

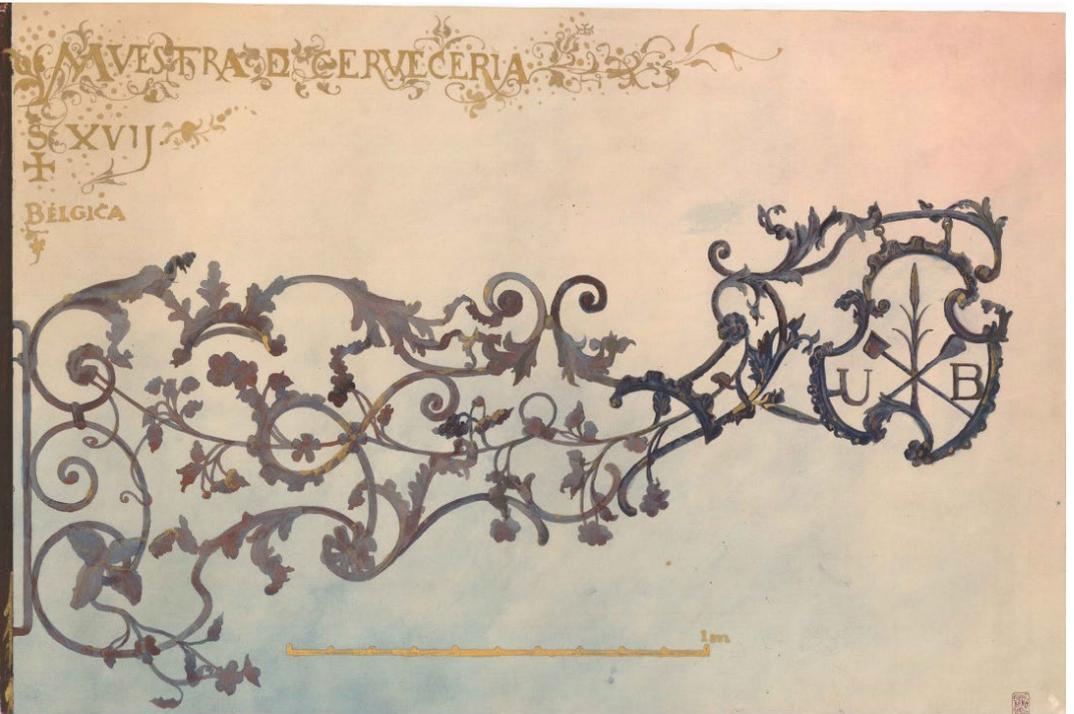
ARCHIVE SERIES

— 1

Those Glimmers of Dust

Josep M. Jujol,
professor of drawing

First Edition of the ETSAB Archive Writing Prize



For the 50th anniversary of the UPC, the ARCHIVE SERIES prize proposes an exploration of the narrative limits of one of the best archives on architecture teaching in Europe since the eighteenth century: Barcelona School of Architecture's (ETSAB) graphic collection. The organisation of a writing prize is designed to celebrate and make known part of the University's wealth of heritage, and to construct a cultural exchange network with local institutions that protect their built legacy and some of the most prestigious international institutions that help to understand the circulation of ideas in architecture education.

Interpretations of the archive material come up against the paradox of the depth of thinking that is only about things, and among things. The records in which architects' activity has been developed include many formats: plans, glass plates, negatives, notebooks, manuscripts, moulds, etc. from drawings to photographs and life-size replicas. A type of media archaeology that invites new transhistorical narratives based on the questions that are formed about this material from the present, interpreting and reviving the past with new methodological approaches.

The first edition of the ARCHIVE SERIES prize is focused on the graphic record of the drawing class of architect Josep M. Jujol (1879-1949). He graduated in architecture from the ETSAB (1906) and collaborated on many of Antoni Gaudí's Catalan works. He joined the ETSAB as a temporary professor in 1909, where he taught the subject Flora and Fauna a year later. In 1913, he obtained the position of tenured professor of the subjects Copy of Details, Flora and Fauna and Modelling in Clay. In the first of these subjects, Jujol took his students to visit some of the buildings that constituted the best legacy of Romanesque and Gothic heritage of Barcelona, including the City Hall, the Provincial Council premises, San Pau del Camp, Santa Anna, the Cathedral of Barcelona, Santa María del Mar and the Hospital de la Santa Creu. He not only explained the history of these

buildings, but also made the students understand the complexity of the construction systems and the value of the detail in them. The ETSAB Gaudí Chair archive preserves 393 digitised drawings from his classes, where the students' work merges with the professor's drawing, together with extensive photographic series that illustrate the exhibitions he organised in the classrooms of the Central University.

As the architect Enric Miralles (1955-2000) stated in the text that accompanies this call, in Jujol's drawings there is no scale, everything seems to unfold in the space of the fortuitous meeting of ideas. The same occurs with his students' drawings, which seem to unfold in a constant repetition that includes the deconstruction of their architecture through elements, including doors, windows and columns; the exploration of the grammar of the ornament, for example, a geometric study of ornamental surfaces; and the dissection of architecture as a living being, revealing its many anatomies. All of this is like *“coded writing that is presented voluntarily in an archaic way”*.

Competitions and prizes

Prizes will be awarded in the categories “Professionals” (UPC teaching and research staff and administrative and service staff, architects, historians, artists, etc.) and “Students” (bachelor's degree, master's degree and doctoral degree students from the UPC and other universities).

According to the length of the texts, two possible formats are allowed:

- 1) Long texts with a maximum of 1.500 to 2.000 words
- 2) Short texts with a maximum of 300 words

Proposals should be sent to the e-mail address:

archive.series.etsab@upc.edu

The first category will be awarded with the welcome speech at the temporary exhibition of drawings associated with the best texts, as well as the Inaugural Lecture 2020-2021 of MBArch - master's degree in Advanced Studies in Architecture-Barcelona (ETSAB UPC). In the second category of students, there will be two prizes of 300 euros.

The languages accepted will be Catalan, Spanish, English, French and Portuguese.

The winning texts will be published in print and digital format and will form part of the Mail Art initiative. Through this initiative, contact will be made with collaborating institutions by sending the image/text through the post and providing a means of circular return, in the line of conceptual artists such as On Kawara or Fluxus from the end of the twentieth century.

Calendar

31 July 2020. Launch of the call for texts

19 October 2020. Deadline for sending texts

15 December 2020. Announcement of the winners

Jury

The jury of the ARCHIVE SERIES writing prize is chaired by Félix Solaguren-Beascoa (director of ETSAB), together with a panel of experts of Josep M. Jujol's work.

The jury reserves the right to annul the competition, in which case the best contributions will be noted with a second prize.

Organisation

Department of Heritage (Elena Fernández), Department of Publications (Carolina B. García-Estévez) and Department of Culture (Enrique Granell) of the Barcelona School of Architecture (ETSAB UPC), with the collaboration of the ETSAB UPC Gaudí Chair and the Oriol Bohigas Library ETSAB.

Partnerships

- External Council of the Paraninfo de Arquitectura ETSAB Consortium (*)
- Enric Miralles Foundation

(*) Paraninfo de Arquitectura ETSAB is the initiative of the Barcelona School to make visible the heritage of more than 150 years of teaching Architecture in the city of Barcelona, through collaboration with local institutions and external agents.

Future editions

After its first edition, the ARCHIVE SERIES will have two new calls for submissions in 2021.

ARCHIVE SERIES — 2
February 2021

Exposed
Photography and Voyage

2nd edition of the ETSAB Archive Writing Award

ARCHIVE SERIES — 3
September 2021

1:1
Technology as Writing

3rd edition of the ETSAB Archive Writing Award

— Elements



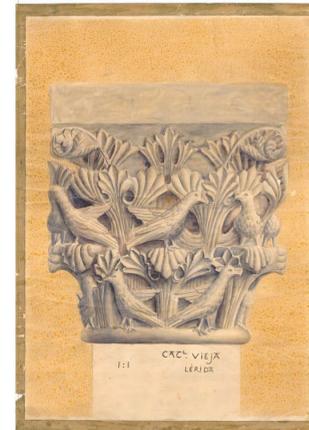
JOSEP M. SOTERAS MAURI
The Generalitat, 1926 [AG. 5004]



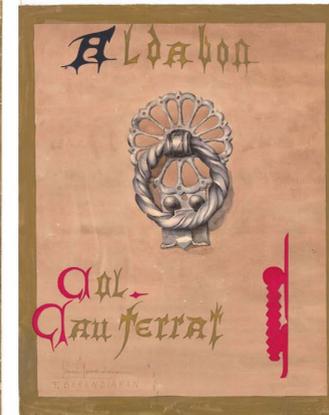
ANDREU BOSCH
Knocker, Barcelona, ca. 1914_1940 [AG. 5010]



MANUEL RIBAS I PIERA
Church of Santa Maria Egarensis, 1944 [AG. 5017]



AGUSTÍ DOMINGO FERRER
Old Cathedral, Lleida, 1940 [AG. 5021]



FERNANDO BARANDIARÁN
Cau Ferrat, Sitges, 1914 [AG. 5026]



LUIS MENDEZ LITA
Ardiaca House, Barcelona, 1945 [AG. 5030]



JOSÉ FLÓREZ
Governor's House of the Ciutadella, 1940 [AG. 5038]



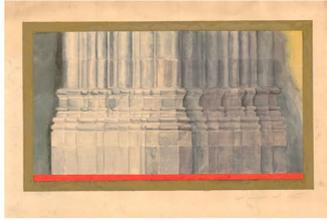
IGNACIO SERRA GODAY
Barcelona Cathedral, 1914 [AG. 5045]



JOSÉ MARIA SAGNIER ABELLÓ
Barcelona Cathedral 1914 [AG. 5046]



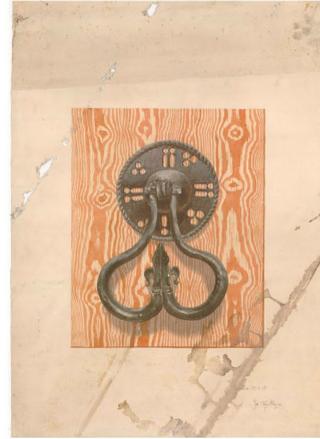
JOSEP ALBERT MICHAVILLA
Sant Ramon de Penafort, Barcelona Cathedral 1930 [AG. 5071]



JOSEP MARIA CARSO VERGEZ
Barcelona Cathedral, 1914 [AG. 5101]



FÉLIX MESTRE GALA
Cloister of the Barcelona Cathedral, 1914 [AG. 5109]



JOSEP MARIA SAGNIER VIDAL
Detail, 1914 [AG. 5138]



ANTONIO UBARECHENA
Concepció Church, 1914 [AG. 5145]



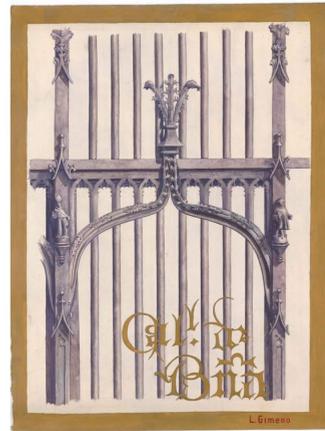
EMILIO ARTAL FOS
Sepulchre, 1914 [AG. 5151]



ANTONIO LOZOYA AUGÉ
The Generalitat, 1935 [AG. 5113]



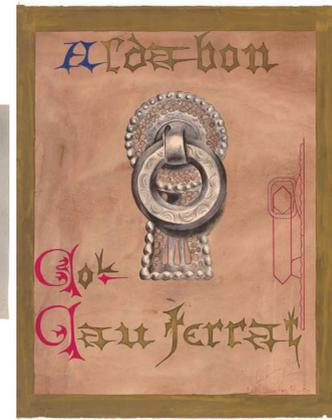
R. NATI
Barcelona Cathedral, Chapel of San Benet 1914 [AG. 5116]



LUIS GIMENO ROVIRA
Barcelona Cathedral, 1914 [AG. 5125]



JOSÉ TRALLERO
Sepulchre, 1914 [AG. 5152]



LUIS SANCHEZ PRIETO
Cau Ferrat knocker, 1914 [AG. 5153]



ANTONIO RIBOT
Santo Domingo de Silos, 1914 [AG. 5154]



JOAQUIM MAGGIONI CASTELLA
San Pau, Barcelona, 1918 [AG. 5131]



JOAQUIM MAGGIONI CASTELLA
Virrey Palace, 1914 [AG. 5132]



FRANCISCO QUETGLAS FERRER
Barcelona Historic Archive, 1947 [AG. 5134]



EDUARDO BURGOS
Courtyard of the Santa Creu Hospital, 1918 [AG. 5155]



FRANCISCO FÁBREGAS
Sant Pere de Roda Church, ca. 1918_1931 [AG. 5156]



MANUEL PUIGJANER
Sant Pere de Roda Church, ca. 1940 [AG. 5159]



ALFONSO BACQUELAINE
Sant Pau, Barcelona, 1914 [AG. 5177]



ENRIQUE GIRALT
Grille, 1942 [AG. 5185]



A. SIERRA
Pulpit of Belen Church, 1914 [AG. 5195]



JOSÉ MARIA ANGULO
Grille, 1936 [AG. 5282]



DIEGO ROS OLIVER
Barcelona Cathedral, 1914 [AG. 5284]



JORDI BONET ARMENGOL / ENRIC COMAS
Pietat Door, Barcelona Cathedral, 1943 [AG. 5288]



JUAN GIMENO
Capital from a Cloister of the 13th century, 1914 [AG. 5201]



CARLOS CABARROCAS
Sant Pau del Camp, Barcelona, 1910 [AG. 5205]



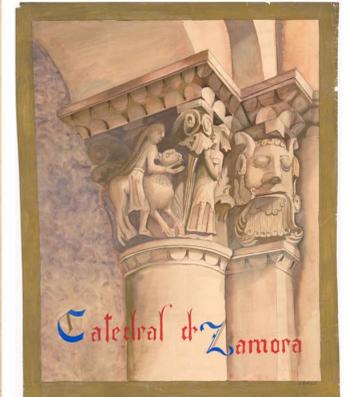
RAMÓN FORCADA MONÉS
Ratisbonne, 1914 [AG. 5258]



JOSÉ MARIA PERICÁS
Grille, 1940 [AG. 5311]



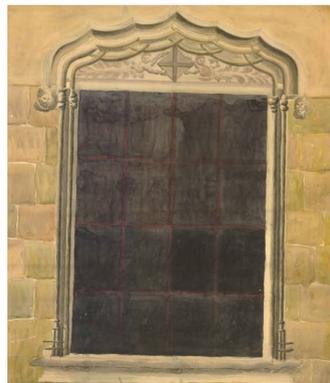
MANUEL ANDRÉ REBOREDO
Santa Anna, Barcelona, 1934 [AG. 5329]



J. BATLLÉ
Cathedral of Zamora, ca. 1914_1240 [AG. 5344]



R. JARDÓN
Sepulchre of Santa Eulàlia, Barcelona Cathedral, ca. 1914 [AG. 5263]



AGUSTIN LOSCERTALES
Barcelona City Hall, 1914 [AG. 5268]



ALVARO RUIBAS
Barcelona Provincial Government, 1940 [AG. 5281]



CARLOS PALACIO
Sant Pau del Camp, ca. 1914 [AG. 5373]



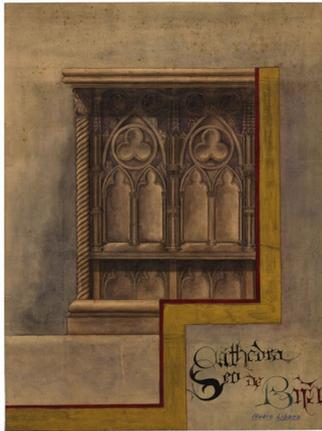
LUIS SÁNCHEZ PRIETO
Key vault, Barcelona, 1914 [AG. 5375]



UNKNOWN AUTHOR
Santa Maria del Mar, ca. 1914_1940 [AG. 5392]



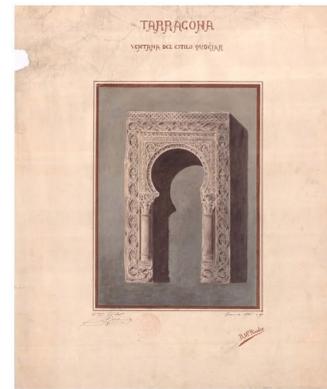
JOSÉ RODRIGUEZ LLOVERAS
Paris Cathedral, ca. 1925 [AG. 5394]



ÁVARO LIBANO
Tombstone at the Barcelona Cathedral, 1914 [AG. 5396]



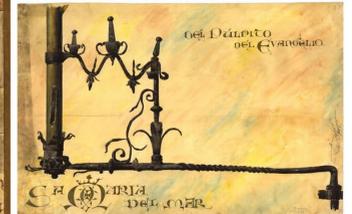
ESTEBE POMÉS
Cloister of the Santa Creu Hospital, 1943 [AG. 5397]



RAMÓN RIUDOR
Mudejar window in Tarragona, ca. 1914_1940 [AG. 5460]



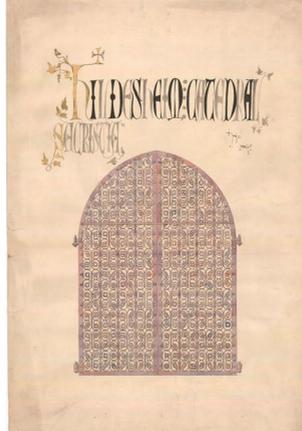
EDUARDO CABALLERO
Barcelona Provincial Government, ca. 1940 [AG. 5490]



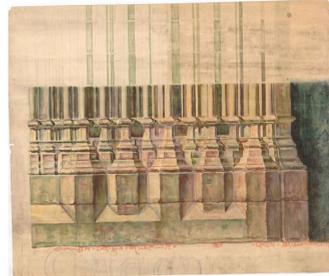
FRANCISCO PORTILLO
Santa Maria del Mar, Barcelona, 1924 [AG. 5494]



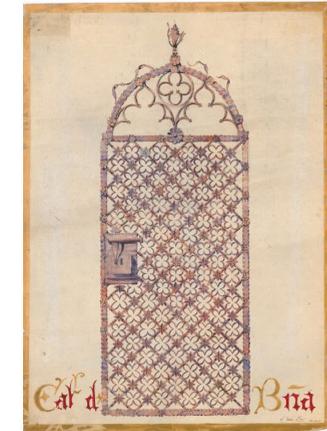
LUIS SÁNCHEZ PRIETO
Barcelona Cathedral, 1914 [AG. 5412]



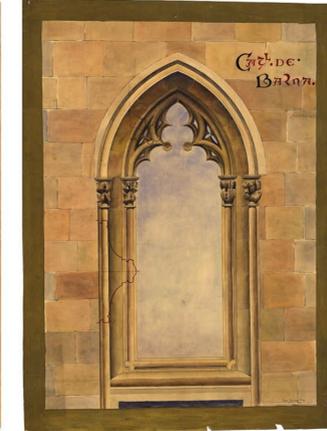
RAMON MASFERRER HOMS
Chapel of Santa Llúcia, Barcelona Cathedral, ca. 1940 [AG. 5417]



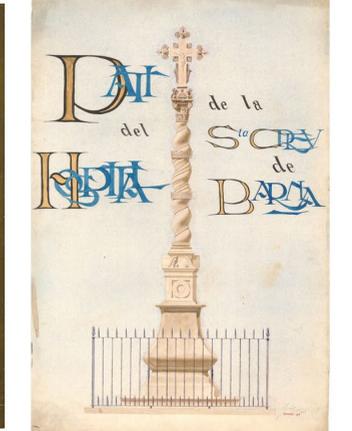
JOSÉ ANTONIO CODERCH
Santa Eulàlia Door, Barcelona Cathedral, ca. 1940 [AG. 5421]



J. NADAL
Barcelona Cathedral, 1945 [AG. 5507]



JORGE VILARDAGA
Barcelona Cathedral, 1914 [AG. 5508]



EDUARDO BURGOS
Courtyard of the Santa Creu Hospital, 1918 [AG. 5582]



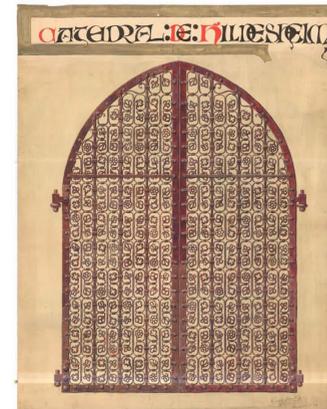
ANTONIO LEDESMA
Magdeburg Cathedral, 1940 [AG. 5423]



IGNACIO SERRA GODAY
Sant Andreu del Coll Church, 1914 [AG. 5428]



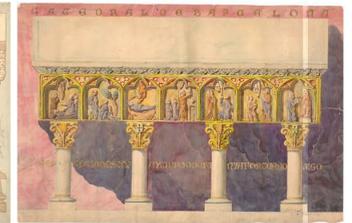
ÁVARO LIBANO
Barcelona Cathedral, ca. 1914_1940 [AG. 5438]



RICARDO SÁNCHEZ
Hildesheim Cathedral, 1933 [AG. 5585]



FRANCISCO PORTILLO QUINTANA
Santa Maria del Mar, 1920 [AG. 5594]



F. NAVARRO / R. REIG
San Raymundo de Penyafort, Barcelona Cathedral, 1914 [AG. 5641]



RAFAEL F. QUIRÓS
Sarcophagus at Santa Maria del Mar, Barcelona, 1914 [AG. 5651]



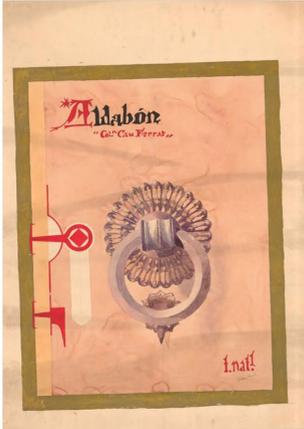
JORGE VIDAL DE LLOBATERA
Chest, 1911 [AG. 5669]



JOSÉ MARIA DE RIBOT
Iron grille in Santa Maria, 1914 [AG. 5674]



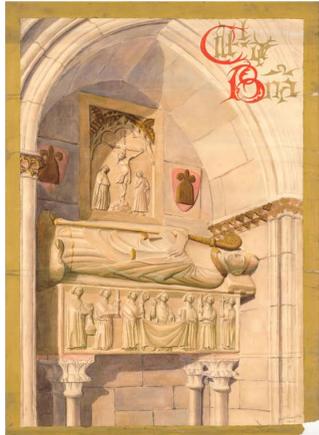
JOAQUIM DE MORAGAS
Fresh Gothic, 1917 [AG. 5681]



ESTEBAN POMÉS
Cau Ferrat, Sitges, ca. 1914-1940 [AG. 5685]



J. NADAL
Barcelona Cathedral, 1945 [AG. 5690]



JOSÉ MARIA PERICAS SOLER
Barcelona Cathedral, ca. 1940 [AG. 5767]



JUAN ANTONIO FERRATER
Barcelona Cathedral, 1914 [AG. 5795]

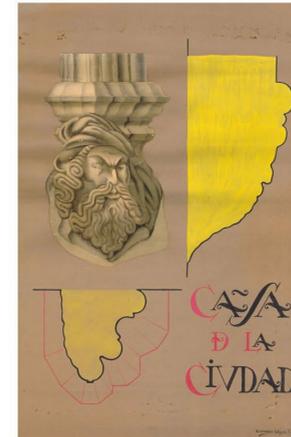


FERNANDO BUESO
Junqueres Church, Barcelona, 1914 [AG. 5811]

— Anatomies



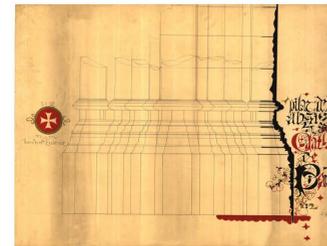
JORDI BONET ARMENGOL
Barcelona Cathedral, Nave, 1943 [AG. 5053]



AURELIO LÓPEZ
City Hall, ca. 1940 [AG. 5349]



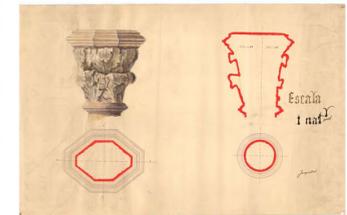
RAMON MASFERRER HOMS
Barcelona Cathedral, Santa Llúcia Chapel, ca.1940 [AG. 5415]



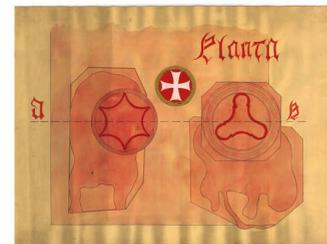
JOSEP M. JORDAN CASASECA
Barcelona Cathedral, Apse Pillar, 1930 [AG. 5613]



J. PUJADES
Santa Maria de Jonqueres Convent, Barcelona, ca.1914_1944 [AG. 5624]



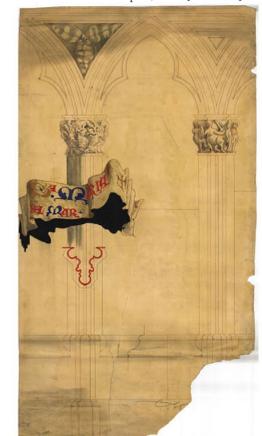
JOSEP ALBERT MICHAVILLA
Corinthian Capital, 1930 [AG. 5697]



UNKNOWN AUTHOR
Barcelona Cathedral, Santa Eulalia Crypt, 1914 [AG. 5720]



ALFONSO BUÑUEL PORTOLES
Santa Maria del Mar, Fossar Door, Barcelona, 1940 [AG. 5727]



V. TRAVER
Santa Maria del Mar, Barcelona 1914 [AG. 5746]

— Grammars



J. ZANON
Chapel at the Bunyol Castle, Valencia, 1914 [AG. 5032]



GUILLERMO COSP
Cluny, ca. 1940 [AG. 5033]



JOSÉ ANTONIO BALCELLS
Valencia Cathedral, 1940 [AG. 5043]



LLUIS CASAMOR
San Andrés tiles, Valencia, 1940 [AG. 5055]



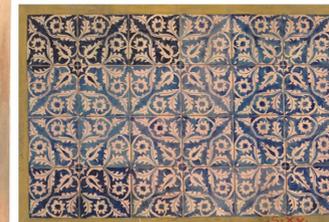
JORGE TORROELLA
Sacristy door at the Sant Cugat Monastery, 1914 [AG. 5063]



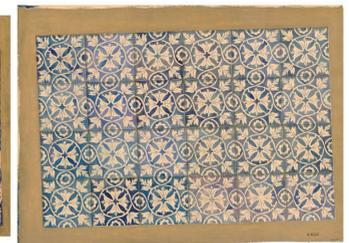
ENRIQUE ALVAREZ SALA
Valencian tiles, 1930 [AG. 5068]



ALEJANDRO BONATERRA
Valencian tiles, 1939 [AG. 5073]



CARLOS PFEIFER
Valencian tiles, 1914 [AG. 5091]



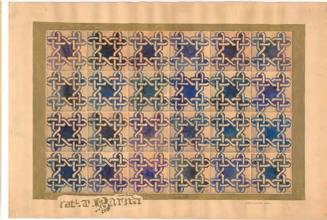
NARCISO NEGRE TIBAU
Valencian tiles, 1914 [AG. 5096]



JOSÉ MORA ORTIZ
Santa Lúcia Chapel, Barcelona Cathedral, 1914 [AG. 5097]



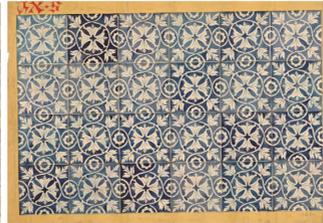
ANTONIO PIERA
Barcelona Cathedral, 1919 [AG. 5099]



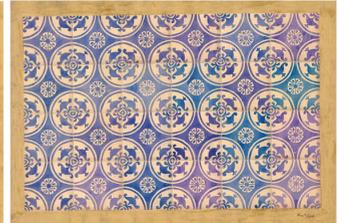
JUAN PUJADAS
Barcelona Cathedral, 1930 [AG. 5100]



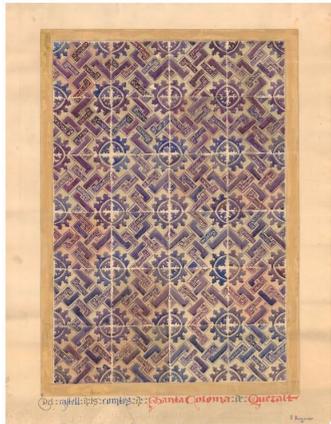
JOSÉ FLOREZ
Seo Cathedral, Zaragoza, 1939 [AG. 5136]



FRANCISCO LÓPEZ
Valencian tiles, 1914 [AG. 5137]



FRANCISCO LÓPEZ
Valencian tiles, 1914 [AG. 5137a]



IGNACIO PUIGJANER
Castle of the Counts of Santa María de Queralt, ca. 1940 [AG. 5102]



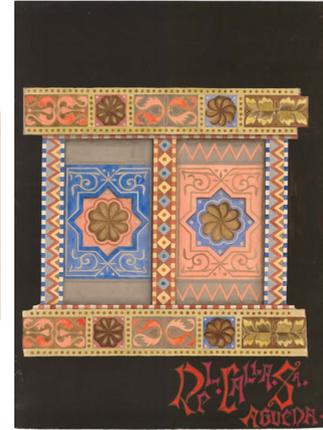
MARIO GARASA
Huesca Cathedral, 1940 [AG. 5103]



JORDI BONET ARMENGOL
Valencian tiles, 1943 [AG. 5114]



RICARDO ROS
Brewery XVIIIth century, Belgium, 1919 [AG. 5143]



JESÚS MARTÍNEZ
Santa Ageda, Barcelona, 1914 [AG. 5148]



JOSEP FRANCESC RÀFOLS FONTANALS
Moaia, 1914 [AG. 5149]



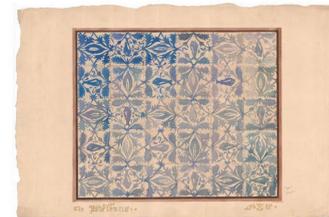
R. VIVER
Valencian tiles, 1908 [AG. 5117]



LUIS GIMENO ROVIRA
Valencian tiles, 1914 [AG. 5120]



F. GAY
Valencian tiles, 1914 [AG. 5126]



DAMIAN RIBAS
Valencia XVth century, 1914 [AG. 5150]



FEDERICO CORREA
Valencian tiles, ca. 1940 [AG. 5162]



PAPELL
Saint Ives Braisne Abbey, 1917 [AG. 5163]



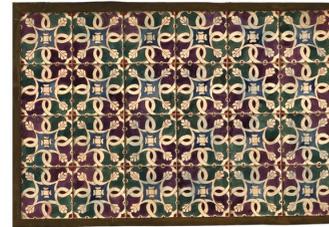
JAUME FERRATER RAMONEDA
Pedralbes Monastery, 1914 [AG. 5164]



JOAQUIM BATLLE DE MORAGAS
Arabesques, 1914 [AG. 5165]



JOSEP MARIA BOSCH I AYMERICH
Valencian tiles, 1917 [AG. 5166]



LUIS SÁNCHEZ PRIETO
Valencian tiles, 1914 [AG. 5221]



MARTÍN TÁRREGA PÉREZ
Tiles, XVth century, 1934 [AG. 5228]



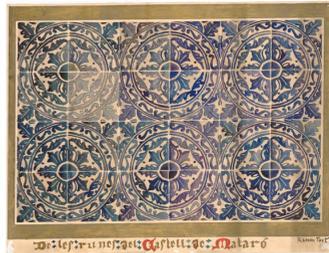
FRANCISCO LÓPEZ
Barcelona Cathedral, 1914 [AG. 5242]



RICARDO SÁNCHEZ MARTÍNEZ
Sant Antonio Church in Albacete (demolished), 1933 [AG. 5176]



UNKNOWN AUTHOR
Valencian tiles, ca. 1914_1940 [AG. 5180]



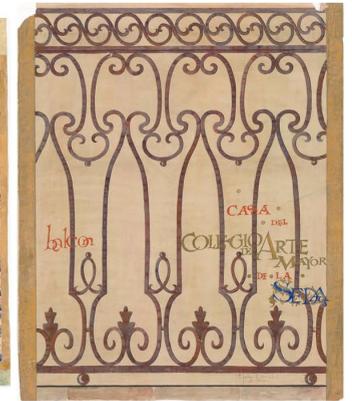
RAMÓN TOR ESTRADA
Mataró Castle, ca. 1940 [AG. 5183]



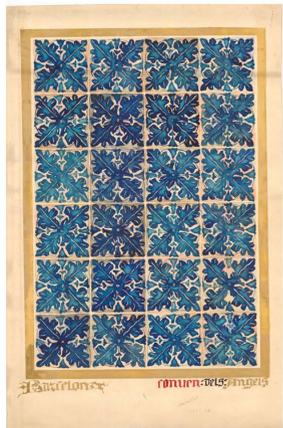
JOSE MARIA RIBAS CASAS
Braisne, 1914 [AG. 5245]



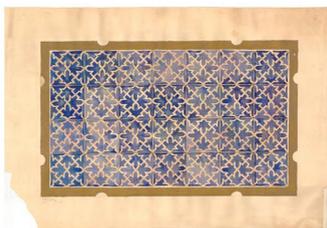
JUAN C. DE SMITH
Cardedeu tiles, 1940 [AG. 5251]



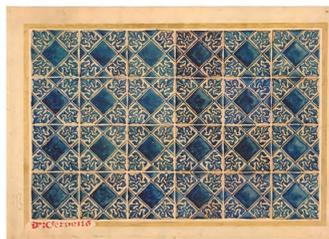
EDUARDO SOLER
Balcony of the House of the Greater Silk College of Art, Valencia
1940 [AG. 5265]



ALEJANDRO FONSDAMIANS
Convent dels Àngels, Barcelona, 1933 [AG. 5193]



JOSÉ GODAY BARBA
Valencian tiles, 1933 [AG. 5207]



RICARDO SÁNCHEZ MARTINES
Cervelló, 1933 [AG. 5207]



UNKNOWN AUTHOR
Barcelona tiles, 1933 [AG. 5277]



MANUEL ROMANI
Manises XVth century, 1933 [AG. 5278]



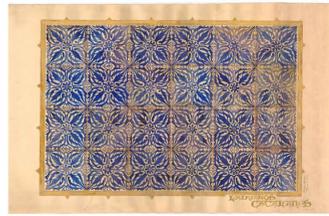
UNKNOWN AUTHOR
Barcelona tiles, ca. 1914_1940 [AG. 5294]



UNKNOWN AUTHOR
Papeles recolados _El Kairo_ XVIIIth century, ca. 1914_1940[AG. 5133]



MARIO PIA
Grille at Lleida, Carrer del Carme (1761), 1914 [AG. 5330]



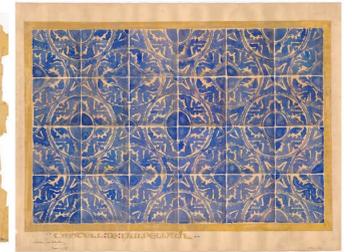
UNKNOWN AUTHOR
Catalan tiles, 1933 [AG. 5331]



A. DEL VALLE
Pedralbes Monastery, 1914 [AG. 5390]



JOSÉ DE SENILLOSA
Valencian tiles, 1914 [AG. 5391]



JESUS ESTRUCH
Bullpellsch Castle, 1933 [AG. 5401]



ESTEBAN MARTÍ COLL
Valencian tiles, 1914 [AG. 5341]



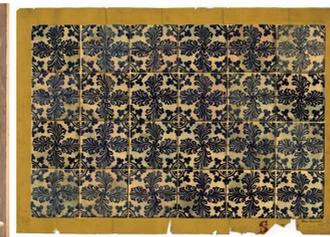
R. JORDAN
Valencian tiles, 1914 [AG. 5350]



VICENTE VIVES
Valencian tiles at Selva del Camp, Tarragona, 1914 [AG. 5360]



UNKNOWN AUTHOR
Venecia, ca. 1914_1940 [AG. 5405]



ALFONSO QUEREIZAETA
Valencian tiles, 1948 [AG. 5411]



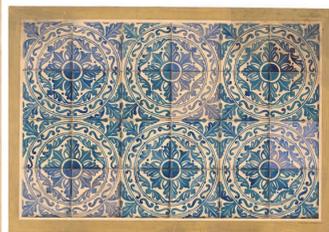
UNKNOWN AUTHOR
Valencian tiles, ca. 1940 [AG. 5422]



RICARDO BEASCOA
Valencian tiles from the XVth century, 1940 [AG. 5362]



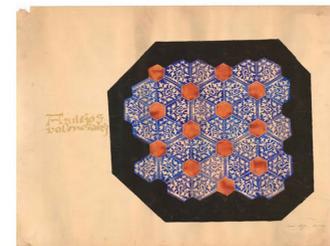
JUAN PUJADAS
Girona tiles at the Jewish quarter, 1930 [AG. 5372]



MANUEL DARGALLO
Valencian tiles, 1914 [AG. 5381]



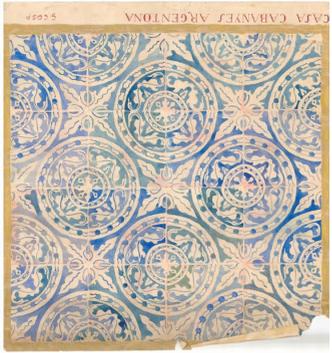
UNKNOWN AUTHOR
Castle of the Counts of Santa Maria de Queralt, ca. 1940 [AG. 5529]



JOSÉ MARIA BUXÓ
Castle of the Counts of Santa Maria de Queralt, 1914 [AG. 5599]



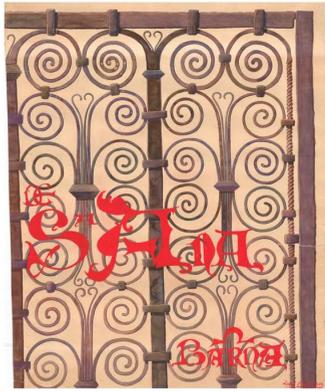
AVELINO BALDELLÓN
Valencian tiles, ca. 1914_1940 [AG. 5620 (2)]



GUILLERMO COSP
Cabanes House, Argenton, ca.1940 [AG. 5648]



IGNACIO SERRA GODAY
Barcelona Cathedral, 1914 [AG. 5663]



LLUIS CASAMOR
Santa Anna, Barcelona, 1940 [AG. 5667]



A. GÓMEZ DE LASTRA
Seville, 1945 [AG. 5668]



A. GÓMEZ DE LASTRA
Seville, 1945 [AG. 5668a]



A. GÓMEZ DE LASTRA
Seville, 1945 [AG. 5668b]



F. ROCA SALA
Sacristy at Hildesheim, 1914 [AG. 5680]



JOAQUIM BENEYTO
De Manises, 1934 [AG. 5698]



JOAQUIM MASCARÓ VINYETS
Ducal Palace at Gandia, 1933 [AG. 5699]

Is this by Jujol?

Enric Miralles*

I would like to explain where our interest in this work comes from... Where Jujol's capacity to start a direct dialogue with whoever approaches the work springs from.

To break with this naturalness with which his work seems to be shared. To see how one of his greatest qualities is offering himself transparently in terms of the thinking behind the work.

Although I am not sure whether his work reflects his thinking, or that of those who contemplate it excitedly.

It seems that in this work, we find recorded, in a direct way, unaltered intuitions, specific emotions, individual impulses, notions...

In their construction it would seem that they are only subject to the rules that they themselves define. They seem to follow the reflection that "*supreme exactitude is at the same time supreme freedom.*"

It is a work that compels us, even before we start, to judge it according to its own rules: no style, no school, no master...

An individual thought guides his work. An individual thought that seems to stop to consider instants. But these do not form patterns of greater to smaller. Perhaps they are series that are all formed of elements of equal value.

There is no shift from the large to small, or vice versa.

The various pieces, and by extension his works, are formed without any reference to scale. This true size,¹ which approaches that of the miniature.

Remember that small is a way of thinking. It is a mode of thought that rejects everything you cannot take with you in a small suitcase. Thinking that is mixed up in the motion of the journey, in the movement from one part to another²...

As we contemplate these works, Jujol's way of thinking emerges slowly. We have the impression that understanding the author is the only way to understand them.

We see Jujol advance earnestly in what is small, drawing consequences from what is large. It is a thought that knows no repetition: what has been said once is almost hidden and never reappears...

His thinking is voluntarily brief. And it invites us to consider a subjective soul that leaves solutions unfinished, just started and left to their own fate.

These are released, alone. But never distorted to form a preconceived unit.

A discerning eye divides and separates... And unity is achieved by giving a visible or rather a sensitive nature to the additional lines that construct the form.

He seems to take some of the “*thousands of rays that fill the air*” ... the light, the gravitational paths, the forces to which we subject things when we catch hold of them, push them, etc.

All have the value of “*striped light*” and seem to occupy the entire depth of the space, as the classics explain.

They are lines that already existed, but not immediately, in the place. In his work, there is no archaeology. Neither does it belong directly to the place...

Only, perhaps, to what was found in the air: **this illuminated dust in many of his details.**

His well-known input on the composition of broken tiles in Park Güell reveals how his work can only be explained if we accept that the thinking behind it values a kind of joint work that is almost depersonalised. Attentive to the conversation, to the smallest decisions: the play of questions and answers: Like this or like this? This one or that one?... Following the marginal lines until they are exhausted.

His aborted works, poor, inconclusive, are never the result of a complaint. An intensity such as that they offer is only possible if the thought goes directly to the work. And all sentimental complaints are absent from it.

He seeks in the work, in this relationship with others' decisions, a distant objectivity. Far beyond what would be a reference to the origin of each design.

The *papiers déchirés* by Arp and Miró, the *frottages* by Max Ernst. A way of recomposing the material that these reach, forcing their own work to be the work of another. To be papers that are drawn on,

then torn, then put back together... Jujol does this in a real way.

Following instructions, comments, waiting for an answer... All of this within oneself: far from all responsibility.

Then, his mark on the bench shows what its size is for him. And it is the sign that intertwines the figures and gives form to the whole. This need for the other is the way in which his work is offered to be interpreted.

Our gaze on the work, as the author's gaze had been on it, is never the only one. It is a work that can absorb any insinuation.

It seems that the author only did the work of setting down the works. So many things seemed to have arrived there by chance.

However, we can see a thought that follows and obeys the technical requirements of the materials and with them produces a second simplicity.

Jujol could say to himself that some of his solutions cancel out the question that produced them or annul the material from which they emerged. A concentration of tiny lines appear that are almost thrown in, identical to the materials that construct them: iron, ceramic, lead... These provided a slightly smaller size to everything:

Children and not adults.

However, the diminutive size of these lines makes it possible to see the real size of the ground plan of Vistabella: it is that of the marks in the ceramic on the bench of Park Güell.

In Jujol's work there are never changes of scale, everything has its real size from the start: from large to small... from small to large...

His thinking is expressed like an anagram, as if it were a hieroglyph that is still considered a holder of wisdom, of thinking that is simply stated as a demonstration of our desire to get close to him.

It is not a solution, but a proposal. As can be seen in the many times that Jujol resorted to writing about the completed works, the memory still endures that architecture can be born and simultaneously be a support for “*those figures, instruments of the intellect, that represent thinking analogously.*”

Jujol writes for the walls. He dedicates devout phrases to his works. He congratulates himself on the smudges that appear. Arabesque drawings... On his work he shows us the value of another superficial work,³ which we need to access in company. Alone it is impossible to decipher all these reflections, shadows that speak... **All of this coded writing that is presented voluntarily in an archaic way.**

It is a work that we should see with other eyes: it should be shown. Jujol – and this is all I wanted to say in this essay – gives us a way of observing his work. It is a way that needs company, the gaze of another person, their comments.

That is how we find him in our hands in class... He appears in the talks... The walks – it does not matter whether you have attended them – with which Llinás has gradually approached one by one Jujol's works reveal his way of working. His work is composed of a series of echoes that need to be reflected in other people.

This way of working whatever. ***"The excitement about stains on a plate"***, about ***"the smoke that makes some walls invisible,"*** this *vosté mateix* (you decide) with which he answered all questions. They speak of a work that reflects an awareness that always, at all times, transforms itself at the same time as it transforms, invisibly, the way of working of whoever contemplates it.

From the dream, from the instant...
These works have managed to escape.

* *Quaderns d'Arquitectura i Urbanisme* 179-180 (October-December 1988 / January-March 1989): 52-56.

NOTES

1. Miró, referring to the series of Interiores holandeses (Dutch Interiors) at the end of the 1920s, spoke of this task of moving away from the miniature: *"Soon I understood that I had to go beyond the spirit of the miniature. Enlarge the detail to join it with the whole."*

It could seem that Jujol, in entrusting the general schema of his works to the gravitational lines, seeks a similar way of resolving the problem. Likewise, Jujol does not distance himself totally from the form of expression that enables miniaturisation. The way to approach the true size of his works is closer to the small distortions with which sculptors construct the expression of their works. Making small a characteristic. Slightly distancing a figure from its real measurement.

This deviation in dimensions gives a real measurement of things. It distances them from being a copy of our movements. From here, they become monumental.

In this work, making things smaller gives their true measurements. They become real for themselves. Without direct reference to any dimension.

2. *"... to miniaturize is to make portable, and for a vagrant and an exile, that is the best way of owning things ..."*

"... Miniaturize also means make invisible ..."

"... What is reduced finds itself in a sense liberated from meaning. Its smallness is, at one and the same time, a totality and a fragment..." These arguments were made by Vila-Matas in his *Historia abreviada de la literatura portátil* (A Brief History of Portable Literature, Barcelona, 1985).

3. Many of the terms through which Jujol's work appears are developed in works that are close to surrealism. The term "superficiality" is what Saviano uses to represent thinking that is free of prejudice, that slides among the things..., that gathers on the surface everything that should be hidden..., that accepts everything that appears suddenly, etc.

Mail Art

The archive as institutional circulation

As described in the call for submissions, with the winning proposals of the three ARCHIVE SERIES editions, circular correspondence will be established with the main institutions and agents involved in the edition of the prize. Mail Art is the name used for original art activity that uses postal distribution as a means of expression.

These mailings could be messages, collages, objects, slogans or poems, among others, that are for a broad public, often unknown to the author, who aims in this way to escape from the traditional channels of art distribution.

There are several examples in history. One is the foundation in 1962 by Ray Jonson of the New York Correspondence School of Art, with the participation of conceptual artists such as On Kawara, and members of Fluxus, such as Robert Watts and Ben Vautier. Exhibitions were held in 1970. A year later, this movement was confirmed in the heart of the Paris Biennial.

The movement's critical nature was designed to overcome the monopoly of the galleries and the art market as forms of art dissemination established by consumer society. The movement was expanded to broader concepts such as, in our case, the discovery, through literature and the word, of the narrative potential of an academic and university archive. In turn, it is proposed that the basis of the future ARTS UPC Museum will be established through this initiative. The museum will house as a permanent collection the donation of the art critic Arnau Puig, along with temporary exhibitions from the ARCHIVE SERIES, a periodic activity that will be held until 2025 to celebrate the 150 years of ETSAB UPC.



MACBA Collection. Centre of Studies and Documentation. Pere Sousa's Archive



MACBA Collection. Centre of Studies and Documentation. Pere Sousa's Archive

50th Anniversary Polytechnic University of Catalonia. UPC BarcelonaTech
— Beyond the ETSAB Archive 1875–2025



**UNIVERSITAT POLITÈCNICA
DE CATALUNYA**
BARCELONATECH

ETSAB

Escola Tècnica
Superior d'Arquitectura
de Barcelona