinently includes a final section dedicated to the bibliography. The list of books, book chapters, and papers is one of the main contributions of the edition, because it is the result of an exhaustive compilation of texts on photography and modern architecture in Spain conducted by the set of researchers during the four years of work on the financed project. The numerous references that are contributed, add to the unavoidable impartiality of the anthological project in which the texts must be selected to compile a coherent and readable volume.

4. Conclusions

In general, the texts on photography and architecture selected for this anthology, faithful to the Greek etymology of the work—*anthos*, "flower", and *legein*, "select"—has that selective, favoured and representative condition that turns them into useful instruments for research and critical interdisciplinary analysis.

They all share the common characteristic of having been pioneers in the interpretation of the symbiotic relation between photography and modern Spanish architecture. Their compilation also reflects that same reality. But, the present anthology in addition provides us with a means of constructing a unifying critical discourse on the correlation between photography and architecture, through the process of selecting, compiling and reediting those texts, incorporating those aspects eclipsed by the passage of time, but still of relevance.

Following the spirit of the Anglo-Saxon readers, the volume is presented both for reading and for consultation, as a book that aims to be incorporated to the essential references, to look in greater depth at the theoretical-critical study of Spanish modern architecture. Its principal contribution is found in the singularity of its new approach for reading and interpretation, taking its photographic images as a reference. A peripheral viewpoint of the critic that enriches the hermetic and endogamic discourse of architectural discipline, opening up new connections forms with other plastic and visual arts.

Notes

1. MINECO is the acronym of the Spanish Ministry of Economy, Industry and Competitiveness
2. On the anthology as a literary genre, see (Sabio 2011, 159).
3. According to the philologist, José Francisco Ruiz Casanova (2007, 162), together with the title, the paratextual system contributes to profiling the authorship of the anthology and to construct the book as such.
4. The research project "Fotografía y arquitectura moderna en España, 1925-1965", with acronym FAME, is identified as HAR2012-34628 in the National Program of Fundamental Research Projects under the framework of the "VI Programa Nacional de Investigación Científica, Desarrollo e Innovación Tecnológica 2008-2011" of the Ministry of Economy, Industry and Competitiveness, Government of Spain. http://blogfame.wordpress.com.
5. Laura González Flores, doctorate in fine arts, defends the idea that a photograph of architecture is identified by the concept of the image and not by its theme (2010, 93).
6. Among the anthologies on photographic texts from the XX c., a selection of texts in *The Photography Reader* is focused on highlighting the context of its production, its uses and its effects (Wells 2002).
7. "The text reproduced in the anthology does not mean the same thing because it does not signify it in the same way" (Bravo 2000, 32).

Image Captions

Fig. 1. Front cover of the book *Fotografía y arquitectura moderna en España. Antología de textos,* 2016.
Fig. 2. Margaret Michaelis. Villa Eugenia in Santa Caterina de Siena, Barcelona, 1932. Architect: Richard Ribas Seva. © Margaret Michaelis: by permission of the Estate of the late Australian Photographer Margaret Michaelis. National Gallery of Australia.
Fig. 3. Francesc Català-Roca. Park Hotel by Antoni de Moragas. Barcelona, 1953. © Francesc Català-Roca: Fondo F. Català-Roca - Arxiu Fotogràfic de l'Arxiu Històric del Col·legi d'Arquitectes de Catalunya.
Fig. 4. Pando. Social Housing in El Batán, Madrid, 1961. Architects: Francisco Javier Sáenz de Oiza, José Luis Romany and Manuel Sierra. © Juan Pando Barrero: Ministerio de Educación, Cultura y Deporte. Instituto del Patrimonio Cultural de España, Fototeca del Patrimonio Histórico
Fig. 5. Front cover on number 21 of the magazine *AC, Documentos de Actividad Contemporánea* (January-March 1936) with a photograph of Raoul Hausmann.

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Biography

Amparo Bernal holds a professional degree in Architecture from the University of Navarra (1993) and a PhD from the University of Valladolid (2011). She is Professor of Architectural Graphic Expression at the Higher Polytechnic School of the University of Burgos since 1993 and director of the department since 2012. Her research work on Spanish architectural journals of the 1960s have led her to specialize in the representation and communication of architecture through drawings and photography, disciplines that focused most of her research publications.

Iñaki Bergera holds a PhD (2002) and a professional degree (1997) in Architecture from the University of Navarra. He also obtained a Master in Design Studies with distinction from Harvard University (2002). His awarded PhD dissertation was published by the Fundación Arquia (Arquithesis 18, Barcelona, 2005). Accredited by the ANECA as Profesor Titular (2013) he has been teaching architectural design at University of Zaragoza since the year 2009. He has also taught at University of Navarra (1997-2007) and Universidad Europea in Madrid (2007-2009). His widely published research focuses on photography, architecture and urban landscape. He has been main researcher of the MINECO project "Photography and modern architecture in Spain. 1925-65" and curator of three exhibitions at the ICO Museum and Nuevos Ministerios in Madrid.

Practical theorization in the digital era

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Abstract

The present article will try to analyze the role of theorization in the current architectural practice, questioning the validity of traditional theoretical compilations in the digital era. To illustrate this perspective, the authors will walk through the evolution of Rem Koolhaas in the last decades regarding his "theoretical practices".

Rem Koolhaas has declared in several occasions, that there have not been real manifests on architecture after "Complexity and Contradiction in Architecture" (R. Venturi, 1966). He claims that the architectural theory has been abandoned by practitioners. In his opinion, theory has been cloistered in Architecture Schools, whereas Architectural Offices tend to stack practice.

This disengagement of practicing architects versus scholarship profiles might be one of the biggest challenges regarding the process of collecting and classifying the current architectural production. Given the changing and unforeseeable nature of this field, it is almost impossible and usefulness trying to a create a still-photograph (an anthology) of a certain moment that, in no event, give a complete picture. We might research a way to proceed under these circumstances, resorting to digital mapping tools that can be automatically and constantly updated.

Regarding the segregation among theory and practice, Rem Koolhaas is an example of the retrieving of pragmatic theorizing. In his case theorization is a tool to develop the architectural practice. There were, of course, previous prominent examples, such as Le Corbusier, who had the ability to make an instrumental use of the media. He was so conscious of his legacy that he registered everything he did and brought them to his Foundation. (El Croquis nº 134-135, 2007).

This "intellectual management of communications" was also in the origin creating the "think tank" AMO (OMA's nemesis), to wean their intellectual concerns from the need to build, turning to purely speculative and theoretical experimenting lines. This tool enables the coexistence and interaction of theory and practice, escaping from the fleetingness of globalization.

Key words: theorization, globalization, architectural practice, digital.

1. End of theory.

In his article "*Thinking and Doing*" (Content, 2004), Rem Koolhaas makes a curious comparison between the manifestos addressed in the Twentieth Century and the urban development in the World. The analysis of those data lead to very important conclusions. First, the architectural theorization has been developed basically in Europe and North America whereas the most intense and important urban developments of the last years have been undertaken in Asia. Secondly, the researching and theoretical activity has declined radically since 1970, whereas the urban activity has exponentially increased since that date. These two data reflect perfectly the increasing gap between the theoretical and the practical activity in architecture (Fig. 1).

In that same article, Rem Koolhaas declares: "*Asia is modernizing at three times the speed of its predecessors. Urbanization doubling every 20-30 years, but Europe and America are no longer thinking – not for themselves, not for others. We export the two most sterile outcomes of the vertical and the horizontal- the skyscraper and the "themed" (often gated) suburb – and witness Asia's urbanization with cruel smugness. The final chapter of modernization is taking place in an intellectual void partly of our making…*"[1]

Fig. 1. Diagram on urbanization vs theorization. "Thinking architecture", Content, 2004. Source: OMA-AMO

Rem Koolhaas asserted that "*Complexity and Contradiction in Architecture*" (Robert Venturi, 1966) was the last manifesto on architecture, and since then, only some referential books have emerged on urban space. He argues that architectural theory has been abandoned. In his opinion, Venturi's manifesto opened a "*space for a possible architecture*" beyond the Modern Movement. He made this statement in the context of an interview made by himself and Hans U. Obrist to Robert Venturi and Denise Scott Brown, to celebrate the 30 years of the publication of "Learning from Las Vegas" (1972).

In Venturi's opinion, the Modern Movement stripped the architecture of its communicative essence and had a significant influence on the architecture of the 20th century, which generated a "burnt land" scenario. He considers that, since then, there has been no in-depth reflection on the processes, media and content for which the built environment can issue information to the user, nor on the mental processes that provide information to the image that develops a building, or the implications of such perception in that image's construction. He concludes that the architecture's mechanisms of representation have not been explicitly analyzed since the Modern Movement and argues that it is necessary to review that approach, understanding the double condition of architectural communication: the built element and the architectural narrative.

This reflection can be applied to the architectural theorization, whose revitalization went hand in hand with radical post-modern movement and groups (such as Archigram, Superstudio or the Situationists)

with a less practical component. Progressively it led to the cloistering of theorization in the Schools of Architecture and to the exacerbation of the gap between practicing architects and scholar profiles.

2. Practical theorization.

At present, there is a clear divergence between theory and practice in architecture. Theorization has been confined in Universities and Schools of Architecture, that have also abandoned the architectural practice or the practical research, in many cases due to a lack of resources. At the same time, studios working in architectural "production", have not developed the necessary theoretical processes that could support their activity, as they are usually immersed in a frenetic activity and there is not any remaining time for reflection on theoretical subjects.

However, it is possible to find some examples thorough history of architects whose architectural practice relies on an important theoretical background, such as Le Corbusier or Koolhaas himself.
He retrieves the tradition of pragmatic theorizing. His design methodology requires theorizing and translating the conclusions into practice. This system includes a systematic recording of every document developed in the process, in an almost compulsive manner.

Le Corbusier is, without a doubt, his predecessor in this invented category of "practical theorization". Many authors compare Rem Koolhaas' media talent and ability to make visionary suggestions to Le Corbusier's. Beatriz Colomina[2] (El Croquis, 2007) describes how, when the Swiss architect realized his own actual significance, he began to record absolutely everything he did, said and produced. If he ever picked up a seashell, that shell would in the Le Corbusier Foundation in Paris.
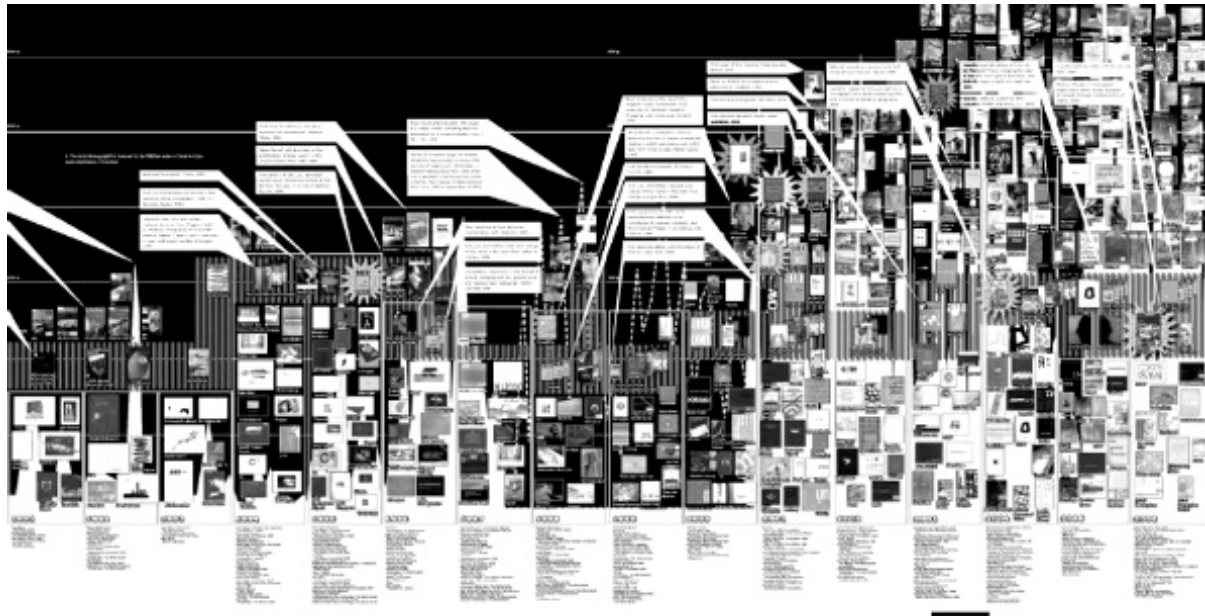
Fig. 2. Diagram of "The Architecture of publications", El Croquis Magazine nº 134/135, 2007.Source: El Croquis

However, OMA follows a diametrically opposite pattern. There is an almost compulsive obsession with the production of publications, recording and documentation of processes and ideas, OMA is said to issue a publication per day (Fig. 2). In many cases, it is rather an internal record that helps to assimilate the ideas, while inventorying them. Most part of the office's work does not reach the client and passes on to the archive, which is constantly revisited in order to bring light into new designs (to address strategies such as "self-recycling", one of OMA's favorite design formulas). When comparing the diagrams showed in figures 1 and 2, it is ironic how the period of higher decrease of theorization at a global level, means the period of maximal theoretical intensity of OMA-AMO, especially after the implantation of AMO, as it will be referred further in the text.

OMA's archive contain more than 10,000 works on paper and more than 3,000 boxes with models, samples and other objects. They were inventoried at the initiative of Aaron Betsky[3] from NAi (National Architecture Institute, Rotterdam), in 2001, when the entity suggested to buy it. Finally, the archive was not sold, but hired the historian who had carried out the inventory, as the Head of Archive. Koolhaas understood that outsourcing these documents meant burying the creativity processes of OMA.

There is where it lies the fundamental difference between Le Corbusier's and Koolhaas' strategy in terms of data collection. Le Corbusier had a precise knowledge of every single element that subsequently would shape his legacy, whereas in the case of OMA, there is a deliberate ignorance of the dimension of everything that has been produced.

The exhibition "OMA Book Machine" curated by Brett Steele[4] and Zak Kyes in 2010 at the Architectural Association of Architecture in London, could be understood as a simulation of the magnitude of OMA's documental legacy. The exhibition showed the work developed by Beatriz Colomina's students at Princeton University consisting in the creation a mega-book of more than 40,000 pages that gathered most of the books, pamphlets and publications of all kinds that OMA had developed since 1978. The "colossal" result contained all OMA's conceptual construct, its history and yet it was completely measureless and useless. (Fig. 3) The work showed that it is not enough with having the knowledge, it is important to find a way to address the data managing, especially in the era of big data.

Fig. 3. OMA Book Machine Exhibition at AA Gallery, 8th may- 4th june, 2010. Source: Architectural Association

In the authors opinion, Le Corbusier's Foundation represents a perfect example of "anthology" in the traditional terms, whereas OMA's non-inventory is closer to the concept of "un-thology", in the terms explicated in the call of this congress, but exclusively referred to his own work. However, it was also proven that this system does not encourages the knowledge interchange that enables the scientific progress. Both examples of "anthology" and "un-thology" facilitate the self-employ of information but they do not encourage the inter-exchange and the external use of data to create a new reality.

This kind of experiences show that, now-a-days, it is not enough with having the knowledge, it is important to find a way to address the data managing, especially in the era of big data, and that way will come sideways with digital technology.

3. AMO: an alternative approach.

In 1999, Dan Wood and Rem Koolhaas decided to establish AMO, as a parallel and independent entity from OMA, that could focus on pure theoretical subjects, regardless a previous commission or any engagement to the conditions of the market. AMO could be engaged in speculative research and pure experimentation, so that its agenda would be shaped with internal interests in mind, and not external events. Free from the imperative weight of building the architectural object, it is possible to find efficient and accurate solutions, with faster and more flexible means.

OMA's website explains this dichotomy as follows:

"While OMA remains dedicated to the realization of buildings and master plans, AMO operates in areas beyond the traditional boundaries of architecture, including media, politics, sociology, renewable energy, technology, fashion, curating, publishing, and graphic design. AMO often works in parallel with OMA's clients to fertilize architecture with intelligence from this array of disciplines."

Certainly, OMA and AMO are not strangers to each other, they are related and interdependent. In certain occasions, they work in parallel and converge, as in the case of the Prada Foundation projects. AMO usually investigates aspects related to identity, technology, materials and new production possibilities in the world of fashion, whereas OMA works in the architectural design of the new flagship stores for Los Angeles or New York and the Prada Foundation in Milan, applying AMO's findings.

The appearance of AMO corresponds to a moment of a deep crisis in the office that forced them to undertake profound changes in the structure of OMA and its constitution. This process started with the publication of the book "S.M.L.XL." (Monacelli Press, 1995), which meant the biggest success in the history of architectural publications. This "almost three-Kg weight silver cobblestone", as defined by Luis Fernández
Galiano, led to Koolhaas' massive recognition and has become a fetish object and a reference for anyone involved in architecture, design or publishing.

Koolhaas explained the process in an interview with Jennifer Sigler[5], editor of the book: "The book ("SMLXL") was published at a moment of serious crisis in our office, so everything that happened since is part of the construction of a new office, the construction of a new way of looking at architecture that culminated in the founding of AMO. AMO doesn't stand for anything specific, but it could be Architecture Media Organization. OMA and AMO are like siamese twins that were recently separated. We divide the entire field of architecture into two parts: one is actual building, mud, the huge effort of realizing a project; the other is virtual — everything related to concepts and "pure" architectural thinking. The separation enables us to liberate architectural thinking from architectural practice. That inevitably leads to a further questioning of the need for architecture, but now our manner of questioning has changed: first we did it through buildings;
now we can do it through intellectual activities parallel to building."

AMO was, at the same time, a determined attempt to open the interest on architectural topics to a wider audience, by addressing the problems that actually matters our society, with no previous commission or requirement needed. There is an in-depth discussion on the future of the discipline of architecture and the figure of the architect. Koolhaas' proposal is based on the possibility of bypassing the intermediate entities and working directly with the final costumer.

4. Groszstadt: AMO's germinal condition.

Koolhaas's concern on the growing polarization between architectural practice and its theorization has been a recurring theme along his career. His previous background as a journalist might be in the origin of his interest in the theoretical foundations of architecture.

Several years previous to the emergence of AMO, and only three years after OMA's foundation, Rem Koolhaas created Groszstadt Foundation (1978). He considered it as a separate section whose aim was to coordinate cultural activities such as exhibitions and publications. The name was due to the book by Hilberseimer[6] "Die Architektur der Groszstadt" (1927), that developed an analogy between the European and the American metropolis.

"There has always been a secret, German affinity running through our work. In a way, 'Metropolitan Architecture' is now increasingly a misnomer for what we do. A silly misnomer. We are much more interested in defining what other typologies of city are emerging. Metropolitan is a nostalgic word. It was to avoid that nostalgia that we called our foundation Groszstadt, but perhaps we merely replaced one nostalgia with another."[7]

The existence of Groszstadt was certainly unknown for most of the members of the past and present OMA staff and it is not a usual fact in his biographies. Koolhaas describes it as follows:

"It was a non-profit device to raise a lot of money. It was run by Donald van Dansik, then a partner. He used it as vehicle to raise money for exhibitions and research. OMA never made any money; we needed funds for our expensive habits of thinking and presenting. AMO has taken over some of the activities but we are thinking of resurrecting it. The name is good, and I think that the intention is

important since the influence of the market enters into everything, a nonprofit entity acts like a sign, a shield against the commercial. We are resurrecting it as our 'critical' arm. "[8]

Since its foundation, Groszstadt has been dormant but, it has been definitely a precursor to AMO.
"Groszstadt bore AMO. Its resurrection represents a conceptual overhaul of the whole office: we are adding one old thing, Groszstadt, and one new thing, Generics, to OMA and AMO. "

In this sentence, Koolhaas mentions the resurgence of "Groszstadt" and also the creation of a new entity called "Generics". This new entity has its precedent in the "Patents" section of the publication "Content" (Taschen, 2004). It emerges as a reaction to the icon-strategy that dominated the international scene in the last decade of the Twentieth Century. He describes the situation as follows: "It's a complicated story, but I am really nauseated by the current over- production of icons, at the expense of all other potentials. I really think the current idolatry of architecture causes an accumulation of bad faith. We have to find a way, short of totally withdrawing, of reinventing plausibility for architecture, so we have been designing a whole range of unbelievably simple, uninflected, radically neutral buildings: Generic buildings. They have the same relationship to OMA's other 'patented' work as generic drugs do to brand name drugs. "[9]

AMO frees OMA from the dependence of the global market and "Generics" frees OMA from the need of the permanent form-innovation. It brought to the search of a new sobriety, a "white label" for OMA. The creation of these entities sustains Koolhaas' concept of theorization based on a permanent link with the architectural practice. He considers both tools as essential for the development of the discipline, with the implicit interaction between them.

5. What's next?

We can conclude that AMO's first achievement is to insert the theorization in the communication strategy. A deep analysis of this strategy and its information's management, has allowed us to extrapolate it to the state of the art in research and design, beyond the figure of Rem Koolhaas. This subject is playing a decisive role in the current development of architecture, with a growing influence in the initial stages of the project or the theoretical developments. It allowed us to determine that there is a deeply positive confluence and feedback between both disciplines: architecture and architectural investigation. The inclusion of the record (and not only as its completion) as part of both the design process and the researching process, allows an exponential growth of experimentation and creativity in both disciples and enables the positive data interchange.

It could also enable the creation of a global data base that could take advantage of the advances developed around big data mapping. The kind of data interchanging we might be proposing shares most of the challenges surrounding big data, such as: capturing data, data storage, data analysis, search, sharing, transfer, querying, updating and information privacy. As it is well known, specialist consider five dimensions when speaking about big data: Volume, Variety, Velocity, Veracity and Value. Regarding the subject considered, the authors might include Visualization. The possibility of having a spatial comprehension of the data allows the researcher to answer questions and ask new ones.

There is a very interesting research project developed by The Social Computing Group at MIT Media Lab (Massachusetts Institute of Technology), called "You are Here" (Fig. 4) The group is an interdisciplinary laboratory consisting of computer scientists, mathematicians, artists, architects, designers, and educators. Their goal is to map 100 different cities around the world. As they define the project "each map gives a collective portrait of one aspect of life in the city and is designed to give communities meaningful micro-suggestions of what they might do to improve their city. The interplay between the visualizations and the community work they induce creates a collective, dynamic, urban-scale project". [10]

The research integrates techniques in data mining and visualization to connect people with information, social computational techniques to connect people with one another, and cultural and artistic techniques to help unlock their human potential. The data digitalization allows the immediate and transversal analysis of data, which enables the detection of patterns and the cross-referencing of information, multiplying the possible interpretation and implementation of data and, consequently, the creation of a new reality.

One of the most interesting impacts of this system in the lack of bias or preconceptions: the data talk by themselves and it is in the researcher hand to draw conclusions. The digital technology is what

enables immediate connection and encourages reflection. This is a good example of a link between graphic processes and the digital data collection.

The authors propose to create a parallelism between the management of information regarding the city that allows us to map these big data, with the management of the information generated by research. In the digital era the access to multiple data is instant. This would help us provide a useful data base, focused on concepts and not authors, or institutions, but the problem is how to determine the accuracy. Besides, the management of Big Data, whose scope is still far from being understood, has decisively influenced the manner in which we must present the information. The authors consider that a graphic mapping of the information might be a prospective solution.
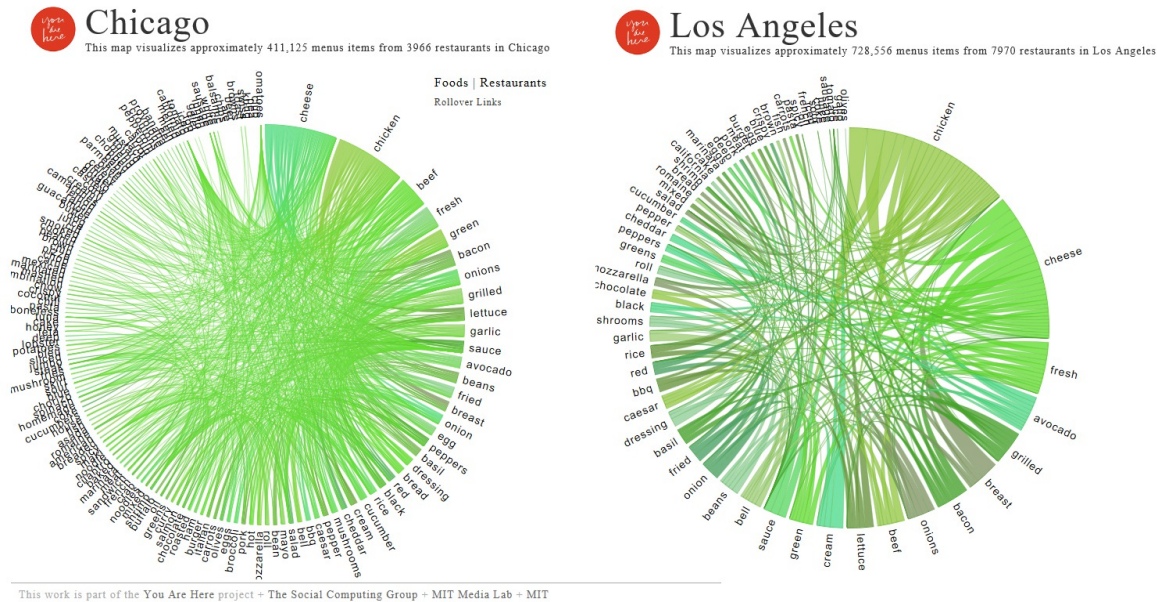

Fig. 4. Project "You Are Here project". The Social Computing Group + MIT Media Lab + MIT. Source: MIT

Thorough this text, the authors have declared the end of theorization as a pure and isolated discipline, the need for a theoretical-practicing or a practical-theorization in order to guarantee the continuity of the disciple and have shown the strategies followed by figures such as Le Corbusier of Rem Koolhaas to address this issue. But it is necessary to go one step further: to create a system that enables the instant interchange of knowledge breaking the barriers of bureaucracy and the oligarchy of scientific journals. This fact would mean the equivalency to a "*white label*" of scholar research: a "*generic*" research where names and entities wouldn't necessary indicate quality by themselves and excellence would be accomplished and guaranteed by the automatic data corroboration of a global "*digit-ology*".

Bruce Mau[11] has explained that "*every new social condition demands and creates new visual forms for expressing the new ideas. The new forms of expression then generate new ideas and social organizations. This process where new ideas invent new visual languages and new visual languages invent new ideas is always happening in architectural and urban thinking*".

The authors consider that the concept of "*digit-ology*" (as the digital collection of data with interactive purposes) that is being posed must come together with a new *visual language* that strengthen the topics addressed. The communicative strategy would be fundamental not only regarding the interface of a possible operating system for the data-sharing, but also as an essential tool of research, especially when facing topics related to architecture.

Gregory Bateson suggests in "*Steps to an Ecology of Mind*" that the essence of communication is the creation of redundancy or an apprehended pattern that adds a degree of predictability to the message. Therefore, the goal is no to decode a message through a language, but he suggests that the representation consists in the creation of a context that is capable of generating partial and fragmented interpretations that expand the object's perspective. In other words, the creation of a specific graphic language that codified the data collected would improve its interchanging capability in an exponential way. The confluence of these two concepts would provide an enhanced view of the discipline and would allow to revisit its past from an additive view, generating multiple visions of what is already known and implementing architectural research creative possibilities.

The concept of "*visualization*" information leads us once again to Rem Koolhaas. As it is well known, he is one of the biggest communicators of our time; his figure and his influence goes beyond the purely architectural atmosphere. In his studio OMA-AMO, the representation of architecture has plunged into the creative process, both practical or theoretical. The communicative strategy acquires the same importance as the message that is intended to convey, because it has the potential to strengthen it and even transform it.

This is what Rem Koolhaas called "*information design*". There is a "*bijective exchange*": Communication-Design. It generates an exchange of variables, an intellectual permutation that benefits both parameters, indistinctly (Fig. 5).

Fig. 5. Article "An Autopsy". Content, Ed. Taschen, 2004. Source: OMA-AMO

Therefore, as our perception of reality is based on its representation, that means that information and visibility are a whole. That leads to the necessary convergence between the story to be told and the way to do it, between the concept and the communicative strategy. The convergence of these two concepts encourages the progress in new approaches that provide an augmented vision of the data displayed and allow revisiting what we already know from an additional perspective, generating alternative visions of reality and implementing the creative possibilities of the subject of study.

In conclusion, there are two possible lines of research that might collude: the transposition of research data into big data mapping, and the graphic treatment given to this mapping in order to encourage the maximal interchange of knowledge and future advances on the discipline. The instrumental use of digital media in the practices of researching and communicating, with the use of visual tools, might encourage the intellectual management of communication. (V. Meléndez, 2015).

It might also enable the criticism around the discipline, which is something that in the digital world is lacking in recent years, where the norm is to find accurate description of processes but not so many critical perspectives. Rem Koolhaas himself introduces irony and humor as an indispensable part of his work, and critic as a design and research tool. He understands architecture strongly linked to criticism. His deep knowledge of architectural communication, his control of media and timing allows him to send strong messages voluntary using hyperbole and controversy to generate reverberance. In this sense, even the accuracy of the message, might not be the most relevant issue, but the wide amount of prospective possibilities that it opens. He brings a completely new perspective on any topic he is analyzing, introducing multiple readings and generating debate and discussion, which is the way to encourage evolution in science and any other experimental field.

Notes

1. Rem Koolhaas, "Thinking Architecture", *Content* (Germany: Taschen, 2004), 452-453.
2. Beatriz Colomina. "The architecture of publications", *El Croquis*
3. Aaron Betsky is an American critic and curator. Director of the Netherlands Architecture Institute in Rotterdam, the Netherlands, from 2001 to 2006.
4. Brett Steele is Director of the "Architectural Association School of Architecture", London UK.
5. Jennifer Sigler. "Interview with Rem Koolhaas", *Index Magazine*
6. Karl Ludwig Hilberseimer (Karlsruhe, 1885-Chicago, 1967) is German architect, who initially belonged to expressionism. He taught at Bauhaus and at IIT (Illinois Institute of Technology) in Chicago, under the direction of Mies van der Rohe. In 1927 he wrote "Die Architektur der Großstadt", a book aimed at making a diagnosis of the architecture of his time in order to reach the new conditions for such architecture, developing projects that showcased truly radical cities.
7. Ibid 2
8. Ibid 7
9. Ibid 8
10. Sep Kamvar. "You are here". MIT.
11. Bruce Mau is a designer and artistic director of "S., M., L., XL.". Declarations made in an interview for the Doctoral Thesis "Rem at both sides of the mirror", Belén Butragueño, ETSAM, UPM, 2015.

Image Captions

Fig. 1. Diagram on urbanization vs theorization. "Thinking architecture", Content, 2004. Source: OMA-AMO
Fig. 2. Diagram of "The Architecture of publications", El Croquis Magazine nº 134/135, 2007.Source: El Croquis
Fig. 3. OMA Book Machine Exhibition at AA Gallery, 8th may- 4th june, 2010. Source: Architectural Association
Fig. 4. Project "You Are Here project". The Social Computing Group + MIT Media Lab + MIT. Source: MIT
Fig. 5. Article "An Autopsy". Content, Ed. Taschen, 2004. Source: OMA-AMO

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Biography

Belén Butragueño PhD in Architecture at the Polytechnic University of Madrid, ETS of Architecture (2015, International Mention, Degree with Honors, Extraordinary Doctorate Award ETSAM, UPM), Diploma in Architecture (Professional MArch Degree) at that University (2002, Outstanding). Associate Professor at Graphic Architectural Ideation Department, ETSAM, UPM, since 2007 and at IE Architecture (Segovia) since 2003. UPM License in research and teaching at Woodbury University (LA, California, 2017-18). She began her professional activity at MVRDV (Rotterdam, 2002), through a Leonardo European Grant. She has collaborated with prestigious architectural offices such as SMAO, PO2 or Soriano&Co. Since 2007 she works in the configuration of think tank called B2bConcept, conceived as an experimental laboratory in the field of architecture and urban activism. As a researcher, she works on the analysis of the different processes of communication and expression in Architecture. She is the author of several referential articles in that field.

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Anthology is Ontology
The Power of Selection and the 'Worldmaking'

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Abstract

The work of gathering anything conceals a huge power. A power hidden as much in the meticulous selection as in the swift browsing and gathering – based on an aim driving our choices. Nevertheless, we often wield that power unwittingly, since we seldom focus on the influence we wield through the very act of selection.

Determining if something can be part of a given set and laying down its set rules allows us to define its interaction chances and above all its identity. This allows the editor of an anthology to provide the background or the genealogy on which a discipline is founded – as in the case of History of Theory – but his mastery goes far beyond this. Indeed, every collection of snippets not only supplies an autonomy to the discipline but it actually defines a new discipline, forming it in an extensional way. This is to say that at the root of every anthology there lives an ontology, meaning that the editor's act of selection is the founding of a world.

These new worlds, new 'Architectures', their logic and laws, are set by the content of the excerpts. The meeting of this world making authority – offered by Philosophy – with Linguistics and with the latest text mining technology unfolds a new scenario for the discipline. Thus, every anthology and any possible set of that endless ocean of spontaneous or indexed papers turn into a gold mine. This is where the anthology reveals itself in a new light as an instrument for current times, becoming an analytical corpus for the software.

As an instrument to explore parallel paths in Architecture through its very words, the anthology becomes a new way to understand Architecture from within, opening a new season of self- reflection for the discipline.

Key words: ontology, selection, text mining, Linguistics, link

..
Bumping into a glittering operating table on which someone left an umbrella beside a sewing machine is certainly not a typical daily experience.[1] Of course, participating in such a «chance encounter» reawakens a certain wonder, arousing more than intriguing questions.

Although this bizarre ensemble can capture our attention and our imagination for its aesthetic fascination - due to the freakishness it conveys - it probably does not direct our first glance reflection on the aesthetic values of this unusual composition, but rather on the association itself. We wonder about the chance of those things coming together in some meaningful way, and about what made it possible. What is striking from the beginning in front of such a miscellaneous set is precisely the fascination for the *heteroclitus*, a charm from which we cannot escape. This attraction is explicable since that allure puts us in touch - for a fleeting moment - with our most hidden structures of knowledge.

Indeed, just like Borges' Chinese Encyclopedia,[2] thinking of this odd series of objects as a wilful set can shatter - as Foucault said - «all the familiar landmarks» of thought.[3] Perhaps, what attracts us so strongly is precisely the subtle crack undermining our certainties. Beyond their horizon, there is the seductive light of possibility. Its attractive rays seep through that fissure, and following them is undoubtedly a courageous choice, so much so that we often look suspiciously at its call. Thus, the initial fascination hides a sombre doubt, since it reveals the limits of our customary and comforting horizons, it shows the «wild profusion of existing things» and the complexity of that which can be.[4]

However, despite any upset such a «chance encounter» can cause, the umbrella, the sewing machine, and the operating table can have their reason: it is enough to find it, though before it is necessary our will to admit the possibility of logics different from our own.

Indeed, as Foucault pointed out in the famous preface of its "*Les mots et les choses*" (1966), the operating table is where this strange set has its *common locus*. More precisely, he maintains that «startling though their propinquity may be, it is nevertheless warranted by that *and*, by that *in*, by that *on* whose solidity provides proof of the possibility of juxtaposition».[5] In other words, the relationship that can exist between an umbrella and a sewing machine is the same that can exist between embalmed animals and domesticated ones, those that, at a distance, resemble flies, mermaid or suckling pigs: all those described by Borges in its fictitious taxonomy that seemed radical or alternate to our view. However, what is essential here is that the oddity of these couplings is such only in the eyes of the observer. What appears to be profoundly incongruous and sometimes wholly insane as those unique sets has the opportunity to become possible and, perhaps, even real under certain conditions in specific spaces or at certain times, dissolving what we see as insurmountable troubles of coherence.

In this light, a remarkable example is offered by Surrealism, choosing - throughout the analysis of the eclectic Max Ernst - the Lautréamont's verses as a sort of definition of 'surrealist beauty'.

Although the approach to Surrealism has been different depending on the artist, their works mainly feature non-sequiturs, many elements of surprise and, like the case we are examining, unexpected juxtapositions, that is one of two essential strategies into Surrealist's method in addition to the unreal deformations.[6]

Obtained mainly by means of pure and free associations of ideas, surrealist beauty aims to produce shockingly new, different sensations, «coupling of two apparently irreconcilable realities on a plan that apparently is not convenient for them».[7] Thanks to such a strategy, Surrealists had been attempting - as explained by Ernst - to carry out a 'transmutation' to attain an 'absolute new and poetic.'

The Surrealist's experience is particularly suitable for promoting two different considerations, both originating from an act of selection. First of all it is remarkable how they operate and control the identity of objects and places only throughout shrewd selections joined to clear statements. This is how they produce the new. Indeed, starting from real existing objects and places and working on their identity only by means of acts of juxtaposition, they obtain a new whole, surprising and shocking. Dissimilarity is what made the set seem incongruous, and it is precisely what makes it entirely consistent with the Surrealists intentions. This also offers a reflection on our ideas about coherence, and what we are used to thinking as absolute. In particular, it shows how there are no right or wrong groupings, but only sets that are more or less appropriate and suitable for a precise purpose or use. Moreover, it reminds us that the internal coherence of sets or collections must always be adapted to the empirical paradigm related to the context of production, taking in account the culture and the *Weltanschauung* of the author.

In this light, the author acting in the formation of a group is portrayed as being endowed with a strong authority, albeit this is something we usually overlook in everyday life. By accomplishing the formation of a group, the author exercises an outstanding power affecting (and effecting) "the reality".

Thus, that power is the key player in this argument. Namely, it is the concealed and latent protagonist of every anthology. And its essential partners are its criteria, determining who is inside and who is outside.

2.

Every day we all spend so much time processing, selecting, and sorting conceptual or material entities at several difficulty levels, so much so that we often do not have any awareness of having done such a mountain of classification work. Interwoven in our lives, this classification habit is ordinarily invisible, but - as Foucault reminds us - its impact is inescapable and overcoming. Indeed, the large part of it is tacit: for example, when we routinely and absent-mindedly sort the white laundry from the colours; or when, with a little bit more but really annoyed care, we divide the e-junk from the emails to be answered. However, these simple daily and routine tasks are nothing more than the tip of the iceberg of our reality, deeply ingrained in a broad work of classification at every level, from the macro to the micro level, and from the physical to the transcendent domain. In fact, even leaving aside for a moment the conditioning of the heavy-handed, and often dogmatic, obsession with categorisation and taxonomy that has been characterising the entire Western history, the act of classifying is inherent in human nature: «to classify is human» - as claimed by Bowker and Leigh-Star.[8] Cognitive linguist and philosopher Lakoff is even more firm in arguing that «without the ability to categorize, we could not function at all, either in the physical world or in our social and intellectual lives».[9] In particular, he believes that the understanding of how we categorise is the basis of any other understanding of how our mind functions, and therefore this becomes the main key «to an understanding of what makes us human».[10]

The act of classifying makes us human as much as language does. Actually, classification is implemented and built into the language, as shown by almost every world grammar rules.

This explains why the habits of categorising widespread in every culture prove to be a valuable tool for anthropologists. In particular, this common feature is a specific access channel to "primitive" cultures, and to each of their world-views and their shared realities.

As a matter of fact, through the study of language, conceptual categories marked by grammar can emerge according to Lakoff that are useful keys for «understanding the nature of cognitive categories in general». Some peculiar languages - called classifier languages - offer relevant data for delving into conceptual categories, since in their structure every noun is marked as a component, an element of a specific class. In particular, one of these languages, the Dyirbal, was noted by Lakoff for its distinct prototypical aspects, unveiling itself as an extraordinary tool for showing how some languages and cultures are based on a categorization framework which is leagues apart from our own. Of course, in this case, the reflection is not a result of a provocative intellectual game, as in the case of the Surrealist' beauty, but the expression through language of the customs of a community adapted to its environment.

Indeed, the few speakers of this Australian Aboriginal language divide reality into four different semantic lines corresponding to four noun classes mirroring their social habits and their feeding regime, primarily based on fruit and vegetables. Even without going into anthropo-linguistic technicalities, it is more than enough for our purpose to pay attention to how the division operated by the Dyirbal on reality is really close to an analogical model, and genuinely far from the set of shared features of our strictly dichotomous and hierarchical Aristotelian logic. This shows the reason why their language's four classes, each based on a prototypical object, «boggle the Western mind and stump Western linguists and anthropologists», exactly like the Borgesian Chinese encyclopaedia boggled and amused the Foucault's Western gaze.[11]

Admittedly, in front of the Dyirbal's partition of reality in four categories, it is somewhat difficult for a Westerner - overwhelmed by Aristotelian tradition - not to be struck by problems of consistency. Indeed, their language mirrors, in an analogical way, a universe divided into specific classes of essential things for the daily life, going beyond every abstraction imposed by the taxonomy - such as the shared features.[12]

However, since the internal consistency of a set or categorization is linked to their aims, in front of Dyirbal's sets we just have to appreciate how their analogical categories of language are more flexible and closer than ours to an intuitive way of feeling and thinking. The Dyirbal way of classification permitted Lakoff to focus just on this gap, that is a crucial point for our argument about the power of the maker of an anthology. Often the stiff employment of dichotomous and hierarchical Aristotelian logic and of the classical set theory preclude any form of vagueness typical of human linguistic and mental processes, which instead would reveal themselves as a bearers of wealth. The gap focused by Lakoff shows how the exclusion operated by Aristotle's dichotomies are distant from the way in which our mind orders what populates our world. Indeed, we must not forget how man is cognitively brought to keep heterogeneous objects together through analogical and nuanced criteria mainly based on simile, metaphor, and metonymy.

Definitely more potent than mere figures of rhetoric, it is in point of fact proved how these tropes assume a high cognitive value in our mind process, and how often language betrays this very fact. In particular, metaphor - at the core of another one of Lakoff's previous major works with Mark Johnson - is the most remarkable among the three, because it permits our mind to map domains into other

domains, making them better understandable.[13]

However, what matters most here is how these analogical and nuanced criteria, mainly based on simile, metaphor, and metonymy, are closer than other to the mind of who makes the selection: namely to the real protagonist hidden behind every kind of collection. The type or the subject of the group, be them paintings, stuffed animals, antiquated artefacts, or texts, does not matter. Every collection presumes a mind in its background, freely working on the array while mainly using those analogical criteria. This is important here for two reasons: firstly, to the extent that the set he or she could define becomes possible and, perhaps, even real under certain conditions at certain times. Besides, this closeness to cognitive processes is essential because at the origin of the act of collecting lies an exquisitely private and intimate gesture.

Indeed, the act of collecting is much closer to our inner dimension than it appears. Everybody has the desire or the need to preserve objects that he or she wants to safeguard and considers precious, even if they are entirely trivial objects - at times devoid of any venal and culturally acceptable value. Sometimes they are objects related to a person, an experience or a particular period of our life. These are objects we want to save since they refer to something else, linked by memory or by some other kind of entirely personal logic that sometimes we are not able to reveal.

3.

Actually, as pointed out by Minsky, this is why at the action level we are forced to drastically simplify things, because only through the highest degree of simplification and summarisation our mind is able to choose among various alternatives. In fact, a lengthy, constant conflict of feeling at that level would probably restrict - to a halt - each of our most straightforward thoughts and activities, as our walking direction or food choice or, worse, «which thoughts to think».[14] But, of course, at the lower levels of the mind - where many processes occur simultaneously and where any choice or situation is ever entirely pleasant or fully satisfactory - these summarisations are not information-rich enough to be useful. This means that our reactions and external choices are merely «superficial summaries of pyramids of underlying processes».[15]

Thus, notwithstanding the fact that selection can happen under strictly scientific and professional declared criteria, that intimate gesture, acting in the background and at an inner level, drives each choice of the collector. In other words, those choices are entirely understandable only with conscious access to those nuanced relationships.

In the face of such an acknowledgment, the 'positivist-rationalist' today still dwelling within us would immediately be ready to distance itself and even escape from such an idiosyncratic logic. Notwithstanding this instinctive reaction, the fact remains that at the origin of every collection - such as an anthology or a museum - there is a treasure of 'semiophor' objects or writings, bearers of meaning, somehow capable of evading everyday experience and transporting the mind elsewhere.[16] The logic connecting them in a unicum, making them a collection, is entirely arbitrary, and their belonging to that set is able to lift them from their usual function or their single meaning, giving them a specific (and distinct) value in that context.

Meanwhile, the failure of dogmatic metaphysical cosmologies, and the skepticism and the secularism of modern man, has led to the rejection of any form of superior order, with the consequent refuge into anthologies, archives, and museums, as devices for organising our increasing knowledge. In fact, thanks to that very failure and to that very skepticism, man has been progressively accrued his awareness of the power of those devices not only to manage knowledge but as tools to control memory and improve culture - so as to produce the new and to shape reality in the postmodern era.

On the one hand, throwing light on our inner drive for archiving, collecting and hoarding, could unmask why the loss of memory is one of our collective and individual most pressing fears. If the private act of collecting aims to preserve objects which every one of us considers precious, the prospect of sinking into oblivion would be tantamount to a complete loss of the link to our past and our identity. The prospect of this danger is enough to cause us to be panic-stricken, albeit we perfectly know how those documents were selected at a given moment for their alleged usefulness. For this reason, we have an irremediable penchant for gathering and accumulating. Moreover, today, digital technologies support and facilitate this instinct, since they combine an overwhelming flood of information with an extreme ease of storing it, discouraging the selection and satisfying our ability to accumulate.

At the same time, this explains how already in ancient times, the control of archives was a crucial point for political and social control. According to Assmann actually «control of the archive means control of memory»: to wit, the best way to manipulate both history fragments and the public opinion.[17] In fact, as she points out, «after political change a new hierarchy of values is constructed and what was kept secret [...] now becomes accessible to the public», disclosing how the shifting of power for its legitimisation needs the «changes in the content of archives».[18] Similarly, today, control of mass media is one of the main social influence guarantees.

On the other hand, the very awareness in the potential of those devices together with the consciousness in the complexity of reality now made by an unlimited number of individual horizons,

consciousness in the complexity of reality now made by an unlimited number of individual horizons, clarifies how the symbol of our age is - according to Baldacci - the imaginary museum à la Malraux.[19] Indeed, a sort of ideal warehouse from which to incessantly draw ideas, concepts, and images, that, after being extracted from their original context, are assembled as new works, fittingly describes the habits of our age, recognising, between the lines, an ontological power to those who make this come true. This trend is widely part of the Architectural way of working since ancient times, but, in the postmodern era, this practice goes beyond shapes, involving the discipline itself both at the theoretical level and at the critical one. And, in this context, the anthology is undeniably one of the essential tools of that involvement.

For this reason, it is necessary to understand how the selection of the past now allows the producing of the new and sometimes even of reality. In other words, the real power of the editor of an anthology lies precisely in the authority of choice and recombination of a collection of texts, defining original groups with internal rules from which more relationships emerge than the editor himself could previously determine.

The authority of collecting writings or things is hidden as much in the meticulous selection as in the fast browsing and gathering, based on an aim - not always fully conscious and linear, as we saw - driving our choices. Indeed, as we have already shown, the path we follow is winding and often less rational than we believe. In particular, our behaviour in collecting data or texts is often empirical and comparable - according to Bates - to the act of berry-picking.

Indeed, we apply parallel strategies and adjust them, following «evolving [...] searches, but also searches in a much wider variety of sources, and using a much wider variety of search techniques».[20] In an image not far from berry-picking in the woods, lies the etymology of the term 'anthology,' grounded as it is in the gathering of flowers.[21] Of course, the word originally denoted a collection of poems, the 'flowers' of verse, but over the centuries this tool has been broadened to include several literary uses: in particular, to collect essays within the disciplines under a precise light, and sometimes signed by an eminent and famous selector. Thus, from delightful collections of poems, anthologies have become an oriented and focused collections of pieces perfect for spreading ideas: formidable instruments for directing the disciplines and the propaganda - whereas the essential disciplinary daily utility and learning was left to other collections of texts, called chrestomathies.

Nevertheless it does not matter if you collect flowers or berries, what really matters is the frequent adoption of the same serendipitous way of managing to collect those writings that can determine if something is part of a given set, laying down its rules and defining its interaction options, and, above all, its very identity.

In fact, this not only allows the editor of an anthology to provide the background or the genealogy on which a discipline is founded - supplying autonomy to the discipline - but it can even define a new one, forming it in an extensional way.[22] At the root of every anthology there is an ontology, meaning that the editor's act of selection is somehow the founding of a world.

This occurs with a new awareness in the postmodern horizon. Here, thanks to the quotational games, it is possible to produce the original from the known, acting on a substratum of knowledge presupposed among those who are the recipients of the work, giving a fresh light to the object. Indeed, as pointed out by Gadamer, the joy of recognition allows us more than is already known about that familiar thing which «emerges, as if illuminated, from all the contingent and variable circumstances that condition it».[23] A sort of insight unfolds from that known thing under a new light. Typically, it conveys a foothold in order to gain access to its novel world, giving at the same time, a better understanding of it and of the previous we knew. The success of many architectural works, essays, and anthologies, is based on this dynamic, especially in the early and late postmodern periods. An excellent case in point is Venturi's "*Complexity and Contradiction in Architecture*" (1966): a *sui generis* anthology where a theoretical goal is reached through a motley collection of juxtaposed famous examples. Every object in those pages, from Roman ruins to Kahn's experimental projects, from road junction to the Barocco details, gain new value and appear in original guise and perspective.

In the context of the brashest postmodern pluralism, the act of making the new can be admitted as worldmaking, and this is the correct way to express all the authority of those who compile an anthology. In such a framework, the method of making the fresh from the known employing juxtaposition turns a bizarre surrealist practice in a remarkable ontological instrument, when applied with the methodological punctiliousness of Philosophy.

Indeed, in 1978 Goodman asserted in "*Ways of Worldmaking*", that there is not a world, but many worlds, none of them all-encompassing and, above all, every one of them having the same degree of reality. Following in Cassirer's footsteps, Goodman grounded his radical relativism in symbolic systems and affirmed that there is a world for every different way of combining and building symbolic systems. Of course, this is possible only under strict conditions, to guarantee accurate control and avoid the 'anything goes', since «we no more make a world by putting symbols together at random than a carpenter makes a chair by putting pieces of wood together at random».[24] In particular, here it is essential to notice two main pillars of his theory, crucial for bestowing ontological dignity to the act of

making an anthology: first of all, it is essential to notice how in Goodman's system «worldmaking consists of taking apart and putting together, often conjointly, [...] composing wholes [...], combining features into complexes, and making connections».[25] Furthermore, he clarifies how the worlds are not made «from nothing, after all, but from other worlds», namely «worldmaking as we know it always starts from worlds already on hand; the making is a remaking».[26]

Although this is sufficient for showing us the ontological dignity of anthologies, Goodman specifies how even a simple variation of accents delineates different worlds starting from the same material, opening - in our case - a further multiplication of their potential.

This makes it possible to understand what potential one who trace an enclosure has in defining a set, as the history of architecture has shown us many times. It is enough to think how the selection made by Johnson and Hitchcock in 1932 for their exhibition, codified International Style.

Under this light emerges how a precise selection of texts establishes a world of rules, ontologizing them - or rather, in our case, codifying a new Architecture, meaning as a discipline.

That means that every anthology paradoxically has the power to define its own Architecture. Thus, in this light, we could almost potentially trace new Architectures ad libitum. An instrument provided with this power hardly tends to get outdated, sometimes having the social effect.

Indeed, in the last century, architects have resorted to such a strategy several times, with different awareness, since the first CIAM at La Sarraz in 1928, and probably even before that. On that occasion, for example, the CIAM members successfully tried to substitute their architectural rules to those of the Beaux-Arts's tradition, just using a written declaration.[27]

Precisely from the success of that declaration, the slogans and the exclusionary behaviour of the pioneers of modern architecture succeeded in making a void, opposing the past with new values and new ways of understanding dwellings, Art, the World, and Life. In particular, according to Milne, it is possible to underline how the Masters of Modern Architecture, under the mask of thaumaturgical agents of the future, concealed the same theoretical scheme of their immediate predecessors, giving an example of how to make the new from a known thing.[28] The nostalgic cult of the poetic hero as a society's mentor, in fact, embodied in this case by the architect, is a quintessential romantic element. Thanks to the fascination with this character, they have slowly dismantled an unbroken tradition and ontology that lasted for a long time.[29]

After WWII, the wishes of a cultural reconstruction tainted the architectural debate, in light of the increasing awareness of the complexity which expanded in scientific and philosophical environments. This perception swiftly made tight and stifling the emptiness and the aut-aut, black or white climate of the pioneers, as declared by Venturi in his "*Gentle Manifesto*" (1966): «Architects can no longer afford to be intimidated by the puritanically moral language of orthodox Modern architecture».[30]

The emptiness caused by this orthodoxy began to fill up with new theoretical reconstruction, more than ever with the complicity of both language and Philosophy.[31] Thus Architecture, for centuries based on eminently constructive facts, had to deal with what was previously ascribed to other disciplines, triggering that «stormy controversy that has consistently surrounded the theorization of architecture since the 1960s is the conflict over engagement with ideas and concepts developed in other fields».[32]

Now, in the emptiness of post-modernity, without rules and without the possibility of writing an architectural treatise, all that remains is to draw the rules of the game from individual opinions, from partial points of view: collecting texts. Out of metaphor, anthologies became the way to construct the many worlds of Postmodern Architecture, filling the vast gap caused by avant-garde's destructive ontology.

The meeting of these powerful texts with the authority of worldmaking - offered by Philosophy - with the help of Linguistics and the latest text mining technologies, a new scenario for the discipline unfolds. In this light, indeed, every anthology and any possible set of that endless ocean of spontaneous or indexed papers turns into a gold mine. Hence, anthology reveals itself in a new light as an instrument for current times, becoming an analytical corpus for the text mining software.[33]

Indeed, on one hand, oceans of paper are the pivots on which it is possible to ground every possible anthology - concurrently grounding an ontology. On the other hand, anthologies can became the source for the extraction of the core topics by means of *cluster analyses* of their content, applying both the hierarchical and the partitioning methods.[34] Without entering into technicalities, through this kind of analyses, it is possible to focus on the recurrent concepts and thought chains contained in a corpus of texts in natural language, underlining the connections and their weight on the entire collection.

If, as we said, every group of texts has the chance to define a world, or rather its own version of the discipline, then a deep study of them could permit to go inside the thoughts nourishing each of those worlds. As an instrument to explore parallel paths in Architecture through its very words, anthology becomes a new way of understanding Architecture from within, opening a new season of self-reflection for the discipline, unfolding as an instrument for the future.

Notes

[1] The reference is to the famous verses of the Comte de Lautréamont «*beau [...] comme la rencontre fortuite sur une table de dissection d'une machine à coudre and a parapluie!*» in Les Chants de Maldoror, VI, 3, 1869.

[2] Cf. Borges, Jorge Luis. "El idioma analitico de John Wilkins" in Otras Inquisiciones (1937–1952), SUR, 1952.

[3] Cf. Foucault, Michel. The Order of Things: An Archaeology of the Human Sciences. Repr. Routledge Classics. London: Routledge, [1966] 2006. p. xvi.

[4] Ibid.

[5] Ibid. p. xvii.

[6] Perfectly fitting the first of these two ways, furthermore, in such a case the reflections on the aesthetic values of that odd trio weave together with those on the association itself. Indeed, just because of its dissimilarity among the elements, the strange composition of things imagined by Lautréamont drew the attention of Surrealists, since it fits a specific aesthetic ideal, which the composition satisfactorily epitomises.

[7] Cf. Ernst, Max. 1933 "Comment on force l'inspiration" in Le surréalisme au service de la révolution, n. 6. p. 45.

[8] Cf. Bowker, Geoffrey C., and Susan Leigh Star. Sorting Things Out: Classification and Its Consequences. Cambridge, Mass: MIT Press, 2000.

[9] Cf. Lakoff, George. Women, Fire, and Dangerous Things: What Categories Reveal about the Mind. Chicago: The Univ. of Chicago Press, [1987] 2012. pp. 5 - 6.

[10] Ibid.

[11] Ibid. p. 92.

[12] In fact, the prototypical objects of the first class are animate objects and men. Those of the second are instead the women, the fire, the water and every other violent or dangerous thing - certainly elements without any joint property. In the third class we can find edible fruit and vegetables, which have traditionally been staple in their diet for centuries. Lastly, in clear contrast with the rules of our hierarchical-enumerative system, the fourth Dyirbal's class contains every other thing not classifiable in the first three in a sort of miscellaneous 'etcetera' class.

[13] Specifically, the conceptual metaphor transposes one idea from an abstract concept to a more concrete or physical concept, typically part of our everyday physical experience. From its usage, we derive a lot daily language expressions and idiomatic expressions - such as "*life is a journey*" or "*love is war*" - that work as a bridge between abstract domains and domains comprehensible by the body. Cf. Lakoff, George, and Mark Johnson. Metaphors We Live By. University of Chicago Press, 1980.

[14] Cf. Minsky, Marvin. The Society of Mind. New York: Simon & Schuster, 1988. p. 94.

[15] Ibid.

[16] The term '*semiophor*' was minted by Krzysztof Pomian to indicate a visible sign of something invisible or no longer existent. Cf. Pomian, Krzysztof. Der Ursprung des Museums: vom Sammeln. Berlin: Wagenbach, 1988. p. 92.

[17] Assmann, Aleida. Cultural Memory and Western Civilization: Functions, Media, Archives. Cambridge University Press, 2011. p. 328.

[18] Ibid.

[19] Baldacci, Cristina. Archivi Impossibili: Un'ossessione Dell'arte Contemporanea. Monza: Johan & Levi, 2016. p. 20.

[20] Bates, Marcia J. 1989. "The Design of Browsing and Berrypicking Techniques for the Online Search Interface." in Online Review 13, no. 5: 407 – 424.

[21] The mid-XVII Century origin term via medieval Latin is derived indeed from the Greek ἀνθολογία: a composition of ἄνθος, 'flower,' and the theme of λέγω, 'choose.'

[22] Lavin, Sylvia. 1999. "Theory into History; Or, the Will to Anthology." in Journal of the Society of Architectural Historians 58, no. 3 (1999): 494 – 499.

[23] Gadamer, Hans-Georg. Truth and Method. London ; New York: Continuum, [1960] 2004. p. 113.

[24] Goodman, Nelson. Ways of Worldmaking. Indianapolis: Hackett Pub. Co, 1978. p. 94.

[25] Ibid. p. 7.

[26] Ibid. p. 6.

[27] Cf. Mumford, Eric Paul. The CIAM Discourse on Urbanism, 1928-1960. Cambridge, Mass: MIT Press, 2002. pp. 9 - 26.

[28] Indeed, Milne points out how the seed for much of the twentieth-century architecture heroic theory and performance lies just in «in the assumed congruence between the aesthetic and the political and moral», rooted in ideas going back at least to Schiller, if not to Plato. Cf. Milne, David.1980. "The Artist as Political Hero: Reflections on Modern Architectural Theory." in Political Theory 8, no. 4: 525 – 545.

[29] By means of process of elimination, further than the classical architectural shapes, their strategy wiped out from the horizon centuries of theoretical tradition in Architecture. The goal was achieved, and an illusory clean break with the past was marked. Downstream of such a cut lies a telling emptiness, the outcome of the sway of rationality and function. It is precisely in that emptiness that the bases for the second revolution that architecture saw in the twentieth century lie, grafted in that odd phenomenon called with the name of a year without being strictly delimited by it: 1968.

[30] Venturi, Robert. Complexity and Contradiction in Architecture. New York : Boston: Museum of Modern Art, [1966] 1977. p. 16.

[31] According to Michael Hays, thanks to such a climate, «architecture theory has freely and contentiously set about opening up architecture to what is thinkable and sayable in other codes, and, in turn, rewriting systems of thought assumed to be properly extrinsic or irrelevant into architecture's own idiolect.» Cf. Hays, K. Michael, ed. Architecture Theory since 1968. Cambridge, Mass: The MIT Press, 1998. p. XI.

[32] Lavin, Sylvia. 1999. cit. p. 495.

[33] Text mining technique is the process of deriving relevant, new, and interesting information from text, typically thanks to the devising of patterns and trends through means such as statistical pattern learning. Text analysis involves information retrieval from sets of documents written in a natural language and models them for predictive classification purposes, turning texts into data for analysis via peculiar algorithms usually implemented in dedicated software tools.
Once the close relationship between the architecture and words has been clarified, then, according to Biber et al. the use of a corpus is the best way to analyse linguistic patterns in a natural but specialised language. (Biber, Douglas, Susan Conrad, and Randi Reppen. Corpus Linguistics: Investigating Language Structure and Use. Cambridge Approaches to Linguistics. Cambridge; New York: Cambridge University Press, 1998.) Indeed, the recent work of Soneira shows an analysis of the primary lexical features of Architecture discourse based on an English corpus. (Soneira Beloso, Begoña. A Lexical Description of English for Architecture: A Corpus-Based Approach. Bern: Lang, 2015.) Although her study aims to an extensive range analysis of the corpus, its results are worthwhile as a starting point in a text mining approach of architectural language corpus. Meanwhile, a rising trend of similar studies on different kind of jargon or specific purposes of language is noticeable. Along with this direction, it is possible to find several investigations categorising patterns and uses in various disciplinary literatures.

[34] The cluster analysis of textual corpora has applications in topic extraction and fast information retrieval or filtering on natural language documents, where the algorithm's goal is to create internally coherent clusters but distinctly different from each other.

Such an analysis is based on a set of statistical techniques the aim of which is to detect groups of objects with two complementary features: a high external heterogeneity between the clusters and high internal homogeneity within each cluster. Two different methods are available: the partitioning method (usually based on K-means algorithm or its variants and Kohonen Maps) and the hierarchical one. Thanks to this application is possible to obtain groups and the whole hierarchy of the objects under analysis, describing a sort of network of objects, that - to simplify matters - in the case of a text documents collection are usually the central concepts and their relationship. Cf. in particular the chapter 16 and 17 of Manning, Christopher D., Prabhakar Raghavan, and Hinrich Schütze. Introduction to Information Retrieval. New York: Cambridge University Press, 2008.

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Biography

Alessandro Canevari, architect and Ph.D. in Architecture at DSA of the Polytechnic School of Genova. He obtained Atheneaum's award as best Doctoral Dissertation in Architecture discussed in Genova in 2016. His research is based on the ontological and epistemological aspects of Architecture, through language and semantics. Especially, his study focuses on the verbal description of Architecture. He was a lecturer and then teaching assistant at the course of 'Basics, practices, and trends of contemporary Architecture' at dAD, Genova since AY 2013/2014, and now he is teaching assistant of Prof. G. Galli at his Architectural design studios. He is also a lecturer in the courses of 'History of contemporary Architecture' and 'History of the Ancient in Architecture' of Prof. G. Bilancioni. He has an Architecture column in a Czech magazine. His last relevant essay is "*Esistono tanti Pantheon*." in La rivista di Engramma, n. 150, (October 2017) [1826-901X].

Towards a (new) Architectural History for a Digital Age.
Archdaily as a Dissemination Tool for Architectural Knowledge.

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Abstract

In our modern society people is more than ever a passive subject faced to a vast flow of information. Inspiration and problem solving can take the form of direct citation from the mass of examples disseminated by digital social media, websites and other sources. Focusing on the architectural field, the increasing development of Social Networks and of mono-thematic channels like archdaily, worldarchitecture, divisare, just to cite a few, offer every day a large amount of realised and unrealised projects which easily can serve as inspiration for the development of new designs. Among many other values ubiquity, immediateness and easiness are the most interesting effects which are of interest for this paper.

It could be argued that critical practice is substituting a more traditional theoretical body of thought related with the practice of architecture. Analysing the culture of instantaneity impulsed by digital social networks, we focus on the effects of immediacy, reliability, trend and democratisation for the dissemination of architecture. As any new project developed is based on a previous work or methodology, based on quotation or interpretation of earlier works, we could consider 'new knowledge' a combination of previous information and/or methodologies. One of the results shows how synchronicity between inspired and inspiring works leading to homogeneous bodies of work in very different latitudes make difficult to record a proper history of contemporary architecture in the digital era. The attempt to create a historiography of the digital age contemporary architecture should start to consider new methodologies, tools and strategies to apply. Apart from considering the effects of these technologies on architectural education and practice, suggestions are made to create a tool to show the evolving propagation of information, which should be used by contemporary historiography of architecture in order to adapt to the new digital environment permeating our society.

Key words: Digital publications, Architectural History, Historiography of Architecture, Archdaily.

1. Introduction.

At the beginning of the millennium, Charles Jencks (2003) looked at the new architectural paradigm raising when both the post-modern of the sixties and seventies and the theory of complexity of the eighties were fading. The domain of the computer in the definition of contemporary architectural design was the dominant strategy underlying new architectural processes, despite the pluralism of different parallel thoughts. The vicious cycle in which the architecture of these decades has been trapped by promoting public buildings increasingly more ambitious in their form to respond to the so-called *Bilbao effect*, has had an abrupt end with the outbreak of the crisis in 2008.

The crisis mentioned by Jencks at the beginning of his text as the only event which could bring a change in a society anachronistically anchored in the past, was also a key point in architectural practice. *Star-architectures* became over-popular at the end of the twentieth century, even if they had uncertain effects on the place where they arose. They were developed by few architects working on a global scale and generated objections from a wide spectrum of the society which could not understand the reasons for their expenses. The phenomena has anyway evolved and is still present in several regions of the world where the rise of cities over nations, and their competition to reach a leading role over competitors, encourage the commission of iconic global buildings realized by a reduced elite of architects. One of the outcomes of this period in the critic of architecture can be found in "Superdutch: new architecture in Netherlands" (Lootsma, 2000), which was rapidly criticized (Bouman, 2006). As described by Solá Morales (1995), architecture assumed to be part of the capitalist and neo-liberal society at the end of the 20th century, being at the service of powers with hidden and manipulated interests. The role of critics has been, after supporting the ideals of the Modern Movement, to distance from the practice to raise awareness of the subtle interests hidden behind building processes. We have to recognize how the role of critics is nowadays fading, in all social activities, substituted in many occasions by the rates and comments given by the same users, also thanks to the introduction of web 2.0.

This technological shift impulsed by Information Technologies (IT) is a second key point to understand the evolution of architectural practice at the beginning of the millennium. They are producing important and fast transformations on the structure of society that are undoubtedly reflected in our profession as the physical limitations of the environment are becoming irrelevant. Architecture is governed by complex political, social and historical dynamics, and equally influenced by the same evolution of the architectural field and external constraints. Social networks and web 2.0 are the most relevant tools that are widely transforming our life and relationships. They make obsolete the traditional approaches based on chronological and geographical contexts, and establish a simplification based on the culture of the immediacy. If the aforementioned crisis brought a shrinking of the editorial market, the digital environment offers an interesting alternative for publishing with low budgets – although with unclear economical returns. While established journals delayed their digital conversion, new projects and dissemination tools have been multiplied taking advantage of the fast and unpredictable transformations related with the information society. This trend is currently being research by the *Master en Proyectos Arquitectónicos Avanzados*, Universidad Politécnica de Madrid (Juan Liñán, 2016), and at the online course "Escribir arquitectura: pautas y criterios" at the Universidad de Málaga, also if published outcomes are still limited. Mono-thematic web channels like Archdaily, Dezeen, Worldarchitecture or Divisare, just to cite the ones with the higher traffic, offer everyday a large amount of built and unbuilt projects which create a huge flow of information difficult to organize and classify. These platforms have become the first channel to inform about architecture events, new projects and material innovation. With them, small projects or lesser known firms can become viral, hence democratizing a field which only few decades ago was restricted to the few who were able to use effectively the communication media to reach a wide audience or influential clients (Colomina, 2010).

This new model rises questions and doubts about the trending topics in architecture. On the one hand, some architectures only last until they disappear from the screen when are replaced by new ones or, in some cases, just the life of a tweet. On the other hand, it also opens awareness over under-represented and marginal experiences, but with great interest, for a more inclusive understanding of the development of architecture. In fact, the huge amount of architecture designed worldwide, which wouldn't fit on magazines according to the criteria of the eighties or nineties, can offer great insights on the understanding of architectural histories as they represent the common relationship between design and society (Ballantine, 2006). This same global post-colonial approach is also being promoted in the academical world with the Global Architectural History Teaching Collaborative (GAHTC), fostered by professors Mark Jarzombek and Vikramaditya Prakash, as the first attempt to open the History of Architecture[1] to under-considered periods, regions and styles.

2. How to register and tell the history of architecture in the digital age.

The practice of architecture has evolved by adapting itself to the society and its new requirements. This change of model has been recently analysed by Zaera Polo (Zaera Polo, 2015; sa, 2018) with his proposal to create a compass of contemporary architecture and to start mapping its development on a

global scale. This is possibly the first attempt to understand the new trends in architecture at the beginning of the millennium and to categorize them. It also shows how difficult it is to follow the evolution on a global scale – more than 150 practices are mapped – on a compass which has been disseminated through the same social networks that make possible to know about their existence and theories.

This paper focuses on the importance of the culture of immediacy. This is originated by new technological applications and wider and faster dissemination of architectural projects, even before they are built, and focuses on the importance of the time to filter the architectural experiences. Once we recognize that the tools to record changes and mutual influences in the field have changed, we recognize how digital platforms or project repositories as the place where architectural knowledge is stored. These platforms are the counterpart of what encyclopedia represented during the Enlightenment, or printed volumes and magazines during the last decades of the twentieth century. We recognize how these repositories are no more only dissemination tools but more and more inspiration sources for new developments, making important the analysis of their influence nowadays. The disappearance of this difference, but also the values of ubiquity, immediateness and easiness are very interesting for the effects they have on the evolution of architecture, especially in the youngest digital native generations. These new trends place also the interest on the theory of a critical practice no more based on theoretical guidelines, but on "an intellectual basis for design on the basis of its own modes of operation, a kind of theoretical development that happens through, and from within, design practice and not by means of external descriptions or analyses of its practices and products" (Mazé and Redström, 2007).

According with Andrew Leach (2010:2) "there is little agreement on what architectural history is and how it should be done as on what architecture is and how it should be made." If this discussion has been present during many decades when the practice of architecture was not really changing, this question is extremely relevant today, when we experience strong and fast transformations that are challenging the structure of our society. If the access to platforms related with architecture is an unquestionable way in today's architectural habits, this paper aims to understand not only the qualitative aspects which can emerge - such the role of architectural images (Ferrando, 2017), or how the replication of these same images strengthens a simplification and homogenization of the architectural discussion (Juan Liñán, 2016) – but also the quantitative ones. Big data can offer significant insights on the practice of architecture worldwide, disclose trends and influences, and also can record the process and evolution that is experimenting. Until now, research in the field of architecture has not applied the quantitative approach based on big data.

The undergoing research wants to recompile data from the most diffused architectural web pages online, Archdaily, Divisare, WorldArchitecture and Dezeen, in order to understand the patterns underlined by the use of these repositories as a dissemination media which influence the practice of architecture. A very provocative statement we want to test is that today Architectural History could be narrated through online repositories, as it is the only way to store a huge number of projects localized worldwide, creating multiple asynchronous links between them. This idea seems to fit the requirements of architects and students who demand immediateness. This (new) Architectural History would be fitted to these needs, as the information provided by the aforementioned platforms is prominently visual and text and data are adapted for a reader who is looking for specific information. The possibility to link them to other news, related or not with the previous through hyperlinks which also use data related with users – but also with the interests of the provider - make the History of Contemporary Architecture flawless. Obviously, there are several objections to this proposal that will be discussed at the end of this paper.

We scrutinize Archdaily.com, unanimously considered as one of the most relevant repositories of architecture. It was born in the late 2008 as a Spanish web page called Plataformaarquitectura.cl. Nonetheless, it soon incorporated English as a second language to reach a wider audience creating the domain Archdaily.com which duplicated the contents of the former to address more specifically visitors, now also offering its contents in Portuguese and Chinese. As it is stated in the same information page, Archdaily was created as a tool to offer quality documentation about architecture and is currently visited by circa 13 million people every month. The stats offered by Alexa, a SEO tool developed by Amazon company, offer interesting data related with this repository: Archdaily is ranked 2.944 as global popular site -calculated from an algorithm which takes into account single users and the number of pages visited- and has an audience prevailing from the USA (16,2%) and China (13,4%). Visitors engagement is 4,95 daily pages per visitor and a daily time on site of 5:44 minutes. While PlataformaArquitectura, its Spanish counterpart, has a lower global rank (#8.470) and its audience is mainly coming from Spain (29,4%) followed by Argentina (18,6%) and Chile (16,8%). Also, engagement is lower, only 3,30 daily page-views per visitor and 4:06 daily minutes on site. These results segregated for domain, shows the dominant role of this conglomerate in the architectural field, but also the habits of architects and students (the first target of Archdaily) looking for clear and concise information.

3. Analytical methodology of big data in a digital scenario.

A short note is needed to describe the process used to recollect the information, in order to make possible similar researches and to explain the strategies implemented. Scraping has been realized with python based "Portia", a visual harvesting tool deployed online. The spider has been taught to scrape Archdaily full domain, annotating the projects published according with the following fields: architect; project name, typology, year of the project, year of publishing and surface. An additional field annotated has been the url of the designer, in order to be able to analyse projects also according to the country of realization. The odd structure of the domain, where all contents being them projects, news, contests or opinion articles, have the same logical url with a six-number prefix, required to harvest the whole domain with a brute force strategy. Only products and material catalogues are organized under a specific folder, making possible to avoid the spider to access them and reducing the overall time of crawling. It means that a total of 3.184.203 requests have been issued and 126.174 items to be further filtered returned. The spider has been tested and tuned to cover the whole database of projects offered by Archdaily which corresponds to 34.177 items subdivided into seven main categories (on March 11th, 2018). Due to the brute force attack strategy, the spider stopped several times, due to the low number of results found. Also if slowing down the few items_scraped variable, we had to deploy the spider twenty times, for a total running time, with a single spider, of 612h50m41s. The outcomes of the scraping had to be cleaned, removing some specific type of pages (as news, opinion, articles, etc) and duplicated projects due to the use of different domain pages by the provider possibly to address different hardware accessing data (42% of items were repeated). Finally, the set of valid projects scraped by the spider, and used for the analysis was of 26.790 projects. The accuracy of the sampling reaches 78,38% of the projects published on Archdaily which are considered enough for the expected results. Thanks to the deltafetch addon requests to pages containing items seen in previous crawls can be skipped, making possible to complete the harvesting of data, especially considering that every day around 60 new projects are uploaded to the platform.

4. Analysis of Archdaily's projects database.

The first task realized with the database obtained was to verify its coherence with the whole set of projects published on Archdaily. Thanks to the stats offered by the platform we visually compared the consistency of projects for category, year and country, which returned a coherent proportional volume of data. No significant differences were observed, making reliable the results of the following analysis. The first interesting outcome is related with the location of the projects published on Archdaily (Fig. 1). The 25% of the whole set in concentrated in only three countries: United States (11,5%), Spain (7,76%) and Japan (6,10%), followed by France, Australia and China. If we look at the countries of origin of the users of the platform, the reasons can be clearly understood. The repository highly depends on the projects presented by its visitors, hence it is possible that the same firms publishing on Archdaily are regular user of the platform. We can also imagine the existence of a greater interest in local works, making the editorial team to prioritize the publication of works from these countries. Looking at this data in an aggregate way, results for continents are quite homogeneous. Also if with great differences, we can see how rather all countries in the world are represented – even if there are countries with only one project published like Madagascar, Syria or Sierra Leone, among more than other 20 countries - being possible to have a great understanding of architectural trends worldwide.

The second point of interest is related with the date. A clarification is needed related with data analysed, as it has been possible to extract the year when the project was realized and the year of its publication, being the second one more consistent. It is obvious that the project database increase with time, but not only with new projects as older ones can also be uploaded, strengthening the profile of a professional office. Thus, Archdaily offers also projects realized before 2008, the year the web site was established, also if they are not, as we will see, the majority. Something more difficult to clarify is the consistency of the construction year, because it depends on the criteria used by the designer and/or the editing team whether they relate it with the year of the design or with the year the construction was completed. We found also a significant number of projects (more than 9%) which lack this information. Many of them belong to the AD Classics, a category created by the editorial team to cover masterpieces of the last Century. The rest are projects realized in the last decade, when we consolidated that data with the year of publication.

AD Classics category is worth to be emphasized, as it offers the opportunity to access masterpieces of the early 20th Century, together with the Parthenon and the Acropolis of Athens, at the moment the only works of the ancient past. Its aim is to have in only one platform the whole architectural production somebody could be interested to access, becoming closer and closer to a History of Architecture volume, with works realized by Mies van der Rohe, Frank Lloyd Wright or Le Corbusier, among many others. Also if at the moment not so many projects of this type have been published, it is clear that Archdaily aims to become the reference platform when searching for a project, concentrating the information that is actually spread among many different web pages. These projects have long form articles, product of careful researches and completed with references and bibliography for further readings. It is interesting to remark how in this same category – which by the way is not directly

accessible through categories searches – is possible to find other iconic projects from the late twenties like Menara Mesiniaga by Hamzah & Yeang, the Kiasma Museum of Contemporary Art By Steven Holl, the Grand Louvre by I.M. Pei or the same Yokohama International Passenger Terminal by FOA, a project only completed in 1995. The rapid changes of our society, or the digital natives users of this platform, move to consider projects which are only twenty years old as classic.

The year when the projects have been published offers homogeneity in the results analysed (Fig. 2a). While it is possible to observe a sustained growth between 2008 and 2010, doubling every year the number of projects published, from 2011 onward there is an average of 3.300 new projects every year, being 2013 the year with the highest activity, with 4.033 items. The stabilization of contents, which could be also confirmed by the items published during the month of January 2018, can offer different insights. Firstly, it is possible that Archdaily reached its critical maturity, especially considering the existence of similar rival platforms, and possibly a stabilization facing new challenges. Secondly, we can imagine that the architectural circle interested in publishing their work has also reached a critical level, also related with the volume of works which are realized every year. It will be interesting to contrast these results with other platforms, to confirm this hypothesis or to consider other alternatives.

Looking at the year when the projects are realized, we can observe a sustained growth since 2004 - the first year considered relevant - with 122 projects, until 2013 with 2.974 projects published. In the following years, until 2016 we can observe a certain stabilization. The only reason we can find is the gap existing between the realization of a project and its publication, also shown in Fig. 2a. It is possible that during the first months of the year many more projects corresponding with the previous one will be published, as the only plausible explication we can raise at the moment.

The next field analysed is related with the categories published and its spatial distribution (Fig. 3). Archdaily offers a wide number of typologies to filter and find projects, also grouped into twelve major categories: Commercial & Offices; Healthcare; Hospitality & Interiors; Industrial & Infrastructures; Landscape & Urbanism; Mixed Use; Public; Religious; and Residential; Cultural; Refurbishment; Educational & Sports. Thus, the design process can be helped by simplifying the understanding of similar solutions applied to a specific use. The use of these data could be controversial, as they do not represent the whole production realized in each country. Nevertheless, they can give a clue on the attention given in each country to different aspects of construction, and also on the health of the building sector. As an example, more than half the projects realized in Spain during the years following the crisis (2010 onward), were single houses or renovations, while only few public and commercial buildings were published.

Lastly, we analysed the volume of projects published for each professional profile. Analysing the top ten offices for the number on projects published - which is at the moment the only criteria we are able to outline and which is a ranking not accessible to users through common search criteria - there are no meaningful differences among them. As it is possible to see in Fig. 4, the shortlist includes many of the most renowned and well-established offices on the architectural scene, followed by the rest of architects we could expect. It tells us that, despite the switch between publishing media where projects are shown, we have now the same possibilities to find the work of an established practice than other less popular ones.

Users have anyway other search criteria with the possibility to find different works according with their own personal criteria, thus democratizing the dissemination and influence of architecture. An interesting result is given by the Tokyo-based firm Apollo Architects & Associates leaded by architect Satoshi Kurosaki, which ranked the 6th with 42 projects. It is certainly an office which is not widely known outside Japan, although it has a certain reputation within its country. Its recognition is originated by the presence on the web, especially on Archdaily and Dezeen. Without the pretension to judge the quality of the works (mostly single houses), a careful mediatic presence allows to successfully position itself on a global scale, and also to obtain several prizes. The effect on the dissemination of architectural theories can in this way pick unexpected paths, sometimes anarchic, which also rise questions that will be commented in the following chapter.

5. Towards a new paradigm. What new digital tools tell us about architecture.

From our point of view, today there is not only one history to be presented, but multiple, sometimes parallel, histories. While the History of Architecture was informed by few buildings realized by some heroic, brilliant or radical architects in the past - according with the criteria of few established historians or with the ability of some architects to spread their ideas or works in the media - today we have a vast volume of projects disseminated on an infinite number of web pages and traditional media. This new ecosystem makes the more difficult the writing of the new chapters of our History of Architecture, and consequently how it must be approached, because all the projects built, in one way or another, have valuable information to better understand the role of contemporary architecture in society.

Reviewing Panayotis Tournikiotis's "Historiography of modern architecture", Mark Jarzombek (2001) thought about the relevant role of historians to define and transform modern architecture. Could we translate this issue to our days? If History of Architecture has historically focused on the identification

of the most relevant architects, buildings and influences who shaped the past and the following generations, could we act similarly today? As Josep Maria Montaner already recognized, we face a situation of dispersion, where the multiple theoretical contributions have to be made compatible, looking at the best part of each one in no-exclusive ways (Montaner, 2003:98). The multiple trends emerging simultaneously should be considered according with their real effects on society and the built environment, not only according with their success on the media, also if this difference is hard to recognize, and is also fading.

The survey realized made clear that Archdaily, like other similar platforms we will analyse in the next future, are today the more democratic way to archive and disseminate what is happening in the world of architecture. Not only the buildings, which have been analysed in this paper, but also news and events. We have to be careful as anyway the projects published are finally approved by an editorial team, with economic interests, as Archdaily is like many other platforms, a commercial one which exist thanks to publicity originated by the high volume of hits. What is still not clear is how these media could be used to delineate a coherent, verified and real Architectural History. There are several academics, like Santiago de Molina or Luigi Prestinenza Puglisi who have embraced new media as a tool to reach their audience, designing strategies to adapt theoretical contents to the social networks where the audience is more receptive, but we still lack such a theoretical discussion. We cannot forget that these tools have also an important influence on the same practice of architecture. The same Norman Foster declared recently: 'In creation the blank page doesn't exist, we are all connected', meaning that quotation, intended as an early point that help to start a new creative process, is easily supported by all these new flows of data (Europa Press, 2017). Renzo Piano strengthened these same thoughts, declaring that creativity is only possible when it is shared (Hasan, 2018). The act of quotation also brings the focus on the work of philosopher Giorgio Agamben about the paradigm, which can be considered as an example, showing the rules and singularities which can be repeated or quoted in further experiments, but also as the common elements or rules shared by a community (Agamben, 2017). Agamben demonstrates how the logic of the example is independent from the universality of the law and discusses on how a singularity can create a new generality, a very interesting point related with the construction of a new historiography of contemporary architecture based on the diffusion of images of previous works to develop new designs. If Architectural History is being transformed by the new tools and opportunities we mentioned, the historiography that necessary will have to define the approach to take is still to be defined.

We believe that a wide qualitative and quantitative analysis of the new media transmitting architecture is the first step in this direction also if we are of course aware that data alone cannot be taken for true, and the complex relations which underline architectural production are much harder to be found on these platforms. Like the issues and pull requests tabs on a Github project, there are many aspects still to investigate, and more data, some not freely accessible, could help to better understand trends. Like the open access and collaborative community approaches fostered by Information Technologies, we believe that this first step can impulse a wider research in the field, where more thinkers can improve the overall results. For example, knowing the projects with more hits on the repository would help to really understand the interests of web surfers. It would also help to understand the real life and impact of a project, once it disappears from our screens substituted by newest ones. We are also interested in comparing the projects realized in a single country with the origin of the architectural studio. For example, the only project published in Guinea Bissau is by a Portuguese firm, or the only one accessible in Algeria, is realized by a French firm. Unluckily we have not still been able to automatically link the name of the practice with its country of origin, something necessary to analyse countries with a higher number of projects.

Democratization accessing knowledge is one of the greatest outcomes of the digital era, and we have seen how access to new design projects is practically instantaneous, anybody being able to disseminate his work with ease. The most relevant counterpart is the difficulty to control the quality of what is published, being necessary to learn to discern between the various sources offering contents. Due to the reduction of time and attention which is dedicated to any single digital document, arguing the real quality of the source becomes ever harder, and any note about images published could be missed. Because this information gets quoted, "looped" and repeated very easily, with the possibility to be distorted at each iteration, it becomes very difficult to determine the original source of certain information to prove its veracity. In fact, creating a history of present architecture exclusively from digital sources become a hard and risky task, as proper identification, catalogation and hierarchization of trends and theories is especially difficult. The attempt to create an historiography of the digital age contemporary architecture should start to consider new methodologies, tools and strategies to apply. The approach applied is a first step which needs to be developed further, looking at IT enhancement – could Artificial Intelligence be such a tool? - as a support for recording the changes architecture is experimenting.
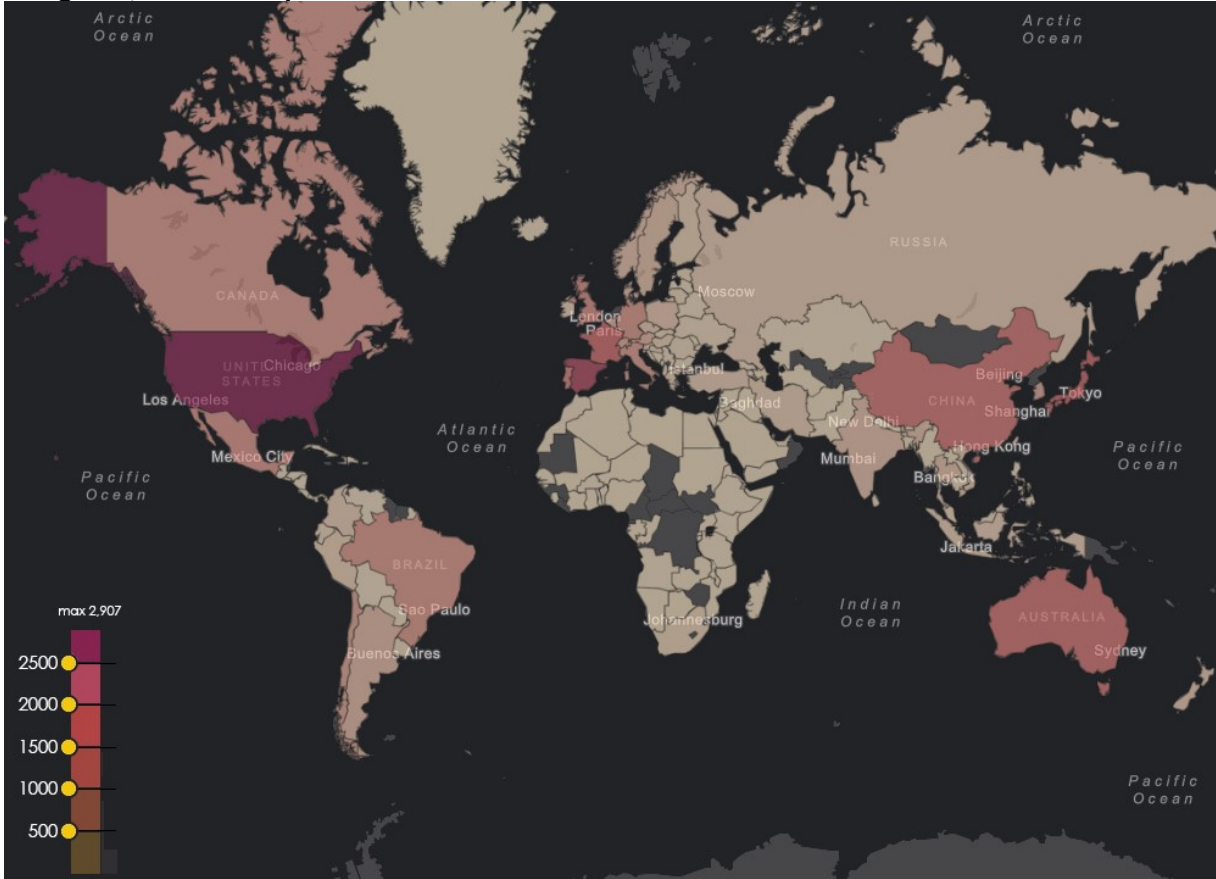
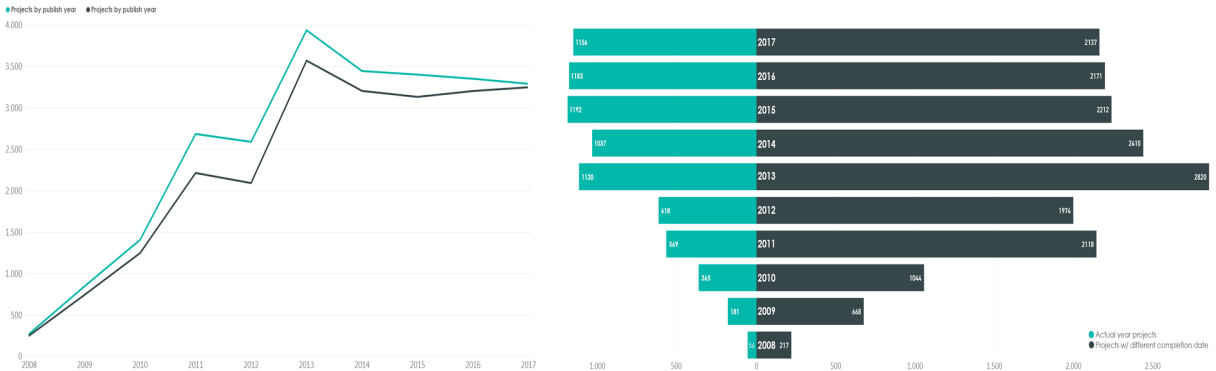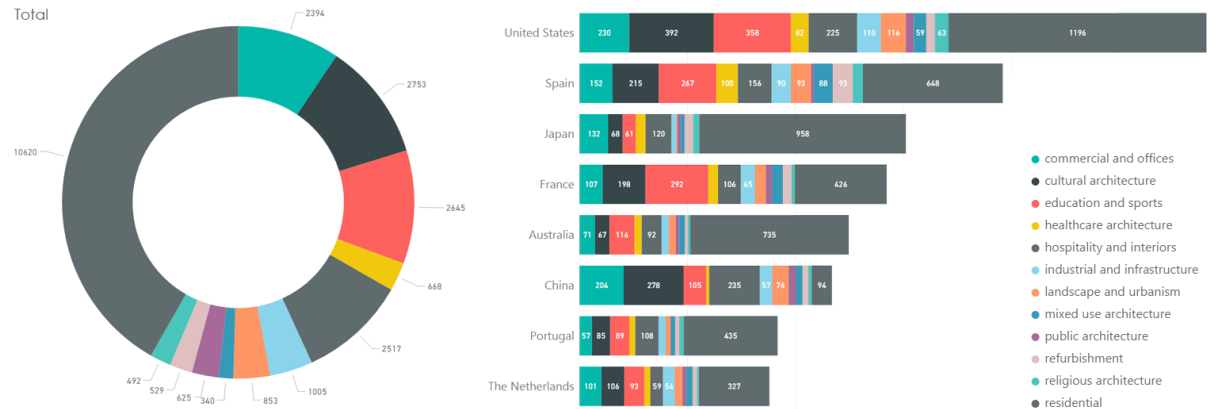**7. Figures, tables and pictures.**
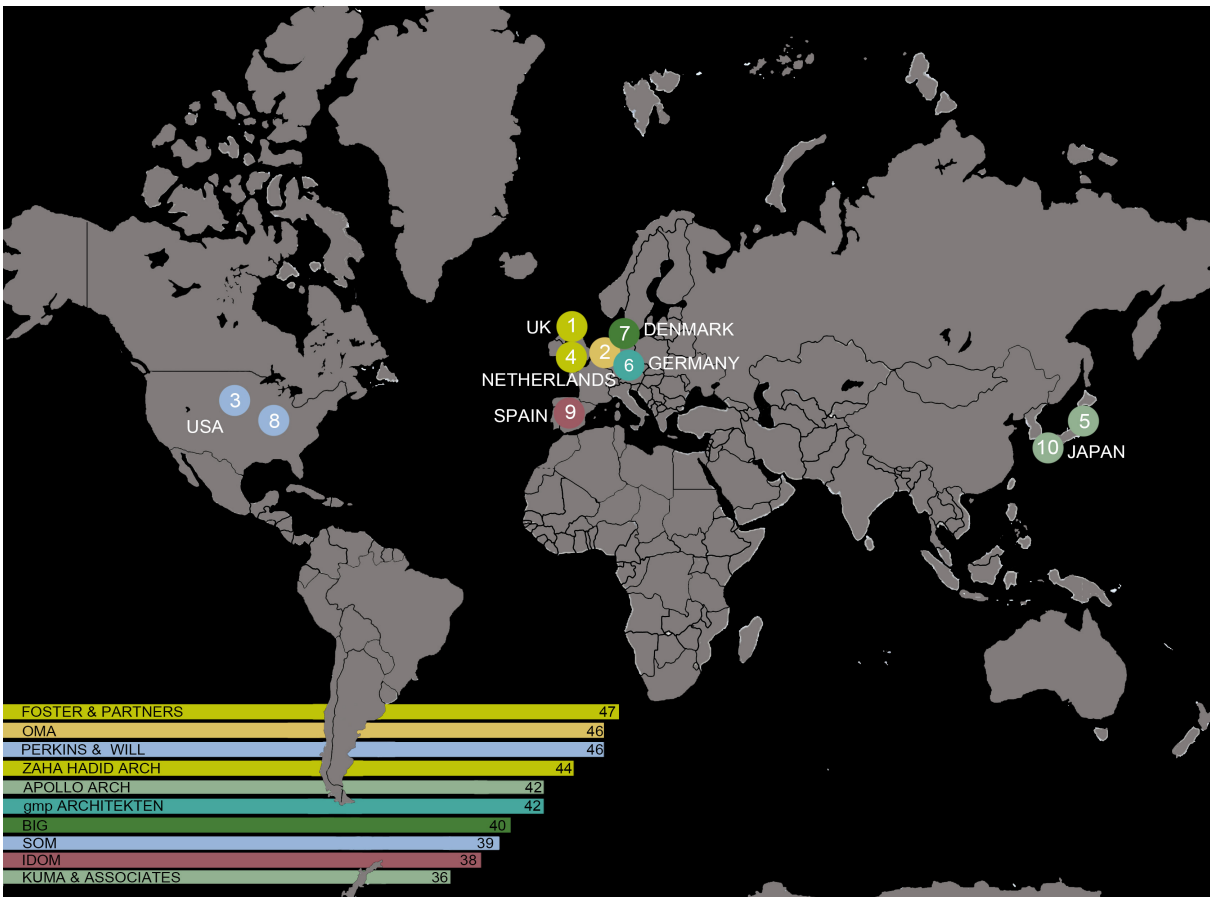

Fig. 1

Fig. 2

Fig. 3

Fig. 4

itic | all

Notes

1. We don't use indifferently the terms History of Architecture or Architectural History. For a theoretical discussion on the differences, a good starting point is Güven, Suna. «Frontiers of fear. Architectural history, the anchor and the sail» in Dana Arnold, Elvan Altan Ergut, and Belgin Turan Özkaya. *Rethinking Architectural Historiography*. New York: Routledge, 2006: 74–81.

Image Captions

Fig. 1. (Map of) Countries with larger number of projects in the website.
Fig. 2. (a) Relation of projects built and published the same year vs. others. (b) Comparison of built projects and published projects by year.
Fig. 3. [DONUT] Distribution of projects among categories. Contribution by categories for countries with larger number of projects published.
Fig. 4. Ranking of the offices with the highest number of projects published on Archdaily.

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Biography

Guido Cimadomo, Lecturer at the Department of Art and Architecture and Coordinator for International Mobility at the School of Architecture, University of Malaga (Spain) since 2010. Architect (Italy, 1998), PhD (Spain, 2014), Guido is Expert member of the ICOMOS' scientific committee CIPA for the Documentation of Architectonic Heritage and of UNESCO's Forum «University and Heritage». He shares the practice of architecture working on the design of cultural and sport facilities and on documentation, rehabilitation and dissemination of cultural heritage. Coordinator of the online course "Writing architecture: Pathlines and critera" from 2010 to 2017, focuses his researches on the ways to disseminate architecture and on the tools to empower citizens in the transformation of urban environments. He has recently published the book "Cesare Brandi. El lenguaje clásico de la arquitectura" and curated "Breve curso de escritura crítica", both for Asimétrica Editorial.

Rubén García Rubio, Ph.D. in Architecture from the University of Valladolid (2016); and Ph.D. in Architecture from the University of Roma Tre (2016). He has been "Visiting Scholar" in the American Academy in Rome in 2012. He has been Professor in several Schools of Architecture in Europe and has also been Guest Professor in many international institutions. As a professional, his work has been awarded with architectural prizes and thoroughly published in national and international architectural magazines. At the present, he is teacher at the Al Ghurair University (Dubai, UAE) and combines it with a research activity in several university projects and his works in his architectural office RRa. He is also the Editor-in-Chief of the architectural weblog CajondeArquitecto.com.

Vishal Shahdadpuri Aswani. Vishal is a young researcher with a strong interest in algorithmic design processes, robotic manufacturing techniques and predictive modelling for urban development. In 2014, his passion for learning made him pause his career as an architect to train in the field of programming and thus expand his knowledge in a field that he considered fundamental. After this, the same passion led him to develop his studies in the United States and Australia, before returning to Spain in 2017. During his stay in Australia, Vishal joined the robotic fabrication laboratory of the University of Technology Sydney as a specialist and technical teacher, working on various research projects involving advanced computational design, generation of complex forms, programming for digital manufacturing of construction elements and development of robotic manufacturing processes.

Catching glimpses
The fragment-anthology as a strategy for architectural research

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Abstract

The weaving together of fragments under the heading of a "weak" theme has a long tradition in research. The strategy has, however, not been so popular after the 19th century, even though advocates of a more modern fragmentology can be found, e.g. in Walter Benjamin. For Benjamin, the artefacts truly showed themselves only when the context had disappeared or been forgotten. In this article we would argue that, for the investigations of marginal aspects within architecture, the research strategy of collecting fragments could be especially promising. They belong to the strategies of "weak thought" that, as Vattimo proposes, have the strength of the debilitated through the use of tangential and transversal sources instead of fostering the authoritative and the dominant. Starting with a critical analysis of classical anthologies through the notion of the "title", we proceed to present a series of intellectuals that have developed alternative methods to do their own researches and explorations of reality with fragments. Afterwards, we study the possibilities and risks that fragments pose when doing research, as well as, developing an inventory of strategies for working with fragments. Ultimately, we formulate how fragments, brought together as "fragment-anthologies", could be used as a specific research technique.

Key words: fragment, anthology, architecture, glimpse, weak, research.

1. The anthology and the limit: fragments narrated.

In his History of World, Pliny tells us about the danger of naming, using Rome as an example:

Rome herself, whose other name the hallowed mysteries of the sacred rites forbid us to mention without being guilty of the greatest impiety. After it had been long kept buried in secrecy with the strictest fidelity and in respectful and salutary silence, Valerius Soranus dared to divulge it, but soon did he pay the penalty of his rashness." (Pliny, the elder, The Natural History of Pliny, I, 1893 (c:a 77), p. 202.)

The danger of naming has perhaps always been understood. Yet, giving a title to any sort of writing is one of the most important tasks for any writer. Novalis goes on to say that "the book is the amplified object of the title or the title amplified. The text of the book starts with an explanation of the title and so on" (Bénabou, 1994). Naming any anthology is crucial as it is the argued reason for a sort of epiphany that connects a series of texts that were not previously linked. It gives an important strength to the whole book by explaining why all those texts are together under the same cover. Oscar Wilde suggested that "to define is to limit" (Wilde, 1998) and any anthology implies a form of definition that tries to display a border within a field that was not so clear before. The use and result of anthologies as investigation is widely spread but, is the action of researching an action of limiting? Is limiting a way of making more clear every research?

Titling is an important technique to create anthologies and, somehow, the hardest task. André Gardies defended that "titrer c´est conclure" (titling is concluding) (Gardies, 1972) and, if we follow this line of thinking, we can start to visualize the critical feature of what this typology of books tries to do. We can speculate that the intended goal of any anthology is to locate a certain area of knowledge in the spotlight and, at the same time, separate it from others; enclose it somehow. Then, the question is: can a discrete body of knowledge become a cohesive one by locating it altogether? Is compartmentalization a good research method? One might of course argue that we create a new whole, something that is both its part and something more than its parts, but is this the best way? Perhaps, we can here remind ourselves of the possibilities which open up through setting a series of titles instead of one. For Clarice Lispector, the seemingly proper title (the one on the title page) of her novel The Hour of the Star (Lispector 1985 [1977]), was in fact not. The title was instead a small collection or anthology of titles in itself:

The Blame is Mine
or
The Hour of the Star
or
Let Her Fend for Herself
or
The Right to Protest
or
As for the Future
or
Singing the Blues
or
She Doesn't Know How to Protest
or
A Sense of Loss
or
Whistling in the Dark Wind
or
I Can Do Nothing
or
A Record of Preceding Events
or
A Tearful Tale
or
A Discreet Exit by the Back Door

Going from fiction to architecture, Vesely argues that architecture is capable of reconciling different layers of reality without simplifying it into a unique direction as well as becoming a tool of communication or mediation between the abstract and the concrete of the everyday. To do so, he coins the notion of divided representation in order to critique the role of the universal and the unique,

"because any representation, despite its claims to universality, is inevitably partial, there is always a residuum of reality left out, which has to define its own mode of representation" (Vesely, 2004). In this sense, constructing whole theories of unity in anthologies seems a contradictory effort as they disregard the power that fragments can have by themselves because they "gesture towards a whole that is absent; its potency lies in a resistance to notions of unity and resolution" (Di Palma, 2006). Perhaps, the question should be if anthologies, as the effort to create new fields of knowledge, can be freed from its frontier feature? Can they still open up new worlds without shadowing others? Can anthologies potentiate the innate anti-unitarian character of the fragments that form them? Ultimately, can anthologies create less restrictive, authoritarian and dominant knowledge?

In the following essay we are going to be infected by the so called "Rulfo´s syndrome" in order to put into question the notion of ultra-coherence in total theories within architectural research. As Juan Rulfo once recommended Eduardo Galeano: "writing is done with the other end of the pencil, mate, the one with the eraser". We are going to explore the work of intellectuals that have tried to move beyond congruity to make sense of reality.

2. Fragmentodologies: an extended practice.

Over the years there have been multiple approaches to the ways that fragments have been used to produce "things". The primordial practice is related to the employment of fragments in order to produce a "whole", as in the work of painter Hieronymus Bosch where multitude of specific scenes with their own particular story and meaning conform a total narration about the Hay Wain or Christ in Limbo. We argue that anthologies utilize a similar method by organizing a series of fragments in order to demonstrate an idea or category that comes out and has its DNA on every text. It always implies coherence and tries to make evident that every piece has always belonged to the proposed field of knowledge. During that process, what happens to the multiple meanings that are lost due to its stickiness to a certain category? Are all fragments not lost pieces of an alternative knowledge?

In this sense, there are a series of people that have argued against total coherence and have used the disconnected potential of fragments to foster different creative, practical or investigative procedures to argue in favor of divergence, complexity and diversity, instead of coherence, simplification and compartmentalization. The mantra could be what Walt Whitman writes in his "Song of Myself": "Do I contradict myself? Very well then I contradict myself, (I am large, I contain multitudes.)", even though, it is not about losing sense but to open up possibilities:
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- Non-linearity: Manfredo Tafuri.
Long before the seminal book "A thousand years of non-linear history" by Manuel De Landa (De Landa, 2000) was published, Manfredo Tafuri argued that contemporary experience, cannot be investigated through cause and effect, linear ways (Tafuri, 1980). He advocated for alternative methods to connect the fragments that compose the 20th century knowledge: "It is only by way of [transverse, oblique, diagonal] approximations that… [we are allowed] to unstitch and unravel the intrinsic complexity of the modern experience itself…" (Solá-Morales, 1987). This approach within the theoretical framework of architecture was, somehow, extensively explored in the last few decades as fragmental, divergent operations are more related to the process that projects follow from beginning to end.

- Landscape architecture and the aphorism: Francis Bacon.
Fragmentary thought was common practice amongst eighteenth-century English landscape architects, through the use of aphoristic approaches that followed the writings of Francis Bacon. Bacon´s work itself was fragmentary in the production of catalogues, incomplete atlas or natural histories. He argued that the aphorism was the main source for the construction of knowledge by "representing only portions and as it were fragments of knowledge, invite others to contribute and add something in return" (Moss, 1996).

- The multiplicity of voices: Roland Barthes.
The preoccupation over being able to account of different perspectives has been an important feature in the career of different authors. In the book "A Lover´s Discourse" by Roland Barthes this is made visible from the beginning "the lover´s discourse is today of an extreme solitude. This discourse is spoken, perhaps, by thousands of subjects (who knows?), but warranted by no one" (Barthes, 1978). Then, he goes on to construct a fragmentary book based on figures, orders and references that superimpose throughout the text in order to construct diversity, in the sense multiplicity of voices, readings, understandings, meanings.

- Potentiality and latency: Ouvroir de Littérature Potentielle (Oulipo).
"What is a book no one reads? Something that is not yet written" (Blanchot, 1982). Maurice Blanchot encouraged authors to write fragments in order to achieve unworked writings that reach the silence prior to language and allow authentic communication. Somehow, this approach remained an important mantra for the Oulipo group that developed multiple fragmentologies in order to increase the frontier of literature, connecting with the magnificent work of authors such as Julio Cortázar in "Hopscotch". Especially interesting is the text "A Hundred Thousand Billion Poems" by the founder Raymond Queneau in which a set of ten sonnets printed on different strips could be randomly combined in order to form 1014 different poems.

 - Bricoleur: Claude Levi-Strauss
In his discussions of myths Levi-Strauss suggested the concept of bricoleur to describe the eclectic strategy of using whatever things that one has at hand, assembling things and giving them new purposes.

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The weaving of different empirical cases together with a weak, or even non-existant, overarching structure, or a lack of theorization, has a long tradition. We find it in older books like Burton's Anatomy of Melancholy (1621), or even of Frazer's Golden Bough (1890). Writing here becomes the means of collecting and sorting, weaving the narrative as a variety of different beans along quite thin strings. This approach of collecting cases, chronologically or thematically, allowing the cases to become more important than the master narrative, goes on into our own times with books such as Malmberg's Human Territoriality (1980) and Girouard's Cities and People (1985). When it comes to a pure stacking of excerpts they are often allowed to form parts of books rather than the book as a whole. One interesting example here is Norbert Elias' The Civilizing Process (1939). In part two of his book, Elias starts a series of chapters dealing with themes such as, "behavior at the table", "spitting" and "behavior in the bedroom" with a list of quotes and examples taken from old texts, poems, etc. dating from the thirteenth to the nineteenth century. The one to perfect the genre of fragmentodology (and more specifically so in the context of urban fragments) is, however, Walter Benjamin. Benjamin was a well-known collector (and also writer of the most famous essay on book collecting ever written) and an archivist of images, texts, things and signs (see Marx et. al. 2007 who lists thirteen of Benjamin's archives). These collecting practices were also uput to use in his writing. Graeme Gilloch describes Benjamins' approach in his book Myth & Metropolis:

For Benjamin, the truth content of a thing is released only when the context in which it originally existed had disappeared, when the surfaces of the object have crumbled away and it lingers precariously on the brink of extinction. (Gilloch 1996, p 14)

Through the collecting of fragments as a particular method, as a 'principle of montage' (Gilloch 1996: 19), Benjamin allows for what seemingly belongs to the peripheries and margins to become keys to the interpretation of a phenomenon. New insights are revealed as the context disappears, or become forgotten – the object can now be put in new constellations, tried in new ways, and its value can be reconsidered. In the text "Excavation and Memory", Walter Benjamin writes that:

[H]e who merely makes an inventory of his findings, while failing to establish the exact location of where in today's ground the ancient treasures have been stored up, cheats himself of his richest prize" (Benjamin 1999: 576, cf. Marx et. al. 2007:10).

Recontextualisation is, in short, the key to this prize. The aim is of course not to deny any objects or phenomena their own history and logic, but simply to open up for new connections and associations (across the specificities of places and occasions). Although fragments might by-themselves be objects of subtractions, this is indeed a process of addition rather than subtraction. The fragment must not be seen as unconnected. Unconnectedness has of course been celebrated and even misused in architecture, where the act of making visible through architectural splendor, as Toynbee reminds us, always also has been a way of hiding something else:

The Safavis masked the humiliating truth that Isfahan was a refuge-capital by making it an architectural magnificent one, and Louis XIV resorted to the same device for covering his withdrawal from Paris to Versailles. We must not let ourselves be hoodwinked by the sumptuousness of the palace at Versailles; its significance lies in its distance from Paris; for this gives the measure of the King's fear of his kingdom's proper capital – a fear that was justified posthumously by what Paris did to Louis XVI." (Toynbee, 1970, p. 132 f.)

Our idea of the fragment should not be seen as related to this will for separateness or for some kind of splendid isolation, but on the opposite, as a chance to multi-connectedness.

3. Fragmentodology in architecture: potentialities and risks.

We have already discussed the conflict that some anthologies pose for architectural research: its linear, unitarian, compartimentalizing character. In this sense, we have also described some references that have worked through fragments in order to document how research and knowledge can digress from the total coherence concept. But, what we have not yet analyzed is the critical features that fragments could present for someone that would be willing to investigate through fragment-anthologies:

a.   Fragments as open-ended: the hypertext.

Eco has suggested that it was perhaps John Wilkins who first stumbled upon the phenomenon of hypertext in his quest of a universal language during the 1600s (Eco 1995; Wilkins 1667). Wilkins tried to divide the language into a set of stable categories, and to these categories he then sorted different words, in turn becoming categories or titles for other sets of words. In the work of building these tree-like word structures he could not help but approaching the same word from different directions. To describe the notion of the "hypertext" we would however like to use the one invoked by the inventor of this concept, Theodor Holm Nelson:

By "hypertext" I mean non-sequential writing –text that branches and allows choices to the reader […] As popularly conceived, this is a series of text chunks connected by links which offer the reader different pathways (Nelson, 1993).

The basic notions that describe the hypertext are thus the non-causal writing, the display of passage blocks connected to each other and the allowance of a diversity of interpretations by the reader. In this sense, it develops a series of characteristics that are crucial for architectural research, despite the risk of abstraction and no-sense. One that stands out is that it can improve and create innovative links between previously not connected information without directing the reader into one single line of thought; it creates a written cartography where the researcher can navigate through its own particularities in order to use the text as "a form of organization, that is to say, as a specific system of relations" (Lotman, 1988). Fragments have the capacity of forming multiple, open-ended systems capable of narrating diverse stories that can create new lines of research for architecture.

b.   Fragments as glimpses: speed.

It has been argued that we by a simple glance can judge and take very complex situations, like decode upon how to interact with strangers (Goffman 1963; Lofland 1998), and that we through a quite uncommitted and even disinterested attention can comprehend a whole world of meaning in the blink of an eye (Casey 2007). While encountering architecture, architects and architecture students often tries to focus on the building, i.e. establishing a relation which turns the building into an object and the viewer into a subject.

By interacting with the building in a more instant way, other figures come to the foreground. In fact, one might argue that architectural analysis and critique has acted through freezing images and staring subjects, rather than through short glimpses and secrete glances. Just taking a quick glance, all we might see at first is a person smoking outside the entrance to building we are approaching. The building does then not necessarily become the vanishing point of central perspective or a still "face" which we analyse in its details, rather it becomes a living and moving figure breathing the smoke. The glimpse does not allow us to freeze the actor, everything is happening at an instant so that the borders between mobilie and immobile becomes unclear. The building becomes an actor, something that I sense when I am not looking, it does not become an object in the hands of me as a subject – it becomes a subject of its own as I let it act on its own. To put it differently, to fragmentize is also to let live.

c.   Fragments as cacaphonic: the incomprehensible.

The wholeness of the image of the body in the mirror contrasts with the fragmented parts, feelings and desires of one's perception. This idea is developed by Lacan in order to explain the contradiction that infants under 18 months experience when they look at themselves in the mirror stage. He argues that by seeing one´s own in the mirror as a whole, as a synthesis, fuels the perception of interior disconnection, division and fragmentation that hunts the individual to its nightmares:

usually manifests itself in dreams when the movement of the analysis encounters a certain level of aggressive disintegration in the individual. It then appears in the form of disjointed limbs. (Lacan, 1966).

In this sense, looking at anthologies is an experience of unity where its reading makes difficult to separate oneself and digress from the title. It makes more complicated to stablish transverse links during the research, reducing the amount of the relations that are possible. From the other point of view, fragmentologies can quickly become nightmares where being lost, making no sense or saying nothing can always be at stake: a cacophonic rather than polyphonic experience.

d.   Fragments as independent: unfinished.

One may argue that the reconstruction of a heritage edifice is a sort of an applied fragmentology because of its work of missing fragments that have to be brought back together. In this conflict lies a temporal problematic related to the need of going back to a prior and closed past that does not allow the fragment to speak to itself. Total narratives of what something should be, contrast with alternative stories of the "others" that are always more fragmented, less coherent. Certainly, in architectural discourse we have the concept and notion of spolia, but the sheer name seems to point at something spoiled, an unclean left-over, where we would argue the opposite. In order to make the most of the fragment´s potential it has to foster its inner qualities: its possible a-contextualization, its capacity of movement to produce new narratives and its unwillingness to be constrained to a previous reality – past or future. In this sense, a fragmentary work "must be able to hint that the bonds holding its fragments together could be easily dissolved, or that the order in which they have been assembled is by nature arbitrary, and thus open to reordering" (Di Palma, 2006). Retaining the capacity to be continuously unfinished, incomplete, it is able to speculate alternative elaborations, mutations, interventions or conclusions.

e.   Fragments as weakness: anti-authoritative.

Facing any indexed peer-review process for an article, any researcher will face a continuous revision of the total coherence of the text and its voices. The opinion of the writer and results of its investigation have to be clear and unidirectional. We may argue that classical anthologies work in the same direction and they loose on the way the research potentiality to leave questions behind or unexplored speculations of reality. Is speculation a valid research method for architecture?

Gianni Vattimo, drawing on works from Nietzsche and Heidegger, argues that in the Occident there exits a 'plurality of interpretations' due to the introduction of new technologies that does not allow to believe in a unique way of thinking the world. The way through this complexity, he argues, is "weak thought" in which the postmodern experience has to develop a system that does not narrate history in a unique authoritative way. In this sense, the role of fragments are crucial because of their capacity to be always "weak", never telling a whole story, and, therefore, they can always be rearranged away from intellectual domination.

f.   Fragments as savages?: sociology of emergency.

Usually traditional, alternative or endemic knowledge is framed as savage, primitive or meaningless because of its lack of coherence. This has been studied by sociologist Da Sousa in his "sociology of absence" in which he claims to uncover different ways of framing individuals as invisible or not worthy of attention, by hegemonic -mainly Occidental- forms of knowledge. One of these methods is what he calls the "monoculture of knowledge and rigor" in which the only conceivable way to study reality is through science and, therefore, everything that stands outside of it is tagged as ignorance (de Sousa Santos, 2006).

Fragmental knowledge is very frequent in traditional knowledge in which multiple relations, cosmologies and topological thinking is fostered. From the perspective of science, this might sometimes be thought of as some kind of 'savage thinking', but in fact science itself was in its emerging days full of non-coherence, empirical descriptions mixed with mythology, topological thinking, listing rather than arguments, etc. Wild and new areas need all the tools we got before we decide for coherence. Here, we argue that architectonic research can find a possible vector to work in its most creative fields. Architecture or the process to generate it is less related to science than other disciplines and fragmentodology could help to explore innovative discoveries.

4. Fragmented conclusions: vectors of becoming.

We have discussed how classical anthologies do not take advantage of the inner quality of fragments to resist clear boundaries and create new networks away from the flock: " the frontiers of a book are never clear-cut: beyond the title, the first lines, and the last full stop, beyond its internal configuration and its autonomous form, it is caught up in a system of references to other books, other texts, other sentences: it is a node within a network" (Foucault, 1985). Looking from the periphery of orthodoxy, could make fragments work in a more related manner to the devil than to deities "because gods have fixed attributes, properties and functions, territories and codes: they have to do with rails, boundaries and surveys. What demons do is jump across intervals, and from one interval to another" (Deleuze & Parnet, 1977). Fragments in this sense come with the potentiality of creating monsters, something formless not-yet possible to categorise. We aim for fragment-anthologies to go beyond pure linearity and to allow for polyamorous connections. And importantly for coexistence without obvious linkage.

Ultimately, we might perhaps propose something not totally coherent and end with a list of fragments that sum up themes or points that we suggest that a fragmentodology in general, and fragments anthologies in particular, might want to consider.

1. Heteronymic titles that do not condition the reader to look for one specific content throughout the text: Understand the importance that beginnings have on the possibilities that could be opened after.

2. Fragmental texts and other medias that afford multiconnections rather than isolation and could conform networks of ideas rather than cause-effect systems.

3. Foster a topological approach to research in which networks, layers and contents are organized in a way that the entry point of the text could create a multitude of (con)texts rather than only one direction.

4. Explore alternative textual formats and sources that allow open-ended attempts to introduce the reader in the system of interpretation.

5. Think of the reader as an active element of research and texts. Treat knowledge as an ongoing material that is going to be developed in the future by others. All wholes are doomed to be fragments.

6. Take advantage of the inner resistance of fragments to create unique interpretations and, perhaps, compare with the notion of archival-research.

7. Allow space for speculation and, perhaps, purposely create gaps that could be filled by unknown precedents, sources or contexts.

8. Evaluate precisely the risk of the cacaphonic and avoid systems that only move in level of abstraction. Abstraction, somehow, could be tamed through strategical research efforts.

9. Both anthologies and fragmentodology share the commitment with preciseness in research that should not be confused with ultra-coherence and linearity.

10. The idea of glance (a fragment that works through affects, atmospheres and animism, i. e. where the question of life – as well as the title of subject and object – might be yet to be settled).

11. Not underestimate the power of the episteme, the background of knowledge, as what we learn is what we already knew before, but unconsciously. It is usually fragmental and demands a way to connect it, not restrict it.

12. Avoid the introduction of authoritative contexts that legitimize certain forms of knowledge and research methods over others. Propel the strength of the weak in investigations.

13. Uncertain, unfinished and permeable could be characteristics embedded within fragmentologies that make sense.

14. Retake fragments that had already been inserted in total anthologies and recontextualize them in a new way.

15. The unknown as the research´s ultimate question, resides in the wild areas that have not been accessed, so explorers, or adventurous thinking are much in need.

16. We are always assembling pieces, there are no ultimate wholes.

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Architectural theory anthologies from a Spanish perspective

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Abstract

The article analyses contemporary anthologies and related texts (Ockman, Hays, Mallgrave, the SAGE Handbook ...) from a Spanish architecture and architectural criticism point of view; and identifies affinities, 'absences' and topics of interest that would complement them.

It verifies the little presence of Spanish texts and the few references to internationally recognized Spanish architects or architecture; and it examines if by extrapolating its contents what those anthologies expose allows the second half of S. XX Spanish architecture to be explained or framed in its possible belonging to universal and local tendencies.

As instances of the 'absences': some examples. The Spanish architecture of the 50-60s, that exhibited a genuine and original hybridization between rationalism and organicism (ex. Coderch and Fisac) and the production of the 80s, coined by Antón Capitel as Eclectic Rationalism (ex. Rafael Moneo, followed by Cruz y Ortiz, Ruiz Cabrero, Bonell, etc.) - two of the Spanish architectural episodes of greatest interest and impact- neither find adequate presence nor fit in the 'american' anthologies schemes. The presence of Oíza is null, despite his work being one of those that could best be understood when confronted with what they expose (apart from Torres Blancas, too complex to fit into trends). Moneo's work is not sufficiently explained, perhaps because although the authors recognize it *'it is sometimes difficult to give an overarching definition of Moneo's work, […] thoroughly conditioned by the network of particularities'* [Mallgrave]… There are others.

By way of conclusions the article aims at: explaining Spanish scarce presence (authors, architectures) in those anthologies; looking into them for theoretical-critical keys that would explain, by extrapolation, Spanish architecture in the period mentioned; and pointing out the need and the criteria for the hypothetical incorporation of texts with the purpose of better comprehending the most relevant Spanish architecture of that period.

Key Words

Anthologies, theory, criticism, architecture, Spanish

1. Introduction

This article is the result of a research that jointly analyses a set of anthologies of architectural theory texts of the second half of the 20th century[1]—mainly with American and European writings—and the trajectory of Spanish architecture of the same period[2]. Each one of those anthologies—and the set as a whole—portrays a certain history of how architecture evolved in the Western world during those years, constructing implicitly a narrative of theories, movements and tendencies. To what extent could its contents explain, extrapolate or be applied to the Spanish architectural panorama?[3] Answering this question also leads to a 'vision' of Spanish architecture in light of the theoretical categories implied in those anthologies.

The research pays special attention to the work of Francisco Javier Sáenz de Oíza, one of Spain's most significant architects of the second half of the 20th century, always attentive to the current trends in the United States and Europe, whose birth centennial will be celebrated in 2018[4].

The limited extension of this article has made it necessary to leave out part of the research: that from 1943 to 1968, and some tendencies following 'minimalism' of the 1990s[5]. To condense the text it is also highly selective when quoting specific examples. It should therefore be taken as a first approach to a vast work yet to complete, open to new and different readings and interpretations.

2. Change of direction. 1968.

In architecture, as in socio-politics, the year 1968 meant a break between modernity and postmodernity. High modernism gave way to a new era characterized by an architecture with power of communication, being the silent and, for many, non-comprehensible abstract language of the modernist project one of the reasons to which its failure was attributed ('crisis of meaning'). With the recovery and interpretation in the late 1950s of theories, criticisms and debates surrounding language theory and its application to architecture[6] a booming, richly intellectual period began.

The architectural debate dealt with signs, indices, icons and symbols (e.g.: Roland Bartres) and with the capacity to denote or connote (e.g.: Umberto Eco). Apart from the predominance of British and Italians intellectuals and architects (Schultz, Rykwert, etc.; Bettini, Koenig, De Fusco, Scalvini, Eco, etc.); the anthologies favour writings by architects such as the London-based Canadian George Baird and the American Charles Jencks whose book 'Meaning in Architecture' (1969)[7] emphasized the possible and ambiguity of language figures such as metaphor, metonymy, etc. Writings by Denisse Scott Brown, Robert Venturi, Alan Colquhoun, Mario Gandelsonas and Diana Agrest[8] should also be mentioned.

In parallel to this, some architecture included verbal aspects and regained symmetry, monumentality and figuration, as well as historical and local questions and allusions. These new premises made it possible to theoretically interpret previous projects from the 1950s -such as Torre Velasca by BBPR (1950-58)[9] and some Louis Kahn´s architectures- not fully understood at their time[10].

The architecture so designed was marked by the ambiguous intensity that characterizes the incipient attractively 'odd' stages when while departing from their immediate predecessors do not yet clearly announce what will they give rise to. The Columbus Knights tower by Kevin Roche, 1969, could serve as an example: unlike the architecture of the 1960s, it replaced the modernist language (and its servitude with respect to artistic plastic works) to proclaim the predominance of architectural composition and figurative language with historical allusions.

Spain, then under the dictatorial Franco's regime, did not experience the 1968's revolts; however ideas and publications began to be received almost at the same time as in other countries. Spain was opening up to the Western world and three years after the publication of 'Meaning in Architecture', by Jencks and Baird, the new tendencies were the aim of the International Symposium on Architecture and Semiotics organized in Castelldefels, 1972[11], by Geoffrey Broadbent, Juan Pablo Bonta and Tomás Llorens, with the participation, among others, of Jencks, Eisenman and Colquhoun.

According to Mallgrave[12], a Spanish work that reflects that moment would be Xanadu by Bofill in Calpe, 1969. Mallgrave quoting Geoffrey Broadbent in Castelldefels:

'[Bofill] had drawn upon aspects of the local Mediterranean vernacular […] injecting modern architecture with a much needed infusion of meaning and assisted it in becoming a cultural symbol'[13].

The work of the Barcelona School, epitomized by the Martorel-Bohigas-MacKay - MCB office achieved additional meaning by blending modern rationalist and local traditional design and constructive languages. We can add the 'modern' Alejandro de la Sota's Colegio Mayor Cesar Carlos, 1967, which in a dialectic dialogue paired modern functionality with the monumentality, symmetry and the idea of an imposing triumphal arch. Also Corrales y Molezún, with the technological (bright red anodized aluminum) Bankunion, 1970-75, crowned with a powerful barrel vault which could be linked with some of its Japanese contemporaries (e.g. Isozaki, Maki) who, Metabolists in the 1960s, paired in

the 70s technological exhibition, colours, sensuality of materials and historical motifs[14].

In 1969 **Oíza**'s work also showed a turning point. His Casa Huarte in Formentor, 1969, differs from the structuralism he had used in Alcudia's residences and from the exaggerated organicism of Torres Blancas ('everything' but classical). He centred his design in, and entrusted its formal singularity to, an eloquent cornice -quite similar to the one at Villa Herneryd by Utzon, 1962- evoking as such a 'cornice' the historical element, not to mention its similarity to the 'modern' crowning of the façade of the Palace of Assembly by Le Corbusier[15] at Chandigarh.

But it was his Banco de Bilbao (Oiza, 1971) which radically manifested this moment. While its rounded corners' facade is a vestige of the previous decade organicism (also recalls the Johnson Wax tower by Wright, 1943-50), it stands with the presence and simplicity of a svelte and mechanical contemporary palace. A classical façade composition: basal floor signified by its omission; floors separated by a markred yet subtle sequence of horizontal walkways and awnings; and imposing crowning structure hiding the mechanical installations. Two details announce the historical postmodernism: the pseudo frieze, with an interpretation of metopes and triglyphs; and the polished sculpted granite parapet with column base section.

3. The dilemma of the complex. Collage and fragmentation. 1970s and 1980s

3.1 Historical Postmodernism, Italian Rationalism and Eclectic Rationalism

The early 1970s international architectural panorama was strongly influenced by the release of 'Complexity and Contradiction in Architecture'[16] by Robert Venturi, and 'L'Architettura della città'[17] by Aldo Rossi, written in 1966[18]. Both called for a return to architecture's discipline. Their different positions provoked an unavoidable confrontation of architectural trends. On one side, the more theatrical and ironic use of historical elements of American-and-Pop historical postmodernism promoted by Venturi, sponsored by Scully, Jenks, Robert Stern; and on the other, the Italian rationalist evocations of Rossi and the *Tendenza*[19]. The anthologies amply reflect both trends[20].

When Spain's dictator died, in 1975, a period of openness begun which lead, after The Transition, to a full democracy. Spain began to be up to date and in parallel with Western thought, and to reproduce the confrontation between those two architectural tendencies. Hence buildings of either tendency can be looked at and explained from the anthologies' texts.

In Spain historical postmodernism had a very moderate following, with some quite literal exceptions, such as Ricardo Bofill's classical works, and the Palacio de Congresos at Las Palmas de Gran Canaria by Oscar Tusquets (project from the 80s, finished much later). Rossianism was also present, for example, in projects by Garay and Linazasoro, interested in a modern interpretation of neoclassicism (e.g.: Residential building in Mendigorria, 1980)[21]. Mid way there were hybrids like the ironic Belvedere Giorgina byTusquets and Clotet, 1970-72, which considered the first radical echo of Venturi in Spain, also included the Rossian concept of fitting a new domestic program in the non-domestic- historical-type-form of a neoclassical garden pavilion[22], in which the predominant presence of the car and its shelter evokes some Californian Case Study Houses from the 50´s 60s[23]. The splendid House in Pantellería by Clotet and Tusquets, 1975, which achieves the difficult union between the classical and the vernacular, should also be mentioned here.

However, one trait of most of Spain's internationally recognized architecture from those years was its not being easily classified, does not belong to one or the other tendency neither to both, is broader. Examples: Bankinter, 1973-77 (Fig. 1), and the Museo Nacional de Arte Romano in Mérida, 1979-86, both by Moneo[24]; the Banco de España in Gerona by Clotet and Paricio, 1982-89; the Estación de Santa Justa in Seville by Cruz and Ortiz, 1988-91; the Centro Cultural y Palacio de Congresos de Castilla y León in Salamanca by Navarro Baldeweg, 1985-92; among others (Fig. 1).
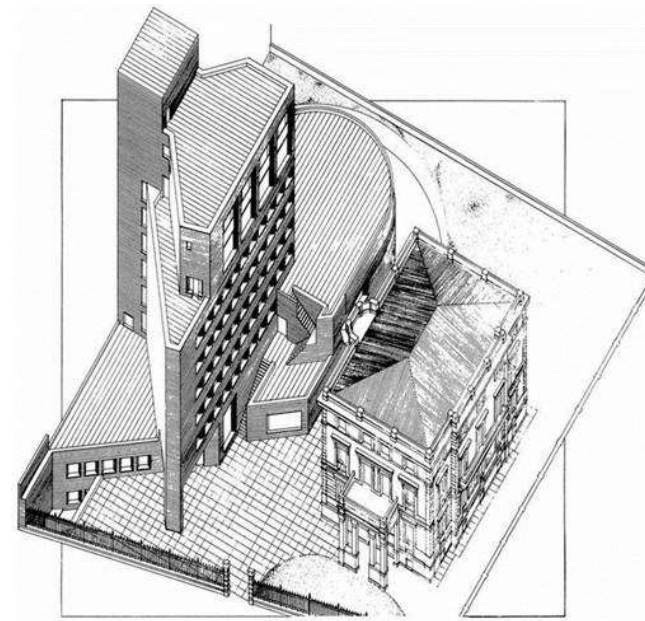
Fig. 1
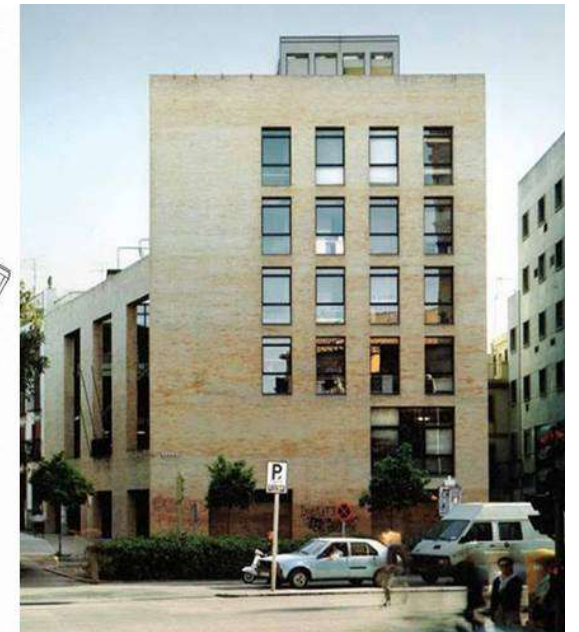
Capitel coined for this architecture the term 'Eclectic Rationalism', which he defined as:

'A continuation of the rationalist tradition […] that firmly incorporates the urban condition of the buildings and the construction material as a formal and figurative support'[...] 'conceding importance to form […] and giving value to history, both modern and ancient'[25].

This refined architecture -that concedes so much importance to the urban environment that it practically presides over the project (not just fits in the city, but also explains it)[26] and that through the material and constructive evidence achieves an image close to a realism of sober materials and density, quite distant from modern abstraction- could be partially explained by the anthologies texts: in those on rationalism by León Krier or 'The Third Typology' by Anthony Vilder, 1976[27]; and on those on Critical Regionalism defended by Kenneth Frampton, Alexander Tzonis and Liane Lefaibre[28].

Critical Regionalism –in which Frampton sees an alternative to theatrical, Historical Postmodernism— allow architectural experience major phenomenological aspects to flourish: the ones relating to light, to the senses approach to architectural space, and to the viewers' journey[29]; aspects which restore modernist themes while satisfying the phenomenological intent that Historical Postmodernism lacked since its beginnings[30].

Venturi's rejection of modernism could not materialize in Spain as it did in the United States. In Spain, at that time, modernity was still an objective to be reached[31]. The ideas of Venturi and Rossi were incorporated without abandoning modern ones. Part of the interest of that architecture comes up from his mixture of apparent opposites[32].

Bankinter is the paradigmatic example of Eclectic Rationalism. Its form successfully evokes and uses architectural resources international and local, historical and modern. According to Capitel:

'[it evokes] Sullivan in the reliefs; Loos and the 1930s in the interior; Aalto in the planimetry, especially on the ground floor; Cabrero and Rossi in the metaphysical composition and the urban monumentality; Venturi in the contradictory way in which the volume, rather than resting, fractures, giving rise to the entrance; Moretti in the daring way in which the acute angle of the building comes into view from the side street, very similar to his Milanese building; the Madrilenian architects of the last third of the 19th century […] in the careful treatment of materials and details'[33].

The references Moneo apply in Bankinter don't intend a too obvious 'communication' with the public but a subtle and indirect one (revealed by profound and scholarly critical insight)[34] and do not point to style as something superficial. Its conceptual collage of references gets diluted, among other reasons, by the continuities of material, space and movement through it.

The Biblioteca Municipal by CH+QSArquitectos, in Villanueva de la Cañada, 1997-2002, with its collage of parts, forms and motifs, exemplifies the still valid use of Eclectic Rationalism: the yellow, star-like naïf pavilion; the rhetorical and cartoon-like gap in the façade and the reinforced ceramic roof evoking Eladio Dieste, which also helps to achieve a very attractive phenomenological interior space.

Oíza barely participated in Eclectic Rationalism. He was more interested in the theatrical, contrived, ironic and communicative aspects of Historical Postmodernism. Proof of it are the Palacio de Festivales de Santander, 1984-91, influenced by the renowned Neue Staatsgalerie by Stirling in Stuttgart, 1984, and the Centro Polideportivo in Plasencia, 1987-89 ('with the second volume in the form of Hedjuk's grand piano[35]). Oíza successfully blended his interests in Venturi, Stirling and Rossi at the Universidad de Navarra, 1988-93, with basilica-type library, which would have been even more Rossian if the truncated cone emerging from the underground auditorium had been built. He used classical references in Villa Fabriciano, 1987 and in the classical theatre floor plan of the Coliseo de la Cultura at Villaviciosa de Odón, 1997[36]. He drew on Kahn and on Botta in Torretriana, 1993; and on the quintessentially American postmodernism in the Triada buildings, at Madrid, 1993.

The semantic connotations achieved in Santander Auditorium entrance columns by disguising them as capitals of a gigantic almost-buried Doric order (Fig. 2), and other examples[37], are in the antipodes of the contemporary syntactic handling used in the courtyard of the Centro Atlántico de Arte Moderno, 1985-89, in Las Palmas de Gran Canaria, 1985-89 (Fig. 2)[38] in line with Eisenman's structuralism of the 60´s.

Fig. 2

Oíza handled in simultaneous projects absolutely different formal strategies: he granted semantic attributes to the columns and played syntactic games with them; returned to modernism with his non-winning competition entry for the IMPIVA Headquarters at Castellón, 1991; and designed a cubic version of Fuller's geodesic dome[39], proposing a rectangular three-dimensional structural cage for the Alhóndiga de Bilbao, 1988.

The Spanish buildings mentioned in this section reflect the simultaneous assimilation by Spain's architects of the many different formal tendencies, even though their engagement in the corresponding political debates was uneven and less intense than in USA and Europe[40].

3.2 Poststructuralism and Deconstructivism

The writings dealing with the poststructuralist thought of the 1970s[41], amply reflected in the anthologies[42], opposed the reliance on the conceptual constructs that characterized structuralist thought in the 1960s[43].

The relationship, or overlap, between Historical Postmodernism and poststructural logic (whose major representations in architecture are Tschumi's La Villette and Eisenman's House X[44]) has been dealt with by critics:

'The question of just who was being poststructural or postmodern remains especially murky when the theoretical bar was not set so high. [An] awkward phase of adolescence of which Eisenman had spoken a decade earlier […]. Confusion rather than clarity was the keynote of the time'[45],[46].

In light of this, Mallgrave outlines the relationship between poststructuralist (or deconstructivist)[47] architecture and some of Hans Hollein and James Stirling´s 'early postmodern projects (joining parts with distinct formal logics), coined as 'Postmodernism Undefined'[48].

In the case of Hollein Mallgrave refers to the City Museum in Mönchengladbach, 1972-1982, which, instead of the historical fantasies intending direct communication that characterizes the historical postmodernism language, delves more into what Mallgrave calls the 'rhetoric' of form, focused on the

material and tectonic rather than on the communicative. In the case of Stirling Mallgrave refers to the not built Museum of Dusseldorf project, 1975. Indeed, to a greater or lesser degree and different ways, in these works the whole is made of deliberately distinct fragments or parts, without any apparent formal relationship[49].

In Spain the Bankinter by Moneo, 1973-77,[50] although gathered in a unit, is made of a sum of historical and modern references (albeit, as we have seen, more subtle) in which the prevailing logic is heterogeneous and complex, open to multiple readings; made of fragments (ideas, concepts, motifs, elements), it abandons the continuous narrative and the conceptual underlying structures that characterized the structuralism of the 60s. Although Moneo's serious and auster treatment of Madrilenian brick contrasts with the luxurious and lyrical Viennese tradition of Hollein, both share a 'preference of rhetoric over communication, especially in the choice of materials and tectonics[51].

Bankinter's poststructuralist logic could be extrapolated to a large part of Spanish Eclectic Rationalism (precisely because of its eclectic qualities) which led the country's architectural panorama in the 70s and 80s.

Related to poststructuralism and deconstructivism the concept of collage was a predominant underlying concept of those years. It was present in 'Collage City', by Colin Rowe, 1975[52], in which 'he retired from the whites in order to embrace the 'grays'[53]; and was somewhat related to the term 'adhocism' coined by Charles Jenks in 1972 meaning that what gives rise to a new solution is not the invention of something new but, rather, the combination of elements[54].

In Spain, the tendency towards collage, progressively detached from postmodernistic evocations of a historical repertoire, is found in the Biblioteca Regional de Murcia, by Torres Nadal, 1988-94, with its strange and eloquent pillars; in the aground vessel of the Palacio de Congresos y de la Música Euskalduna, by Federico Soriano and Dolores Palacios, 1999; and in the more recent Edificio Mirador, by MVRDV with Blanca Lleó, 2001-05.

Rehabilitation was a favourable playing field for collage[55], as in: the Ayuntamiento de Utrecht, by Miralles-Tagliabue, 1997-2001, whose formal radicalism is compatible with the attention given to the urban context[56]; the Biblioteca y Archivo Comunidad de Madrid, by Tuñón and Mansilla, 1993-2003; or the recent Casa Collage in Gerona, by Bosch Capdeferro, 2003-10, exhibited in the Venice Biennale 2016.

Eisenman had identified deconstruction with poststructuralism, giving it a meaning that did not adjust to what after the symposium in London and, especially, after the 'Deconstructivist Architecture' exhibit at MOMA, 1988[57] was generally understood as deconstruction.

The term took on a condition of style[58]. It simplified the dense and complex conceptual logic of poststructuralism, recovered the abstract language of avant-garde, and manipulated it through collisions, distortions, deformations and other formal complexities. Because of the feelings of shock and of uncertainty that it evoked, and of its use of new informatics techniques, it was considered the best fitting one for the critical change of the millennium. With numerous variants the deconstructivist style arose as an alternative to the late 80s historical postmodernism, already in an advanced state of exhaustion[59].

Echoes of deconstruction resounded in Spain´s architecture, for example in: Piñón y Viaplana; the Ibizan houses by Elías Torres and Martínez Lapeña of which the Gili House, 1985-87, is a superlative example; and in the Biblioteca Pública Rafael Alberti in Fuencarral, Madrid, by Andrés Perea, 1988[60].

In the Kursaal, 1990-99, by Moneo, the colliding rectangular auditoriums and services plant and the emerging slanted glass volumes take (partial) advantage of deconstructivist freer oblique geometries. Unlike Moneo´s previous works Kursaal does not relate to its urban context -thus rejecting one of the maxims of Eclectic Rationalism- but relates and dialogs with the natural landscape: two giant rocks on the beach facing the sea, as a 'geological event'[61],[62].

The deconstructivist echoes which strongly linked to the nature of the setting, characterized the best of Spanish examples. This can be found in a formidable reference: La Escuela Hogar by Miralles and Pinos in Morella, Castellón, 1995, more organic, unlike the oblique abstract conceptualism of the Kursaal. Perhaps on the relationship with nature the influence of Álvaro Siza in Spanish architecture will always stand out: 'it caused modernity to be as true to itself as to the place where it seems to have been [...] grown rather than built'[63].

Oíza, while working on the Coliseo de la Cultura in Villaviciosa de Odón, authored the Centro Comercial A Laxe, Vigo, 1993 (Fig.3): the building breaks its unity in two sliding fragments, albeit with

geometrical and structural constraint[64], inserting a ramp that crosses the building and connects the Mercado de la Pedra with the Maritime Station; a feature similar to the ramp through the Kunsthal by Koolhaas, in Rotterdam, 1987-92.

Fig. 3

4. Post-deconstructivism. From discontinuous fragmentation to continuous unity. 1990s to present

1993 marks an inflection point between deconstructivism and post-deconstructivism. That year Jeffrey Kipnis in 'Towards a new architecture'[65] anticipated the end of collage as a compositional strategy of both historical postmodernism and deconstructivism:

'From Rowe to Venturi to Eisenman, from PoMo to the deconstructivists, collage has served as the dominant mode of the architectural craft. There are indications, however, to suggest that collage is not able to sustain the heterogeneity architecture aspires to achieve'.

Kipnis goes on to discuss *InFormation and DeFormation* betting on the latter, which with the literal application of Deleuze's 'the fold', 1993[66], would lead to an architecture increasingly continuous but still poststructuralist and complex; the continuous 'fold' versus the deconstructive discontinuous 'broken'[67] (handling of complex forms made easier by the growing use of digital technologies)[68]. Paradigmatic examples: the Max Reinhardt Haus in Berlin, by Eisenman, 1992, and the prior example of the Jewish Museum by Daniel Libeskind, 1989. Post-deconstructivism is amply documented in the anthology posterior to those of Hays and Nesbitt[69].

In Spain, the Biblioteca Fuster by Llinas, 2006, and the Scottish Parliament by Miralles, 1999-2004 (his posthumous work) exemplify the gradual continuous unity[70].

The Estación de Autobuses in Casar de Cáceres by Justo García Rubio, 2004-08, provides a significant example of the 'softness' of forms. Formed by a structural concrete folded sheet curved over itself, its sculpture-like presence (more *shape* than *form* according to the distinction of Robert Somol[71]) shows autonomy with no concession to context and setting.

On the contrary, in the Escalator at Toledo's historic district edge, by Elías Torres and Martínez Lapeña, 2000, there is utmost contextualization. Its language of folds masterfully evokes the hillside rocky topography, as if subject to a *cezzanesc* geometric process. As a half-buried gap, the Escalator belongs to the terrain: a fault surging from earth inner depths; another 'geological event'[72].

4.1. Neo-organicism

The direct conceptual link building-landscape[73], evolved into a neo-organicism that extends up to the present along different lines: dialogue with the landscape to the point of becoming a part of it (Kursaal, Toledo Escalators); biomorphic architectural forms (Calatrava's Hemisfèric); and return to organic tradition themes (in Kenneth Powell's thesis: "Darwin has replaced both Derrida and Deleuze")[74].

According to Mallgrave a substantial part of Miralles Pinos works (Cementerio de Igualada, 1984-94[75]) fits in the neo-organic category. We could add: the Pavilions in Natural Environments, 1990s, by the

Pritzker Prizes 2017 Aranda, Pigem i Vilalta -RCR office- who, without losing the refined and elegant character of their quasi-artistic architectural artifices, achieve an attractive integration with nature; and their Casa Rural en La Garrotxa, 2007, whose Cartesian organicism echoes the Thermes Vals by Zumthor, 1996, and his emphasis on phenomenological aspects.

However, the organic architecture that stands out over the contemporary Spanish panorama founds its projects on the definition of a module and its extremely versatile repetition possibilities (single, weave, mesh, bunch, cluster, etc.). Examples by two teams: Mansilla y Tuñón Architects (MUSAC, León, 1995-2004, and Museo de Cantabria, 2002); and Nieto y Sobejano (Centro de Arte Contemporáneo, Córdoba, 2006-13). Both add complexity to the modular and grouping methods used in Spanish architecture from the 1960s (the hexagons of Pabellón de Bruselas by Corrales and Molezun, 1958, and the circles of Colegio Nuestra Señora de Lourdes by Oíza, 1963-1967)[76].

This systematic organicism –although linked to Powell's suggestion that 'work formally resembling natural objects or phenomena or employing design process analogous to process of nature […] has a certain claim to truth or universality'[77], and although Ockman's anthology includes texts about 1960s modular architecture[78]- does not feature prominently in that time texts.

4.2. Landscape architecture

Architecture as interpreted topography begins to appear in the early 1990s. Mallgrave talks of 'manipulated grounds': '*A series of European projects would soon emerge that aimed at a complete fusion of the individual building with site*'. It is not about integration but rather about '*to blur disciplinary boundaries between architecture and landscape*'[79]. Manuel Gausa's writings about this architecture and landscape new relationship –which he defines as 'hybrid contact'- are particularly relevant[80]:

'[…] the mutual inflection of landscape and architecture emanates from a changing attitude toward nature, from a romantic or "bucolic" understanding of the natural to a "mixed and wild" approach. The aim here is to exploit nature, not to preserve it.'

In this respect, in the international panorama the 'artificial' topographical condition of the International Passenger Terminal at Yokohama by Foreign Office Architects (FOA), 1995, stands out: a landscape of de contextualized dunes materializes the victory of the continuous surfaces that Kipnis spoke of. The main façade of Stirling's Neue Staatsgalerie, 1984, would be a precedent: it refuses to present itself as a façade, becoming instead a landscape of ramps, platforms and rugged path from the street to the courtyard[81].

Intending to preserve the landscape, the 'Manipulated Grounds' would later tend to dialogue with the environment (the Maritime Youth House by Bjarke Engels with Julien De Smedt (PLOT) Copenhagen, 2002-04), and to even merge with it (Jean Moulin High School by Duncan Lewis Scape Architecture, 2016).

In Spain there are precedents (El Plan Parcial de Lanzarote, Higueras, 1963) and numerous contemporary proposals (Cúpula del vino, Emilio Tuñón, (pr.) 2012). In present days the Ciudad de la Cultura de Galicia, 1999-2013 by Peter Eisenman[82] is by far the largest, and megalomaniac, work.

5. Pragmatism and Post-criticality. 1980s to present

The shift towards pragmatism (a response to the theoretical abstractions of poststructuralism) and Dutch Post-Criticality (Rem Koolhaas, MVRDV, WEST-8…), dealt with in the anthologies' texts[83], had a bearing on how architectural form was conceived and understood[84].

Although its influence on the 90s Spanish architecture was not too significant, its search for playfulness, its taste for material artificiality and its anti-sentimental view of nature manifest today in some architectural works; specifically now in the work of the Selgas Cano architects team[85], who in the synthetic character of plastic materials find a vehicle for sensuality and fashion.

Selgas Cano displaces the Manipulated Grounds notion from the building exterior to its interior. Subtle and delicate exteriors reject the physical presence of architecture[86] and contain inside 'geological events'. Spaces recreate landscapes, transgress cartesian and tectonic space and create illusions of caverns, dunes, topographies. (Palacio de Congresos de Badajoz, accesses, 1999-2006) (Fig. 4) or of a more aqueous than tectonic lightness (Auditorio y Palacio de Congresos de Cartagena, 2001-11). Washed in bright reds, pinks, yellows… cheerful colors, their inside geological events acquire a deliberate artificial character with qualities of simulation and fantasy. Although Koolhaas and his followers had already recreated interior landscapes (Holland Pavilion for expo 2000 by MVRDV, 1997-2000) of emphatic 'representation' quality, the work of Selgas Cano transcends to endow their architectural spaces with traits 'taken' from the 'natural'. Representation has been replaced by a reality and, in parallel, the provocative intention of the Dutch has been replaced by a new phenomenological

and biophilic intention[87]. The provocative and controversial qualities of Koolhaas are currently in decline in a society that is increasingly politically correct, more 'green' and more 'pink'.

Fig. 4

6. Minimalism. 1990s to present

The anthologies reflect how, from the mid-1990s, a minimalist tendency emerged which—in response to the political and extra-disciplinary theories of the 60s and 70s and the formal complexity of deconstructivism—advocated for simpler and less eloquent forms: an almost recovery of the modernist minimalism that had been replaced by postmodern proposals attent to meaning, language and syntax. Minimalism shows in the dressed neutral containers which (with particular emphasis on phenomenological aspects determined, above all, by light) predominate in our era. Mallgrave includes as such: Marcus and Roger Diener, David Chipperfield, Pawson, Tadao Ando, Álvaro Siza and Spaniard Alberto Campo Baeza[88].

Minimalism[89] was well-received in Spain which, never tired of modernity, shared Frampton's line of new minimalism to which he drifted after his Critical Regionalism versus Historical Postmodernism proposals of the 1980s. Frampton foresaw this minimalist tendency in his text 'Call to Order', 1990[90] and his book 'Studies in Tectonic Culture'[91], 1995, (in which recalls and revitalizes the theories of Gottfried Semper). This new sensibility was reflected in the MoMA exhibit 'Light Architecture' in 1995.

One particularly interesting variant of 90s minimalism grants primordial role to materiality -especially artisan materials- and textures conferring special value to the glass versatile properties[92]. Herzog & de Meuron, would follow the contemporary tendency that substitutes the architectural language for the expressive capacity of the materials (as Rafael Moneo explained later in his article 'Otra Modernidad', 2005[93]). This new minimalism, in addition to the potential plasticity of the materials employed, takes advantage of its sensorial and phenomenological effects; as Mallgrave says: 'more primary concerns than the ones of Koolhaas and his confreres'[94].

Minimalist buildings of this sort abound In the Spanish panorama. We could highlight: the glass in Moneo's Kursaal in San Sebastian[95]; the heavily textured and pigmented concrete in the Auditorio y Palacio de Congresos de Mérida, by Nieto and Sobejano, 1999-2004; the hemp in the Viviendas en Carabanchel by FOA, 2008; and the metallic mesh 'veils' in the Sports Pavilion in El Retiro by Ábalos and Herreros, 2003. The latter is an exquisite exercise in minimalism: a building that, not wanting to be perceived as such, attenuates its presence creating with its alternating metallic green sheets the double and paradoxical effect of at the same time representing the green nature of the park and of melting in it.

Some remarkable buildings anticipated this tendency, among others: the textured concrete façade elements of Fisac in Casa Cerro del Aire, 1957-64 and Edificio Dolar, 1974; the Edificio Red Eléctrica Española at Expo 92 in Seville by Mariano Bayón with its translucent alabaster outer screen-veil; and the unbuilt project Casa Entre Pinos by Oiza in Formentor, 1995, an elliptical volume isolated from the exterior by an abstract mono-material wall with hardly any openings; a house focused on an internal designed spatial experience which receives a dreamy light from the sky; a project that would likely delight Kazuyo Sejima.
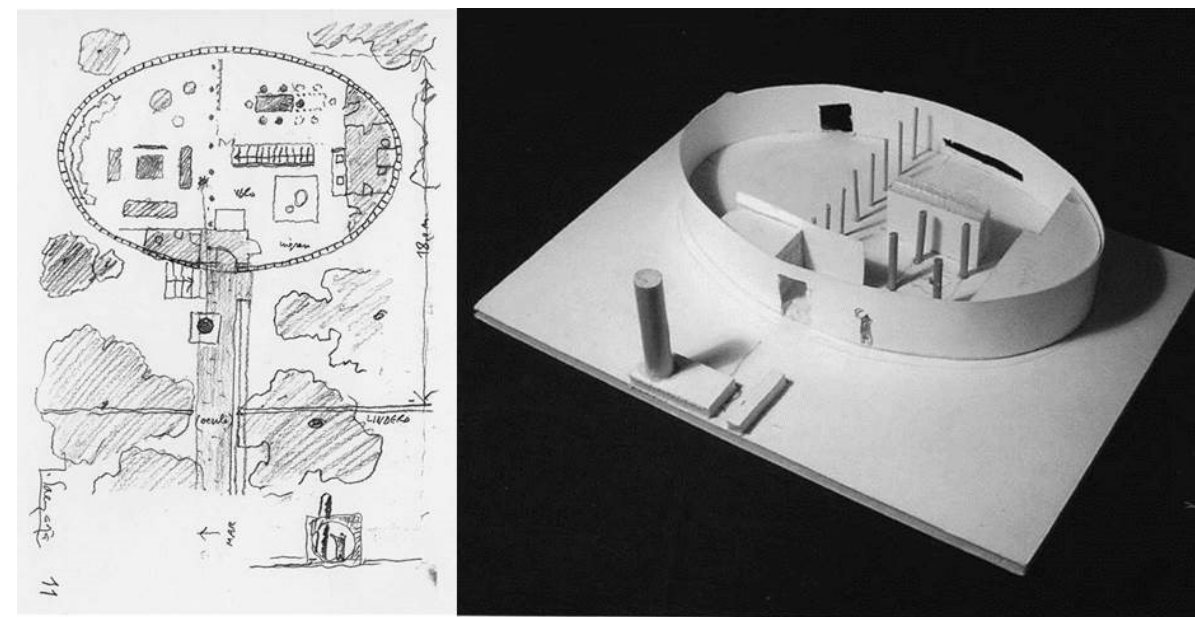
Fig. 5

7. Conclusions

The anthologies help to explain much of the Spanish architecture of the period examined in this work (since 1968), in which Spain approached and progressively integrated the dominant tendencies in USA and Europe. In general, especially at the beginning, Spanish architecture followed formal repertoires more than theories (seeing versus reading); in occasions with delays and more than one at once. Oíza's example is paradigmatic.

At the end of the 60's Spanish architecture shared the inflection point provoked by 'crisis of meaning'; in the 70's-80's practiced moderate Historical Postmodernism and showed influences of Rossi and the *Tendenza*; from the 80's, with a modern language devoid of historical evocations, showed moderate echoes of poststructuralism (collage-deconstruction) and post-deconstruction; and from the 90's took part in neo-organicism and minimalism. Today the formal influences of pragmatism and the Dutch Post Criticality fashion show –updated- interesting projects.

The best Spanish examples of these trends emphasize their link with 'place': in the 70's 80's because of their urban condition; from the 80s and the return to modern language, for their understanding, as 'geological events', of the place as nature, (Kursaal; Toledo´s Escalator).

In line with R. Cabrero thesis –saying that the 'modern ideal' in Spain continued during the second half of the twentieth century- the successive trends overlapped with that 'modern ideal'; as manifested, among other issues, in the aforementioned importance of the place and in the role assigned to spatiality and to the phenomenological aspects of the architectural experience; these, together with the tectonic and constructive zeal, would explain the Spanish architecture affinity with theories defended by K. Frampton.

A significant and genuinely Spanish tendency - the Eclectic Rationalism of the 70's and 80's (Moneo and others) - does not have explicit presence in the anthologies, although it does have it in the Spanish texts. However, the texts on poststructuralism and the ones by Rossi, Krier, Anthony Vidler plus those of the Critical Regionalism of Frampton, Tzonis and Lefaibre complement and help to enrich its understanding.

Still in pursue of the modern ideal, the neo-modern mannerism, a significant Spanish trend since the 90's, does not fit in the tendencies derived from the anthologies, and therefore hasn´t appear in this

text (e.g. Palau de Congresos de Catalunya by Ferrater, Peñín y Cartaná, 1997-2000; Centro Universitario de Ciencias de la Salud en A Coruña, by Manuel de las Casas, 1997) although it could link with American Preston Scott Cohen's 90's mannerism (adding the link with 'place'' so dear to Spanish architecture).

To end, highlight the revival of systematic organicism (Tuñón y Mansilla, Nieto y Sobejano among others) which, although not being genuine or even Spanish, has dominant presence in the Spanish contemporary scene. The anthologies' texts could explain its rooting in the 60s systematic organicism, but not all its versatility and formal complexity.

The classification of architecture into styles, movements, tendencies, never completely satisfies; one it is labeled, architecture seems to diminish or dismember. Perhaps Spanish architecture is particularly resistant to classification: of the four references Mallgrave and Goodman make to Spanish architects (Moneo, Miralles and Pinos, Calatrava and Campo Baeza) two (Moneo, and Miralles and Pinos) highlight how difficult it is to describe and assign their architecture to a given tendency.

All observations and research add up. This research hopes to contribute some new traits, in so far as it has looked at Spanish architecture from another perspective.

Notes

1. Ockman, Joan (1993); Hays, Michael (1998); Nesbitt, Kate (1996); Mallgrave, Francis; Contandriopoulos, Christina (2006-08).
The history, or narrative, derived from the anthologies, presented by Francis Mallgrave and David Goodman in their book 'An Introduction to architectural theory 1968 to the present' (2011) has been a significant direct reference for this work.
The Spanish compilation of texts Hereu, Pere; Montaner, Josep M.; Oliveras, Jordi (1994) include some Anglo-Saxon anthologies' texts.
Sykes, A. Krista (2010) and the recent compilation by Crysler, C. G.; Cairns, S.; Heynen, H (2012) had been left out, pending for future expansions of this work.
Given the extremely large number of texts reproduced in the analysed anthologies, references to specific articles or authors are necessarily limited. I have opted to include only those most directly related to the arguments presented in this article.
2. Capitel, Antón (2000); Capitel, Antón (2002); Ruiz Cabrero, Gabriel (1990); Ruiz Cabrero (2001); Sola Morales, Ignasi de (1986); Solá Morales, Ignasi de (1998).
Montaner, Josep M (2002a); Montaner, Josep M (2002b); Montaner, Josep M (2008); Montaner, Josep M (2009). These books take into account the American trends.
3. Under Franco's dictatorial regime the production of critical architectural theory, and its internationalization, was very sparse, it grew from the 1970's, and substantially more from the 1990's. In the anthologies examined in this work, the very scant presence of Spanish texts is as follows:
Ockman, Joan (1993), two of 73: Sert -residing in USA from 1941- with Léger and Giedion (1943); Coderch (1961).
Hays, Michael (1998), three of 47: Quetglas (1980); Ignasi de Sola-Morales (1987); Beatriz Colomina -in New York from 1982- (1988).
Nesbitt, Kate (1996), one of 54: Ignasi de Sola-Morales (1985).
Mallgrave, Francis; Contandriopoulos, Christina V.2 (2006-08), two of 166 (parts V-IX): Ignasi de Sola-Morales (1987); Rafael Moneo (1988).
Sykes, A. Krista, none of 28.
4. Vellés, Javier (2018).
5 For instance: 'Sustainability and beyond' according to index in Mallgrave, Francis; Goodman, David, (2011).
6. Mallgrave, Francis; Goodman, David (2011) p. 39: Tomas Maldonado at Ulm introduced the teaching of semiotics, cybernetics, information and system theory and ergonomics: 'Maldonado […] argued that meaning in design must be studied to its most subtle implications'.
7 . Jencks, Charles; Baird, George (1969).
8 . On semiotics in the anthologies:
Ockman, Joan (1993), texts by: Maldonado (1958); Barthes (1967); Foucault (1967) (the latter two authors just before transitioning to poststructuralism); Denisse Scott Brown and Robert Venturi (1968); and Hans Hollein (1968) when he had already done pre-postmodern works.
Hays, Michael (1998), we can highlight: Baird and Jencks (1969); Denisse Scott Brown (1971); Mario Gandelsonas (1973); Denis Hollier (1974); Diana Agrest (1974); and Colquhoun (1978).
Nesbitt, Kate (1996), texts primarily in chapters 1 ('Postmodernism: Architectural responses to the crisis within modernism) and 2 ('Semiotics and structuralism: the question of signification').
Mallgrave, Francis; Contandriopoulos, Christina (V.2) (2006-2008): texts primarily in chapters VI. C ('Critiques of Modernism') and VII. B (Semiotics and Phenomenology).
9 Torre Velasca, also showed a pre-eminent role in the historical and cultural urban context, that is, a certain 'contextualism', preceding the ideas of Rossi. Montaner (1993).
10 . Ockman, Joan (1993). See texts by Louis Kahn 'Monumentality' (1944), and 'Architecture is the Thoughtful Making of Spaces' (1957); Rogers (1946, 1955, 1959); and Gio Ponti (1957).
Mallgrave, Francis; Contandriopoulos, Christina (V.2) (2006-2008) see texts by: Louis Kahn (1955); and E. N. Rogers (1954, 1959).
11. Gil Laborda, Xavier, 'Esplendor social de la lingüística y el simposio de arquitectura de 1972 en Castelldefels', Círculo de lingüística aplicada a la comunicación, Universidad de Barcelona, 2009.
12 In this text references to what Mallgrave says abound. They refer to Mallgrave, Francis; Goodman, David (2011).
13. Mallgrave, Francis; Goodman, David, (2011), p. 41.
14. About this Japanese architecture see: Mallgrave, Francis; Goodman, David (2011), p. 79-85.
15. Velles, Javier (2018).
16. Venturi, Robert (1966).
17. Rossi, Aldo (1966).
18. Parts of the texts or related texts appear in all the contemplated anthologies (including Ockman, Joan, (1993) which compiled texts up to 1968).
19. Frampton and Tafuri criticized the historical postmodernism which culminated at the Venice Biennale of 1980. They understood it, each in his way, as 'American frivolous capitalism'.
20. Hays, Michael (1998); Nesbitt, Kate (1996); Mallgrave, Francis; Contandriopoulos, Christina (V.2) (2008):
Texts related to historical postmodernism by: Denise Scott Brown, Robert Venturi, Robert A. M. Stern, Charles Jencks (with his celebrated book 'The Language of Postmodern Architecture, 1977), Michael Graves, Demetri Porphyrios, Alan Colquhoun, etc.
Critic texts on historical postmodernism by: Aldo Van Eyck, Vittorio Gregotti, Geoffrey Broadbent, J. P. Kleihues, Heinrich Klotz, Tafuri and Frampton.
On Italian rationalism and the *Tendenza*, texts by: Rossi, Massimo Scolari, Martin Steinmann, Bernard Huet, Maurice Coulot, Tafuri and Frampton, etc.
21 Capitel, Antón (2000)
22. See Montaner´s comments about Belvedere Giorgina as 'ready-made' in Montaner, Josep. M. (2009).
23 E.g.: CSH 18, 1956, Craig Ellwood; Casa Stahl, CSH22, 1959, Pierre Koenig, CSH 26, 1962-63 Beverley (David) Thorne.
24. Rafael Moneo's writings of that time were also internationally recognized: e.g. 'On topology' published in Opposition' in 1978, and 'From the idea of lasting' in Perspecta, 1988, the latter included in anthology Mallgrave, Francis; Contandriopoulos, Christina (2006-08) in chapter VIII C 'Regionalism and Tradicionalism'.
25. Capitel, Antón (2000).
26. Ruiz Cabrero, Gabriel (2001).
27. 'The Third Typology' by Anthony Vilder appears in three of the anthologies we are analysing: those of Hays, Nesbitt, and Mallgrave and Contandriopoulos.
28. On Critical Regionalism:
Nesbitt, Kate (1996): Frampton ('Prospects for a Critical Regionalism, 1983) and Alexander Tzonis and Liane Lefaibre (1990).

Mallgrave, Francis; Contandriopoulos, Christina (V.2) (2006-2008) dedicate a section (VIII.C) to 'Regionalism and Traditionalism' which also incorporates texts by Pallasmaa, Moneo, and others.
Background on the return of regionalism in the 1960s see Ockman, Joan (1993): James Stirling (1957).
29.   On anticipation of interest in phenomenological matters: Hays, Michael (1998): Frampton (1979).
Mallgrave, Francis; Goodman, David (2011): Scarpa also made use of a sensual approach to the architectural experience through light, spatiality and materials; although his self-indulgency with the 'display of luxury' apart him from the austerity and contention of Spanish Eclectic Rationalism.
30.   Charles Moore (1977).
31.   Ruiz Cabrero, Gabriel (2001):
'They were years of reading, reflection and maturation. But that review and sense of history allowed for interpretation with a greater knowledge of the sense of modernism in Spain' […] 'After so many years talking about the Modernist Movement architecture, with the sensation of having missed the first moments, with the vulnerability of not having had a sufficiently active participation in the 1930s-40s, the old objective remained alive'.
32.   Ruiz Cabrero, Gabriel (2001).
Montaner, Josep M (2009). Montaner, still not calling it as Eclectic Rationalism, analyzes this architecture, emphasizing that while respecting history and context, doesn´t abandon the conquests of the modern.
33.   Capitel, Antón (1992).
34   Moneo, Rafael (1966). In his 1966 writing 'The conquest of the irrational' Moneo analyzes about the communicative power of ancient architecture, praising it.
35.   Vellés, Javier (2018).
36.   The Coliseo de la Cultura theater-like floor plant doesn't house its theater in the semicircle but rather in the 'scene' rectangular part: a pure Venturian 'contradiction'.
37.   'Minoan' columns in Santander, Ifema and Plasencia; white Carrara marble columns with bronze capitals in an invented pop neo-Ionic order in the Embassy in Brussels; columns with truncated cone capitals in Santander and in Navarra in the style of Stirling and Krier; and very exaggerated, pop-like and caricaturized ones in theTríada buildings. See Vellés, Javier (2018).
38 The syntactic logic of Oíza´s courtyard at Las Palmas links with that in Rafael Moneo´s Ayuntamiento de Murcia, 1991-98.
39.   The Alhóndiga de Bilbao is somewhat similar to La Padula´s cubic version of the Colosseum of Ancient Rome, making the 'Square Colosseum'.
40.   Hays, Michael (1998). On relations between capitalism, formalism and Historical Postmodernism, texts by: Frampton, Tafuri, and by those influenced by the Marxist Frankfurt School, like Habermas (1981), Fredric Jameson (1982) etc.
On the relationship between capitalism and city architecture see Henri Lefebvre (1974).
41.   Postmodern incredulity towards grand or meta-narratives in:
Lyotard, Jean-Francois (1979): 'we are left only with local or 'small narratives' without any pretense of universal legitimacy'.
Derrida: the rejection of the logo-centric vision (platonic idea, an accepted truth or dogma, grand narrative, or belief in God).
Vattimo, Gianni; Rovatti, Pier Aldo. (1983): the weak thought versus the strong and unique.
Solá-Morales, Ignasi de (1987): 'Weak Architecture'.
42.   Hays, Michael (1998): texts by Mario Gandelsonas, Diana Agrest (Design versus Non-Design, 1974), Bernard Tschumi ('The Architectural Paradox', 1975), Eisenman ('Post Functionalism', 1976 and 'The end of the classical: the end of the beginning, the end of the end', 1984), Derrida ('Point de folie-Maintenant l´architecture', 1986), Ignasi de Solá Morales ('Weak Architecture', 1987).
Nesbitt, Kate (1996) chapter 3: 'Poststructuralism and Deconstruction: The issues of originality and authorship'.
Mallgrave, Francis; Contandriopoulos, Christina (2006-2008): chapter VII.A: 'Posestructuralism and Deconstruction' includes texts by Lyotard and others.
43.   Transition from structuralism to poststructuralism in: Barthes, Foucault, Braudillard.
44.   Architectural poststructuralism is explained in the article 'Post Functionalism' which Eisenman published in 1976, and in architecture in his House X: a series of fragments with unrelated meaning, with no center of reference, unlike the profound structures that explained his houses of the 60s.
45.   Mallgrave, Francis; Goodman, David (2011), p. 141.
46.   If postmodernist fragments make reference to historical motifs and elements, handling them as communicative language elements, the abstract language of poststructuralism dispenses them with any attempt at symbology or communication.
47.   Mallgrave, Francis; Goodman, David (2011). Eisenman assimilated the term deconstruction to poststructuralism, borrowing the literary deconstruction of Derrida, who saw deconstruction in the architecture of Tschumi's La Villette, in its dislocation and destabilization, and deconstruction of meaning.
48   Also see Montaner, Josep. M. (2009).
49.   Mallgrave, Francis; Goodman, David (2011). p. 142-146:
'The Staatsgalerie in Stuttgart, 1977-83, by Stirling, is one of the most representative buildings of historical postmodernism: yet, in its use of diagonals, sloped walls and the "slippage" of a few ashlars that seemingly had fallen out of the wall suggest that it is in fact an early exercise in deconstruction, although one without any apparent theoretical intention'.
50.   Capitel, Antón (1992).
51.   Mallgrave, Francis; Goodman, David (2011).
52.   Rowe, Colin; Koetter, Fred (1978).
53.   Mallgrave, Francis; Goodman, David (2011).
54   'Collage implies the impossibility of achieving the unity of the object, the continuous collapse of the discourse of unity in face of the gradual emergence of new consciousness of diversity and otherness'. See 'Crisis of the modern object' in Montaner, Josep. M. (2008).
55.   In this regard, the article by Sola Morales, Ignasi de, 'From contrast to Analogy: Developments in the Concept of Architectural Intervention', 1985, is of interest (in Nesbitt, Kate. 1996).
56.   Capitel, Antón. 2002.
57.   Much of what was called deconstructivist architecture after the events of 1988 responded to Derrida's ideas of dislocation, destabilization and the 'loss of reference to center', but maintained the idea of 'previous unity of reference' which, according to Eisenman, was at first anti-Derridean.
58.   Wigley, Mark; Johnson, Philip. 1988. Although in the preface of the exhibition´s catalogue Philip Johnson insisted that we could not talk about style, 'Hence, the unifying motif to be found in the work of these different architects was the diagonal overlapping of rectangular or trapezoidal bars'.
59.   Mallgrave, Francis; Goodman, David (2011).
60   Spanish texts are often reluctant to talk about deconstructivism; tend instead to terms such as neo modern, neo expressionism and dynamism.
61.   Mallgrave, Francis; Goodman, David (2011) p. 204. Quoting Rafael Moneo 'Moneo argued that his project would be a rupture with the urban fabric – not a building at all, but instead a geological event that allows the site to belong more to the

coastal landscape than to the city. Moneo even called the twin volumes "two gigantic rocks stranded at the river mouth.' In El Croquis Editorial, 2004. p. 350. Montaner relates the Kursaal to expressionism and dynamism of Alvar Aalto and Utzon and to the Basque sculptors Oteiza and Chillida.
62.   This subject is addressed by Antón Capitel (2002).
63.   Capitel, Antón. 2002.
64.   Vellés, Javier (2018) Velles analizes the rigor of the underlying geometry in the floors and in the structure.
65.   Kipnis, Jeffrey, 1993.
One paper (1991) by earlier deconstructivist Kipnis was included in Hays anthology. Hays Anthology doesn´t include post-deconstruction because he gathers texts written until 1993.
66.   Deleuze, Giles (1993).
67.   The subject of folds and their relationship with architecture had lasting repercussions. E.g. see Cache, Bernard, From earth moves (1995) in Mallgrave, Francis; Contandriopoulos, Christina (V.2) (2006-2008).
68.   The poststructuralist formal complexity will manifest not only in the forms, but also in the supporting structures. E.g. Cecil Balmond's Structural informalism, in Mallgrave, Francis; Goodman, David. 2011:
'Informal structures as those that dissolve the knowable and static skeletal structure. Complexity and ambiguity rather than certainty'.
On post-deconstructivism and digital technologies, see: Lynn, Greg (1993).
69.   Mallgrave, Francis; Contandriopoulos, Christina (V.2) (2006-2008) 'Tectonics and Geometry', includes texts by Kipnis as well as Cecil Balmond, Greg Lynn, etc.
70   Montaner, Josep. M. (2002.a) p.44-46. Montaner analyzes Deleuze fold in la Capilla en Valleacerón, 1997-2000 by Sol Madridejos y Juan Carlos Sancho.
71.   He made this distinction to differentiate between the 'shape' of Koolhaas' Zeebrugge and the 'form' of Eisenman's notion of a readable text.
72.   'Geological event' term used to describe Kursaal building by Moneo.
The folds in the Toledo escalators were drawn and calculated by hand, not by any digital methods.
Toledo escalators resemble el Jardín Botánico de Barcelona, 1989-99 de Ferrater, Canosa y Bet Figueras, on how it 'conforms to the topography, nothing forced or frivolous, logical and adequate, human and natural'. About the latter see Montaner, Josep. M. (2008).
73 Contemporary architecture shows a gradual importance of the context, be it social, urban, topographic or landscape. See Montaner, Josep. M.(2008) p.18.
74.   Kenneth Powell: 'Deconstruction has succeeded in destabilizing the architectural landscape from both the Modernist orthodoxy and Postmodernist historicist pastiche, but the current task would be to create an inclusive and organic way of designing which is in tune with the man-made and natural world.' Powell, Kenneth (1993) Quoted in Francis Mallgrave, Harry; Goodman, David, (2011) p. 165.
75.   Francis Mallgrave, Harry; Goodman, David, (2011) p. 174-176.
76   This modular extension architecture with Wrightian reminiscences began to spread from the Community Center of Trenton by Kahn, 1954-59 and the Amsterdam orphanage by Aldo van Eyck, 1955-60.
77.   Powell, Kenneth, 'Unfolding Folding', in Architectural Design, 102 (March/April, 1993) Quoted in Mallgrave, Francis; Goodman, David. 2011, (2011) p. 165.
78.   Ockman, Joan (1993).
79.   Mallgrave. 'The End of the Figure: Manipulated Grounds' in Mallgrave, Francis; Goodman, David. (2011). p. 171-174.
80.   Gausa, Manuel, 'Land Arch (1997), p.52. This writing appears in Francis Mallgrave, Harry; Goodman, David, (2011), but, surprisingly, Mallgrave, Francis; Contandriopoulos, Christina (V.2) (2008) anthology doesn't contain writings by Manuel Gausa.
81.   Montaner, Josep. M.(2008).
82.   Associated with Andrés Perea for project execution.
83.   This is most represented in Nesbitt, Kate (1996) with three texts written by Koolhaas (1988, 1989, 1993); in Mallgrave, Francis and Contandriopoulos, Christina (V.2) (2006-2008) in Part IX. B: 'End of Theory'.
84   Mallgrave, Francis; Goodman, David (2011) p.192: […] 'the shift to the pragmatic was not, at least in Koolhaas´s view intended as an attack theory, but rather a move to redefine theory in a post-critical fashion. It is a turn toward speculating about the world as found rather than speculating about architecture through the coded systems of philosophy, linguistics or social sciences'.
85.   Studio formed by José Selgas and Lucía Cano, intentionally small, unlike the Dutch. In fact, they are critical on how little distributed the architecture assignments are and the Big size of some of the contemporary projects.
86   The 'rejection to build of Lacaton and Vassal' is a reference for them.
87   Biophilic Design in 'Sustainablity and beyond', in Mallgrave, Francis; Goodman, David. (2011).
88.   Mallgrave, Francis; Goodman, David (2011). p. 194-215.
89.   On minimalism see in Nesbitt, Kate (1996): chapters 'Phenomenology of Meaning and Place' and 'Tectonic Expression'; Mallgrave, Francis and Contandriopoulos, Christina (V.2) (2006-2008): Part IX. A ('Tectonics and Geometry').
90.   Frampton, Kenneth. (1990).
91.   Frampton, Kenneth (1995).
92.   Nouvell, Toyo Ito, Sejima Sanaa, Renzo Piano, etc.
93.   Moneo, Rafael (2005).
94.   Mallgrave, Francis; Goodman, David (2011) p.194.
95   Kursaal as 'fragmented and minimalist'. See Simon Marchan in Capitel, Antón (2000).

Image Captions

Fig.1. Left. Bankinter, 1973-77, Rafael Moneo and Ramón Bescós. Right. Colegio de Arquitectos Sevilla, 1977-83, Gabriel Ruiz Cabrero y Enrique Perea.
Fig. 2. Left. Palacio de Festivales de Santander, 1984-91. Right. CAAM (Centro Atlántico de Arte Moderno), 1985-89, las Palmas de Gran Canaria. Sáenz de Oíza.
Fig. 3. Centro comercial A Laxe, Vigo, 1993. Sáenz de Oíza.
Fig. 4. Left. Palacio de Congresos de Badajoz, 1999-2006. Right. Serpentine Gallery. 2015. Selgas Cano.
Fig. 5. Casa entre pinos, Formentor (pr.), 1995. Sáenz de Oíza.

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Space and the otherness
An anthology

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Abstract

Alexander Cuthbert published a daring anthology on architecture and urban design, completed in 2011. The project began in 2001 resulting in three volumes: *Designing Cities* (2003), *The Form of the Cities* (2006) and *Understanding Cities* (2011). Unlike other anthologies on architecture, this author organized it as follows: critical selection of authors' texts from various disciplinary areas (vol. I), the approach systematization according to the defined categories (vol. II) and the discussion of the "meta-theories" that would underpin a renewed critical disciplinary perspective (vol. III). The categories of analysis include the disciplinary tradition and emerging themes: theory, history, philosophy, politics, culture, gender, environment, aesthetics, typology and pragmatics.

In this sense, Henri Lefebvre (1901-1991) had already indicated the ideological limits of both modern urbanism and the new spatial strategies of globalization, and proposed a new science of space and city, free from the direct injunctions of the defining economic determinations of 'urban society'. This would be a task of thinking about social praxis.

The aim of this research is to answer: Does this theoretical-empirical approach respond to the Lefebvrian requirement of a critical-theoretical reflection that would be the basis of a new space discipline? Does Alexander Cuthbert overcome the dichotomy between urbanism and architecture towards a disciplinary methodology of spatial intervention?

Therefore, this study discusses the categories of Alexander Cuthbert according to Lefebvre's critical propositions and his "unitary urbanism". In this sense, we believe that instead of proposing operational categories, Cuthbert proposes heterologies – or preconditions – that could configure a new critical thinking. Its objective would be a theoretical unit that surpassed the urbanism like "fragmentary sciences", restricted to the functional and economic dimensions of the production of the space. Cuthbert's anthology showed the most appropriate approach to the new themes and challenges, considering the multiplicity of theoretical interfaces that converge in the architectural practice.

Key words: Alexander Cuthbert, Henri Lefebvre, Anthology, Theory of Architecture.

1. Introduction

This paper discusses several aspects of a three-book series by Professor Alexander Cuthbert, from the University of New South Wales: *Designing cities – Critical readings in urban design* (2003), *The form of the cities – Political economy and urban design* (2006) and *Understanding cities – Method in urban design* (2011).

The interest of these works to this conference general subject is the original way by which the author organizes his "anthology", a kind of production that has been used by the architecture criticism.

His research project started in 2001 and was organized as the following: a critical selection of authors' texts from several disciplinary areas (vol. I), the approach systematization according to the defined categories (vol. II) and the discussion of "meta-theories" that would underpin a renewed critical disciplinary perspective (vol. III).

The first major difference between this anthology and others is that the selected texts do not intend, in their association, to create a general meaning built by fragments having distinct origins and authorships. On the contrary, the selection identifies articles and book chapters that underpin various aspects of the problem, in a moment that precedes the unifying theoretical formulation. In other words, it searches a prior support point that permits to overhaul the disciplinary strategies, in their theoretical as well as practical features (Cuthbert 2007). The author intends rather to reflect about the conditions of existence of the contemporary architecture and urbanism; it does not interest him a classification that only arranges the current production.

As a way to accomplish his endeavour, the author split the three volumes in themes that, according to him, are structural to the discipline of urban design, considering its social context: 1) Theory; 2) History; 3) Philosophy; 4) Politics; 5) Culture; 6) Gender; 7) Environment; 8) Aesthetics; 9) Typology; and 10) Pragmatics. These themes have a double aim, as they arrange the production according to these emphases, and at the same time suggest challenges to the disciplinary future activities vis-à-vis the deadlocks worsened in recent years. It is worth mentioning that this review also is aware that the problems of space and urban space in 21st century demand a different kind of knowledge, that go beyond the traditional disciplinary restriction between architecture and urban planning: the answer would be in what the author calls "urban design", that should be conceived according the new assumptions required by the recent configurations of the public realm.

In the first volume (*Designing cities*, 2003), the author gathers texts from several origins, grouped through the themes above mentioned. Both texts and themes clearly reveal one of the study main premises: the wellspring of the "new" urban design – as opposed to the urban design mainstream – in the social sciences (urban sociology, geography and economics). The selected texts are characterized by their heterogeneity, as there is not an endeavour of giving coherence to the themes and theoretical perspectives. The choice criteria include the size of texts, convenient to the edition objective (a compilation), without compromising their theoretical integrity. Their specificities enable a thematic continuity, allowing the addition of meanings related to the themes; also, the autonomy of each text should not hinder the connections between them. The approaches followed also a path from to general to the specific discussion. These criteria indicate that the texts were not chosen just for their relevance and impact in the disciplinary field, but for allowing a relational basis necessary to the emergence of new propositions.

The second book (*The form of the cities*, 2006) has analysis by the author of the themes already presented in the first volume. They pursue to understand, and not explain, how one does urban design. They create a table of identification of the characteristics and general theoretical questions of the selected literature, in order to foment new knowledges. Its main aim is the theoretical, philosophical and contextual basis of the discipline, that should inform and legitimate the disciplinary practice. It is not considered in this book further knowledges required to the urban design practice: legal, financial and administrative framework; technologies of space and form; and case studies (Cuthbert 2006, 3).

This critical systematization of the contents existing in the previous text selection will be key to the synthetical elaboration of the last volume. *Understanding cities* (2011) is a synthesis of the discussion that keeps, as the previous books, the ten structuring themes of analysis. This synthesis has as its main feature the pursuit for methodologies that substantiate the new proposed disciplinary strategies. Or, as the author states, a meta-method that enables the constitution of an independent discipline (urban design), which is grounded in the social sciences, and that does not confuse itself with

architecture and urban planning practices. This endeavour of disciplinary foundation is achieved by a meta-theory, "the substrate that relates all subsequent learning and practice into an intellectually coherent discipline" (Cuthbert 2006, 3).

According to Cuthbert, one can summarize the three books as it follows: the social sciences should be the basis from which the self-referential mainstream urban design can be overcome; urban design should have a scientific view, hence a research subject – it has a theoretical object (the civil society), and a real object (the public realm) –; at last, urban design should change its paradigm (modernity, Beaux Arts and invention) "to one where organic production of urban forms and spaces are inseparable from economic and social processes" (Cuthbert 2006, 19).

According to these explicit objectives, this paper presents the author reflections in accordance to the ten themes above mentioned, emphasizing the constructive and spatial question. The primary motive for choosing this author is to consider the "practico-material" dimension (as defined by Henri Lefebvre 2009) in all the discussions. His theoretical interests also answer the lefebvrian claims of a pressing philosophical and methodological reflection for a new science of the city, a critical requirement of the contemporary "urban society".

2. Themes

The main references in Cuthbert's anthology are presented in Table 1, divided according to their themes.

#	THEMES	REFERENCES
1	THEORY	**The Process of Urban Social Change** Manuel Castells, 1983 **The Economic Currency of Architectural Aesthetics** Paul Walker Clarke, 1989 **The Postmodern Debate over Urban Form** Sharon Zukin, 1988
2	HISTORY	**The New Historical Relationship between Space and Society** Manuel Castells, 1983 **Urban Landscapes as Public History** Dolores Hayden, 1996 **Harmonies of Urban Design and Discords of City Form** Abraham Akkerman, 2000
3	PHILOSOPHY	**Social Justice, Postmodernism and the City** David Harvey, 1992 **The Phenomenon of Place** Christian Norberg-Schulz, 1976 **Recapturing the Center: A Semiotic Analysis of Shopping Malls** Mark Gottdiener, 1986
4	POLITICS	**Why are the Design and Development of Public Spaces Significant for the Cities?** A. Madampour, 1999 **Reflections on Berlin: The Meaning of Construction and the Construction of Meaning** Peter Marcuse, 1998 **Tilted Arc and the Uses of Democracy** Rosalyn Deutsche, 1996
5	CULTURE	**Urban Spaces as Cultural Settings** Gwendolyn Wright, 1988 **The Urban Landscape** Sharon Zukin, 1991
6	GENDER	**Sexuality and Urban Space, A Framework for Analysis** Lawrence Knopp, 1995 **Gender Symbols and Urban Landscapes** Liz Bondi, 1992 **What Would a Nonsexist City Be like? Speculations on Housing, Urban Design and Human Work** Dolores Hayden, 1985
7	ENVIRONMENT	**Sustainability and Cities: Summary and Conclusions** Peter Newman and John Kenworthy, 1999 **Conservation as Preservation or as Heritage: Two Paradigms and Two Answers** G.J. Ashworth, 1997 **Zoopolis** Jennifer Wolch, 1996
8	AESTHETICS	**Aesthetic Theory** Jon Lang, 1987 **The Urban Artefact as a Work of Art** Aldo Rossi, 1993 **Aesthetic Ideology and Urban Design** Barbara Rubin, 1979
9	TYPOLOGIES	**The Third Typology** Anthony Vidler, 1978 **Typological and Morphological Elements of the Concept of Urban Space** Rob Krier, 1975 **Heterotopia Deserta: Las Vegas and Other Spaces** Sarah Chaplin, 2000
10	PRAGMATICS	**The Design Professions and the Built Environment in a Postmodern Epoch** Paul L. Knox, 1988 **A Catholic Approach to Organizing: What Urban Designers Should Know** Anne Vernez Moudon, 1992

Table 1. Selected texts on *Designing cities*, divided according to Cuthbert's themes. Source: Cuthbert 2003.

2.1. Theory

Based on distinct authors, Cuthbert emphasizes that the elaboration of theories is fundamental for any discipline. However, urban design, architecture, urban planning, and landscape architecture still do not have consistent theories. These disciplines have prioritized methodological issues that were developed according to ideological apparatus or strategies of certain "fields" (academic or social).

The author highlights the differences between the theoretical tradition of positivism and empiricism – both based on principles of rationalism (the search for the truth of the universal nature) – in relation to the theories arising from hermeneutics (Cuthbert 2011, 7-11). The later would have a fundamental dialogue with urban design and urbanism, since it does not seek deterministic relations between cause and effect, but rather the "interpretation" of the facts.

Thus, while promoting the formulation of theories for urban design, he considers that the discipline should pass through the adoption of a theoretical basis derived from the social sciences, particularly associated to spatial political economy (Cuthbert 2011, 28). Then it comes the challenge of replacing a rationalist process with contextual and comprehensive methodologies that consider issues such as feminism and sustainability. To incorporate this new urban design "heterologies", the author examines the path taken by the social sciences that, born from the natural sciences, gradually moved away from their original positivism, establishing their own means for the theoretical and methodological maturation towards a qualitative approach, required to the humanization of its field of study.

2.2. History

Cuthbert emphasizes the importance of history as a reference to urban design. However, he questions how it is being used by the discipline and its role in the "heterologies" of urbanism. The author takes up discussions led by historiography during the twentieth century, mainly through the *Annales* historians (Cuthbert 2011, 34), whose approach substantially transformed the theories and methodologies of history studies. In this sense, the search for a historical "truth" based on documentary sources should be questioned, as well as the idea of "progress" as the conductor of historical narratives. On the other hand, divergences, hidden sensibilities, individual voices, non-dominant narratives, and deconstruction of grand narratives (history of the victors) would be essential methodological tools for the discipline, which would thus seek to establish links with the practices of the present by criticism and interpretation possibilities.

With the intention of seeking an interdisciplinary dialogue with urbanism and urban design, some of the most relevant claims on historiography developed over the 20th century is highlighted by Cuthbert: the questioning of the idea of progress as the guiding thread of the historical process; the prevalence of epistemological studies in relation to chronological and temporal clipping; attention to new (or alternative) narratives; reflection on the concepts of past, present and future.

Cuthbert's historiography revision seeks to establish new paradigms present in the relationship between history and urban design. If at first architecture and urbanism sought mimetic connections to history, understood by the relationship between the typological and cultural nature of forms, in contemporary urban design these connections become more complex – such as the theories and methods of historiography and concepts about time and space.

2.3. Philosophy

Overall, philosophy will be mobilized by Cuthbert – inspired by Wittgenstein – for its paradoxical ability to ask questions that have no answers or evidence. This is because the conceptual renewal sought by the author stands precisely as a philosophical approach that prioritizes the amplification of debates over ideas (Cuthbert 2011, 54-55). In this sense, philosophy is the heterology from which all others derive, and without it, meanings could not be linked to nature and explored in their contexts (Cuthbert 2006, 56).

But his most forward approach on this subject will be on how different philosophical currents will contribute to the methodology and to the central formulations of the social sciences. Avoiding an angle that privileges the work of individuals who have somehow changed the course of human understanding, Cuthbert examines "schools" (Cuthbert 2006, 54) – a flexible concept, adopted by the author as something that designates a concentration of intellectual activity over a dominant paradigm, a theoretical object or a particular worldview, sometimes around new heterologies.

As an example, the author highlights as "schools": Vienna fin-de-siècle (functionalism and contextualism), the Frankfurt school, the Bauhaus, the School of Sociology of Chicago, Paris 1968, Los Angeles in the 1980s, phenomenology, spatial political economy.

2.4. Politics

The relations between politics, urban space and the public realm are essential for understanding the methods of design and management in urban planning. In this sense, Cuthbert seeks to highlight the current strategies of domination and resistance established between politics and urban design, with emphasis on the issue of public spaces (Cuthbert 2011, 53). Its main objective is to identify the method of politics in relation to urbanism.

For this, he begins at the Gramscian concept of ideology as a set of values lived in the daily life, that is to say, they do not necessarily need to be understood in order to be experienced. Thereby, the production of space is both a material and ideological construction, resulting from the relationship between civil society, the state and capital. Urban design thus derives from these relations and can represent both the affirmation of the ideological foundations of the capitalist system and a form of resistance – insofar as its form could enhance public and political experiences that could be alternatives to the existing structures of power.

The issues related to public spaces and their political implications have been the object of several researches and debates in the field of architecture and urbanism. The theme acquires greater

complexity since the end of the 20th century, with the new technologies of communication and information. At first, it was speculated that the public spaces would become obsolete, since they would be replaced by the virtual network systems. However, what can be seen in recent decades is that public spaces have remained as indispensable for the intensification and diversification of urban life.

2.5. Culture

Cuthbert prioritizes the relation between culture, capital and urban design, emphasizing their connection in the disciplinary issues developed especially in the second half of the 20th century. In this sense, the author presents studies that seek to understand the defining terms of the relationship between symbolic value and use value, highlighting the intensification of symbolic value as a fundamental strategy of the contemporary capitalism. Following Baudrillard, he points out that, without this spurious relation, capitalism as we know it would tend to collapse, so that the signs of culture gave way to a situation in which everything can be considered as cultural.

Thus, the simulacrum and the brand become fundamental strategies of capitalism, and the mechanisms that articulate the relationship between products and their image become part of the tools of urbanism and urban design.

Cuthbert concludes that culture makes the public realm the place where memory and historical consciousness approach the urban form, but at the same time it transforms its meanings into instruments of domination and oppression (Cuthbert 2011, 130).

2.6. Gender

Of all the topics covered, "gender" seemed absent from the urban design debate, being the missing component (Cuthbert 2006, 2011). The author points out that the theme cannot be considered as a complementary subject or something that *also* concerns urban design, but rather should be considered as a fundamental debate. Cuthbert demonstrates, from a perspective considering mainly the spatial political economy, that together with nature, gender is arguably the most explored aspect of the capitalist system. In this sense, even in the Marxist paradigm, the role of women was not linked to sexual freedom in its broadest sense, but to its position in a proletarian revolution that would automatically result in gender equality (which did not occur if we look at Russian and Chinese communist revolutions). But while gender equality makes slow progress, important incursions have been made in gender diversity, from biochemistry to early childhood education. More significantly, the feminist contribution problematizes the way all fields of knowledge have been constructed within patriarchy, and this is the theoretical tendency sought by the author, recognizing that all of this affects the built environment.

2.7. Environment

The way Cuthbert discusses the notion of "Environment" is significantly transformed throughout his anthology. The "environment" would have gained special importance after the neoliberal crisis of 2008, as it can be seen in the corresponding section in *Understanding cities*, written after the event, in which he reflects on how this notion became central to urban design as a way to escape the impasses that led to the mortgage crisis (Cuthbert 2011, 158). In contrast, in *Designing Cities*, "environment" has a much broader meaning: it refers to the most common models of sustainable urbanism and critique of automobile dependency, criticisms of the Western model of exclusion of nature in the urban, but also to issues closer to the field of history, examining trends in the conservation of architectural heritage (Cuthbert 2003, 18-20).

In *The Form of Cities*, Cuthbert starts limiting his analysis on issues more strictly linked to the environmental crisis, although he is aware that concepts such as "sustainable development" can represent an inaccurate approach. Opposing this concept, which he judges to be applied unrestrictedly and without theoretical circumscription, Cuthbert proposes a return to the origins of ecology as a way of escaping from a certain common sense in contemporary debate (Cuthbert 2006, 150-154).

The author stresses how urban sustainability debates are limited by three basic assumptions: the determinism of form in the city, the ability of technology to end the ecological crisis and better management of resources (Cuthbert 2006, p.151). He notes, however, that the capitalist city would be inefficient by subjecting the land use to valorisation logics (Cuthbert 2006, 163-164). For him, the greatest impact of the "environment" as an urban design criterion would be not on debates about

density and urban governance, but on overcoming the capitalist dualisms, as between urban and rural, urban and natural, central and suburban (Cuthbert 2011, 159).

2.8. Aesthetics

Based on the articles chosen for *Designing Cities*, Cuthbert addresses three main perspectives of aesthetics: the position occupied by the subject, as presented in the summary of psychological aesthetics by Jon Lang; the position occupied by the object, seen in Aldo Rossi's text on the traditional city; and the symbolic economy that urban forms are part of, in Barbara Rubin's text on the urban space of consumption in the United States (Cuthbert 2003, 21-23) – a theme also present in a possible "fourth" text, as characterized by the author himself, that of Clarke, in the section "Theory" (Cuthbert 2006, 173-174). Thus, although Cuthbert introduces this section by placing aesthetics on the traditional investigation of the beautiful, he continues by pointing out how aesthetic values can be manipulated in a commodity-producing society, and that therefore these values can only be thought of in the mass media (Cuthbert 2011, 192-193). In this sense, although Cuthbert mentions discussions more strictly related to the search for the beautiful, as in the search for the mathematical order of the project (Cuthbert 2006, 175-179), his text favours those fronts that relate to the interpretation of urban design within a global circuit of symbolic exchanges.

Although the chosen articles are predominantly theoretical, as the author announces in his introductions, the section of aesthetics sometimes gains more practical contours. Thus, on the one hand, there are authors of critical thinking, in which Freud, Saussure and Marx stand out, as well as the currents of urban design since the nineteenth century, beginning with Camillo Sitte. On the other hand, he notes how the latter founded the discipline of urban design, which still remains somewhat linked to him, and also reveals how aesthetics are controlled and manipulated by both the state regulations of space and the spatial thematization and branding by neocorporate imperatives.

2.9. Typologies

Cuthbert (2011, 225) stands for the idea that the typologies studies can consolidate the relationship between socio-economic processes and urban forms. The author clarifies that this is not a discussion centred on the buildings, remembering that the real object of the urban design is the public realm and space, through a debate informed by social theories. In this sense, it addresses the following themes that impact on the urban form: the concept of globalization (as the strategy of a new imperialism); the spaces of the spectacle and the mega projects; iconic space and neocorporatism (psychological manipulation of mass via branding); ambiguous space and the citizen (manipulation of the concept of citizenship); invisible space and the global migrant; slum and *superslumspace*.

The typologies already catalogued by urban design can be exemplified as streets, squares, avenues, boulevards, docks, etc. But they do not account for social demands (Cuthbert 2011, 259-260). Typologies necessarily evolve in conjunction with socioeconomic requirements. Refugee camps, for example, which now house millions of people, constitute a new urban form that has no historical references. This is not an adaptation of historical urban forms, then. But it is worth noting that the interests of capital have become congruent with the needs of the people, in a process sufficiently convincing to allow a merge between the corporatist agenda and that of the state, impregnating it with its ideologies and manifestos. For Cuthbert, the notion of typology should have a critical view on this aspect.

2.10. Pragmatics

While Cuthbert focuses on how the multiple disciplines inform urban design in various topics covered so far, the Pragmatics section specifically addresses Cuthbert's advocacy that urban design should be an autonomous discipline, independent from architecture and urban planning. Thus, Cuthbert argues that urban design has its own theory – civil society – and its own object – the physical public realm in which societies act – that would guarantee its autonomy as a discipline (Cuthbert 2006, 247).

This advocacy is made by pointing out its contradictions, since the constitution of a discipline is followed by effects on the profession and teaching that are considered regressive by the author. Indeed, for Cuthbert, the modern configuration of the professions would have led to corporatist nuclei that would have shifted the game of forces in the class struggle, by concentrating knowledge and controlling its application, thereby instituting a new type of cultural capital. In fact, it would be part of the constitution of a profession to choose what the work will be, and how it will be carried out, as

opposed to the proletariat, which does not have autonomy of decision over its workforce (Cuthbert 2006, 237).

Although not quoted directly by Cuthbert, there is a tension in the constitution of a discipline, just as pointed out by Lefebvre (2000,2009). The division of science into disciplines is ideological, since reality is one comprehensive entity. This is a tension that, as indicated in the relation between profession and power, is certainly embedded in Cuthbert's disciplinary thinking on urban design.

3. Discussion

The work here examined presents a unique way of creating knowledge through anthologies, normally based only in a collection of texts relevant to a specific field. This distinction, which seemed original for us, must be understood and emphasized, as a way of contributing to the objectives of the III CriticAll Madrid Conference.

The author's scheme starts with a main conception: not only to depict – and likely discuss – what happened in the recent debate about architecture and urbanism, but also to create a table of themes, that aims to establish the tenets of a disciplinary overhaul of urban design. This peculiarity makes Cuthbert's oeuvre an innovation compared with the contemporary debate about this subject. The text selection, found in the first volume, only can be understood with this assumption. The texts not only have interest for their bygone impact in the disciplinary debate, but also for allowing new meanings that could result in concepts and strategies in the future. The author did not intend to undertake this second step, but to add new points of view that could enable new configurations of method and strategies to the disciplines that create the social space. This debate, which is prior to the strategic formulations of the architecture and urbanism, is called by Cuthbert "meta-methodology" (or heterology, the search for alterity).

This is an epistemological strategy that implies not closing the positive and prescriptive concepts that could be handled directly. This method, applied to the work in discussion, is the second point to be highlighted. The literature review enables the construction of axes or structures that retroactively redefine the initial choices. This continuous process between the past explanations – which are in the selected texts (Cuthbert 2003) – and their development possibilities (Cuthbert 2006, 2011), build the ten themes that organize all the work. The future of the debate – and of the discipline – only can be built by means of a previously gained knowledge, even though all the possibilities incorporated to it are not fully enlightened. This explains the temporal irregularity (the books were published in 2003, 2006 and 2011), and possibly the thematic irregularity, since some themes bring forward with more pertinence, according to the author (Cuthbert 2011, 2). The constant relation, mutually constituted between contents and structures, inquires what would be an anthology. His anthology spans three volumes that testify to the time and the decantation mode of the ideas of the themes, which affects in several ways the books format. This flexibility of a work in progress remove the possibility of a rigid format found in a great part of the anthologies, which, even if not planning it, imply paradoxically in a closed totalization.

The social context also influences the work structure and method, mainly the definition of the ten themes. The research period includes dramatic events as 9/11 and the 2008 financial crisis. Nowadays, we could also add the refugee crisis as another structural influence of the new urban spatial modalities. This example only asserts the way by which the open methodology, in opposition to the selection of canonical texts, which, unintentionally in some cases, establishes concepts, debates and solutions.

4. Conclusion

The task accomplished in this expanded anthology and its method send us directly to Henri Lefebvre's urban oeuvre. First of all, to its *leitmotiv*: a critical new urbanism. It should be reached by the ideological disciplinary critic, which is its "partial" knowledge of the open totality existing in the city. Even if it owns some truth contents, this rationalized knowledge of the urban cannot formulate the pressing need of the "urban society": a theory about the city (Lefebvre 1970). This social phenomenon is not anymore that of a traditional system of beliefs, aristocratic or rational. It is a virtuality that can be found in the urban society, but that can only be achieved through the critical and "meta-philosophical" critic that embodies the residues of the everyday life that remained out of the systems of rational understanding.

According to the French philosopher, we should develop not simply a theory, but a methodology that guides the thinking and the practice to strengthen the urban dimension, which is in retraction since the industrialization process in the 19th century. The modern urbanism addressed partially something that is a unity, the city. An "unitary urbanism" (using a denomination from a situationist origin) should then integrate other dimensions of the production of space, as way to disclose the city as the maximum human expression (Lefebvre 2009, 2000).

What is the social content required by a new city? For Cuthbert, the multiplicity of the urban can be understood by the social sciences, and not only by the economy, law and engineering. For Lefebvre, the heterogeneity of the everyday life could be seized by a renewed urbanism that identifies the creative dimensions of the city, currently subdued by its productive dimension.

Both authors find the solution to this puzzle in the proper formulation of the research and in its method. Hence, when searching for an open totality of the existence, we have to wander a reflexive path that allows the emergence of unprecedented contents. This distinguishes and highlights the anthology that we have studied.

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The distance and proximity of the work of Aldo Rossi and Venturi and Scott-Brown in the Madrid Strips

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Abstract

This paper focus on the points of distance and also proximity of the work of the three of the most prominent architects in the 1960's: Aldo Rossi together with Robert Venturi and Denise Scott-Brown. Both architects offered a view of the city which in some cases seems opposite but within this paper we would like to argue that this is not really the case from the manifestoes: *Learning from Las Vegas* (1972) and *The Architecture of the City* (1966).

The paper uses Madrid as a case study exploring the ideas of both seminal texts and the distance and proximity of both architects during this period, and its relevance in today's context of the peripheral city in the outskirts of Madrid. The idea that confronted Rossi to write his book was to arrive to a treaty of the elements that conforms the traditional city, as a reaction to what he defined as a critique to naïve functionalism that resulted in many European cities evolving areas outside their centres, dedicated to cars and separating functions. Different types of signs across the Strip of Las Vegas seem very distant to the idea of return to the traditional city that Rossi critically engages in the backdrop of functionalism.

We will explore the argument in a selection of peripheral Strips in Madrid, to prove the point that Rossi and Venturi &Scott-Brown are not so distant from each other in the sense that the city emerging in Europe is closer to the automobile *Strip* defined in that manifesto, and that by looking at the photographs, you can see that what this new city evolves in Madrid is actually lacking the same values that the young Rossi was concerned about when he wrote his seminal work and by using this case study we confront both theorists' work.

Key words: Venturi and Scott-Brown, Rossi, Madrid Strip, urban theory

1. Introduction.

Three of the most prominent architects in the 1960's were Aldo Rossi, Robert Venturi and Denise Scott-Brown. Both architects offered a view of the city which in some cases seems opposite but within this paper we would like to argue that this is not really the case. The two most important manifestoes written about the city, *Learning from Las Vegas* and *The Architecture of the City* confront their thinking in 1966 as a moment of cohesion in ways that could be relevant today. Even though the second book was published in 1972 both have been two of the most influential architecture manifestoes in architecture in the second half of the 20th century. These two books which are opposite in terms not just location but also in architectural theoretical approaches: one looks at Las Vegas' Strip in the US, while the other one looks at the architecture of the European city. Rossi looks at the European city on one hand as a critique of functionalism but also arriving at a theory that demonstrates the importance of both monuments and urban artefacts in constituting the cities we live in. The city that in emerges in the periphery of Northern Madrid , is not necessarily a traditional European as Rossi described in his manifesto but a different kind of space which this paper explores. Therefore by using both works, the paper looks at the proximity of the work in analysing the peripheral context, instead of the distances that their work originally have had since the books were written. As it is not possible to examine all the aspects of the two books in a paper we would focus in the concepts of *memory* in Aldo Rossi's and *signs* and *Strips* in Venturi and Scott-Brown's work. The paper uses the Northern periphery of Madrid as a case study exploring the ideas of both seminal texts and the distance and proximity of both architects during this period, and its relevance in today's context of the peripheral city emerging. The photographs that accompany this article are part of a bigger study carried out by one of the authors for a doctoral thesis, and a selection from areas in the Northern periphery of Madrid. The relevance of Madrid as an area to explore is that no other of European city has experimented such a level of growth both infrastructural and also in terms of peripheral areas from Urban Action Plans, to corporate Headquarters moving from the city centre to the city outskirts.The scale of Madrid in terms also of infrastructural development has no comparison to any other European country[1]. The selection of areas combined a series of out of town Head Quarters (in this case Telefonica City) and two of the residential peripheries built in the city (Las Tablas and San Chinarro as part of the government PAU's programmes). The idea that confronted Rossi to write his book was to arrive to a treaty of the elements that conforms the traditional city, as a reaction to what he defined as a critique to naïve functionalism that resulted in many European cities in the 1960's evolving areas outside their centres, dedicated to cars and separating functions [1]. The idea of collective memory and urban artefact as holders of the attributes that make certain elements important was a reaction to the early work of a young Rossi in *Casabella*[2] concerned with some of the issues of the Milan periphery. On the other hand Venturi and Scott-Brown (with Izenour) started working in their book with the idea of Las Vegas, as a city dominated and controlled by cars, and looking at the idea of the Strip as a way of automobile city emerging in the middle of the American landscape. Different types of signs across the *Strip* of Las Vegas seem very different to the idea of return to the traditional city that Rossi critically engages we should visit in the backdrop of functionalism. This paper will explore the argument in a selection of peripheral *Strips* in northern Madrid, to prove the point that Rossi and Venturi are not so distant from each other in the sense that the city emerging in Europe is closer to the automobile *Strip* defined in that manifesto, and that by looking at the photographs undertaking during extensive periods of fieldwork, you can see that what this new city evolves in Madrid is actually lacking the same values that the young Rossi was concerned about when he wrote his seminal work and by using this case study we confront these two theoretical manifestoes to explore these issues on the ground, in the project of the emerging peripheral city in Madrid. A lot of critical literature has been written since Rossi and Venturi and Scott-Brown wrote their two manifestoes. Architects and contemporaries from Aldo Rossi in the Italian and Spanish contexts, such as Stefano Boeri (in the books *Mutations*, *Eclectic Atlases*, and in his work with the photographer Gabriele Basilico) advocate for more eclectic ways of understanding current contemporary urban environments, and using photography and other tools to understand the way cities change which are not just like Rossi referred in his book trying to understand in a structural way the elements that conform the city. Ignasi de Sola-Morales advocated other ways to look at the city, such as his definition of *terrain vague* where new landscapes are emerging and photography becomes a useful tool in mapping the changes to this ever on-going landscape that we find in the growing peripheries. While the work of both architects seem different in this paper we argue that is closer in the sense that the tools to understand the landscape used by Venturi and Scott-Brown complement the gaps of Rossi's work. In order to focus our area of work we have looked at the emerging landscape of the periphery in Northern Madrid. We discuss the two approaches as useful ways to understand these emerging landscapes, using the concepts of memory in Rossi's work to see what kind of elements we find in these areas. And also Signs, and Strips as ways of mapping the emerging landscape using photography as way to understand these areas and the proximity of the theoretical work of these two manifestoes on the ground. We are aware that the paper cannot cover all of the ideas of the two books or a full study that one of the authors took in her

thesis, but we have selected a series of concepts and images from the bigger study carried out by the authors to showcase the proximity of the architects' theoretical work today.

1.2 Memory, Signs and Strips in Madrid's Northern peripheries: Telefonica City, Las Tablas and San Chinarro.

For Aldo Rossi in his book the idea of *memory* is important for the city. Rossi sees the city as something built by men over a period of time[3] .He also emphasizes the importance of *urban artefacts*, of history and of form. In order to describe what he means by artefact he refers, as an example, to Palazzo della Ragione in Padua, Italy. In this case the importance of the artefact and its relationship with the city is clear: the building's function can change but the form remains. As British architectural historian Adrian Forty writes: "Of those associated with the re-invention of memory, by far the best known, and most discussed […] was the Italian architect Aldo Rossi […] Rossi's purpose in introducing 'memory' was to find a rationale other than 'functionalism' for modern architecture" [4].Clearly here Forty refers to the introduction of memory in Rossi's work as a critique of the Functionalist city, emphasizing the importance of history in the formation of the city. Therefore the idea of a city developed over time is often associated with this collective memory.

In the context of the periphery, of Madrid and elsewhere, it is clear that the scale of the periphery is vast, and the speed of its construction so quick (fifteen years, in the case of Madrid). Therefore, this category becomes an essential one to explore on the ground to critically assess whether this new emerging city holds 'memory' or not.

In the case of the Northern and Southern peripheries of Madrid, the question that is posed if we refer to this passage by Rossi is how can we understand urban history as a useful tool for research in the city, if that urban structure has only been built in the past fifteen years? The history of these developments does not allow us to consider that over the lengthy period of time assumed by Rossi: the relationship between the past and present is so small in terms of the city's history in these peripheries. Therefore the concept of permanence is not really applicable.

This means that monuments develop over a period of time (years, sometimes centuries). In his book Rossi refers to the Palace of the Alahambra in Spain, once a building with a major function in the city that subsequently developed different functions, but the artefact remains. One question that this raises is: If there is no opportunity for this persistence of monuments to occur in the peripheries, what are the reasons for this? Do the monuments that exist there reveal any signs of the past, or is the past there too immediate for that? And on the other hand, is there persistence in the city's basic layouts and plans, or has the city has been built too quickly?

For example, in one of the fieldwork areas in the PAU of San Chinarro, we can see the inverted block (called the *Mirador*) designed by MVDRV and Blanca Lleo almost as a monument or a landmark in that generic residential landscape. As Ramon Prat writes: "the *Mirador* by MDVRV is a counterpart to anonymous structures flanking its facades; a building that challenges the conventional closed, donut-block apartment complexes" [5].

Fig. 1

But here the monument does not grow over a period of time, or with enough history to retain any *locus*, any memory of place. As Rossi writes about the monuments: "by permanence I mean not only that one can experience the form of the past in this monument but that the physical form of the past has assumed different functions and has continued to function, conditioning the urban area in which it stands and continuing to constitute an important urban focus" [6]. A question this raises in the Madrid

periphery is whether this characteristic of permanence and persistence that the monument gives to the city both symbolically and physically exists or not?

This section of the paper will show where and how the work of Venturi and Scott-Brown can be applied to clarify our thinking on the periphery. First it will introduce the reader to the typology of the Corridor/Strip and the how the *Studio Notes* from the book *Learning from Las Vegas* can be put to work in the context of the case study in Madrid.

Rossi and *Learning from Las Vegas* play different in this paper. Rossi's work sets up the bigger questions, while *Learning from Las Vegas* provides some of the tools and motivations to undertake the more detailed fieldwork/analysis and is important for my own observations following the adoption of an immersive approach.

The *Studio Notes* give some early characteristics of how we might read these types of environments. These notes refer to the way they tried to understand the new environment of Las Vegas, including the Strip. They write: "We are evolving new tools: analytical tools for understanding new space and form, and graphic tools for representing them. Don't bug us for lack of social concern: we are trying to train ourselves to offer *socially* relevant skills" [7].

While discussing the Strip they looked at *Symbol in space before form in space: Las Vegas as a communication system*, and discuss the messages on the Strip as follows: "On the strip three message systems exist: the *heraldic*-the sign dominates (Fig. 1); the *physiognomic*, the messages given by the faces of the buildings- the continuous balconies and regularly spaced picture windows of the Dunes saying HOTEL (Fig. 3) and the suburban bungalows converted to chapels by addition of a steeple (Fig. 4) and the *locational*- service stations are found on corner lots. […] All three message systems are closely interrelated on the Strip. Sometimes they are combined as when the façade of a casino becomes one big sign (Fig. 5)" [8].

They write "Although its buildings suggest a number of historical styles, its urban spaces owe nothing to historical space. Las Vegas space is neither contained and enclosed like medieval space nor classically balanced and proportioned" [9].

This kind of space does not conform to historical rules like Rossi's city, it does not follow specific periods, nor can their artefacts be classified in that sense. Similar to the Madrid periphery this new kind of space requires new tools in order to understand it.

Both Venturi and Scott-Brown emphasize the importance of using new tools for the understanding of this space that cannot be understood just by using the tools that were available in the period when these buildings were constructed. They see this space as something different: "It is something else again. But what? Not chaos, but a new spatial order relating the automobile and highway communication in architecture that abandons pure form in favour of mixed media. Las Vegas space is so different from the docile spaces for which analytical and conceptual tools were evolved that we need new concepts and theories to handle it" [10].

Somehow here the automobile and highway communication rule in a new kind of space, where the motorway and the car create a new spatial order (Figures 2 and 3 for different types of *Strip* found in the Madrid periphery). In the fieldwork undertaken for the Madrid periphery we will see similarities with this approach. For example, we can see an automobile and highway designed type of space, where signs and buildings are positioned around this new order.

Fig. 2

This new type of form requires a new approach; here Rossi's seminal text is not sufficient to comprehend the peripheral areas. The *Studio Notes* explain the approach taken for these new types of environments: "Compare a form that "just grew" with designed equivalent and "group forms" from other cultures. Another way of understanding of the city as is, to evolve new theories and concepts of form more suited to twentieth-century realities and therefore more useful as conceptual tools in design and planning" [11].

Fig. 3

The Madrid periphery that emerged from the 1997 plan is the result of economic market orders. They write: "Some Strip establishments such as casinos and wedding chapels are generators, and others such as motels and gasoline stations, benefit from the market generated" [12]. This new market led approach to the periphery generated a series of generic residential blocks, shopping malls, vast green spaces, with cars and highways as space generators. Some of these malls and petrol stations benefit from the market generated. The buildings face or are off the highway. We can even see this motorway in the space that separates the two PAU's of Las Tablas and San Chinarro with shopping malls, petrol station and offices coming off it as shown in Fig. 4.

Fig. 4

In developing from their techniques, the approach selected involved photographing these peripheries to support the analysis of the city's physical terms in order to depict the spaces through a set of images in order to understand them. They emphasize why this is necessary in this new context when they write: "If the eighteenth century architect discovered his design gestalt by means of the Grand Tour and a sketch pad, we as twentieth century architects will have to find our own "sketch pad" for Las Vegas. We feel that we should construct our visual image of Las Vegas by means of a collage made from Las Vegas artefacts of many types and sizes, from YESCO signs to the Caesars Palace daily calendar. To construct this collage, you should collect images, verbal slogans, and objects. Bear in mind that, however diverse the pieces, they might be juxtaposed in a meaningful way, for example, as are Rome and Las Vegas in this study. Document the American Piazza versus the Roman, and Nolli's Rome versus the Strip" [13]. This is particularly relevant as a tool for urban peripheries. In order to understand these artefacts, Rossi's elements or *urban artefacts* are not enough in order to understand these environments. However if we use images in the 21st century as almost a sketch pad to give us a collage of the pieces that are being recorded and we depict the different meanings we can understand these environments.

Using juxtaposition is also a useful way to confront these elements in a similar way as Robert Venturi and Denise Scott-Brown mention. We can contrast the artefacts found in the architecture of the periphery recorded as a collage of images and artefacts with those of Aldo Rossi in *The Architecture of the City*. When contrasting the characteristics of Rossi's urban elements or artefacts that constitute

the architecture of the city with the elements (or lack of elements) that we can find in the periphery, this offers us interesting insights into some of the issues we confront in these peripheries in terms of what these areas do not have while comparing them with the elements that constitute the architecture of the city (as understood by Rossi).

Critically, to understand the project in Madrid on the ground and to supplement the theories from Rossi, and his categories and analyse the city today it is important not just to use other tools to complement its limits, but also to recognise the importance of the infrastructure (Strips, Railway and Cars), and the less architectural notions such as paths and access.

From such understanding, we are able to critically assess what is happening in these places, how our cities are changing with the addition, the imposition of new urban conditions, moving increasingly towards speculative developed spaces: spaces that focus on the private owned space controlled by private interests rather than the public, and resulting from speculative development.

Extending Rossi's categories to the periphery demonstrates that if the gaps in his work are filled with other tools such as Venturi and Scott-Brown a much greater, more detailed understanding of the periphery can be attained. His manifesto from the 1960's proves to be critical to analyse and understand the shift of the traditional city into this new city that we see in Madrid. The theory becomes critical in order to understand the project, and by demonstrating how the combination of his work, its limits and the potential filling of its gaps with new tools, we can arrive at a much clearer understanding of the project on the ground and explain how this new environment works in detail.

This offers an extension of his work that can bring a new dimension to the critical thinking of today's peripheries and be applied in other peripheries and European cities. However, what we ultimately found in these areas but is a new reality, a new automobile city where new typologies are emerging such as different *Strip*. This new city is the result of speculative development and of that we are critical, in the strict sense that it shows the enduring importance of Rossi's critique of Functionalism being political. His work shows a dimension of application where we can find answers about how we can humanise these places, understand them better, and offer a new application in the project of his theoretical manifesto.

An extension of Rossi's work is that this cartography of mapping the periphery in Madrid goes beyond the current terms, explaining clearly the reality on the ground in these peripheral areas and this is where the work of Venturi and Scott-Brown becomes important in understanding better these new places. The typologies we found on the ground when we carried out fieldwork in the peripheries of Madrid were more modest, low-brow architecture of the peripheral city, and somehow less noble than the ones architects spend time discussing when referring to the traditional city (squares, monuments, artefacts). While idealising the city is a noble academic pursuit what we see here is the new architecture of communication and the car, and as Venturi and Scott-Brown note in *Learning from Las Vegas*, connected to the highway and signs, and influenced more by Pop Art than urban history. As architectural journalist Kester Rattenbury writes: "With Learning from Las Vegas, Venturi, Scott-Brown and Izenour were overturning the elite, where suggesting that things that deemed cheap, common, popular, crass were equally as likely to be worth of study as things purporting to be expensive, rare, refined, knowing" [14].

Notes

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Image Captions

Fig. 1. Building *El Mirador* by MVDRV and Blanca Lleo almost a monument in the generic landscape of the PAU San Chinarro
Fig. 2. Left. *Heraldic*: In this case the sign dominates McDonalds at the end of PAU Las Tablas; Right. *Physiognomic:* In this case the message is given by the faces of the building, is clear is a shopping centre from the motorway at the end of Las Tablas in between the motorway that divides las Tablas and PAU San Chinarro (please note that El Corte Ingles is a big Spanish shopping brand).Different types of Strips according to *Learning from Las Vegas Studio Notes*
Fig. 3. Left. *Locational* service station found at the corner of the motorway at the end of PAU Las Tablas; Right. *Combined* the façade of the office becomes one big sign off the motorway next to Telefonica City HQ.Different types of Strips according to *Learning from Las Vegas Studio Notes*.
Fig. 4. Motorway Strip separating the two residential PAUs of Las Tablas and San Chinarro.

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Historicizing the desire to historicize

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Abstract

The desire to historicize called upon by Lavin was not fulfilled. Quite the opposite, the convergence of anthologies that she analyzed can almost be read today as the swan song of a genre. The best known anthology on the next period (Sykes) is a strange device filled in with its own emptying as its strongest guiding thread was the debate about the extinction ("once and for all", as Kipnis pointed out with unusual rage) of t theory.

The historical facts of such anthology cluster, i.e. the end of global capitalism, the generalized computerization, the triumph of the French Theory (Cusset), or the Deleuzian turn of the theory (Spencer), will help us to describe how the anthology's desire to historicize ended up in its object's death.

In 20 years, the economic cycle has turned around. The competitive, assertive, publicity-oriented apologetics which, after replacing criticism, drove the most unscrupulous period of postwar architecture, was followed, the theory left behind, by a sheer simulation of criticism as a sort of historical combinatorics, which is an outcome of the closure of Capital, at least as much as its opponent

And when a new cycle was seemingly starting, a call to anthology, a new desire to historicize. Needed, almost urgent to assimilate both the exultant positivity and the disabled negativity of the recent periods, how can un-thology (inescapably negative, fractional and critical as shown by the deconstruction of the term) re-establish the lost bonds between the irrational, autonomous, symmetric exuberance (Greenspan) of practice without a discourse and a discourse without practice? How to sail on that abundance of emptiness? But, above all, how can un-thology know that its new desire to historicize, periodized on a point parallel to the previous one, offers any chance of escaping an equally parallel destiny? Maybe un-thology's true desire (this is why it bounces back against itself, mutates into its opposite) is to be able to run away from its own dangerous historization.

Key words: Forced Anthologies, Dominion Languages, Recombinant History, Architectural Critical Theory.

The desire to historicize called upon by Lavin in her article in 1999, as the basis for our call in Criticall 3, was not fulfilled. Quite the opposite, the convergence of anthologies that she analyzed can almost be read today as the swan song of a genre which, coming from a long-lasting tradition, would end up virtually barren[1].

Her publication that year appeared in a hiatus, in a turn of events in the history of architecture, and not only due to the millennium changeover, a mere mathematical coincidence. Its situation in the timeline is equidistant to, and balances, two far more relevant points in the development of our immediate past. On the one hand, the triumph of globalization, represented both by the fall of Berlin wall (1989) and by the public emergence of the Internet (1993); and on the other hand, the beginning of the recent economic downturn, with the fall of Lehman Brothers (2008). That time setting, next to the turn of the millennium, will also see the definitive and triumphant transformation of the old theories into innovative, very profitable architectural practices helping, when not leading, the most open advance of neoliberal capitalism.
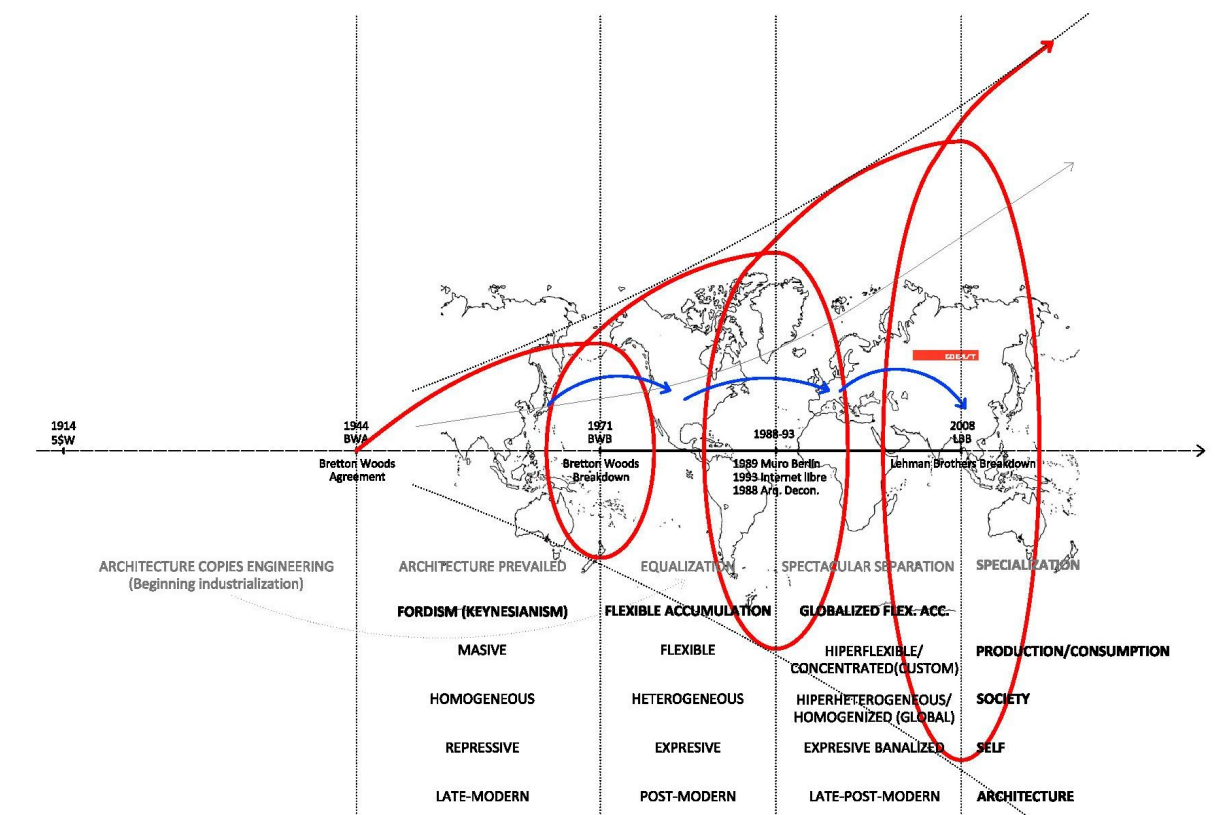
Fig 1.

The dates managed by Lavin and the anthologies analyzed are, in this respect, symptomatic and relevant. It was not at all arbitrary, this is clear, that Ockman and Hays's anthologies (sequentially issued by the same publisher) passed on the baton in the symbolic year of 1968. As Lavin herself stressed, *"Ockman, Hays, and Tschumi (in his preface to Ockman's volume) all similarly explain that there was no theory, properly speaking, in architecture before 1968"* (Lavin 1999, 497). Even though this conclusion might be questionable, we cannot deny the relevant presence of theory after those years' claims.

Similarly, it is commonly accepted today that those critical theories of 1968 were pivotal for the construction of neoliberalism in the 80s[2]. Its opposition turned in favor of the system it was against, its criticism added to the system's improvement, eventually reverted in a movement which, after being rehearsed a thousand times, then reached its maximum level of sophistication. From then on, once the *recupération is* perfected, the rehearsals for the still more subtle *precorporation[3]* would start.

Cusset's story in *French Theory* (2005) is, in all detail, one of those, maybe the most interesting, initial processes of *precorporation*, of previous reversion or, as we prefer to call them, of obliteration[4].

Cusset narrated the process and motives by means of which the extremely prolific *French Theory* of the 70s and early 80s would find its best setting along this decade in an American university, where it would flourish better than elsewhere, though politically inactivated.

The American university, private and elitist, submitted already at that time to quality extreme criteria[5], which are so usual today, was a highly autonomous environment and always in increasing decoupling from the reality of its social setting. The most radical debates could take place in it, and they were actually encouraged, confident that its inflammatory confrontations would never extend beyond its closed doors. Its well-known independence favored, in fact, the most abstract spheres of academic discussion; its orientation towards innovation and its strong competitiveness fomented merely formal transgression, a host of *épateurs* of a particularly isolated, elitist bourgeoisie[6].

Besides, French thinkers, squarely immersed in the expansion of neoliberalism all over Europe, would find themselves under a government led by the socialist Mitterrand, whose policies faced them with what Cusset described as *double bind*: they would not be able to align with those policies as these are *de facto* closer to neoliberalism than to socialism; but they would not collate them as it would imply tacit support to the opposition, openly neoliberal. They would react by shifting their themes to less conflict areas either in topics or times[7].

The increasing relevance of the media, replacing the thinker with the commentator or talk-show guest, prioritizing the speed and show of the former's slogan to the latter's ideational depth, completes the scene described by Cusset (2012). When they were, in such a bleak milieu, warmly and repeatedly invited to participate in the most prestigious American universities, it was not unlikely that these masters should accept without realizing the imminent risk of *co-optation* they were assuming [8].

With or without its creators' active cooperation, the French theory had its greatest impact when it moved to the American university. Its inclusion, as it had already happened with the reception of the European thought running away from fascism, would occur through a double filtration: that introduced by the origin's adverse conditions, and that intentionally introduced by the importer's interests. The outcome was the appropriation of the thought as it was operational for some pre-established goals, that is, a *precorporation* which obliterated the terms of the original thought.

It would be this *French Theory* that, still more misinterpreted and manipulated by an architectonic discipline which did not strive to understand it but only as a justification tool, would bring about the overwrought theoretical environment from which Lavin wrote. The plethora of anthologies that she analyzed was, as she analyzes very well. just the attempt to assimilate, by means of the museum or therapy, all that overload of information, or overwrought information.

Dates are important again. While in 1987 Charles Jencks finalized postmodernism, which had successfully reversed the denial theories of the late 60s and the early 70s, immediately in 1988, Philip Johnson would have already established the alignment of the new superstars of architecture through, as usual since 1932, an exhibition at the MoMA, which would change, once again, the architectural scene to his liking.

Lavin was aware that, despite being published nothing less than one decade later, Hays's anthology *Architecture Theory since 1968* (1998) virtually finalizes its theoretical debate revolving around the reception of *Deconstructivist Architects*, Jonhson and Wigley's aforementioned exhibition[9]. And it does it by means of the early ascertainment by Mary McLeod (1989)[10] of its condition of *precorporated* element, as reversed – previously – by serving capitalist commercialization as was postmodernism which it was attempting to replace.

Johnson's real intentions with this exhibition would be clarified by Eisenman, a close collaborator for years and a participant in the exhibit as a permanent chosen one in his "lists", only much ahead, after the "Godfather's"[11] death, so long his shadow was. According to him, Johnson's political agenda with Deconstructivist Architects hid a double intention: *"First, Johnson's tendency towards aesthetics in the context of both exhibitions[12] not only denies the ideology, but it becomes ideological itself. Second, his attempts to remove political implications from modern architecture and, at the same time, change the nature of deconstruction and Russian constructivism in support of the aesthetics free of its cultural contexts were political gestures"* (Eisenman 2009, 277).

Moreover, Eisenman's intentions to appropriate and misunderstand Derrida's theories had already been described by him in his devastating letter to the former in October 1989 ([1989] 1990). What is more, that fact did not even prevent him from publishing a co-written book, in the absence that the Frenchman praised in his written document (Eisenman and Derrida 1997).

In this context, the anthology proposed by Leach (1997) gained a meaning which Lavin, very critical with him, did not appreciate in the right way. Against the obvious *superficiality* –sic– of the architectural formal discourse, Leach chose to concentrate his anthology on the original texts (philosophy, sociology, cross-sections and humanistic) which had inspired and fed architectural ideation, avoiding any distorting disciplinary filter. It is with good reason that his proposal, which accepted an "inverted millenarianism" (instead of putting forward utopias for the future, it reflected on the past), a term coined by Jameson, was intentionally called *Rethinking Architecture*[13]. The return to the sources proposed, in a context of clear obliteration, deserved recognition which Lavin strives to deny. The desire to historicize is more genuine in Leach than in his more disciplinary anthologist colleagues.

But let us retake our timeline. The fact that McLeod and Derrida eliminated the legitimacy of the Deconstructivist Architects' discourse almost at the same time as it was presented did not restrict its media and disciplinary impact at all, which is valid still today. Furthermore, this repercussion would also depend on new French influences which were still to come up.

It would be the *deleuzian turn*, as Spencer named it (2014, 2016), that, perfectly assembled with computational technological advances, would give architecture the necessary impetus to turn into a conventional millenarianism by beginning the adventure, looking just toward the future and forgetting history, of relying on the dollar in one of the most prolific, histrionic and unclear periods of its history. *A Thousand Plateaus* (Deleuze and Guattari [1980] 1988) was published in English in 1987, and *The Pli* (Deleuze [1988] 1989) appeared in French in 1988, the year of the MoMA exhibition, being translate into English in 1992. Just in 1993, the year of the Internet public opening, and the moment of CAD first powerful developments, *Folding in Architecture*, the influential issue no. 63 of Architectural Design, came to light. Edited by Greg Lynn, the issue featured the transcription of chapter 1 of The Fold, along with some influential articles of his, of omnipresent Eisenman's and Jeffrey Kipnis's, whose ambitious title Towards a New Architecture, inherited Le Corbusier's pomposity transferring it to the end of the millennium, and bestowing utmost importance to the "new architecture" that they proposed.

From our point of view, it is significant that the articles published in this issue appeared in two of the most relevant anthologies released around a decade after Lavin's article. *Constructing a New Agenda. Architectural Theory 1993-2009* (Sykes 2010), the natural continuation of Nesbitt's Princeton anthology (1996) –covering up to 1995, but without taking note of these themes– would start with *Architectural Curvilinearity: The Folded, The Pliant and The Supple*, Lynn's article (1993), as if amending the slip of the previous edition and providing the theme with a foundational position in the temporal scope. *Architectural Theory*, much more ambitious in terms of time as it covered the whole history of architecture, and in spite of its obvious extension, presented excerpts of Deleuze's work and Lynn, Eisenman and Kipnis's articles (Mallgrave and Contandriopoulos 2008, 541–46), giving this AD issue a great relevance as an anthology.

At that time, this *Deleuzian turn* attracted a host of avant-garde architects around it including Lynn himself, Reiser + Umemoto, Zaha Hadid and Schumacher, and FOA, among others. On the basis of straightforward interpretations of "The Fold" (Deleuze [1988] 1989) and chapter "1440: The Smooth and the Striated" in "A Thousand Plateaus" (Deleuze and Guattari [1980] 1988, 483–510), they gave priority to the continuum, the *smooth* or *soft*, connecting it to complex typologies in architecture, over the striated, understood as the Cartesian and regulated. Thus, these complex shapes would be a symbol, both of the complexity of that reality and the liberation brought about by the smooth against the striated in Deleuze and Guattari. The combination of these ideas with the better results because of implementing new technologies generated a state of great excitement in architecture, in a tendency that seemed to combine theory and practice successfully.

However, as Spencer could notice much later on, *"The Deleuzian turn in architecture also marked the initial stages of its still ongoing mission to disengage itself entirely from the perceived dead end of theory's critical negations, and to forge a new alliance with the corporate and managerial agendas of neoliberalism"* (Spencer 2014, 80).

Deleuze, complex and conceptual indeed, had not only been perceived in a, let's say, shallow or formalist way, in his interpretation of the fold and the smooth. Others of his ideas were interpreted with

more ill-willed consequences. A confirmed anti-dialectical, Deleuze opposed to a system which ended up in the synthesis of opposite sides, that is, one that integrated criticism against the system with the system itself, renewing it. In contrast, he proposed the *difference*: the positive affirmation of the diverse understood as ontological continuity –now properly– smooth, as opposed the striated space, of confronting opposites of dialectics.

This complex position was read in architectonic terms as the simple need for any criticism, any negative aspect to disappear, in support of vague terms such as "productivity" (Zaera and Van Toorn 2003), "coolness or performativity" (Somol and Whiting 2002), "intelligence" (Speaks 2006; [2002] 2010), etc.

Misreading Deleuze in favor of capitalism, which he was against, was widespread, thanks to these interpretations. His analysis of the forms of capitalism was so precise that, actually, an unprejudiced, positivist, proactive reading of Deleuze could be situated on the grounding of the creation of the most modern forms of capitalism, as explained by Žižek in an exciting chapter in which he turned into the figure of "a yuppie reading Deleuze" (Žižek 2006).

When the anthologies in question were published, two events happened in apparently opposed areas, which would set the subsequent trend in architecture, leaving out anthologism in a dead end, until, at least, the next economic slump, a decade later.

On the one hand, a North American artistic individualism movement, misunderstood as deconstruction, and still worse related to the Deleuzian trends in architecture, would have unlimited triumph. In 1997, Guggenheim had just been built and would immediately achieve success, which any city, even of poor international relevance, would long to imitate in the future. The renowned Guggenheim effect would trigger the craze for architecture as spectacle, which would govern the unthinking next decade. There was no time left for theories, or thought, let alone for anthologies, while architects were relentlessly building all over the world. As a matter of fact, all the previous theories would be subsumed under a generic taste for the weird and spectacular, which would embrace deconstructivists, deleuzians and mere individualists in an indistinct mass, badly categorized still today.

On the other hand, following the aforementioned dialectics deformed since Deleuze, the post-criticism agenda, according to Vidler (Vidler 2011, 69), would be opened in the conferences organized by Robert Somol[14] and Johnson's circle in honor of the latter in 1996, which would lead afterwards to the interesting *Autonomy and Ideology* (Somol 1997).

After the turn of the millennium, theoretical publications would be riddled with criticism against criticism, pretended ends of the theory and countless affirmations of vague terminologies like the aforementioned ones.

Therefore, Lavin's article was written right on this turn and caused, in an odd pun, the museumization or therapy submission of the anthology phenomenon, which it analyzed with terminal inverted millenarianism. Its cataloguing closed the phenomenon just before leaving it. Its potential continuity, its desire to historicize remained, as we pointed out, barren, disrupted by the haste of the new agendas, especially the neoliberal one.

Sykes's subsequent anthology (2010), written more than one decade later, in the shadow of the crisis, would become a strange device as the debate about criticism was its guiding theme, with plenty of essays about the topic on both sides. An anthology which revolved around its own appropriateness as a theoretical compendium of a period. As the transcript of these – theoretical, what else? – essays is the appropriateness of theory, what this anthology consequently collated was the questioning of its own sense*.*

In it, we would find Lavin again, in 2006[15], recognizing that *"Architecture has no contemporary theory of practice. There are theories of architecture but only shoptalk about buildings"* ([2007] 2010, 452), to finally align with the most commercial shoptalk of the triumphant acritical architecture: *"Generic yet different, mass produced yet found, perfectly unjustifiable yet able to capture popular affection in entirely unprecedented ways, novelty items are poor enough models for contemporary architecture"*, advocating for such *sui generis* objects as the pet-rocks of the 70s[16], as models for architecture to imitate, the desire to historicize, or even consider any theory, completely forgotten.

In that text, only a few years after the outbreak of the crisis, Lavin spoke, by contrast, about how architecture had demonized itself in the 70s, committing "ritual suicide" to save its integrity after the

failures of decadent modernity. He mentioned how Superstudio spread that they could only save architecture *by killing it*, and several other examples of masochism and the guilt complex of the period.

Today that guilt complex is back. We do not mean that we have returned to a similar situation as at that time, but, being in that position, we have brought those same arguments back to life, not always fully aware of it. The way in which the discipline managed its situation during the crisis, biased toward demonizing itself so hysterically as it had been enthroned before is, within the enclosed space of Capital, full of obliterated recoveries or *precorporations* of those renegade theories, transformed into nothing more than new consumption trends.

Stemming from a period when all critical apparatus was systematically and intensively destroyed, the *récuperation* has become the only remaining option –obviously acritical– to face a systemic crisis. Without a theory, without a critical apparatus, thoughts, theories and modes of action from that period –or any other– are recovered without thinking about the results delivered its day.

The recovered trends, countercultural in the past, fulfill their role of creating profitable tendencies, which come one after another and overlap with the relish of the market which clearly feeds them. After counterculture turned into a most profitable business[17], the more radical the criticism against the original trend, the greater the success of its recovery. Besides, the profitability of these trends comes into being in two ways: first, they offer consumption material to a young sector –and with little historical perspective-, traditionally considered one of the most powerful consumption sectors; second, they contribute to the precarization of production, one of the main achievements of the present crisis, yielding profit from products originated in non-professional conditions, at times near poverty.

However, that was not always the case. At times, they are the object of fetishization and its consumption guarantees systems, authorships and financial revenues to the systems itself in an established loop, as can be seen in Fig. 1. Having developed godfather Johnson's way, the figure of Jencks, who made an anthology of himself, still remains to be clarified, from his doctoral dissertation in 1973 to his book in 2011. Some bibliography is very critical with Jencks's texts and his production, but there is no doubt that his contributions and other authors' contributions derived from Jencks's are still essential to understand our positioning on the urgency of revising the sense of anthologies in order to *make* a contemporary architecture.

In fact, by analyzing the possibilities offered by the story one tells with the advantage of being a predictor of past events, the possibility that gives a highest potential of revelation is the one that achieves to maintain the level of its over-and-over mentioned supports as if one were the first to tell that story or because it was included in an epoch-making anthology. It should be pointed out that it is not a question of discrediting some texts which are still a reference, but of restraining, calming down, the degree of relativism inherent in the anthologies in architecture that have been mentioned here.

Protagoras of Abdera, who was, as we know today, a professional wary rhetorician and the father of relativisms so dear[18] to the postmodernism theorized by Jencks, said that "man was the measure of all things". The saying was to be applied for each interpreter, so the world moved from being one's to being one for each. A quick mental multiplication does not change the result of uniqueness, but it makes the result of factors exponential, according to that argument. The sentence "*Homo omnium rerum mensura est*" is usually shortened into *Homo Mensura* and we have admired him ad infinitum on the impossibility of the Vitruvian[19] squaring of the circle drawn by Leonardo. It can be affirmed that, after 2500 years of philosophy and 5000 years of architecture, the sum of all the processes which suppress each other for the sake of the uniqueness of multiplicity and the multiplicity of uniqueness required mapping (and an anthology is a way of mapping) in order to pinpoint and legitimate categorical and temporal processes.

To Jencks, the categories of *logical, idealistic, inhibited, intuitive,* and *activist*, with *marginalia* to be added, that of the disinhibitions of those who were identified for their disconnection from 80% of their surroundings, were a turning point in mapping the dispersion of modernity not just in architecture. Since then, as Serres said in his "Atlas" when he stated that one does not make maps (or anthologies) any more to go somewhere, but to recognize oneself somewhere, it seems to have been understood that those who guide with justified selections achieve to reassemble the modern shedding in its final phase. In other words, if we chose a mental image to draw this context, it would that of an amalgam of trends which both blend and show themselves as indissoluble veins moving like non-ergodic fluids.

The control of the opposing trends at the outcome of a project like the modern one required category overlapping in Jencks's first mapping. And so, predictor Charles Jencks published Modern Movements in Architecture (1973, reworking his doctoral dissertation) using the six previous categorizations to be

found in the structuralist family tree shown on his page 28. One decade after its original publication, it was edited in Spanish, in 1983, in the "Biblioteca Básica" collection, set up by Fernández Galiano about works which were especially far-reaching in their original languages, mainly English, but had not been translated into Spanish. This way of collating not by single volume could also deserve a thorough analysis to perceive the chronic nature of re-editions or translations –*recuperation*–, international legitimization remorselessly housed in publishers.

The idea of the figure of flow streams in their opposed dynamic behavior, which cannot be reduced to mathematical descriptions (ergodic systems) would be one of the corrections that Jencks would make to himself (Architecture of the Jumping Universe) in his mapping evolution. His new diagram, including categorization ranks above those already described in his previous works (until the 60s), would be useful to define even more the continuation of the graphed material until the first decade of the new millennium (see Fig. 2).

However, to us, the image has a closer correlation, which is the figure of a delta. That image was proposed by Sloterdijk in "Modernity's Enfants Terribles" (2015:247).

The quotation is necessary in spite of the vocabulary, as obscure as that which he denounced: "With the self-satisfying prognosis of the rhizomatic «society» in the anarchic-fortune-telling parapsychiatry of post-structuralism, the antigenealogic basic tendency of Modern Age –as the sum of all subversions, refusals, usurpations, ambitions and hybridizations –has come to its outlet. The conformism of being-different has temporarily reached its final figure in it". Like an unprecedented delta, the German author stated, everything flows as everything as comes to a standstill. We should here recall what we expressed above about the Deleuzian turn.

The attempts made at that time to understand dispersion made the anthological tool, the compendium, the orderly, necessary. If we consider our time, with Sloterdijk's diagnosis, all possibility of reintegration only seems fictitious, so going on with these types of action to make history are not favorable to us. They were necessary although they look like a subterfuge today.
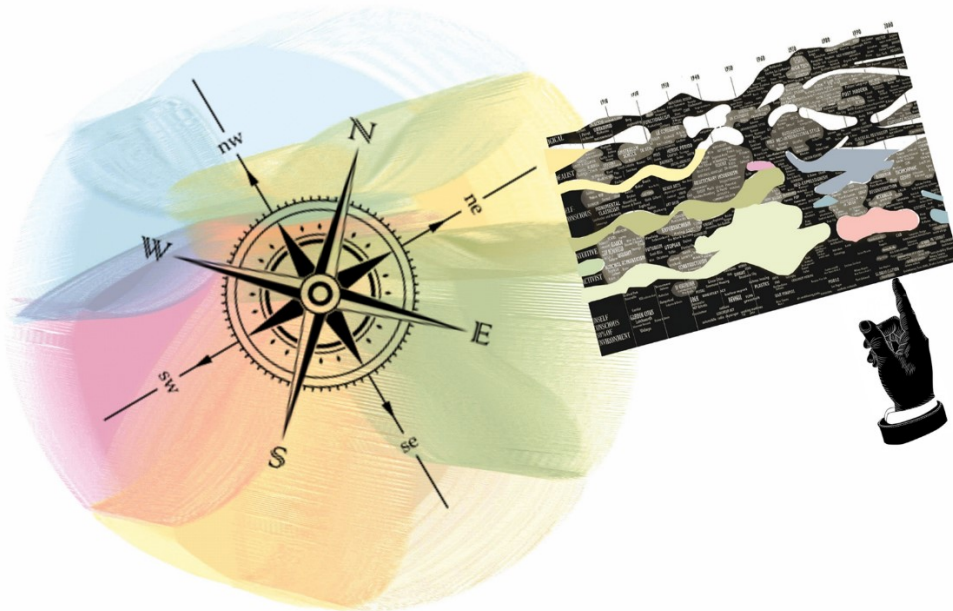

Fig. 2.

The expression "cock and bull history" stands for bizarre, incredible history, something which is not true, but is particularly used as an excuse. That is why we called on Protagoras, because all we know about him is what was written about his greatness reflected on many others, and Jencks came up from there, as his mapping based on the Delphi Method became true after what others made from it, especially Alejandro Zaera.

Zaera was a careful reader of Foucault in his first mapping titled "Un mundo lleno de agujeros" (1998), and he also paid attention to Jencks both in that Atlas and the next one, his "Ya bien entrado el siglo XXI" (2016). His latest perfected modeling, Jencks published "The story of post-modernism: five decades of the ironic, iconic and critical in architecture" and he wrote there (p. 43): "*I will be referring to this evolutionary diagram throughout this book, and it reveals another important reality. There are many more architects and mini-movements within the streams of Post-Modernism than I could*

possibly discuss, over 500. And to get a real feeling for the period 1960 to 2010 in architecture, the diagram would have to be more than doubled in size to include the Late-Modern, the Modern and traditional strands. This is to say history has a complex and contradictory shape, but a shape nonetheless, and to understand its meanings one must decode the several oppositions".

In inspite of Sloterdijk, Jencks still believed in the anthology as an instrument; and so did Zaera, even though he saw himself as star system and closer to his score of architects chosen in the 90s to the 500 that he chose in 2016. Koolhaas also makes anthologies of himself (see Fig. 3) as a parallel instrument to his building works. But to us, from this, in principle, devastating context of uncommon delta, the idea of anthology turns naturally into that of "*un-thology*", how to build the anthology of a period whose theoretical efforts were mostly driven towards the destruction of the theory and its substitution for the mere competitive apologetics, or, in other words, advertising? Far from getting overwhelmed by the multiplicity of discourses, the machinery kept going, and we believe that the anthological effort would be overflowed by its emptiness.

Fig. 3.

On the other hand, if the form and function of the anthology are no longer valid, but it is obviously necessary for the academy that teaches architecture in an uncertain, polymorphic world of parallel realities and unclear edges; if there are great authors who make them and critics legitimate them, would it be necessary to find a substitute way?, how can the parallax knowledge-power be avoided? or rather, not to fall into the innocence[20] of that Foucaltian polarity, how to avoid the conditioning of those entities sharing the power, whether academic, editorial, marketing or all in one, so that knowledge will not become Midas gold?

We have not got clear answers yet. One bet would be the condition to revise the sense of the past, an arduous, controversial question. That is, more collective effort would be made to promote contemporaneity symptoms than to revisit recent past times. Here, history would not be so friendly as Ernesto Nathan Rogers liked to tell. It would involve a rearrangement which seems to be full of ideology about Modernity but in accordance with the separation distances and with the recomposition of the fluid strands in its end. However, such an attitude is undoubtedly Modern and even in its refinement, it would end up by citing itself, given the interest shown by the present when reconciling past and present in one.

Another bet would be to generate an archeology of the anthologized periods, David versus Goliath, *alla maniera de* Cusset, falling into the contradiction of forcing the emergence of a myriad of alternative values to insert into the so-called *cultural studies*, such as *queer*, cybergenre and others, small ones turned into giants, rather than give renewed credit to the classics[21]. The search would be aimed at demonstrating the emptiness of the uniqueness of multiplicity, by means of a mechanism which prevents the reintegration of what we could call "free radicals" both metaphorically and literally. The problem of that decision takes the form of reduction to the absurd: no otherness keeps unaltered when it is the object of a monograph to sell globally. Therefore, every attempt feeds the uniqueness of global comprehensions although they temporally and exceptionally allow an item under the heading "other histories"[22]

Another way could be to provide the profession with an argumentative framework which sets in shapes and spaces what cannot be dealt with otherwise. In this respect, it is important to point out the second Criticall[23] conference where the concept of autonomy was approached. As Solà-Morales said, speaking about autonomy in architecture does not involve it not being in connection with having presence in other scopes of reality, but, because indeed there are critical instruments for theoretical production, they can be the emergence point for new contemporary architectural practices. Giving it a place in history would, in this way, give priority to a highly complex architectural action distributed more widely in the social sphere, which faces the elitism of architectural modernity which is not swept along by low populist tendencies, nor those exhibiting erudition, nor those merely epigonal.

Thus, it is not about a *type* to dismiss and substitute, but an inclusive *mode* which, using what is impossible to exclude, such as the anthological type, understands and relocates its importance, relativized beforehand. A delta sent back to the meaning of being a complex, but harmonious, ecosystem should not be politically searched so that the anthology would not be a question of power. The current times' opportunity lies on their impossibility to reintegrate the differences, and getting to find how to sail on those waters should give guiding instruments which have not been used or known so far.

Notes

[1] This rule, as we will see below, was eventually confirmed, as expected, by its exception (Sykes 2010).

[2] This topic, a widely debated classic in many fields, has been approached before this in architecture (see Minguet Medina 2014; Minguet 2014), so we will not discuss the question here, as it would be inappropriate and digressive.

[3] Some authors like Frank ([1997] 2011) suggest the possibility that the confrontations that took place at the end of the 60s could have been foreshadowed by the Madison Avenue publicists, as a way to renew a market that was getting stalled.

[4] Regarding obliteration, underlying in the arguments of this text, it was developed more deeply in "Obliteración en la arquitectura del tardocapitalismo" (Minguet Medina 2017, unpublished Ph.D. Thesis).

[5] We consider it excessive to write the word between inverted commas, but it should be understood that when we speak about quality in the university, we are referring to the self-supervision business criterion that has been superimposed over today's universities following the American model, and not simply to the generic concept of quality, which is frequently so far from this.

[6] Characteristics that are still today preserved in the renowned, highly reputed campuses, which are progressively inherited and implemented in the universities of our environment.

[7] So, according to Cusset, the Deleuze of "Anti-Oedipus" and "A Thousand Plateaus", the two volumes dedicated to "Capitalism and Schyzophrenia", would go on to study "Image-movement", "Image-time" or, as could be found ahead, with "The Fold: Leibniz and the Baroque", among others. The Foucault of "Discipline and punish" and of *the theories of* bio-politics, would focus on the study of truth in Ancient Greece, although, we would beg to disagree with Cusset, hardly losing his contemporary interest even dealing with such remote times.

[8] There were several reactions, from commitment (and frequently subsequent disappointment) to mistrust and rejection.

[9] But it is significant, as we will see below, that she did it precisely in 1993, and she did it with an article by Robert Somol.

[10] Catherine Ingraham had also dissected the exhibition in very critical terms in its opening year (Ingraham 1988).

[11] Despite it being shocking, and as it can be clarified just by surfing the Internet, "the Godfather of American Architecture" is a recurring nickname for Philip Johnson, which he proudly accepted. There is even a documentary titled "Philip Johnson, the Godfather of American Architecture" (Maguire 1993), as cited by his most interesting and independent biographer (Schulze [1994] 1996).

[12] Eisenman refers to "International Style" (1932) and "Deconstructivist Architects" (1989), two exhibitions which are alpha and omega of Johnson's influence through MoMA. Mentioning both together makes sense inasmuch ignoring constructivism in the former and forcefully including it in the later show the curator's clear interest in its explicit political inactivation.

[13] See book introduction (Leach 1997, xii-xx)

[14] We should remember this was the author chosen by Hays to close his anthology, in spite of not dealing with themes after deconstructivism, who would be co-author a bit later of the already-cited seminal *Notes around the Doppler Effect and Other Moods of Modernism* (Somol and Whiting 2002). This would be included ever since in every anthology about postcriticism, starting with Sykes's.

[15] The text belongs to a lecture delivered in 2006, originally published in 2007 and finally compiled in the 2010 anthology.

[16] Pet-rocks were, as their name implies, decorated stones sold as mascots, which incomprehensibly achieved great success in America in the early seventies. The real product, more than the stone itself, was its packaging and the instructions manual full of jokes about the characteristics and advantages of a stone as a mascot. Its success is the exaltation of the object's complete lack of sense and the consumer's response to strictly commercial values through design.

[17] The bibliography on countercultural commercialization is extensive, so as a simple trait, we will mention Thomas Frank's works (Frank [1997] 2011; Frank and Weiland 1997) or, in a more informative tone, Heath and Potter's (2005).

[18] Dear in the sense that it also had a high cost in terms of architectonic production in the period 1960-1986 and very consistent remnants still today which add confusion to a blurry moment as we will see below depicted in the image of a delta.

[19] As another way of overlapping the rules established in anthologies, we would cite the evolution of Leonardo and his Vitruvian Man to the irreverent Cesare Cesariano in 1521, since it became the New York Institute for Architecture and Urban Studies' logo cladded with the grid of Manhattan, with anthological approvals in S. Kwinter's "Architectures of Times" or in the film produced by Diana Agrest in 2013 titled "The Making of Avant-Garde: The Institute for Architecture and Urban Studies 1967-1984" (https://www.makingofanavantgarde.com/).

[20] Joseph Rouse, in Knowledge and Power: Toward a Political Philosophy of Science in 1987, established a connection between power and knowledge in scientific relationships. This question, traditionally studied in Foucault (although A. Giddens did it too, and belongs to the seminal writings by Francis Bacon and Thomas Hobbes), was updated by the father of critical cartography John Brian Harley in his book "The New Nature of Maps" in 2006. On page 116, Harley rejected the universality of Foucault's statements in the relationship knowledge-power in our time, in cartographic terms. Every anthology maps both what it includes and what it excludes. According to Harley, those muted authors or lines of thinking provide a discourse built up on its reverse as powerful as those visible.

[21] Without asking to equivocally *historicize* ourselves, these terms are more thoroughly studies by us in other places. In this case, we refer to the essay by Tapia, Carlos, Derivas críticas de la ciudad postmoderna: sueño colectivo y contraespacio. *In: Astrágalo. Cultura de la Arquitectura y la Ciudad. Segunda Etapa.* 2016. No. 21. Pg. 129-154.

[22] Remarkable is the case of what is observed as a boom in the mass media and is called "Speculative Histories". To take one example reflecting the contemporary sense of philosophic materialism and its transfer towards project action, the latest publications of Zero Books deserve a visit, as they fertilize a specificity area with the OOO theory (Oriented-Object Ontology) in which its main advocate, G. Harman, strenuously tries to establish connections with the most consolidated (but not less problematic, as Manuel de Landa has written) Bruno Latour's ANT theory (Actor Network Theory).

[23] Again, we can extend the arguments by citing ourselves: Minguet Medina, Jorge, Tapia Martin, Carlos, The contempt for the statute of architecture: Transgression funds the rule. Conference paper. Critic|all II International Conference on Architectural Design and Criticism. Madrid, Spain. 2016

Image Captions

Fig. 1. The recurrence of the system of exponential economic crises from the 70s to the present moment marks out the remembrance-obliteration cycles which make necessary the anthological revision and the dominance of certain geopolitical, academic and merely chrematistic trends as opposed to others.
Fig. 2. Delta fed by the waters of temporalities in dissolution. Setup and management of our authorship. It is essential to see the compass-image created by Alejandro Zaera for his "Ya bien entrado el siglo XXI", in El Croquis Review 187, 2016.
Fig. 3. OMA / AMO production of Architectural Publications. Interview with Beatriz Colomina.

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Biography

Carlos Tapia Martín, PhD. architect and Professor (Titular: tenured full time civil servant) at Department of History, Theory and Architectural Composition in the Higher Technical School of Architecture in Seville, Spain. Invited professor at Instituto de Arquitetura e Urbanismo, Universidade de São Paulo. Extraordinary doctorate Prize in 2006. He is an investigator of the Network of Sociospatial Studies RESE and of the Institute of Architecture and Building Science (IUACC) at University of Seville. In addition, he is a researcher of the group OUT_Arquias, investigation in the limits of the architecture. He investigates the 'symptoms of contemporaneity', and in this moment, he develops two related investigations: 'Critique and Epistemology of Future City's Dream' and 'Space and Negativity'.

Jorge Minguet Medina, PhD architect with european mention and qualification summa cum laude, with a thesis called «Obliteration in the late-capitalism Architecture», a research about ideological manipulation (obliteration) regarding the influence of capitalism's social developments in architectural production and interpretation. Msc. in Sustainable Cities and Architecture by the University of Seville (2012), obtaining the highest qualification with honors in the master research thesis. Author of the book "Architecture after Bretton Woods (2017) edited by the University of Seville and the Regional Ministry of Development and Housing of Andalusia, as well as of several articles published in international specialized reviews. Jorge possesses also an intense professional experience as architect. He is a researcher of the group OUT_Arquias, investigation in the limits of the architecture, researching about the 'symptoms of contemporaneity', and especially in this moment, extending his phD research.

Theorem
A case for an Anthology today.

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Abstract

My presentation will concern an anthology of theoretical texts I have curated for Viceversa Magazine, with the aim of posing general questions related to the ways of producing architectural theory in the time of social media. First, will be introduced three case studies: 1) K.Micheal Hays' anthology, 2) Harry Francis Mallgrave's and Christina Contandriopoulos' and 3) Charles Jencks' and Karl Kropf's. This operation is done in order to address a meta-theoretical question: how is theory theorized? what are its ways legitimation? In the first one, it is spotted the idea of a "discourse" (referring to Jürgen Habermas); In the second one, the presence of different discourses; in the third one the critique of the idea of discourse. More specifically, in this one, it will be discussed the status of architectural knowledge today in relation to social media, new ways of producing and sharing knowledge referring to referring to the "media ecology" (including authors such as Manuel Castells or Douglas Rushkoff). In front of this condition, it is presented a work I have been developing in the last months for Viceversa magazine: an anthology of contemporary theory entitled as "Theorem". The, the idea of the "theorem" is presented as a way of imagining a sort of legitimization of theory that is produced by inquiry and a constant dialogue. Such an objective is attempted by the development of a "critical anthology": contributors who, besides of selecting a recent text (published since 1989, as the date of the invention of the Internet in Geneva at CERN) have written a critical comment in order to entrench the text in today's context. In this sense, it is attempted the development of a critical thought in opposition and dialogue with the new ways of producing and sharing theory by the juxtaposition of theory and poetics.

Key words: Theorem, Discourse, Legitimization, Unknown, Speculative

"The weariness with regards to "theory", and the miserable slackening that goes along with it (new this. New that. Post-this. Post-that. Etc.). The time has come to philosophize"

Jean-François Lyotard, the Differend, 1983

Introduction

The question related to the possibility of thinking about anthologies of architectural theory today is not without paradox. In fact, the term "today", operates by referring to the present, in turn marking a difference from the past: today has to be seen as different from yesterday. Consequently, the anthology – as an object - is historicized. Accordingly to this question, then, theory is exclusively seen with respect to the time it is looked from: an anthology published today would represent a mode of looking at theory inherently different from the ones of the past. In order to address this timely aspect, this essay will focus on three specific case studies: K.Micheal Hays' "Architecture theory since 1968" (1998), Harry Francis Mallgrave's and Christina Contandriopoulos' second volume of their anthology of Architectural Theory (2008) and Charles Jencks' and Karl Kropf's "Theories and Manifestoes of Contemporary Architecture" (2006). Such an operation is done in order to look for different modes of thinking about theory and its legitimization.[1] Finally, it will be presented an anthology I have been working on in the last months, in order to propose a way of dealing with theory today.

Still, before starting the discussion about anthologies as meta-theoretical products, it is necessary to first find an agreement on what the word "theory" means. In other words, what exactly is an anthology's content; what is theory?

Quite absurdly, this question is rarely asked among the ones who call themselves "theorists", yet it is always in the background of any theoretical invention or reading. It couldn't be otherwise: the desire to theorize contradictorily urges theorists to overcome this question in order not to fall in operative dead-locks defined by strict metaprescriptions. In other words, the practice of theory tends to avoid the need of addressing the question about its nature. Yet, what is a theorist's job? Or, if we want to overcome the academic distinctions between departments, what is an architect doing when he/she is producing a theoretical speculation, interpretation or invention?

To cut the story short, we can easily argue that when an architect is producing something theoretical, (s)he is trying to shape a reality by developing, creating, and formulating concepts. Yet, this possible definition is – quite clearly – not enough. In fact, why is that some agree on one specific theory, while disagreeing on another one? How is it possible that some define something (like a "research by design") as theoretical, while others would never define the same thing as such? In other words, the question "what is theory?" has a social nature as well, that is: how is theory developed? By whom and under what circumstances is theory produced?

In order to address this question, we could revert to the possibility of thinking an "institutional theory of architecture".[2] In the arts, the institutional theory has already come a long way providing us a large bibliography that goes back to Arthur Coleman Danto's theories, George Dickie's and Nelson Goodman's philosophies as well as Howard S. Becker's sociology.[3] Despite some inevitable differences, at the core of this "theory", we find the term "Artworld". Simplifying, the artworld is the world made of critics, institutions, artists, funding programs, theoreticians and audiences interested in a specific form of art and/or working in this particular field. Consequently, according to this theory, a work of art is not the "simple" product of a "genius", it is rather the result of a collaboration between artists, critics, universities, institutions, collectors, theoreticians, and – of course - the public. In other words, the idea of Art is determined by a community; by an entire world. Finally, art is whatever the Artworld gets away with. Consequently, if we apply this theory to architecture, we can easily state that a building is considered to be architecture (is considered to have a cultural value beyond its function and pragmatics) on the basis of a social agreement among different subjects.

If so, then theory has to be seen as a sort of deductive and speculative argument produced in order to generate narratives that legitimize specific architectural expressions, defining their limits of existence. Theory is then an argument defined by rules (whether rhetorical or poetical) based on the agreement on the existence of specific properties or rules and on the application that can be done of them. Then, in order to define theory we have to look for the changes of the architectural world (archiworld) over our recent history, seeking for changes, transformations and deviations in our way of thinking architecture and culture. Perfect tools to operate such a genealogical attempt are the anthologies of architectural theory.

The Discourse(s) of theory

Such an evolutionary process of theory is made quite clear by K. Michael Hays in his "Architecture Theory since 1968". In this volume, we find in fact theoretical texts published in a period of time comprised between 1969 and 1993. From "Toward a Critique of Architectural Ideology" by Manfredo Tafuri, to the poststructuralist inspired theories of Jeffrey Kipnis, Robert M. Somol, Anthony Vidler and Jennifer Bloomer. By simply looking at the index of the volume, we see how the anthology builds a sort of linear history that starts with the Marxist adoption of structuralist theories by Tafuri, continues with the definitions of Postmodern Architecture, its critique by Rem Koolhaas, Kenneth Frampton`s modernism, Alberto Pérez-Gomez' use of phenomenological theories, Ignasi de Solà Morales' original contribution to the definition of postmodern culture adopting Gianni Vattimo's philosophy, Robin Evans' inspired arguments, the definition of deconstructivism (as a style) and Decostruction (as a theory) and, finally, the use of Deleuzian theories in the period of "blob" architecture. In this volume, what we see is a sort of linear "evolution" of theory, which changes according to the cultural context in a sort of systematic knowledge in which consensus is produced by the definition of a discourse. In other words, this anthology seems to suggest that the production of knowledge (in this context, architectural knowledge) functions as described by Jürgen Habermas: knowledge is produced in discourse where ideas and theories are debated in order to find a rational consensus by testing opinions self-consciously developed through logical arguments.[4]

More explicitly, in their "Architectural Theory Volume II: An Anthology from 1871-2005", Harry Francis Mallgrave and Christina Contandriopoulos frame modern and contemporary theory identifying main discourses and sub-discourses overcoming each-others in history. Considering the same period of Hays' anthology, what we see is the following index:[5]

Critiques of Modernism: 1959-69
    A. the Death of American City
    B. Retreats and Utopianism
    C. Critiques of Modernism
The Prospect of a Postmodern Theory: 1969-79
    A. Rationalism and the IAUS
    B. Semiotics and Phenomenology
    C. Alternative strategies and Debates
Poststructuralism and Deconstruction: the 80s
Postmodernism and Historicism
Regionalism and Traditionalism
Millennial Tensions
    A. Tectonics and Geometry
    B. The End of Theory?
    C. Beyond the New Millennium

The differences with Hays' editorial project are quite obvious. First of all, the texts are not just by theorists. Secondly – and more importantly - if Hays highlights an overall discourse framing the whole architectural debate, Mallgrave and Contandriopoulos are telling us that in the history of architecture we have seen the succession of different discourses and paradigms critiquing and overcoming each-other. Going back to the "social theory" mentioned at the beginning of this essay, Mallgrave and Contandriopoulos make the case for the understanding of different discourses legitimized by different architects, theorists, critics and institutions. For clarity's sake, let me focus on one example by looking at one specific chapter: "The 80's: A. Poststructuralism and Deconstruction". In this chapter, we find a series of texts that somehow represent the philosophical background of this discourse (Jean-François Lyotard's "The Postmodern Condition", Jürgen Habermas' "Modern and Postmodern Architecture" and Andrea Huyssen's "Modernity and Postmodernity"), some texts by theorists who have contributed to the definition of this discourse (Sanford Kwinter, de Solà-Morales, Mark Wigley, Catherine Ingraham) and manifestoes by architects that somehow represent the embodiment of this debate in their projects: Coop Himmelb(l)au, Bernard Tschumi, Daniel Libeskind and Peter Eisenman. Such a selection and framing is quite interesting for one reason that is as simple as it is important: it avoids the "styles", in turn highlighting the relationship between theory and poetic. In fact, it is shown how theory *and* practice are a party in the definition of "value". As in a language game, in which rules are played by the definition of linguistic metaprescriptions, theory and design are not objective practices.[6] On the contrary, they are rhetorical devices that take part in the construction of truths, rules and methods disciplined by various subjects. In a sense, in this anthology we see sparks of the social dimension of architecture and its theory: the truths of architecture as defined by research programs that influence the whole architectural debate.

No surprise, then, reading the title of the anthology's last chapter: "Millennial Tensions".[7] In fact, if the previous chapters construed discursive coherences, here we find a kind of explosion of ideas ranging from the "digital", to "phenomenology", new formalisms, tectonics and sustainability. First, in this last chapter, we find arguments that have some continuities with some of the previous discourses: as Juhani Pallasmaa has resonances with the "phenomenological" projects of both vernacular and postmodern architecture, so Greg Lynn's and Jeffrey Kipnis' essays show both continuities and discrepancies with the poststructuralist discourse. Yet, what differs in this chapter is that we don't see any common principle underlying theories, but an increasing number of discretized ideas that do not define an overall narrative. Of course, this condition is particularly interesting because, if we can argue that architecture is institutionally defined as such by a specific number of actors in the game of producing knowledge, we can argue as well that, since the 90s, there hasn't been any overall and hegemonic discourse. Or – at least – we can say that there has not been any discourse able to become such a trans-historical force. Such a condition is firmly related to the changes in the ways knowledge and theory are legitimized. In fact, since the introduction of the digital media - mass-media cultures - the role of the "classical" institutions by which theory is defined as valid has become less and less powerful, in turn "horizontalizing" knowledge. Since the late nineties, it has become clearer and clearer that the discourse of architecture – if there has ever really been just one – is not owned by monastic institutions and their ministers. The reasons for it are quite obvious: with the new media, counter-narratives to the main discourses have become easier to communicate than it was before. In turn, they have been producing an overabundance of overlapping theories, images and ideas that are shared, commented and discussed in a mood of constant debate (even though often harsh debate).

As argued by the two editors of the volume in their introduction, "the shelf-life of popular labels in our day and age tends to be relatively short"[7]. Such a reality is explicable only if we come to understand the way knowledge is produced. In fact, it is possible to argue without fear of contradiction that such acceleration has been produced by the introduction of newer and newer communication media. In order to understand this concept, we can refer to theory of "Media Ecology", as defined since the 60s by authors such as Marshall McLuhan, Harold Innis and - more recently - Tim O'Reilly and Douglas Rushkoff.[8] Media act as extensions of our selves, causing social change. In this sense, the new media and the era of coding have changed our way of perceiving the world and construct our own reality. According to this theory, we see that the new media tend to take to the extreme the tendency towards monadism, flattening the systems of power that have historically legitimized the architectural culture. Big Data, platforms and social media such as Instagram, Pinterest, Twitter, Facebook or Tumblr offer an almost infinite numbers of images and words.

Today, what has been called above as "archiworld" seems in fact to be exploded. There is neither a hegemonic discourse, nor major ones, but only "niches" everywhere: postmodernism, brutalism, digital, post-digital(s), collages, rationalisms, sustainibilisms, neo-PoMo, meta-modernism, accelerationist architecture and anything else one cares to name. These all constitute micro-discourses in fact open for the possibility of exchanging content among each other. These are creative communities in which the tendency towards hybridizations of codes, ideas and symbols seems to be more and more the "up-to-date" and "must-do" cultural operation; ad nauseam. Thus, the content of architectural knowledge is increasingly diversified and - it goes without saying – the notion of the "discourse" is not really useful anymore, if not to simply understand the inner logic of a niche.

This is both one of the most fascinating aspects of today's culture and one of its main and most terrifying problems. Still, whether it is more one or the other, we should discuss how - in times where "anything goes" – a theory is validated as more interesting (and true) than another one.[9] In other words, and referring to the field of architecture, how can a theory be legitimized today?

Legitimization Today (?)

In order to answer this question, it is interesting to look at the last one of the theoretical anthologies: Charles Jencks' and Karl Kropf's anthology of "Theories and Manifestoes of Contemporary Architecture", where we find a third editorial strategy. Here, as in Mallgrave's and Contandriopoulos' anthology, we find some main paradigms and discourses: Post-Modern, Post Modern Ecology, Traditional, Late Modern, New Modern and Complexity Paradigm.[10] Still, these discourses don't follow each other as if they took part in the construction of a linear historical narrative; they are all rendered as contemporary to each-other. For each section, the first text is from no later than 1977 and the last one from not earlier than 1994. In fact, we find out that James Stirling, Michael Graves and Greg Lynn are all expression of the "postmodern paradigm" and that Philip Johnson, Archigram and Tadao Ando are instead expressions of the Late-Modern one.

In a sort of genealogical project, this anthology makes us understand how what we consider as winning discourses in a certain period of time might have started earlier - when they were not successful (or fashionable) - or that when we tend to think that a particular discourse might have lost its vigor, it might actually still being produced hidden in the walls, to finally re-emerge in a future time. Differently from the other two, and despite some major and obvious simplifications, this anthology seems to be telling us something radically important from today's point of view: there might actually have never been any "main" contemporary discourse. "Modernism", "Postmodernism", "phenomenology", "formalism", "Post-structuralism", "complexity", "minimalism" are intellectual and theoretical poses, one next to the other and existing because of their interchanges: each one exists because of the other. Surely, sometimes one is more fashionable than the other, but these are nonetheless all needed together.

Allow me then to resume. Hays's anthology is telling us that the validity of a theory - and its operative qualities - is obtained through a dialogue of ideas and a constructive criticism, in a sort of enlightened evolution of ideas over history. Yet, this conception tends to exclude multiplicity and the heterogeneity of culture. Mallgrave and Contandriopoulos seem to suggest that theories are parts of discourses. In this sense, theory is a component of a system of ideas and poetics whose "dirty job" is to improve the discourse's effectiveness over time. If considered as such, we immediately see the problems of theory from the point of view of discourses: it tends to become a way of defining methods and legitimize forms of cultural power. Differently from the former cases, Jencks and Kropf seem to announce that the conditions of today have make it clear how we don't have theoretical recourse in discourses: we can find remedy neither in objective truths, nor in universally shared theoretical axioms following each other, because ideas change and evolve over history counter-balancing their arguments, exactly as in an ecosystem each specie needs the others in order to guarantee its own evolutionary success. Yet, the production of an argument (what it will be soon presented as "theorem") remains the quintessential form of theoretical invention. Then, what we have to understand is how actually theory is legitimized once we recognize the absence of any overall discourse. The problem today is therefore to determine whether the Cambrian explosion of ideas in today's media ecology can contribute in formulating and reimagine discourses in new forms of historiographies and how theory is legitimized. Basically, we should address a meta-theoretical question: if a discourse had the advantage of transforming theory in a meta-argument (theory shows a propensity for onanist self-quotations by displaying obvious connections between different arguments, poetics and providing sets of rules to its "players"), how is it possible to discuss and define theories today?

Faced with this reality, in which theory seems to have become nothing more than the production of slogans ("#fake news", "#post-truth", "#filter-bubble", "#post-digital", "#meta-modernism"; "#you name it"), some might believe and affirm that the time has come to say farewell to theory. However, this thesis would not take into account the fact that as long as there is something to know and to deepen, we need to produce theory. Of course theory can vary, evolve and change its means of production, but its transformations and metamorphosis are certainly not a farewell, nor a cultural retreat. On the other side of the spectrum, others might seek for restrictive ways of legitimizing theoretical theses and hypothesizes. In fact, as widely discussed by Manuel Castells, the models of contemporary communication, characterized by the opposition between globalization and identification and by the tension between individualism and communalism, might make someone think that the legitimization of a theory can be developed by applying forms of control to a "niche" (taking advantage of the inherently restrictive properties of the social media's algorithms) in order to develop a discourse.[11] Still, one wonders if, between these two positions, it would actually be possible to look for a sort of open epistemology, one where ideas and theories are verified each single time, avoiding any aspiration towards universal consent and its inherent restrictions.

Theorem

Allow me here to give a personal example. As a matter of fact, such a question has recently been particularly important for me, at least since the editorial committee of the magazine VICEVERSA and, more specifically Valerio Paolo Mosco, asked me to work with them in the edition of an anthology of contemporary theory, for which I have immodestly proposed a term in order to address such a meta-theoretical question: Theorem [θεώρεμα].[12]

What does theorem mean?

In mathematics, a theorem is a speculative proposition: it gives cultural meanings to what is happening in the world; it creates contents and concepts, it doesn't interpret them. In other words, a theorem is a phrase that reinvents and rewrites what is imagined by many as universal through the acts of thinking, writing and designing.

In front of the loss of discourses, rather than looking for new ones (with their arrogant aim of constituting narrative totalities), we should change our point of view on the issue of theory and look at it as something that is pragmatically produced through "theorems". Rather than thinking about it as a way of producing metaphysical truths and ideological justifications, we should look at theory as a form of philosophical enquiry and invention. Theory, then, must be seen as a theorem in so far as it has to produce (it can produce) an open system of legitimization: theory is valid in if it generates other verifiable concepts. And it is by this sort of deductive production of ideas that a theorem avoids the construction of a rigid discourse, and that can keep on producing concepts. Theory produces the unknown; it doesn't gives shape to what is already known. What a theorem produces, is the constant critical examination of meta-theoretical rules that are beyond any theoretical discourse, making the heterogeneity of any theoretical discourse appear. Furthermore, in the present context, in which new media have created an incredibly flexible system (though not without contradictions), and in which faster and faster communication has opened up for an almost incontrollable explosion of ideas, the only chance to verify the interest of a theoretical hypothesis is by understanding its means of production and its practical resonance in our community. The word "theorem", then, is immodestly proposed as a concept useful to discern and, more importantly, generate ideas in today's complexity.

To sum up, a theorem, being a proposition deduced from the premises or assumptions of a theoretical system, is what stands beyond of any theory. It is a sort of unspoken intuitive hypothesis that is beyond any theory and that has to be examined and understood in order to enter the rhizomatic properties of today's culture. For instance, a theorem can be seen as the device that allows a "deductive" legitimization of knowledge. In other words, referring to Karl Popper, if it is true that the definition of any (scientific) objectivity is preceded by ideas and notions because we need to know what we are looking for before defining the methods to achieve the result, then we can define this unspoken meta-theoretical dimension of theory as a theorem.[13]

But then, how to make the theorem emerge? How can this theory beyond theory emerge in an anthological project?

Far from wanting to give an answer to this question, but rather with the aim of starting a discussion, what we have proposed in our publication is to accompany a theory with a theoretical comment: theory over theory. Of course, this hypothesis can seem to be naïve, and it certainly is far from being systematized, yet, by asking the contributors to discuss a theoretical work, we have tried to make emerge the theorem that stands behind the theories. Such a dimension that, referring to Michel Serres' philosophy, can be called as "excluded third", is somehow the marker of the ideological background of any theory and of the social relations that are in the system of references of which any theory is part of.[14] In this sense, authors, referring to texts, images, and poetics from the recent years, have produced a sort of theorem that is in-between the examined "canonical" texts and their own argument, developing concepts over concepts. In doing so, the reconstruction of any homogenizing discourse is avoided, but, rather, theory is presented to the reader as an ensemble of productive theorems; productive to the extent these contributions keep on stimulating debates and, more importantly, keep on producing concepts. Furthermore, we have involved designers and architects who have worked on the ichnographic aspect of the publication. As the authors of the essays, they have selected historically relevant images and developed poetic interpretations over them. In doing so, we want to look for connections between poetics and theory (as already suggested by Mallgrave and Contandriopoulos) in order to see the connections between theory, design and speculation.

One example among the contributions might now be useful. More particularly, one that is discussing architectural theory, design, and discourse: Lydia Kallipoliti's interpretation of Charles Jencks' famous charts of the architectural discourses, styles and theories, published with a renewed argument by her author. What we see in her drawing is the attempt of adding a dimension to Jencks' charts in order to realistically "complexify" the understanding of architectural styles, politics and discourses by replacing the evolutionary logic of Jencks' chart with a cloud of ideas and concepts: a conceptual ecology of narratives. In this "theoretical cloud", each project is represented with a cross of a size that is proportional to its impact in the discipline according to data analysis done with Google Analytics.

Being an open-ended project, what is particularly interesting is that it is impossible to draw the cloud, in turn showing the complexity and inherent contradictions in any definition of a discourse. As Kallipoliti, in one of the text accompanying one of the first publications of the project, was asking, "At the center of the cloud's discourse lies the question: How does the cloud affect our relationship to knowledge?"[15], Theorem would like to ask: how does the cloud-like complexity of our culture affect theory? Is there a way to "represent" it in an editorial project? Is it possible to elaborate forms of criticism over theory?

These questions are yet to be answered but, after all, Theorem's aim is not, by now, to theorize a rhetorical order to give a definitive answer. It wants to question; inexorably question. Is it possible to sweetly accompany the discourses in their fall in disgrace without falling into techno-scientific positivism? Is it possible to produce theory without falling into the techno-positivist pragmatics, which hide systems that are no less hegemonic than the ones of the discourses, though masked with a liberal appearance?

For the moment, theorem wants to propose itself as a method to defend theory and the coexistence of differences in front of a homogenizing pluralism, however aware of being itself a theorem.
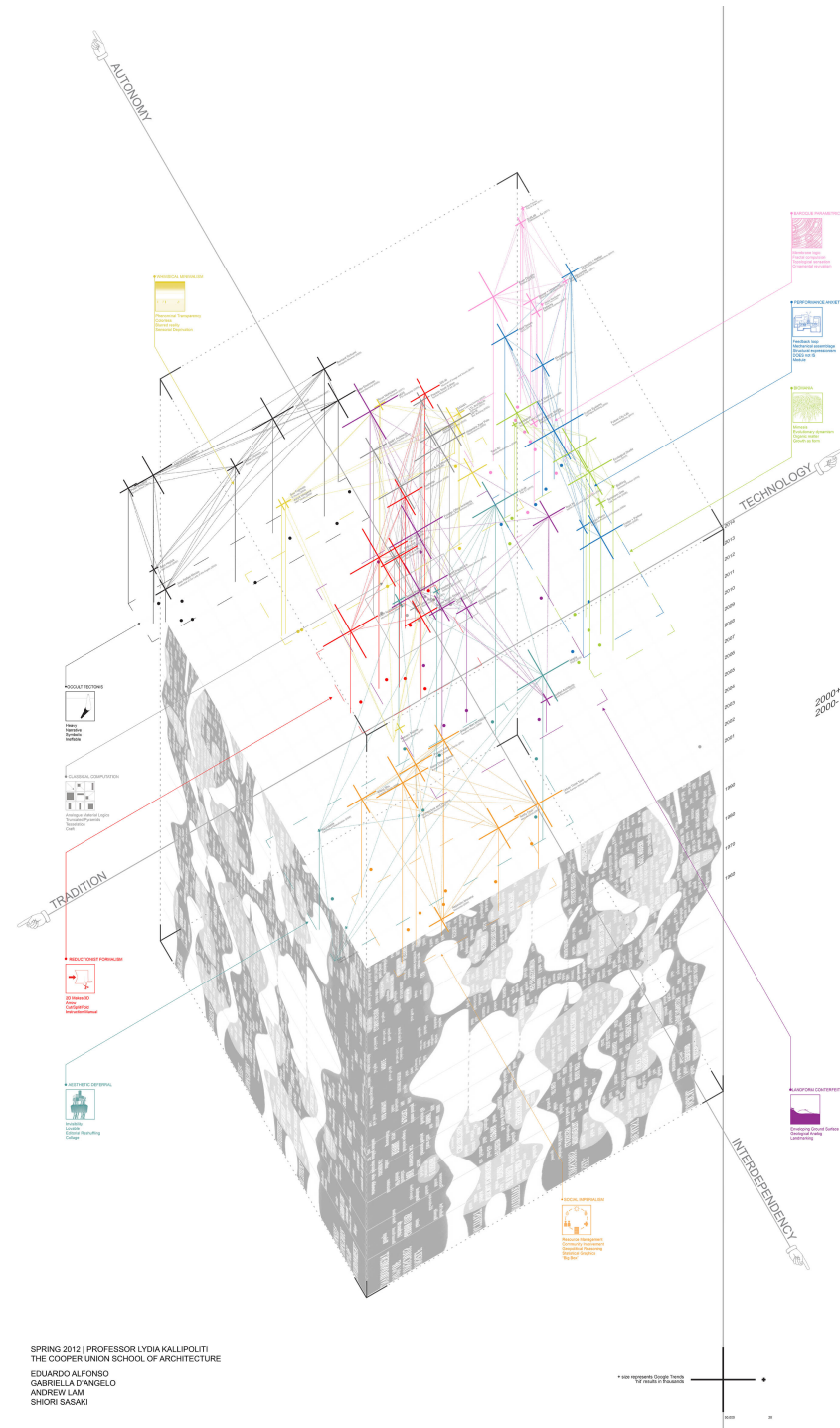

Fig.1.

Notes.

1. See : Hays , K. Michael (edited by), Architecture Theory since 1968, New York: Columbia Books of Architecture, 1998. Mallgrave, Harry Francis and Contandriopoulos, Christina (edited by), Architectural Theory, VOLUME II: An anthology from 1871-2005, USA: Blackwell Publishing, 2008. and Jencks, Charles, Kropf, Karl (edited by), Theories of Contemporary Architecture, London: Wiley-Academy, second edition: 2006.
2. For a longer discussion of this issue I would like to immodestly mention a longer analysis I have developed in my paper "Architecture as Margin". See: Pala, Giacomo. 2016 "Architecture as Margin". Studies in History and Theory of Architecture, Vol.4: XX-XXX
3. for a general introduction to the topic, see: Skidelsky, Edward. 2007 "But is It Art? A New Look at the Institutional Theory of Art". Philosophy, Vol. 82, No. 320: 259-273 and Becker, Howard S., Art Worlds, Berkeley: University of California Press, 1982
4. "a legitimation crisis can be avoided in the long run only if the latent class structures of advanced-capitalist societies are transformed or if the pressure for legitimation to which the administrative system is subject can be removed. The latter, in turn, could be achieved by transposing the integration of inner nature in toto to another mode of socialization, that is, by uncoupling it from norms that need justification." See: Habermas, Jürgen (translated by McCarthy, Thomas), Legitimation Crisis, London: Heinemann Educational Books Ltd, 1973. p.94-95
5. Mallgrave, Harry Francis and Contandriopoulos, Christina (edited by), Architectural Theory, VOLUME II: An anthology from 1871-2005, USA: Blackwell Publishing, 2008. XXII-XXIII
6. according to Ludwig Wittgenstein, language is a way to signify our world. Consequently, he calls as "Language games" the possible infinite uses of words. Comparing the creation of language to types of games, Wittgenstein denies the possibility of finding any structure common to all games: language "is a complicated network of similarities overlapping and crisscrossing: sometimes overall similarities, sometimes similarities of detail'" see: Wittgenstein, Ludwig, Philosophical Investigations, 1953, passage 66.
7. Mallgrave, Harry Francis and Contandriopoulos, Christina (edited by). p.XXX
8. on the topic, see : Strate, Lance, Media Ecology: An Approach to Understanding the Human Condition, New York : Peter Lang Inc, 2017
9. "Anything goes" is a formula used by the Austrian philosopher Paul Karl Feyerabend to mention the fact that scientific progress is produced through deviation : anything goes in the process of scientific innovation. In his words : "To those who look at the rich material provided by history, and who are not intent on impoverishing it in order to please their lower instincts, their craving for intellectual security in the form of clarity, precision, 'objectivity', 'truth', it will become clear that there is only one principle that can be defended under all circumstances and in all stages of human development. It i s the principle: anything goes." Feyerabend, Paul K., (1975), Against Method: Outline of an Anarchist Theory of Knowledge, New York: Verso Books, 1993. 18-19
10. Jencks, Charles, Kropf, Karl (edited by), Theories of Contemporary Architecture, London: Wiley-Academy, second edition: 2006 I-IV
11. see : Castells, Manuel, Communication Power, Oxford: Oxford University Press, 2013.
12. Viceversa Magazine is an editorial project directed by Valerio Paolo Mosco and codirected by Davide Tommaso Ferrando, Giovanni La Varra and Valter Scelsi and published by "Lettera 22" see: http://www.viceversamagazine.com/ (16/01/2018). Furthermore, I have to thank Valentino Danilo Matteis whose help has been fundamental for the edition of this magazine and for at first suggesting the use of the word "theorem".
13. See: Popper, Karl, Logik der Forschung, Vienna: Verlag von Julius Springer, 1935
14. The "Excluded Third" is a formula extensively used by Michel Serres in his book The Parasite. Using his words, it can be defined as follow: "A while back I called the parasite the third. The purely logical question returns, the question of the excluded third. It is a question of principle. It is a question of exclusion, which is not purely logical. It is the question of absurdity, here at the end of the play." Serres, Michel (translated by Schehr, Lawrence R.), The Parasite, London: Johns Hopkins University Press, 1982. 206
15. Kallipoliti, Lydia. "Turtles do not Successfully Mate With Giraffes: Pluralism Versus Cloud". (www.suckerpunchdaily.com/2013/11/06/turtles-do-not-successfully-mate-with-giraffes-pluralism-versus-cloud/ (05/01/2018)

Fig.1.
CLOUD diagram of architectural discourses. Research by Eduardo ALFONSO, Gabriela D'ANGELO, Andrew LAM, and Shiori SASAKI within the framework of Lydia KALLIPOLITI's seminar at the Cooper Union (Spring 2012)

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Biography

Giacomo Pala is a Ph.D. candidate under the guidance of Peter Trummer at the University of Innsbruck and research assistant at the department of architectural theory at the same university. His main interest lies in the areas of architectural theory and composition. At the moment he is working on a research on Giovanni Battista Piranesi and the notion of time, parachronism in relation to Paul Ricœur's philosophy of time and narrative. Giacomo has also taken part to different research programs at the Architecture department of Genoa's University, giving lectures on various topics. He has worked for different practices (like Coop Himmelb(l)au) as well. These parallel experiences left him with a deep interest for the understanding of the relationships between practice and theory. In 2013 He also co-founded "Burrasca", an independent association for which he co-edit the homonym magazine.

Anthology as Collection: Althusser vs. Benjamin

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Abstract

The objective of this article is to explore, within the scope of architectural research, the possibilities of the Benjaminian concept of *Collection* as an alternative theoretical device to that of *Anthology*. We will begin by analysing Sylvia Lavin's essay "Theory into History; Or The Will to Anthology" to expose the main deficiencies of the use of anthology in the current panorama of architectural theory. Next, Walter Benjamin's essay "Eduard Fuchs: Collector and historian" will be analyzed to try to understand what the advantages of using the concept of collection may be compared to the concept of anthology. While *Anthology* tends to stabilize the present, the *Collection* tends to destabilize it, to bring it to a critical situation. The anthology builds up an intellectual lineage for the present in which to support an architectural practice. The collection traces the map of its fractures, draws the cartography of its lost opportunities.

If in the *Anthology* it is the whole that determines the fragment, in the *Collection* it is the fragment that determines the whole. In the *Anthology* still survives, camouflaged under a multiple appearance, the shadow of the great story. That nostalgia that drags the editor to recompose the fragments and endow them with a new unit, now imperceptible, as if he were a discreet Dr. Frankenstein. In the *Collection,* however, the fragment maintains its irreducible autonomy, as if it were in a dissection table, available for an autopsy rather than for a resurrection. If the *Anthology* presupposes a concept of theory based on construction and conceives theory as a theoretical mold or formwork in which the relation between theory and practice is causal, evident and explicit, the *Collection* presupposes a concept of theory based on destruction, in the opening of a clearing in the forest of the overdose of speeches, manifestos and theories, in which the relation between theory and practice is not so evident.

Key words: Anthology; Collection; Historian; Obsolescence; Psychoanalysis.
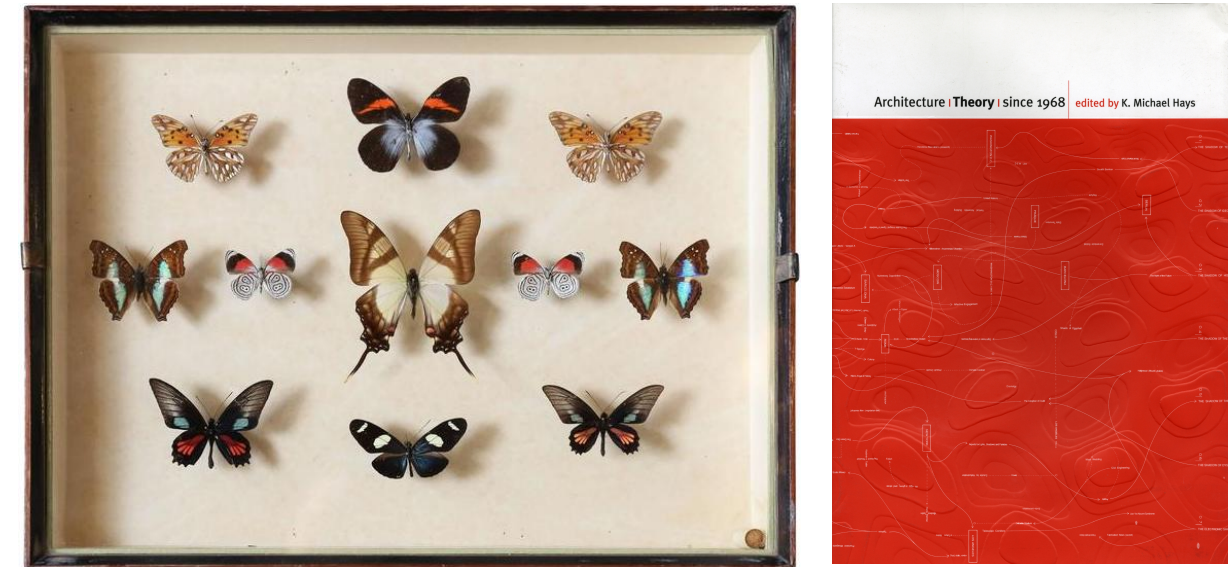
1. Introduction.

Fig. 1

Is Anthology an obsolete instrument for current times or does it contain some kind of purpose? To address this question we are going to analyze one of the most known and representative anthologies of this kind, *Architecture Theory since 1968* (K. Michael Hays), from the critical perspective that Sylvia Lavin developed in her essay "Theory into History; Or the Will to Anthology." This analysis will be based on some Walter Benjamin's works such as "Eduard Fuchs: Collector and historian", "On the Concept of History" or "On the Theory of Knowledge, Theory of Progress".

First, we will examine a fragment of the introduction to Hays's anthology which will serve as a kind of biopsy of the anthology as a whole. In this fragment Hays explains what his anthology is not ("history as 'it really happened'"), in opposition to what it claims to be ("an attempt to produce, as Louis Althusser recommended, the concept of that history.")[1] We will briefly explain what Althusser's concept of history is and how he developed it by confronting both historicism and historical materialism.

Second, we will justify why we have chosen Walter Benjamin to support our analysis by relating some of his ideas to Hays's anthology and Lavin's critique. On the one hand, we will check the validity of using Benjamin's conceptions to deal with the history of the architecture theory of that period. We will compare the influence that Althusser and Benjamin have had on the authors of the essays compiled in Hays's anthology and how their respective concepts of history could be related. On the other hand, we will establish a close relationship between Lavin's critique of anthologies and Benjamin´s analysis of history. In this way, we can take advantage of some of Benjamin's conceptions and propose alternatives to the problems that anthologies present.

Third, we will analyze Sylvia Lavin's essay to expose what could be the symptoms of its possible obsolescence ("completion, stability, order, closure"), what could be the reasons why this happens ("instrumentalization of the past"), and what could be its main contribution if they are considered as a diagnosis ("theory into history").[2] To analyze these symptoms, we will compare Lavin's critique of anthologies with Benjamin's critique of historicism. We will contrast Althusser's concept of historical time (suprahistoric) with that of Benjamin (intertwined). To examine why anthologies could perform that instrumentalization of the past which Lavin detected, we will compare Lavin's critique of anthologies with Benjamin's critique of historical materialism. We will question the concept of theory in which Hays's anthology is based confronting Jameson's concept of revolution with that of Benjamin. To analyze that therapeutic function that, according to Lavin, the anthologies perform, we will examine the activity of the Benjaminian collector, whose intention is not to build a "lineage for the present" but, rather, to take it to a critical situation.

Finally, and taking into account the revolutionary power that Benjamin, (via the surrealists) attributed to obsolete objects, we will consider the possibilities that are opened when considering the anthology as an obsolete instrument.

2. Analyzing *Architecture Theory since 1968* (K. Michael Hays)

2.1. What is an anthology of this kind?
We are going to examine a fragment of *Architecture Theory since 1968* which will serve us to understand what an anthology of this kind is. In one of the paragraphs of the introduction to Hays's anthology we can read the following statement: "There are other criteria, mentioned in no particular order that guided the selections for this 'anthology'. Though I believe that the most important texts of architecture theory are included here, I have not tried to reproduce the most used texts, or anthologize history 'as it really happened.' Rather I have rationally reconstructed the history of architecture theory in an attempt to produce (as Louis Althusser recommended) the concept of that history —which is a quite different matter."[3] In one of the essays included in this anthology, "Architecture and the critique of ideology" (1982), Fredric Jameson makes a very similar statement: "For myself, I am much attracted by Louis Althusser's solution, which consists in proposing, in the midst of the crisis of historical representation and of narrative history, that the historian should conceive her task not as that of producing a representation of history, but rather as that of producing the concept of history, a very different matter indeed."[4] As Hays uses Jameson's words to describe what his anthology intends to be, we could infer that Hays's anthology is an attempt to produce the concept of the history of architecture theory since 1968, and that Louis Althusser is the key figure to understand what "to produce a concept of history" means.

2.2. To produce a representation of history; or history "as it really happened" (Historicism).
We will analyze briefly that idea of the history "as it really happened" to portray what supposedly an anthology of this type is not. Initially, we could say that this expression is apparently pointing to Leopold von Ranke (1795-1886), one the main figures of nineteen-century historicism *(historismus)*, who considered that the task of the historian was precisely "to show what actually happened" (wie es eigentlich gewesen)[5]. This statement sounds obvious and simple, but it pretended to be a challenge to the philosophies of history of the first half of the nineteenth century, particularly Hegel's philosophy of history.[6] As is well known, Hegel developed a dialectical system to understand history in which each advance emerges as a resolution to the contradictions inherent in the previous state. This conception of history makes schools of thought influenced by Hegel tend to see history as a progressive phenomenon. On the contrary, Ranke did not believe that history could be circumscribed by a concept: "My understanding of 'leading ideas' is simply that they are the dominant tendencies in each century. These tendencies, however, can only be described; they can not, in the last resort, be summed up in a concept."[7] He stated that history has no final goal which can be abstractly defined, and it is not a progressive process in which the later period is superior to the previous one.

2.3. To produce a concept of history (Althusser).
To develop his new concept of history, Althusser criticized not only classical historicism, but above all (from its structuralist approach), the historicist and humanist interpretation that was given to Marxism after the revolution of 1917.[8] Althusser began to study in depth the work of Hegel between 1946 and 1950. As can be seen in his thesis of 1947 *On the content in the thought of GWF Hegel*, Althusser considers that Marx's philosophy respects the Hegelian heritage in its main ideas on history, logic or subject. During this first stage, Althusser's assessment of Hegel was positive, and the problems associated with Marxism were attributed to an excessive simplification of his dialectic by his interpreters. However, since the early 1950s, Althusser's opinion changes and begins to consider Marx's thinking as a philosophy totally different from Hegel's.[9] The rejection of Hegel's dialectic served, further more, so that Althusser could undertake the task of constructing a "structuralist Marxism", centered on the metaphor of infrastructure-superstructure and on an abstract theory of ideology. If Hegel considers historical knowledge as an absolute knowledge, relatively easy to obtain as a rational reading of facts rationally oriented to an ultimate goal, in Althusser, knowledge is a practice: it is not about recognizing facts, reading reality, grouping events and classify them according to a single purpose, but to build them, to produce them theoretically. What Althusser considered about historical time is that it is not a matter of recognizing it, as if it were something given, as historicism considered, because "like any concept, it is never 'given' immediately, it is never readable in visible reality; this concept, like any concept, must be produced, constructed."[10] If the materialist historian wants to account for the past, he must introduce into it a theoretical production that is not in the historical course, that is, the "knowledge of history is not historical, just as the knowledge of sugar is not sugary."[11] This is one of the essential tasks of all theoretical work of production of the concept of history, to give a rigorous definition of the historical fact as such.

3. Why we choose Walter Benjamin?

3.1. Walter Benjamin <=> Architecture Theory since 1968.
The impact of Walter Benjamin's writings on architectural theory, especially of his philosophy of history, is broad since the 1970's.[12] If we compare, from a statistical point of view, the impact that Althusser and Benjamin have had on the authors compiled in *Architecture theory since 1968*, we can see that Benjamin's influence on the architecture theory of that period is at least as important as Althusser's, if not greater.[13] Benjamin influence has also been very important in both Jameson and Hays. Both authors have referred to him in several books and his influence is evident in many aspects of their works.[14] Then, we could even say that, if we roughly describe Hays's anthology as a montage of fragments of the past (each of the essays) assembled and commented on, Hays's anthology could resemble the Benjamin's collection.[15]

So, could Hays's anthology be considered a Benjaminian collection? Why not? Although both Althusser and Benjamin had similar intentions when they developed their critical analysis of history, they achieved completely different results. We will compare the conceptions of the history of Althusser and Benjamin to try to find out why Hays (and Jameson) prefers Althusser's concept of history to support his anthology. Although Althusser did not know Benjamin's work while developing his concept of history, he shares some of his main intentions. Despite their many differences both took as their point of departure the questioning of the concept of history commonly accepted in orthodox Marxism. Both insisted on the need to produce a new concept of history that would break with the dominant and fetishist idea of history as "continuous and homogeneous linearity." They developed their respective conceptions of history and historical time by confronting both historicism and historical materialism. To achieve this goal both reinterpreted Marx's works, focusing attention on Hegel's influence on Marx.

3.2. Walter Benjamin <=> "Theory into History; Or The Will to Anthology" (Sylvia Lavin)
After exposing his critique of how anthologies show the history of postwar architecture theory and the reasons which lay behind this "will to the anthology," Lavin continues to explain why anthologies could be a useful tool if interpreted as a diagnosis. According to Lavin "a reconsideration of the status of history may indeed turn out to be the most lasting theoretical provocation of these anthologies." (...) "The anthological museum should therefore be viewed in relation to its performative subtext: by announcing a historical revolution, a revolution in history is initiated."[16] Because "if history becomes the locus for a new period of theorization in which the basic parameters of the discipline are interrogated, history will no longer need to provide therapeutic closure but will instead open new potentials for intellection."[17] "The architectural theorist may be the nominal protagonist of these anthologies, but the emergent figure of consequence is the historian."[18]

To all these statements is what her title "Theory into History" seems to refer to. After reading such statements, it is hard not to think of Walter Benjamin, an author whose work has revolutionized the conception of history and which appears in almost all contemporary discourses about the past. Particularly, when (as happens in Lavin's essay) it comes to analyzing the problem of how history can be interpreted, conceptualized or represented, and how the criteria used to conceive and represent the past modify reception conditions.

4. Analyzing "Theory into History; Or the Will to Anthology" (Sylvia Lavin)

4.1. Sylvia Lavin (completion, stability, order, closure) <=> Walter Benjamin (Historicism)
Sylvia Lavin begins her essay by saying that anthologies, taking them as a whole, and beyond their differences in scope and approach, could be considered a "symptomatic phenomenon that exceeds the intentions of any one editor and warrants consideration." Then she makes a controversial observation: "While a group these volumes describe architectural upheaval, they perform a contradictory function as well. Anthologies, compendia, and other such collections establish completion an lend stability to an otherwise promiscuous body of material. The techniques of cataloguing and classification used by these volumes provide both order and closure."[19]

In the criticism of historicism that Benjamin develops in his essay "Eduard Fuchs: Collector and historian" instead of stability, he talks of unease: "That state of unease which marks the beginning of any consideration of history worthy of being called dialectical. (...) Unease over the provocation to the researcher, who must abandon the calm, contemplative attitude toward his object in order to become conscious of the critical constellation in which precisely this fragment of the past finds itself with

precisely this present."[20] That "calm, contemplative attitude towards his object," which according to Benjamin the researcher must abandon, is clearly related with Nietzsche's quote that Benjamin chose to head the XII thesis of his last work "On the concept of History": "We need history, but not the way a spoiled loafer in the garden of knowledge needs it."[21] This quote belongs to Nietzsche´s work "On the Use and Abuse of History for Life" (1874), a essay in which he denounces the dangers that an overdose of history, so characteristic in nineteenth-century Europe, represent for action. A warning that could be synthesized with the quote from Goethe which opens Nietzsche's work: "Moreover I hate everything which merely instructs me without increasing or directly quickening my activity."[22]

Benjamin follows, in his own way, the path traced by Nietzsche in his fight against that kind of historicism that overwhelmed action under the weight of a cultural overdose "The character of the historicism that is, according to Benjamin, to be rejected is very clear: It is the accumulating conception of history, in nineteenth-century Germany, as a coherent linear process, which is stated philosophically by Hegel and then developed into the academic historiographic industries of Ranke, Droysen, Mommsen, and Treitschke, among others. Benjamin calls the narrative principle of this kind of history and epic one. It is a history of "once upon a time" he says -of an aestheticized, totalized past. The historian who contemplates this past (and contemplation is the relevant mode of thought) is thus able at once to reify a perfect picture of an autonomous past era and at the same time to infuse that past era into a linear totality that ultimately produces, and justifies, the present. The antidote to this historicism is historical materialism, but defined by Benjamin in a highly idiosyncratic manner, toward which the attending persona of Eduard Fuchs is appropriated."[23]

Because "there is a degree of doing history and an estimation of it which brings with it a withering and degenerating of life: a phenomenon which is now as necessary as it may be painful to bring to consciousness through some remarkable symptoms of our age."[22] In this last quote, Nietzsche's critique of historicism resembles Lavin's critique of anthologies. While he talks about a "phenomenon" and about "symptoms" to report that fever of history that overwhelmed life and action, she speaks about a "symptomatic phenomenon," to characterize that "will to anthology" which "establish completion and lend stability." So, can we establish some kind of correspondence between the way in which history was represented by historicism at the end of nineteenth century and the way in which anthologies conceptualize the history of postwar architecture theory at the end of the twentieth century?

To try to find a reason that could explain this surprising similarity between the effects provoked by historicism and those provoked by anthologies, we will point out one of the main differences between Althusser and Benjamin, the influence that Nietzsche had in both thinkers. In spite of Althusser was basically of the same generation as Foucault and Derrida, he explicitly and vehemently rejected Nietzsche and Heidegger´s criticisms of science and political progress.Instead, Althusser constantly argued that scientific knowledge is objective and real, and that practical knowledge of objective political and cultural realities is also knowable.[24] Michel Foucault, a thinker who like Althusser was deeply influenced by structuralism but who, unlike him, recognized Nietzsche and Heidegger as his main influences, points out that "Nietzsche's criticism, beginning with the second of the *Untimely Meditations*, always questioned the form of history that reintroduces (and always assumes) a suprahistorical perspective: a history whose function is to compose the finally reduced diversity of time into a totality fully closed upon itself. (…) Once the historical sense is mastered by a suprahistorical perspective, metaphysics can bend it to its own purpose, and, by aligning it to the demands of objective science, it can impose its own "Egyptianism."[25]

Now, let us briefly explain why the dialectical image could be an alternative to this suprahistorical perspective that is needed to produce a concept of history. In his work "On the concept of history" there is no a discursive explanation about the past, but rather an image in its place. Benjamin seems to give up conceptual games of philosophy and transforms the concepts into images, thereby ruining the promise of truth offered by the philosophy of traditional history. As Didi-Huberman states, "Like Warburg, Benjamin placed the image (Bild) at the nerve center of "historical life". As him, he understood that such a point of view demanded the elaboration of new models of time: the image is not in history as a point in a line. The image is neither a simple event in the historical evolution nor a block of eternity insensitive to the conditions of that becoming. It possesses -or rather produces- a double-sided temporality: what Warburg had grasped in terms of "polarity" (Polarität) that can be found in all the scales of analysis, Benjamin ended up capturing it in terms of "dialectic" and dialectical image (Dialektik, dialektische Bild). Benjamin's method seems to be more of an optical change. To capture the movement of history, the flow must stop. But unlike Althusser's suprahistorical perspective, the

temporal suspension produced by the dialectical image is not a timeless point but the interweaving of time that occurs between the past and the present in a moment of danger.
If we use Benjamin´s own images, we could say that in Althusser it is the dwarf (theology) who still guides the hand of the puppet (historical materialism). In Benjamin these relationships are reversed and it is historical materialism that takes control over theology."[26]

4.2. Sylvia Lavin (instrumentalization of the past) <=> Walter Benjamin (Historical materialism)
Lavin continues by explaining that anthologies "transfigure an important eighteenth-century strategy for deploying history and criticality through the technique of collecting texts." This strategy "in which abstract ideas generated by the philosopher are set into motion by publication to shape events, might well describe the typical role assigned to theory in schools of architecture. Postwar theory, as instrumentalized by these recent anthologies, is generally understood as a mobilization of criticality toward a revolution in design practice." This conception of architecture theory based on "the Enlightenment model whereby philosophy produces revolutions (or theory produces design)," is the opposite of that of Vitruvius or Blondel, whose writings "reflect and articulate the common architectural practices of their times rather than to have caused a fundamental change in the discipline." This fundamental inversion of the order in the relation between theory and practice is the reason why Ockman, Hays or Tschumi, have said that "there was no theory, properly speaking, in architecture before 1968."[27]

This inversion between theory and practice could be related to the famous statement of Marx with which somehow put history at the service of the revolution. "Philosophers have hitherto only interpreted the world in various ways; what is about now is to transform it."[28] Again we can feel Nietzsche´s influence on Benjamin´s hermeneutical approach to history and how this influence nuance his interpretation of historical materialism.[29] Benjamin defines the goal of historical materialism as "a consciousness of the present which explodes the continuum of history".[30] "This sounds like, but is not, Marx, and one might go so far as to say that the difference in focus -not necessarily in political agenda- between this statement and the thought of Marx which it seems to echo produce Benjamin´s mature sense of history. For Marx the coming revolution will indeed break the continuum of the past, and the past is a linear an essentially a monolithic process of successive modes of production and their attending modes of social relations and domination. The linearity of the past is the dimension of Hegelianism which Marx never abjures. The linearity of the past is also an instrumentalist in a double sense: the past produces the (liberated) future- in the world as in Marx´s writings. Benjamin, however, does not think about the past in instrumental terms. This is not at all to say that he has no interest in revolution. It is to say that the past exist to him- and must exist for the historian he wants to be- with the same dimensionality as the present or the future. Thus, when Benjamin talks about exploding the continuum of the past, he is talking not about breaking the momentum of historical linearity as such but rather about seeing the past not as a continuum. He is advocating a nonlinear historical temporality."[31]

These flashes and explosions should not distract us from the fact that Benjamin's "On the concept of history" is fundamentally a meditation on the importance for revolutionary thinking of a sense of continuity with the past suffering of the oppressed. This is a big difference between Benjamin´s concept of revolution and that of Jameson. "We must remember that Jameson's inability to see continuity as radical clearly at odds with an important thread in Benjamin's own thought".[32] The reason of Jameson´s inability to see continuity as revolutionary is probably due to his loyalty to Marx.[33] But Benjamin protests against this and maintains his position: "history is not simply a science but also and not least a form of remembrance "Eingedenken". What science has "determined", remembrance can modify."[34] Jameson observes that "Benjamin´s work seems to me to be marked by a painful straining toward a psychic wholeness or unity of experience which the historical situation threatens to shatter at every turn."[35] He considers that Benjamin´s relations with the past are not longer possible today and that the Arcades Project has not been reconstructed to the point at which the whole operation becomes satisfyingly intelligible.[36] However, Jameson also recognizes the value of Benjamin´s approach when he states that "there is no reason why a nostalgia conscious of itself, a lucid and remorseless dissatisfaction with the present on the grounds of some remembered plenitude, cannot furnish as adequate a revolutionary stimulus as any other: the example of Benjamin is there to prove it." [37]
However, if we take into account that Benjamin's approach to history could be considered as a kind of psychoanalytic activity, and that psychoanalysis is not nostalgic at all, we could consider Benjamin's proposal as an alternative to that of anthologies. In the Sixth Thesis of his work "On the Concept of History" .[38] Benjamin states: "To articulate the past historically does not mean to recognize it "the way it really was" (Ranke). It means to seize hold of a memory as it flashes up at a moment of danger."

The first part of the quote, (what his concept of history is not), is clearly related with Hays´s intention. It is in the second part where we can appreciate the main difference. Instead "to product a concept of history", as Althusser recommended, what Benjamin proposes is "to seize hold of a memory as it flashes up a moment of danger". The danger to which Benjamin refers is that which runs the tradition "of becoming a tool of the ruling classes". And that is why "in every era the attempt must be made anew to wrest tradition away from a conformism that is about to overpower it."

4.3. Sylvia Lavin (therapeutic function) <=> Walter Benjamin (Psychoanalysis, collector)

In her essay Lavin states: "Anthologies are, thus, the literary merger of museums and psychotherapeutic counselors at trauma sites. (…) historicize and thus complete a modernist project that was conceived to be always ongoing."[39] After relating anthologies with historicism we can understand better why she compare anthologies with museums [40] but the criteria which drives the selection of the fragments which configure an anthology of this kind is driven for more reasons than a question of beauty or antiquarian will to accumulate fragments of the past. If not, why does Lavin associate this need to historicize implicit in anthologies with a therapeutic function? To answer this question we are going to compare two statements in which Lavin and Eduard Fuchs seem to agree. Lavin recalls a quote by Roger Cartier to question this concept of theory capable of provoke a revolutionary architecture, "In affirming that it was the Enlightenment that produced the Revolution, the classical interpretation perhaps inverses logical order: should we not consider instead that it was the Revolution that invented the Enlightenment by attempting to root its legitimacy in a corpus of texts and founding authors reconciled and united, beyond their extreme differences? (...) the revolutionaries constructed a continuity that was primarily a process of justification and a search for paternity."[41]

As Benjamin pointed out "This is also evident in Fuchs's work when he declares: "In all its essentials, art (we can say architecture) is the idealized disguise of a given social situation. For it is an eternal law that every dominant political or social situation is forced to idealize itself in order to justify its existence ethically."[42] So we can ask, what if, as Roger Chartier suggests about the French Revolutionaries, that sequence of assumptions is a myth, and it is the trauma caused by changes in social and material conditions that creates not only revolutions in design practice, but also the urgent need for build, in retrospect, a past, a tradition with which to legitimize themselves? Then this concept of theory in which anthologies are based could be just a justification similar to the one that, as Freud showed us, the conscious mind develops to justify the impulses of the unconscious, in order to reduce the uncertainty of the real, and provide a feeling of control over a situation that we can not manage. This conscious or unconscious instrumentalization of the past carried out by anthologies is what Lavin criticizes, the way in which they show the theory of postwar architecture in such a way that generates this "lineage for the present."

Commenting Hays´s intention to show the physiognomy of the architecture theory since 1968, that "prevailing contours", Lavin says "we see in Hays the subsuming of a once deniable theoretical provocation to be critical within a newly formulated will to historicize the theory of architecture."[43] We can find certain traces of that historicizing function in the words of Hays when he confesses "I have rationally reconstructed the history of architecture theory."[44] If reason guides the choices of the architectural theorist in his desire to produce an appropriate concept of history, it is passion, on the contrary, what guides the activity of the Benjaminian historian. "The collector's passion is a divining rod that turns him into a discover of new sources."[45] That "divining rod" which the collector owns reveal that the collector activity is guided by unconscious impulses. As Benjamin said "Similar tendencies later led Fuchs to conceptions akin to psychoanalysis. He was the first to make them fruitful for aesthetics."[46] This "divining rod" let the collector to overcome that imperceptible necessity imposed by reason to look for therapeutic closure which distorts whatever production of a concept of history.

It is in this unconscious passion which guides the collector´s where Benjamin situated "the point where Fuchs the collector taught Fuchs the theoretician to comprehend much that the times denied him. He was a collector who strayed into marginal areas -such as caricature and pornographic imagery- which sooner or later meant the ruin of a whole series of clichés in traditional art history. First, it should be noted that Fuchs had broken completely with the classicist conception of art, whose traces can still be seen in Marx."[47](...) "This holds true for Fuchs, and it explains why he felt compelled to oppose the spirit which prevailed in the museums under Wilhelm II. These museums were intent on possessing so-called showpieces."[48] "Certainly", says Fuchs, "today's museums tend toward such a mode of collecting simply for reasons of space. But this does not change the fact that, owing to this tendency, we are left with quite fragmentary notions of the culture of the past. We see the past in splendid holiday array, and only rarely in its mostly shabby working clothes."[49] Can we apply this to the way in which anthologies show us the past?

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5. Conclusion

We have related the symptoms that, according to Lavin, anthologies provoke (completion, stability, order, closure) with those that, according to Benjamin, caused nineteenth-century historicism (contemplative attitude). We have proposed the hypothesis that one of the reasons why anthologies could be obsolete instruments is because they are based on a concept of history (Althusser) which shares with historicism, (although of course in a different manner), the belief in the possibility of establishing a suprahistorical perspective from which to contemplate and analyze the past and thus, be able to product a concept of history. To overcome this still idealistic conception, what Benjamin proposes is not "to produce a concept of history", but "to seize hold of a memory as it flashes up a moment of danger", that is, not a concept but an image. The dialectical image is what produces that anachronistic time, not timeless or suprahistorical but interrupted, intertwined historical time that could allow us to get in touch with the past not through reason but through experience. That suprahistorical perspective could be one of the reasons of anthologies´s obsolescence.

Another reason why anthologies could be obsolete instruments is because they are based on a concept of theory, "the Enlightenment model whereby philosophy produces revolutions (or theory produces design)," which is vulnerable to unconscious need to justify the present. As we have seen, the concept of theory that is behind Hays's anthology is based on a concept of revolution that implicitly presupposes a linear concept of historical time (Jameson). On the contrary, Benjamin´s concept of revolution, is not a rupture with the past but a change in the way we contemplate it. What Benjamin considered is that "the experience of the present is directly implicated in the reconstruction of past experience (not the experience of the past, because there can never be the past)". [50] Jameson considers Benjamin´s attempt to get in touch with past experiences as nostalgic. But psychoanalysis is not nostalgic at all. So, the task of the (revolutionary) historian should be not to build "an intellectual lineage for the present" but to articulate the past in such a way that the present is put into a critical situation. If we transfer this to the field of the theory of architecture, we would say that the theoretician or historian's task would not be to retrospectively legitimize certain architectural practices, but to question their validity and thus open the architectural practice to new possibilities.

However, this "obsolescence" does not mean that these anthologies are not useful in the analysis of the theory of that historical period. First, because if we consider, not the object itself, but the use that can be made of it, Lavin's criticism could be excessively categorical. We should bear in mind that, in general, anthologies are not read from the beginning to the end as if it were a novel or a treatise on architecture theory, but read in a fragmentary way. Therefore, it could be said that there are at least two relationship orders. On the one hand, a planned order, that of the essays that make up the anthology among them. This order responds to the necessary epistemological framework to make these texts comprehensible within a specific historical context and to the particular intentions of the editor. On the other hand, an unexpected order, which is established between a fragment of the anthology (one of those multiple perspectives on the theory of architecture of that historical period), and the remembrances, experiences and desires that the researcher keeps in his memory. It is in this alternative interrelation when anthology may be experienced as collection.

Second, because if we take into account, the revolutionary power that Benjamin (thanks to Surrealism) attributed to obsolete objects, it could be possible that the most important contribution of anthologies, more than its documentary or historiographic value, was precisely its obsolescence (what Lavin could call its diagnostic function). In this way, the destructive task of the historian, (if considered as allegorist), would not be to destroy the anthology but to try to reveal the possible reasons for its obsolescence, or what is the same, not destroy the anthology but its aura. Because it is precisely in the awareness of its obsolescence that the anthology achieves its true power. Then, anthology loses its veil and becomes what it really is, a collection of fragments. The anthology as collection would then be valuable in two ways. On the one hand by showing, with all the rigor and objectivity of the scientist, an excellent selection of fragments of that past. On the other hand by revealing, throughout its own obsolescence, the mythological foundation in which anthology, (and maybe architecture theory since 1968) seems to be founded.

Notes

1. K. Michael Hays, ed., *Architecture Theory Since 1968* (Cambridge, Mass.: MIT Press, 1998), introduction, x-xv.
2. Sylvia Lavin, "Theory into History; Or, the Will to Anthology," *Journal of the Society of Architectural Historians* 58, n. 3 (Sept. 1999): 494.
3. Hays, *Architecture Theory Since 1968,* introduction, x-xv.
4. Fredric Jameson, "Architecture and the Critique of Ideology," in *Architecture Theory Since 1968,* ed. K. Michael Hays (Cambridge, Mass.: MIT Press, 1998), 445.
In another essay called "Periodizing the 60s" (1984), Jameson points to the same idea, giving more information and referring to the historical period in which Hays's anthology begins: "At any rate, it will already have become clear that nothing like a history of the 60s in the traditional, narrative sense will be offered here. But historical representation is just as surely in crisis as its distant cousin, the linear novel, and for much the same reasons. The most intelligent "solution" to such a crisis does not consist in abandoning historiography altogether, as an impossible aim and an ideological category all at once, but rather —as in the modernist aesthetic itself— in reorganizing its traditional procedures on a different level. Althusser's proposal seems the wisest in this situation: as old fashioned narrative or "realistic" historiography becomes problematic, the historian should reformulate her vocation —not any longer to produce some vivid representation of History "as it really happened," but rather to produce the concept of history." Fredric Jameson, "Periodizing the 60s," in *The Ideologies of Theory. Essays 1971-1986, Vol. 2: Syntax of History* (Minnesota: University of Minnesota Press, 1988), 180.
5. Leopold von Ranke, "Preface," in *History of the Latin and Teutonic nations (1494 to 1514)* (London: G. Bell & Sons,1887)
6. Georg Wilhelm Friedrich Hegel, *Introduction to The Philosophy* (Cambridge: Hackett Publishing Company, 1988)
7. Ranke, "Preface."
8. Louis Althusser, Étienne Balibar, "Marxism is not a Historicism," in *Reading Capital* (Paris: 1968): 119.
"We know precisely what were the circumstances in which this humanist and historicist interpretation of Marx was born, and what recent circumstances have reinvigorated it. It was born out of a vital reaction against the mechanicism and economicism of the Second International, in the period just preceding and, above all, in the years just following the 1917 Revolution."
See also Fredric Jameson, "Marxism and historicism," in *The Ideologies of Theory. Essays 1971-1986. Vol.2: The Syntax of History* (Minneapolis: University of Minnesota Press, 1988)
9. In two brief articles of 1953 he affirms that from a certain moment Marx abandons Hegel's ideas and adopts his own original methodology. In his article "Contradiction and overdetermination" (1962), Althusser argued that Marx had carried out theoretical revolution when elaborating a "materialist dialectic" different from the Hegelian one. With this he would have created the science of the social, clearly demarcated from ideological conceptions.
10. Louis Althusser, *Para Leer el Capital* (Buenos Aires, Siglo Veintiuno editores, 2006). Edición original Louis Althusser, *Lire le capital* (Paris, Librairie François Maspero, 1967): p. 107.
11. Louis Althusser, *Para...,* p. 146.
12. It Is well known that Benjamin's influence on architecture theory, especially on his philosophy of history, is largely due to the Manfredo Tafuri. The first instance in which Tafuri refers to Benjamin is in his analysis of "The Work of Art in the Age of Its Technological Reproducibility" which appeared in his book "Theories and history of architecture." This fundamental book, which could be considered a critic-historical analysis of the role of history in architecture culture, is clearly in debt with Benjamin's conceptions. It was published in 1968 so we can deduce that Tafuri's works (and therefore also Benjamin's works) had much to do with the architecture theory which Hays´s picked up in his anthology.
13. Hays makes reference to Althusser in the notes of his introduction in what seems to be a way of justifying its validity: "The mention of the legacies of Marxian critical theory and structuralism immediately brings to mind the most influential conjunction of these in the work of Louis Althusser. And, indeed, a loose kind of "Althusserianism" can be found in much of architecture theory, as my introductions to the essays by Mario Gandelsonas, Diana Agrest, Bernard Tschumi, Jorge Silvetti, and later Fredric Jameson show". In addition (Besides) to the introduction of the aforementioned five essays, Hays mentions Althusser in the introduction to Tafuri's essay "Towards a Critique of Architectural Ideology" (1969), and in the paragraph we are analyzing from the introduction of the anthology. However, Althusser is only mentioned by other authors in two of the fifty-nine essays that make up the anthology, in Fredric Jameson's essay "Architecture and Criticism of Ideology" (1982) and Jean-Louis Cohen´s essay "The italophiles at work"(1984). So Althusser is much more mentioned by Hays (in seven essays), than by the authors of the essays that make up his anthology (in two essays). In the case of Benjamin, it is the opposite. Unlike what happens with Althusser, Benjamin is much more mentioned by the authors than by the anthologist. His name is mentioned in fourteen of the fifty-nine essays that make up the anthology: Tafuri (1969,1974); Huet (1977); Cacciari (1980); Jameson (1982); Cohen (1984); Segrest (1985); Sola-Morales (1987): Colomina (1988); Wigley (1988); McLeod (1989); Vidler (1992); Bloomer (1992); Somol (1993). Hays mentions Benjamin in the introduction of seven of those essays, five in which he is mentioned and two in which for is not mentioned: Lefebvre (1974); Quetglas (1980). There is no reference to Benjamin in the general introduction to Hays's anthology. It is also curious to note that in the only two essays in which the name Althusser is mentioned, Benjamin is also mentioned. Of course, this kind of statistical analysis has important limitations because, among other things, it does not reflect the importance of the influence of these two authors in the aforementioned articles, but nevertheless, it could give us a rough idea of the impact of both thinkers in the architecture theory from the end of the sixties.
14. Fredric Jameson, "Chapter 10. Benjamin's Readings" in *The Ideologies of Theory. Essays 1971-1986. Vol.1: Situations of Theory* (Minneapolis: University of Minnesota Press, 1988).
Fredric Jameson, "Chapter 2. Version of a Marxist Hermeneutic: I. Walter Benjamin; or, Nostalgia" in *Marxism and Form: Twentieth Century Dialectical Theories of Literature.* (Princeton: Princeton University Press, 1971)
15. Walter Benjamin, "On the Theory of Knowledge, Theory of Progress".*The Arcades Project.* (Cambridge: Harvard University Press. 1999)
"This work has to develop to the highest degree the art of citing without quotation marks. Its theory is intimately related to that of montage. (N1, 10)
"Method of this project: literary montage. I needn't say anything. Merely show. I shall purloin no valuables, appropriate no ingenious formulations. (N 1a, 8)
"And, therefore, to break with vulgar historical naturalism. To grasp the construction of history as such. In the structure of commentary" (N 2, 6)
16. Sylvia Lavin, "Theory into History; Or, the Will to Anthology," 496.
17. Ibid., 497.
18. Ibid., 498.
19. Ibid., 494.
20. Walter Benjamin, "Eduard Fuchs: Collector and Historian," in *The Work of Art in the Age of Its Technological Reproducibility, and Other Writings on Media* (Cambridge, Mass.: Harvard University Press, 2008), 118.
21. Friedrich Nietzsche, "Preface," in *On the Advantage and Disadvantage of History for Life* (Cambridge: Hackett Publishing Company, 1980), 7.

22. Ibid.
23. Michel P. Steinberg, "The Collector as Allegorist", *Walter Benjamin and the Demands of History* (Cornell: Cornell University Press,1996), 91.
24. To Marxism as theory Althusser grants an almost unlimited epistemological value. He conceives it as a "super-science", as a mathesis universalis, which would provide the key to the authentic meaning of all scientific, political, artistic, etc. praxis. This conception runs the risk of incurring, by far, in the error that Althusser denounces in the "ideologies": confusing the knowledge of the object with the object of knowledge. In fact, the structure is presented here with a conceptual-real nature: it is the field of coincidence, and even identification, between the explanatory principles of Marxism and the effective historical reality. It turns out that Marxism as an epistemology acquires a timeless and supra-historical character. Taken to its ultimate consequences, this vision would lead to an idealist conceptualism of structures, hardly compatible with its presumed character of historical materialism.
See also Leszek Kołakowski, "Althuser's Marx," in *The Socialist Register, a survey of movements and ideas* 8 (1971): 111-128. Kołakowski further argued that, despite Althusser's claims of scientific rigor, structural Marxism was unfalsifiable and thus unscientific, and was best understood as a quasi-religious ideology. In 1980, sociologist Axel van den Berg described Kołakowski's critique as "devastating," proving that "Althusser retains the orthodox radical rhetoric by simply severing all connections with verifiable facts." Axel Van den Berg, "Critical Theory: Is There Still Hope?," in *The American Journal of Sociology* 86 , n. 3 (Nov. 1980): 449-478.
25. Michel Foucault, *Nietzsche, Genealogy, History.* Ithaca: Cornell University Press,1977.
26. "It is well-known that an automaton once existed, which was so constructed that it could counter any move of a chess-player with a counter-move, and thereby assure itself of victory in the match. A puppet in Turkish attire, water-pipe in mouth, sat before the chessboard, which rested on a broad table. Through a system of mirrors, the illusion was created that this table was transparent from all sides. In truth, a hunchbacked dwarf who was a master chess-player sat inside, controlling the hands of the puppet with strings. One can envision a corresponding object to this apparatus in philosophy. The puppet called "historical materialism" is always supposed to win. It can do this with no further ado against any opponent, so long as it employs the services of theology, which as everyone knows is small and ugly and must be kept out of sight." VI Thesis Walter Benjamin,*On the Concept of History*, in *Selected Writings*, vol. 4, ed. Howard Eiland and Michael W. Jennings, trans. Edmund Jephcott et al., (Cambridge: Harvard University Press, 2003).
27. Sylvia Lavin, "Theory into History; Or, the Will to Anthology," 494.
28. Karl Marx and Friedrich Engels, "Eleven Theses on Feuerbach," in *The German Ideology* (Amherst, New York: Prometheus Books, 1998). It is well known that Hegel's most famous disciple, Karl Marx, adapted the dialectic of his master and abandoned that idealist conception of history as "unfolding of the Spirit", in favor of his own materialist conception of it. For Marx, reality reside in the physical world, and not in idealistic forms as Hegel believed. According to Marx, Hegel's philosophy was backwards. In the materialist conception of history are the economic factors and the social relations associated with them, the agents that critically determine the development of human history. Throughout his life, Marx tried to refute Hegel's idealism with a new system of philosophical understanding based on dialectical materialism. For him, it worked as a way to understand the processes of historical change and to establish a basis for predictions of the future. Defending a linear and progressive vision of historical development, Marx put the philosophy of history at the service of the revolution. As he once said, "philosophers have only interpreted the world in several ways: what it is about now is to transform it." Therefore, the Marxist conception of history does not deny, as Ranke did, the notion of historical progress, but inverts the terms and places history at the service of the revolution.
29. We can add two commentaries that Heidegger made about Marx that could be related to Benjamin´s hermeneutical approach. The first one is a commentary that Heidegger made in an interview conceded to German television in 1969 about the aforementioned these on Feurbach: "The question of the demand for a world change leads back to a famous sentence by Karl Marx in the Theses on Feuerbach: "The philosophers have only interpreted the world, in various ways; the point now is to change it". We disregard that a change of the world presupposes a change of the conception of the world, and that conception of the world will be only obtained by a sufficient interpretation. That means, Marx relies on on a certain interpretation of the world to demand his change of the world. And therefore this sentence proves to be a non-founded sentence. It provokes the impression that a decisively spoken against philosophy, while in the second part of the sentence unexpressed the demand of a philosophy is presupposed." . The second one is a quotation from his "Letter on Humanism", in which Heidegger praised him "Because Marx by experiencing estrangement attains an essential dimension of history, the Marxist view of history is superior to that of other historical accounts."
(Über Karl Marx und die Weltveränderung,1969); Martin Heidegger, "Letter on Humanism" (1946)
30. "Historicism presents the eternal image of the past, whereas historical materialism presents a given experience with the past -an experience that is unique. The replacement of the epic element by the constructive element proves to be the condition for this experience. The immense forces bound up in historicism's "Once upon a time" are liberated in this experience. To put to work an experience with history -a history that is originary for every present -is the task of historical materialism. The latter is directed toward a consciousness of the present which explodes the continuum of history." "Walter Benjamin, "Eduard Fuchs: Collector and Historian," in *The Work of Art in the Age of Its Technological Reproducibility, and Other Writings on Media* (Cambridge, Mass.: Harvard University Press, 2008)
31. Michel P. Steinberg, "The Collector as Allegorist", *Walter Benjamin and the Demands of History* (Cornell: Cornell University Press,1996), 92.
32. Neil Levi, "The persistence of the old regime: Late modernist form in the postmodern period". Chapter 5 in Modernism and theory: A critical debate, ed. Stephen Ross (London: Routledge, 2009), p.
33. In the Eighteenth Brumaire he wrote: "The tradition of all the dead generations weighs like a nightmare on the brain of the living." For past revolutions, there might have been some sense in "awaken the dead", but for the revolution —that Marx thought was imminent— "in order to arrive at its own content" --its own identity-- it "must let the dead bury their dead." In the same line of thinking, Horkheimer asserted: "The determination of incompleteness is idealistic if completeness is not comprised within it. Past injustice has occurred and is completed. The slain are really slain…." Marx, Karl. *The Eighteenth Brumaire of Louis Bonaparte.* New York, 1852*;* Horkheimer's letter of March 16, 1937.
34. Walter Benjamin, "On the Theory of Knowledge, Theory of Progress" [N8,1]*The Arcades Project.*
35. Fredric Jameson, "Versions of a Marxist Hermeneutic, I. Walter Benjamin; or, nostalgia" *Marxism and Form: Twentieth-Century Dialectical Theories of Literature.* (Princeton, New Yersey. Princeton University Press, 1971), 61.
36. "This means that Benjamins's 'esoterical and conspiratorial' relations with the past of Baudelaire and the Paris of Haussmann are relations it is possible we no longer share today. We have none of us succeeded in reconstructing the Arcades project to the point at which the whole operation becomes satisfyingly intelligible (like Pascal's fragments or Gramsci's 'prison notebooks', perhaps it was necessary that the pieces not be recantated and domesticated by a successful form). But, at least in the version discussed by Adorno and Benjamin in their correspondence, the emphasis on myth and the archaic no longer seems to resonate in a postmodernity which has abolished those things." Fredric Jameson. An Unfinished Project.

37. Fredric Jameson. "Versions of a Marxist Hermeneutic, I. Walter Benjamin; or, nostalgia" *Marxism and Form: Twentieth-Century Dialectical Theories of Literature.* (Princeton, New Yersey. Princenton University Press, 1971), 82.

38. "To articulate the past historically does not mean to recognize it "the way it really was" (Ranke). It means to seize hold of a memory as it flashes up at a moment of danger. Historical materialism wishes to retain the image of the past which unexpectedly appears to man singled out by history at a moment of danger. The danger affects both the content of the tradition and its receivers. The same threat hangs over both: that of becoming a tool of the ruling classes. In every era the attempt must be made anew to wrest tradition away from a conformism that is about to overpower it." VI Thesis Walter Benjamin, *On the Concept of History*, in *Selected Writings*, vol. 4, ed. Howard Eiland and Michael W. Jennings, trans. Edmund Jephcott et al., (Cambridge: Harvard University Press, 2003).

39. Sylvia Lavin, "Theory into History; Or, the Will to Anthology," 494.

40. The "contemplative attitude" that anthologies provoke could be intimate related to the habitual interpretation of its etymological meaning. If consider that the etymological origin of the word 'anthology' comes from ἄνθος (ánthos, "flower, blossom") + λόγος (lógos, "account"), we can infer that an anthology is a collection of illustrious items that could be flowers, poems, theoretical texts or whatever thing that achieves a certain degree of perfection. So if we understand the flower as a symbol of perfection that delight us with its beauty and produce that "contemplative attitude", we can better understand why Nietzsche speaks about a "garden of knowledge" when referring to Historicism. If we recall Hays´s words, "I believe that the most important texts of architecture theory are included here,"[15], can we consider anthology close to that "garden of knowledge"?. If we look for an architectural reference for that "garden of knowledge" a place that synthesizes that will to have a panoramic view of the past characteristic of historicism, that place is the museum, the most significant architectonic types of the nineteen-century. Hays, *Architecture Theory Since 1968*, introduction, x-xv.

41. Sylvia Lavin, "Theory into History; Or, the Will to Anthology," 494.

42. Walter Benjamin, "Eduard Fuchs: Collector and Historian," 136.

43. Sylvia Lavin, "Theory into History; Or, the Will to Anthology," 496.

44. Hays, *Architecture Theory Since 1968,* introduction, x-xv.

45. Walter Benjamin, "Eduard Fuchs: Collector and Historian," 141

46. Ibid., 129

47. Ibid., 125.

48. Ibid., 129

49. Ibid., 141.

50. Michel P. Steinberg, "The Collector as Allegorist", *Walter Benjamin and the Demands of History* (Cornell: Cornell University Press,1996), 93.

Image Captions

Fig. 1. Left. Showcase with butterflies. Right. K.Michael Hays. "Architecture since 1968"

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Biography

Marcos Pantaleón. I am an architect enrolled in the Doctorate Program in Advanced Architectural Projects of the School of Architecture of Madrid. The thesis that I am developing within this program is entitled "The historical dimension of experience: the fragment as constructor of the form", and is co-directed by professors Concepción Lapayese Luque and Juan Miguel Hernández León. The objective of this research is to explore how alternative means of relating to the past through experience can affect the architecture project. To address this goal, Walter Benjamin's concept of experience and his historical method are being analyzed, focusing attention on his concepts of ruin, after-life, allegory or poverty of experience. The case study chosen to develop this historical practice is the one with which this research began in the autumn of 2013, the landscape of ruins formed by the remains of the Atlantic Wall in some specific areas of northern France.

Between Internationalism and Regionalism:
Anthology of *Proa* Magazine, Colombia, 1946–1964

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Abstract
The anthology is used in this case to review internationalist and regionalist ideas, or to see the intersection between both in the history of modern architecture in Colombia. Although the concept of critical regionalism emerged in the 1980s, there are some early examples in Latin America, where from the late 1920s; there was a critical adaptation of the modern architectural movement. This process took different paths in one single region and had many nuances and formal possibilities. In Colombia, the emergence of these ideas can be observed in built examples, and in texts published in the *Proa* magazine, the only architectural publication between 1946 and the early 1960s. The debate has a gap in the second architecture biennial in 1964, where the first prize was not awarded due to the radical division between two styles of architecture: one too functionalist and abstract, and the other too organic. For the history of architecture, the details and nuances of this debate are still relevant, allowing us to observe significant relationships within the region in both architectural poles.

Key words: Critical Regionalism, Internationalism, Region, Garden, Landscape.

Fig.1 Obregón y Valenzuela, Banco de Bogotá en Cartagena

1. Introduction

In the *Interamerican Architectural Symposium*, held simultaneously between Colombia and the United States in 1959, and published in the *Proa* magazine from Bogotá, the Hungarian architect Marcel Breuer said: "there is no contradiction between the international and the native. These contradictions exist only in our own frustrations, and only when human needs are not considered, including the demands of sight and visual happiness."[1] Although there seems to be no contradiction for Breuer at this time, the dichotomy between internationalism and regionalism has been reconsidered several times since then. The best-known example is perhaps the concept of critical regionalism, developed by Alexander Tzonis and Liane Lefaivre in 1981[2] and popularised by Kenneth Frampton soon after. In this case also, there is no contradiction, but a "synthesis" or "mediation" between universal and regional elements. In the 1990s, authors in Latin America were using the term "appropriated modernity", trying to still overcome the dichotomy, and subsequently other attempts at mediation, like "vernacular modernism" or "transcultural architecture"[3], continue to appear.

Although the idea may still be relevant, the fundamental criticisms made to the concept of critical regionalism derive from its ambiguous character in anthropological terms; that is, the paradoxical character of a "constructed" identity, either by the same culture, or by one social group in relation to another. Like Eric Hobsbawm's "invented traditions", the construction of an identity of place is always fluctuant and multiple in origins and interests[4]. Political resistance, as a fundamental requirement of critical regionalism, may also not be clear, and it can even be naive in certain social, economic and political contexts. Frampton's main representative of critical regionalism in Mexico, Luis Barragán, fails in these terms according to Keith Eggener, for "his elegant walled compounds, elite subdivisions, and equestrian enclaves may, as Frampton suggested, mark a kind of critique, but it is worth keeping in mind just what sort of critique this was: hardly radical or progressive, but romantic and reactionary."[5]

2. Internationalism or Regionalism

In Latin America, one of the first connections between modern architecture and the singularities of the place was drawn by Rino Levi in 1925, discussing the need to incorporate Brazilian aesthetics into city planning:

> One has to study what was done and what is done abroad and solve the cases in the aesthetics of the city with a Brazilian soul. Because of the climate, our nature and our customs, our cities ought to have a different character from those of Europe. I believe that our rich vegetation and all our incomparable natural beauties can and must suggest to our artists something original – to give to our cities a touch of liveliness and colour unique in the world.[6]

This intention to synthesise international and vernacular sources can also be seen in early modern

architects; like in Frank Lloyd Wright's Hollyhock house, from 1919-1921 or in Rudolf Schindler's King's Road House (1921-22). Nevertheless, these ideas remained outside the verbal realm[7]. For Adrian Forty, the first substantial criticism of modern architecture's lack of relation with the place is the *contextualism* born in Milan in the 1950s. Ernesto Nathan Rodgers and Vittorio Gregotti, editors of the *Casabella* journal, criticised modern architecture that did not take into account the "ambient pre-existences", and the general "environment" of its location. In essence, they proposed an architecture that could link tradition and modernity in a more continuous way, thus naming the journal *Cassabella-continuità* from 1954 to 1965.[8]

A similar search can be seen in the first issues of the *Proa* magazine, where studies of colonial and pre-Hispanic architecture are published currently.[9] The vision of *Proa*'s editors has many similarities with Rodgers's *contextualism*, or with what Vittorio Gregotti later called "critical internationalism" and parallels can also be drawn with Marcel Breuer's explanation of the regional concept in the 1959 symposium discussed above:

> The "regional" expression ... is not necessarily based on traditional local forms. The architect of our time works without formal precedents. His methods are: analysis, synthesis, invention and experiment.[10]

> (...) one thing is certain: the regional character is the organic element of the building, or the problem itself, and not a simple decoration or ornamentation.[11]

This belief that the regional character of architecture is not shown in the decoration, but in the structure of the building, or that it is "the problem itself", is also reminiscent of the theoretical perspective of Kenneth Frampton, when giving importance to the tectonic aspects of buildings, and to the relation between structure, topography and context. The other various features that have defined critical regionalism, such as topography, context, climate, local light, tectonic form, and tactility or local crafts,[12] are qualities and attributes of good architecture throughout history, regardless of style or designation. As of the most dubious of them, namely, the political aspect, can be seen concretely in the public space that each architect gives to an urban context.

3. *Proa* Magazine 1946–1964

Colombia's most important and enduring architectural magazine was founded in 1946 by Carlos Martínez Jiménez, who was also a founding member of the Colombian Society of Architects in 1934, Secretary of Public Works in the Bogotá district in 1936 and became dean of the country's first public faculty of architecture in 1939.[13] He authored thee important books, *Arquitectura en Colombia* (1951)[14], about modern architecture and two about the city of Bogotá: *Reseña Urbanística sobre La Fundación de Santa Fé (1973)*[15] y *Bogotá. Sinópsis sobre su evolución urbana* (1976)[16]. His articles and editorials range from urbanism, history, modern art and architecture and he also designed one of the first modern buildings in Colombia: The Child Theatre in Bogotá, made between 1934 and 35.

Although the theoretical content in *Proa* is scarce relative to the number of articles concerning the presentation and description of projects, there are discussions of topics such as the planning of Bogotá, the new modern housing, and the city's historical heritage. Appearing less often are editorials written such as 'Climate and Architecture' from 1948, which will be mentioned below. Other published articles from international architects can also be located within a regionalist framework, such as pieces by Marcel Breuer, Richard Neutra, Alvar Aalto, and Antonin Raymond.

In his presentation for the exhibition *Latin America in Construction: Architecture 1955–1980*, at the Museum of Modern Art in New York, Carlos Niño Murcia classifies modern Colombian architecture into two main trends: functionalism (international style) and "regional organicism", although he admits that "reality is, of course, more complex: [and] there were architects within both modalities and who created works using elements of both streams."[17] Silvia Arango, in *Historia de la Arquitectura Moderna* (1989), had made also the same division, mentioning the year 1964, when the first prize in the second architecture Biennial was not awarded, as a break point.

The two years following 1964, saw the appearance of several landmark buildings and the development of a more recognisably Colombian architecture. Some of these works are: the Torres del Parque by Rogelio Salmona; the faculty of Nursery and Dietetics in the Javeriana University by Aníbal Moreno; the project for the Gold Museum by Esguerra Saenz and Urdaneta Samper; the house for himself built by architect Enrique Triana; the Faculty of Sociology of the National University in Bogota, by Reinaldo Valencia; and a mixed-use building in calle 19 of Bogota by Roberto Rodriguez Silva. However, we will

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limit ourselves here to that first debate before 1964, and to the key points of contact between the modern and the native that we can observe through this anthology.

4. The gardens, 1946

Gardens have played a crucial role in the contextualisation of modern architecture in Latin America. The only regional character of Juan O'Gorman's house in Mexico City, built in 1928, or the first houses by Gregori Varchavchik, built around the same time in Sao Paulo, comes from their gardens.[18] Issue 2 of *Proa*, from September 1946, includes a small text, titled 'The Gardens', not listed in the index. Despite its brevity and anonymity, it could be considered a programmatic text for architecture, as is apparent in the work by firms like Obregón and Valenzuela or Cuellar, Serrano, Gómez, who appear frequently in the magazine and who were considered the mainstream of international architecture in the country.
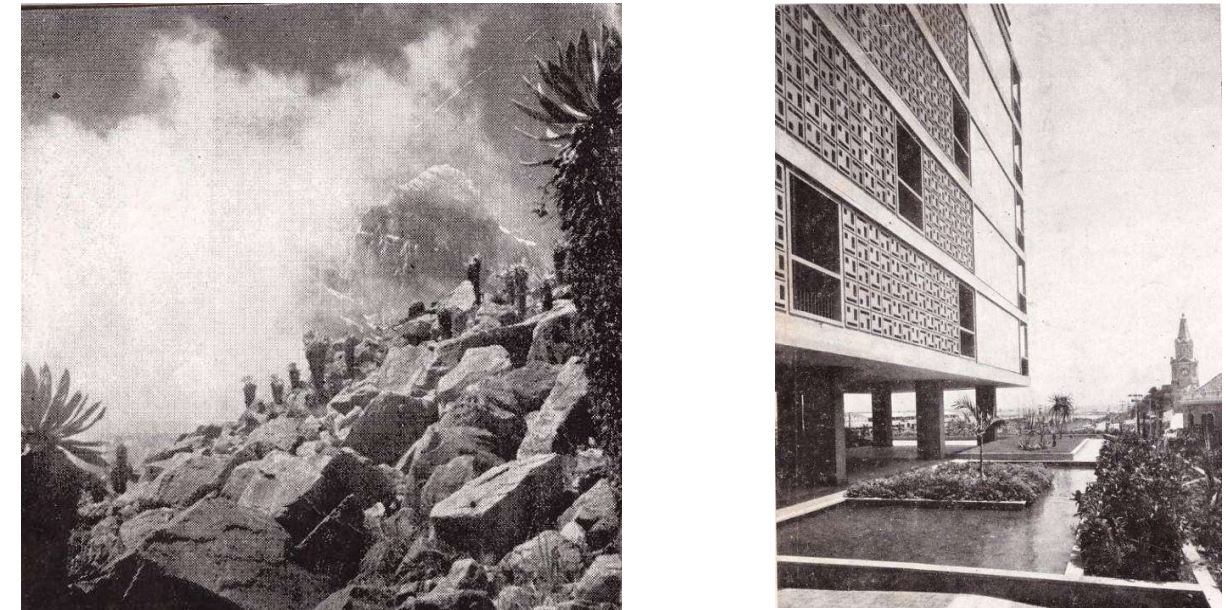
Figs. 2. Photo for the Gardens (left). Banco de la República en Cartagena (Right)

The complete text, accompanied by a full-page image of a mountainous Colombian landscape with *espeletias*, reads thus (Fig 2a):

> In Bogotá, certain free sectors, more or less green, more or less desired, are called gardens. We do not find one that has captivated our attention; besides it is also known that the public does not cultivate them, does not appreciate them and does not respect them; nature, as a way of teaching, has found in the most barren, cold and rugged places the possibilities of decorating itself with magnificent creations like these.[19]

The native garden proposed here can be thought of as another category, that could help define modern architectures with a critical sense of their region. A representative case of this use of gardens and landscape architecture in Colombia's most tropical cities is the architectural firm Obregón y Valenzuela. In their buildings, public and private gardens form an essential counterpoint to the dwelling space and are also a way to locate their architecture. In their 1958 building for the Banco de Bogotá in Cartagena (fig. 1, 2b), an international style is linked in a subtle way to the atmosphere of the historic city centre. The presentation of the project in *Proa* states that:

> The terms of the problem (extreme tropical climate, location and shape of the terrain available, municipal regulations on construction, character of the building) were subjected to an extensive and precise study, [and] a solution emerged that balances the influence that each of these factors exerts in the architect's task. Within the particular character of the central sector of the city, the new building constitutes an interesting urban contribution. Through a clear architectural expression, without superfluous speculations, the aforementioned architects have achieved in this area of Cartagena a significant contrast between the existing urban environment and the new building.[20]

Although the text suggests a "significant contrast" between the building and its surroundings, one could say that this contrast is more subtle or delicate than significant. The subtle relation can be seen more clearly in the public experience of the building, which is animated by the cafeteria that lies above the platform and where the architects left a great void so the facades of the old city could pass through and could be perceived more freely. Gardens and water mirrors located in the platform also suggest a respect for the old city (Fig. 2). Another photograph published in Proa shows that the public square in front of the building had been planted at the beginning of construction, and one can see today that it has grown into a great canopy that provides shade to the public space. The most outstanding feature is the building's continuity with the context, which can be noted best in the respect of the average heights from the colonial balconies, and that of the ancient clock tower. (Fig. 1) As for the source and the underlying ideas of this architecture in the national architectural panorama, we can find answers in the text below.

5. Gabriel Serrano and his trip to Brazil, 1948

The influence of Brazil in Colombian modern architecture is evident in the more than twenty articles published in *Proa* between 1946 and 1966 about its architecture. Another important link with Brazil is made by the engineer and architect Gabriel Serrano, who was sent by the Banco de la República to study the new Brazilian architecture adapted to the needs of the tropics, so he could design their headquarters in Barranquilla. The buildings that Serrano saw and drew inspired not only the design of the bank building, but also his signature style with Cuellar, Serrano & Gómez.

A passage from this text summarises some of the lessons from Brazil:

> The materials of construction duly used, the external coatings in marble, granite, tiles, or ceramics, give to the buildings the aspect and the sense of a lasting thing. The intelligent sense of the functioning of the various floors, the most accurate application of the latest discoveries regarding the comfort and safety of people, the cooperation of artists and painters, and sculptors and potters, the gardens designed as an integral part of the whole and in short, all the technical and artistic aspects intelligently gathered by the architects in their work, are the key to the success obtained.[21]

The notes and drawings mentioned in the text refer mainly to construction materials, among which "the quality of concrete" stands out first, because the works are built with "natural granite of the best kind, allowing better resistance and greater slenderness in the structures."[22] Of the projects studied by Serrano in Brazil, five are by Oscar Niemeyer, three by the Roberto brothers and one by Lucio Costa.[23] As one can see in figure 3, all the buildings are studied drawing a careful section through their facades, and all of them have different sun treatments. The *bris-soleil* used by Serrano in the Banco de la República in Barranquilla is almost identical to the one used by Niemeyer and company in the ministry of Education in Rio de Janeiro. Gabriel Serrano was so impressed with this building, that he also ordered a tile mural from the Brazilian painter Candido Portinari, to be used as decoration for the entrance of his second house in Bogotá.[24]

The conclusions from this nearby region can be read in the unsigned editorial 'Climate and Architecture,' which presents an exclusive edition in *Proa* with projects by Cuellar, Serrano, Gómez.
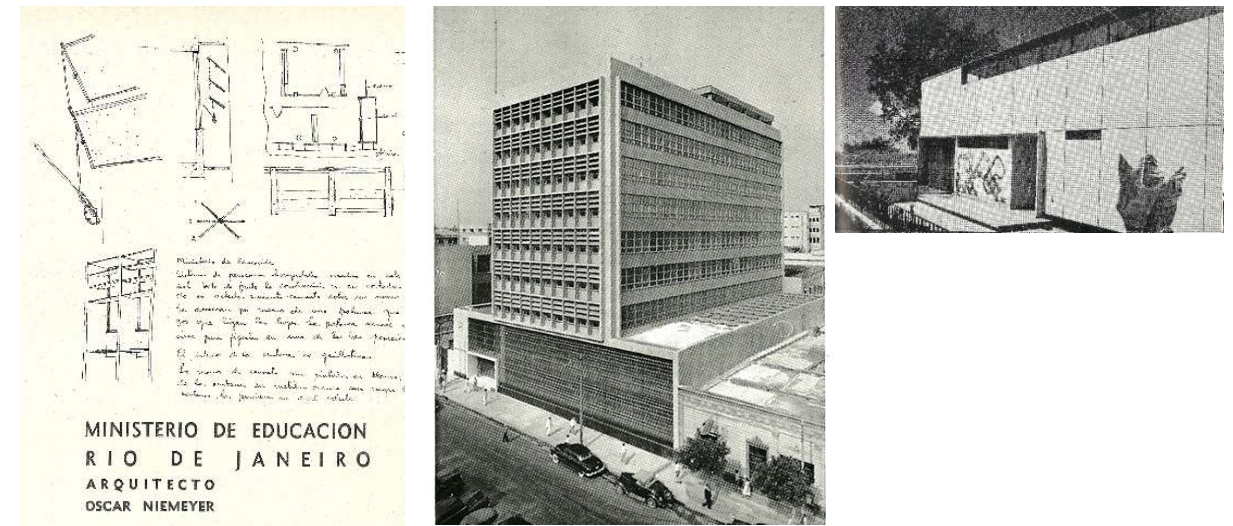

Fig. 3 Gabriel Serrano, Drawing from the Ministry of Education (left), Banco de la República en Barranquilla (centre), Serrano's second House (right).

6. Climate and architecture, 1950

A clear awareness of the influence of the tropical climate is evident in issue 32 from 1950, showing the projects built by Gabriel Serrano and his firm after his trip to Brazil. The text begins by stating that "the great eras of architecture are geographically located in countries or regions."[25] After presenting some examples it is observed that "such regional works prospered because of the almost exclusive use of nearby materials, as imposed by the local economy, so that these architectures are the economic and spiritual expression of important human groups." However, the text says that "the premises" have changed:

> The fields have been industrialised. The transports favour commercial, industrial, technical or intellectual exchanges. With the modern era was born technical specialisation, standardisation, and modulated prefabrication. Economic fact transformed the spiritual tradition. The local craftsman no longer exists, the need is no longer proclaimed for each country to have its plastic expression -as a manifestation of the culture-. Man seeks to internationalise his thinking, his economy, his technique and his political and aesthetic concepts. The border horizon of peoples tends to disappear.[26]

This programmatic statement seems close to Marcel Breuer's, and to the *contextualism* promulgated by Ernesto Rodgers and Vittorio Gregotti, or to what the latter also called a *critical internationalism*.[27] The text ends by describing the fundamental values in the works of Gabriel Serrano and his colleagues, saying "maybe you will find mistakes and unexpected things, or maybe there will be someone who makes more or less well-founded complaints, in any case these are the first buildings designed technically for frankly tropical temperatures."[28]

We could speak here of a wider pan-American region, or of a global network of tropical architecture, working in both colonial and post-colonial contexts. Within this global network one should mention the contemporary book *Tropical Architecture*, by Maxwell Fry and Jane Frew, which appeared only in 1964, as the result of their experience in Chandigarh with Le Corbusier from 1950 to 1953, and from their built work in the British colonies of today's Nigeria and Ghana in the second half of the 1950s.[29] In this tropical network, Le Corbusier's influence was significant. In his five visits to work for Bogota's Master Plan between 1947 and 1951, he established relationships with several local architects, which are discussed below, and which had certain influence for an architecture rooted in the region.[30]

7. Francisco Pizano's House, 1951

During his third visit to Colombia in 1951, Le Corbusier made a drawing of the low vaults in the house of the architect Francisco Pizano de Brigard (Fig. 4 left). Caroline Maniaque identifies these vaults as a "vernacular" influence in his Maisons Jaoul from 1954–6,[31] and one can see them also used consistently in the late architecture of Rogelio Salmona and other Colombian architects like Herbert Baresch. Rather than being a local building technique, this is another European influence in Colombia's modern

architecture, since these are "catalan" vaults that were built by Catalan artisans working in Bogotá at this time.[32] This technique was appropriated by native craftsmen around the area of Bogotá, continuing until today, and it is difficult to find it in other parts of the country.
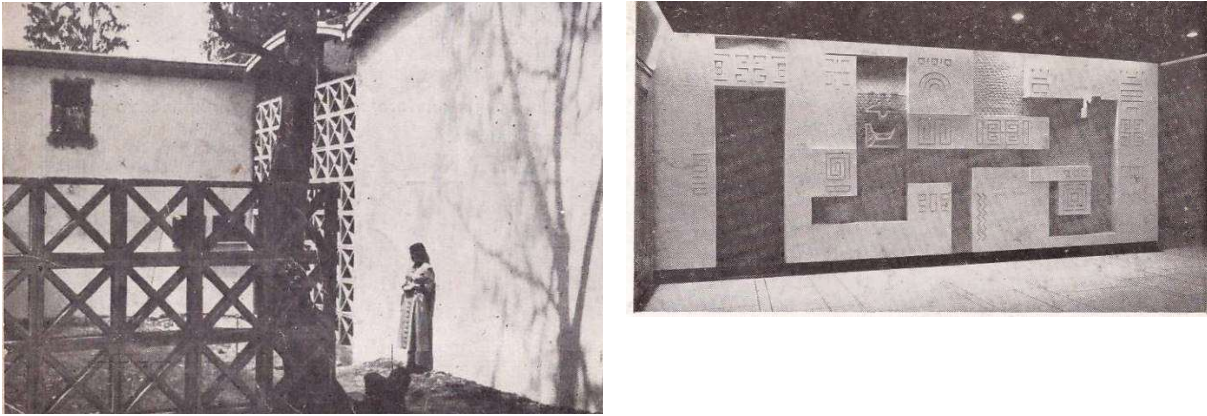

Fig. 4. Francisco Pizano's House (left); Teatro México (right).

Pizano also used low-cost pre-fabricated concrete vaults in his Clark's chewing gum factory, which were made in the workshop of Álvaro Ortega, an expert in pre-fabricated industrial buildings. [33] This type of vault was also used in the first house of Pizano's collaborator, Guilermo Bermúdez[34], who won the best house prize in Colombia's first architectural biennale, celebrated in 1962.[35] The characteristic regional features of Pizano's house were the use of local brick, both in the vaults, and in the openwork walls (*muro calado*) (fig. 4 left), and the use of decorative ceramics, which were used in the lining of certain walls and vaults. The motifs of these ceramics were described as pre-Columbian or Mexican by Carlos Martínez, in his 1951 book, *Arquitectura en Colombia* and in the *Proa* publication[36]. However, Pizano himself states that they had no such intention and that "they were simply geometric motifs."[37] Similar ceramics were later used by the architects Obregón and Valenzuela for the facade of the Teatro México, which appeared in *Proa* 128 from 1959 (fig. 4 left).

In the lobby of the theatre one could also find other pre-Columbian bas-reliefs abstracted to fit into modern architecture (fig. 4 right). There seems to be a critical interpretation of the past here, unfortunately not much information about the authors and their intentions. Although, the decoration as is known seems to be banned from the premises of critical regionalism, one might say that once again there is synthesis or mediation between the modern and the native, in a calm and subtle way.

8. Weekend House, 1955

The only example from 1946 to 64 of an avowed aim of designing "a building that looked like a Colombian house" is the house designed by Germán Samper Gnecco for the journalist Gonzalo Rueda Caro upon returning from his five years with Le Corbusier in Paris. At the beginning of the text, the *Proa* editoral says that "since his arrival, he explained through writings, drawings and projects what Bogotan architecture could be like".[38] He argued that we were losing the spatial concepts of the simple but pure colonial tradition, to the detriment of broad and generous urban compositions."[39] Afterwards, Samper introduces his weekend house with three points:

– My predominant concern in this case was to design a building that looked like a Colombian house; this is a natural reaction to the exaggerations of the so-called modern architecture in Bogotá. I decided to use a modern language and the use of a familiar expression. The search for an architecture of national character, it seems to me, is the only way to go beyond borders.
– The house was built with a half slope roof based on the slope of the land, thus resolving the double problem of facing the savannah and the mountains, which in this particular case are very close to the building.
– The house was conceived from the beginning with a set of fixed furniture to form a unit with the internal space. One of the main characteristics of this house is the use of

cupboards in the facade as an architectural principle that produces a sense of solidity in the construction and liberates us from the already traditional horizontal window.
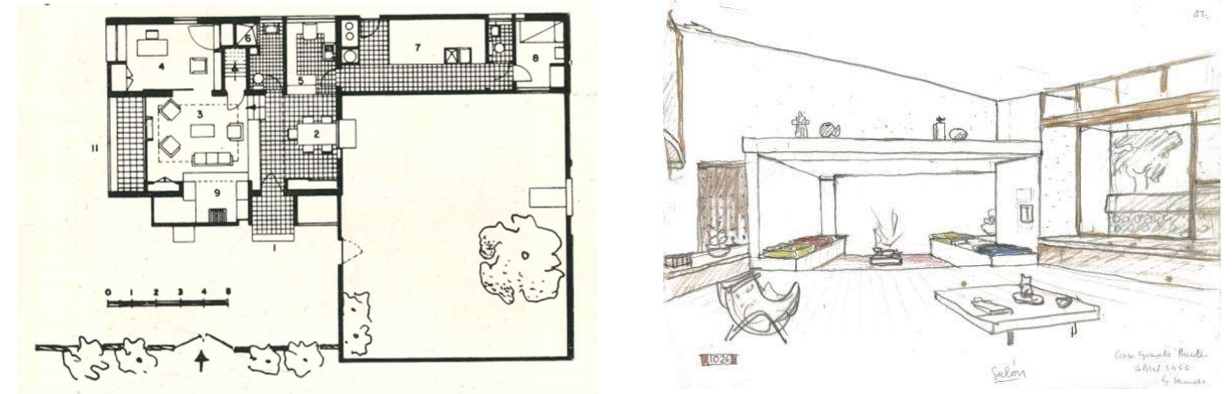

Fig. 5. Germán Samper, Weekend House (for Gonzálo Rueda Caro)

After, it is explained that the same principles are currently being used for the design of the Banco Central Hipotecario in Bogotá, presenting "a new and positive solution to the problem of solar protection in buildings. This device of deep windows is a good response to the contradictory *bri-soleil* so exploited today."[40] The text ends with descriptions of the different spaces of the house, explaining "that they were conceived to establish great contrasts, so double heights were created and at the same time spaces of minimum height, as in the case of the chimney, devised as a space that presents a real home, necessary in the cold climate of Bogotá." [41] (Fig. 5 right)

There is no discussion of the large courtyard enclosed around a tree, adjacent to the house, which represents a strong link with the colonial past of the region, but which revealed to be pre-existence in an interview with the architect (Fig. 5 left). Nor is the building's location specified, and the article only mentions the Bogotá savanna. The existent courtyard or patio is visible only from the kitchen, and seems more like an appendage, and an inaccessible and mysterious enclosure, closed and open at the same time. In it, Germán Samper opened a window with a table in the same manner of Le Corbusier's Petite Maison in Corseaux, from 1923. The widest space is this courtyard, while the smallest is the fireplace, and in-between there is a gradated sequence of spaces. Architectural archetypes like the fireplace are reminiscent of Gaston Bachelard's *Poetics of Space*, and his opposition to the loss of the fundamental spaces of traditional architecture.[42] These archetypical and traditional spaces, abstracted in this manner, could also be added to the other features of critical regionalism.

9. Notes suggested by a project, 1959-1964

One of Colombia's most recognized architects, Rogelio Salmona, makes his first appearance in *Proa* in 1958, after his arrival from Le Corbusier's *Atélier,* with a study project for mass production housing in association with Arturo Robledo and his firm R.D.C. Although these are courtyard houses, intended to "provide a solution (...) for the necessities of Colombian families" and for the hot climate, it is inevitable to note that they were not made for any particular place in mind.[43] A written awareness of the role of *place* in architecture, from the landscape perspective, is apparent in Salmona's second contribution to the magazine. Rather than analysing a work, the text seeks to find "the deep intention"[44] of a preliminary project by Fernando Martínez Sanabria and Guillermo Avendaño for a school in the Bogotá savanna. The project is studied because "it tries to create a new sensation of space as well as different forms from those of the current repertoire in Colombia."[45] The fundamental value of this architecture is that it is "a receptive space of the landscape organically elaborated" from "a system of four axes of composition coming from the hills where the famous 'Stones of Tunja are located."[46]

Salmona derives from this text the strategy for his future work: "the landscape as primordial plastic element"[47], or what he also calls the "architectural landscape"[48], created from the "existing landscape"[49]. In that same year of 1959 he started to design a segment of the Polo Club housing development in Bogotá, with Guillermo Bermúdez, in a building similar to that of Sanabria and Avendaño, but with housing program instead of educational and open to the city. The set of housing blocks are also positioned in relation to the nearby mountains. This anthology shows a gap when this project was

presented to the Second Biennial of Architecture in Colombia, in 1964, where it was given an honorific prize, but where the first prize was not awarded by the jury. The final verdict stated that:

> at present there are two very marked trends in Colombian architecture, in which all projects participate to a greater or lesser degree. In these circumstances, the jury has considered that their contribution should be to set a criterion with respect to these trends and analyse some of the most significant projects in light of that criterion. As a result, and not having found a work that meets all the necessary conditions for a National Award [the jury] has refrained from adjudicating it.[50]

In Silvia Arango's *Historia de la Arquitectura en Colombia*, from 1989, this debate is reviewed in depth and marks a "second phase" for Colombian architecture[51]. For her, it is clear that there is a certain "additional ingredient"[52], that we might call political, because the international side was dominated by the "architectural power"[53], while the other side was made from a "bunch of isolated Bogotan architects"[53], who made an architecture "from the rich and for the rich"[54]. One side was characterized by the use of concrete and rigid forms, while the other, for the use of brick and organic forms. Finally, as Arango writes, "the practice proved that these statements where not true", and both currents provided significant architecture with public space.

Conclusions

After observing different approaches to a region, Marcel Breuer's ideas mentioned above become clearer. Contradictions between the international and the native "come from our own frustrations": the frustration of not being able to find the "truth" or identity in the origin of the place, which is fluid and multiple. As we have seen in these few examples, there are different approaches to *place*, and what probably gives them more sense is the urban context in which they were made and the public space they helped to build. Critical regionalism, in a pragmatic way, can be also observed with the creation of significant public space, and the integration of buildings in a historical or cultural context. In each of the fragments chosen for this anthology of *Proa* magazine, there are insights that could contribute both to discussion of the concept of critical regionalism and to the history and development of an architecture responsible with its place. These insights are:

–The creation of a wild or native garden as a counterpart of architecture.

–The importance of travel in architectural education, and the notion of a cultural area larger than the nation.

–The relationship between climate and architecture in buildings.

–Local crafts as an integral part of an architecture of place.

–Cultural archetypes interpreted through modern architecture, as in the case of Germán Samper.

–The integration of local landscape and public space, and the construction through architecture of a common heritage.

Notes

1 Marcel Breuer, "International Architectural Symposium," Bogotá, Colombia; Toledo, Ohio, U.S.A., 29th January 1959, *Proa* 125 (March 1959): 19

2 Alexander Tzonis and Liane Lefaivre. "The Grid and the Pathway," *Architecture in Greece* 5 (1981): 164–78.

3 See Cristian Fernández Cox et al., eds., *Modernidad y Postmodernidad en América Latina. Estado del Debate* (Bogotá: Escala, 1991); Maiken Umbrach and Bernd Hüppauf, eds., *Vernacular Modernism. Heimat, Globalization, and the Built Environment* (Stanford University Press, 2005); Thorsten Botz-Bornstein, *Transcultural Architecture. The Limits and Opportunities of Critical Regionalism* (New York: Routledge, 2017).

4 Eric Hobsbawm & Terence Ranger, ed. (1983). *The Invention of Tradition*. Cambridge University Press.

5 Keith L. Eggener, "Placing Resistance: A Critique of Critical Regionalism", *Journal of Architectural Education* (1984-), Vol. 55, No. 4 (May 2002): 228-237.

6 Rino Levi, "A Arquitetura e a estética das cidades," (1925), published in Alberto Xavier (ed.), *Arquitetura Moderna Brasileira*, 22–3. Cited by Valerie Fraser, *Building the New World. Studies in the Modern Architecture of Latin America 1930–1960, (*New York, Verso, 2000): 66 (without the first sentence).

7 See Neil Levine, "Landscape into Architecture: Frank Lloyd Wright's Hollyhock House and the Romance of Southern California", *AA files* 3 (January 1983): 22-41. And about Rudolph M. Schindler see Juan Coll Barreu, *Construcción de los Paisajes Inventados. Los Ángeles doméstico 1900-1960*, Fundación Caja de Arquitectos, 2004 and David Leatherbarrow, *Uncommon Ground: Architecture, Technology, and Topography,* MIT, 2002.

8 Rodgers said of the *preesistenze ambientali*: "one might accuse of formalism an architect who does not absorb into his work the characteristic contents suggested by the *ambiente*", in Ernesto Nathan Rodgers, "Preexisting Conditions and Issues of Contemporary Building Practice" (1955), in *Architecture Culture*, ed. Joan Ockman, cited by Forty, Adrian. *Words and Buildings: A Vocabulary of Modern Architecture, (*New York: Thames & Hudson, 2002), 133.

9 Mondragón López, Hugo. 2008. "Arquitectura en Colombia 1946-1951, lecturas críticas de la revista Proa", *DEARQ - Revista de Arquitectura / Journal of Architecture* 2, (2008): 83-95.

10 Breuer, Marcel, "Simposio Interamericano de Arquitectos", 20.

11 idem.

12 Kenneth Frampton, "Towards a Critical Regionalism: Six Points for an Architecture of Resistance," in *The Anti-Aesthetic: Essays on Postmodern Culture*, Hal Foster (ed.) (Port Townsend, Wash: Bay Press, 1983), 16–31.

13 The first public faculty of architecture in Colombia was founded in 1936. On the life and interests of Martínez see Proa 404 (August 1991).

14 Carlos Martínez, *Arquitectura en Colombia*, (Bogotá, Ediciones Proa, 1951).

15 Carlos Martínez, *Reseña urbanística sobre la fundación de Santafé en el Nuevo Reino de Granada*, (Bogotá, Sociedad Colombiana de Arquitectos, 1973).

16 Carlos Martínez, Bogotá. *Sinópsis sobre su evolución urbana*, (Bogotá, Escala, 1976).

17 Carlos Niño Murcia. "Colombia," in *Latin America in Construction. Architecture 1955–1980*, ed. Barry Bergdoll et al., New York, Museum of Modern Art, 2015): 173.

18 There are multiple examples of regional influences in the modern architecture of Latin America in Valerie Fraser, *Building the New World*. About Juan O'Gorman she says that "the use of color in the Rivera-Kahlo house is especially interesting in that it could be interpreted as both Mexican and Modern...another distinctively Mexican touch which cannot possibly be attributed to Le Corbusier: the enclosing fence of cacti, in the manner of rural field boundaries." (2002): 45. See also Annette Condello, "Cacti Transformation from the Primitive to the Avant-garde: Modern Landscape Architecture in Brazil and Mexico," *Studies in the History of Gardens & Designed Landscapes* (2014): 2–14.

19 En Bogotá, a determinados sectores libres, más o menos verdes, más o menos deseados, se los llama jardines. No encontramos uno sólo que haya cautivado nuestra atención; además es sabido que el público no los cultiva, no los aprecia y no los respeta, la naturaleza, a manera de enseñanaza, ha encontrado en sus más yermos, fríos y escarpados parajes las posibilidades de engalanarse con ciertas creaciones como estas. *Proa* 2 (September 1946): 28.

20 Anonymous, "Banco de la República em Cartagena", *Proa* 119 (June 1958): 12-15.

21 Serrano, Gabriel. 1948. "Arquitectura Moderna en Brazil", *Proa* 11 (April 1948): 17-21.

22 Ibidem.

23 The buildings visited by Serrano are: Oscar Niemeyer's Casino, Church and Nautical Club in Pampullia, a theatre in Bello Horizonte, Boa Vista Bank and the Ministry of Education in Rio de Janeiro, from the Roberto Brothers, the Santos Dumont Airport and the Reseguros and A.B.I Buildings, and from Lucio Costa, the apartment building in the Guinle Park.

24 Gabriel Serrano Camargo, "Casa en Bogotá", *Proa* 49 (August 1953): 12-13.

25 Anonymous, "Clima y Arquitectura", *Proa* 32 (1952): 13.

26 Ibidem

27 See Vittorio Gregotti, "Nei nostri cieli privi di idee," *Casabella* 630–31 (January–February 1996): 2–11.

28 *Proa* 32 (1952): 13.

29 For the British network of tropical architecture see Hannah Le Roux, "The networks of tropical architecture," *The Journal of Architecture* 8, no. 3 (2003): 337–54. See also Maxwell Fry and Jane Drew, "Recent educational buildings in the Gold Coast," *Architectural Review* 113 (May 1953): 301–10; Maxwell Fry and Jane Drew, *Tropical architecture in the dry and humid zones* (Reinhold, 1964).

30 María Cecilia O'Byrne states that "Le Corbusier traveled to Bogotá five times, between 1947 and 1951 with a total stay of 77 days". See María Cecilia O'Byrne, "San Marco in Le Corbusier, San Marco in Bogotá," *Journal of Architecture and Urbanism* 40, no. 2 (2016): 82.

31 Caroline Maniaque Benton, "Back to Basics: Maisons Jaoul and the Art of the mal foutu," *Journal of Architectural Education* 63, no. 1 (October 2009): 31–40. See also Josefina Gonzáles Cubero, 2003 "La arquitectura del suelo: las casas Jaoul en Neuilly-sur-Seine," *Massilia: anuario de estudios lecorbusierianos* 15 (2003): 162–77.

32 See Juan Luis Rodriguez, "Memorias de los años 50. Conversación con Francisco Pizano," *DEARQ - Revista de Arquitectura / Journal of Architecture* 3 (2008): 16–29.

33 Francisco Pizano, "Fabrica de Chicles Clark's", Proa 74 (August 1973):12-15

34 See *Proa* 67 (January 1953): 17.

35 See Maria Cecilia O'Byrne Orozco, "La casa Bermúdez-Samper, 1952-1960 Bogotá, Colombia," *DEARQ - Revista de Arquitectura / Journal of Architecture* 7 (2010): 66-81.

36 Carlos Martínez, *Arquitectura en Colombia*, Bogotá, Ediciones Proa, 1951.

37 Rodriguez, "Memorias de los años 50," 16–29.

38 *Proa* 90 (1955): 18–21.

[39] *Idem*. p. 18
[40] Idem. p. 20
[41] *Ibidem.*
[42] Gaston Bachelard, *La poétique de l'espace*, Presses Universitaires de France, 1958.
[43] Rogelio Salmona and Arturo Robledo, "Proyecto de casas en serie," *Proa* 123, (November 1958): 10-13.
[44] Note appears in bold, in Rogelio Salmona, "Colegio en la Sabana. Notas sugeridas por un proyecto," *Proa* 127 (1959): 23.
[45] Idem, p. 23
[46] Ibidem
[47] Ibidem
[48] Ibidem
[49] ibidem
[50] Sociedad Colombiana de Arquitectos (Gabriel Serrano et al.) "II Bienal. Informe a la S.C.A. sobre trabajos", *Proa* 166 (August 1964): 23.
[51] Silvia Arango, *Historia de la Arquitectura en Colombia*: 230
[52] Ibidem
[53] Ibidem
[54] ibidem

Image Captions

Fig. 1. Obregón y Valenzuela, Bank of Bogotá in Cartagena, Proa # 119, June 1958, p. 12, Unknown photographer.
Fig 2. Left, *The Gardens*, Proa # 2, September 1946, p. 28. Right, Obregón y Valenzuela, Banco de Bogotá en Cartagena, Proa # 119, June 1958, p. 13, Unknown photographer.
Fig 3. Left, Gabriel Serrano, Ministry of Education, Drawing from "Modern architecture in Brazil", *Proa* 11, (April 1948):15, center Cuéllar, Serrano, Gómez. Bank of the Republic in Barranquilla, *Proa* 32, (February 1950): 26; Right, Gabriel Serrano's House.
Fig 4. Left Francisco Pizano, Residence for an architect (Francisco Pizano), *Proa* 44 (February 1951): 10; Right, Obregón y Valenzuela, Interior from the México Theatre, *Proa* 128 (July 1959):16.
Fig. 5. Left, Germán Samper, Weekend House (for Gabriel Rueda), Proa # 90, June 1955, p, 18, Right, Germán Samper, Drawing of the Rueda House, 1955, Germán Samper Archive.

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Biography

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06 Index of selected contributions to the 'con-text' section

07 | Con-texts

Ways of seeing
Seeing the invisible: new perceptions in the history of technology. Carrol Purrsell. 1995
Icon: Journal of the International Committee for the History of Technology, vol 1, pp. 9-15

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´Ce que nous voyons ne vaut – ne vit – que par ce qui nous regarde´
-Georges Didi Huberman

Ruth S. Cowan describes in her article ´*The Consumption Junction: A Proposal for Research Strategies in the Sociology of Technology*´ how what is truly important is not the study of the veracity of ideas, but rather how these affect society[1]. If we were to paraphrase society as a collection of subjects, we could argue that *value* doesnt reside in things themselves, but above all in the representation provoked within ourselves. We could also argue that the construction of our sensibility might depend on this performance.

Cowan´s writing belongs to the book '*The Social Construction of Technological Systems*', published in 1987, which gathered a collection of thirteen articles where new ways of understanding technology - and therefore, its history- were introduced. The book and its authors displayed a new approach to investigation referred to as SCOT (Social Construction of Technology), where the complexity of the technological crucible -its evolution, development and representation-, unfolded as an ocean of social, technical, economical and political ideas. Consequently diffusing the mask belonging to the myth that was in charge of sponsoring a history -of technology- written exclusively by a handful of white men. At the same time, the creation of the technological object was understood as a collaboration of several relevant social groups.

In the same book, Trevor Pinch and Wiebe Bijker crumbled the evolution of the bicycle as a consequence of a sensible and relevant pilgrimage through artisan events. The image of the present artifact -the bicycle- is a byproduct of the incessant answers to the ´problems´ of several social groups; from the production depending on the engineer, up to the skirts of women or the reflexes of the elderly[2]. Just as in the means of natural selection, the artifact manages its evolution by adapting to the changes in its perception. When the bicycle was, for instance, conceived as a naïve sport-related device -enjoyed by young men-, both the brakes or the lower saddle were not a requirement from any social demand (since the subjects –and the eyes- responsible for such request were not yet at stage). Elder or more cautious people, women, and other figures quite distant from the regular white man archetype, adapted technological representation to make it mirror society. Its evolution was therefore not exclusively driven towards form, but mostly regarded the progress in its perception as an instrument with which to interact with society, and its reflection.

And so it seems that the technological object reveals itself as a work (*ouvrage*) possesor of a social dimension. The way in which the bicycle is perceived might discuss the space of the *absence*; the empty space between the subject and the object. The space that lies between what *sees* and what is *seen* is suddenly colonized by natural connotations of *responsability* or *sensibility* when the gaze empathizes *with* and not just *through*. To perceive -even an image- is also to build. When the space between the subject and the object is weaven through an expansive design, a change in the cultural scheme and in the conception of the innovative process is definitively required.

Underlying the crust of time -the time of the object, apparently neutral- we tend to discover a mirror braided by the people. A dual mirror, projected both into its process and into its usage. In the first place, the infinite development of technology is a consequence of an accumulative and orgasmic dance of determinants and social processes. It doesnt derive from an instantaneous miracle binded to an individual genius -being that the inventor or the architect-. And therefore, its *usage* blends with the *experiences* of the user[3].

In ´Seeing the Invisible: new perceptions in the history of technology´, an article published eight years after (1995) the book at hand, Carroll Pursell -a renowned professor of history strongly committed to the aforementioned approaches initiated by Bijker and Pinch[4]- expands the topic into the contemporary biased perception of technology. He emphasizes the privilege of design and production over use and consumption in the current studies of history, and how it therefore leaves out important social groups; Pursell insists on the responsability of breaking with any history of technology which recognizes itself as a manifestation of the masculine attributes of property[5]. He advocates for an understanding of the significance of the users experiences, in order for the discourse to include ´things that we dont see and voices that we dont hear.´ If society builds the technological artefact it might also be responsible of its representation.

With this approach the present time could be contemplated as a frozen image between two seas. Accordingly, the actual usage of the artifact could be a consequence of its evolution, while, at the same time, it would actively contribute to it. For this reason, it might be equally relevant to appreciate and recognize the infinite sparkles in charge of shaping the technique and the technological in the past, as the relationship with which we engage today. Being as they are two parts of the same tale.

The impact of the technique -knowledge and instrument- on individuals responds to the close relation of the latter with both dimensions of the first -the consumption in the past and the current use-, through its several subjective manifestations. The habits of historiography -the way and methods through which we study and interpret history- tend to sentence the judgement of the present. If we domesticate and acknowledge a system where the history of technology -past and future- is conceived through a neutrality in its use, where everyone uses and receives the same, we attend the same rancid theatre amongst mechanical drop scenes.

Pursell found ´hoary´ the common and established notion of technological neutrality. In other words; to standardize society through an ideal model of a consumer. He understood that ´our own everyday lives tell us that this is not so´. Several examples in his article back his claim; from the construction of bridges over the Merrit Parkway -so low that public transportation couldnt pass beneath, rejecting therefore the circulation through that area to anyone that didnt own a car-, to the determination of some to emphasize the role of women in the history of technology through the thorough search and emphatic announcement of feminine figures whose surnames rise to the challenge of their masculine counterparts[6]. Both examples rise to the point of being considered ambassadors of inequality. Experience is still being refused avoiding the fact that technology -and architecture- relates to process more than to product. The value of production over consumption might keep growing while distracting ourselves with ´formal knowledge´ and abandoning ´common knowledge´[7].

This seems to imply leveling down consequences in the development of new technologies. Especially in those technologies that pierce the boundary between the prosthetic technique and the intellectual one. Those that are no longer a mere extension of the physical body, but a projection over the intellectual mind -and soon the emotional self-. An open discussion of the essential qualities of ´humanness´[8] might be at stake through the misted glasses of apparent neutrality.

Imagine the last paragraph of the novel from Kazuo Ishiguro ´Never let me go´ as a postcard between two seas, where Kathy -an artificial human- shows her systemic passivity:
"The fantasy never got beyond that -I didnt let it- and though the tears rolled down my face, I wasn´t sobbing or out of control. I just waited a bit, then turned back to the car, to drive off wherever it was I was supposed to be"
Speed is no longer an issue. The car, usually a symbol of freedom, is here rendered as a tool for submission to a fate. Moreover, this artifact will carry the human clone -an elaborate technological reflection of an original human- through the already diminished emotional borders of peoples uniqueness.

Different interpretations of technology indeed express and feed different ideas about the essential qualities of humans. Or as Steve Woolgar wrote in ´Reconstructing Man and Machine: A Note on Sociological Critiques of Cognitivism´: ´Technology may also act as a catalyst for changing conceptions of the nature of man´. Technology as the mirror of men -maybe also reflecting Pursells invisible?- presents itself as a debate. This discussion about the new technology and its nature might indicate that the medium is not the message. Woolgar -who contributed with the second-to-last article to the book above-mentioned- declares how this polemic is redefining the concepts of both man and machine, because to argue about the technological personality is to do so about the social one. Even more since artificial intelligence speaks about artifacts that think. They think and interpret based on the reproduction of reality imprinted from the originality of the human.
We are rehearsing a dialogue far more elaborate than that of the bicycle, even further when the analysis of the two-wheeled vehicle is extrapolated to the quotidian and domestic experience. A dialogue at a thousand voices per second, coexisting in between the echoes of its subtle disagreements. It is overwhelming the speed at which available information -for technology and its

artifacts to learn and build a reflection- is multiplied. The perpetual technological innovation is obviously a defining and crucial ingredient in the understanding of living conditions; the web distorts our notion of distance, algorithms blur the concepts of relations (person-person and person-environment) and the virtual flirts with new dimensions of reality. An abyss of opportunity.
I find relevant to bring back a phrase from Nicholas Negroponte, founder of the MIT MediaLab, when in 1980 he warned us about how ´Computing is not about computers anymore. It is about living´. Now the representation of reality multiplies and unfolds so rapidly that it might exceed the natural abilities of the vulnerable human psychology. The subtle polemic over intellectual technology is the ultimate scene in the long-running play about our originality. And at the same time, the ever so strong alliance with the portrayal of neutrality -the imposition of a standarized speed and an immediate reaction- through the new technologies compels the user to use as a means of production. We tend to forget that usage is a common good that belongs to everyone and to no one.

In the trenches of our emotion(s) -the last bastion of people uniqueness[9]- it is hard to sense the image that reflects the technological mirror. Once these trenches are teared down, it seems easy to imagine the mirror changing sides, and ultimately perceiving our faces as the appearance of the artifact. Our relation with society changes dramatically when the reflection moves forward quicker than the self being reflected; when progress related to the understanding of human cognition turns immediately into trump cards in favour of the technological industry -having inherited the centralized domination model-. Romantically facing the destruction of our charm as an aesthetic gift, our experience becomes the production tools of technology.
In the construction of new environments the opportunity for new ways of telling must also be present.

Notes

1.Cowan argues from the beggining of her article on the importance of the ´sociology of technology´ and how ´A properly constituted history of science, they remind us [Trevor Pinch and Wiebe Bijker], should be impervious to the question of wether or not the ideas being examined historically are true or false by current standards.´

-Cowan, Ruth S. "The Cosumption Junction: A Proposal for Research Strategies in the Sociology of Technology" in: Bijker, Wiebe E. & Hughes, Thomas P. & Pinch, Trevor. The Social Construction of Technological Systems: New Directions in the Sociology and History of Technology. Cambridge, Massachusetts: The MIT Press, 1987.

2. The relation between the relevant social groups, the problems, and the solutions in the development process of the Penny Farthing bycicle are displayed in ´Figure 11´ of the book at hand. This chart, for instance, pinpoints the ´safety problem´ presented by the need of the elderly men for it as one of the reasons for the appearance of the brakes or the front fork sloping back that caused the evolution towards the Xtraordinary bycicle model.

-Pinch, Trevor J. & Bijker, Wiebe E. "The Social Construction of Facts and Artifacts: Or how the Sociology of Science and the Sociology of Technology Might Benefit Each Other" in: Bijker, Wiebe E. & Hughes, Thomas P. & Pinch, Trevor. The Social Construction of Technological Systems: New Directions in the Sociology and History of Technology. Cambridge, Massachusetts: The MIT Press, 1987.

3.´It does this by breaking down the distinction between human actors and natural phenomena. Both are treated as elements in "actor networks." Also, this approach ostensibly reverses the usual relationship between participant and analyst and casts the engineers as sociologists. In other words, in trying to extend successfully the actor network, the engineers attempt to mold society.´

-Pinch, Trevor J. & Bijker, Wiebe E. "The Social Construction of Facts and Artifacts: Or how the Sociology of Science and the Sociology of Technology Might Benefit Each Other" in: Bijker, Wiebe E. & Hughes, Thomas P. & Pinch, Trevor. The Social Construction of Technological Systems: New Directions in the Sociology and History of Technology. Cambridge, Massachusetts: The MIT Press, 1987.

4.Carroll Pursell was former president of both the Internatinoal Committee for the History of Technology (ICHOTEC) and the Society for the History of Technology (SHOT).

5.´Specifically, I wish to argue that the history of technology, as currently studied, privileges design over use, production over consumption, and periods of 'change' over those which seem static and traditional. Design, production and active change are seen as more masculine and middle-class. To the extent that we focus on engineers and inventors, factories and periods of 'revolution', therefore, we tend not to see those technologies which do not fit this model, nor hear the voices of women, workers and people of colour whose experience is assumed to be passive rather than active, associated with use rather than design, and with consumption rather than production. A history which leaves out so many people is badly in need of reformation.´

-Pursell, Carroll. 1995. "Seeing the invisible: new perceptions in the history of technology". - Icon: Journal of the Internatinoal Committee for the History of Technology, vol 1: 9-15

6. This task is obviously vital for the acknowledgement and appreciation to the contribution of technology of several great women, but it can not be the only one at hand; it is obvious that because of cultural and contextual reasons at any given time before the late XXth century -if not still- individual women had less of an opportunity to make an impact, so to shed light over just a handful of women, compared to a lot more men, would be to emphasize the difference in quantity and to extend a mentality where the ´white male´ determinants prevail.

7. ´...when we turn to scholarship we sometimes abandon what Evelyn Fox Keller calls 'common knowledge' and distract ourselves with 'formal knowledge'.´

-Pursell, Carroll. 1995. "Seeing the invisible: new perceptions in the history of technology". - Icon: Journal of the Internatinoal Committee for the History of Technology, vol 1: 9-15

8. ´Despite the vigor of the sociological challenge, I suggest thet the sociologists commitment to particular modes of representation ultimately imposes severe limitations on the likely success of their attacks on cognitivism. First, we need to look more closely at the idea of technology as the focus for continuing debates about the essential qualities of ´humanness´.´

-Woolgar, Steve. "Reconstructing Man and Machine: A Note on Sociological Critiques of Cognitivism" in: Bijker, Wiebe E. & Hughes, Thomas P. & Pinch, Trevor. The Social Construction of Technological Systems: New Directions in the Sociology and History of Technology. Cambridge, Massachusetts: The MIT Press, 1987.

9. ´The work of AI, however, attempts to develop a technology that emulates action and peformance previously accredited to unique human intellectual abilities. Consequently, the advent of computers, and of AI in particular, has raised questions about the uniqueness of man in a slightly different form. For example, in some discussions, emotion is now invoked as the category of attributes that testify to man´s uniqueness, just as intellect was invoked when the debate focused on prostethic technologies.´

-Woolgar, Steve. "Reconstructing Man and Machine: A Note on Sociological Critiques of Cognitivism" in: Bijker, Wiebe E. & Hughes, Thomas P. & Pinch, Trevor. The Social Construction of Technological Systems: New Directions in the Sociology and History of Technology. Cambridge, Massachusetts: The MIT Press, 1987.

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Biography

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Proyectos encubiertos: entrevistas entre arquitectos
Texto: Koolhaas, Rem; Ulrich Obrist, Hans. *Relearning from Las Vegas. An interview with Denise Scott Brown and Robert Venturi.* En: *Project on the City II: The Harvard Guide to Shopping.* Köln: Taschen, 2001, pp. 592-617

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Relearning from Las Vegas (2000) es una entrevista de Hans Ulrich Obrist y Rem Koolhaas, autor de *Delirious New York* (1978), a Robert Venturi y Denise Scott Brown, autores de *Learning from Las Vegas* (1972). El factor que hace intuir su interés es la coincidencia de ser un documento contemporáneo de género periodístico desarrollado entre arquitectos que a su vez son autores de manifiestos posmodernos referentes en antologías de Historia de Teoría de la Arquitectura. Esto permite explorar el papel del arquitecto periodista que conversa con otros arquitectos para producir entrevistas como proyectos autónomos de teoría arquitectónica. En este caso no nos detendremos en otros agentes que acompañan esta entrevista como versiones previas, edición, publicación, ... sino que se tratará de justificar la pertinencia de la inclusión de este proyecto dialógico como género de producción de pensamiento arquitectónico a partir del acercamiento periodístico centrado en el contenido «encubierto» publicado en *Project on the City II: The Harvard Guide to Shopping*.

Remment Lucas Koolhaas antes de ser arquitecto trabajó en los sesenta en el periódico holandés *Haagse Post* como periodista de entrevistas de temática variada entre las que se encuentran las realizadas a los arquitectos Le Corbusier, Wijdeveld y Constant. El estilo del periódico es consecuencia de un manifiesto del artista Armando titulado *Een internationale primeur* (1964), donde defiende un modo de trabajo de aislamiento y apropiación cuyo resultado sea la autenticidad de la información; dicho de otro modo, y utilizando una expresión posterior de Koolhaas, el trabajo «sin estilo». Unos antecedentes que traslada posteriormente como arquitecto a sus encuentros con otros arquitectos como Ungers, Philip Johnson, los metabolistas japoneses, ... , y como veremos, a Venturi y Scott Brown. Éstos no son elegidos casualmente, sino que forman parte de una estrategia de reinterpretación donde los entrevistados que escoge le permiten situar en el presente temas del pasado.

Con esta base formativa contextual y si tenemos en cuenta los modelos de entrevista expuestos por Bastenier, a los que considera técnicas específicas para plantear la manera en la que se va a realizar la entrevista, la técnica utilizada es la llamada de pregunta-respuesta. A diferencia de otras entrevistas iniciales de Koolhaas de mayor carga literaria, este formato de preguntas adquiere otra consideración porque cada parte no va precedida de un título a modo de eslogan que conceptualiza el contenido sino que la división se realiza numerando lo que podrían ser bloques temáticos. Por lo que si hacemos un ejercicio resumido de titulación no realizado en la entrevista, tenemos: 1.Manifiestos e iconografía, 2.Las Vegas, 3.*Learning from Las Vegas* vs *Harvard Project*, 4.*Pop Art*, 5.Espacio conceptual, 6.Fuentes americanas, 7.De la forma a los signos.

Visto así podría tratarse del índice de una publicación pero, ¿es la espontaneidad de una conversación la que hace que se tome menos en serio como un proyecto de teoría arquitectónica? La naturalidad de este género es la que hace que se pueda descubrir información desconocida mientras que se genera contenido teórico para la arquitectura, revisando y completando en este caso el trabajo escrito por los arquitectos desde sus respuestas y desde el enfoque del arquitecto que pregunta. La conversación –como señala Roland Barthes– es uno de esos objetos que plantean un desafío discreto a la ciencia porque son asistemáticos y toman su valor, si pudiera decirse, de su pereza formal.

En el primer punto Koolhaas no se limita a una mera presentación objetiva de los personajes, lugar, acontecimiento, ... sino que aprovecha su turno antes incluso de preguntar, utilizando la entradilla o *lead* para sostener el cambio esencia-signo de *Learning from Las Vegas* con su propia experiencia del impacto esencia-cultura en *Delirious New York*. Evidencia un nexo entre los manifiestos de entrevistador y entrevistados que le permite introducir la hipótesis previa de la no existencia de manifiestos sobre arquitectura y sí de libros sobre ciudad que suponen manifiestos, declarando a Venturi en su pregunta autor del último manifiesto sobre arquitectura en los últimos treinta años. Utiliza tres estrategias: asume una suposición, formula una sospecha y cuestiona reconociendo al entrevistado. Se trata de interrogaciones orientadas con una carga intencional donde el emisor toma una posición y que insinúan la respuesta. Tienen un doble objetivo: confirmativo, buscando el acuerdo de los entrevistados para dar por válidas sus teorías si no obtiene objeción y, como ocurre también en

esta ocasión, interpretativo, consiguiendo la postura de Venturi sobre su rechazo la forma abstracta y el valor la iconografía electrónica hoy. Esta respuesta le proporciona el material necesario para completar la siguiente pregunta también dirigida pero de tipo contrario, es decir, buscando el posible desacuerdo de los entrevistados con un titular: "proclaman la muerte de la arquitectura". Un método provocador previo a su cuestión del enorme atractivo popular de los edificios por su forma, pero con el que alcanza su propósito cuando el entrevistado matiza que lo que proclaman es "la muerte de la escultura como arquitectura", gracias a la capacidad de corrección sucesiva que ofrece un diálogo. Vemos como este formato ejercido entre arquitectos posibilita formular teoría contrastada simultáneamente cuyas conclusiones poseen el crédito del pensamiento aportado por ambas partes; lo que coloquialmente es un «dos por uno» incluido en el texto, que constituye un nuevo relato confrontado para la crítica de Teoría de Arquitectura.

No utiliza preguntas-bisagra como transición entre los temas identificados sino que prefiere utilizar sus oportunidades con una función propositiva antes que compositiva en la estructura periodística. Por eso, continúa con las posibilidades que ofrece esta revisión permitiéndose pasar a otro tema directamente con una afirmación sin interrogante de tipo exclamativo que da pie a justificar su estudio comparativo del caso paradigmático de Las Vegas, de virtual en 1972 a sustancial en 2000. Se trata de enunciados añaden información y generan comentarios del entrevistado más que de preguntas de las que se obtienen respuestas, pero que sí le dan ocasión de fijar un contenido sobre el que luego la entrevista pueda adoptar una forma libre con preguntas seguidas más breves y de tipo hipotético que supongan percepciones y revelen hechos que los entrevistados se resisten a reconocer. De hecho, sobre el tema de si les descalifica ser autores del manifiesto de Las Vegas para participar en su configuración, Koolhaas repregunta –"¿crees que se trata realmente de eso?"– que cuestiona la primera respuesta para obtener una contestación distinta y afirmativa que Scott Brown no admite en la primera.

El hecho de no ajustarse a un carácter tan académico y el entorno de confianza que genera una conversación, permite al «periodista arquitecto» conseguir confesiones de los entrevistados cuando están relajados. En este sentido, incluye como pregunta una experiencia anecdótica con los entrevistados para empatizar y a la que aporta una carga crítica que, sin necesidad de interrogante, incita la reacción de la entrevistada con un titular: "Hay arquitecturas que gustan fácilmente. La nuestra a veces asusta". Aún dentro del mismo bloque temático planteado en la organización de la entrevista y aunque no sea consecuencia de la respuesta, Koolhaas, consciente de la importancia de la visión de los entrevistados del fenómeno comercial contemporáneo, no pierde la ocasión de preguntar sobre este tema para incluir en su agenda de investigación unas respuestas relativas al interés de los entrevistados en el tema del consumo en aeropuertos, que casualmente concretaría años después en su texto *Espacio Basura*, donde sí adquieren protagonismo para teorizar pero que siendo parte de una contestación no supusieron semejante estudio.

Hay que señalar otra figura importante que caracteriza la actividad profesional de Koolhaas también como periodista: el colaborador. En este caso y en gran parte de sus entrevistas las hace con Obrist que, sobre las partes de la entrevista que se han reconocido por asuntos tratados, modera activamente las relativas al *Pop Art*, diseño expositivo y a Harvard. Tiene experiencia entrevistando a artistas y proporciona poder diversificar la conversación hacia otras disciplinas pero también actuar como entrevistador del propio entrevistador a la vez que de los entrevistados. En el caso de Harvard, utiliza preguntas para dirigir la acción hacia ambas partes mediante un paralelismo previo con *Learning from Las Vegas*, por tratarse de laboratorios de investigación universitarios donde los estudiantes resultan coautores. Es significativo que en esta coautoría uno de los documentos que elijan en *Project on the City II* para formar parte de la publicación final sea esta entrevista realizada por ellos figurando como autores. Es un síntoma de la importancia que conceden a este género para la investigación no sólo como herramienta para otros argumentos sino como contenido autónomo.

A parte de sus enunciados incitadores que intuyen contestaciones, Koolhaas también emplea interrogantes como incógnitas cuando no sospecha las réplicas para que Venturi y Scott Brown concluyan con distintos tipos de respuesta: descriptiva, cuando hablan del carácter evolutivo de sus propuestas; pragmática, al comentar la diversificación de sus intereses con la experiencia; y la conceptual, con el paso de la forma a los signos. De lo que podemos deducir que –al igual que observa Ignacio Senra en su tesis doctoral– reducen el hecho urbano a problemas de forma y simbolismo que sirven para construir discursos sobre cómo hacer arquitectura.

Una de las inquietudes de Koolhaas en esta entrevista es la definición de lo que llama «espacio conceptual» creado por los entrevistados con sus libros, sobre el que este diálogo le da opción de incidir en más de una ocasión y que nos da una señal de la influencia de la actitud del entrevistador en la consecución de resultados. Parafraseando al periodista J.J.Perlado: "El entrevistador llega a ser entrevistado por él mismo. Es la interrogación al interrogar, o lo que es lo mismo, uno interroga sobre

lo que a uno le inquieta, y como en un espejo, las cuestiones que plantea le dan el reflejo de sus preguntas". Quizás es consciente de que ese espacio es donde este género conversacional tiene cabida para practicar una arquitectura posible.

La particularidad de esta entrevista es que el objeto, que es la información solicitada, procede de ambos sujetos, entrevistadores y entrevistados, por tratarse de arquitectos con intereses convergentes. Y el interés de su estructura pregunta-respuesta es la capacidad que ofrece un intercambio de opiniones derivadas del acto del habla con forma de interrogaciones o constataciones, y no como parte de un relato. Koolhaas lo traslada en este caso como proyecto a su actividad profesional con mecanismos derivados de la práctica de preguntar a una persona y pensar a la vez: recopilación de información, conceptualización, reinterpretación, crítica arquitectónica,…, Esto para explorar formas posibles de practicar la arquitectura alejadas del modelo tradicional que considera el proyecto arquitectónico, verdadero centro de la disciplina, como un asunto exclusivamente de diseño. La intuición que se quiere verificar es que este género periodístico es un claro ejemplo de cómo ha cambiado la forma en que la teoría se «construye» y se aplica a la arquitectura como un proyecto significativo desde el que ejercer la profesión, entendiendo por proyecto, fuera de su acepción estándar, el resultado de la producción de pensamiento arquitectónico a consecuencia de la interacción dialógica.

El título propuesto *Proyectos encubiertos: Entrevistas entre arquitectos*, hace referencia, por un lado, al carácter «oculto» que se ha dado a este género periodístico practicado entre arquitectos por haber tenido una función meramente instrumental para producir otros textos y, por otro lado, a su tratamiento como proyectos independientes para construir Teoría de la Historia de la Arquitectura en una hipotética antología contemporánea que incorpore un nuevo modelo de «proyectar entrevistando». Esto significa construir otro tipo de conocimiento mientras se conversa y Koolhaas lo transfiere a su actividad profesional en esta entrevista como ejemplo ilustrativo del asunto que se pretende señalar. Un escenario en el que las conversaciones entre interlocutores –como señala la profesora Leonor Arfuch– que no pretenden la reducción de la complejidad sino quizás ahondar en ella, no constituyen un género menor frente al ensayo, el tratado o la tesis, sino un modo diferente de sostener la palabra.

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Biography

Antonio Cantero Vinuesa es arquitecto, máster MPAA y doctorando DPAA de la ETSAM con su tesis doctoral en curso *Remment before Rem. Arquitectos made in media*, dirigida por Ángel Borrego. Ha sido profesor asistente de la ETSAM y UEM, y profesor visitante en la Techniche Universität de Braunschweig. Ha colaborado como investigador adscrito al Grupo de Investigación de Prácticas Emergentes de la ETSAM y ha realizado su estancia internacional de doctorado en *OMA Archive Collection* de Rotterdam. Su trabajo ha sido publicado, entre otros medios, en Arquitectura Viva, Circo, Afasia, Architizer y Plataforma Arquitectura. Es fundador de *antonioyconsuelo* junto a Consuelo Fernández, premiados en diversos concursos de arquitectura, entre los que destaca el primer premio del Ministerio de Fomento obtenido recientemente para la realización del Centro de Congresos, Exposiciones y Ferias de La Tejera (Palencia), asociados con ruedapizarro arquitectos.

Con P de Pragmatismo

Pragmatism / Architecture: The Idea of the Workshop Project. Joan Ockman (Nueva York: Princeton Architectural Press, 2000)

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El final del siglo XX supone un punto de inflexión en la arquitectura. El clima de saturación teórica y el creciente auge de la construcción a nivel global sumados al vértigo suscitado por la llegada del año 2000, obligan a repensar la práctica arquitectónica dentro de nuevos parámetros. Por ello, a finales de los años 90 se genera una actitud de revisionismo crítico de la producción teórica precedente, con el fin de marcar un renovado punto de partida. El objetivo último consiste en distanciarse del pasado para ser libre de proponer una tabula rasa que dé lugar a nuevas formulaciones teóricas y prácticas en la arquitectura. En cierto modo, la inflexión temporal decanta en una conceptual.

En esta línea, SOM[1] encarga a Joan Ockman organizar un evento 'year 2000' que recoja el estado de la cuestión de la teoría y práctica arquitectónica, a celebrarse en Nueva York en el año 2000. Esta experiencia finalmente se desdobla en dos actividades: un workshop en la Universidad de Columbia y una serie de conferencias en el MoMA, las cuales son recopiladas en el libro *The Pragmatist Imagination: Thinking about 'Things in the Making'*[2]. Del campo arquitectónico participan en este debate figuras como Rem Koolhaas, Peter Eisenman, Reinhold Martin o Bernard Tschumi; y especialistas de otras disciplinas, como la socióloga Saskia Sassen o el filósofo John Rajchman. El texto de referencia adjunto corresponde a la introducción de la publicación mencionada, por lo que se ocupa de conceptualizar la propuesta, justificar su elección y desplegar los puntos de interés relevantes para la arquitectura.

Ockman decide instalar el Pragmatismo -en su acepción filosófica y genérica- como marco conceptual de la arquitectura. En sus propias palabras, asegura: "Salvo raras excepciones, los arquitectos no son filósofos. No obstante, y por encima de los restantes productores de cultura, parecen ser pragmáticos 'por intuición'."[3]. Existe una línea difusa entre el pragmatismo filosófico y su acepción genérica, y la idea es sacar partido de ello para introducirlo en el campo de la arquitectura. Para lograrlo, elabora un montaje teórico como sustento de su propuesta y que tiene como propósito final construir un renovado espacio teórico en la arquitectura, determinado por su carácter operativo en la práctica.

A finales de los años 90 el clima general es, más bien, de agotamiento teórico. Síntoma de esto son publicaciones como *Whatever Happened to Urbanism?*[4] de Rem Koolhaas y *Theory was interesting… but now we have work*[5] de Michael Speaks. La combinación entre el boom económico -con su consiguiente auge en la construcción- y las críticas hacia una teoría arquitectónica que se muestra cada vez más disociada de la práctica arquitectónica, resulta un espacio oportuno para replantear la relación entre teoría y práctica desde un punto de vista pragmático. Visto en retrospectiva, esta elaboración del Pragmatismo en la arquitectura desempeña un papel fundamental en el giro de la teoría hacia lo que hoy se identifica como el debate 'post-crítico'.

Existen dos elementos que estructuran la lectura del texto de Ockman: su elaboración de la *táctica* y la condición de *final abierto*. El primero, constituye la estructura teórica y logística que construye con el objetivo de establecer al Pragmatismo como marco de reflexión de la arquitectura de principios del siglo XXI. El segundo, se refiere al impacto que tiene en la práctica contemporánea, logrando trascender sus objetivos especulativos iniciales y demostrando la relevancia de la temática en la actualidad. Por su parte, la *táctica* se construye a partir de cuatro enfoques, todos ellos orientados hacia consolidar una argumentación sólida y coherente: el ideológico -sentando las bases filosóficas-, el temático -marcando áreas de trabajo-, el histórico -explicando la proyección temporal- y el contextual -estableciendo un nexo con el presente-.

Esta estrategia resulta necesaria porque, de hecho, Ockman está proponiendo el Pragmatismo como encuadre para una arquitectura que todavía no existe. El texto, el congreso y el libro especulan sobre una posible práctica arquitectónica ligada al Pragmatismo, aunque en ese momento no es más que una hipótesis sin posibilidad de contrastar. Quizás sea por ello que tanto el texto, como la estrategia en general, presentan un *final abierto*. Como si de un proyecto de arquitectura se tratase, la proposición de Ockman construye una estructura anticipatoria, con capacidad para condicionar las prácticas y funciones de su entorno en el futuro cercano.

En el presente, casi veinte años más tarde, se puede observar la creciente presencia de prácticas arquitectónicas pragmáticas. Lógicamente y siguiendo los principios del Pragmatismo, éstas no se identifican con ningún sistema de pensamiento, ya sea proveniente de la teoría arquitectónica o de la filosofía. Se presentan de forma acrítica frente al panorama general, ubicándose en un terreno pretendidamente neutro respecto de su vinculación con otras prácticas. A su vez, desisten de contextualizarse dentro de la historia de la arquitectura, evitando desvelar referentes tanto en lo teórico como en lo práctico. Parece que el escepticismo de finales del siglo pasado hacia la amplia producción teórica en torno a la arquitectura no se volvió contestatario, sino simplemente indiferente.

La paradoja es cómo una práctica -la arquitectura pragmática- que deviene de un sistema de pensamiento que la enmarca y antecede -el Pragmatismo- niega su relación con el mismo, por la condición anti-intelectual intrínseca del posicionamiento teórico. Es decir, a medida que el pragmatismo se filtra en la práctica contemporánea hace que ésta se aleje de cualquier marco referencial, inclusive de la correspondencia con él mismo. El pragmatismo es un discurso dependiente de la práctica, ya que se basa en pensar las cosas por el efecto que producen en la realidad y no por lo que significan en sí mismas. Por ello, con el pragmatismo como paradigma, se reconsidera la relación entre teoría y práctica arquitectónica como ámbitos disociados.

La arquitectura pragmática contemporánea trasciende el entorno teórico y productivo norteamericano. Esto podría demostrar que los argumentos contextuales expuestos por Ockman, que justifican el resurgimiento del pragmatismo a finales de los noventa, no se verifican. Por el contrario, considero que el marco de reflexión propuesto canaliza un desplazamiento más general de la arquitectura construida a partir de modelos ideales hacia la arquitectura condicionada por la contingencia y guiada por reglas lógicas, excediendo así ampliamente el panorama norteamericano.

Parece claro que el pragmatismo ha trascendido las fronteras iniciales de su planteamiento en el entorno de la arquitectura. No obstante, aún son insuficientes las investigaciones que analizan las implicaciones de esto en la práctica arquitectónica. Quizás, la clave para ello resida en el oxímoron que tituló la publicación de Ockman en el año 2000: 'Pragmatist Imagination' o, en español, imaginación pragmática. En esa contradicción que incita a imaginar la realidad, y no modelos utópicos, reside la fuerza estratégica del proyecto.

Notas

1. La fundación perteneciente a la oficina de arquitectura norteamericana Skidmore, Owings & Merril.
2. El nombre del congreso es: 'Things in the Making: Contemporary Architecture and the Pragmatist Imagination' y su publicación es: Ockman, Joan (ed.). *The Pragmatist Imagination: Thinking about "Things in the Making"*. New York: Princeton Architectural Press, 2000.
3. Ockman, Joan. 2001. "Pragmatismo y arquitectura". Monografías AV, no. 91: 4.
4. Koolhaas, Rem. "Whatever Happened to Urbanism?" en: Koolhaas, Rem y Mau, Bruce. *S,M,L,XL*. Nueva York: The Monacell Press, 1995. 959-971.
5. Speaks, Michael. 2002. Theory was interesting… but now we have work. Architectural Research Quarterly. 6. 209-212.

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Biografía

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Poché: historia y vigencia de una idea
Généalogie du poché: de l'espace au vide. Jacques Lucan (2005)

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En el número 7 de la revista *Matières* (2005) —editada por el Laboratoire de Théorie et d'Historie de la École Polytechnique Fédérale de Lausanne (EPFL)—, el arquitecto e historiador francés Jacques Lucan (1947) publica el artículo "Généalogie du poché: de l'espace au vide", que pronto se convierte en una contribución de referencia tanto para la historia del término como para los usos que de éste elaborarían las arquitecturas moderna y contemporánea.[1] El texto recorre el arco temporal que abarca desde la enseñanza en la École des Beaux-Arts de París hasta las inquietudes teóricas de Rem Koohaas, Steven Holl, Jacques Herzog y Pierre de Meuron, o Winy Maas y Jacob van Rijs. Su inclusión en esta antología de ensayos tiene el sentido de confirmar —y reforzar, si cabe— el alcance de su propuesta: la búsqueda de un denominador común entre las posiciones de los actores centrales de la arquitectura occidental durante el pasado cambio de siglo. Lucan relaciona varias generaciones de arquitectos, profesores, críticos e historiadores que, a priori, no pertenecen a una misma escuela ni cuyas obras se enmarcan en una misma tradición. La genealogía que propone no coincide con las grandes corrientes de la historia de la arquitectura, ni discurre siempre en paralelo a otras líneas evolutivas que caracterizan la vida de las formas. Se trata más bien de un corte transversal, que entrelaza episodios aislados cuya familiaridad, en principio, carece de evidencia.

El artículo se enmarca en la producción de Lucan vinculada al Laboratoire de Théorie et d'Historie de la EPFL, al que pertenece desde 1997 y en torno al cual elabora algunas propuestas teóricas de gran calado y repercusión.[2] Entre ellas, *Composition, non-composition: architecture et théories, XIXᵉ-XXᵉ siècles* culmina más de una década de contribuciones a las páginas de *Matières*, a lo largo de las cuales Lucan consolida una posición frente a la teoría de la arquitectura basada fundamentalmente en dos supuestos: el punto de vista genealógico; y el recurso a la crítica para la elaboración de hipótesis teóricas sobre la arquitectura contemporánea. Ambos constituyen la base metodológica del artículo que aquí presentamos; no en vano es en dicha encrucijada donde Lucan sitúa la noción de composición, rescatada del pasado para ofrecerle la contrapartida desde el presente. Su propósito no es otro que conciliar, como lo hicieran algunos de sus autores de referencia —Venturi, Tafuri, Rossi o Eisenman—, la perspectiva de la *longue durée* con la emergencia de la novedad.[3]

Así pues, el punto de vista de Lucan es al mismo tiempo diacrónico y sincrónico. Diacrónico por cuanto recurre constantemente al pasado para ahondar en las raíces de los conceptos; y, sincrónico, en la medida en que aísla el objeto arquitectónico de su contexto para someterlo a un análisis orientado a evidenciar las operaciones formales/conceptuales que lo constituyen. De hecho, algunos de sus escritos parecen alinearse tanto con aquel "formalismo analítico" que caracterizase el enfoque de Colin Rowe (1920-1999)[4] —para ambos, la historia de la arquitectura operaría como soporte o fundamento de la crítica—, como con el paradigma lingüístico que presidiera cierta crítica postmoderna preocupada por la sintaxis del objeto arquitectónico.[5]

En "Généalogie du poché", Lucan inicia su argumentación con la definición tardía de Gustave Umbdenstock (1866-1940), profesor de la École Polytechnique de París, quien, en torno a 1930, emplea el término *poché* para designar un mero procedimiento de representación.[6] Éste consistiría en el relleno de tinta aplicado a las partes sólidas en la planta de un edificio. No cabe duda del valor de la cita: el vocablo, al parecer de uso común en los *ateliers* de la École des Beaux-Arts durante el siglo XIX, participa aquí, quizá por vez primera, en un discurso escrito. De hecho, ni Julien Guadet (1834-1908) ni Georges Gromort (1870-1961) lo mencionan explícitamente, acaso porque para ellos no escondiera significación teórica alguna.[7] Y es que, en más de un sentido, el *poché* denota lo aparentemente irrelevante. ¿Por qué, entonces, merecería mayor atención?

Lo cierto es que la sombra apagada del *poché* comienza a adquirir tonalidades más vivas al sustituir la visión focal por una atención periférica. Se diría que solamente de este modo es posible reparar en los matices semánticos que subyacen tras su misma utilidad gráfica. Sobreviene así una primera constatación: el *poché* no sólo ensombrece la huella estricta sobre el suelo de la tradicional estructura gruesa, sino que se extiende a su vez a las áreas secundarias del plano. El énfasis gráfico revierte de este modo en la legibilidad de las partes principales, y, en consecuencia, el *poché* deviene en el soporte de una intención. Como en un diagrama de fondo/figura, la inversa no es menos cierta; así,

se pregunta Lucan: "Un procedimiento de presentación de un proyecto de arquitectura, ¿no se sustenta en una manera de concebirlo?"[8]

A continuación, emprende una revisión crítica de la evolución del *poché*, para demostrar cómo éste se habría sacrificado a las intenciones de arquitectos y estudiosos en las diferentes edades de su existencia. Primero, en las Beaux-Arts, como garante de una organización volumétrica, supeditada al *parti* general y expresada inequívocamente en la planta. Luego, en la obra de un arquitecto moderno formado en la tradición beauxartiana: Louis I. Kahn (1901-1974), quien no sólo recurriría al *poché* para fundamentar su teoría de los espacios sirvientes y servidos, sino que confesaría tal filiación en diferentes escritos y entrevistas —no en vano su "columna hueca" se desprendería (literalmente) de los gruesos muros de los castillos escoceses que tanto admirara—.[9] En el caso de Kahn, la "conexión francesa" es incuestionable, dada la transferencia a los Estados Unidos de los principios de la École des Beaux-Arts de París.[10] Es más: Lucan señala que es precisamente en los textos anglosajones donde tales nociones comienzan a hacerse explícitas; entre ellas, el *poché*.

Pero el punto de inflexión en la inusual historia de la idea se debe al arquitecto estadounidense Robert Venturi (1925), quien encuentra en las extensas áreas de *poché* de la arquitectura del pasado una coartada para la contradicción entre el interior y el exterior.[11] Su enfoque es eminentemente urbano (contextualista), y, desde esta perspectiva, el *poché* facultaría para el encaje adecuado del edificio en la ciudad consolidada por su capacidad para conciliar geometrías dispares.[12] El propio Colin Rowe, quien retomaría la posición de Venturi, reconoce su deuda con el autor de *Complejidad y contradicción en la arquitectura* por la recuperación de un término hasta el momento "relegado en un catálogo de categorías obsoletas".[13] Lucan recoge las aportaciones de Rowe en *Ciudad collage* y en la adenda de 1973 a su célebre artículo "Las matemáticas de la vivienda ideal": en el primer caso, una lectura urbana de fondo/figura a diferentes escalas; en el segundo, una traslación del *poché* tradicional a los motivos dispersos en una típica planta lecorbusieriana.[14] Con todo, Lucan omite la interpretación al respecto del arquitecto, historiador y crítico británico Alan Colquhoun (1921-2012), quien, en su ensayo "Desplazamiento de conceptos en Le Corbusier", intenta una de las traducciones más audaces del *poché* al lenguaje de la arquitectura moderna.[15] Si bien Le Corbusier menciona despectivamente el término, Colquhoun sostiene que no por ello deja de asimilar los usos tradicionales del *poché* en las complejidades distributivas de su planta libre.[16]

Con Le Corbusier, el *poché* acentúa y significa ciertos atributos del espacio arquitectónico de la modernidad, e imperceptiblemente, franquea el paso a propuestas teóricas más radicales que convertirán tal espacio libre y articulado en un vacío en sentido estricto. A juicio de Lucan, el *poché* quedará reducido entonces a una sustancia entrópica —al menos así será en el imaginario de los arquitectos en momentos decisivos de la concepción de sus proyectos—. El caso de Rem Koolhaas (1944) resulta paradigmático. Aunque —y esto es una constante— su reconocimiento explícito llegue tan sólo tardíamente, Koolhaas recurre al *poché* para desarrollar su "estrategia del vacío" en algunos proyectos singulares a partir de los años ochenta y hasta tiempos recientes. Aquí, el *poché* se extiende sin solución de continuidad entre los vacíos dominantes, coadyuvando a su legibilidad —ya no sólo en la planta sino también en la sección—.[17] De este modo, Koolhaas recupera la aplicación gráfica del *poché* de tradición beauxartiana, pero para secundar ahora una estrategia bien distinta.

Finalmente, Lucan se detiene en los casos de Steven Holl, Herzog y De Meuron o MVRDV —con seguridad, la lista podría extenderse a otros arquitectos contemporáneos como Aires Mateus—,[18] quienes hacen del *poché* una materia de actualidad. Ello demuestra la versatilidad del concepto —y de la arquitectura que éste designa—, su vigencia y su disponibilidad para la glosa y el comentario. A través del análisis de Lucan, el *poché* se constituye en un soporte dúctil y acomodaticio tanto de la libertad creativa del artista como de la facultad interpretativa del crítico. De la lectura atenta de su artículo se desprende que su objetivo no es únicamente trazar la genealogía del *poché*, sino acompasarla con un hipotético desarrollo del espacio arquitectónico: primero, en tanto que estancia (Kahn);[19] luego —aunque cronológicamente anterior—, como continuidad (Le Corbusier); y, por último, como cavidad (Koolhaas). Siguiendo al filósofo y antropólogo Paul Ricoeur, Lucan construye así una suerte de *intriga* que reúne ingredientes heterogéneos en un discurso inteligible. Tal es, a su juicio, una de las competencias de la historia y de la crítica de arquitectura, y el recurso por el cual ambas logran aprehender un fenómeno retrospectivamente.[20] Quizá por ello, el valor de su contribución no deba estimarse tanto por su repercusión y profusión de citas cuanto por todo aquello que comprende —dado su carácter retrospectivo, más bien parecería que sus ecos y resonancias le precedieran en el tiempo—.

En definitiva, Lucan emprende en "Généalogie du poché" un doble ejercicio de traducción. En primer lugar, porque traduce —en sentido figurado— el significado primero del *poché* para adecuarlo a los presupuestos de la arquitectura contemporánea: de residuo a soporte, de sombra a materia. Amplía

así los usos del término, y, de alguna manera, lo exonera de la herencia académica. Y, además, porque traduce —en sentido propio— las fuentes o revisa las ya traducidas desde otros contextos culturales, con el fin de hacer aflorar los términos sacrificados a la incomprensión o a la impericia. ¿No es éste el verdadero proceder del crítico? Solamente leyendo entre líneas podría llegar a presentir un enunciado no explícito. De este modo, Lucan advierte de hasta qué punto es preceptiva la lectura de las fuentes cuando, vertidas en otros idiomas, oscurecen el significado de los conceptos.[21] Es el *poché* una idea frágil. Su presencia discreta en la planta de arquitectura se extiende asimismo al texto en la página impresa. Y es curioso comprobar cómo, por ejemplo, los escritos anglosajones no olvidan el término en francés, y, sin embargo, éste se pierde en el camino de vuelta a su lengua de origen. En este contexto, la posición de Lucan es privilegiada: si bien su aportación más decidida se alinea con las lecturas foráneas de Venturi o Rowe, se beneficia, al mismo tiempo, de un profundo conocimiento de su propia tradición francesa.

Acaso el principal valor del texto de Lucan sea el de reparar en lo accesorio, en lo desapercibido —latente en los textos y en las obras de arquitectura— para así reflejar lo esencial, lo manifiesto. Su contribución actualiza la máxima según la cual "el estudio de *poché* […] es casi el estudio de todas las demás cosas de la arquitectura".[22] Y es que sólo entre bambalinas es posible entrever la verdad de la escena, el misterio de la creación artística.

Notas

1. Jacques Lucan, "Généalogie du poché: de l'espace au vide," *Matières*, no. 7 (2004): 41-54. Además, Lucan aborda específicamente la cuestión del *poché* en: Jacques Lucan, *Composition, non-composition: architecture et théories, XIXᵉ-XXᵉ siècles* (Lausanne: Presses polytechniques et universitaires romandes, 2009), 175-8, 497-9; Jacques Lucan, "External and internal silhouette: remarks on poché, on pink in section," en *The pitched roof*, ed. Barbara Burren, Martin Tschanz, and Christa Vogt (Zurich: Niggli, 2008), 136-43. Con posterioridad, han aparecido diversos estudios que desarrollan la idea. Véase: Raúl Castellanos Gómez, *Plan poché* (Barcelona: Fundación Caja de Arquitectos, 2012); Chiara Toscani, *L'invariante architettonico e urbano del poché* (Milano: Maggioli, 2011).
2. Con anterioridad, la producción de Lucan se habría apoyado más bien en la historia (particularmente de la arquitectura francesa) para articular los conceptos teóricos que luego constituirían el principal eje de su discurso. Véanse, por ejemplo: *France. Architecture 1965-1988* (Paris: Le Moniteur, 1989); *Architecture en France (1940-2000): histoire et théories* (Paris: Le Moniteur, 2001).
3. Lucan se refiere explícitamente a tal aporía en: Jacques Lucan, "Langage de la critique, critique du langage: la transition postmoderne," *Les Cahiers de la recherche architecturale et urbaine*, no. 24-25 (2009): 114. Su cita recurrente a Michel Foucault explica cómo, a su juicio, el historiador se siente indefectiblemente interrogado por el presente: "¿Cómo es posible que en una época determinada pueda decirse *esto* y jamás se haya dicho *aquello*?". Lucan, *Composition, non-composition*, 5 (énfasis añadido).
4. Josep Maria Montaner, *Arquitectura y crítica* (Barcelona: Gustavo Gili, 1999), 54.
5. Véase al respecto el capítulo "Formalisme et paradigme linguistique" en: Lucan, *Composition, non-composition*, 523-41.
6. Gustave Umbdenstock, *Cours d'architecture* (Paris: Gauthier-Villars et Cie, 1930), v. 2, 635. Citado en: Lucan, "Généalogie du poché," 41.
7. Julien Guadet, *Éléments et théorie de l'architecture* (Paris: Aulanier, 1901-4); Georges Gromort, *Essai sur la théorie de l'architecture* (Paris: Vincent, Fréal et Cie, 1942). No obstante, Guadet sí repara en los "sacrificios" (*sacrifices*) que implica toda composición: las partes secundarias de los planos, que, en buena lógica, quedarían subsumidas en el *poché*. Véanse: Guadet, *Éléments*, v. 1, 124; Castellanos, *Plan poché*, 147-59.
8. Lucan, "Généalogie du poché," 41.
9. Lucan menciona dos fuentes principales para el estudio del *poché* en la obra de Kahn: William H. Jordy, "Kahn on Beaux-Arts training," *The Architectural Review* 155, no. 928 (junio 1974): 332; John W. Cook y Heinrich Klotz, "Louis Kahn," en *Conversations with architects* (Nueva York: Praeger, 1973), 178-217. Respecto de la "columna hueca" kahniana, véase asimismo: Jacques Lucan, "Des colonnes, mais creuses," en *La colonne: nouvelle histoire de la construction*, ed. Roberto Gargiani (Lausanne: Presses polytechniques et universitaires romandes, 2008), 506-19.
10. Kenneth Frampton, "Louis Kahn and the French Connection," *Oppositions* 22 (septiembre 1980): 21-53 (Trad. esp.: "Louis Kahn y la 'French Connection'," *Arquitecturas Bis*, no. 41-42 (1982): 2-14).
11. Corresponde además a Venturi acuñar el neologismo open-*poché* al referirse al "espacio residual que está abierto". Véase: Robert Venturi, *Complexity and contradiction in architecture* (New York: MOMA, 1966), 82. La mención expresa al *poché* desaparece, según Lucan, en la edición francesa, y lo mismo sucede en la edición española: Robert Venturi, *Complejidad y contradicción en la arquitectura* (Barcelona: Gustavo Gili, 1972), 131.
12. Junto a Steven Izenour y Denise Scott Brown, Venturi recurre de nuevo al *poché* en su particular lectura de Las Vegas, en este caso en relación al plano que el topógrafo y arquitecto Giovanni Battista Nolli (1701-1756) dibuja de la ciudad de Roma (1748). Véase: Robert Venturi, Steven Izenour, y Denise Scott Brown, *Learning from Las Vegas: the forgotten symbolism of architectural form* (Cambridge, MA: The MIT Press, 1972), 19. De nuevo, el término *poché* está ausente en la edición francesa, y también en la española: Robert Venturi, Steven Izenour, y Denise Scott Brown, *Aprendiendo de Las Vegas: el simbolismo olvidado de la forma arquitectónica* (Barcelona: Gustavo Gili, 1978), 41.
13. Colin Rowe y Fred Koetter, *Collage city* (Cambridge, MA: The MIT Press, 1978), 78 (Trad. esp.: Colin Rowe y Fred Koetter, *Ciudad collage* (Barcelona: Gustavo Gili, 1981), 80).
14. Colin Rowe, "The mathematics of the ideal villa," en *The mathematics of the ideal villa and other essays* (Cambridge, MA: The MIT Press, 1976), 16 (Trad. esp.: Colin Rowe, "Las matemáticas de la vivienda ideal," en *Manierismo y arquitectura moderna y otros ensayos* (Barcelona: Gustavo Gili, 1978), 22). En el caso de Rowe, cabe hablar de una auténtica escuela formada en la Universidad de Cornell en torno a nociones como el *poché* urbano, que involucrará, entre otros, a Steven Kent Peterson, Thomas Schumacher y Michael Dennis. Sus contribuciones serán muy relevantes para la posterior difusión del concepto (como, por ejemplo, los "niveles jerárquicos de *poché*" de Dennis). Véanse, en particular: Steven Kent Peterson, "Space and anti-space," *The Harvard Architecture Review* 1 (primavera 1980): 89-114; Michael Dennis, *Court and garden: from the French hôtel to the city of modern architecture* (Cambridge, MA: The MIT Press, 1986); Spencer R. Kass, "The voluminous wall," *The Cornell Journal of Architecture*, no. 3 (1987): 44-55. La propuesta para la exposición *Roma Interrotta* (1978) del equipo dirigido por Rowe sintetizará buena parte de estas inquietudes teóricas. Véase: Colin Rowe, *As I was saying* (Cambridge, MA: The MIT Press, 1996), v. 3, 127-53. Por su vinculación con Rowe, y su claridad expositiva, merece especial mención en este contexto el epígrafe de Bernhard Hoesli "A note on *poché*", parte de la adenda de Hoesli a la reedición de 1984 del escrito de Rowe y Robert Slutzky "Transparencia literal y fenomenológica", y recogida recientemente en: Emmanuel Petit, *Reckoning with Colin Rowe: ten architects take position* (New York-London: Routledge, 2015), 136.
15. Alan Colquhoun, "Displacement of concepts in Le Corbusier," en *Collected essays in architectural criticism* (London: Black Dog, 2009), 34-44 (Trad. esp.: Alan Colquhoun, "Desplazamiento de conceptos en Le Corbusier," en *Arquitectura moderna y cambio histórico. Ensayos: 1962-1976* (Barcelona: Gustavo Gili, 1978), 113-26).
16. En otro lugar, Lucan sí recoge el pronunciamiento de Le Corbusier sobre la École des Beaux-Arts en las páginas de *L'Esprit nouveau*: "Los arquitectos de esa época, perdidos en los *pochés* estériles de sus planos…" (traducción del autor). Véase: Lucan, *Composition, non-composition*, 178; Le Corbusier, *Vers une architecture* (París: Crès et Cie, 1923), 19. La mención explícita al *poché* desaparece en la edición en inglés: Le Corbusier, *Towards a new architecture* (London: J. Rodker, 1931), 31; y en castellano: Le Corbusier, *Hacia una arquitectura* (Barcelona: Poseidón, 1978), 19.
17. Para una extrapolación del *poché* a la sección de los edificios, véase: Lucan, "External and internal silhouette," 136-43.
18. Sobre el sentido del *poché* en la obra de Aires Mateus, véase: Juan Antonio Cortés, "Construir el molde del espacio/Building the mould of space," *El Croquis* 154 (2011): 20-41. Por su parte, Toscani analiza en su opúsculo el caso de Peter Eisenman (1932), quien recupera la idea del *poché* para referirse a una "arquitectura intersticial". Véase: Toscani, *L'invariante architettonico*, 51-54.
19. Una interesante contribución de Lucan al respecto de la estancia kahniana se encuentra en: Jacques Lucan, "De Guadet a Kahn: el tema de la sala," en *Louis I. Kahn*, ed. Maurizio Sabini (Barcelona: Serbal, 1994), 93-101.
20. Lucan, "Langage de la critique, critique du langage," 118.
21. También en castellano, *poché* se habría tratado de traducir, en las obras citadas, como "volumen", "tono", "remanso", o incluso, "bolsillo".
22. Nathaniel Cortlandt Curtis, *Architectural Composition* (Cleveland: J.H. Jansen, 1923), 111. Citado en: Lucan, "Généalogie du poché," 43.

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Paradoxes of Domesticity and Modernity
Modernity and Domesticity. Tensions and contradictions. Hilde Heynen (2005)

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This article aims to put a new perspective on the essay by Hilde Heynen "Modernity and Domesticity. Tensions and Contradictions." It seeks to shed light about its most radical contributions so as to value them. It also intends to show something that is equally important, its immediate context in the book *Negotiating Domesticity: Spatial Productions of Gender in Modern Architecture,*[1] in which it was published for the first time.

Firstly, an analysis will be carried out on the impact and reception the book and essay had on the scientific community. In order to do this, several published reviews over a period of time will be examined; also, the main data bases will be consulted to quantify the variations of the above cited reference. In this first section, it will be possible to substantiate that the essay has attracted more interest over the course of time.

Secondly, the essay will be evaluated with the objective to visualise the analytical operation in which Heynen overturned the common opinion of the scientific community about the relationship between domesticity and modernity. She highlighted the most profound oxymoron, "it is a paradoxical unity, a unity of disunity."[2] In this second section, her significant contribution to the theory of architecture —and conclusively to human thought— will be evaluated so that it is not only construed from the masculine experience.

The book *Negotiating Domesticity* began to take shape at the annual meeting of the Society of Architectural Historians in 2003, shortly after the general reaction against the theory of architecture which occurred at the end of the 1990s.[3] At this meeting, Hilde Heynen and Gülsüm Baydar co-directed the session "Domesticity and Gender in Modern Architecture," concluding in a book published in 2005, two years later. *Negotiating Domesticity* is a testimony of the editors' interest, together with the other authors who contributed to it, in revitalizing architectural research from the gender perspective. The sixteen authors delved into the relationship between domesticity, gender and modern architecture through their interdisciplinary essays. The title of the book is an invitation to debate about domesticity, as Baydar explains, "domesticity is not a notion to be discarded, but one that needs to be thought about differently."[4]

Despite having been cited in hundreds of articles and books, *Negotiating Domesticity* has received very few reviews. Nevertheless, it is interesting to examine those which were published as it is possible to understand the evolution of the reception of this type of book and its contents, through the criticism and praise it received. The first review was written by Susan Henderson and published in the *Journal of Design and History* in 2007. Two years after its publication, the author stressed the wide range of topics that the book included: "The domestic realm is of tremendous topical significance. Still, the published literature offers us mostly overviews of its historical development, while narrowly focused interpretative essays proliferate. *Negotiating Domesticity*, growing out of a symposium panel, reflects this circumstance, offering us a wide array of subjects and ranging from the historical study to autobiographical interpretation."[5]

Henderson did not develop any theory about the first chapter by Hilde Heynen "Modernity and domesticity. Tensions and contradictions," she only described it as a "largely theoretical exegesis." She then listed all the titles of the essays contained in the book and their respective authors, with a brief summary of some of them. Finally, she concluded her review by emphasizing what she had suggested at the beginning and tried to demonstrate with its development: "As is often the case with edited collections, *Negotiating Domesticity* makes no sustained argument or follows a consistent line of investigation. One hopes, however, that the thoughtfulness and expertise demonstrated by its authors are an indication that singly authored and more focused studies will soon emerge to substantively elucidate this complex subject."[6]

A year later in 2008 the second review was published in the *Gender, Place & Culture* journal, written by Ann Varley. Varley started with a brief commentary about Heynen's article and after mentioning the various topics approached in the book, she remarked how different they were: "Its contributors certainly speak to differences in modern architecture constructions of gender and domesticity."[7] And concluded praising the contents of the book: "Even if they do not, then, persuade me that earlier contribu-

tions were too 'simplistic' (she refers specifically to Heynen words in her essay "Modernity and domesticity: tensions and contradictions," subtitle: Architecture and domestic realm), the chapters in this rich and enjoyable book nonetheless provide fascinating new material to further debate about the relationship between modern architecture, gender and domesticity."[8]

The last review was written by Julieanna Preston and published in *Interiors. Design, Architecture, Culture* in 2011. In it, the author quoted the criticism that Henderson made six years previously to refute it. Preston agreed with what Varley had stated, and although not directly mentioning her, she pointed out Henderson's criticism about the absence of a singular argument and qualified the book as a platform: "Negotiating Domesticty has provided a sustaining platform, not an argument, for interdisciplinary discourse that is only beginning to bear bounty."[9] Furthermore, she added even greater praise: "It promises (and delivers) a cluster of explorations about domesticity and gender that collectively resist a binary resolve and demonstrate alternative ways of reading and writing architectural history and theory that contemporize the editors' embedded cultural and political values. Heynen and Baydar are provoking us to rethink domesticity."[10]

As explained in this article, the evolution of the reviews of this book is very significant, as well as the increasing number of times that scientific articles and books have cited them.[11] It has been fifteen years since Heynen and Baydar co-directed the meeting at the Society of Architectural Historians and thirteen since the book was published. Why is it that today the scientific community is showing an even greater interest in the book than before?
In the contextualization process one considers that it could be due to two issues: on the one hand, the format of the book consists of a collection that combines two strategies that are very different and yet complementary, a panoramic vision with a wide and exhaustive study of the existing research, together with a series of essays which analyse specific case studies so that they are clearly focused. On the other hand, the key question is its content: the domesticity in architecture is studied with an interdisciplinary spirit, so that literature, philosophy, sociology etc. feed the debate.

Therefore, "Paradoxes of Domesticity and Modernity" seeks to contribute to the dissemination of Heynen's essay. In the second part of this paper, a new vision is provided to value it. Here a reduced version of the original essay is added with a homonym title, which Heynen prepared for the colloquium "Gender studies: een genre apart? Een stand van zaken" for the Sophia Belgian Gender Studies Network in 2005.[12] It should be mentioned that recently the full article has been re-published and translated into Spanish, and due to the length of the document it was divided into two.[13] The analysis presented here is produced from the reduced version which was presented at the colloquium as it contains sufficient arguments so that the development of this paper can be seen with greater clarity. The existence of this reduced version also enables it to be put forward for the Critic|all Un-thology which restricts the length of the essays.[14] Moreover, the analysis of the reduced version awakens the curiosity of the reader to look for the full text.

Heynen began her essay with a meaningful quote from the book by Marshall Berman, *All That Is Solid Melts Into Air. The Experience of Modernity*, "To be modern is to find ourselves in an environment that promises us adventure, power, joy, growth, transformation of ourselves and the world —and, at the same time, that threatens to destroy everything we have, everything we know, everything we are."[15] The essays' title along with the quotation clearly suggested the hypothesis that Heynen matured about the "tensions and contradictions" of modernity and domesticity or its "paradoxes,"[16] as Berman described. It is worth anticipating Heynen's objective so as not to be misled throughout the course of the paper since, on the whole, Heynen used two extensive sections to expose predominant discourses on the subject, "Modernity and homelessness" and "The gender of modernism." These two arguments reinforced each other and declared that modernity and domesticity are opposite terms.

In the first part, "Modernity and homelessness," Heynen explained the predominant discourse about the metaphorical "homelessness" associated with modernity. As the house was associated with women and femininity, this metaphor reinforced identifying modernity with masculinity: "The conceptualisation itself of modernity as the embodiment of the struggle for progress, rationality and authenticity, also bears gendered overtones. In as far as modernity means change and rupture, it seems to imply, necessarily, leaving home."[17] Later, in the second part, "The gender of modernism," Heynen delved into the gender of modernity and made reference to the argument upheld by Christopher Reed about the divergence between domesticity and modernity which he raised in *Not at Home. The Suppression of Domesticity in Modern Art and Architecture*. The main reason that Reed offered to justify this divergence was to associate modernity with the idea of avant-garde, because "as its military-derived name suggests, the avant-garde (literally 'advanced guard') imagined itself away from home, marching toward glory on the battlefields of culture."[18]

So, faced with the dominant discourse that established the gender of modernity as masculine as opposed to the feminine domesticity, in the third part "The cult of domesticity", Heynen contrasted less obvious discourses, "a focus on domesticity itself on the other hand reveals a rather different mode of interconnection."[19] Heynen suggested that there is a direct connection between the emergence of an ideal domesticity on the one hand and the rise of industrial capitalism and imperialism on the other, "etymological nearness of 'domesticity' and 'to domesticate' is not a coincidence." Heynen maintained that modernity and domesticity cannot be seen as opposites "if one opens up the scope of investigation more widely, and includes as well the more hidden layers of social and economic determinants that often remain concealed on the level of modernist discourses and practices, it becomes clear that there is also a certain complicity between modernity and domesticity."[20] This perspective gives way to numerous discourses, for example, the essays that are included in *Negotiating Domesticity*.

This article has aimed to explain the reasons why the essay "Modernity and domesticity. Tensions and contradictions" should be included in the Critic|all Un-thology, through two reflections that reinforce each other. The first argument has focused on the relationship between the essay and the book in which it was published, where two significant issues could be demonstrated: at the same time it has been established that the scientific community's interest is on the increase, the structure of the book that Heynen sets out as co-editor has been appraised. Her essay in the first chapter offers a broad and complex approach to domesticity and modernity, as an introduction and a warning to this new re-lecture of the term; and its recognition reveals that it is the opportune moment to rethink domesticity in the architecture of the past and its connection with the present.[21]

The second argument has served to exemplify the utility of *Negotiating Domesticity*, through Heynen's essay, by involving the reader from the beginning on the ambivalence of domesticity, by visualising its paradoxes in modernity. Meaning that Heynen's essay invites the reader to reconsider domesticity and to blow up all previous material on "what has been."[22] Thus Heynen managed to provide a consistent basis to help identify the virtues and shortcomings of past and current domesticity, and encouragement to follow in the footsteps of the research.

Notes

1. Hilde Heynen, "Modernity and domesticity. Tensions and Contradictions," in *Negotiating domesticity: spatial productions of gender in modern Architecture*, ed. Hilde Heynen and Gülsüm Baydar (London and New York: Routledge, 2005), 1-29.
2. Marshall Berman, "Introduction. Modernity: Yesterday, Today and Tomorrow," in *All That Is Solid Melts Into Air. The Experience of Modernity*. (London and New York: Penguin Books, 1988), p.15 This citation expresses the deepest sense of the paradox of modernity. The highlighted part of the text quotes what Heynen showed in her essay when she defines "modernity": "There is a mode of vital experience —experience of space and time, of the self and others, of life's possibilities and perils— that is shared by men and women all over the world today. I will call this body of experience "modernity." *To be modern is to find ourselves in an environment that promises us adventure, power, joy, growth, transformation of ourselves and the world —and, at the same time, that threatens to destroy everything we have, everything we know, everything we are.* Modern environments and experiences cut across all boundaries of geography and ethnicity, of class and nationality, of religion and ideology: in this sense, modernity can be said to unite all into a maelstrom of perpetual disintegration and renewal, of struggle and contradiction, of ambiguity and anguish. To be modern is to be part of a universe in which, as Marx said, "all that is solid melts into air."
3. Hilde Heynen and Gülsüm Baydar, "Domesticity and Gender in Modern Architecture" (session co-chaired at the Annual Meeting of the Society of Architectural Historians, Denver, Colorado, US, April 23-27, 2003).
4. Gülsüm Baydar, "Figures of wo/man in contemporary architectural discourse", in *Negotiating domesticity: spatial productions of gender in modern Architecture*, ed. Hilde Heynen and Gülsüm Baydar (London and New York: Routledge, 2005), 41.
5. Susan R. Henderson, review of *Negotiating domesticity: spatial productions of gender in modern Architecture*, ed. Hilde Heynen and Gülsüm Baydar, *Journal of Design History* 20, no. 3 (Spring 2007), 83.
6. Ibid., 84.
7. Ann Varley, review of *Negotiating Domesticity: spatial productions of gender in modern Architecture*, ed. Hilde Heynen and Gülsüm Baydar, *Gender, Place and Culture. Journal of Feminist Geography* 15, no. 5 (October 2008), 556.
8. Ibid., 557.
9. Julieanna Preston, "In the Wake of Negotiating Domesticity" review of *Negotiating Domesticity: spatial productions of gender in modern Architecture*, ed. Hilde Heynen and Gülsüm Baydar, *Interiors: Design, Architecture, Culture* 2, no. 1 (October 2008), 136.
10. Ibid., 135.
11. Verified from three main data bases: Web of Science, Scopus and Google Academic. For example, according to Web of Science the book *Negotiating Domesticity* was cited 185 times, of which 121 correspond to the period of 2014-2018, this demonstrates the increasing interest in the book.
12. Hilde Heynen, "Modernity and Domesticity. Tensions and Contradictions" (paper presented at the colloquium "Gender studies, een genre apart? Een stand van zaken. Savoirs de genre, quel genre de savoir? Etat des lieux des études de genre" for the Sophia Belgian Gender Studies Network, Brussels, Belgium, October 20-21, 2005), 101-113.
13. Hilde Heynen, "Modernidad y domesticidad: tensiones y contradicciones. Primera parte," *Bitácora Arquitectura,* no. 33 (Marzo-Julio 2016), 4-13. Hilde Heynen, "Modernidad y domesticidad: tensiones y contradicciones. Segunda parte," *Bitácora Arquitectura,* no. 34 (Julio-Noviembre 2016), 130-139.
14. Whilst the full text has a length of approximately 10.000 words, the version here has 5000; the main issues are raised and comply with the rules of the length of the text for the Critic|All Un-thology.

15. Hilde Heynen, "Modernity and Domesticity. Tensions and Contradictions" (paper presented at the colloquium for the Sophia Belgian Gender Studies Network, Brussels, Belgium, October 20-21, 2005), 101.
16. See complete citation in note 2.
17. Hilde Heynen, "Modernity and Domesticity. Tensions and Contradictions", 102.
18. Christopher Reed, "Introduction," in *Not At Home. The Suppression of Domesticity in Modern Art and Architecture,* ed. Christopher Reed (London: Thames and Hudson, 1996), 7.
19. Hilde Heynen, "Modernity and Domesticity. Tensions and Contradictions", 104.
20. Ibid., 107.
21. Walter Benjamin, "N: On the Theory of Knowledge, Theory of Progress," in *The Arcades Project*. (Cambridge: Harvard University Press. 1999), 462. In the words of Walter Benjamin:
"It's not that what is past casts its light on what is present, or what is present its light on what is past; rather, image is that wherein what has been comes together in a flash with the now to form a constellation." [Awakening. N2a,3]
22. Walter Benjamin, "K: Dream City and Dream House, Dreams of Future, Anthropological Nihilism, Jung," in *The Arcades Project*. (Cambridge: Harvard University Press. 1999), 388-389.
"Formerly it was thought that a fixed point had been found in *what has been;* and one saw the present engaged in tentatively concentrating the forces of knowledge on this ground. Now this relation is to be overturned, and *what has been* is to become the dialectical reversal —the flash of awakened consciousness. Politics attains primacy over history. (…) There is a not-yet-conscious knowledge of *what has been*: its advancement has the structure of awakening." [K1,2]

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Biography

Elena Martinez-Millana studied architecture at the Polytechnic University of Valencia, Spain, and l'École d'Architecture Paris-Malaquais, France (2013). She has collaborated in architectural offices such as UAPS, Paris and OAB, Catalonia. She has a Master in Advanced Architectural Design from the Polytechnic University of Madrid (2015), and is a PhD candidate in the Architectural Design Department - Collective Housing Research Group (GIVCO). Her doctoral thesis is 'Disassembling Domesticity: Habiting Heterotopias' under Andrés Cánovas. She has participated in conferences: "Le Corbusier, 50 years after, International Congress" (2015), "IV Workshop on Educational Innovation in Architecture (JIDA)" (2016), "III International Conference on Gender and Architecture (MORE)", "I International Conference in Architectural Communication (COCA)", "I International Congress on Architecture Doctorates (IDA)", "I Symposium UPM" (2017), amongst others. Her doctoral thesis has been selected for the Spanish Pavilion at the Venice Architecture Biennale (2018). She has been awarded a scholarship from the European Social Fund and the Community of Madrid (2018).

Martha Stewart: A contemporary icon.
No more surprises: Global Editing with Martha Stewart. Beatriz Colomina and Rem Koolhaas (2004)

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El artículo seleccionado para ser incluido en esta antología trata de ser un pedazo de realidad incómodo y esclarecedor, un fragmento acotado bajo el amparo de un libro de arquitectura que no quiere serlo: Content, escrito por OMA-AMO, Rem Koolhaas y &&& en el año 2003.

Bajo el lema "Go East", el discurso que recorre el libro desplaza el foco de interés desde América y Europa a África, Oriente Medio y Asia, fruto de los intereses económicos y políticos del momento. El atentado contra las torres gemelas, la creciente expansión económica de China, el desarrollo de la comunicación digital y el acceso a datos de orden global son los factores con los que se dibuja un cambio de paradigma. La cuestión consiste en encontrar una nueva mirada que permita comprender el papel de la arquitectura frente a una nueva sociedad, una nueva cultura y una nueva forma de producción.

En este sentido, Martha Stewart, "la Reina del hogar americano" pasa a ser una figura central no ya en el mundo del entretenimiento, sino como líder del imaginario doméstico mundial. Su repercusión mediática y el calado de sus ideas la sitúan como pieza central del libro Content, preocupado por capturar las realidades que hoy influyen en la construcción del mundo.

La inevitable consecuencia es la tensión entre el discurso intelectual que domina el libro y las lógicas comerciales de Martha Stewart. A la manera de Venturi y Scott Brown[1] (con cabida también en Content[2]), el foco de estudio se sitúa en un objeto antagónico a lo políticamente correcto y lo académicamente interesante.

El resultado consiste en una imagen certera y clarificadora del mundo en que vivimos: La entrevista a Martha Stewart es primeramente un pedazo de la cruda realidad allá por 2003, un hito para la reflexión acerca de los medios en los que la cultura se difunde, una cuestión abierta acerca de lo que hoy consideramos cultura y, ante todo, una proposición indecente para los arquitectos del siglo XXI.

Primeramente, es el gramaje del papel, el colorido de las páginas y el formato del texto, estructurado en columnas con extractos destacados, lo que nos sitúa en un punto de interés del artículo: el conocimiento contemporáneo no se difunde a través de canales académicos, sino de la presencia masiva, efímera y voluble de webs, anuncios publicitarios y revistas del corazón. Martha Stewart y su modo de habitar encajan en estos canales al ser un discurso listo para consumir, y a ello aspira la publicación de OMA-AMO, recalcando desde las primeras paginas que la arquitectura ha de adaptarse, moverse y dominar los medios que cada día nos colmatan de información[3].

En esta operación de mímesis, en la que el libro se disfraza de revista, utiliza sus códigos e incluye voces ajenas, Martha Stewart encaja como lo haría en cualquier otra publicación de kiosko. Los autores tensan los tradicionales escrúpulos de cualquier arquitecto formado, difuminando el límite entre lo intelectual y lo banal. ¿Podría una publicación así estar presente en cualquier tienda de barrio? Martha Stewart pasa a ser parte del mundo académico en la medida en que Content tiende a ser un objeto de consumo.

Sus interlocutores, Beatriz Colomina y Rem Koolhaas son el marco académico que estructura la entrevista. Sus preguntas guían el discurso hacia temas contemporáneos como el decrecimiento de la población occidental, la inclusión de la tecnología en los hábitos cotidianos, la condición de privacidad o la globalización.

Su posición ante las respuestas tiende siempre a la neutralidad, a la búsqueda y escucha de los puntos de vista de Martha sin cuestionarlos. En este sentido no hay truco intelectual ni ironía posible que calme la conciencia del lector cultivado. La entrevista a Martha Stewart es una confrontación directa con la realidad, una llamada de atención a los arquitectos que aún piensan que construyen el mundo.

El objeto investigado tiene tal potencia en la realidad contemporánea que ante él, Colomina y Koolhaas son asépticos como cirujanos. De hecho, su identidad a lo largo de la entrevista podría omitirse en pos de una suerte de monólogo por parte de Martha. No obstante, el artículo se nutre de la confrontación entre estos dos mundos. La presencia de "Rem" y "Beatriz" nos sitúa de manera crítica ante la realidad. No anulándola ni cuestionándola, sino forzando nuestro punto de vista a saltar de los contenidos expresados hacia los canales en que se expresan.

De hecho, es el uso que Martha Stewart hace de estos canales el que, cuando leemos el artículo, afirma su relevancia para una arquitectura contemporánea.

Preguntas como "¿Crees que la gente convierte sus casas en las casas de Martha Stewart?", a las que se responde "No. (...) En vez de comenzar con los productos y tratar de inspirar a la audiencia, tratamos de inspirar primero y después proveer." muestran la manera en que hoy en día un discurso se vuelve fundamental para sustentar cualquier tipo de moda, comportamiento u objeto.

Así también, la producción arquitectónica necesita de un discurso que lo acredite y lo abale como listo para su consumo. A diferencia de una práctica anterior en la que el edificio respondía a una necesidad, la lección de Martha consiste en pensar que cualquier discurso productivo ha de solucionar necesidades ficticias inoculadas previamente. "Convertir a los *dreamers* en *doers*", o decir que el objeto de la arquitectura ya no es el ciudadano, sino el consumidor. Y un consumidor global.

Martha Stewart lanza su modo de vivir a través de este tipo de estrategias, y tal es su efecto, que el sesgo cultural e ideológico que presenta deviene secundario frente a la masiva difusión y acogida del mensaje. Es este hecho el que Colomina y Koolhaas traen a un primer plano en su artículo: hoy, una arquitectura adecuada a los medios y canales de información, como lo son las prácticas de Martha, no necesita fundamentar su validez en la adecuación a los cánones profesionales, sino en ser capaz de venderse como un producto deseado. Debido al peso demográfico de este modo de hacer, la aprobación de los estándares arquitectónicos se vuelve irrelevante.

Así, ante la pregunta "¿Te consideras arquitecta?", Martha responde "... lo soy. ¡Lo soy!", demostrando que la realidad se construye mediante estos procesos, independientemente a lo que tradicionalmente considerábamos competencia arquitectónica.

La fuerza que adquiere este discurso en un formato banal y barato, la manera en que Martha Stewart se sitúa como líder del territorio que anteriormente correspondía a los arquitectos, hace de este artículo un trago amargo para todos aquellos asentados en un mundo eurocéntrico.

La lectura de esta entrevista sirve como detonante para una reflexión acerca de la relevancia del discurso académico actual, además de una búsqueda de aquellos canales y formatos adecuados para la difusión y práctica de la arquitectura. Esta entrevista puede significar también una llamada de atención frente a las dinámicas que actualmente generan nuestros hogares y ciudades, ya que "No más sorpresas" indica que en un mundo hiperconectado no hay secretos, sino discursos diseñados para ser consumidos en cualquier parte por cualquier persona.

Será nuestro primer paso atrevernos a comprender esta nueva manera de producir.

Notes

1. Venturi, Robert, Scott Brown, Denise y Izenour, Steven. *Learning from Las Vegas*. Cambridge : The MIT Press, 1972.
2. Venturi, Robert, Scott Brown, Denise, Koolhaas, Rem. « (Re)Learning from Las Vegas » en : Koolhaas, Rem, OMA-AMO y &&&. *Content*. Taschen, 2004.
3. « Any architectural project takes five years ; no single enterprise - ambition, intention, need – remains unchanged in the contemporary maelstrom. Architecture is too slow.(…) It embodies the lingering hope -or the vague memory of a hope – that shape, form, coherence could be imposed on the violent surf of information that washes us daily. » Koolhaas, Rem. *Content*. 2004.

Biography

Luis Moreda Franco es arquitecto titulado en la Escuela de Arquitectura de Toledo, UCLM (2017) y actualmente se encuentra cursando el Máster de Proyectos Arquitectónicos Avanzados en la ETSAM, UPM (2018).

Notes sobre una arquitectura líquida
Arquitectura líquida. Ignasi de Solà-Morales (2001)

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Arquitectura Líquida pertenece a una serie de ensayos realizados por Ignasi de Solà-Morales con motivo de los eventos ANY en los años 90.

En mayo de 1991 comenzaba en Los Ángeles la gira mundial que durante diez años la Corporación ANYone (ANY) -y dentro de ella especialmente P.Eisenman, A.Isozaki e I.Solà-Morales- organizó con el objetivo de analizar el estado de la arquitectura al final del milenio.

Tras el acrónimo ANY (Architecture New York) no sólo aparece el arquitecto y teórico Peter Eisenman, sino otros arquitectos -como Phillip Johnson, Phyllis Lambert, Arata Isozaki, o Rem Koolhaas-, filósofos -como John Rajchman-, críticos arquitectos -como Ignasi de Solà-Morales-, etc. que invitan a su vez en cada una de las actividades programadas, a otros arquitectos, filósofos, teóricos o sociólogos con la intención de abrir el abanico de la interpretación sobre la arquitectura en el cambio de siglo.

Si bien la dilación en un período tan amplio pudo restar intensidad a la trascendencia de alguno de estos eventos, la revisión final del conjunto evidencia una colección de intereses, disciplinares o no, presentes en la producción arquitectónica de ese momento.

En este contexto se incribe la presentación que hizo Ignasi de Solá-Morales en Rotterdam en el año 1997 de su ponencia *Arquitectura Líquida*, correspondiente a la entrega ANYHOW.

Arquitectura líquida
La tesis que defiende propone un cambio de paradigma en la arquitectura. Una arquitectura que, en lugar de asumir la tradicional tríada vitruviana ligada a la estabilidad y la permanencia, fuera capaz de pensarse desde el cambio y la transformación en el tiempo que exige la cultura contemporánea.

En este punto, es inevitable la referencia a Bergson para desarrollar una aproximación diferente a la dualidad espacio-tiempo desde una percepción contemporánea de permanencia en el cambio, de durabilidad en lo variable, frente a una visión clásica de lo permanente y lo estable.

Así es como Solà-Morales propone la mirada distraída[1] frente a la mirada atenta y, con ello, la constatación de que la intuición y la multiplicidad se convierten en guía para esta experiencia. El significado que le otorga es el cambio de referencia desde el orden sometido a una jerarquía hacia el concepto de sistema, como organización coherente o composición abierta y variable de acontecimientos ligados a un espacio y un tiempo que ya no se entienden como categorías cerradas. De hecho, propone nuevas categorías en contraposición a las clásicas de Vitruvio.[2]

Esto permite un marco intelectual o de reflexión tanto para determinada arquitectura que ya se ha comenzando a producir en esos años como para otra venidera y que sería originada desde presupuestos similares.

En este sentido identifica claramente los principales aspectos que debía solventar una arquitectura líquida así entendida: los instrumentos o las estrategias de control de ese espacio de flujo, que inevitablemente se deberán desarrollar en el tiempo, así como la deficiente adecuación de los mecanismos de representación, tan dependientes de lo visual.

Así como en las arquitecturas realizadas hasta el momento era difícil ver reflejadas estas ideas, Solà-Morales las reconoce en las acciones del movimiento Fluxus. Esto supone conectar su propuesta de arquitectura con el arte -un arte líquido- como campo avanzado de experimentación. Y esta actitud artística pone en crisis las convenciones establecidas requiriendo el trabajo con la realidad en busca de un proyecto propio, el de una contemporaneidad que se sabe distinta de la modernidad.

La arquitectura, así presentada por Solà-Morales, obtenía el calificativo de líquida y se convertía en vector que tensionaba el mundo teórico y la ejecución práctica de la arquitectura.

Escritos en paralelo
Por un lado, su valor teórico intrínseco como propuesta resuena en reflexiones previas o se refleja en discursos posteriores en un entorno temporal muy cercano.

Esto constata que el discurso sobre lo líquido o lo fluido era propio del pensamiento de ese momento, y confirma la importancia del texto seleccionado como intento de comprensión y trasposición a la disciplina arquitectónica.

Dos referencias pueden acotar esta situación y aportar nuevas relaciones y matices en la comprensión de una propuesta de arquitectura líquida:

Una previa, el texto *La cortina del siglo XXI. Teoría de la arquitectura fluida*. [3], que Toyo Ito escribía en torno a 1990.

Otra posterior, la primera edición del libro de Zygmunt Bauman *Modernidad líquida[4]*, que aparece en el año 2000 bajo el título *Liquid Modernity* (aunque la fecha del prólogo *Acerca de lo leve y lo líquido* es junio de 1999).

Recordemos que el texto *Arquitectura Líquida* se expuso en 1997[5], por lo tanto se inserta entre ambos. El interés de aportar estas fechas cruzadas no es tanto la anécdota de que Solà-Morales se adelantara con su artículo a la publicación de Bauman -más ambiciosa en su difusión y más popular actualmente- sino incidir en la actualidad del tema y el interés que despertaba en ámbitos tan diferentes como la arquitectura o la sociología.

Lo atractivo de reunir estos textos es su complementariedad, ya que cada uno de ellos identifica la condición de flujo de una forma diferente y sobre objetos diversos. Esto ayuda a reflexionar (parcial y fragmentariamente) sobre la actividad de la arquitectura cuando se ocupa del cuerpo, del espacio público o de la sociedad.

Toyo Ito, centra su interés en el cuerpo:

"la visión del mundo cambia radicalmente según cómo se interprete el cuerpo humano." [6]

Solà-Morales identifica esta condición en los nuevos espacios públicos de las ciudades:

"La arquitectura que se enfrenta hoy con los flujos humanos en los intercambiadores, aeropuertos, estaciones marítimas o de ferrocarril (…) devenir flujo significa manipular la contingencia de los acontecimientos, establecer estrategias para la distribución de individuos, bienes e información."[7]

Zygmunt Bauman, desde la sociología, considera la instantaneidad inherente al flujo como fin último de la modernidad líquida, estableciendo una nueva condición fronteriza:

"El advenimiento de la instantaneidad lleva a la cultura y a la ética humanas a un territorio inexplorado, donde la mayoría de los hábitos aprendidos para enfrentar la vida han perdido toda utilidad y sentido."[8]

Estas tres aproximaciones, en principio independientes, comparten una característica común: todas contienen un discurso dual.

Para Ito, la interpretación poética del cuerpo es la interpretación de la individualidad, el binomio "cuerpo-individualidad" determina la interacción con el mundo, entendiendo por mundo todo lo que no es uno mismo –la naturaleza o los otros.

En su escrito relata la toma de conciencia de la inutilidad de los hábitos con los que había realizado arquitectura hasta entonces, y que ya veía con autocrítica y cierto desapego.[9]

Si la reflexión sobre las teorías expuestas en *El caos sensible[10]* le habían convencido de que el cuerpo era más un movimiento dentro de un fluido que un sólido estático, su arquitectura no podía permanecer indiferente. Del mismo modo, el cambio que debía experimentar no podía ser inmediato y, de nuevo, rígido. Debía tomar forma en el interior de la corriente.

Este sistema, que en su caso es más una poética personal, considera los cuerpos (la arquitectura) y los ambientes (naturales o urbanos) como flujos que alcanzan momentos de estabilidad fugaz. El efecto de la arquitectura tendría que ver con lo siguiente:

"se podría decir que es como si pusiéramos un palo en la corriente de un río. (…) lo que tenemos que hacer nosotros es introducir un nuevo remolino entre los innumerables ya existentes, para estimular los alrededores, y provocar una nueva corriente en el espacio periférico."[11]

Solá-Morales, sin embargo, centra el foco en una arquitectura del espacio público.

Desde una postura más pragmática -en el sentido de que elabora nuevas categorías para comprender una realidad esquiva, frente a la cual las herramientas tradicionales de la arquitectura se muestran ineficaces-, identifica el soporte de esta arquitectura en los vacíos, los pliegues de la ciudad que se convierten en no-lugares y en los cuales el vector fundamental de significación es el flujo humano, la afluencia masiva de personas.

Aún cuando esta acumulación no tenga muchas veces las características de una colectividad, de un proyecto común, sino la suma de múltiples individualidades, es clara la vinculación entre este tipo de espacio público y lo colectivo.

Es en los aeropuertos, intercambiadores, estaciones terminales donde todo esto se produce. En ellos es inútil operar con acercamientos tradicionales: las arquitecturas producidas a duras penas cumplen su función de *utilidad*, la *firmeza* de sus estructuras interfiere en el tiempo con las variaciones que exige la utilidad, y la *belleza*, como acontecimiento, no se puede recoger en una vista.

En este sentido, Solà-Morales elabora unas categorías paralelas, útiles para diagnosticar la situación y aproximar las condiciones materiales en las que ofrecer una respuesta.

Así establece tres tipos de situaciones, desde la más tradicional hasta la más alejada de ella, identificándolas con estados de la materia (sólido, viscoso, líquido), y les asigna una condición material característica (firmeza, ductilidad, fluidez) que se corresponde con la categoría que determina a estas arquitecturas (espacio, proceso, tiempo).

Este diagnóstico de la modernidad que varía de lo sólido a lo líquido expuesto desde la reflexión arquitectónica, es similar a lo que Zygmunt Bauman expone dos años después desde la sociología en su libro *Modernidad Líquida.*

Para él, la disolución de lo sólido comenzó con la disolución de los lazos de la tradición, para continuar con la disolución de las recreaciones de estabilidad. En el estado actual de la modernidad fluida, los vínculos que se están derritiendo son los que existen entre las elecciones individuales y los proyectos y acciones colectivos. Esta debilitación entre lo individual y lo colectivo afecta, especialmente en algunos casos, a la arquitectura.

En este sentido, las interpretaciones de Bauman aportan un punto de vista complementario a las preocupaciones de procedimiento e inspiración de los arquitectos.

A una modernidad pesada, Bauman contrapone en su escrito una modernidad liviana, en la que la evolución tecnológica elimina la preponderancia del espacio, el cual sucumbe ante la inmediatez del tiempo, la instantaneidad: todos los puntos del espacio se pueden alcanzar de forma casi instantánea y por tanto ninguno es privilegiado, ninguno tiene valor especial.

Esta instantaneidad, que refleja la ruptura de los lazos tradicionales entre espacio y tiempo, permite una comunicación casi inmediata con cualquier punto a través de artilugios tecnológicos (no de nuestro cuerpo), evitando en muchos casos el desarrollo de habilidades de civilidad o de trato personal cuya ausencia, según Bauman, está detrás de cómo se configuran determinados espacios públicos, como los centros comerciales. En última instancia, su análisis concede al binomio "sociedad-civilidad" una clave más para interpretar la arquitectura contemporánea.

En realidad, los pares "cuerpo-individualidad", "espacio público-colectividad" y "sociedad-civilidad" son particularizaciones de un discurso más amplio sobre lo líquido, y el cambio de uno a otro sólo supone un cambio de registro.

Arquitecturas líquidas

La trasposición de estas ideas a la práctica arquitectónica se puede ejemplificar en tres obras que comparten tanto ámbito geográfico como sociológico. Todas son coetáneas de los textos tratados y se ubican en Japón –bien físicamente o como propuestas teóricas-, en el entorno cosmopolita de Tokio, donde la cultura occidental es llevada al límite.

En 1985, Toyo Ito avanzaba con su proyecto-investigación "PAO para la chica nómada de Tokio", una alternativa teórica de vivienda-refugio para un personaje cuya vivienda está atomizada en la ciudad. Este último reducto, ligero y móvil, era capaz de albergar un mobiliario específico para cada una de las selectas funciones que merecían seguir siendo individualizadas: descansar (Dormir), elaborar su aspecto (Moda), disfrutar de un momento señalado o tradicional, -no de alimentarse- (Aperitivo) y recibir/elaborar información por medio de libros y revistas (Inteligencia). Todo ello en situaciones aparentemente paradójicas de cubiertas de rascacielos, pero que bien podían funcionar en una situación más verosímil: la de estar inmerso en un centro comercial, atravesado por sus flujos de información y activando los mecanismos sociales detectados por Bauman.

En 1995, FOA (Foreign Office Architects) gana en Yokohama el concurso para la nueva terminal del puerto, construyendo un suelo continuo que por medio de plegamientos permite el acceso a las diferentes partes del programa. El resultado es un espacio urbano continuo en el que las condiciones de pendiente y las marcas de determinados elementos organizan el tránsito y la estancia de los visitantes en las diferentes épocas del año. No es que la técnica permita un lenguaje diferente, es que la arquitectura se vale de ella para proponer desde la propia disciplina la solución más sofisticada.

Si la primera obra era un proyecto teórico y la segunda una obra de nueva planta, esta última tiene que ver con la condición extrema del flujo: la estación de Shinjuku. Una obra existente y anónima que ha ido creciendo y adaptándose en funcionamiento e imagen hasta convertirse en un nodo de intercambio de millones de pasajeros al día. Se convierte así en una infraestructura en la que tan importante es gestionar la máquina programada (el ferrocarril) como el pasajero y su tránsito. Una arquitectura inabarcable para la vista, que se reconoce principalmente como un interior fabricado por la acumulación o yuxtaposición de situaciones diversas, que elude una imagen exterior fuerte o unitaria, formada también por la acumulación de elementos diferenciados bajo el filtro de la publicidad y su imagen.

Estos tres proyectos muestran una forma de acometer la arquitectura alejada de un canon clásico o moderno, en la que el sujeto protagonista demanda espacios con características muy parecidas a las que proponía Solà-Morales para una arquitectura en la que la *firmitas* - lo estable, el *verum* o la verdad estructurante- era puesta en duda; una arquitectura que borra las trazas de lo aprendido para ser soporte de nuevas formas de habitar.

Notes

[1] Según se refiere a ello Walter Benjamin, como indica Ignasi de Solà-Morales en su escrito.
[2] Estas nuevas categorías se contextualizan más adelante, al relacionar el texto original de Solà-Morales con otros textos de Ito y Bauman.
[3] Toyo Ito, "La cortina del siglo XXI. Teoría de la arquitectura fluida" en *Escritos* (Murcia: Colegio Oficial de Aparejadores y Arquitectos Técnicos de Murcia, 2000),67-80.
[4] En lengua inglesa se publicó en el año 2000: Zygmunt Bauman, *Liquid Modernity* (Cambridge: Polity Press, 2000). En lengua española, la versión consultada, respecto a la que se refieren las citas en este escrito, se publicó en el año 2007: Zygmunt Bauman, *Modernidad Líquida* (Buenos Aires: Fondo de Cultura Económica de Argentina, 2007).
[5] El texto de referencia *Arquitectura Líquida* sirvió de base para la conferencia que, con el mismo título, impartió en Rotterdam en 1997. La primera aparición del texto fue en lengua inglesa dentro de las publicaciones de ANY pero se ha tomado la primera aparición en lengua española en 2001 como texto base ya que es la lengua nativa del autor.
[6] Toyo Ito, *Escritos* (Murcia: Colegio Oficial de Aparejadores y Arquitectos Técnicos de Murcia, 2000),70.
[7] Ignasi de Solà-Morales. "Arquitectura líquida". *DC. Revista de crítica arquitectónica,* no. 5-6 (2001): 32.
[8] Zygmunt Bauman, *Modernidad Líquida* (Buenos Aires: Fondo de Cultura Económica de Argentina, 2007),137.
[9] Esta desafección se puede advertir en una de sus frases: "había muchas posibilidades de que el viento se llevara mi arquitectura de finas pieles, a la que llamo "metamorfosis del viento" por afán de presumir". Toyo Ito, *Escritos* (Murcia: Colegio Oficial de Aparejadores y Arquitectos Técnicos de Murcia, 2000),75.
[10] Theodor Schwenk, *El caos sensible* (Madrid: Rudolf Steiner, 1989)
[11] Toyo Ito, *Escritos* (Murcia: Colegio Oficial de Aparejadores y Arquitectos Técnicos de Murcia, 2000),77.

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Biography

Álvaro Moreno Hernández is PhD Architect from ETSAM (Technical University of Madrid, UPM) since 2016. In 1997 he obtained a Master in Architecture at the same university. He is co-founder of Espinosa + Moreno Architecture office since 2001. He has been lecturer in the Department of Graphic Design (UAX) from 2004 to 2007. At present he is lecturer in the Department of Architectural Design (ETSAM), Technical University of Madrid (UPM) since 2012.

Coordinator of Cátedra Blanca activity at Technical University of Madrid, he is in charge of the Line of Investigation "Matter and Space", part of the Experimental Workshop (UPM), and member of the research programme "Culture of Habitat" (UPM).

He has lectured at ETSAM, UAX, FCOAM, COAM and ETSAV.

Estímulos y reacciones, deseos y afectos, fibras e hilos intencionales.
La Geometría Complementaria. Juan Navarro Baldeweg (1995 / 1999)

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Apertura.

La Geometría Complementaria es un pequeño ensayo de Juan Navarro Baldeweg publicado en el número 1995.25 de CIRCO y que se recoge años más tarde (mayo 1999) en la primera edición de *La Habitación Vacante*. Sirva de apertura estas palabras del propio Navarro Baldeweg que comienzan a perfilar estas ideas, recogidas en *La Copa de Cristal*:

"*Lo que percibimos no es el mundo, es una parte del mundo, es lo que alcanzamos a ver. No hablo de lo inalcanzable por lejanía, sino de lo que aun siendo próximo resulta indiscernible, como en una confusión de cosas, irreconocible en formas o cualidades. Miramos y sólo vemos lo que ya sabemos ver: un inventario figurativo parcial en el interior de un universo mayor, más denso y turbio, indiferenciado*"[1].

Navarro Baldeweg resume, de esta manera, cómo percibimos el mundo, o una parte de él. Una realidad que ya no se mide por su presencia visible sino por la multitud de representaciones, de expresiones, de miradas en las que el objeto se descompone generando nuevas lecturas del mismo. Para Navarro Baldeweg, la experiencia no es una representación simplemente visual, sino táctil, auditiva u olfativa. Todos nuestros sentidos se entrelazan e interactúan con el espacio y el desplazamiento temporal que experimenta nuestro cuerpo.

Maurice Merleau-Ponty ya apuntó, a mediados del siglo XX, la integración esencial de los reinos sensoriales: "*Mi percepción no es, pues, una suma de datos, visuales, táctiles, auditivos; yo percibo de una manera indivisa con mi ser total, me apodero de una estructura única de la cosa, de una única manera de existir que habla a la vez a todos mis sentidos*"[2].

Un individuo frente a sí mismo y al mundo - en la *carne del mundo* - como cuerpo sensible construido a través de su experiencia, vinculado a través de las emociones y el recuerdo al mundo y las cosas. Que busca el bienestar a través de relaciones esencialmente afectivas con los objetos. "*Esa 'alquimia' por la que sustancias reales se transforman en sentimientos humanos, ese momento especial de apropiación emocional o transmutación de materia y forma en espacio*"[3].

En arquitectura, algunos autores han trabajado con estas premisas, especialmente durante la segunda mitad del siglo XX, dotando a sus proyectos de ciertos mecanismos para intensificar la experiencia. Estos arquitectos han tratado sus obras como un acto experiencial y sensible, y no tanto como algo que acota o cierra ámbitos.

Peter Zumthor, Aldo Van Eyck, Juhani Pallasmaa, Steven Holl o el propio Juan Navarro Baldeweg son algunos de los referentes que, con más ahínco, han trabajado y desarrollado las teorías de la percepción en la arquitectura.

Así, el suizo Peter Zumthor se refiere a ello como el 'cuerpo' de la arquitectura: "*Reunir cosas y materiales para que, unidos, creen este espacio […] como una masa corpórea, como membrana, como material, como recubrimiento, tela, terciopelo, seda,… todo lo que me rodea. No la idea de cuerpo, sino el cuerpo, el cuerpo que me puede tocar*"[4].

Steven Holl considera "*el espacio, la luz, el color, la geometría, el detalle y el material como un continuum experiencial*"[5]. Un complejo entrecruzamiento que crea un todo en el que ya no es posible distinguir elementos individuales; en el que un continuo de espacios, materiales y detalles aparecen superpuestos en una "*experiencia enmarañada*".

Una arquitectura que es vivida como una parte más de nuestro mundo existencial. El paso del tiempo, la luz, la sombra y la transparencia; los fenómenos cromáticos, la textura, el material y los detalles…, todo ello participa en la experiencia total de la arquitectura.

Estos arquitectos han establecido una acción recíproca entre nuestros sentimientos y las cosas que nos rodean (las *"fibras entre las cosas y nosotros"*). Formas, figuras o presencias materiales que integran nuestro espacio vital y que establecen vínculos directos entre los fenómenos y la percepción individual. Describir las experiencias y lo que "*hay entre las cosas y lo que hay entre ellas y nosotros*" como nuestra forma de entender la realidad.

El arquitecto de la geometría complementaria.

Gran parte de la producción de Navarro Baldeweg viene influenciada por su relación con György Kepes, fundador y entonces director del Center for Advanced Visual Studies, perteneciente al MIT. Su primer contacto se produce en Boston tras el paso de Juan Navarro por la Escuela de Arquitectura de Madrid. Será el propio Kepes quien le propondrá desarrollar allí su investigación. Su incorporación al CAVS, en septiembre de 1971, supone un auténtico cambio en su trayectoria, como él mismo reconocería:

"*Allí tuve ocasión de elaborar, gracias a su tutela y libertad de iniciativas concedidas a sus artistas invitados, lo que considero ahora el fundamento de mi trabajo en todas sus vertientes. […] Consideraba mi investigación un trabajo sustanciado en ciertas coordenadas esenciales, en un cruce de redes que atravesaban el cuerpo. Ellas proporcionan experiencias directas de la naturaleza que nos rodea y también del propio cuerpo, es decir, de un mundo interno abierto por los sentidos y accesible a lo externo*"[6].

Junto a György Kepes conocería a otros artistas vinculados a éste en lo que se llamaría *The New Landscape*, que procuraba una nueva visión del universo físico a través de los medios instrumentales de la ciencia y la tecnología.

"*En aquella época en realidad no me dedico a pintar, aunque, paradójicamente, surge en mí un cierto gusto por hacer obras que denomino sin manos, es decir, sin medios instrumentales. No me refiero a las manos humanas - la mano humana siempre tiene valor -, sino a la interposición de algún medio entre el objeto y la percepción directa. En este sentido, puede decirse que son conductores, más que obras*"[7].

La influencia de Kepes sobre la obra de Navarro Baldeweg estaba directamente relacionada con su interés por el estudio de la luz y las leyes de la percepción basados en la teoría de la *Gestalt*, como se había demostrado en muchos de los proyectos que había desarrollado Kepes a lo largo de su trayectoria.

Los trabajos posteriores de Navarro Baldeweg son ejemplos dirigidos hacia la obtención de una experiencia sensorial. Peso, textura, temperatura y gravedad, por citar algunas, son las herramientas y los materiales con los que trabaja.

Una arquitectura con una fuerte vinculación personal con el espacio como fenómeno del sentido. Un espacio similar al que apuntaría, años más tarde, Iñaki Ábalos en su célebre *casa fenomenológica*: "*El espacio deja de entenderse como aquella extensión neutra propia del cientifismo descartiano para pasar a ser un "ente habitado" por estímulos y reacciones, por vectores, por deseos y afectos que orientan, anticipan y dan sentido a las cosas, y a nuestro cuerpo entre ellas*"[8].

Sus obras han destacado por esa voluntad de interactuar con el interlocutor. Han nacido con el objetivo de transformar al observador en participante, de permitir que el habitante reconozca en el espacio un todo, una globalidad a través de la experiencia.

Cierre.

A pesar de que la arquitectura ha sido considerada, y lo sigue siendo, como una disciplina con un fuerte predominio del sentido de la vista, nuestras experiencias son multisensoriales. Nos enfrentamos a ella con todos los sentidos a la vez, y no como un mero objeto de contemplación que es ajeno a nosotros mismos.

Como se ha apuntado, la arquitectura tiene la capacidad de desarrollar unas cualidades que proporcionen a la percepción una sensación de vitalidad al experimentarla.

Sirva este ensayo no sólo para poner en valor y contextualizar este escrito de Juan Navarro Baldeweg sino para poner énfasis en estas *fibras* o hilos intencionales que se adueñan de nuestra percepción conectándonos al objeto y a todo lo que le rodea. Sirva también para hacer patente cómo

la arquitectura, leyendo de otros campos del arte y contaminándose de referencias, puede restablecer los significados y los valores intrínsecos de los fenómenos naturales a través de la experiencia multisensorial.

Quizás ninguna otra disciplina involucre directamente tantos fenómenos y experiencias como la arquitectura.

Notes

[1] Juan Navarro Baldeweg, "La copa de cristal" en *Una Caja de Resonancia* (Madrid: Pre-textos, 2007).
[2] Maurice Merleau-Ponty, "El cine y la nueva psicología" en *Sense and non-sense* (Evanston: Northwestern University Press, 1964).
[3] Peter Zumthor, "La magia de lo real" en *Pensar la arquitectura* (Barcelona: GG, 2014).
[4] Peter Zumthor. *Atmósferas* (Barcelona: GG, 2009).
[5] Steven Holl. *Cuestiones de percepción: Fenomenología de la arquitectura* (Barcelona: GG, 2011).
[6] Juan Navarro Baldeweg, "La región flotante" en *Una Caja de Resonancia* (Madrid: Pre-textos, 2007).
[7] Juan Navarro Baldeweg, "Conversación entre Juan Navarro Baldeweg y Luis Rojo de Castro" en *La Habitación Vacante* (Madrid: Pre-textos, 1999).
[8] Iñaki Ábalos, "La casa fenomenológica" en *La Buena Vida* (Barcelona: GG, 2000).

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Biography

Luis Navarro Jover, arquitecto por la Universidad de Alicante, Máster en Proyectos Arquitectónicos Avanzados (MPAA) y Doctorando en el Departamento de Proyectos Arquitectónicos de la Escuela Técnica Superior de Arquitectura de Madrid. Ha sido asistente en la Unidad Docente de Juan Carlos Sancho de la ETSAM así como profesor responsable de diferentes cursos y talleres sobre infografía y expresión gráfica en arquitectura.
Desde 2004 ha colaborado en diferentes oficinas de arquitectura como Alfredo Payá, Arquitecturas Torres Nadal, Grupo Aranea y Ulargui-Pesquera Arquitectos. En 2012 funda su propia oficina, LA ERRERÍA * architecture office (www.erreria.com).
Su trabajo ha sido reconocido, entre otros, con el 1er Premio en la Bienal Internacional de Arquitectura de Cracovia 2017, el 2º Premio de Interiorismo del COACV 2015/2016, el 1er Premio de Arquitectura y Rehabilitación del COACV 2013/2014, así como diferentes participaciones en las Muestras de Arquitectura Reciente en Alicante organizadas por el CTAA; siendo este trabajo publicado en diferentes medios nacionales e internacionales.

Artefactos energéticos: la energía como parámetro proyectual
El edificio como artefacto exosomático: un proceso que alberga procesos.
Luis Fernández-Galiano (1991)

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El texto pertenece a la publicación realizada por Luis Fernández-Galiano con el título *El fuego y la memoria. Sobre arquitectura y energía*. Es interesante resaltar que deriva de la tesis doctoral del propio autor y recoge las preocupaciones ecológicas de finales de los setenta nacidas a partir de la primera crisis energética. Debido a la abundancia de energía barata de los años ochenta el debate queda estancado durante dicha década para volver a aparecer con fuerza durante el cambio de siglo y milenio, recogiendo la preocupación social y económica provocada por el denominado Cambio Climático. El escrito se centra principalmente en la relación de la arquitectura y la energía.

Frente a la pregunta ¿Qué criterios deben establecerse para elegir textos relevantes en esta antología que se pretende coleccionar?, parece obvio responder que aquellos que presenten y definan parámetros proyectuales que nos permitan generar nuevas herramientas para el desarrollo del proyecto arquitectónico. De esta manera el parámetro energía se introduce como concepto redefinido que ayuda a desplazar el pensamiento transversalmente para enlazar con otras ideas y parámetros. El término energía no es nuevo, ya que siempre ha estado vinculado con la actividad y vida humana, pero si es cierto que a través de la historia su relación con la arquitectura ha ido apareciendo y ocultándose de forma discontinua. Nos encontramos en una ventana temporal donde vuelve a aparecer con fuerza y tendría que utilizarse esta actualidad mediática para incorporarlo definitivamente a la antología de parámetros de proyecto.

El texto de Fernández-Galiano asume desde el principio la condición arquitectónica de la palabra energía, y va más allá, en el sentido que inventa nueva terminología que es interesante destacar y analizar, redefiniendo la arquitectura en torno a la termodinámica. Se utilizan diferentes analogías y metáforas que permiten entender la arquitectura como algo vivo, cambiante y activo. Fernández-Galiano define el edificio como artefacto exosomático donde entiende "*la arquitectura como artefacto del entorno humano que regula los flujos energéticos y canaliza la energía acumulada en los combustibles en beneficio de los seres humanos que los habitan*"[1]. La energía exosomática es la producida en el exterior de un organismo en contraposición de la endosomática que es la que alimenta el metabolismo de un ser vivo. La energía exterior que canalizan estos edificios se relaciona con aquellos aspectos necesarios para que se desarrolle la vida humana con confort, o se relaciona con el consumo energético de los edificios y sus usuarios. El término artefacto desplaza al de edificio, y lo entendemos como objeto material realizado por una o varias personas para cumplir una función, es sinónimo de máquina y aparato y deriva de las palabras latinas ars o artis (técnica) y facto (hecho), para designar a los objetos cuya fabricación requiere alguna destreza. El término latino ars engloba a las técnicas y a las artes, lo que no ocurre con el término castellano arte que deriva de él. Por tanto un artefacto exosomático es aquel que regula la energía en el exterior del cuerpo humano pero también según la definición podría producirla.

Se presentan ya diferentes analogías interesantes; la arquitectura como un artefacto, que es una máquina actualizada, la arquitectura como materia organizada que ordena y produce flujos energéticos, es decir la arquitectura como un organismo vivo. Al entenderla como artefacto exosomático una de las funciones principales de la arquitectura, a parte de habilitar confort al ser humano es tratar con energia, desde su regulación hasta su produción. Como se apunta anteriormente la energía ha ido apareciendo y velándose como concepto arquitectónico a lo largo de la historia; Fernandez-Galiano realiza una primera ejemplificación con los los maestros Le Corbusier y Wright y como èstos entienden la energia solar. Para Le Corbusier es sol es luminoso y regular que ordena la vida humana. Es un ciclo perfecto, lógico y cerrado. Para Wright sin embargo el sol es calor más que estabilidad, es un "*sol caótico, cálido, igneo, un fuego cósmico*"[2]. Aunque para ambos la utilización del sol y el fuego sea más simbólica que funcional.

En los años sesenta y principio de los setenta aparece nuevamente la energía como parámetro proyectual en una joven generación de arquitectos donde los edificios o los artefactos ya no solo canalizan y distribuyen la energía sino también la producen. Nace de igual manera el concepto de autosuficiencia energética, ligado al empleo racional de la energía natural. Dicho concepto se asimila culturalmente con una necesidad de autonomía tanto en la gestión, como en la construcción, hasta llegar a la autonomía energética. El individuo se convierte en un consumidor energético, que a su vez puede volcar la energía que produce en el sistema, para vivir de un modo ecológico. Esta nueva forma de entender la arquitectura aparece en torno a la crisis energética de los años setenta,

producida por la reacción de los países árabes al apoyo occidental al estado de Israel. Hay que recordar que estos países controlan gran parte de la producción y conforman la OPEP. En el aspecto arquitectónico se produce una profunda reflexión alrededor de la energía que se constituye como parámetro proyectual. La generación de jóvenes arquitectos de los años setenta utilizan el artefacto como arquetipo infraestructural, ligero y high tech, para a través de una arquitectura ligada a la ciencia ficción, realizar una crítica al movimiento moderno institucionalizado, todos ellos comparten a su vez cierta obsesión con la movilidad, ligada ésta a la idea de espacio flexible, dinámico, nómada. A veces con connotaciones biológicas se asimilan los artefactos a organismos vivos y se les confieren dichas propiedades de crecimiento y autonomía energética, acumulándose entorno a megaestructuras donde quedan "enchufados". El americano Richard Buckminster Fuller sirve como catalizador para esta nueva joven generación de arquitectos utópicos. No en vano es el inventor del término Synergetics, que es una contracción de otro más largo que agrupa tres palabras en inglés; synergetic-energetic geometry. La definición de sinergia es la cooperación, es decir es el resultado de la acción conjunta de dos o más causas, pero con un efecto superior a la suma de estas causas. El segundo término, energetics geometry, que traducido sería geometría energética hace referencia en primer lugar a la geometría; ya que desarrolla el sistema de referencia que utiliza la naturaleza para construir sus sistemas y en segundo lugar a la energía; ya que además debe ser el sistema que establezca las relaciones más económicas utilizando el mínimo de energía.

Según la RAE, una antología es una colección de piezas escogidas de literatura, música, …. arquitectura. Entorno al concepto de artefacto exosomático podría realizarse un álbum con propuestas ejemplificadoras. Estos cromos o ejemplos de arquetipo arquitectónico son muy frecuentes en la década de los sesenta ya que el término energía queda vinculado con la arquitectura. Es un parámetro habitual en los movimientos de vanguardia de la escena arquitectónica y recoge la preocupación en torno a los recursos naturales que la producen y la caducidad de estas materias primas. Entre estos grupos de vanguardia encontramos al grupo británico Archigram y Cedric Price muy cercano a ellos. También al grupo GEAM en que los que se encuentra su lider Yona Friedman y Frei Otto que participa en sus inicios. Los Metabolistas japoneses desarrollan la independencia energética a través de las unidades de vivienda en forma de células y cápsulas. Ejemplos de verdaderos Artefactos exosomáticos son los denominados Rockplug y Logplug de Archigram que sirve como apoyo a las unidades móviles que conforman una Instants Village, no es un artefacto principal sino un satélite de la propuesta. Entra el concepto de autoabastecimiento, que es un problema de las unidades móviles. Al contrario del caso del automóvil que se autoabastece de electricidad a la vez que se encuentra en movimiento, las unidades móviles de vivienda no tienen esta cualidad. En otros más conocidos como el Plug-in-City, que podría traducirse como la ciudad enchufada, las unidades móviles, las células, se desplazan por el territorio y se enchufan a megaestructuras que permanecen estáticas y abastecen de energía a las unidades de vivienda. Los desarrollos de Frei Otto para crear paraguas desplegables autosuficientes, como los que realiza junto a Bodo Rasch para cubrir los patios de la Meca, adquieren la misma categoría. Las investigaciones de Frei Otto se introducen en el estudio de las posibilidades de control climático de grandes superficies en zonas terrestres donde la vida es extrema, como los polos o el desierto. Dos extremos geográficos donde el control climático es necesario para la supervivencia, de hecho Otto plantea que en el control del clima está la base de la arquitectura. Las grandes envolventes –Grosshüllen- planteadas por Frei Otto son necesarias para controlar el clima y que la vida pueda desarrollarse. El propio Yona Friedman teoriza en torno a la autosificencia energética de la ciudad en la Spatial City.Es la necesidad de autosuficiencia no solo energética sino de abastecimiento y deriva de la necesidad de dispersión urbana, para poder colonizar y desplazarse por todo el territorio ocupable, que para Friedman es todo el planeta. Recordemos que móvil para el autor significa adaptable, los sistemas deben adaptarse a las necesidades del nómada. Pero ello supone nuevas técnicas de alimentación, entendida ésta desde su significado más amplio, no solo la alimentación biológica sino la energética, en este caso de los artefactos.

La autarquía energética de los artefactos es una característica buscada por la utopías. Es un parámetro necesario para adquirir la movilidad total, la libertad absoluta sin ataduras energéticas, para poder desplazarse. En el panorama nacional Emilio Pérez Piñero realiza algunos artefactos energéticos como la Vidriera Hipercúbica que desarrolla bajo el encargo de Salvador Dalí junto con la cubrición del Teatro Museo de Figueras donde quiere realizar una cúpula geodesica. La Vidriera Hipercúbica debía cerrar la embocadura de la escena del teatro y a su vez alojar un plano vertical vidriado que Dalí pintaría, para posteriormente y mediante un accionamiento mecánico plegarse, encontrándose de nuevo en relación el exterior y el interior, el patio y la escena. Otras utilidades que Emilio Pérez Piñero comtempla es la de acumulador energético, ya que intentará vender su patente basada en la Vidriera Hipercúbica a la NASA, pensando que el plano de vidrio se puede sustituir por placas fotovoltaicas y la estructura plegada se puede lanzar en el morro de un transbordador al espacio exterior.

En el presente ensayo se analizan algunas de estas propuestas que se convierten en auténticos Smart Artefact desde su posicionamiento como artefactos energéticos. El adjetivo smart es un apelativo nuevo que ha nacido debido a la conciencia ecológica principalmente en el entorno europeo, y con la intención de implantar desarrollos urbanos sostenibles. Debido a que el desarrollo urbano se basa en la realización de objetos arquitectónicos, los denominados Smart Artefact adquieren gran protagonismo en dichas propuestas. Se adquiere el término artefacto por la propia mutación que debe realizar el objeto arquitéctonico que se complejiza para adaptarse a esta posibilidad de producir energía, para que de esta forma ayuden a reducir la huella ecológica. Como apunta Fernández-Galiano la energia introduce la vida y los procesos en el mundo de la arquitectura y ésta "se contempla entonces como transformación del ambiente material por seres vivos y cambiantes, continuamente modificada para adecuarse a las variaciones del uso y del entorno, en permanente degradación y reparación ante las agresiones del tiemppo, interminablemente gestándose y pereciendo"[3].

Notes

1. Fernández Galiano, Luis. *El fuego y la memoria: sobre arquitectura y energía*. Madrid : Alianza editorial, 1991.
2.Idem
3.Idem

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Biography

Martino Peña Fernández-Serrano. Profesor de proyectos en la escuela de Arquitectura e Ingeniería de Edificación de la Universidad Politécnica de Cartagena (UPCT) y la Universität de Siegen, Alemania. Realizó la tesis doctoral en el Departamento de Proyectos Arquitectónicos de la Escuela Técnica Superior de Arquitectura de Madrid con el título: "Artefactos energéticos. De Fuller a Piñero. (1961-1972)" en 2016 con Cum Laude y consiguiendo el Premio Extraordinario de Tesis Doctoral de la UPM. En la TU Berlin realizó una estancia como investigador invitado en el departamento Entwerfen und Konstruieren-Massivbau dirigido por el catedrático Mike Schlaich en el grupo de investigación "leichte, aktive, wandelbare systeme in Bauwesen" y en el departamento Architekturdarstellung und Gestaltung dirigido por el catedrático Ignacio Borrego en el grupo de investigación Colab. Fundador y parte de TXLarquitectos, equipo multidisciplinar que trabaja entre España y Alemania y que ha sido premiado en diferentes concursos de ideas cuyos resultados han sido publicados en diferentes revistas.

Rincones de la función

"Futuro primitivo," Sou Fujimoto, (publicado en inglés y japonés por Inax, 2008 y en español por 2G, 2009)

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Es una vocación inherente en la arquitectura la de construir textos que, al mismo tiempo que formulan una inquietud teórica, una hipótesis, o una observación novedosa, sirven como excusa para presentar la propia obra del autor; para evitar que los objetos sean interpretados sin un trasfondo, enmarcándolos en una línea de pensamiento concreta. "Futuro primitivo," puede ser leído de estas dos maneras, pero resulta tal vez un texto aún más contundente si se lo separa por un momento de la obra del autor y se da paso a la imaginación activa que las mismas palabras sugieren. El texto del autor japonés propone una posibilidad alternativa de pensar la función sin apenas considerar la discusión sobre su papel en la historia, como estandarte de la arquitectura moderna o como blanco de invalidaciones y críticas; y lo hace recurriendo a metáforas y percepciones personales, basadas en lo que parece ser inspirado en la experiencia de su primera obra construida. Esta postura desprejuiciada, construida sobre imágenes simbólicas, puede ser entendida como una nueva llamada a repensar la función, su implicancia en el habitar y en el modo en que el propio cuerpo se apropia de espacios que, en muchos casos, no han sido pensados para utilizarse. El breve texto del autor japonés podría de este modo ocupar un lugar entre los potentes residuos de la modernidad que Rem Koolhaas describe en "Junkspace", de 2002, y el contraste entre la arquitectura concebida por el arquitecto y esa otra que acumula cotidianamente, citada por Toyo Ito al comienzo de "Arquitectura de límites difusos," de 2006.

De un modo similar al de algunos arquitectos japoneses de la anterior generación, como el ya mencionado Toyo Ito o Kazuyo Sejima, Sou Fujimoto parece también interesado en vincularse a la tradición occidental, especialmente a la de la arquitectura moderna, y sus referencias suelen provenir de esa misma fuente. "Futuro primitivo" no es la excepción, y el tema central que resuena en todo el texto es nada más y nada menos que el de uno de los estandartes de la arquitectura occidental: la función. La tradición pre-moderna basaba la construcción de las teorías sobre la función en el conocimiento empírico de dos temas centrales: la observación de los modos de vida tradicionales y las resoluciones arquitectónicas que, con el paso del tiempo se iban consolidando como modelos. Los tratados de arquitectura, desde el Renacimiento -y por influencia de Vitruvio- contenían, en la mayoría de los casos, una compilación de soluciones típicas que garantizaban un confort para cada actividad.[1] El sismo que la arquitectura moderna introdujo en el pensamiento de la función tuvo que ver con la propuesta radical de un "nuevo modo" de confort, que ya no partiría de la observación y aprendizaje de los hábitos, sino de la voluntad de generar un nuevo modo de vida que representara la modernidad, socavando la cultura burguesa.[2] Una propuesta que, una vez consolidada, mostró su matriz ideológica, ubicándose siempre en una vía diferenciada a la tradición que, por supuesto, siguió construyéndose en paralelo. Más allá de que las ideas de función tuvieran, en el seno de la arquitectura moderna, variadas e incluso opuestas proposiciones -como la idea de *racionalismo* y *funcionalismo* que propone Adolf Behne en *Der moderne Zweckbau* de 1926-, las críticas posteriores se concentraron en lo que podría entenderse como *funcionalismo determinista*. Estas críticas, se sucedieron especialmente en la década del sesenta y setenta, y tuvieron dos caras: por un lado se dedicaron a socavar la importancia del proyecto social moderno, y con esto la misma importancia de la función como tema central de la arquitectura moderna,[3] y por otro lado se plantearon propuestas alternativas que, en algunos casos,[4] llegaron a ser más radicales que las modernas. En esta última raíz se podría ubicar el texto de Fujimoto.

"Futuro primitivo" entra en sintonía con el modo radical y desestabilizador que los Situacionistas imaginaron para el habitar, y que el autor japonés propone pensar como posibilidad para el futuro. La *dérive* Situacionista era una acción exclusivamente urbana, en la cual, por mera intuición, se guiaba al paseante bajo la seducción propia de la ciudad, trazando un nuevo mapa, hasta entonces inexistente y de algún modo inaprensible para un pensamiento estrictamente racional. Pero al mismo tiempo estaba el anhelo de Guy Debord por enriquecer los momentos que componen el día a día de nuestras vidas.[5] Fujimoto apuesta nuevamente a los sentidos para quebrar los dogmas del hábito y descubrir esos otros "mapas" ocultos dentro de la arquitectura. Mientras los códigos de edificación se vuelven cada vez más exigentes con las condiciones de seguridad, y requieren al mismo tiempo de una definición funcional cada vez más concreta, la lectura de Fujimoto impulsa a la vivencia de esos otros lugares que quedan por fuera de lo estrictamente diseñado para "ser." Aunque Fujimoto no lo mencione, su propuesta tiene más que ver con la vivencia urbana que con la arquitectónica. Son los escondrijos de la ciudad los que se multiplican más allá de las decisiones y del planeamiento, y generan, sin que nadie lo haya buscado,

nuevos lugares, en la mayoría de los casos aprovechados por sectores marginados o alternativos de la sociedad, como las tribus urbanas, los vendedores ambulantes, o los mendigos. Lo primitivo no se gesta en un estado de vivencia, sino de supervivencia, y esta última requiere necesariamente de la imaginación. En este caso, resulta crucial la pregunta que el mismo autor parece hacerse a sí mismo, *si se puede realizar de forma intencionada algo que exista sin propósito, o algo que vaya más allá del propósito.* Como se menciona al comienzo, aquí reside el punto clave, donde el texto aparece más directamente vinculado a la obra, mientras que si se considera el propio material literario, se abre una miríada de posibilidades arquitectónicas.

Fujimoto pone atención a estos intersticios que surgen casi sin haber sido pensados, pero que son también el residuo de la correcta resolución funcional. Entre habitáculos diseñados para la comodidad, se generan al mismo tiempo huecos, rincones, probablemente incómodos, pero sugerentes e inesperados. Tanto los recintos con una función determinada como los intersticios enigmáticos conforman la compleja amalgama del habitar en la arquitectura, y suponen al mismo tiempo una crítica propositiva y renovada a lo que podría entenderse como un funcionalismo tradicional, que se conforma con satisfacer requerimientos bajo el manto del confort. Los componentes culturales y psicológicos del habitar han recibido normalmente más atención de parte de la antropología que de la arquitectura. Con "Futuro primitivo" Fujimoto intenta dar un paso adelante, evocando elementos como la cueva, el nido, el lugar, el bosque o la música que, al ser parte de la tratadística tradicional de la arquitectura, desde Vitruvio, se posicionan fácilmente como herramientas con las cuales operar en el proyecto. Con la polaridad del nido y la cueva, Fujimoto vuelve a hacer un guiño a la tradición vitruviana -consolidada definitivamente por Semper- de la cueva y la cabaña. Si esta última conformaba la hipótesis de los orígenes técnico-constructivos de la arquitectura, la idea del nido y la cueva atacan directamente al problema de la función. Ante el nido, como metáfora de un conocido funcionalismo determinista, Fujimoto no opone ya una indeterminación total -como la que se desprende de la obra de Mies, la que el mismo Fujimoto cita y relaciona a un pentagrama vacío, que contiene el peligro de la anulación de la apropiación por la misma falta de sugerencias- sino una indeterminación relativa, que depende de las dimensiones y de la geometría particular de ese intersticio, de las visuales que proporcione, de la luz, de los matices no exageradamente contrastados entre un espacio y otro; lugares sin propósito, cuya propia característica permitan imaginar una actividad existente o novedosa, esporádica o accidental.

Aunque ya sin la voluntad política ni el modo verbal frontal, el texto de Fujimoto busca también, como los textos de los Situacionistas, socavar el orden establecido desde la arquitectura; un pequeño manifiesto en pos de la incomodidad.

Notes

1. En el extenso listado de tratados de arquitectura que se ocupan del problema de la función se pueden destacar, *De Re Aedificatoria* de Alberti, el ensayo "On function" de Bacon, *Cours D'architecture* de Blondel, *Essai sur l'architecture* de Laugier, *Précis des lecons d'architecture* de Durand, y ya en el siglo XIX *Entretiens sur l'architecture* de Viollet-le-Duc o *Der Stil in den technischen und tektonischen Künsten* de Semper. En todos los casos, los aportes en torno a la función tienen la característica de consolidar los modos de vida existentes, destacando ejemplos arquitectónicos en los cuales el confort se ha resuelto de mejor manera según el hábito.

2. Mies sintetiza esta idea cuando afirma *Ni al pasado, ni al futuro, sólo puede dársele forma al presente. Sólo esta arquitectura puede crear. Crear la forma con los medios de nuestro tiempo, a partir de la esencia de la tarea. Este es nuestro trabajo.* Mies van der Rohe, "Bürohaus," revista *G,* 1923. Citado en Neumeyer, Fritz, *La palabra sin artificio,* El Croquis Editorial, Madrid, 1995.

3. Ver Robert Venturi, *Complexity and Contradiction in Architecture*, 1966; Colin Rowe, "The mathematics of the ideal villa;" 1976 o Peter Eisenmann, "Post-Functionalism," 1976.

4. Después de las experiencias del Team X o los Metabolistas, aún ligadas al espíritu de la primera generación de arquitectos modernos, casos como el de Cedric Price, los Situacionistas o Superstudio significaron un cambio drástico en las consideraciones sobre el habitar en la arquitectura. Más tarde se consolidaron en los escritos que Bernard Tschumi y Rem Koolhaas produjeron a fines de los setenta y comienzos de los ochenta, aún influenciados por las ideas de la generación del Mayo francés, los cuales resultan fundamentales para que el problema de la función sea otra vez considerado desde una mirada crítica.

5. *La vida de un hombre es un cúmulo de situaciones fortuitas, y si ninguna de ellas es similar a otra, al menos estas situaciones son; en la inmensa mayoría, tan indiferenciadas y sin brillo que dan perfectamente la impresión de similitud. El corolario de este estado de cosas es que las escasas situaciones destacables conocidas en una vida, retienen y limitan rigurosamente esta vida. Tenemos que intentar construir situaciones, es decir, ambientes colectivos, un conjunto de impresiones que determinan la calidad de un momento.* Guy Debord, "Informe sobre la construcción de situaciones y sobre las condiciones de la organización y la acción de la tendencia situacionista internacional", publicado en *Fuera de Banda* Nº4, 1957.

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Biography

Damián Plouganou doctorando en la Universidad Politécnica de Madrid desde 2016, graduado en Magister en Arquitectura (2012) por la Pontificia Universidad Católica de Chile, con el Premio de Excelencia Académica (2013) y arquitecto (2009) por la Universidad Nacional de Rosario, Argentina. Su tesis de magíster, "El orden de lo imprevisible," obtuvo el Premio a la Mejor Tesis de Magister (2013), de la PUC de Chile, y el Premio al Mejor Trabajo de Investigación (2014) de la IX Bienal Iberoamericana de Arquitectura y Urbanismo. Trabaja como arquitecto independiente desde 2010, combinando su propia práctica con colaboraciones en despachos de arquitectura, en Argentina (Estudio Aire), Chile (Panorama Arquitectos) y España (KAW, b720). Ha trabajado en diferentes proyectos de investigación e impartido clases en la Universidad de Rosario, la Pontificia Universidad Católica de Chile y la Universidad Politécnica de Madrid, donde colabora con el grupo de investigación NuTAC. Ha publicado artículos en libros y revistas de Argentina, Chile y España.

Aftermath
Junkspace. Rem Koolhaas (2001)

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Dot-com.
The rumbling prose of Junkspace (2001) is one of the byproducts of the dot-com crash.

It marks and embodies the exact hinge: Junkspace closes the door of the previous decade, it leaves behind the optimism of a post-1989 Europe, leaving behind the positivism and sublime monumentality of the ever-growing vector of SMLXL. And it does so to open a different door, one that looks directly onto a ruined landscape. After the party: the spectacle of the aftermath.

In early 1999, Rem Koolhaas and Dan Wood, as a consequence of the extreme difficulties to move ahead the Universal HQ project in LA, decided to found AMO. A few years earlier they were installed (working-living) inside City Walk, in Universal City, "a mixture of purgatory and fascination[i] (…) an outdoor mall with urbanism as its theme designed to empty tourist´s wallets both before and after a day at the theme park."[ii] In the end of 1999, the announcement of the America Online – Time Warner merger triggered the collapse of the Universal HQ project, but it triggered something more profound: the transaction, later described as "the worst in history"[iii], was regarded to be the peak of the dot-com bubble.

In 2001 OMA/Harvard GSD publish the Harvard Guide to Shopping - shopping as the last remaining public activity in the contemporary city - an extreme scaled-up post-dot-com-bubble version of the work done during that month living inside Hollywood´s City Walk. Junkspace appears in this publication as the only text directly signed by Rem Koolhaas.

So we thought Junskpace was speaking about malls, tax-free airport zones, theme parks and other super-expressions of pop culture. We saw Junkspace too in the commercialization of historical city-centers, in the total domestication of their streets, in the de-politicization of public spaces. We even saw Junkspace in virtual spaces, in Google´s datamining, in personalized on-line pop-up adverts. But we though Junkspace was a bubble condition, the resulting conditions that emerged in super-controlled enveloped spaces. What we didn´t see at that time was that the bubble did explode already, impregnating everything with its digital logics, within a formless, shapeless foam.[iv] There is no outside of Junkspace.

And maybe that is why the Junkspace prose is foamy and formless, a seamless succession of unfinished fragmented sentences, "Junkspace is…", "Junkspace is…","Junkspace is…". No o structure, no introduction-core-conclusion, just commas, semicolons, ellipsis... An endless collection of adjectives, situations, materials, fictions. The fuzzy prose of Junkspace appears to mimic the fuzzy condition of its physical form. "It replaces hierarchy with accumulation. Composition with addition. More and more, more is more." "…it is subsystems only, without superstructure, orphaned particles in search of framework or pattern. All materialization is provisional: cutting, bending, tearing, coating: construction has acquired a new softness, like tailoring." Tailoring, yes, but seamless tailoring. Avoiding junction, detail and articulation.

Tectonics, after the dot-com crisis, have banished in favor of mere accumulation. Material things today are just piles and piles of reclaimed replicable images, endless clumps of re-appropriated informational items. Our physical world is, each day more, behaving like our virtual world. Junkspace is "real space edited for smooth transmission in virtual space, crucial hinge in an infernal feedback loop (…) Cyberspace has become the great outdoors…"

The boundaries between the physical and the digital are increasingly blurry.

Seamlessness.
Seamlessness appear to be one of its main characteristics. "Continuity is the essence of Junkspace; it exploits any invention that enables expansion, deploys the infrastructure of seamlessness: escalator, air-conditioning, sprinkler, fire shutter, hot-air curtain ... It is always interior, so extensive that you rarely perceive limits; it promotes disorientation by any means (mirror, polish, echo)... (…) A fuzzy empire of blur, it fuses high and low, public and private, straight and bent, bloated and starved to offer a seamless patchwork of the permanently disjointed" And this seamless condition is what provokes its

inherent formlessness, blurring boundaries, avoiding any definitive state, refusing any fix and unique image, offering resistance to the easy coolness of shape[v]. But "formlessness is still form". It is the form of a database.

2001, the year of the publication of Junkspace, was also the year in which Lev Manovich publishes The Language of the New Media[vi]. Manovich argues how it is the seamless condition of the composite (more than the codes or the algorithms) where it resides the fundamental technique of the digital artifact.

Composites, unlike collages, do not emphasize seams, contrasts or frictions. Composites, like the Graphical User Interface (GUI) of our digital desktops, allow to open new items on top of the old ones, to pile different media in a flattened condition. New windows do not affect old ones, they do not construct or destruct junctions or articulations.

Composites, says Manovich, are permanently oscillating, flickering, between their informational form (that of the database) and their narrative form (that of the image). They embody an uncanny double. As databases they are open, unstable and fuzzy; always changing, always expanding, without a clear contour. As images they try to produce a fiction, to generate an effect, to build the illusion of meaning. Everything is already an image, says John May[vii], but image today means electrical image, discretized, pixelated. Electric image is measurable and perfectly transmittable. It is a noisy statistic object. It is a type of image that is fundamentally different from that other generated by drawing, even different from that one materialized by photography. This displacement from drawing to image constitutes a shift in our scopic regimes. There are not stable images with sharp boundaries anymore, nor clear shapes or transparent surfaces.

Electric images, like collages, are composed out of retrieved, appropriated fragments. But unlike collages, electric images, keep permanently active and available our possibilities of edition and re-edition of each of these fragments, separately, discreetly. Each layer remains distinctively parametrized, ready to suffer surgical operations of post-processing. "Because junkspace is endless, it is never closed... Renovation and restauration were procedures that took place in your absence; now you're a witness, a reluctant participant... Seeing junkspace in conversion is like inspecting an unmade bed, someone else's."

Junkspace, always unfinished, is permanently awaiting in a state of "site under construction".

Aura is open-source.
"Authorship is getting drowned in a universal cut and paste (...) Content becomes self-perpetuating. Aura is open-source" Manifesto-like sentences that would appear three years after Junkspace on the Content publication.[viii] "Restore, rearrange, reassemble, revamp, renovate, revise, recover, redesign, return – the Parthenon marbles – redo, respect, rent: verbs that start with re- produce Junkspace." Junkspace recaptures the Baudrillard's immersion. It is that map from Borges that represented a territory over itself at a one-to-one scale. But it is the map of the map of the map... It is the result of an endless iteration of copies from copies, one where we feel unable to detect where the original territory lies anymore.

But, despite all, the bitter prose of Junkspace cannot be read as a nostalgic critique, or a romantic condemnation of present conditions. On the contrary, its tireless speed and spiraling rhythm seems more like a celebration of new found freedoms.

Junkspace is the disappearance of all the "originals" no doubt, but along with them, it is the disappearance of History itself. [ix] "...the only certainty is conversion—continuous—followed, in rare cases, by 'restoration', the process that claims ever new sections of history as Junkspace. History corrupts, absolute history corrupts absolutely. Colour and matter are eliminated from these bloodless grafts; the bland has become the only meeting ground for the old and the new."How shall we redefine heritage or restoration now? We swim amid a flattened collection of muted fragments devoid of any meaning. The time for heroic tabula-rasa has passed, there is no more new-old dichotomy. But there is an opportunity in this situation. Now it is time to recognize in this fragmented landscape, in this aftermath scene, our very raw material. What seemed to be banal might be used again. What seemed to be too real to be interesting might become hyper-real. What seemed too familiar might become interestingly unfamiliar under different light. What seemed to be too sacred to be transformed might be openable again.

Junkspace is also the dissolution of authorship no doubt. Benjamin's displacement from the value of aura to the value of exposition. And, like in Benjamin, we might not read this moment as a lament but as an opportunity. It is again the shift from authenticity to politics, exponentially multiplied this time. Authorship, seems to say Junkspace, can only be the collective task of edition; editing what is already out there. The logistic logics of re-processing and post-processing applied to the realm of architecture, architecture that is today inseparable of its image and information. Aura is open-sourced, authorship is crowd-souced. Hierarchies have been substituted by horizontal networks, local assemblages.

In a world of Youtube/Myspace/Instagram, systems of evaluation are social; crowdsourced, and not so much institutional. They work engaging local audiences and small constituencies; constructing micro-narratives able to articulate partial debates around them. Maybe, as Michale Meredith tell us, after the collapse of the grand narratives, those post-, de-, -isms... all we can do is to construct feasible proto-, micro-utopias, out of what we have around us. To work for the radical inclusion. [x]

Perhaps this collective, opportunistic, open-sourced authorship is the only way to perform amid the expansive field of Junkspace. And perhaps the editing techniques of the seamless composite are the more effective way to operate amid the mute and fragmented aftermath of the dot-com.

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Biography

Rodrigo Rubio Cuadrado is an architect by the Polytechnic School of Madrid (ETSAM, 2008), Master in Advanced Architecture by the Institute for Advanced Architecture of Catalonia (UPC, IAAC 2008) and PhD candidate by the Architectural Projects Department (ETSAM, 2016) currently researching on the logics and mechanisms of the electrical image in the contemporary post-digital context.

He has developed a continuous academic practice serving as Teaching Assistant in Madrid (ETSAM, 2009-2010) and as Researcher and Senior Professor during the last eight years at Barcelona (IAAC, 2009 -), directing design studios and coordinating research projects like the FabLab House (Solar Decathlon 2010), the Endesa Pavilion (Smart Cities World Expo 2011) or the Fab Condenser (Fab10 Barcelona Congress 1014). As researcher, he has been operating mainly focused on the fields of computational design and digital fabrication.

He has been awarded at national and international competitions like the Arizona Challenge, the First Self-sufficient Housing International Contest or the Torre Antena Santiago de Chile. He has been published widely and lectured at places like Lisbon, Porto, Pisa, Madrid, Barcelona, Kuwait or Santiago de Chile. He has been developing his professional practice previously as partner in Margen-Lab (Madrid, 2006 -2016) and nowadays as co-founder of BASICS Architecture (Barcelona, 2016).

Play to the gallery
Studio and Cube On the relationship between where art is made and where art is displayed.
Brian O'Doherty (2008)

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The contemporary architecture office is a complex ecosystem, full of edges and loaded with myths about which relatively little is spoken. We could even say that, compared to the forms of work that new technologies allow, the office becomes a minority option among the younger generations.

The documentary, *The competition* (2011), directed by Ángel Borrego hardly let us see some of the virtues and miseries that populate the most prestigious offices on the planet and how its members are subjected, almost comically, to the vagaries of capricious personalities; Another example, which offers us in this case a depressing panorama in which the work of the architect is reduced to mere individual production, isolated and silent, is the also documentary *The Architects*, (2014), by Amie Siegel, which formed part of the USA Pavilion at the 2014 Venice Biennale.

This article does not intend to establish any taxonomy or extend to the generality of current forms of work but rather to investigate the idea proposed by a series of offices that are trying to strength the links between their architectural practice and an artistic practice, proposing an alternative to the conventional office structures. Emerging practices that have found in the art world a series of operational strategies useful in their aims to build their practice.
Dana Cuff, in her book "*The story of practice*" a canonical office research manual from late 70's that already warned about the ambition of some architects to be considered as artists. According to her analysis, this association of design as art, coming from the french *école*, assets a clear differentiation within the world of engineering, the "*querelle des anciens et des modernes*", in allusion to architecture as an artistic practice, that is part of the intention to bring an added value to the architectural practice getting away from rest of professions' marked pragmatic patterns. Over the years, we have witnessed several types of affiliations to this model, from the famous *Starchitects*, to profiles closer to *bohème* behaviour.

This relationship art-architecture is performed, within the work of these practices, through three strategies:

- The use of art as narrative.

- The instrumentalization of the forms of production and dissemination of art in work processes.

- The incorporation of the themes and problems from art world.

All share, however, a common ground: the instrumentalization of a specific media apparatus and intermediate agencies clearly linked to the art world. As described by Beatriz Colomina in *Publicity and Privacy: Modern architecture as mass media*, architecture becomes modern thanks to its relationship with media, a trend that has continued to rise within what we might call "contemporary architecture". Perhaps at present, we are witnessing a change in orientation, in which architecture becomes more "contemporary" the closer it approaches the world of art.

Anyway, the multiplication of the number and influence of architectural publications has been continued by a growing interest in architectural exhibitions, and more notably an increase in the number of exhibitions that celebrate the work of the aforementioned *Starchitects* or present disciplinary issues related to issues related to other areas of knowledge, opening the architecture to a wide range of disciplines. Taking a glance to number 952 of *Domus Magazine* (2011) we obtain a comprehensive view of the multitude of Biennials, triennials and festivals, celebrating architecture as a theme. Updating the list today, 7 years later, we could complete the big picture including more stable institutions such as agencies, foundations, museums or, above all, architecture galleries - a kind of translation of the White Cube, the essential device in the development of the modern art- for the exhibition of materials brought from architectural design.

The extraordinary growth, the notoriety and the influence of these institutions, born at the end of the 20th century, has been decisive in the construction of architectural thought and the legitimization of

architectural practices, and about what is understood as good or bad architecture during the last decade.

Think about galleries such as Storefront for art & *architecture*, founded in 1982 in NY, today one of the main center of convergence among architects in constant requestioning their surroundings and about the possibilities of architecture as a critical practice; but also institutions such as the *CCA*, founded by Phyllis Lambert in 1979, reexamining continuously, from its large archive, some of the central topics in the architecture of the late twentieth century, confronting them against what's happening now. Also *Liga space for architecture* that since 2011 serves as context for discussion and reflection through a careful selection of young Latin American offices.

In Europe: *Aedes* in Berlin, *deSingel* in Antwerp and *Bozar* in Brussels together with the *Pavilion de L'Arsenal* and the *Cité de l'Art et l'architecture* in Paris, they coexist with museums that include architecture in their exhibition programs, as well as educational and professionals centers such as the *AA* in London, the *NAi* in Rotterdam or the *COAM* in Madrid have found in exhibitions a mean of bringing their findings closer not only to the specialized public but also to the citizenry. Even some consolidated architecture media, such as *el Croquis* or *Arch+*, find out ways to include the exhibition experience as a complementary part of their dissemination strategy, opening similar spaces in their facilities.

In a content collapsed panorama, a new batch of galleries, younger and far from the traditional circuits, open a path with common agendas and media, but sensibly different intentions motivated by becoming spaces where minority practices can be accommodated. Without being fascinated by the constructed works, these galleries have managed to influence and slightly alter the narrative parameters of the discipline, giving space to young offices that respond to the undeniable conditions of contemporary globalization without entering the paths created by the *status quo*. Arc-en-Rêve, in Bordeaux, SOLO gallery in Paris, the Arkitektur Gallerie in Berlin, the Jai & Jai Gallery in Los Angeles, CAMPO in Rome, or MONTE in Buenos Aires, to name a few, are agencies that begin to understand the exhibitions throgh three indivisible points.

> - The typological question; the exhibition as an spatial project, that occupies a place and establishes a relationship with him / her.

> - The communicative or material question, concerned by the means, tools and circumstances, through which an office transmits the ideas and values contained in its work.

> - The strategic question, or the constellation of agents that participate or intervene in the event and therefore contribute directly to their legitimacy within the framework of the discipline.

This curious activity, which mixes the communicative with the curatorial, drives us to consider what are the consequences of the multiplication of these spaces at a disciplinary level.

CURATING AS ARCHITECTURE

Nobody escapes today that the curator is an architect profile as such. Silvia Lavin in her text *Showing Work* at number 20 of the magazine Log (2010) goes even further "*If Shakespeare argued that the world was a stage and Rem Koolhaas aged that the world is a mall, today we must add today that the world is an exhibition, and specifically an architecture exhibition*"

Of course, the exhibitions have played a central role in the institutional and discursive frameworks that have shaped cities, but focusing on the discipline, this story has not been written yet. The exhibitions together with their related events and publications have been a visible and productive space for criticism and experimentation in architecture; undoubtedly, important to open new lines of research, test new formats, technologies and programmatic research and awaken new controversies. Joseph Grima, ex-director of Storefront, in a recent interview for the magazine Oase#88 (2012) defines architecture galleries as spaces for experimentation, emphasizing that because of the unconventional nature of these environments, they end up having a decisive influence on the construction of the curatorial practices. It is interesting this appreciation that leads us to define the galleries rather than as traditional White Cubes, as true *Operational Platforms*, where the roles of authorship and production are blurred, which provides an understanding of architectural production as something extensive and multifaceted. -A question: Could not this be the definition of an architecture office? –

If we make an effort to trace a genealogy of this recent interest in exhibitions in the field of architecture surely we should argue that the display is, and has been, an extraordinary exercise to structure the

relationship between the author and the work that derives from the "traditional" practices. It is a real tool to curate -to set up a critical reading- of your own work. Continuing the sentence of Lavin, if the world is an architecture exhibition, we must add that every architect is nothing more than a curator of his own production.

Intuition that reinforces the avant-garde conception of the architect as an artist and closes the architectural work in itself outside of an active and contingent experience and commitment with the user. In other words, it separates the architecture from its agency and its material intervention in the physical world, claiming the space of "conceptual" as its own.

STUDIO AND CUBE

An interesting example of the "mix" between the studio and the gallery is highlighted in the essay *Studio and Cube* (2008), where Brian O'Doherty analyses the relationship between the space where art is created, the "the imagination chamber", and the place where art is shown. One of the most exciting findings of his dissertation is the presentation of the confluence between them both during the installation of Lucas Samaras in 1964 when he reconstructed part of his studio at the Green Gallery in New York.
Reconstructing his studio in the gallery, Samaras deliberately makes the two spaces coincide, subverting their traditional dialogue; the art gallery is flooded by the atelier mythologies that historically preceded it. However, it is not this transfer that is as decisive as the *museification* of production processes, without the physical presence of the artist. It depicts the *objectification* of the studio, which is separated from the artist and is activated as an autonomous value in a complex rhetoric by which the studio represents the creative process of the artist.

Although a lot has been written about the consequences of this transference in the role of art galleries and the conception of the museums to come, the consequences of this relocation in the field of studio that we would like to do have not been deeply studied. extensive to the specific typology of architecture studio (until now called office).

The overlay of Samaras places the origin of the exhibition space in the studio and it means that is finally the artist who shaped how the current galleries and museums look like. In fact, observing the evolution of artistic production we could understand the logic and forms of contemporary art. However, this relocation of the studio in the center of the work, or more than relocation, we would be talking about a *refunctionalization*, concept minted by Walter Benjamin that invites to the intellectuals not to supply the production apparatus if not to transform it at the same time, can be interpreted as a wake-up call about the definition of an own practice, or a studio, as the most ambitious project at the beginning of any career, as stated by Juan Herreros during the *Construction Practice Symposium* at *GSAPP- Columbia* (2017). This hypothesis inverts the potentialities and returns the gallery to its origin: the studio.

Art, in this sense, works as a *technique*, an essential argument in the critical redescription of the studio in contemporary architecture. From its production methods, to its rhetoric are apprehended and used by architects, from what underlies, as we mentioned, the desire to achieve the artist status, even using tools of art criticism to put together a speech about their work, but beyond this evidence, produces a series of deformations:

- First in the role of architect, who disappears in this displacement of attention from the work to the artist -without the artist-, that is, represented by creative act, in favour of the studio. He leaves his well-known leading role to become a medium through whom work is carried out. The architecture curator thus appears with a real architectural task that involves temporarily freeing the discipline of a deficient programmatic and constructive corset, manifesting it as a suitable contraption of synthesis, without forgetting is also associated with a spatial practice related to the design of exhibitions, whose mission is to ease a close dialogue with the space, "site-specific".

- The second deformation has to do with the relationship between context and content and therefore with material that architects use whitin their exhibitions. Architectural drawings, photographs, models of experimental structures, usually conceived means of exchange/communication, are now presented as art of architecture and treated even as artistic objects. This attitude that prevails over its narrative producing an effect of dissociation between architecture and its means of representation, which become autonomous, prioritizing the reading of documents over and above any other consideration, including "reality".

- There would be a third relative to the own discipline; the representation and limitations of the display of architectural objects has contributed to a greater and less limited conception of architecture not primarily linked to objects nor built environments but as a way of thinking about life, that is, a discipline based on production that goes beyond the conception of traditional modes of professional practice.

- And finally, the studio itself, the real masterpiece. The main project of every architect, who becomes a social center, an incubator of new ideas, a revolutionary base, a center for trade and commerce, a production factory and an exhibition space at the same time. The studios become galleries and the galleries become complementary spaces that deactivate their exhibition status to become centers of experimentation, laboratories or trading spots. Places that make possible the construction of ideas and activate the architectural object itself. Places in which the works performs as it should work, or as if they really worked.

STUDIO AS CUBE

Following the initial hypothesis, the studio of architecture, as an ideological project has ended up becoming a gallery in the terms described by Brian O'Doherty in his essay *Inside the White cube: The Ideology of the Gallery Space* (1976) in the same measure that served to consolidate modern art as a conceptual practice. That is to say, the studio itself is a project that makes the practice work, insofar as it goes through continually re-questioning each decision based on the concepts from which it operates, constituting, at the same time, a critical position over discipline itself.
This ideological project has found a dynamic in the world of art that get instrumentalized in three levels:

- Thematic: architecture talks about art, serves as a stage, or proposes a thematic approach.

- Procedural: transfering ideas and ways of doing art to the field of architecture.

- Trouble: architecture look at the models in which art echoes contemporary problems and translates the same questions to its field.

This conclusion substantially modifies the discipline perception and aspirations, but above all, the architectural production that, regarding these emerging practices, is read as a work of architecture perceived as a work of art in itself, because it is constructed according to the procedures of the art world or because it deals with issues that concern artists, inviting them to participate in many cases; but also a work that from its position, works as a critique to the discipline.

Precisely, this combination gives these works an epistemological potential -the way in which the work deals with the world of architecture produces knowledge about the world of architecture itself- that brings the world of architecture closer to life, as art used to do.

Biography

Salcedo Esteban: Architect. Graduated in 2010 from the University of Granada, was awarded scholarship in various universities (ENSA Marseille 2005, Central University of Chile 2007, ETSA Madrid 2011) by different institutions, most notably the Bancaja, Arquia foreign reports, and La Caixa scholarships for postgraduate studies. Before joining estudio Herreros Esteban has worked in several studios including Architectures Torres Nadal in Murcia, Elisa Valero Architects in Granada and Atelier Jean Nouvel in Paris. Esteban currently works as Office Manager in estudioHerreros and in charge of open research within the office. His academic production is shared between research and teaching. He has participated in publications as San Rocco Magazine or Desierto and contributed with a number of chapters in books among which to highlight the recent monograph on Caño Roto published by the Ministry of Public Works. As a regular participant in conferences Esteban has been lecturing at the International Constructing Practice Symposium, Campus of Ultzama, Ceramics Congress and has been lecturer and visiting lecturer at Architectural Association, ETSAM and IED, among others. Esteban currently is developing PhD studies in the ETSA Madrid and is Assistant Studio Professor in the same school and member of the Emerging Practices in Architecture research group.

Teóricos francotiradores. La posibilidad de un pensamiento dibujado como práctica específicamente arquitectónica.
Graphic: from Diagram to Public Drawing. **Momoyo Kaijima (2015)**

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Contexto crítico sobre los formatos académicos

Este artículo expone la generación de un nuevo formato teórico alternativo al escrito tradicional. Es consecuencia directa de la producción ejercitada hace casi dos décadas por el equipo japonés: Atelier Bow Wow. Su perfil, que denominaremos en este texto de 'teórico francotirador', argumenta una manera de hacer muy específica: la de un sujeto que apunta a un objetivo tras la triple mira de la investigación, la docencia de proyectos arquitectónicos y la actividad profesional en una oficina independiente[1].
La trayectoria de Bow-Wow -habitando simultáneamente estos tres campos-, constituye sin duda la creación de su concepto de 'dibujo público'[2], y que en este texto se utilizará como instrumento para explicar a través de él, cómo puede plantearse la posibilidad de un pensamiento dibujado como nuevo formato de 'lo teórico'.
Este nuevo fundamento sobre lo teórico deja de lado las especulaciones más contemplativas. Aspira a ser más preciso, calculado y, hasta cierto punto, más científico cuando propone la puesta en práctica del proyecto arquitectónico como único filtro generador los de principios y de los contenidos sobre los fenómenos que rodean la arquitectura; siempre a partir de la observación, la experiencia y el razonamiento lógico.

Retomar el inicio de la Advertencia[3] que Arthur Drexler escribe para el libro de Venturi, en la que se reclama un entendimiento de "las condiciones actuales, es decir, a los "hechos" ambiguos, y a veces poco atractivos, en los cuales los arquitectos se encuentran comprometidos constantemente", nos sirve en este caso para enfatizar el porqué de una urgente revisión sobre el 'formato de lo teórico'. La sociedad del aprendizaje[4] de la cual formamos ya parte, plantea a las universidades nuevos retos educativos que le obligan a abrirse, actualizarse y a aprender continuamente dentro de este mundo cambiante. Profesiones tan tradicionales como la nuestra corren un inminente riesgo de quedarse marginadas[5] si no se actualizan rápidamente a este entorno y aprenden a adaptarse dentro de él.

El hecho de elegir para este artículo la transcripción de la conferencia *Graphic: from Diagram to Public Drawing*[6] y de proponerla como si fuera un 'texto' académico' en aras de una posible revisión antológica, es un fin estratégico que incorpora a este congreso la intención manifiesta de incitar un debate que desplace el foco de interés desde los textos 'académicos' hacia los textos 'operativos'; desde la escritura hacia los dibujos sofisticados, abriendo la posibilidad de un pensamiento gráfico como práctica específicamente arquitectónica.

El objetivo del francotirador: generar crítica

Atelier Bow Wow, desde su aparición como estudio independiente, inicia intencionadamente un proceso de ruptura sobre los contenidos ofrecidos por la academia y sobre las fuentes de difusión que instruyen la arquitectura: "Si volvemos a la vida arquitectónica cotidiana, las revistas de arquitectura y los libros de texto universitarios están llenos de obras famosas del este y el oeste, antiguas y nuevas. Tanto especialistas como *practitioners* y críticos encuentran sus criterios mirando ejemplos en el extranjero y en los clásicos japoneses"[7]. Con este pensamiento Bow-Wow legitima también su postura como 'sujeto' que solicita una objetividad más severa; ellos maduran una actitud insurrecta contra el *establishment* muy similar a la que en el año 72 plantearan los autores de *Learning From las Vegas*[8]. Recordemos que este precedente editorial es el primer manifiesto revolucionario que brota como reacción ante un academicismo instalado en las aulas[9]; a la vez que inicia una extensa genealogía teórica a partir de la observación de lo ordinario.

Por ello, es propio suponer que de esta particular y desobediente manera de observar surjan nuevos contenidos teóricos que demanden nuevos formatos y lenguajes. En este caso, el lenguaje gráfico que ofrece el 'dibujo público' de Atelier Bow Wow, resulta, cuanto menos, poderoso para el aprendiz del SXXI, perseguido de manera angular por los estímulos propios de la era de la información, donde el consumo visual más sofisticado juega un papel imprescindible en el deleite personal. Para los arquitectos, esos estetas preferenciales, la belleza debe existir siempre independientemente del concepto se tenga de ella.

La operatividad del 'dibujo público'

El diagrama es, en esencia, sintético. Intenta resumir lo fundamental mediante un esquema. Busca la abstracción[10] de una cosa para sugerir una idea. Pero tal grado de destilación puede resultar demasiado abierto, subjetivo; además depende del observador, por tanto, la idea puede resultar ambigua. Quizás el objetivo del diagrama sea precisamente ese: ser embrión de apoyo junto a muchas otras informaciones.

Atelier Bow-Wow utiliza la docencia de proyectos en arquitectura como un espacio de producción y pensamiento donde se elaboran dibujos comunitarios hechos por sus alumnos. Entonces, si el 'dibujo público', habla de una acción común y lo común obliga a una organización y a unos códigos para poder llevar a cabo el acto comunitario, se puede decir que la acción en sí misma apuesta por la objetividad, y que gracias a ella el 'dibujo público' podría alcanzar cierto grado de universalidad, pues este generaría un lenguaje[11] propio derivado de dicha acción.

Por tanto el diagrama es germen, pero tiene alcance limitado. Por ello necesita mutar en un dibujo más determinado donde, en este caso 'lo público' obliga a establecer unas leyes y una técnica concreta para su ejecución. Si entendemos que el Lenguaje es una compleja capacidad para comunicar y transmitir cualquier tipo de conocimiento, que tiene grados de eficacia, eficiencia, funcionalidad, potencia y adaptabilidad, parece fundamental contemplar el 'dibujo público' como un arma revolucionaria que deberíamos implantar en las aulas universitarias para garantizar, o por los menos procurar conectar las necesidades sociales que la arquitectura y sólo la arquitectura, puede resolver. Detectar la utilidad de un lenguaje más preciso ayudaría a comprender y a explicar las cuestiones más dificultosas, propias de la disciplina y su interacción con una realidad verdaderamente impredecible[12]

El 2001: el origen

Para entender pues este giro de formato de lo teórico amalgamado a la tradición escrita, es indispensable volcar la mirada hacia el artículo propuesto ya que abrevia muchos otros textos alrededor del concepto de 'lo público'. Además, es didáctico por operativo: recurre al texto nada más que para explicar las acciones que definen las líneas dibujadas y una filosofía de trabajo. *Graphic* expone un selecto compendio dibujado que resume en trece dibujos las intenciones que Atelier Bow-Wow viene proponiendo a lo largo de una tenaz producción editorial. Desde que en 2001 dieran a luz a su primogénito *Made in Tokyo*, han publicado prácticamente cada año un nuevo libro que se mantiene fiel a la filosofía del teórico francotirador.

Made in Tokyo expone abiertamente una actitud de ruptura hacia los asuntos menos sinceros que se muestran los libros y revistas y delata un abuso de la "amplificación del deseo" sobre la arquitectura que tanto distorsiona la percepción y el posible quehacer dentro de la profesión, pues esa arquitectura de buen gusto, no se encuentran en las calles, ni en los encargos habituales. Pero la nueva guía de Tokio no es sólo un acto de rebeldía contra el contenido, sino contra el formato tradicional escrito y fotografiado profesionalmente, al apreciarse una sustancial disminución de estos recursos.
Se podría afirmar entonces, que el formato teórico-gráfico resumido en *Graphic, from Diagram to Public drawing* nace en *Made in Tokyo,* a pesar de que éste se manifieste deudor de las enseñanzas de sus predecesores[13].

Miremos varios hechos significativos con el que se produce este libro de contracultura: 1. Se origina a través del reconocimiento de intuiciones personales tempranas que se derivan al campo de la investigación. 2. Establece una fase previa de documentación en bases de datos y bibliotecas. 3. Se formula mediante el trabajo en equipo y, contemplando, como hecho crucial el trabajo de campo. 4. Explora en las herramientas para documentar la observación sobre la ciudad y la clasifica. 5. Apuesta por una rotunda innovación gráfica: el recurso del dibujo meticuloso a línea está despojado de cualquier floritura distractora y se obtiene de calcar a ordenador las fotos tomadas en situ, descubriendo así las particularidades de la arquitectura de la ciudad en el propio 'acto de dibujar'. 6. Busca en el formato editorial una propuesta de *layout* trasgresora que refuerce el mensaje de la investigación.

El pragmatismo austero adoptado en su forma de guía, es una propuesta especializada y un producto refinado de pensamiento arquitectónico. A través del lenguaje de 'lo gráfico', la disciplina se descontamina de lenguajes ambiguos o robados de otras profesiones emparentadas a las que el arquitecto recurre constantemente para dar soporte a sus ideas -adoptados de la filosofía, la biología, la sociología…-, tan solicitados para establecer un discurso aparentemente especializado, como confuso para el receptor.

Comunicar como arquitectos

En las aulas universitarias se recurre cada vez más a la mencionada ambigüedad lingüística y a léxicos ajenos que sabotean valiosas intuiciones. Como si el perfil de un arquitecto diletante fuera un plus en aras de la profesión. El formato de discusión sobre el Proyecto debería ser más aséptico en lo verbal, y frugal en lo gráfico; tanto que convendría repetirse en las clases como un mantra: lo que no está dibujado, no está pensado. Este debilitamiento en la comunicación de las ideas se extiende también fuera de la universidad: muchos de los textos producidos por arquitectos -desde una simple memoria explicativa de un proyecto, hasta una reflexión más intelectiva-, pueden llegar ser poco claros. Abren paso al equívoco, la distorsión y lo que es peor, a la marginación dentro de una conversación más amplia, cuando estas ideas se exponen dentro de otros ámbitos ajenos al académico.

La mirada distanciada[14], desobediente y anticonvencional convierte a Atelier Bow Wow en un gran observador de la ciudad, del territorio y de las conductas de sus habitantes.
Comprender es todo lo contrario de describir y para comprender es necesario observar. Si, además, "la calidad de la comprensión depende de la calidad de la observación"[15], el resultado de dicha observación necesita no sólo un observador perspicaz, sino un alto grado de especialización para representar con máxima precisión los hechos estudiados; pues de esto dependerá la conclusión sobre la realidad que se desea comprender y, por consiguiente, transmitir.
Menciona Bow-Wow: "El resultado de la observación también depende del método de representación. Si el método no se ajusta a la observación, el resultado no puede ser captado. Por lo tanto, es importante desarrollar un método de representación que no pierda calidad de observación"[16]. Y sobre esta misma idea, en el Prefacio de *Graphic Anatomy*, recalcan: "En algunas profesiones, como la del botánico o el anatomista, la capacidad de hacer ilustraciones es una habilidad necesaria. Producen diagramas de plantas y cuerpos humanos que son trabajos científicos, no "obras de arte". Su técnica está restringida, por lo que la personalidad individual se suprime. Esto despeja el camino para que cualquiera, desde cualquier lugar, pueda contribuir al enriquecimiento del conocimiento de la historia natural".

Cuanto más preciso y más universal sea el lenguaje, más puntos de vista sobre el tema en cuestión pueden ser introducidos. Este es uno de los principios de su nivel de precisión y concreción. Si un lenguaje no se depura será imposible crear una base de datos universal con la cual poder contrastar la información necesaria para comprender y fabricar conocimiento[17]. Es sabido que las más grandes ideas de la historia se han creado gracias a lenguajes finitos y acotados (por ejemplo, el alfabeto de 30 sonidos frente a otras tantas formas de expresión; o teorías como la de la relatividad o de la matemática fractal, que nunca hubieran podido producirse de no haber existido el lenguaje matemático).

El medio gráfico como 'texto crítico'

El artículo de Kaijima reúne trece dibujos a modo de manifiesto teórico para demostrar la solvencia de una investigación de más de quince años que documenta religiosamente el concepto de 'lo gráfico'.
Es importante citar que su postura sobre este concepto no es percibida como un hecho de expresión individual, sino como un "método de investigación visual que aclara la expresión de significados físicos que son inherentes a la arquitectura y constituyen un lenguaje social"[18].

Estos dibujos están producidos en diferentes circunstancias, para diferentes fines y con diferentes técnicas y herramientas; se adaptan a un momento específico y siempre se generan comunitariamente -o para un bien común-, al igual que pretenden aclarar los significados físicos encontrados.
Si el objetivo de toda investigación reside en su utilidad, su aplicabilidad, ¿Cómo es posible generar teoría en arquitectura que no esté previamente contrastada y testada en la práctica?
Veamos a modo de conclusión cómo el 'dibujo público' puede operar como 'texto crítico' a través del medio gráfico tomando como ejemplo el dibujo *Tourist Map of Tanekura*.

Este se puede describir como un levantamiento en 3D que se completa con testimonios de la comunidad. En términos genéricos, no es más un mapa topográfico que salta con precisión de la escala territorial al detalle tipológico en sección. También recoge las impresiones del *environment*, pues el pueblo de Tanekura se enmarca en medio de un bosque frondoso donde, por la insinuación de los colores elegidos, parecen convivir dos especies principales de árboles. Es importante destacar que el dibujo enfatiza también el particular equilibrio entre 'lo natural' y 'lo artificial' del paisaje satoyama[19]. No sólo incluye una comunidad forestal heterogénea, sino todo el paisaje del entorno a modo de mosaico de bosques mixtos, praderas, corrientes, estanques y embalses de riego, los cuales aseguran el nivel de agua de los arrozales y las granjas de peces. Todo queda reflejado en un plano turístico que expone con igual importancia y grado de detalle, el hecho natural y el arquitectónico.

Pero en términos teóricos se puede afirmar que el mapa explota una condición ineludiblemente antropológica. Si entendemos que esta disciplina aspira producir conocimiento sobre el ser humano en diversas esferas y como parte de una estructura social; el plano de Tanekura aporta un alto valor sociológico, pues este se completó en base a la percepción y experiencia de sus habitantes.
Dentro de este marco conceptual, lo más relevante de este documento gráfico es que recuerda un Ukiyo-e[20]. La propuesta subliminal implícita en este dibujo de alta precisión digital juega la baza de la afectividad al querer emparentarse con los dibujos ancestrales japoneses, arma esencial para construir una identidad común. Y más si el objetivo gravita en la creación de una identidad como destino turístico: en Tanekura la experiencia de la cultura satoyama quedaría garantizada.
Por otro lado, los afectos no sólo hacen referencia a una memoria colectiva cercana a los dibujos tradicionales Edo. El habitante -que ha contribuido activamente a la elaboración de este mapa a través de su testimonio- siente un inseparable vínculo con el lugar gracias a la imagen que él mismo ha ayudado a representar.

Lo más interesante de este compendio dibujado en *Graphic, from Diagram to Public Drawing*, es la demostración de la capacidad crítica, plástica y de adaptación del dibujo. Un arma irrefutable y testimonial válida en todos los ámbitos. El léxico del 'dibujo público' atendido por Atelier Bow Wow lleva implícito una discusión entre varios agentes sociales y la realidad más inexorable. Se producen comunitariamente en las aulas con la participación de la comunidad local en cuestión.
Es importante descubrir que es posible encontrar utilidad y alcance en lo producido dentro de un entorno académico más disciplinar. Entonces la pregunta está ahí. Es inevitable hacerla si se es docente de proyectos en arquitectura: ¿Cómo y qué estamos dibujando en nuestras universidades?

Notes

[1] Las raíces de Atelier Bow-Wow empiezan en el Laboratorio de Kazunari Sakamoto en el Instituto de Tecnología de Tokio, entre 1980 y el 2000, en el que dirigieron una investigación de composición espacial. En 1992, se establecen como estudio de arquitectura independiente.
[2] El concepto de 'dibujo público' aparece y se describe por primera vez en Stalder, Laurent, Lena Amuat, Eidgenössische Technische Hochschule Zürich, Atelier Bow-Wow, y Exhibition Atelier Bow-Wow, eds. *Atelier Bow-Wow: A Primer; [on the Occasion of the Exhibition Atelier Bow-Wow, 28 February - 21 March 2013, ETH Zurich]*. Köln: König, 2013
[3] Venturi, Robert, y Vincent Scully. *Complejidad y contradicción en la arquitectura*. Barcelona: Gustavo Gili, 1982. Pag 7.
[4] La Sociedad del Aprendizaje es una filosofía educativa defendida por la OCDE y la UNESCO que sitúa la educación como la clave del desarrollo económico de una nación. Estamos asistiendo a una "espectacular revolución del aprendizaje" (Michael Fullan), a una "explosión del aprendizaje" (Franklin Covey)".
[5] Con respecto a la Learning Society, el filósofo y pedagogo José Antonio Marina añade: "Aprender es el recurso de la inteligencia para sobrevivir y progresar en un entorno cambiante. Cuando esos cambios eran lentos, una etapa breve de formación servía para toda la vida. Pero nos encontramos inmersos en un cambio acelerado, lo que exige aprender continuamente, velozmente, a lo largo de toda la vida. La alternativa es quedarse marginado.
[6] Transcripción de la charla ofrecida por Momoyo Kaijima tras su intervención en el *Symposium on Architecture: Design Techniques II*, en el GSD de Harvard en el 2015. Y publicada en a+t architecture publishers, 2015.
[7] Kaijima, Momoyo, Junzo Kuroda, y Yoshiharu Tsukamoto. *Made in Tokyo*. Tokyo: Kajima Inst. Publ, 2001. Pág. 8
[8] En él, Scott Brown y Venturi dejan patente una primera gran lección tras el letargo y adoctrinamiento de todo lo hasta entonces consumido por el movimiento moderno: la necesidad imperiosa de *withholding judgement* como el método más eficaz para aprender de casi todo, que evita juicios precipitados y que, por el contrario, propone macerarlos para obtener de ellos una información más sensible.
[9] Tanto en Yale University, University of Pennsylvania o UCLA, tal y como comenta Denise Scott Brown en múltiples entrevistas.
[10] Formar mediante una operación intelectual una idea mental o noción de un objeto extrayendo de los objetos reales particulares los rasgos esenciales, comunes a todos ellos.
[11] Ver: Wagensberg, Jorge. «On Quantity and Quality in Human Knowledge». *Biological Theory* 10, n.o 3 (1 de septiembre de 2015): 273-80. https://doi.org/10.1007/s13752-015-0218-y. Según el autor, el proceso de fabricar nuevo conocimiento se apoya en tres elementos fundamentales: el contenido, el método y el lenguaje.
[12] Los sistemas educativos han acuñado recientemente el acrónimo VUCA de Volatility, Uncertainty, Complexity, Ambiguity para definir el entorno y realidad actual; gobernada por el exceso de información, y en la cual debemos educar a nuestros jóvenes.
[13] Atelier Bow-Wow menciona en *Made in Tokio* las lecciones aprendidas de Rudofski con *'Arquitecture Without Architects'*, Nikolaus Pevsner con *'A History of Building Types'*, Aldo Rossi con *'Architecture of the City'*, Colin Rowe y Robert Slutzky con *'Transparency: Literal and Phenomenal'*, Scott Brown, Venturi e Izenour con *'Learning From Las Vegas'*.
[14] Concepto acuñado en el artículo: Toro Ocampo, Lina "Mirada Distanciada: conceptualización de la experiencia de Denise Scott Brown entre África y Londres, como motor y origen de Learning from Las Vegas". Próximamente publicado en la revista Dearq, en el número *Mujeres en la arquitectura Vol. 2*.
[15] Wagensberg, Jorge. «On the Existence and Uniqueness of the Scientific Method». *Biological Theory* 9, n.º 3 (septiembre de 2014): 331-46. https://doi.org/10.1007/s13752-014-0166-y. Este artículo publicado en la Konrad Lorenz Institute de Austria desarrolla el concepto y significado de *comprensión* en ciencia, muy útil para establecer critica en el ámbito arquitectónico.
[16] *Kaijima*, Momoyo, Junzo Kuroda, y Yoshiharu Tsukamoto. *Made in Tokyo*. Tokyo: Kajima Inst. Publ, 2001. Pág. 011.

[17] "Podemos redefinir conocimiento como un pensamiento codificado y empaquetado con la ayuda de cierto lenguaje, un lenguaje compartido por las mentes que intercambian conocimiento" Wagensberg, Jorge. *El pensador intruso: el espíritu interdisciplinario en el mapa del conocimiento*. 1a. edición. Metatemas 129. Barcelona: Tusquets Editores, 2014. Pag. 23

[18] Fernández Per, Aurora, y Javier Mozas. *Solid Design Techniques*. Vitoria-Gasteiz, Spain: a+t architecture publishers, 2015. Pag 103

[19] Satoyama (里山) es un término japonés que se aplica a la zona existente entre las colinas al pie de las montañas, el piedemonte, y la llanura cultivable. Literalmente, *sato* (里) significa tierra arable o gleba y tierra humanizada, y *yama* (山) significa colina o montaña.

[20]Ukiyo-e (浮世絵[?]), "pinturas del mundo flotante" o "estampa japonesa", es un género de grabados realizados mediante xilografía o técnica de grabado en madera, producidos en Japón entre los siglos XVII y XX, entre los que se encuentran imágenes paisajísticas, del teatro y de zonas de alterne.

Biography

Lina Toro (1978). Architect graduated with honors at Universidad Pontificia Bolivariana, Medellín, Colombia (2002), acknowledged by the RIBA. MArch degree approved by the Ministry of Education and Science of Spain (2007). She is principal architect at linatoro.arch (2014-) and one-third of dosmasunoarquitectos (2003-2013). She was the co-editor-in-chief of 'Arquitectos' Magazine (2006-2013), issued by the CSCAE.
She is associated professor at Escuela Técnica Superior de Madrid, within Juan Herreros's Unit (2008-), associated professor at the IE School of Architecture, IE University (2013-), co-leading the Final Thesis Project (2013-2017) and teaching in different Design Studios levels.
"An architect who designs, teaches, investigates and builds is, at some point, bound to blend these fields into a single, creative milieu of methodological, projectual and intellectual interests. I intend to keep running a challenging, multidisciplinary practice through which to address different projects from a wide range of scales and fields. In parallel, I aim to keep developing my academic profile by implementing the very many theoretical findings derived from my PhD research into new teaching methodologies".