

With this evocative title, Paz Soler delves into the Japanese rock garden, extracting multiple vertices under the silence of these artificial landscapes. Absence of authorship, fusion with nature, memory, unfinished work, denial of geometry and representation; all of them attributes that we might as well relate to architecture and which are, in this case, lent to us in this outstanding doctoral thesis. Following this inclination towards lightness, Alvaro Moreno, also resulting from a thesis, responds to our call for original works in the previous issue with an analysis of several works of architecture, two temporary houses by Le Corbusier, and R. Koolhaas' house in Bordeaux, which he uses to define the role of intuition and transcription in the architectural process.

Precisely, these two works reflect the wave of thesis that have been defended during the last academic year in our schools, due to the change in regulations. In "Doctors of design", we present a first study on the content, approach and different fields, where the intellectual dimension of the works stands above their operational load. The architect as researcher is also present in this issue, in Jaime Ferrer's article on Charles Correa where he points to -another silence perhaps-, the transformation of past structures as a stimulus for an architecture set in India's cultural landscape.

Other studies by more familiar figures review, on the occasion of Sostres' birth centenary, one of his most notable buildings in a joint article by professors Carles Martí Arís and Coque Bianco.

While we mentioned the denial of geometry as a resource for silence, other proposals attempt to transcend it through its construction or its character as an instrument of thought. The project for a mausoleum in Vila-real, by Camilla Mileto and Fernando Vegas, replete with past and present echoes -whose dating we should pay attention to-, points to a form of construction both sophisticated and artisanal. Claudio Alsina, for his part, claims its role as an area of mathematics whose "primary objective should be to think better" and as such should be included in our current study programs.

To think better, nothing could be more appropriate for a magazine that celebrates 5 years of existence. In an intense interview, Dietmar Eberle feels comfortable with a certain idea of the timelessness of architecture, without neglecting the most sophisticated kind of knowledge as a substitute of technology, a different way of thinking better. Buildings that are aware of their own construction, but also equidistant of the program that originates them, and are increasingly better set in their cultural and technological landscape: renewed forms of silence as an architectural resource.

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An interview with Dietmar Eberle

Alberto Peñín
DOI: 10.5821/palimpsesto.15.4811

Key words: Dietmar Eberle, interview, *Baukünstler*.

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Charles Correa: transformations

Jaime J. Ferrer Forés
DOI: 10.5821/palimpsesto.15.4764

The master of Indian modern architecture Charles Correa (1930-2015) built a modern work rooted in the tradition and the cultural landscape of India. His work evokes the cultural imagination through abstraction, reconciles the local with the universal and defends the Indian identity. The architecture of Charles Correa is the result of a constant *transformation* of the deep structures of the past as the basis of the project from the principles of climate adaptation to the reinterpretation of spatial archetypes of the historical background.

Key words: Charles Correa, transformations, climate, enclosure, platform.

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Transcription, intuition, mediation

Álvaro Moreno Hernández
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The article explores the relationship between transcription and intuition in the architect's work. Oiza's interpretation on Le Corbusier's definition of architecture shows mediation as obvious form of relationship between the proposed terms. This mediation becomes the primary mission of the architect. Consideration of two early examples of homes developed by Le Corbusier shows this approach as a plea in defense of the role of the architect. The current interest of this approach allows to analyze contemporary works, such as Maison à Bordeaux by Rem Koolhaas. The different consideration given by architect and engineer regarding a detail of the housing, and shown on faxes from work, allows for reflection in this way.

Key words: Mediation, Oiza, Le Corbusier, Koolhaas, Balmond, Floirac.

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Mortuary chapel for the Soriano Manzanet family

Fernando Vegas and Camilla Mileto
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This vault was created as a tribute both to the region's rich ceramic-making tradition and to the characteristic tile vault technique, historically widespread throughout the East of Spain. Special 3D programs were required to design the pantheon and the final solution was only agreed on after 23 consecutive variations aiming for optimum aesthetic and structural results. All the curves in the pantheon were produced using catenary profiles. These curves are incredibly difficult to express mathematically and graphically to successfully optimise the construction's overall structural operation.

Key words: Pantheon, vault, ceramic, catenary.

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Doctors of design

Alberto Peñín
DOI: 10.5821/palimpsesto.15.4814

PALIMPSESTO has made an analysis of the wave of thesis that have been defended during the last academic year 2015-2016 in three Departments of Design (ESTAM, ETSAB-V, ESTAV), due to the changes in regulations.

Key words: Doctors, thesis, research.

Two notes on the Noti

Coque Bianco, Carles Martí Arís
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On the occasion of the recent Sostres' birth centenary and of the 50 years of his building for "El Noticiero Universal" we review two articles by professors Coque Bianco and Carles Martí Arís originally published in 1980.

Key words: Sostres, Noticiero Universal, Barcelona.

On the Silences in Dry Japanese Gardens

Paz Soler Masota
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The term *Karesansui* alludes to a particular genre of Japanese gardens composed by rocks, gravel and sand. Through gestures interlaced upon silence, the garden yields a plastic communion *vis-à-vis* its beholder: confronted to a stage where Nature depicts the transient passage of seasons, man is faced with the emotion of its own ephemeral existence. Threshold of these silences is the pale trace of the artist's authorship, conscious and humble recognition of human condition. And so the garden, urged of persistent renewal to overcome its natural decline, reveals itself as never ending and imperfect, thus solemnizing a method to measuring time when the solely permanent is change. Hence the place silently renounces to geometry, to weave asymmetry and void into the utmost refined equilibrium as expression of infinitude. And the anti-representation shaping the fourth silence: abstraction as incarnation of the intrinsic value of the motif, of its true essence, of its metaphysical existence.

Gifted by its silences, the visitor enters into the appreciation of a garden which embraces him as its temporary guest within a space which, notwithstanding its impermanent condition, procures us its fleeting beholders with a taste of eternity.

Key words: *Karesansui*, Japanese Gardens, Zen, Ryoanji.

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Mathematics, Architecture and Creativity

Claudi Alsina
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The aim of the article is to reflect on the contribution that Mathematics, especially Geometry, can make to the education in the creativity of students of Architecture. It is desirable that the formation in mathematics can contribute not only to give a basic knowledge but also to the development of capabilities such as common sense, imagination or creativity. The first major objective of learning mathematics should be to think better.

Key words: Mathematics, geometry, creativity.

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