SISTEMAS
Más allá del tipo. Clústeres

Superada la supervación del objeto, los arquitectos volvemos la mirada hacia la verdadera dimensión de la realidad. En esta búsqueda, recurrente en la historia de la arquitectura, los contornos resultantes juegan un papel central.

El recurso a sistemas formales más abstractos y alejados de la rigidez del tipo es un mecanismo proyectual que tiene otras facetas como la búsqueda de ideación de nuevos programas, la convivencia con la habitación de uso, o la concepción de una ciudad más compleja y en red.

Carlos Ferrater
ETSAB 03.03.2013 Conference / Lecture
http://commons.tip.etsab.es/08/h收支/20112017

SYSTEMS
Beyond the type. Clusters

Having exceeded the supervision of the objects, the architects look back at a true dimension of reality. In this research, recurrent throughout the history of architecture, the outlines related not only with content became of relevant content.

The use of formal systems, more open and away from the rigidity is a productive mechanism offering further facets in pursuit or search of the idea of new programs, coexistence and hybridization of uses, or the design of a complex and networking city.

Carlos Ferrater
ETSAB 03.03.2013 Conference / Lecture
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Fase 1 / Phase 1

Placeración y envío de 1 abstract de 250 palabras
Entrega de documentos: listado de los trabajos, condiciones y obligaciones, y otros elementos adecuados
Presentación de los trabajos: 1 abstract of 250 words, submission of documents: list of the works, conditions and obligations, and other relevant elements

Fecha límite: 30 de abril
Deadline: 30th April

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An interview with Kent Kuma

Luis Amarante and Maria da Graça Reis

In this interview, Kent Kuma talks about his beginnings, his interests and his professional practices. Highlighting the works of Bruno Taut and Frank Lloyd Wright as a bridge between glocal and local, and traditional and modern architecture, Kuma expresses his interest in the value of tradition within the contemporary scene. The influence of Ukyo-e paintings and the conception of architecture as part of the garden also represent a strong background for his work, which focuses on light and the understanding of the site, natural and urban, light and nature, time and movement, technology and matter, research and teaching, they all appear as key concepts in his architectural thinking. Aiming to connect art, philosophy and construction, Kuma advocates for the necessity to communicate ideas by means of materials. Today, architects need to assume their role as leaders of a new revolution.

Revelations about the shape of the city

Carras Crosses

“Formes urbaines: five cities under suspicion”, by Josep Parcerisa offers a retrospective on the recent urban history of five Spanish cities: Malaga, Granada, Tamarga, A Coruña and Palma de Mallorca. Based on his findings in Trieste, Italy, the author reveals that the general configuration of a city is immediately a response to the fundamental urban conditions. Steep slopes and specific topography may be the cause of the urban construction. Moreover, the book theorizes that urban form is no longer a simplistic interpretation of art and technology. The book emphasizes the need for a broader, more inclusive vision of urban planning.

A conversation with Toni Cumbela

Carlos Ferrater and Cecilia Obiñ

This conversation with Toni Cumbela takes place with regard to the result of his new book Territorial Cumbela. Shaping ideas at the Architectural Association in London, Ceramica Crosses, a family business started by his grandfather, is the source of inspiration in this new ceramic production. Since 1880, Cumbela reveals the origins of his profession by taking us along a path between tradition and innovation in the ceramic industry. He tells us about some of the projects in which he is currently involved in collaboration with some of the most prominent architects in the world. Merging technology and the arts, Cumbela defines his profession as a combination of the work of an artist, a craftsperson and an industrial designer. In this project, the collaboration process with the architect starts at the very earliest stage of design. Without pre-established limits, Toni Cumbela enjoys the challenge of every new single assignment, continuously testing himself of any of them.

Le Cols marqués en Olot, Girona

RCR Architects

The project of evocation. Evocation of the past. Family picnics in the countryside. Outdoor gatherings near a spring, in the shade of trees. Evocation of the outdoor life. Sitting down to eat under the open sky, surrounded by air, trees, without losing the mystery of the open space. The first thing to be preserved in this project is the community of the people who live and enjoy the site. Without pre-established limits, Toni Cumbela enjoys the challenge of every new single assignment, continuously testing himself of any of them.

The Open Work: from Thought to Design

Débora Domingo Calbague and Raúl Castellanos Gómez

In 1962 Umberto Eco published Opera aperta, an essay devoted to the analysis of the relationship addresser – addressee in the artwork, in accordance with the philosophical thought of the moment. The transfer to architecture, from a semantic perspective, did not take long to come, and several authors started to develop new understanding on the discipline can be highlighted in the theoretical and the productive field. Given the economic and productive conditions, works were ascribed to a systematic nature of the project, where the indeterminacy of form enlarged the study of its possibilities. This article analyzes this fact throu- gh three case studies: The Venice project house, by Le Corbusier and Gunnar Jóhann de la Fuente, the University of trousers-Murabit constructed by the team Candela-Jo- sic-Woods, and the Alison and Peter Smithson’s Kuwait urban studies and government offices.

The construction of an atmosphere

Josep Valls Tobira

Ever since I've been teaching I try that students avoid to simply find the answers to their questions. I am interested in establishing a dialogue between their concerns and issues related to architecture. This means to ask questions to oneself and find, through discussion and reflection - in this case with teachers- an answer. The present lies within, in the present moment, to observe the world with sense and sensibility.

In our design thinking we make like this the way. The pro- ject here published is designed by student Diana Piera. For Diana the rocks, the twisting road, the grove forest, the logs, the trees, the landscape, the construction, the depth of the pine forest that characterizes the shape of the house. The house is a continuous outdoor space between presence and absence, between coexistence and separation, the place where the forest is being under the forest, being among the trees or being above the trees, enjoying the favors of the sun.

The goal of this exercise is to build an atmosphere, which aims to interpret the site through the search of its character, its essence. A place to remember.

Gravity and light: eternal matters of architecture

Oscar Linares

There is not a single work of architecture in the world which, in which one might enjoy the flow of its gravity, the rays, the gravity of the earth, the light and the light of the earth, the gravity and the light, and the light and the gravity, able to achieve the effects of temporal gravity or has been able to do without the effects of sunlight. This has been expressed in recent years through the most important architects of our country.

The understanding of the architectural significance of these phenomena is not a discovery of modernity. This paper aims to make clear that light and gravity have been important architectural theories since ancient times. According to its reasoning in architecture, the ide- al of its kind, the central importance of gnomic and mechanics, the sciences that study the movement of light and gravitational movements for future generations, for architecture, a half later. Christopher Wren reinterprets the Vitruvian prin- ciples and writes a study on the “The Temporality of Light and Gravity,” which he shows that Optics and Statics are the geometrical reasons for the beauty and strength of architecture. Three centuries later, Christian Schuchardt demonstrates that a geometric, a sym- terpiece, that architecture intends to express the eternal ideas of gravity and light.

Light and gravity are fundamental questions in architecture. This is not disputed by anyone. But only a few know the specific origin of the architectural interest in these issues.

Aga Khan Historic Cities Programme Exhibition 2015

At the end of the 1970s, the need for leaving modern archi- tecture behind and the need to return to the roots of architecture, once more, as a tool for defining the identity of the different countries and regions. Historic cities in the Islamic world host more than one third of the World Heritage, as defined by UNESCO. Unfortunately, is some cases these cities are facing severe problems, communities, where the built heritage keeps deteriorating. Under such conditions, how can these historic, all of them of great international value, face future generations, be recovered with frustrating them into uninhabited mu- seums? How can they recover the authenticity of these urban settlements be avoided? The projects pre- sented at this exhibition illustrate different approaches for answering all these questions, all of them situated under a global perspective that goes beyond the simple material conservation of the buildings themselves. Some of the projects, cul- ture works as the main structural axis of socio-economic development. Sharing strategies and tools, both private and public, becoming the main goal in order to conserve a heritage of a past, the cultural diversity and the livability of historic cities.

Pretty Woman and the Guardia Civil

Xavier Montoya

The existence of templates and texts about how to approach academic research in architecture and the pro- liferation of journals, books and scientific conferences, have been able to give way to different forms of articulating our relation with history and religion, especially in Muslim countries. Under these circum- stances, some postmodern critiques have come to the world of history. In one word, the project of representing historic architecture, more than a tool for identifying the different characteristics of the historic cities in the Islamic world.

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Management
Maria del Mar Vidal and Cecilia Obiñ about his exhibition at the AA. Along the path through tradition and innovation in the cera- mic industry, Kuma recognises not only “an artist improving ideas” but also the material that triggers them. A material characterized by its lightness which responds to the inevitable gravity but also to its highest antidepressive, light. The reflection proposed by Oscar Linares explores this duality of an unexpected point of view. This is the result of an analysis of both phenomena. For this purpose, he rescue the B-sides of Vitruvius treatise, Christopher Wren’s work and the philosophical thoughts of Schopenhauer. The lightness of the material presented by his company, it is not the only factor that contributes to the development of the ceramic. From the point of view of the architect, the work of the company, the establishment of the landscape and the recreation of traditional shielers and the ritual of celebrating food. The insistence in admiring the material qualities of things immerses us into the careful craft described by Cumbela in his conversation with the critic SV, making it possible to give way to a new lease of life, to observe and to admire the beauty of the world. The facility of working with the most varied materials, the use of a wide range of techniques, the ability to transform this material into life goes through Parcerisa in his approach to five Suspect Cities. Cities of medium scale proposed in his book Forma Utopia, which is rigorously regarded by Carlos Crosses. Finally, a call for attention on urban heritage and its memory, whose resilience from disappearing is regarded by Iñaki Rigau on his note about the exhibition presented in the Architectural Association of London.

Through the balance, but not symmetry, sought by this two year old publication of barely 50 grs we move forward to a new phase with larger scientific and editorial committees, English abstracts and lexicon, and new sources, readers. Sevillaco and Chamor- no get dressed like Richard Gere.

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