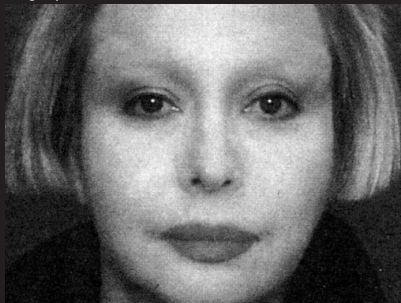


Imagen publicada en **Zehar 30**Orlan **Omnipresence** 1993

CASE ■

07

QUADERNS

1. **Quaderns pretende problematizar** el presente a partir de una reflexión sobre las condiciones contemporáneas para la producción de cultura, de la práctica urbana, de la arquitectura y del arte. Se entiende el presente como el emplazamiento activo a partir del cual se da la posibilidad de generar contenidos. Estos no son una simple acumulación de posibilidades intercambiables, sino que determinan tendencias que inciden sobre el paisaje.

2. **La cultura, la arquitectura o el arte** no se producen en espacios que supuestamente acogerían objetos cerrados de sentido y ensimismados, sino por medio de conjuntos de discursos entrelazados, por medio de lo que podríamos llamar un espacio de intercambio.

3. **El espacio de intercambio** acoge experiencias, prácticas y reflexiones de orígenes heterogéneos. Cada número de Quaderns toma como punto de partida un argumento monográfico temático como eje vertebrador para materiales de procedencia diversa. Las cuestiones que afectan a la arquitectura, y el urbanismo tienen, naturalmente, una dimensión social, ecológica,

geográfica, antropológica, etc. que entendemos que precisamente deben constituir el marco de análisis en que se plantean las cuestiones del proyecto.

4. **Definimos con frecuencia** la publicación como un territorio narrativo, como un espacio en el cual una serie de discursos (textuales y visuales) originan una topografía. Se trataría de una topografía discursiva que genera la posibilidad de itinerarios no inmediatos por las ideas y las formas. Se trata, así, de la construcción de un espacio narrativo con distancias, entendido como paisaje de textos y trabajos, en el cual se da un ritmo de acontecimientos que explica una historia que puede ser recorrida por el lector según le convenga.

5. **Se desdibujan las diferencias** entre lo que es la realización de un proyecto de arquitectura, la edición de una publicación o la elaboración de un trabajo documental fotográfico que registra un aspecto urbano o del territorio determinado. De estas prácticas interesa especialmente su capacidad operativa, y son consideradas como el acto de elaboración y transmisión de sentido, si bien se reconoce la diferencia que suponen las condiciones de las respectivas producciones materiales y del contexto en el cual son compartidas.

6. **El rastreo de conceptos** con vistas a radiografiar los grados de impregnación de ámbitos, contextos, disciplinas, productos y trabajos diversos se realiza a partir de análisis cruzados entre escalas variables. Cada escala de análisis tiene unas implicaciones diferentes y establece unas conexiones particulares con otras disciplinas que evidencian aspectos que quedan ocultos a una escala diferente de aproximación.

7. **Los trabajos y proyectos** de mayor capacidad problemática e interés son aquellos capaces de registrar aspectos no previstos inicialmente. Se trata de proyectos que van tomando forma y se van alterando con los indicios que se descubren en un proceso de reformulación conjunta con el lugar en el que se inscriben. Se dan como resultado de un proceso integral no definido de antemano y son capaces de modificar sus condiciones de formulación al registrar en una piel sensible lo que sucede a su alrededor.

8. **Entendemos el lugar** como contexto amplio, es decir, como resultado de la superposición e interacción de las propias características físicas del sitio con otros aspectos sociales, culturales y de tejido productivo y económico. Esta noción de contexto amplio, no estrictamente físico, abre un campo poco explorado de interrelación entre intervención y entorno o medio de soporte.

9. **En este marco de abertura** de la arquitectura, el arte y el urbanismo a otras sensibilidades, Quaderns ha tratado cuestiones que van desde la pequeña escala aparente, pero con gran incidencia a nivel urbano y de territorio, como es el caso de la vivienda experimental y el tratamiento del espacio público intersticial, hasta cuestiones ambientales, de ocupación del territorio, de desarrollo urbano o movilidad, y de cómo se formalizan los procesos de globalización contemporáneos. ■

QUADERNS

1. **Quaderns aldizkariak** zalantzarri bilakatu nahi du oraina, eta gaur egun kultura ekoizteko eta hiri jardunetarako, arkitektura eta artea sortzeko dauden baldintzei buruzko hausnarketatik abiatzen da horretarako. Orainaz hitz egitean, gune aktiboa adierazi nahi dugu, edukiak sortzeko aukeraren oinarria dena. Edukiak, bestalde, ez dira trukagarriak diren aukeren metatze hutsa, paisaia eragina daukaten joerak zehazten baitituzte.

2. **Kultura, arkitektura edo artea** ez dira jadanik egiten esanahi aldetik itxiak diren eta beren baitara bilduta dauden objektuak ustez hartzen dituzten espazioetan; kultura, arkitektura edo artea elkarri lotuta dauden diskurtso multzoen bitartez egiten baitira, trukaketaren espazioa izenda genezakeenaren bitartez.

3. **Trukaketaren espazioak** jatorri heterogeneoak dituzten esperientziak, praktikak eta gogoetak hartzen ditu barne. Quaderns aldizkariaren ale bakoitza gai monografikoaren argumentu batetik abiatzen da, hainbat sorrera gune daukan materiala antolatzeko ardatz gisa. Arkitektura, arte eta urbanismoan eragina daukaten auziek, jakina, gizarte, ekologia, geografia eta antropologia esparruetakoak dira, eta, gure ustez, esparru horiek, hain zuzen ere, proiektuaren auziak planteaturik dauden analisi ingurunea osatu behar dute.

4. **Argitalpena**, maiz, narrazioaren lurraldea dela esaten dugu, eta lurralde horretan, diskurtsoek (testuetakoak eta ikusizkoak) topografia sortzen dute. Topografia diskurtsiboa izango litzateke hori, ideietan eta formetan zehar berehalakoak ez diren ibilaldiak egiteko aukera sortzen duena. Horrela, distantziak tartekatzen dituen narrazio gunea eratzen da, testuek eta lanek osaturiko paisaia, alegia, barruan gertakizun erritmoa

Contribución enviada por JORGE MESTRE y JUAN BERCEDO, directores de QUADERNS, revista publicada por el Colegio d'Arquitectes de Catalunya.

daukana, eta irakurleak nahierara ibil daiteke gertakizun erritmo horrek azaltzen duen historian zehar.

5. **Hainbat ekintzaren artean** dauden aldeak ezabatu egiten dira, hala nola, arkitektura proiektua egitea, lan bat argitara ematea, hiriko edo lurraldeko alderdi jakin bat jasotzen duen argazki-lan dokumentala egitea. Jarduera horietan, gehien interesatzen zaiguna daukaten eragiteko gaitasuna da. Zentzua sortzeko eta emateko ekintzat hartzen dira, eta, hala ere, antzeman egiten da dagozkien ekoizpen materialen eta jarduerak partekatzen ditugun ingurunearen baldintzek islatzen duten ezberdintasuna.

6. **Ezberdinak diren esparru**, ingurune, gai, ekoizpen eta lanek jasotzen duten eragin mailari erradiografia egin ahal izateko, arakatze lana egiten dugu kontzeptuen artean, aldagarriak diren eskalen artean gurutzaturiko azterlanetan oinarrituta. Azterlan eskala bakoitzak ezberdinak diren inplikazioak ditu, eta lotura bereziak sortzen ditu beste gai batzuekin; horrela, hurbiltze eskala ezberdinaren aurrean ezkutaturik geratzen diren alderdiak azalera ekartzen ditu.

7. **Araoak islatzeko gaitasun** handiena eta interes handiena daukaten lan eta egitasmoak hasiera batean aurreikusita ez zeuden alderdiak

erregistratzeko gai direnak izan ohi dira. Egitasmo horiek itxura hartuz eta itxuraldatuz joaten dira, inskribatuta dauden lekuarekin bateraturik egiten den birformulatze prozesuan aurkitzen diren zantzuen arabera. Aldez aurretik zehazturik ez dagoen prozesu oso baten emaitza gisa sortzen dira, eta formulatze baldintzak aldatzeko gauza dira, haien inguruan gertatzen dena azal sentikorrean erregistratzen dutenean.

8. **Lekua, guretat, ingurune zabala da**; hau da, lekuaren beraren ezaugarri fisikoak eta gizarte, kultura, ekoizpen eta ekonomia alderdiak elkarren artean gainjartzearen eta elkarren arteko eraginaren emaitza da. Ingurune zabala, ez bakarrik fisikoa, adierazten duen nozio horrek ia azterturik ez dagoen erlazio esparrua sortzen du, esku hartzearen eta ingurune edo euskari bitartekoaren artean.

9. **Arkitektura, arte eta urbanismoa** beste arlo batzuen aurrean irekitzeko ingurune horretan, Quaderns aldizkariak hainbat gairi buruz jardun du, irudiz txikiak diren eta, egiaz, hiri eta lurralde esparruan eragin handia duten eskaletan hasita —etxebizitza esperimental eta zirrikitu-espazio publikoaren tratamendua, esate baterako—, eta ingurumena, lurraldea okupatzea, hiri garapena, mugikortasuna bezalako arazoetan edo egungo globalizazio prozesuak gauzatzeko moduan amaituta. ■

nology which he'd been getting increasingly interested in, both practically and theoretically. The books we set ourselves to read were a pretty obvious crop: Donna Haraway's *Simians, Cyborgs, and Women*, Bruce Mazlish's *Fourth Discontinuity*, etc., and from this we wrote out an essay detailing the issues we thought were important in relation to the art, culture, society and technology interfaces.

As both of us were artists, we weren't exactly wired into a network of theorists and journalists who could contribute. The essay functioned like an exploration of ideas we thought were important and an invitation to contribute at the same time. We got quite a lot of response to it from people we didn't know as the envelopes and print-outs changed hands frequently. All of which managed to be compiled in our first free Mute.

The pilot which came out in November 1994 — eight pages, distributed anywhere that would take it, free and with essays by Suhail Malik, Sheep T. Iconoclast, John Paul Bichard, Michael Worthington (no relation), Esther Leslie and William Shoebridge, most of whom still contribute regularly.

Our approach was quite naive, very much what artists would do. I think this has been its asset and, financially, its weakness, but overall, I think it's been good because it's forced us to grow gradually, learning in relative seclusion and catering very clearly to a particular community, which was small and learning with us.

At first, there was a lot of antipathy, several turned-up-noses from the gallery scene, but we were enjoying it lots because we were slowly finding a whole group of contributors and friends who crossed over different areas of knowledge and expertise — philosophy, linguistics, design, architecture, computer programming, biology, etc. — all of whom were really interesting and made Mute the interdisciplinary thing we hoped it could be.

If I look back and try to take stock in a more general way, I can say that the motivations behind Mute were to create something that included material on topics that we felt were both exciting artistically and socially urgent, many of which the arts didn't seem to be reflecting on with any efficacy at the time, and to do that in a myriad of writing styles that acknowledged the ambivalence of the situation we were in. That is, to not fill the magazine with the kind of critically hyper-confident armchair philosophising you find in a lot of places.

Another variant of this is that we slowly realised — and I have to stress that none of the issues that we have done are in any way 'perfect' or 'exemplary' — that the relationship between practice and theory was really important and that we also had to have an informative, news-like function about what artists were doing and where. Over time, this meant structuring the newspaper more clearly and including more reviews, etc.

Secondly, to be more reflective and critical than the American 'hype' magazines like *Wired* which, though we found them fascinating, did seem to have quite an a-historical line sometimes and a nearly religious belief in the power of technology 'an-sich' to be able to turn societies around in beneficial ways. Although neither of us were particularly steeped in the political discourse around technology, we intuitively felt that that was an important grounding to what we were doing. ■

Contribution by Pauline van Mourik Broekman, editor of *Mute*, magazine published in London.

07 QUADERNS

1. Quaderns aims to critically analyse the present by reflecting on the contemporary conditions for the production of culture, town planning projects, architecture and art. We understand the present to be the active setting in which the possibility of creating contents occurs. These are not a mere accumulation of interchangeable possibilities: they determine trends that have an effect on the landscape.

2. Culture, architecture and art are no longer produced in spaces that supposedly contain self-absorbed objects that have no meaning outside themselves. In fact, they are produced through units of interwoven discourse; through what we could call an exchange space.

3. This exchange space takes in experiences, practices and reflections from a wide variety of origins. The starting point of each issue of Quaderns is a single thematic argument used as a guideline to structure materials from a variety of sources. The questions affecting architecture, art and town planning naturally have a social, ecological, geographical, anthropological dimension, etc. which we feel is exactly what should form the framework of analysis in which the questions in the project are raised.

4. We often define the magazine as a narrative area, and a space in which a series of textual and visual discourses give rise to a landscape. This would be a discourse-based landscape that creates the possibility of non-immediate paths running through ideas and shapes. Therefore we are talking about the construction of a narrative space with distances, and this can be understood as a landscape with texts and works, which produce a sequence of events that explains a story that readers can look through as they see fit.

5. The differences between producing an architectural project, publishing a magazine or preparing a photographic documentary piece that records an aspect of a city or specific area are becoming blurred. What we are especially interested in with regard to these practices is their operational capacity; they are considered to be the act of producing and transmitting meaning, although we recognize the difference made by the conditions in which they produce their respective material and the context in which they are shared.

6. In order to expose the extent to which different fields, contexts, disciplines, products and works impregnate each other, concepts are thoroughly investigated by cross-analysing variable sets of values. Each set of values in an analysis has certain different implications and establishes certain specific connections with other disciplines to reveal aspects that remain hidden using an approach with a different set of values.

7. The most problematic and interesting works and projects are those that are able to record initially unforeseen aspects. These are projects that gradually take shape and change with the evidence discovered in a joint reformulation process with the place in which they are set. They are produced as a result of a comprehensive process that has not been defined beforehand and are able to modify the conditions in which they are produced as they record what is going on around them in a sensitive medium.

8. We understand the place to be a wide-ranging context: that is, it is a result of the superimposition and interaction of the actual physical characteristics of the place with other social and cultural aspects that form part of the productive and economic fabric. This notion of a broad, not strictly physical context, opens up a field that has been little explored regarding the interrelationship between an intervention and its surroundings or supporting medium.

9. Within this framework of opening up architecture, art, and town planning to other sensibilities, Quaderns has dealt with questions ranging from those on an apparently small-scale, but with a great bearing at urban and regional levels (as is the case with experimental housing and the treatment of interstitial public space), to questions about the environment, inhabited space, urban development or mobility, and about how contemporary globalisation processes are formalized. ■

Contribution by Jorge Mestre and Juan Bercedo, editors of *Quaderns*, magazine published in Barcelona.

08 ERREAKZIOA-REACCIÓN

Erreakzioa-Reacción was set up in 1994 as a multidisciplinary artistic/cultural/activist creative space connected with the subject areas of art and feminism. What encouraged us to set up the Erreakzioa project was seeing the work that groups like Guerrilla Girls, WAC were doing in other countries, or, closer to home, Bildwechsel, an audiovisual feminist cultural initiative in Hamburg that distributes and disseminates works on video by female artists. We had not heard of any similar initiatives around here. It was obvious that there was something missing and that we needed to carry out an experiment of this kind to help to discover and understand certain mechanisms that end up excluding female creative artists in our own cultural and artistic world.

These mechanisms mean that the work of many female artists is still ignored and, under an outward appearance of normality, is not sufficiently recognized.

Erreakzioa has always aimed to create work and question the hegemony in representative art from contexts that offer cultural and political resistance. In Spain there is no established feminist tradition as far as artistic practice and criticism is concerned; feminist discourse, which is more highly developed in other countries, is often unknown here, and does not go beyond a general demand for human rights. Our first fanzine brought together a series of works about gender and included a list of Basque female artists, in order to draw attention to, albeit initially only numerically, the presence of women in the world of art in the Basque Country.

The second, *Constructions of the female body*, was presented together with some lectures and video sessions.

The third, entitled *Who is free to choose?* dealt with the work done by antimilitarist groups and women. In our publications we wanted to include translations of texts that had not been published here, which might be useful to broaden people's perspectives and to stimulate them to carry on, by providing an invitation to dialogue, debate and criticism.

Through the various proposals put forward by the collective we have been able to reflect on the situation of women in the world of art or on subjects such as the new technologies and cyberspace. We have exhibited a series of works that are currently dealing with researching, documenting and distributing information about art and feminism. We have also been able to get to know the work done by other collectives who are fighting against misogyny, racism, homophobia or abuses in the family in our societies. In 1997 Arteleku gave us the task of coordinating the international seminar-workshop *For your eyes only: the feminist factor in relation to the visual arts*. Our latest works have been the publication of two videos, and at the present time we are preparing two new publications.

Erreakzioa was formed to bring together people and projects for which feminist attitudes, gender deconstruction, or the queer theory were reference points, as well as to create a network of contacts, and to exchange information, provide support, and disseminate and produce projects. Up to now the proposals have been put into practice in the form of publications (ten up to now), lectures, exhibitions, videos, workshops or seminars. They have not been carried out at regular intervals or in a set format. We have collaborated with other groups and/or publications such as LSD, Fé, SEAC, Brumaria or Zehar.

As for the specific case of Zehar, who we had the opportunity to work with a few years ago, as it is a publication that has emerged from Arteleku's artistic sphere, we think that it shares with the latter a development and evolution that have run in parallel with its contemporary artistic environment: for this reason it has achieved a degree of increasing complexity in its texts and reference points, which at the present time have established it as one of the few publications in the Spanish art world capable of provoking debate.

Finally, Erreakzioa has taken part in the presentation of the book *Counter-sexual manifesto* by Beatriz Preciado, which was held recently. Counter-sexuality,