

PALIMPSESTO #17

DISORDERS

Stimulated by the call for dialogue as a tool for architecture and architectural project (Juan Herreros #16), this issue of Palimpsesto weaves multiple relations between the different contributions published in it. While the articles by Ana Espinosa on the houses in Somosaguas by Carvajal and Raúl Martínez about sensory and programmatic diagrams clearly make use of the comparative method for their development, both tend to an anthropological approach of the discipline where the human factor prevails over dogma. The nearly introspective stance taken in some of these reflections also underlies Alberto Campo Baeza essay on architectural research, where he gathers his thoughts and argues in favour of the role of the project as a tool for critique and research.

A dialogue that is contemporary with the past is found in the view on heritage presented by Carlos Ferrater in his essay on Catalan Gothic and by the Bosch-Ballester-Mercenac team in their analysis of proposals for the regeneration of the space of the imperial forums in Rome. The boldness and modernity of the space in *Llotja de Mar*, covered today by enlightened neoclassicism, was the setting for an urban, civil, entrepreneurial class while the forum accommodated the whole Empire.

While not sharing this patrimonial condition, a dialogue with the existing environment is still the base of the highly interesting proposal for a multi-purpose hall at the Lycée Français in Valencia by Orts-Trullenque. Here, the relationship with the pre-existing elements is established cleverly, plainly and with Mediterranean sensitivity.

This is a kind of architecture that Marta Pelegrín might identify with the term "disposition". An operational tool that she unravels in her work and that, as she states, is shared by European architects such as Lacaton (#6), Herreros (#16) or Roger Riewe in his studio with Florian Riegl, who she interviews for our publication. His architecture, interpreted as a backdrop for the city and the activities it hosts, conceals behind its natural appearance a sophisticated intellectual process that does not disregard neither craft nor technique.

Equally daring –here, beautiful and almost haunting– is the intervention of Anna and Eugeni Bach in Mies' Barcelona Pavilion. A white patina, whose installation and removal was recorded, clears any materiality and confers the pavilion an oneiric condition.

Lastly, two essays written in 1986 are published, "Essays on disorder. The Historic city" by Xavier Rubert de Ventós, and "Soft edges" by Jan Gehl (spanish translation). Beyond the chronological coincidence, both delve into the meaning of the civic condition, the former relating to the city itself, and the latter to its seams. They defend the need for spaces dedicated to casual activities, at the edges of privacy according to Gehl, in the remains of bourgeois cities according to Rubert de Ventós. The depth of these texts, their current validity, sets in the urban scene the possibilities of disorder as a creative and optimistic space for planning the new uses of modern society. "A fragile and precarious disorder [...], and which public intervention tends to regulate transforming its edges in plain violence."

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palimpsesto@cbbbarcelona.com

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An interview with Roger Riewe

Marta Pelegrín
DOI: 10.5821/palimpsesto.17.5378

MARTA PELEGRÍN. Architect and Professor at the Department of Architectural Design of the ETSAS Coordinator of Cátedra Blanca Sevilla.

Projecting from the human factor. The dialogue with the man by Javier Carvajal

Ana Espinosa García-Valdecasas
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This article explores the figure of Javier Carvajal and his consideration of the active willingness of "the other" at the beginning of the creative process, at his conviction that the crisis of his time is the crisis of a man's abstract model who asks the architects for reborn humanism. The houses of Somosaguas are exposed as a paradigm of his anthropological concept. In them, the answer requires to structure the plurality of two ways of living in a set with vocation of unity. It is only possible to reconcile opposite solutions through an attitude of dialogue. The house is the closest space to the human being. The significance of such an essential action as to contain is impregnated by two constitutive poles of human nature: the need for insight, and on the other side the existence of an era, with the others, in the world. For Carvajal, the footprint of the existence leaves its wound in the territory configuring history, support for creation of a perpetually renovated future.

Key words: Carvajal House; Valdecasas House; humanism; dwelling.

ANA ESPINOSA GARCÍA-VALDECASA. Architect (ETSAM) and Professor at the UPM. Coordinator of Cátedra Blanca Madrid.

Dialogue tools. Diagrams, from object to subject

Raul Martínez Martínez
DOI: 10.5821/palimpsesto.17.5208

The paradigm shift from an industrial to a postindustrial society, dominated by information and communication technologies, altered the role of the architect within society. This changed situation has led to a review of the conventional mechanisms of architectural representation and the emergence of the diagram as the most convenient design tool to solve the new challenges that the discipline must face. It is an instrument of design at the hands of the architect with the capacity to investigate the unexplored territories of architecture, and the ability to put forward new readings and interpretations of architecture. This article highlights two different ways of conversing with the project: the diagrammatic positions that work with the architectural object itself (program diagrams, contextual diagrams, spatial diagrams) and the diagrammatic positions that prioritize the subject and the architectural experience (experiential diagrams).

Key words: design tools; diagram; phenomenology; architectural experience.

Lycée Français multi-purpose room

Orts-Trullenque arquitectos
DOI: 10.5821/palimpsesto.17.5380

In a built environment with a strong formal character (the charismatic "tambours" of the Lycée Français of Valencia) the project takes on the cylindrical shape from the current buildings in order to fall within in place, politely, as a tree in the woods. After solving some sensitive project situations, as the access of service vehicles, using the plot topography, the proposal converts the site insertion strategy into an architectural strategy. This approach results in great working, energetically and economically, for the new building. The rest consists of planting trees, lots of them. The new multi-purpose room will be a remarkable space for the future LFV. It will be his picture towards the exterior, but it also will remain in the memory of people who lived special moments in it.

Key words: Lycée Français Valencia; multi-purpose room; tambour.

MARTA ORTS and CARLOS TRULLENQUE. Architects (ETSAB). Carlos Trullenque is Professor of Sustainable Design in the Master's degree programme in the ESET-CEU of Valencia.

Soft edges

Jan Gehl
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A multitude of surveys has established that life in residential streets and other public spaces is a major attraction and a very highly valued amenity. Trends in the 1980's point towards a growing importance of lively residential streets for formal and informal social activities. This article discusses a number of conditions for supporting this function of residential streets. The focus is primarily on the importance of creating "soft edges" by way of frontyards/forecourts/ porches in order to provide better opportunities for staying in the public spaces for residents of all ages. Studies of residential street life in Australia, Canada, and Scandinavia are presented to support the conclusion that "soft edges" may be a most important way of promoting an active life in present-day residential streets.

Key words: residential street; activity; public space.

JAN GEHL. Doctor in Architecture ((Royal Danish Academy of Fine Arts) and consultant in Urban Design.

Project design is research

Alberto Campo Baeza
DOI: 10.5821/palimpsesto.17.5383

There are countless reasons that demonstrate why an architectural project is a work of research. Architectural practice, which we architects call project design, from the initial idea to the basic project, followed by the construction or working project and from there to site management, is, or should be, a real work of research. And by the same token, its transmission, the teaching of project design, is also a real work of research. In this text it is my intention to show how design in architecture is research. Because, while this may be difficult for those who are not architects to understand, project design is research.

Key words: Project design; research; architecture.

ALBERTO CAMPO BAEZA. Doctor in Architecture (ETSAM) and professor at the Department of Architectural Design at ETSAM.

Essays on disorder The historical city

Xavier Rubert de Ventós
DOI: 10.5821/palimpsesto.17.5382

In these essays on disorder, the theoretical order and the spatial order which founds the notions of *ideology*, *dialectics*, *methodology*, *urban planning* are questioned. The author suggests reversing the meaning of the term ideology, multiplying and crossing the logic, dismantling the urban order, dribbling the control that each power system imposes on the reading of its own products.

Key words: Disorder; ideology; urban order.

XAVIER RUBERT DE VENTÓS. Doctor in Philosophy (UB) and professor at the UPC.