Naturally the gaps were left, which were only filled in gradually and bit by bit, some, indeed, not till after the official announcement that the wall was finished. In fact it is said that there are gaps which have never been filled in at all, an assertion, however, that is probably merely one of the many legends to which the building of the wall gave rise, and which cannot be verified, at least by any single man with his own eyes and judgment, on account of the extent of the structure. [...] Five hundred yards could be accomplished in about five years; by that time, however, the supervisors were as a rule quite exhausted and had lost all faith in themselves, in the wall, in the world. Accordingly, while they were still exalted by the jubilant celebrations marking the completion of the thousand yards of wall, they were sent far, far away, saw on their journey finished sections of the wall rising here and there, came past the quarters of the high command and were presented with badges of honor, heard the rejoicings of new armies of labor streaming past from the depths of the land, saw forests being cut down to become supports for the wall, saw mountains being hewn into stones for the wall, heard at the holy shrines hymns rising in which the pious prayed for the completion of the wall.
500 metres

Con este número recuperamos el antiguo formato anual que, por un lado, permite recrear y ampliar de modo coherente la información contenida en la sección Observatorio, habitual en Quaderns tanto en su formato papel como en el digital y, por otro, refuerza la voluntad de establecer conexiones entre la historia de la propia revista y su relectura contemporánea.

Trascursidas más de tres décadas desde la publicación regular de anuarios (1969-1979), proponemos mediante este número confrontar el presente y el pasado a través de la reevaluación de los principios válidos en la concepción de un registro de obras de arquitectura.

La enorme cantidad de información accesible ha puesto en peligro la posibilidad de un cronista capaz, tal como lo describía Benjamin, de "narrar los acontecimientos sin distinguir entre los grandes y los pequeños". El creciente, y ya de por sí abultado, número de arquitectos y la enorme velocidad y difusión que las redes permiten exigen reformular cuál es la función de un recopilatorio de obras realizadas en un lapso de tiempo acotado. Nada más alejado de nuestra voluntad que la producción, tal como se proponía en el editorial del primer anuario de Quaderns, nº 73, de 1969, "d'un document històric realista".

En rigor, este anuario ni puede ni quiere ser un panorama o una crónica. Menos aún una propuesta artificial sobre una hipotética arquitectura catalana, limpieza de aspiraciones y particularidades de un descenso en favor de una simplificación histórica o mediática. Todo lo contrario. Presentamos algunas obras con lógicas específicas, algunos estudios de su propia, trabajando en coherencia con unas preocupaciones que les son particulares y los distinguen entre sí, sin renunciar por ello a afinidades evidentes.

Que cada cual las haga dialogar a su gusto. Por nuestra parte no hay, voluntariamente, conceptos impuestos que ordenen a nuestra selección. Nos limitamos a presentar algunas obras capaces de sugerir, a partir de lo proyectado, motivaciones e intenciones que van más allá de sí mismas.

Decía Ortega que cada quince años una generación se forma y distancia de las que la precedieron, convirtiéndose en heredera de sus aciertos y errores. Quizás el recurso a esa idea de generación no pretenda, sin embargo, más que facilitar y simplificar la historia de una generación, que la lectura coherente del presente y el pasado. Probablemente, la realidad se asemeje mucho más a la inacabada construcción de la muralla china que encierra este texto. Busquemos aquí y allá, lentamente, de un lugar a otro. De 500 en 500 metros.

500 metres

With this issue we are recovering the old yearbook format that, firstly, enables us to compile and expand in a coherent manner the information featured in Observatory, a regular section in Quaderns in both its printed and digital formats, and secondly, reaffirms the desire to establish connections between the history of the magazine itself and a contemporary re-reading of it.

Over three decades having passed since the regular publication of yearbooks (1969-1979), with this issue we propose to compare the present and the past through a reassessment of valid principles in conceiving a record of works of architecture. The enormous quantity of accessible information has put paid to virtually any possibility of a chronicler capable, as Benjamin described it, of “narrating events without distinguishing between major and minor ones.” The growing, and indeed already inflated, number of architects along with the enormous speed and dissemination permitted by today’s networks, demand a reformation of what the function is of a compilation of works produced in a specific period of time. Nothing is further from our desire than the production, as proposed in the editorial of the first yearbook of Quaderns, no. 73, in 1969, “of a real historical document”.

Strictly speaking, this yearbook can not be nor does it aim to be an overview or a chronicle. Even less an artificial proposal regarding a hypothetical Catalan architecture, free of rough edges and particularities, and with a cohesive aspect to favour a historiographic or media-friendly simplification. Quite the contrary. We present some works with specific logics, some studies with a signature voice, working in line with certain concerns which are particular to them and that distinguish them from each other, without renouncing evident affinities.

Let each person make them talk to their liking. For our part, we had no wish to impose concepts to order this selection. We limit ourselves to presenting some works capable of suggesting, based on their design, motivations and intentions that go beyond themselves.

Ortega said that every fifteen years a generation is formed and it distances itself from those that preceded it, becoming heir to their successes and errors. Perhaps resorting to this generation idea is no more, however, than a resource that facilitates and simplifies history to allow a coherent reading of the present and the past. Probably the reality is much closer to the never-ending construction of the Wall of China which heads this text. We search here and there, slowly, from one place to the next. 500 metres at a time.