

A partir de este título evocador, Paz Soler ahonda en el Jardín Seco Japonés extrayendo múltiples vértices al silencio de estos paisajes artificiales. Ausencia de autoría, fusión con la naturaleza, memoria, obra inacabada, la renuncia a la geometría y a la representación, son atributos que bien pudiéramos asociar a la arquitectura y que nos vienen prestados en este caso de un exquisito trabajo de doctorado. Recogiendo esta inclinación por la ligereza, Alvaro Moreno, fruto también de otra tesis, responde a la llamada de originales del anterior número con un análisis de varias arquitecturas, dos viviendas temporales de Le Corbusier y la casa de Burdeos de R.Koolhaas, que le sirve para definir el papel de la intuición y la transcripción en el proceso arquitectónico.

Precisamente estos dos trabajos dan cuenta de la oleada de tesis leídas en el último curso académico en nuestras escuelas debida al cambio de normativa. En "Doctores en proyectos", presentamos un primer estudio sobre sus contenidos, enfoques y distintos ámbitos, donde destaca la dimensión intelectual de los trabajos por encima de su carga operativa. El arquitecto como investigador, aparece también en este número con el artículo de Jaime Ferrer sobre Charles Correa donde apunta, tal vez otro silencio, a la transformación de las estructuras del pasado como estímulo para una arquitectura inscrita en el paisaje cultural de la India.

Otras investigaciones de figuras más próximas reseñan, bajo el pretexto del centenario de Sostres, "El Noti", uno de sus edificios más notables en un artículo conjunto que recupera dos textos de los profesores Carles Martí y Coque Bianco.

Si hablábamos de la renuncia a la geometría como un recurso del silencio, otras propuestas pretenden trascenderla a través de su construcción o de su carácter como instrumento de pensamiento. El proyecto para un mausoleo en Vila-real, de Camilla Mileto y Fernando Vegas, plagado de resonancias pasadas y presentes -a cuya datación convendría estar atentos-, apunta hacia una sofisticada y al mismo tiempo artesanal construcción. Por su parte, Claudio Alsina la reivindica como una parte de las matemáticas cuyo "primer gran objetivo debe ser pensar mejor" y así verse reflejadas en nuestros actuales planes de estudios.

Pensar mejor, nada más oportuno para una revista que cumple 5 años de existencia. En una intensa entrevista, Dietmar Eberle se siente cómodo con una cierta idea de atemporalidad de la arquitectura sin por ello renunciar al más sofisticado conocimiento como sustituto de la tecnología, otra manera de pensar mejor. Edificios atentos a su construcción, pero también equidistantes con el programa que los origina y cada vez mejor inscritos en su paisaje cultural y tecnológico: renovadas formas del silencio como recurso arquitectónico.

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# Interview with Dietmar Eberle

Alberto Peñín

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*Mr. Eberle, thank you very much for granting us this interview. In line with our tradition of interviewing great practice architects with a deep body of thought behind we are very glad that you agreed to lend us some of your time. Being aware that instead of a 'just-do-it' behavior sometimes we speak (and ask) too much about architecture, we dive into the following dialogue.*

## P Beginnings and influences

How did you become an architect? It has been said that the craft tradition in your Voralberg area was indeed an influence, or was it more of an inner impulse?

When I was a child I did not even know the profession of an architect. I wanted to become someone who would contribute to increasing the quality of living for ordinary people and so I was interested in becoming a writer or a craftsman. Because of my childhood experience, craftsmen were the people who built the buildings. So I was always interested and deeply impressed by the feeling when a building sight was changed and it became a valuable part of our built environment. So in my understanding to make a building means two things: on one hand it is determined by a question of understanding and knowing and the ability to make use of this knowledge and transforming materials into reality.

During your formation period, did you have any master that influenced you deeply, personally or otherwise?

There were two people who influenced me deeply during my application period. One was Hannes Meyer. Not as an architect but because of his way of radical or fundamental thinking and the other one was Schulze-Fielitz, with whom I worked personally for many years and who was the partner of Yona Friedman who did super-structural visions, for example city of Paris on the 12th level or city over the Channel.

There, the main concern about architecture was thinking about the geometrical and naturalistic questions of these super-structures.

Which could be your affinities with architects such as Roland Rainer, who was also close to the structural engineering field?

As an Austrian educated in Vienna, the main figures of classical Austrian architecture are Otto Wagner and Adolf Loos. They were the leading influences in which I have been very interested. But in this tradition from the beginnings of modernism it has always been very clear that the material and its very specific geometrical expression, related to the material, were the main focus and interest of architecture. How to deal with this given conditions is determined by the very different cultures of Europe. The richness of Europe is the variety of knowledge related to the different cultural backgrounds and the way we deal with this issue.

One could think that this position is not only a Voralberg matter but something that links German culture with construction, even with a certain continuity with Werkbund. Hannes Meyer could represent the less artistic position at Bauhaus, more committed to a specialized work far from the praise of creativity.

The question is not about creativity, but rather a question of what kind of orientation the different directors of Bauhaus focused on, or -in architectural terms- which are the driving forces that generate the form. Gropius was very much focused on the question of industrialization and the working process which generated the form. Hannes Meyer was very much related to the social and political issues generating the form, and Mies did not give a specific orientation to Bauhaus but followed very much the structural possibilities that generate a building and, which very obvious, he was not interested in program or function at all.

## P Discipline

You used to speak about "participatory construction" as a wider understanding of the traditional construction at Voralberg where the participation of industry and the influence of crafts, especially wood, were very deep. How can the international expansion of the architect's field, particularly at your office, maintain this level of control?

My discourse about participatory construction involves a wider understanding of how to use all the knowledge of the people who are working in the buildings - so the participation of craftsmen or the building industry is a very valuable decision in our architecture. Thus, it is very clear that already in the stage of the design process, we think very much about integrating these people into the decision making process of design. Therefore, the traditional understanding of doing a schematic design, a detail design or a construction design does not really relate to our way of working. I may say it more easily - we only have to take the decision once but it has to be done on a very high level of knowledge. It is true that in our area there are craftsmen with a deep knowledge of wood, glass and concrete and the performance of these people in their field is definitely excellent in relation with other areas.

What is the role of the construction site process in your projects? Is it simply a linear execution of the conceived project or is there any kind of interaction with local agents once the building process has started?

The building site process is a linear process in the execution of a project. The interaction with local agents and craftsmen and people who work in the industry is part of the design process, not part of the construction process. So if the amount of time dedicated to planning increases, it will result in a less expensive building and shorter construction times.

We feel that you lean towards a certain autonomy of Architecture as a discipline. Can we still speak about volume, structure, envelope, efficiency away from any kind of intellectual speculation?

To talk about architecture as a discipline, talking about volume, structure, envelope, program and surfaces involves speculation on an artistic, intellectual and social level regarding the architectural process in every field. These five subjects are the questions you have to answer in every project. These speculations and your interests will have influence in answering all of these questions but the main question in 21<sup>st</sup> century architecture will be the contribution to the public sphere, not the use of the building any more.

Compactness, central core, do you think that your architecture could be recognized from a formal point of view?

I hope that my architecture will not be recognizable in terms of personal authorship, as a person, but can always be seen as a contribution to the site in which it is built. Only one of the contributions of the architecture is the formal point of view understood by me in the question of the dialog to the existing environment.

Are compactness and neutrality values that still stand today?

Compactness is, in certain climates, the most efficient answer to reduce the carbon dioxide footprint of buildings - especially in the most populated areas in the world. The depth of the building used nowadays is only a backwards orientated tradition, thinking about cross-ventilation. But since this problem can be solved in many other ways it is only a leftover of wrongly-understood modernism.

Neutrality is a word I would never use, but maybe it relates to two different questions: not to fix the