

If we were to calibrate today, in the architectural debate to December 2020, the role of form with respect to social concern, there is no doubt that the latest would win. If we also associate the unavoidable environmental emergency with the obligatory attention to social problems, then the formal task of the architect would derive in the purest insignificance, to such an extent that we could question its existence, as already happened with the enthusiasm for processes and the digital autonomy a few decades ago. Denise Scott Brown in 1976 and recently Richard Sennett have confronted this anti-disciplinary, well-intentioned and supposedly anti-capitalist vision, with two texts that we have wanted to pair against this issue. The vindication of the links between space and social behavior not only demands the active role of the architect and urban planner, but also provides arguments against strict social planning and radical *chic* architects (perhaps still active), in the case of DSB, and against the defenders of an over-determined city in the case of RS. Both, consistent with the meaning of this complaint, go into the field of action through two propositional trilogies, the first on beauty, the second on three recipes for the open city. Based on a certain tradition, they advance to a future where technique and culture are integrated and do not replace, from that opportunist radicalism that Thomas Wolfe denounced, the project.

Zaida Muxí and Josep Maria Montaner's questions about a new time, the *Viruscene*, are situated on the same path of the future, in which they guess concrete answers to housing, urban planning or telework to orient a better future. The "precious opportunity to project it" that they indicate is linked to the drawing of new planning scenarios that Francisco García Sánchez brings us as a methodology to face the future of the city. Perhaps it refers to the unexpected and open city imagined by Sennett and embodied in some of the images analyzed by Andrea Parga in her visual essay of a series of five pairs of photographs of urban scenes by the writer and photographer Teju Cole. Other brief notes from the field of equipment and teaching complete the vision on the uncertainties of our present that the call suggested, always open to multiple interpretations.

From teaching, as a result of this university publication, we take up three of the best works of the ETSAB master's degree, integrating 3 fields of knowledge of the project (theory, city and technology) and claiming in a 4 + 2 open to other schools, a generalist core and a specialized elective. The discussion on the role of architecture in society, as a critical diagnosis supported by a specific and analytical look at the place, society and the environment, and at the same time as a specialized action supported by trade and technique, flies over the dialogue between Diane Gray and Martha Thorne that opens this issue. Away from the *chic* rhetoric to which Scott Brown referred, the conversation delves into cultural action, in the sense of acknowledgments and wonders, pointing out numerous keys, precisely about the rethinking of the future of architecture. From their unprejudiced views, crossed and rich in diversity, they open this question to future contributions.

Without forgetting the inescapable (the social, the environmental, although sometimes for mere visibility), we subscribe to the substantial: its integration and belonging to the trade, to the matter and to the form, in short, to the project as many of the contributions point out. We add: without over-acting ascribed to the stripped, the form factor or the other *chic*, that of precariousness. Who knows if in this reflection, according to Sennett, ambiguous, incomplete and without a resolved narrative, there will be room for a new formal radicalism.

A conversation with Diane Gray and Martha Thorne

Alberto Peñín
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Martha Thorne and Diane Gray attend our conversation proposal behind a computer camera, all subject to the restrictions of the current health situation which, on the other hand, has perhaps allowed us to celebrate it with greater agility. This dialogue takes place in Barcelona, Madrid and Valencia on a Wednesday in December 2020.

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City seems different today. Public space and photography

Andrea Parga Vázquez
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The walk that can be done through the city through photography is an invitation to observe the space between buildings. In the journey of an urban itinerary, visual evocation brings together what objects, present or absent, communicate without words. The photos represent the environment we inhabit, its complexity, the joint presence of the elements that occur in any event, the relationships of things with their circumstances. Thus, each image borders on others in a succession without hierarchies, composing a frame with numerous plural paths and conclusions. A visual essay of a series of five pairs of images is proposed which combines the work of the writer and photographer Teju Cole with photographs taken between the late 1920s and early 1960s. This, to recognize how the comparative representation between past and current environments show the oscillations of urban events; how the sequence of relationships between individual images in everyday scenes unfolds the uncertainty and endless process of everyday life in cities. It is proven that thinking with images translates into creative processes that reveal renewed ways of understanding the urban environment. Through the pairs of photographs on details of the next, unusual points of view and latent urban opportunities, public spaces are revealed that are in constant transformation, that keep their options open and that leave room for the unexpected, realizing that the city looks different from one day to the next.

Key words: city; public space; visual impressions; representation and didactics of photography.

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Scenarios of planning as a tool for the management of uncertainties

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Professional practice in architecture, urban and regional planning is characterized by the constant development of innovative solutions, in response to the problems presented by society during its own evolutionary process. However, recently the difficulties exposed by global phenomena that cause impacts, hitherto unknown, such as the most current pandemic diseases or climate change have been glimpsed. What imprint do these newly made global phenomena have on the classic urban and architectural planning methods? How is the uncertainty derived from these processes managed? Undoubtedly, the recent situations that have occurred generate new transformation capacities that have to be analyzed from a flexible perspective, observing the capacity to adjust at all times to the circumstantial requirements. In this sense, the processes of adaptation of the urban structure and the building to the new conditions can be addressed by incorporating scenarios that allow the management of uncertainties. In the specific case of urban planning, recent advances have been observed in working methods based on scenarios that have made it possible to provide an adequate response to uncertainties, for example, in the face of risk management associated with climate change. Against this background, the urgent need to integrate uncertainty in the professional practice of architecture seems evident. These new planning strategies through scenarios predict variations in the traditional models of the project process that will lead to cities and architectures that are more flexible and adapted to the recurring changes in the coming decades.

Key words: scenarios; uncertainty; architecture; urban planning; adaptation; flexibility.

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Four plus two is six

Cecilia Obiol
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Architecture students in Spain have gone from completing their studies at the end of a career to entering a one-year master's degree in developing critical and practical skills that enable them to practice the profession. The imminent architect receives a generalist and at the same time embryonic specialized training supported by a synthesis and comprehensive training course that requires longer settling time and also intensification. To reinforce this spirit, it seems relevant to us to look again at this academic space by presenting these three proposals from students from all over Spain of the MARqETSAB morning program corresponding to its three lines of Project and Theory, Project and Technology and Urban Planning for the 2019-2020 academic year. Three notes that from the centrality of the project workshop share themes of reflection developed through research work, to build a course whose variety is an opportunity, and whose content is integrated and open, as it happens in the reality of the project and of the profession that do not distinguish between these fields of knowledge.

Key words: MARqETSAB; project workshop; architecture.

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Inhabiting the viruscene

Josep Maria Montaner, Zaida Muxí
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The article tries to glimpse what the conditions of the cities, and essentially of the housing, will be after the experience of the COVID-19 pandemic and the experience of the confinements. Undoubtedly, this pandemic has put us, at least, in front of two possible futures: that of the self-destruction of ourselves, because we do not consider ourselves part of a larger system, nor recognize our eco-dependence; or that of a radical change in the trajectory, which allows us to walk towards a livable future. And in this sense, the right to the city and the right to housing have the opportunity to be in the second option, since in the first they are only exchange goods, financialized. It depends on us, as a society and civilization.

Key words: compact city; housing; pandemic; telework, community life.

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The open city

Richard Sennett
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The cities everyone wants to live in should be clean and safe, possess efficient public services, be supported by a dynamic economy, provide cultural stimulation, and also do their best to heal society's divisions of race, class, and ethnicity. These are not the cities we live in. Cities fail on all these counts due to government policies, irreparable social ills, and economic forces beyond local control. The city is not its own master. Still, something has gone wrong, radically wrong, in our conception of what a city itself should be. Perhaps those nice words -- clean, safe, efficient, dynamic -- are not enough in themselves to confront critically our masters. In this talk, I'd like to propose we look at the city in a more embracing way. Currently, we make cities into closed systems. To make them better, we should make them into open systems. We need to applying ideas about open systems currently animating the sciences to animate our understanding of the city. More, in an open city, whatever virtues of efficiency, safety, or sociability people achieve, they achieve by virtue of their own agency. But just because a city brings together people who differ by class, ethnicity, religion, or sexual preference, in an open system, the city is to a degree incoherent. Dissonance marks the open way of life more than coherence, yet it is a dissonance for which people take ownership.

Key words: city; open system; planning.

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On Architectural Formalism and Social Concern: A Discourse for Social Planners and Radical Chic Architects

Denise Scott Brown
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Denise Scott Brown's article is an attempt to describe the gap that separates sociologists and planners on one side, and architects on the other. In doing so, she suggests certain parallels inherent in both the position of social planners and architects which arise from a certain isolation and misunderstanding of each others role in the building process. In addition to several suggestions for ways to ameliorate this condition, Scott Brown calls for a theory of form and meaning in architecture. While this prescription puts her argument in the mainstream of architectural debate in both Europe and America in the last ten years, one central aspect of her proposition remains open to question; that is, the non-dialectical nature of her position which is revealed in her argument through many polemical statements. It would seem that the confusion of polemics and theory, or even the substitution of polemics for theory, was inherent in the rhetoric of the Modern Movement. We hope that the theoretical propositions which will be put forward and clarified in Scott Brown's argument will not suffer from the same problem.

Key words: form; social planning; radical chic architects.

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