

Book and film recommendations for students

Fifty Novels and Collections of Poetry

Miguel de Cervantes, *Don Quixote* (two vols., 1605 and 1615)
 Nikolai Gogol, *The Dead Souls* (1842)
 Herman Melville, *Moby Dick* (1851)
 Henry David Thoreau, *Walden* (1854)
 Gustave Flaubert, *Madame Bovary* (1856)
 Charles Baudelaire, *The Flowers of Evil* (1857)
 Leo Tolstoy, *War and Peace* (1869)
 Fyodor Dostoyevsky, *Crime and Punishment* (1866)
 Fyodor Dostoyevsky, *The Brothers Karamazov* (1880)
 Anton Chekhov, *The Steppe* (1888)
 Rainer Maria Rilke, *New Poems* (1908)
 Rainer Maria Rilke, *The Notebooks of Malte Laurids Brigge* (1910)
 Thomas Mann, *Death in Venice* (1912)
 Franz Kafka, *The Metamorphosis* (1915)
 Franz Kafka, *The Trial* (completed in 1915; published posthumously in 1925)
 T. S. Eliot, *The Waste Land* (1922)
 James Joyce, *Ulysses* (1922)
 Rainer Maria Rilke, *Duino Elegies* (1923)
 Thomas Mann, *Magic Mountain* (1924)
 Marcel Proust, *In Search of Lost Time*, seven volumes (seven vols., -1927)
 Hermann Hesse, *Steppenwolf* (1927)
 Rainer Maria Rilke, *Letters to a Young Poet* (1929; published by Kappus)
 William Faulkner, *The Wild Palms* (1939)
 T. S. Eliot, *Four Quartets* (1942)
 Antoine de Saint-Exupéry, *The Little Prince* (1943),
 Pablo Neruda, *Canto General* (1950)
 Vladimir Nabokov, *Lolita* (1955)
 Wallace Stevens, *The Collected Poems of Wallece Stevens* (1954)
 Junichiro Tanizaki, *The Key* (1956)
 Harry Martinson, *Aniara* (1956)
 Alain Robbe-Grillet, *Two Novels: Jealousy and In the Labyrinth* (1957)
 Jorge Luis Borges, *Labyrinths* (1962)
Poems of [Anna] Akhmatova, trans. Stanley Kunitz and Max Hayward (1967)
 Georges Perec, *A Void* (1969)
 Anton Tsehov, *Short Stories* (1970)
 Ezra Pound, *Cantos* (1915-1962 / 1970)
 Italo Calvino, *Invisible Cities* (1972)
 Robert Frost, *The Poetry of Robert Frost* (1979)
 Fernando Pessoa, *The Book of the Disquiet* (published posthumously in 1982)
 Paul Valéry, *Dialogues* (1989)
 Milan Kundera, *Slowness* (1995)
 Octavio Paz, *Selected Poems* (1957-1987 / 1991)
 Jorge Luis Borges, *Selected Poems* (2000)
 Paul Celan, *Selected Poems and Prose of Paul Celan* (2001)
 Osip Mandelstam, *The Moscow and Voronezh Notebooks: Osip Mandelstam; Poems 1930-1937* (2003)
 Federico Garcia Lorca, *Selected Verse* (2004)
 Orhan Pamuk, *Istanbul: Memories of the City* (2005)
 Vincent van Gogh, *The Letters* (2009)
 Tomas Tranströmer, *New Collected Poems* (2011)
 Seamus Heaney, *100 Poems* (2018)

Fifty Books of Philosophy and Nonfiction

William James, *The Principles of Psychology* (1890)
 Sigmund Freud, *The Interpretation of Dreams* (1900)
 D'Arcy Wentworth Thompson, *On Growth and Form* (1917)
 Wassily Kandinsky, *Point and Line to Plane* (1926)
 T. S. Eliot, *Selected Essays 1917-1932* (1932)
 Junichiro Tanizaki, *In Praise of Shadows* (1933)
 John Dewey, *Art and Experience* (1934)
 Erich Fromm, *Escape from Freedom* (1941)
 Gaston Bachelard, *Water and Dreams* (1942)
 Jean-Paul Sartre, *Being and Nothingness* (1943)
 Jean-Paul Sartre, *What Is Literature?* (1948)
 Jean-Paul Sartre, *The Psychology of Imagination* (1948)
 Max Picard, *The World of Silence* (1951)
 Gaston Bachelard, *The Poetics of Space* (1958)
 William Barrett, *Irrational Man: A Study in Existential Philosophy* (1958)
 Edward T. Hall, *The Silent Language* (1959)
 Gaston Bachelard, *The Flame of a Candle* (1961)
 Paul Klee, *The Thinking Eye* (1961)
 Maurice Merleau-Ponty, *Phenomenology of Perception* (1962)
 Josef Albers, *The Interaction of Colour* (1963)
 Maurice Merleau-Ponty, *Signs* (1964)
 Carl G. Jung, *Man and His Symbols* (1964)
 Herbert Marcuse, *One-Dimensional Man* (1964)
 Henry Moore, *Henry Moore on Sculpture* (1966)
 Edward T. Hall, *The Hidden Dimension* (1966)

Anton Ehrenzweig, *The Hidden Order of Art* (1967)
 Walter Benjamin, *Illuminations* (1968)
 Ashley Montagu, *Touching: The Human Significance of Skin* (1971)
 Adrian Stokes, *Image on Form* (1972)
 Henri Matisse, *Matisse on Art* (1973)
 Edward S. Casey, *Imagining: A Phenomenological Study* (1976)
 Martin Heidegger, *Basic Writings* (1977)
 Susan Sontag, *On Photography* (1977)
 Richard Sennett, *The Fall of the Public Man* (1977)
 Ludwig Wittgenstein, *Culture and Value* (1980)
 Edward O. Wilson, *Biophilia* (1984)
 Elaine Scarry, *The Body in Pain* (1987)
 Edward S. Casey, *Remembering: A Phenomenological Study* (1987)
 Joseph Brodsky, *Less Than One* (1986)
 Gianni Vattimo, *The End of Modernity* (1988)
 Octavio Paz, *Convergences: Essays on Art and Literature* (1991)
 Joseph Brodsky, *Watermark* (1992)
 Antonio R. Damasio, *Descartes' Error: Emotion, Reason, and the Human Brain* (1994)
 Herbert Spiegelberg, *The Phenomenological Movement: a historical introduction* (1994)
 Joseph Brodsky, *On Grief and Reason* (1995)
 Edward S. Casey, *The Fate of Place: A Philosophical History* (1998)
 Semir Zeki, *Inner Vision: An Exploration of Art and the Brain* (1999)
 George Lakoff and Mark Johnson, *Philosophy in the Flesh: The Embodied Mind and Its Challenge to Western Thought* (1999)
 Jean-Paul Sartre, *Basic Writings* (2001)

Fifty Films

D.W. Griffith, *The Birth of a Nation* (1915)
 Robert Wiene, *The Cabinet of Dr. Caligari* (1920)
 Sergei Eisenstein, *Battleship Potemkin* (1925)
 Charlie Chaplin, *The Gold Rush* (1925)
 Buster Keaton, *The General* (1926)
 Luis Buñuel and Salvador Dalí, *The Andalusian Dog* (1929)
 Alexander Dovzhenko, *The Earth* (1930)
 Fritz Lang, *M* (1931)
 Carl Th. Dreyer, *Vampyr* (1932)
 Jean Vigo, *L'Atalante* (1934)
 Charlie Chaplin, *Modern Times* (1936)
 Jean Renoir, *Rules of the Game* (1939)
 Jean Renoir, *Grand Illusion* (1939)
 John Ford, *Stagecoach* (1939)
 Orson Welles, *Citizen Kane* (1941)
 Michael Curtiz, *Casablanca* (1942)
 Roberto Rossellini, *Rome, Open City* (1945)
 Vittorio de Sica, *The Bicycle Thief* (1948)
 Alfred Hitchcock, *Rope* (1948)
 Carol Reed, *The Third Man* (1949)
 Jean Cocteau, *Orpheus* (1950)
 Akira Kurosawa, *Rashomon* (1950)
 Luis Buñuel, *Los Olvidados* (1950)
 Vittorio de Sica, *The Miracle of Milan* (1951)
 Fred Zimmerman, *High Noon* (1952)
 John Ford, *The Quiet Man* (1952)
 Yasujiro Ozu, *Tokyo Monogatari* (1953)
 Kenji Mizoguchi, *Ugetsu Monogatari* (1953)
 Alfred Hitchcock, *Rear Window* (1954)
 Federico Fellini, *La Strada* (1954)
 Carl Th. Dreyer, *The Word* (1955)
 Ingmar Bergman, *Wild Strawberries* (1957)
 Ingmar Bergman, *The Seventh Seal* (1957)
 Robert Bresson, *Pickpocket* (1959)
 Billy Wilder, *Some Like It Hot* (1959)
 Jean-Luc Godard, *Breathless* (1960)
 Alfred Hitchcock, *Psycho* (1960)
 François Truffaut, *Jules and Jim* (1962)
 Andrei Tarkovsky, *Andrei Rublev* (1966)
 Stanley Kubrick, *2001: A Space Odyssey* (1968)
 Andrei Tarkovsky, *Mirror* (1971)
 Bernardo Bertolucci, *The Last Tango in Paris* (1972)
 Michelangelo Antonioni, *The Passenger* (1975)
 Andrei Tarkovsky, *Stalker* (1979)
 Stanley Kubrick, *The Shining* (1980)
 Ingmar Bergman, *Fanny and Alexander* (1982)
 Andrei Tarkovsky, *Nostalgia* (1983)
 Andrei Tarkovsky, *Sacrifice* (1986)
 Peter Greenaway, *The Belly of an Architect* (1987)
 Aki Kaurismäki, *The Man Without a Past* (2002)

Books by Filmmakers

Sergei Eisenstein, *Film Form: Essays in Film Theory* (1949)
 Jean Renoir, *My Life and My Films* (1974)
 Luis Buñuel, *My Last Breath* (1994)
 Andrei Tarkovsky, *Sculpting in Time: Reflections on the Cinema* (1986)
 Ingmar Bergman, *The Magic Lantern* (1988)
 Federico Fellini, *Fellini on Fellini* (1976)

Contra la intemperie

Paulo Mendes da Rocha
 (1928-2021)
 Joan Margarit
 (1938-2021)

"Cada uno elige su memoria como forma de conocimiento, y en eso se basa la intuición: en escoger los recuerdos adecuados."

Paulo Mendes da Rocha
 Entrevista para *Palimpsesto* 03, agosto de 2011

Paulo Mendes da Rocha no creía en vocaciones predeterminadas. Nos lo explicó¹ una fría mañana de agosto en su estudio de Sao Paulo, un local austero y desprovisto de cualquier elemento esencialmente ornamental. Con la misma sencillez, teñida de un carisma insólito, nos desveló el origen de su asombrosa facilidad para la construcción en su sentido más amplio: "mi padre era ingeniero, y yo me educé siempre en esa visión de que las cosas pueden ser construidas."²

En 1957, con 29 años, Mendes da Rocha ganó el concurso para el Centro Atlético Paulistano. Se presentó "sólo para tener una primera experiencia, con absoluta libertad y sin ninguna esperanza de ganarlo"³. Lo ganó, con una estructura inventada junto al ingeniero Julio Stucchi (colega de promoción de Vilanova Artigas, quien pocos años antes había invitado a Mendes da Rocha a ser su asistente en la Universidad de Sao Paulo), y con un jurado compuesto, entre otros, por Rino Levi y Plínio Croce. Tres años más tarde, el proyecto recibiría el Gran Premio Internacional en la IV Bienal de Arte y Arquitectura de Sao Paulo, cuyo jurado estaba presidido por Eduardo Reidy. Con poco más de 30 años, Mendes da Rocha se rodeó, estrechamente y como sin darse cuenta, de un buen número de maestros brasileños.

Con esa misma edad, Joan Margarit alcanzaba en 1968 el grado de Doctor Arquitecto y se convertía en catedrático de cálculo de estructuras de la UPC. Era un momento de crecimiento de la Escuela de Arquitectura de Barcelona, y la necesidad de nuevos catedráticos abrió la puerta a un grupo de jóvenes que insuflaron aire fresco y, entre otras muchas cosas, aportaron una mayor presencia en las aulas más allá de las horas lectivas. En gran medida, esta proximidad con los alumnos catalizó la formación de una corriente, muy propia de la escuela de Barcelona, de arquitectos dedicados al diseño y cálculo de las estructuras de edificación. Una disciplina que en la mayoría del territorio nacional -y más aún en el internacional- estaba consagrado principalmente a los ingenieros. Joan Margarit y su socio, amigo y también catedrático Carles Buxadé tuvieron mucho que ver con este cambio de paradigma y, paralelamente, construyeron una carrera profesional plagada de reconocimientos.

Pero Margarit, que sí creía en vocaciones predeterminadas, se entregó a la suya: la poesía. "La vocación tiene muchos grados. En última instancia es la del artista. Es una vocación necesaria, si no la haces, mueres. Este es el límite de la vocación, que se da en territorios especiales."⁴ Buscó un oficio compatible con ella y eligió estudiar arquitectura y especializarse en el cálculo de estructuras, que consideró el área que requería menos energía para pasar de un lado a otro. Cosechó una trayectoria brillante en lo docente y en lo profesional y, una vez jubilado, se declaraba muy agradecido a la arquitectura, tanto o más que a la poesía, y consideraba su relación con ella sentimentalmente impecable. Y hasta cierto punto agotada.

La poesía, en cambio, fue haciéndose cada vez más necesaria. Las pérdidas -especialmente la de su hija Joana- le enfrentaron a la intemperie moral, contra

PALIMPSESTO #23

CERTAINTIES

More than a year ago, when the foundations of everyday life were stunned, we made a call to originals under the heading “uncertainties”, attached to the rational aspects of our discipline (*New Reasons* # 21) and attentive to other interpretations of this unpublished scenario such as those proposed in the Spanish pavilion of the Venice Biennale.

Today the social and cultural climate has rolled, it seems appropriate to ask ourselves about its antonym, about certainties, in turn resulting in its opposite vision, apparently far from the rational. Thus we begin against Juhani Pallasmaa who presents us through Professor Queralt Garriga with her personal world of recommendations with which to build a universal knowledge often orphaned of references. Aimed at architecture students, the intense list of books and films places us all as privileged listeners in the classroom of their recommendations.

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.

An interview with Fabrizio Barozzi

Alberto Peñín
DOI: 10.5821/palimpsesto.23.10729

Fabrizio Barozzi welcomes us in his office in the Eixample, a characteristic space of the city. An intense activity is perceived in an environment that breathes tranquility and order at the same time. In the waiting area, a sequence of photographs define the work process of the Chur museum, taken from the same point inside the work at different moments of it. Accurate and beautiful.

ALBERTO PEÑÍN. Doctor in Architecture (UPC.) and Professor at the Department of Architectural Design of the E.T.S.A.Barcelona.

Magariños House, 1977 The original plan

Josefa Blanco Paz, José Ramón González de la Cal
DOI: 10.5821/palimpsesto.23.9713

Achieve complexity through simple shapes by means of the ground layout is a recurring virtue in the works of Manuel de las Casas. The floor plan of the Casa de los Cigarrales, or Casa Magariños, is paradigmatic on this virtuous research. It's a very austere piece, that relies in the primitive and economic way of the draw up of parallel centerlines of load-bearing walls, the hygienic composition of the crossing ground plan, the stark ornament contingent upon the right use of the local construction. Despite seeking the vernacular, the brick walls are pierced with the language of the Modern Movement and solve the main facade with the trenchant abstraction of the 90° angle geometry. Everything remains represented in an ascetic rectangular plan of spatial modular pieces according to the domestic use. These are the elements of the traditional construction, the architecture of the refined drew up serving a new age, in this case close to the mainstream Postmodern.

Key words: Manuel de las Casas; Ignacio de las Casas; Magariños House; plan; walls; Toledo .

JOSEFA BLANCO PAZ and JOSÉ RAMÓN GONZÁLEZ DE LA CAL. Architects E.T.S.A.Madrid (UPM).

Back to Cinc d'Oros

María Rubert de Ventós
DOI: 10.5821/palimpsesto.23.10719

OAB's intervention in the old bank headquarters located at the intersection of Avda Diagonal with Jardinetes de Gràcia composes two different buildings with different composition and materials, separated by a new passage, which is not frequent in city centers and especially in a place with so much pressure.

Probably the most unique part of the project is this new passage that focuses from the Jardinetes de Gràcia to the Church of Our Lady of Pompeii. Cutting off the volume and introducing a public passage, in addition to creating new visuals, offers other advantages. It is a project where emptiness also counts. A solution that benefits buildings and at the same time the city.

Key words: Cinc d'Oros; Casa Seat; Barcelona; passage.

MARIA RUBERT DE VENTÓS. Doctor in Architecture (UPC) and professor at the Department of Urban and Territorial Planning of the E.T.S.A.Barcelona.

The book of architecture is dead! Long live the book of architecture!

Marc Longaron
DOI: 10.5821/palimpsesto.23.10720

In the last years many voices have trivialized with the disappearance of bookstores and paper books. If we look at the data published regularly on the publishing world in Spain, I think we can analyze the situation.

As has happened with other professions that have suffered a sudden and marked economic decline, architecture books have experienced a setback in the last 15 years, a setback that, above all, can be observed in the average amount of book purchases per person that has fallen by more than 50%.

We are witnessing a paradigm shift in which small publishers are pushing the sector that had been slowed down. Traditional publishers have also made a move and have found new formulas to finance their editions. We are witnessing a moment of transformation and evolution of the architecture book that we had not seen in many years and, therefore, a moment far removed from those pessimistic voices that predicted, and continue to do so, the end of the book, and especially the book of architecture.

Key words: book; magazine; architecture; publisher; bookstore.

MARC LONGARON. Architect (ETSAB) and director of Cooperativa d'arquitectes Jordi Capell.

The amber of Marià Castelló

Carlos Bitrián Varea
DOI: 10.5821/palimpsesto.23.10721

The article presents the artistic project “Fragments d'arquitectura” developed by architect Marià Castelló. In addition to drawing attention to the plastic beauty of the works that make up the series, the text exposes the important potential of the pieces as spatial synthesizers. With this initiative, Castelló creates a type of “capture” of space that has fixed principles and a changing aspect, and that highlights the interest of architectural moments present both in the heritage of the island of Formentera and in its own projects. It is an artistic proposal that allows us to reflect on the ways of poeticizing the representation of space.

Key words: Marià Castelló; fragments d'arquitectura; sculpture; architecture; space.

CARLOS BITRIÁN VAREA. Doctor in Architecture (UPC) and professor at the Department of Theory and History of Architecture of the E.T.S.A.Barcelona.

Landscapes of architectural education -architecture, knowledge and existential wisdom (1/2)

Juhani Pallasmaa
DOI: 10.5821/palimpsesto.23.10722

The very essence of learning also in any creative field is embedded more in the student's sense of self and his/her image of the world than in information and facts. The promoters of a professionalist education seem to entirely dismiss this essential mental and existential perspective. This area of learning can appropriately be called personal growth. Education and learning in any creative field has to aim at the student's individual and unique self, and the content of education is bound to be more existential than factual, related more with experiences and values than information.

Key words: architecture; education; knowledge; wisdom; learning.

JUHANI PALLASMAA. Architect. Former Dean and professor of Architecture at the Helsinki University of Technology.

La cual se requieren elementos de protección mucho más sofisticados. Su poesía, dura y desnuda, fue volviéndose cada vez más radical y profunda, buscando la reducción al cobijo esencial. Como el propio Margarit, que en una de sus últimas entrevistas explicaba cuáles eran los lugares en los que encontraba consuelo: en las matemáticas, el consuelo vital; en la música, el emocional. “*Luego, la poesía lo trasciende todo.*”⁵

La lucha contra la intemperie, en cualquiera de sus formas, fue una constante en las trayectorias de Paulo Mendes da Rocha y Joan Margarit. Desde su activismo social, y a través de su prolifera obra, Mendes da Rocha reivindicó hasta el final que la cuestión última de la arquitectura es la construcción de la ciudad, entendida como la transformación de la naturaleza en un lugar habitable. Confiaba en la formación de la conciencia colectiva respecto a la necesidad de hacer posible la habitabilidad del planeta sin discriminación entre pobreza y riqueza, desmitificando la idea de vivienda social y no social. El antídoto contra la intemperie que Margarit encontró en la poesía, Mendes da Rocha lo buscó en la construcción de la ciudad, un lugar esencialmente social e idealmente capaz de confortarnos. Y con la misma levedad que conseguía transferir al hormigón armado, resumía un anhelo de tal envergadura. “*Es necesario seguir construyendo la ciudad. Sería muy desagradable no tener un lugar donde comprar cigarillos.*”⁶

Seguretat

*Els paletes a l'alba fan un foc
amb restes d'encofrats.
La vida ha estat un edifici en obres
amb el vent al més alt de les bastides,
sempre de cara al buit, perquè se sap
que el qui posa la xarxa no té xarxa.
De què serveix haver repetit tant
paraules com amor?
Pobres bombetes a un final de línia,
s'encenen els records. Però no vull
que ningú em compadeixi: em repugna
aquesta forma fàcil del menyspreu.
Necessito el dolor contra l'oblit.
Una foguera encesa amb uns fustots
davant de la bastida és el que sóc:
una petita resplendor
que, sigui el que sigui ser jutjat,
ningú ja no em podrà negar mai més.*

Joan Margarit
Càlcul d'estructures
Edicions Proa, 2005

¹ MARQUES, Sergio, OBIOL, Cecilia. Entrevista a Paulo Mendes da Rocha, en *Palimpsesto* 03, diciembre 2011, p. 2-5.

² Ibidem.

³ Ibidem.

⁴ OBIOL, Cecilia. *Contra la intempèrie moral. Una conversa amb Joan Margarit*, en *Palimpsesto* 09, febrero 2014, p. 14-15.

⁵ RUIZ MANTILLA, Jesús. Entrevista a Joan Margarit, *El País*, 22 diciembre 2020.

⁶ MARQUES, Sergio, OBIOL, Cecilia. Entrevista a Paulo Mendes da Rocha, en *Palimpsesto* 03, diciembre 2011, p. 2-5.

■ CECILIA OBIOL es Arquitecta por la ETSAB.