

We are celebrating!

We wish to dedicate this editorial article to the Pritzker Prize awarded to our colleagues Rafael Aranda, Carme Pigem and Ramón Vilalta. A nearly unprecedented recognition of a radically consistent body of work that we all have been able to enjoy by visiting, living, and touching it. Rooted in such a unique territory as La Garrotxa, the work of RCR originated from a particular approach to the landscape, and today it shapes a genuine world around architecture where creativity, beauty and sensitivity coexist with the rigour of construction and the craft of the profession.

From the Athletics Track in Olot, to the Bell-lloc winery, to the Soulages Museum, the specificity of their approach spans a multitude of scales, programmes and locations. It is, at once, the essence of their universality, grounded in art, creator of all sorts of atmospheres, and ultimately linked to a concept both contemporary and controversial, at least in regard to its limits; shared creativity. Their Barberí laboratory of "transdisciplinary" research shows with its workshops and other activities its true purpose, and together with the professional practice and the Bunka foundation, constitutes the trilogy that sustains this universe.

The repercussion of the prize, equally awarded to this multiple task, stresses the cultural value of architecture and constitutes a strong social impulse for this discipline that occupies today other highly important scenarios such as the processing of the Law of Architecture by the Catalan Parliament, which grants it a public interest value: a true change in paradigm.

Therefore, we all recognize ourselves in this award, if we may. It has a collective value for the profession as a whole, but in addition to that, it reinforces a distinctive way of doing things in our context: aware of multiple scales, close and universal, sensitive and rigorous. In the end, this award reconciles us with the Pritzker prize.

Thus, this Palimpsesto issue and its editorial article are dedicated to RCR, to their architecture, produced with rigour, sensitivity, and dedication to our nearest territory.

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## An interview with Juan Herreros

Alberto Peñín  
DOI: 10.5821/palimpsesto.16.5164

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

## Introduction to architecture and the architectural project

Pere Riera  
DOI: 10.5821/palimpsesto.16.5167

In the 1978-79 academic year, a new course syllabus was put into practice at ETSAV, under the name "Projectes 0", whose purpose was to prove the viability and benefits of introducing first-year students to architectural design right from the start. The objective of the first phase of the course was to teach students to think with a constructive mindset; the second part sought to encourage the desire to think poetically. The course always ended with a party, which over the years became a regional scale event. The two main objectives of the course were the following: to restore the student's role as a producer of knowledge, and to pursue an articulation between subjects capable of overcoming the fragmentation of the different fields of knowledge acquired by the student.

Key words: projects, learning, teaching, knowledge.

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## Museo del Prado competition

Foster + Partners and Rubio Arquitectura  
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Foster + Partners and Rubio Arquitectura have won the international competition to revitalise and refurbish the historic Hall of Realms (Salón de Reinos) as a new addition to the Museo del Prado campus in Madrid. The vision is to create a new public focus for the city by bringing together the various buildings that comprise the Prado with public spaces and underground links. The Hall of Realms is a noble structure and one of the very few that have survived from the former Palacio del Buen Retiro of the seventeenth century. It has been the subject of changes and expansion, gathering many layers of history over the centuries. The interventions will bring fresh life to the magnificent interiors from the past as well as adding new state-of-the-art galleries and public spaces. The proposal goes back four centuries to re-discover the original three storey southern façade. This becomes the backdrop for a spectacular new space within the building. The existing outer walls have been delicately opened up to bring light and views in from the new civic plaza.

Key words: Museo del Prado, Foster, Rubio.

## Digital manufacturing. A theoretical and operational approach to the contemporary project

Felipe Andrés Corvalán Tapia  
DOI: 10.5821/palimpsesto.16.4873

The integration between design, representation and fabrication that digital technology allows, opens up new possibilities for the project. Thus simultaneous processes replace the traditionally sequential processes. This simultaneity can be linked to a pre-modern architectural conception. The CAD/CAM systems connect mind and hand, creation and production. This allows a collaborative working within the project, reshaping the author's concept. The connection between craftwork and these new

technologies permits to think of these technologies as a kind of digital manufacturing; capable of re-signifying the link between knowledge (software) and materialization (hardware), between theory and practice. In this context, the following research proposes a theoretical and operational discussion about the technological implications on architecture and its disciplinary development, considering also the challenges of contemporary reality.

Key words: Project; theory; practice; representation; Craftwork.

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## Exhibited works. Pavilion for the exhibition and debate of the new urban plan of the federal capital in St. Pölten. Austria. 1988. Adolf Krischanitz

Marta Pelegrín  
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The article examines the "An der Traisen" pavilion built in 1988 by Adolf Krischanitz, destined to host the exhibition and discussion sessions on the future growth of St. Pölten as the capital of Niederösterreich (Lower Austria). While both the small, temporary building and the exhibition were designed jointly to *present* and *represent* the imminent urban transformation, it is possible to find some contradictions in the dialogue between the architecture of the project and the architecture exhibited, which illustrates a turning point in coetaneous architecture. While the project of the city addressed by V. Magnano-Lampugnani and W. Wang, and whose exhibition was devised by D. Steiner, G. Schöllhammer, C. Knechtl and G. Eichenber, composed a *collage* city of well-established reference works in the history of architecture, the temporary pavilion was presented as an experimental space, assembled with light materials, that revealed an intense and vibrant luminosity. It consisted of two volumes, a slender three-storey prism that hosted the exhibition, and a cylinder, like a *Tholos* covered by a *tensegrity* dome, that represented the democratic *agora* where a variety of activities, debates and work groups took place and stimulated the construction of the *urbs* and *civitas* of the future capital.

Key words: Light architecture; temporary pavilion; exhibition; form.

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## From inhabiting to dwelling: Time in architecture

Álvaro Galmés Cerezo  
DOI: 10.5821/palimpsesto.16.4857

The concept of "inhabiting" has been one of the most influential ideas in the development of Modern Architecture. However, a hundred years after the beginning of that period, the premises that supported that notion have changed, which calls for a necessary revision of the concept. The present article analyzes the main ideas towards which this concept of inhabiting gravitated in the past, and how they have been subsequently replaced by new ones. According to that, it is necessary to redefine its meaning so that it adapts to the current thinking, as well as, in our opinion, to change its designation and replace the old term "inhabiting", charged with a static and eminently functional connotation, with the term "dwelling", which, due to its etymology, allows for a more up-to-date comprehension of that idea, by referring to the time factor as well as to diverse experiences of spatial interaction.

Key words: Inhabiting; dwelling; time.

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## Knowing latin Five pedagogical maxims

Luis Fernández-Galiano  
DOI: 10.5821/palimpsesto.16.5166

There is no better synthesis for an educational experience than that provided by the irrefutable Latin of classical maxims. I resort to a roman proverb and a medieval aphorism, in addition to quotes by Petronius, Quintilian and Seneca in order to present five shorthand commentaries on the teaching of architectural design; I refer to the Cordoban also in the introduction and the closure. The writings come from *Aurea dicta*, an excellent selection by Eduard Valentí.