

PALIMPSESTO #18

ARCHITECTURE TOO!

Under this inclusive title the director of the Cité de l'Architecture et du Patrimoine, **Francis Rambert**, explained to us in situ the exhibition that documents the events of May 68 transferred to the field of architecture. The definitive rupture with the Academy of Fine Arts incorporated a social, historical, urban and pluridisciplinary vision to the education of architecture, which had been focused on formal questions of until then.

In the wake of this shake, with some hesitations, an architecture more attentive to the city emerges, as well as a series of experimental proposals that today are again topical. We collect in our pages one of them, the "Instant City" celebrated in 1971 in the Island of Ibiza, **Carlos Ferrater**. As a product of the response to professional and political status quo, a series of self-built inflatable structures weaves an instantaneous and ephemeral city.

It seems as if the paradoxes faced by the previous generation (represented here by Group R) led to the outbreak of the established model. **Carolina García's** article "Sun and Shadow" highlights some of them through the works of Sostres and Breuer. The oppositions between the two architects and between terms and concepts reflect an architecture in a certain decomposition, overcoming the forcefulness of functionalist modernity.

Also in the 50s as an extension to the postulates of Team X, a series of architects and professors from the Archigram magazine in London imagine a mechanistic and urban utopia which became materialized with the construction of the Pompidou. **Cedric Price**, a multifaceted character, had drawn the festive universe of the Fun Palace (1961). **Jim Njoo**, professor of Paris la Villette, offers us a biographical sketch of the English architect from his lesser known condition as a journalist.

The consideration of society and the city as seminal ingredients remains today in our academic media. We collect in our pages **Maria Alejandra Villanova's** dissertation that contemplates the city as a great filmic scenario. As it happens in **Carla Sentieri's** book on Jaime Roig Street, Valencia, reviewed by **Raúl Castellanos**. A sequence of urban implementations and architectures of the 70s of great interest.

Alain Bourdin, sociologist, urban planner and professor, points out the preponderance of urban processes over the project through a deep analysis of the concept of *gentry-fiction* (Ruth Glass, 1964).

The interview with **Cecil Balmond** directly addresses the questioning of the limits of the discipline. After the conversation with **Javier Manterola** (Palimpsesto # 5) we recover the voice of the engineer, here inseparable from that of the architect. Many of his works performed in a duet with Siza, Koolhaas or Ito are the product of a shared knowledge -different from that transfer of knowledge that scores in the academic universe-, and question the borders between the disciplines.

Professor **Enric Granell** closes this 18th issue from the multiple view that architecture requires, describing the trip as an irreplaceable source of learning. The one that is not seen in books - or in magazines - and feeds us to continue traveling and learning. And, it's also architecture!

18 Year 07. Fall 2018 (20 pages) ISSN 2014-1505
Six-monthly journal on architectural issues

Editorial | Publisher
PALIMPSESTO Cátedra Blanca, E.T.S.A.Barcelona - U.P.C.
palimpsesto@cbarcelona.com

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An interview with Cecil Balmond

Alberto Peñín
DOI: 10.5821/palimpsesto.18.5683

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

Sun and Shadow, 1955. Five works by Josep Maria Sostres that learnt from a book

Carolina B. García Estévez
DOI: 10.5821/palimpsesto.18.5414

It is possible to trace the wake of the book *Sun and Shadow* (1955) throughout the production of an entire generation of Spanish architecture of the 50s. Sostres would write one of his best critical essays about Marcel Breuer, *Architectural Creation and Mannerism* (1955), in which he would recognize: "We do not believe, however, that fidelity to the work of a great master excludes a personal contribution and even a personal poetics". A poetics that can only be validated from the work, and that would place five works of the Catalan architect in the shadow of the legacy of the American architect.

Key words: Marcel Breuer, Josep M. Sostres, Bi-nuclear Houses, Mannerism.

CAROLINA B. GARCÍA ESTÉVEZ. Doctor in Architecture (U.P.C.) and Professor at the Department of Theory and History of Architecture of the E.T.S.A.Barcelona.

The architect as storyteller. Cedric Price and the language of experience

Jim Njoo
DOI: 10.5821/palimpsesto.18.5678

In his essay, 'The Storyteller', Walter Benjamin contrasts the collective assimilation of experience and memory through the tradition of storytelling to the privatized subject of bourgeois literacy and the 'empty' temporality of modern news. Set against the increasing 'distance' that mass media had opened up in the language of experience, Benjamin proposes the notion of 'nearness' (*Nähe*) as a possible strategy to recover the communal intimacy that he perceives in the narrative forms of oral culture. Following Benjamin's analysis, this article examines the discourse of the British architect, Cedric Price (1934-2003) and more specifically his work as a journalist.

Key words: Benjamin, Price, discourse, journalism, proximity.

Mai 68. Architecture too!

Exhibition at the Cité de l'Architecture et du Patrimoine
DOI: 10.5821/palimpsesto.18.5679

The exhibition illustrates the genesis and formulas for the renewal of the teaching of architecture in France, throughout the 60s and 70s.

Key words: May 68, teaching, architecture.

Instant City. Ibiza 1971

Fernando Bendito, Carlos Ferrater, José Miguel de Prada Poole
DOI: 10.5821/palimpsesto.18.5660

In 1971 on the occasion of the VII Congress of the International Council of Societies of Industrial Design, the island of Ibiza hosted the Instant City, an ephemeral city that was built, occupied and dismantled in little more than a month. After almost 50 years of this experiment we speak with Carlos Ferrater about its lights and shadows, putting special emphasis on the surprising validity that the emblematic project conserves today.

Key words: instant city, inflatable, ephemeral.

Barcelona goes on stage. The use of the city as a filmic space

María Alejandra Villanova
DOI: 10.5821/palimpsesto.18.5684

The films using cities as scenery, their streets, their houses and their people, assemble a city from fragments. How do these movement images connect in space and time and which cities result? In order to investigate about this, four fictions have been selected where Barcelona is portrayed under different characterizations, all of them credible, which go hand in hand with scripts that have found their stories in those scenarios.

Key words: Barcelona, cinema, scenography, cartography.

MARÍA ALEJANDRA VILLANOVA. Architect and teaching assistant of Graphic Expression at the FAPyD Universidad Nacional de Rosario.

Mundane modern

Raúl Castellanos Gómez
DOI: 10.5821/palimpsesto.18.5522

On the occasion of the publication of **Carla Sentieri's** book, *Valencia: housing and open city. Jaime Roig. History of a street*, this article contextualizes its contributions within the framework of the Spanish architecture of the sixties and especially of the bourgeois housing in the city of Valencia.

Key words: Jaime Roig street, Valencia, modern architecture, bourgeois housing, open construction, ground floor.

RAÚL CASTELLANOS GÓMEZ. Doctor in Architecture (U.P.V.) and Professor at the Department of Architectural Design of the U.P.V.

Urban processes

Alain Bourdin
DOI: 10.5821/palimpsesto.18.5685

The success of the provisional urbanism proves a more general evolution which consists in giving more importance to the processes that make the city and that significantly influence the implementation of the projects. This article examines the example of gentrification to show to what extent it is necessary to take into account the diversity and complexity of these processes without being simplistic. At the same time it shows that a process is only truly comprehensible through the successive states of the system in which it develops.

Key words: urbanism, processes, gentrification.

ALAIN BOURDIN. Doctor in Sociology and former director of Institut Français d'Urbanisme between 2003 and 2011.

What cannot be seen in books. A praise for the trip

Enrique Granell
DOI: 10.5821/palimpsesto.18.5668

These notes want to be the vindication of the trip as a major didactic experience. If in the classrooms we can isolate the different aspects that a building presents and even hide those that present contradictions, being there breathing the same air in which the architecture is produced installs us in the simultaneity that architecture has always been.

Key words: trip, learning, architecture.

ENRIQUE GRANELL. Doctor in Architecture (U.P.C.) and Professor at the Department of Theory and History of Architecture of the E.T.S.A.Barcelona.