An interview with Carme Pinós
Alberto Párriz
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Carme Pinós welcomes us in the tranquility of her office at An interview with Carme Pinós.

The cascades of uphauls that are shaping these 2020s relocate the substantial versus the accessory while, paradoxically, underlining the relevance of the ephemeral. If the modernist projects were a facile application to life scenarios and the protagonism of outer space, the war and its consequences in Europe give architecture a condition not only for reconstruction but also as a responsible alternative to the environmental emergency, aggravated by the energy dependency. The social commitment of our work integrates reviewed arguments and reinforces some of the fundamentals that Carme Pinós develops for us in the generous interview that we publish. Social commitment, dedication, devotion to the personal experience build an exemplary trajectory about which we talk about concepts, reflections, recognitions and works.

The tone of the collective and social reappears in an intervention that we collect in Onda, in the Plaza de la Sinagoga. It is an urban and cultural crossroads resolved with sensitivity and solvency by CEL-RAU. Grup Araona and engineer de espehers and that denotes new ways of proceeding that Carme Pinós precisely highlighted.

On the same side of the attributes of the discipline, Javier Bernalt analyses the Müller house from a personal story. Doctor in Architecture brilliantly exemplifies the balance between the search for beauty and social commitment.

Josép María Montaner, Zaida Muxí
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The Dertsch building in Kharkiv, at the time of its design, construction and use, was not only a symbol of Kharkiv or the USSR but more a -personification of future architecture in the first quarter of the 21st century. The architectural language of the building, which deliberately expressed the new drawing frame, the absence of facade decoration and the majestic scale, emphasized the machine aesthetics of the era of industrialization.

Key words: Dertzsch building; Kharkiv; architectural style; construction. MARTÍN DULPANTIER. Architect and Master in UDi (Universita de Bordeaux). ANDRI SHHTENDA. Architect.

The beginnings of the Barcellona Chair of Housing Studies
Josép Maria Montaner
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The main objective of the Barcellona Chair of Housing Studies is the coordination and development of a wide variety of research, teaching, debate and dissemination activities around collective housing, acting as a hub for international relations from Barcelona. The Chair starts with the certainty that the affordable housing crisis is already a recognitionally and addressed in the various empirical and academic investigations. The continuous character of the housing crisis is that it is polyhedral, to the extent that it is a highly complex, multi-faceted, inter-connected with multiple factors. Therefore, it is key to promote, coordinate, develop and reinforce such research and studies of social interest.

Key words: housing, Cátedra Barcelona; ETSEAB.

POSIP MARIA MONTANER. Doctor in Architecture (UPC) and professor at the Department of Theory and History of Architecture of the E.T.S.A. Barcelona.

Housing Studies, The Chair as coordination between disciplines
David Hernández Falagán
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The approach to living as an object of study stands out precisely because of the need for observation and interaction between multiple areas of knowledge. Sociology, economics, law, politics, geography, anthropology, architecture, urban planning, design, neighborhood planning, or real estate studies are part of the set of approaches that focus on the residential fact, as well as such as its impacts in the housing environment, social welfare or people’s health. The Barcellona Chair of Housing Studies is working on the holistic approach, from its own university configuration, constituting itself as a polyvalent and transdisciplinary platform. The impact capacity of the housing fact as a body of knowledge transformation will be deeply linked to the ability to integrate the greatest number and greatest variety of approaches to housing research into its context.

Key words: housing, Cátedra Barcelona; ETSEAB.

DAVID HERNÁNDEZ FALAGUÁN. Doctor in Architecture (UPC) and professor at the Department of Theory and History of Architecture of the E.T.S.A. Barcelona.

Sinagoga Square in the Historical City Center of Onda
El fabricante de espehers + Grupo Araona + Cat-Ras Arquitectura
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The idea was designed from an inclusive perspective, to improve the quality of life of people in the neighborhood. The project tries to reconnect the different levels of the plaza, building a floor of anti-stripping paving of anti-stripping stone as an adaptation of the traditional paving stone. The connection of the streets are solved with soft ramps and with stairs of small height, to facilitate the daily displacement of the elderly people. The historical Valencia Street had been lost when the archaeological area was opened up and is connected from the historical center. A large wooden platform that connects to the natural topography with steps, recovers this historic access road. The floating plaza is a continuity of the public space of the surrounding streets, which overflies the archaeological space. A floating pavement of iroko wood slats, with detailed handcrafted placement, on a steel structure that allows it to adapt to the topography. An urban space made of movement and with the tactile sensation of small scale in urban spaces.

Key words: Sinagoga; square; city center; Onda.

From screen space to screens as space
José María José Sandoval
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The show that is cinema required appropriate spaces on which moving images were screened. Architects had to design rooms that would transport the viewer into a dream world, in line with the works depicted in the films, to accommodate more, or more people, to arrange them in the direction of the screens and to achieve darkness. Television came to change the status quo, images emerged from a box with a screen on one side. The gadget was incorporated into homes without any specific location or special lighting requirements. The coexistence between cinema and television will highlight the existence of two types of screens. On the one hand, the surfaces that receive and reflect the images projected on them. On the other, those worked on and designed from the inside. All this opens a wide range of possibilities in the use of images in motion. The article considers the experiences of artists and architects in their work with screens as they explore their capacity to generate space.

Key words: Space; architectural design; image in motion; screen; video art.

JosÉ MARíA JOSÉ SANDOVAL. Doctor in Architecture (UA) and professor at the Department of Theory of Architecture and Architectural Design of the ETSA Valdés.

Müller House, beyond modernity
Francisco Javier Bernalt Patón
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The memories of the experience I lived in this house comes from things that are in the memory, from the complexity of a house full of life, against the superficial simplification of the contemporary world. Since that first encounter with Villa Müller I’ve related to the place as a place with a lineal narrative that invites the sequential routes of the house. The article opens up about the complexity of the house, capable of nurturing and sensing what others cannot. Villa Müller is far more than a lineal narrative of successive cross and ascending promenade, that concludes in the noptic, it is the built manifestation of that labyrinthine house, filled with hidden alluvial from the basement to the attic, where one can find all the lived and dreamed homes that any man would keep in his subconscious mind. A full of humanity subconscious, that should never have been so caught up in reason. The narrative embraces the experience of architecture inside the house as a complex phenomenologicalevent, outdated/full of transcendental memory. In a place where passing beds and die, and there is no place for Loos, an eternal architectural whose time is yet to come.

Key words: sequence; complexity; labyrinth; humanity; outdated.

FRANCISCO JAVIER BERNALT PATÓN. Doctor in Architecture (JCLVM) and professor at the Department of Architectural Design and Architecture of the ETSA Toledo.

Vasal and the look of an architect filmmaker
Avelina Prat
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On the occasion of the premiere of the film “Vasil”, we collect this note from its director, Avelina Prat. An Architect by the ETSA (she is responsible, among other things, for several documentaries and she has worked on some of which is “[On set with] Lily Reich” about the figure of the designer and teacher at the Bauhaus. Screenwriter, script, she has also collaborated with filmmakers such as Fernando Trueba, Casi chic, Gayel Martín Cuenc and David Trueba. 

Key words: Vasal; architecture; cinema.

AVELINA PRAT. Architect (ESTA Valencia).

Landscapes of architectural education -architecture, knowledge and existential wisdom (2/2)
Juhani Pallasmaa
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The very essence of learning also in any creative field is embedded more in the student’s sense of self and how her image of the world than in information and facts. The promoters of a minimalist education seem to regard this as an essential and existential perspective. This is the place that architecture 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; learning.

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