

The background of the entire page is an abstract geometric pattern. It consists of numerous overlapping, semi-transparent shapes in various shades of blue, ranging from a deep navy to a lighter, dusty blue. These shapes are primarily triangles and quadrilaterals, some pointing upwards and some downwards, creating a complex, layered effect. The overall composition is dynamic and modern.

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DOSSIER TRANSLATIONS

The project in architecture:
trajectory and tensions

Guest editor: Daniel Opazo

Introduction

Daniel Opazo

In this issue, Materia Arquitectura explores the notion of project, widening it regarding the form in which it is usually understood within the discipline – that is to say, as a proposal enclosed in time and space – as an extended conception that verges on the notions of work, programme and plan. The proposal is to locate the idea of project – and at the same time to dislocate it – in a network of trajectories that show the tensions between architecture and its cultural, social, economic and political context.

Within this logic, there are exploring lines proposed in different versions of the project notion, related to one another by the condition of a practice or an aesthetic and/or political programme sustained in time. Varied works are incorporated into this framework but they combine in a suggestive way the views towards the inside of the discipline – in historical as well as conceptual terms – in search of new perspectives to understand and place architecture as a collective fact in the contemporary world. Likewise, the various articles provide views of different generations that contribute to constructing, or rather consolidating, the project's aesthetic as well as political condition.

In this crossing of trajectories, Alejandra Celedón reflects on the role of the Plan as an instrument with “rhetorical and political” potential to try to control the city scale as well as test a modern moral proposal about inhabiting; María Berríos contributes with an unexpected point of view of the reconstruction of the journeys of the School of Valparaíso and suggests their vanishing as a programme and way of action; José Solís warns about the Pyrrhic victory of postmodern critique by means of the self deception of the project's conceptual vacuum in favour of design and image; in turn, Nika Grabar explores the frontiers between architecture and art in order to rescue a historical and national project in a context of identities in (re)definition; Joan Ockman analyzes the ideology of the architectural project in terms of the idea of oblivion and architecture's search to free itself from the burden of everything that makes it impossible for it to progress towards the future;

Daniel Talesnik discusses with Kenneth Frampton about the work of the historian as a project regarding a narrative that reconstructs realities.

*The discussion on the project in architecture will also imply debating the changes that the discipline and the profession are going through in the midst of changes at global level in economy as well as in the means of communication and sociability. In this sense, the interview with Kas Oosterhuis tries to start a discussion on the local milieu regarding the place architects actually have in the space production process, a topic crossed by new organization logics and scales, as well as by technologies whose development seems to require a deeper reflection on the part of architects. **m***