

A nighttime aerial photograph of Barcelona, Spain, showing the city's dense urban layout and illuminated buildings against a dark blue sky. The text is overlaid on the upper portion of the image.

CLEMSON  
UNIVERSITY

BARCELONA ARCHITECTURE CENTER

**spring 2014**

**Barcelona Architecture Program**

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BARCELONA ARCHITECTURE CENTER

spring 2014

Barcelona Architecture Program

# BAC Spring 2014 Clemson University Guide

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# Welcome

Dear Students,

Let me introduce myself, my name is Miguel Roldán, Director of the Barcelona Architecture Center, BAC.

It's a pleasure to have you as new BAC students this Spring 2014. We are looking forward to meeting you on January 8th in our spaces.

In order to make your experience in Barcelona a little bit easier, we give you here some general information about BAC, how to arrive to the BAC space, policies and recommendations for the course, general information about Barcelona and also your schedule for the Spring 2014 semester.

We invite you all to join us on Facebook: BAC Barcelona Architecture Center

And you can also check out our blog for updates, events and program information:

<http://barcelonaarchitecturecenter.wordpress.com/>

Have a safe trip, and we'll meet you soon in Barcelona.





WHAT IS THE BAC?

# 1. in BARCELONA      2. about BAC

Barcelona is the **City of Architects**. Its Architecture is present in the cultural, educational and economical world arena.

Barcelona is one of the European capitals of architecture and urbanism and the platform to visit and explore all other continental destinations.

Barcelona currently has more than 3,000 architecture offices working at the national and international levels.

The **Barcelona Architecture Center, BAC** is an educational organization that was founded in 1999 and is currently chaired by **Miguel Roldán**. The center offers custom designed architecture and urban design programs in Barcelona to international architecture students and schools.

The BAC was created with the aim of developing academic and research

collaborations with other universities and higher education institutions across the globe. We are continually building an international network between universities to develop common architectural research projects. This network includes new partners every year from a variety of geographical areas, as we are especially interested in focusing on local and global points of view.

We are optimistic in our pursuits as we design the future of a professional environment in a global context, creating mechanisms to share tasks and to work in a worldwide team.



*Clemson and Texas A&M University students and professors finishing the Spring 2013 semester at the BAC.*

The BAC has reached a number of over 1,500 students since its foundation.

The BAC currently collaborates with our local partners, the **ETSAB (UPC)**, **IDIOMES UPF**, the **Official College of Architects of Catalonia** and **La Capell**.

Our international partners include Texas A&M University, Clemson University, a number of Japanese universities and the CEDIM of Monterrey.



*BAC Japan students visiting the 22@ offices.*

## 2.1 our HISTORY

The BAC has been participating in a variety of educational exchanges since **1999**. Over the last **14 years**, our directors have had many different experiences in organizing innovative programs and workshops designed to train architects in the frame of **European architecture, urban and landscape design** tendencies, as well as participation in teaching exchanges around the world.

## 2.2. our GOALS

Over the past decade, the BAC has established a mission and designed its programs and research to this end.

The BAC aims are: To develop an **international synergy** between students from different parts of the world in an interdisciplinary architecture environment using Barcelona as a platform to work in the European context.



*An enthusiastic start to the BAC Japan program Spring 2012.*

To establish different **collaborations** between Barcelona's institutions and foreign ones, whether they be public or private, academic or professional, in order to promote future common projects, enhancing International mobility for students and faculty.

To promote **graduate research programs** between universities from different countries.

To establish **international standards** for the teaching of architecture in order to recognize distinct credit systems and to facilitate the sharing of experiences abroad for all academic members.

## 2.3 our FACULTY

The Barcelona Architecture Center strives to maintain the highest degree of **academic quality** in all of our courses. To this end, a

**diverse and experienced team** of faculty is at the base of our academic program. Over the years, we have had the privilege of working with a number of architecture and design professionals from a variety of backgrounds and experience.

All courses have a maximum **student-professor ratio of 15:1** in order to maintain a high level of direct contact and personal attention to each student.



*Students visiting a local architectural and urban design firm.*



*Clemson and Texas A&M University students visiting Plaza Europa during the BAC Spring 2012 program.*



### 3. 'EXPERIENCE BAC'

The **BAC philosophy** is to immerse students in the local and European architecture and urban design culture through a variety of experiences.

With this aim, we offer several types of courses organized into three main categories: 'on-campus' academic courses, field studies courses and professional internship courses.



Clemson BAC students discussing their design studio project.

### 3.1 BAC ACADEMIC COURSES

The '**on-campus**' academic courses offered involve classroom instruction through seminars and design studio activities, as well as guest lecturers, local field trips and visits to design firms.

The **design studio** is the backbone of our programs and gives the student a profound knowledge of the city, while main **seminar courses** focus on theory and construction.

Courses currently offered:

- Design Studio 6 credits (90 class hours)
- Field Studies 3 credits (45 class hours)
- Contemporary European Arch. 3 credits
- History of European Cities 3 credits
- Design Philosophy 3 credits
- Design Communication 3 credits
- Construction Science 3 credits
- Sustainable Architecture 3 credits
- Spanish Language and Culture 2 credits

### 3.2 FIELD STUDIES COURSES

The Barcelona Architecture Center also organizes '**off-campus**' field studies courses, with destinations designed in collaboration with each partner university.

The travel destinations typically include places within **Spain** such as Madrid, Toledo, Bilbao and San Sebastian, or other **European cities** such as Amsterdam, Rotterdam, Paris, Berlin, Dusseldorf, Potsdam and Dessau.

With such proximity to a rich architectural and urban environment, the possibilities are endless.

The BAC has a faculty of experienced professors who give **expert insight** on the destination cities and their monuments, history and architecture.

*Opposite - clockwise from top left: BAC students getting a panoramic view of Barcelona from above. Theo Jansen's studio in The Netherlands. Temporary exhibition during the study travel to Madrid. Clemson and Texas A&M students during the study travel to The Netherlands.*



### 3.3 INTERNSHIP COURSES

The BAC provides students with the opportunity to participate in internship programs with the objective of offering students an academic and cultural experience in a **professional environment**.

In order to provide a more complete experience for our students, we encourage those who are interested to pursue their professional development in one of the **prestigious architecture offices** of Barcelona which collaborate with our program.

Students eligible to participate the internship course must have completed at least 7 semesters of studies to obtain a degree in architecture. Students must be currently enrolled in a university program in their country of residence and submit a portfolio and curriculum vitae previous to arrival in Barcelona.



*Mexican students on a site visit to a local project.*



*BAC student developing prototypes for a design competition.*



*BAC students on a construction site visit to a landscape design and urban development project outside of Barcelona.*

## 4. our PROGRAMS

The BAC courses are organized into programs which are designed to provide the universities and students with the optimal experience in each case. All programs begin with orientation sessions for living in Barcelona. We offer three standard semester program periods:

FALL TERM - September - December

SPRING TERM - January - April

SUMMER TERM - June - July

### 4.1 SEMESTER ABROAD PROGRAM *ACADEMIC + FIELD STUDIES COURSES*

This 4 month long program is offered during the fall and spring academic semesters and provides students with a complete curriculum to satisfy home institution requirements. The main components are a 6 credit **design studio** course, 3c **history/theory** course, 3c **construction** course, a 2c **Spanish**

course and a 3c **field studies** course with two extended travels. At the finish of the semester students are given a period for independent travel.

### 4.2 PROFESSIONAL PROGRAM *INTERNSHIP + ACADEMIC COURSES*

The objectives of this program are to provide students with a **professional architectural experience** in Europe, to gain in-depth knowledge of design and construction projects in Barcelona and to link the professional experience with academic courses taught at the BAC.

*The program includes:*

- 4-9 month duration for the internship (30 hours/week) + Minimum of 2 academic courses from which 1 must be taken at the BAC (10 hours/week).

### 4.3 ULTIMATE EXPERIENCE *SEMESTER ABROAD + FIELD STUDIES + INTERNSHIP COURSES*

This program offers the opportunity to

complete the full semester program with **field studies** travel, plus a 1-3 month internship before or after the semester.

*The program includes:*

4 months of the academic program at the BAC + 1-3 months of internship practice at a design firm (minimum 140 hrs)

### 4.4 INTENSIVE PROGRAMS *WORKSHOPS & SUMMER PROGRAMS*

We organize several intensive workshops and condensed summer programs each year. The programs include **intensive design workshops, condensed seminar courses and field studies travel**. Please contact us for more information on these programs.

### 4.5 CUSTOM PROGRAMS

We offer custom programs to satisfy your institution's calendar, credit and subject requirements. Please contact us for more information.

## 5. CONTACT AND LOCATION

The Barcelona Architecture Center is located in the Gothic Quarter of the old city center of Barcelona. It is only a short five minute walk from La Rambla, the old port and seafront, numerous historical and architectural points of interest, as well as various bus and metro stops, connecting students to all parts of the city.

The neighborhood has “an architectural atmosphere”, with a rich variety of relevant local and international professional architecture and design offices.



*Spring 2013 Clemson students and professors celebrating 100 Years of the Clemson School of Architecture.*

The BAC accommodates a large flexible studio working space, seminar classroom spaces, an administrative area, as well as a small library and service areas.

The BAC has staff available to answer questions concerning programs and courses, assist in arranging student housing and other administrative requirements for the students' stay, and support students during their time in Barcelona.

## 6. BAC Staff

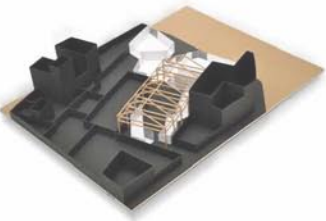
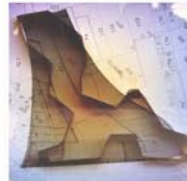
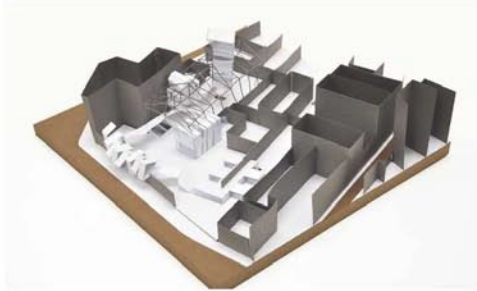


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## NAAB - Educational Realms and Student Performance Criteria

The accredited degree program must demonstrate that each graduate possesses the knowledge and skills defined by the criteria set out below. The knowledge and skills are the minimum for meeting the demands of an internship leading to registration for practice. The school must provide evidence that its graduates have satisfied each criterion through required coursework. If credits are granted for courses taken at other institutions or online, evidence must be provided that the courses are comparable to those offered in the accredited degree program.

The criteria encompass two levels of accomplishment:

- **Understanding**—The capacity to classify, compare, summarize, explain and/or interpret information.
- **Ability**—Proficiency in using specific information to accomplish a task, correctly selecting the appropriate information, and accurately applying it to the solution of a specific problem, while also distinguishing the effects of its implementation.

The NAAB establishes performance criteria to help accredited degree programs prepare students for the profession while encouraging educational practices suited to the individual degree program. In addition to assessing whether student performance meets the professional criteria, the visiting team will assess performance in relation to the school's stated curricular goals and content. While the NAAB stipulates the student performance criteria that must be met, it specifies neither the educational format nor the form of student work that may serve as evidence of having met these criteria. Programs are encouraged to develop unique learning and teaching strategies, methods, and materials to satisfy these criteria. The NAAB encourages innovative methods for satisfying the criteria, provided the school has a formal evaluation process for assessing student achievement of these criteria and documenting the results.

For the purpose of accreditation, graduating students must demonstrate understanding or ability as defined below in the Student Performance Criteria (SPC):

### **STUDENT PERFORMANCE CRITERIA:**

The SPC are organized into realms to more easily understand the relationships between individual criteria.

## **\_REALM A: CRITICAL THINKING AND REPRESENTATION:**

Architects must have the ability to build abstract relationships and understand the impact of ideas based on research and analysis of multiple theoretical, social, political, economic, cultural and environmental contexts. This ability includes facility with the wider range of media used to think about architecture including writing, investigative skills, speaking, drawing and model making. Students' learning aspirations include:

- Being broadly educated.
  - Valuing lifelong inquisitiveness.
  - Communicating graphically in a range of media.
  - Recognizing the assessment of evidence.
  - Comprehending people, place, and context.
  - Recognizing the disparate needs of client, community, and society.
- A.1. Communication Skills: Ability to read, write, speak and listen effectively.
  - A.2. Design Thinking Skills: Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test alternative outcomes against relevant criteria and standards.
  - A.3. Visual Communication Skills: Ability to use appropriate representational media, such as traditional graphic and digital technology skills, to convey essential formal elements at each stage of the programming and design process.
  - A.4. Technical Documentation: Ability to make technically clear drawings, write outline specifications, and prepare models illustrating and identifying the assembly of materials, systems, and components appropriate for a building design.
  - A.5. Investigative Skills: Ability to gather, assess, record, apply, and comparatively evaluate relevant information within architectural coursework and design processes.
  - A.6. Fundamental Design Skills: Ability to effectively use basic architectural and environmental principles in design.
  - A.7. Use of Precedents: Ability to examine and comprehend the fundamental principles present in relevant precedents and to make choices regarding the incorporation of such principles into architecture and urban design projects.
  - A.8. Ordering Systems Skills: Understanding of the fundamentals of both natural and formal ordering systems and the capacity of each to inform two- and three-dimensional design.
  - A.9. Historical Traditions and Global Culture: Understanding of parallel and divergent canons and traditions of architecture, landscape and urban design including examples



of indigenous, vernacular, local, regional, national settings from the Eastern, Western, Northern, and Southern hemispheres in terms of their climatic, ecological, technological, socioeconomic, public health, and cultural factors.

A.10. Cultural Diversity: Understanding of the diverse needs, values, behavioral norms, physical abilities, and social and spatial patterns that characterize different cultures and individuals and the implication of this diversity on the societal roles and responsibilities of architects.

A.11. Applied Research: Understanding the role of applied research in determining function, form, and systems and their impact on human conditions and behavior.

### **REALM B: INTEGRATED BUILDING PRACTICES, TECHNICAL SKILLS AND KNOWLEDGE:**

Architects are called upon to comprehend the technical aspects of design, systems and materials, and be able to apply that comprehension to their services. Additionally they must appreciate their role in the implementation of design decisions, and the impact of such decisions on the environment. Students learning aspirations include:

- Creating building designs with well-integrated systems.
- Comprehending constructability.
- Incorporating life safety systems.
- Integrating accessibility.
- Applying principles of sustainable design.

B.1. Pre-Design: Ability to prepare a comprehensive program for an architectural project, such as preparing an assessment of client and user needs, an inventory of space and equipment requirements, an analysis of site conditions (including existing buildings), a review of the relevant laws and standards and assessment of their implications for the project, and a definition of site selection and design assessment criteria.

B.2. Accessibility: Ability to design sites, facilities, and systems to provide independent and integrated use by individuals with physical (including mobility), sensory, and cognitive disabilities.

B.3. Sustainability: Ability to design projects that optimize, conserve, or reuse natural and built resources, provide healthful environments for occupants/users, and reduce the environmental impacts of building construction and operations on future generations through means such as carbon-neutral design, bioclimatic design, and energy efficiency.

- B.4. Site Design: Ability to respond to site characteristics such as soil, topography, vegetation, and watershed in the development of a project design.
- B.5. Life Safety: Ability to apply the basic principles of life-safety systems with an emphasis on egress.
- B.6. Comprehensive Design: Ability to produce a comprehensive architectural project that demonstrates each student's capacity to make design decisions across scales while integrating the following SPC:
  - A.2. Design Thinking Skills
  - A.4. Technical Documentation
  - A.5. Investigative Skills
  - A.8. Ordering Systems
  - A.9. Historical Traditions and Global Culture
  - B.2. Accessibility
  - B.3. Sustainability
  - B.4. Site Design
  - B.5. Life Safety
  - B.8. Environmental Systems
  - B.9. Structural Systems
- B.7 Financial Considerations: Understanding of the fundamentals of building costs, such as acquisition costs, project financing and funding, financial feasibility, operational costs, and construction estimating with an emphasis on life-cycle cost accounting.
- B.8 Environmental Systems: Understanding the principles of environmental systems' design such as embodied energy, active and passive heating and cooling, indoor air quality, solar orientation, daylighting and artificial illumination, and acoustics; including the use of appropriate performance assessment tools.
- B.9. Structural Systems: Understanding of the basic principles of structural behavior in with standing gravity and lateral forces and the evolution, range, and appropriate application of contemporary structural systems.
- B.10. Building Envelope Systems: Understanding of the basic principles involved in the appropriate application of building envelope systems and associated assemblies relative to fundamental performance, aesthetics, moisture transfer, durability, and energy and material resources.
- B.11. Building Service Systems: Understanding of the basic principles and appropriate application and performance of building service systems such as plumbing, electrical, vertical transportation, security, and fire protection systems.
- B.12. Building Materials and Assemblies: Understanding of the basic principles utilized in the appropriate selection of construction materials, products, components, and assemblies, based on their inherent characteristics and performance, including their environmental impact and reuse.

### **REALM C: LEADERSHIP AND PRACTICE:**

Architects need to manage, advocate, and act legally, ethically and critically for the good of the client, society and the public. This includes collaboration, business, and leadership skills. Student learning aspirations include:

- Knowing societal and professional responsibilities.
  - Comprehending the business of building.
  - Collaborating and negotiating with clients and consultants in the design process.
  - Discerning the diverse roles of architects and those in related disciplines.
  - Integrating community service into the practice of architecture.
- C.1. Collaboration: Ability to work in collaboration with others and in multi-disciplinary teams to successfully complete design projects.
  - C.2. Human Behavior: Understanding of the relationship between human behavior, the natural environment and the design of the built environment.
  - C.3 Client Role in Architecture: Understanding of the responsibility of the architect to elicit, understand, and reconcile the needs of the client, owner, user groups, and the public and community domains.
  - C.4. Project Management: Understanding of the methods for competing for commissions, selecting consultants and assembling teams, and recommending project delivery methods.
  - C.5. Practice Management: Understanding of the basic principles of architectural practice management such as financial management and business planning, time management, risk management, mediation and arbitration, and recognizing trends that affect practice.
  - C.6. Leadership: Understanding of the techniques and skills architects use to work collaboratively in the building design and construction process and on environmental, social, and aesthetic issues in their communities.
  - C.7. Legal Responsibilities: Understanding of the architect's responsibility to the public and the client as determined by registration law, building codes and regulations, professional service contracts, zoning and subdivision ordinances, environmental regulation, and historic preservation and accessibility laws.
  - C.8. Ethics and Professional Judgment: Understanding of the ethical issues involved in the formation of professional judgment regarding social, political and cultural issues in architectural design and practice.
  - C.9. Community and Social Responsibility: Understanding of the architect's responsibility to work in the public interest, to respect historic resources, and to improve the quality of life for local and global neighbors

The APR must include:

- A brief, narrative or graphic overview of the curricular goals and content for each accredited degree program offered or each track for meeting the requirements of the professional degree program.
- A matrix for each accredited degree program offered or each track for meeting the requirements of the professional degree program, that identifies each required course with the SPC it fulfills.
  - Where appropriate, the top section of the matrix should indicate those SPCs expected to have been met in preparatory or pre-professional education prior to admission to the NAAB-accredited program (see also Part II, Section 3).
  - The bottom section of the matrix should include only criteria that are demonstrated in the accredited degree program or track.

In all cases, the program must highlight only the 1-2 cells on the matrix that point to the greatest evidence of student achievement. (For a sample matrix, see Appendix 4) [NOTE: Elective courses are not to be included on the matrix.]

# CLEMSON - Spring 2014

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# Spring 2014 Undergraduate Calendar

Clemson School of Architecture

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SAT   SUN
JAN	30	31	01	02	03	04   05
0	06	07 9:30-1:30pm RAVAL AND BAC ORIENTATION	08 9:30-10:30am COURSE PRESENTATION 4:00-6:00pm WELCOME PARTY	09 9:30-1:30pm COAC ORIENTATION	10 9:30-1:30pm UPF ORIENTATION + PLACEMENT TEST BAC ORIENTATION	11   12
1	13 9:30am -1:30pm ARCH 3540 STUDIO 2:30 - 4:30pm ARCH 4140 CONST.	14 9:30am -11:30am ARCH 4120 HISTORY 12:00-2:00pm ARCH 4160 FIELD ST. 3:00-4:30pm SPANISH	15 9:30am -11:30am ARCH 4120 HISTORY 12:00-2:00pm ARCH 4160 FIELD ST. 3:00-4:30pm SPANISH	16 9:30am -1:30pm ARCH 3540 STUDIO 2:30 - 4:30pm ARCH 4140 CONST.	17 10:00-1:00pm SPANISH FIELD TRIP	18   19
2	20 9:30am -1:30pm ARCH 3540 STUDIO 2:30 - 4:30pm ARCH 4140 CONST.	21 9:30am -1:30pm ARCH 4120 HISTORY 3:00-4:30 SPANISH	22 9:30am -1:30pm ARCH 4160 FIELD ST. 3:00-4:30 SPANISH	23 9:30am -1:30pm ARCH 3540 STUDIO 2:30 - 4:30pm ARCH 4140 CONST.	24 10:00-1:00pm SPANISH FIELD TRIP	25   26
3	27 9:30am -1:30pm ARCH 3540 STUDIO 2:30 - 4:30pm ARCH 4140 CONST.	28 9:30am -11:30am ARCH 4120 HISTORY 12:00-2:00pm ARCH 4160 FIELD ST. 3:00-4:30 SPANISH	29 9:30am -11:30am ARCH 4120 HISTORY 12:00-2:00pm ARCH 4160 FIELD ST. 3:00-4:30 SPANISH	30 9:30am -1:30pm ARCH 3540 STUDIO 2:30 - 4:30pm ARCH 4140 CONST.	31 TRAVEL 1 SPAIN	01   02 TRAVEL 1 SPAIN

# Spring 2014 Undergraduate Calendar

Clemson School of Architecture

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SAT   SUN
FEB 4	03 TRAVEL 1 SPAIN	04 TRAVEL 1 SPAIN	05 9:30am -1:30pm ARCH 4120 HISTORY 3:00-4:30 SPANISH	06 9:30am -1:30pm ARCH 3540 STUDIO 2:30 - 4:30pm ARCH 4140 CONST.	07 10:00am-1:00pm SPANISH FIELD TRIP	08   09
5	10 9:30am -1:30pm ARCH 3540 STUDIO 2:30 - 4:30pm ARCH 4140 CONST.	11 9:30am -11:30am ARCH 4120 HISTORY 12:00-2:00pm ARCH 4160 FIELD ST. 3:00-4:30pm SPANISH	12 9:30am -11:30am ARCH 4120 HISTORY 12:00-2:00pm ARCH 4160 FIELD ST. 3:00-4:30pm SPANISH	13 9:30am -1:30pm ARCH 3540 STUDIO 2:30 - 4:30pm ARCH 4140 CONST.	14	15   16
6	17 9:30am -1:30pm ARCH 3540 STUDIO 2:30 - 4:30pm ARCH 4140 CONST.	18 9:30am -1:30pm ARCH 4120 HISTORY 3:00-4:30pm SPANISH	19 9:30am -1:30pm ARCH 4160 FIELD ST. 3:00-4:30pm SPANISH	20 9:30am -1:30pm ARCH 3540 STUDIO 2:30 - 4:30pm ARCH 4140 CONST.	21	22   23
7	24 9:30am -2:30pm ARCH 3540 STUDIO MIDTERMS	25 9:30am -2:30pm ARCH 3540 STUDIO MIDTERMS	26 9:30am -11:30am ARCH 4120 HISTORY 12:00-2:00pm ARCH 4160 FIELD ST. 3:00-4:30pm SPANISH	27 9:30am -11:30am ARCH 4120 HISTORY 12:00-2:00pm ARCH 4160 FIELD ST. 3:00-4:30pm SPANISH	28 TRAVEL 2 HOLLAND	01   02 TRAVEL 2 HOLLAND



# Spring 2014 Undergraduate Calendar

Clemson School of Architecture

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SAT   SUN
MAR						01   02
8	03 TRAVEL 2 HOLLAND	04 TRAVEL 2 HOLLAND	05 TRAVEL 2 HOLLAND	06 TRAVEL 2 HOLLAND	07 TRAVEL 2 HOLLAND	08   09
9	10 9:30am -1:30pm ARCH 3540 STUDIO 2:30 - 4:30pm ARCH 4140 CONST.	11 9:30am -1:30pm ARCH 4120 HISTORY 3:00-4:30pm SPANISH FINAL	12 9:30am -1:30pm ARCH 4160 FIELD ST.	13 9:30am -1:30pm ARCH 3540 STUDIO 2:30 - 4:30pm ARCH 4140 CONST.	14	15   16
10	17 9:30am -1:30pm ARCH 3540 STUDIO 2:30 - 4:30pm ARCH 4140 CONST.	18 9:30am -11:30am ARCH 4120 HISTORY 12:00-2:00pm ARCH 4160 FIELD ST.	19 9:30am -11:30am ARCH 4120 HISTORY 12:00-2:00pm ARCH 4160 FIELD ST.	20 9:30am -1:30pm ARCH 3540 STUDIO 2:30 - 4:30pm ARCH 4140 CONST.	21	22   23
11	24 9:30am -1:30pm ARCH 3540 STUDIO 2:30 - 4:30pm ARCH 4140 CONST.	25 9:30am -1:30pm ARCH 4120 HISTORY	26 9:30am -1:30pm ARCH 4160 FIELD ST.	27 9:30am -1:30pm ARCH 3540 STUDIO 2:30 - 4:30pm ARCH 4140 CONST.	28	29   30

# Spring 2014 Undergraduate Calendar

Clemson School of Architecture

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SAT   SUN
A P R 1 2	31 9:30am -1:30pm ARCH 3540 STUDIO 2:30 - 4:30pm ARCH 4140 CONST.	01 9:30am -11:30am ARCH 4120 HISTORY 12:00-2:00pm ARCH 4160 FIELD ST.	02 9:30am -11:30am ARCH 4120 HISTORY 12:00-2:00pm ARCH 4160 FIELD ST.	03 9:30am -1:30pm ARCH 3540 STUDIO 2:30 - 4:30pm ARCH 4140 CONST.	04	05   06
1 3	07 9:30am -1:30pm ARCH 3540 STUDIO	08 9:30-1:30 pm ARCH 4120 HISTORY <b>FINAL</b>	09 9:30-1:30 pm ARCH 4160 FIELD ST. <b>FINAL</b>	10 9:30am -1:30pm ARCH 3540 STUDIO 2:30 - 6:30pm ARCH 4140 CONST. <b>FINAL</b>	11	12   13
1 4	14 (Reserved for possible change of dates)	15 (Reserved for possible change of dates)	16 9:30am -2:30pm <b>STUDIO FINAL PRESENTATIONS</b>	17 9:30am -2:30pm <b>STUDIO FINAL PRESENTATIONS</b>	18 <b>HOLIDAY</b> <b>GOOD FRIDAY</b> (Reserved for change of dates)	19   20 <b>HOLIDAY</b> <b>EASTER</b> INDEP. TRAVEL
1 5	21 INDEP. TRAVEL	22 INDEP. TRAVEL	23 INDEP. TRAVEL	24 INDEP. TRAVEL	25 INDEP. TRAVEL	26   27 INDEP. TRAVEL
	28	29	30			

# Spring 2014 Graduate Calendar

Clemson School of Architecture

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SAT   SUN
JAN	30	31	01	02	03	04   05
0	06	07 9:30-1:30 RAVAL AND BAC ORIENTATION	08 9:30-10:30 COURSE PRESENTATION 4:00-6:00 WELCOME PARTY	09 9:30-1:30 COAC ORIENTATION	10 9:30-1:30 UPF ORIENTATION + PLACEMENT TEST BAC ORIENTATION	11   12
1	13 9:30am -1:30pm ARCH 8520 STUDIO	14 9:30am -11:30am ARCH 8620 HISTORY 12:00-2:00pm ARCH 6160 FIELD ST. 3:00-4:30pm SPANISH	15 9:30am -11:30am ARCH 8620 HISTORY 12:00-2:00pm ARCH 6160 FIELD ST. 3:00-4:30pm SPANISH	16 9:30am -1:30pm ARCH 8520 STUDIO	17 10:00-1:00 SPANISH FIELD TRIP	18   19
2	20 9:30am -1:30pm ARCH 8520 STUDIO	21 9:30am -1:30pm ARCH 8620 HISTORY  3:00-4:30pm SPANISH	22 9:30am -1:30pm ARCH 6160 FIELD ST.  3:00-4:30pm SPANISH	23 9:30am -1:30pm ARCH 8520 STUDIO	24 10:00-1:00 SPANISH FIELD TRIP	25   26
3	27 9:30am -1:30pm ARCH 8520 STUDIO	28 9:30am -11:30am ARCH 8620 HISTORY 12:00-2:00pm ARCH 6160 FIELD ST. 3:00-4:30pm SPANISH	29 9:30am -11:30am ARCH 8620 HISTORY 12:00-2:00pm ARCH 6160 FIELD ST. 3:00-4:30pm SPANISH	30 9:30am -1:30pm ARCH 8520 STUDIO	31 TRAVEL 1 SPAIN	01   02 TRAVEL 1 SPAIN

# Spring 2014 Graduate Calendar

Clemson School of Architecture

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SAT   SUN
FEB 4	03 TRAVEL 1 SPAIN	04 TRAVEL 1 SPAIN	05 9:30am -1:30am ARCH 8620 HISTORY 3:00-4:30pm SPANISH	06 9:30am -1:30pm ARCH 8520 STUDIO	07 10:00-1:00 SPANISH FIELD TRIP	08   09
5	10 9:30am -1:30pm ARCH 8520 STUDIO	11 9:30am -11:30am ARCH 8620 HISTORY 2:30-4:30 SPANISH	12 9:30am -11:30am ARCH 8620 HISTORY 2:30-4:30 SPANISH	13 9:30am -1:30pm ARCH 8520 STUDIO	14	15   16
6	17 9:30am -1:30pm ARCH 8520 STUDIO	18 9:30am -1:30pm ARCH 8620 HISTORY 3:00-4:30pm SPANISH	19 2:30-4:30 SPAN. FINAL	20 9:30am -1:30pm ARCH 8520 STUDIO	21	22   23
7	24 9:30am -2:30pm ARCH 8520 STUDIO MIDTERMS	25 9:30am -2:30pm ARCH 8520 STUDIO MIDTERMS	26	27 9:30am -11:30am ARCH 8620 HISTORY 2:30 - 4:30pm ARCH 4160 FIELD ST.	28 TRAVEL 2 HOLLAND	01   02 TRAVEL 2 HOLLAND

# Spring 2014 Graduate Calendar

Clemson School of Architecture

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SAT   SUN
MAR						01   02
8	03 TRAVEL 2 HOLLAND	04 TRAVEL 2 HOLLAND	05 TRAVEL 2 HOLLAND	06 TRAVEL 2 HOLLAND	07 TRAVEL 2 HOLLAND	08   09
9	10 9:30am -1:30pm ARCH 8520 STUDIO	11 9:30am -11:30am ARCH 8620 HISTORY	12 9:30am -11:30am ARCH 8620 HISTORY	13 9:30am -1:30pm ARCH 8520 STUDIO	14	15   16
10	17 9:30am -1:30pm ARCH 8520 STUDIO.	18 9:30am -1:30am ARCH 8620 HISTORY	19	20 9:30am -1:30pm ARCH 8520 STUDIO	21	22   23
11	24 9:30am -1:30pm ARCH 8520 STUDIO	25 9:30am -11:30am ARCH 8620 HISTORY	26 9:30am -11:30am ARCH 8620 HISTORY	27 9:30am -1:30pm ARCH 8520 STUDIO	28	29   30

# Spring 2014 Graduate Calendar

Clemson School of Architecture

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SAT   SUN
A P R 1 2	31 9:30am -1:30pm ARCH 8520 STUDIO	01 9:30am -1:30am ARCH 8620 HISTORY	02	03 9:30am -1:30pm ARCH 8520 STUDIO	04	05   06
1 3	07 9:30am -1:30pm ARCH 8520 STUDIO	08 9:30-1:30 pm ARCH 8620 HISTORY FINAL	09	10 9:30am -1:30pm ARCH 8520 STUDIO	11	12   13
1 4	14 (Reserved for possible change of dates)	15 (Reserved for possible change of dates)	16 9:30am -2:30pm ARCH 8520 STUDIO FINAL PRESENTATIONS	17 9:30am -2:30pm ARCH 8520 STUDIO FINAL PRESENTATIONS	18 HOLIDAY GOOD FRIDAY (Reserved for change of dates)	19   20 HOLIDAY EASTER INDEP. TRAVEL
1 5	21 INDEP. TRAVEL	22 INDEP. TRAVEL	23 INDEP. TRAVEL	24 INDEP. TRAVEL	25 INDEP. TRAVEL	26   27 INDEP. TRAVEL
	28	29	30			

# ORIENTATION - Spring 2014

## BARCELONA LIVING:

### First week orientation to living and studying in Barcelona, for Clemson University Students

January 7th - 10th

**Instructor:** ZANA BOSNIC, architect and program coordinator, Barcelona.  
Phone: +34 600309901, email: bacprogram@coac.net

**Time:** Consult the orientation schedule

**Office hours:** 9:00 - 2:00 pm Monday - Thursday, 24 hour emergency assistance

**Location:** BAC space - Ptge. De la Pau, 10 Baixos. 08002 Barcelona, Spain

**Course Description:** This first week orientation course is designed to help Clemson University students adjust to their new surroundings in Barcelona. It covers a variety of topics such as living arrangements, shopping, classroom spaces, getting around and what to do in case of an emergency.

DETAILED INFORMATION WILL BE GIVEN UPON ARRIVAL.

JANUARY 7TH – meeting time 9:30 AT RESA  
GETTING TO KNOW THE NEIGHBORHOOD, DETAILED INFORMATION ON LIVING IN  
BARCELONA, TRANSPORTATION, HEALTH, AND CULTURAL MATTERS

- All CU students must provide BAC with cell phone numbers during the first week of the semester.
- Short walking tour through the neighborhood to find groceries, banks, metro system.
- Tour of the CU/BAC facilities and area.
- Meeting at BAC to provide more detailed information on:
  - Personal safety
  - Public transportation: TMB: metro, bus, Renfe, cercanías

Shops and daily life: hours,  
Health matters, where to go

- Cultural orientation
  - Store hours, laws, appropriate behavior
  - Customs and holidays
  - Catalan culture
  - Protests
- What to do if...Health, emergency and diplomatic orientation
  - US Consulate in Barcelona, Embassy in Madrid and services provided
- Health matters, where to go, how to use insurance and how pharmacies, doctor's offices and hospitals work
- Avoiding and what to do in case of an emergency or crime

JANUARY 8TH – 9:30-10:30 AT THE BAC  
OFFICIAL PRESENTATION OF THE SPRING 2014 PROGRAM.

- Presentation of the course by Director Miguel Roldan, the BAC Staff, Visiting and local professors

4:00-6:00 WELCOME RECEPTION – Roldán+Berengué arqts. c/Girona 37, ppl. 1<sup>a</sup>

JANUARY 9TH - 9:30-1:30 AT THE BAC

10:00 - 1:00 VISIT TO THE GOTHIC QUARTER, COAC FACILITIES, SUPPLIES

- Short walking tour of the historic city center
- Tour of the Official College of Architects of Catalonia: library, bookstore and supplies



- Where to buy architecture supplies in the area

JANUARY 10TH - 9:30-1:30

UPF ORIENTATION AND SPANISH PLACEMENT TESTS

BAC ORIENTATION

- Questions and answers - Specific problem solving
- Cultural observations
- The city, traveling and planning, plan itineraries

### CONTINUED ASSISTANCE

The BAC staff is available 24 hours in case of emergencies.

Zana Bosnic should be contacted immediately in case of emergency situations.

If she cannot be reached, please contact Miguel Roldan.

All contact numbers are available on page 6 of this booklet.

In addition to emergency assistance, Zana Bosnic will have office hours from 9:00am - 2:00pm Mondays - Thursdays for all students.

# COMMUNICATION:

**Protocol:** All students are required to purchase cell phones to use during the semester in Barcelona. Each student's phone number must be given to the BAC staff during the first week of the course.

Non-emergency information and communication will be by email, so please make sure you provide us with information on a working account that you check regularly for updates on class or field trip schedules as well as announcements about special events.

In the case that we must communicate with the group quickly, a Clemson student responsible for communicating with the group will be contacted by phone to relay any messages.

**Emergency Contact: ALL EMERGENCIES MUST BE COMMUNICATED IMMEDIATELY TO THE BAC STAFF.**

You should first contact: Zana Bosnic on her cell phone: (+34) 600 309 901

If she cannot be reached: Miguel Roldan's office: (+34) 933 010 696  
Miguel Roldan on his cell phone: (+34) 619 259 197

**Cell Phones:** You can purchase pre-paid type cell phones from some of the providers from an official store. This way you are ensured that you get a new phone with an amount of credit to begin making calls.

To recharge your phone, you can purchase credit in the same stores, at an ATM or in a 'locutorio'. These are the shops which you will find throughout your neighborhood with phone cabins, printing services, internet and phone cards. While it is not recommend to buy a cell phone this way, it is fine to recharge at these shops.

**Calling:** When you use a cell phone in Spain, only the person calling is charged, but the rates are generally more expensive than a normal call in the US.

International code for Spain: 0034.

To call from a foreign country you must add this prefix to any telephone number in the city.

The best way to make an international call is through Skype or similar service since the rates are considerably lower and the service is generally good quality. Skype credit can also be purchased to call regular phones in the US, and of course be used with a smart phone.

If you run out of credit and need to make a call, many of the 'locutorios' are open until midnight. Here, you can make a phone call at a booth and pay the store for your call. Ask for rates before making a call.

**BAC Webpage  
and Facebook:** We will regularly post updates about interesting events and cultural activities on our blog:  
**<http://barcelonaarchitecturecenter.wordpress.com/>**

We also invite you to join us on Facebook to receive regular notices about events and changes in schedule: **BAC Barcelona Architecture Center**

We also encourage you to take pictures and leave posts, letting us know how your travels and experience in Barcelona is going.

# HEALTH AND SAFETY:

**General Safety Guidelines:** Barcelona is a city with heavy tourism which attracts thieves and pick-pockets, especially in the city center where you residence and classes are located. Please always be very careful with your belongings, whether at the grocery store, the beach or a restaurant and especially on public transportation. However, generally speaking it is much safer than most American cities in terms of more serious crimes, so you shouldn't be overly fearful during your time here. The police regularly patrol the center of the city and the streets are generally full of people just like you, making it a safer place to be. You should be fine and be able to enjoy your time without any problems as long as you are mindful and do not attract unnecessary attention with inappropriate behavior or by simply looking lost.

Some helpful guidelines to follow:

- Photocopy everything you carry in your wallets. If you are robbed, you will have a photocopy of the content you've lost.
- In Barcelona carry only a photocopy of your passport. Leave your original passport in a safe place.
- On your Study Trips carry your original passport. You absolutely MUST have your passport with you to check-in to many of the hotels we stay in and to enter different countries.
- Always carry your Identification card with you.

To report a crime (theft or otherwise) in English, 24hrs/day:

Go directly to: Guàrdia Urbana Ciutat Vella, La Rambla 43 (near corner with Nou de la Rambla)

You will not likely recover your stolen articles, but insurance claims will require a police report.

You can also report it by phone: 902.102.112 or internet <http://www.policia.es/>

You have two days (48h) to go to your local police station and sign the required paper work.

**El Raval, La Rambla  
The Beach and  
At Night:**

There are some areas of the city and times of the day which are a bit more susceptible to the types of crime mentioned above.

Please be especially careful with your belongings in El Raval neighborhood and La Ribera as well as any part of the Rambla. This includes metro stops and vendor stalls on the Rambla. While the vendors are not looking to steal from you, there may be a person right behind you who is waiting for you to take out your wallet.

The beach and the park are other places where people tend to let down their guard. Please make sure that someone you know is watching your belongings if you decide to go for a swim.

Night hours of course require even greater attention. Please do not take money out of an ATM at night on the street, and be careful when people ask you for anything, the time, directions or information at night. Always walk with someone else back to your residence.

**Protests and  
Celebrations:**

The Spanish are strong protesters and currently have a lot to speak out about. For the most part, the protests and marches are peaceful and organized, but occasionally some groups get out of hand and these kinds of events can become dangerous if you are standing by.

The BAC will make every effort to inform you of planned protests so that you can avoid them. However, if you find yourself unexpectedly in the middle of one, please take a side street and get out of the area. Police presence does not necessary make it a safe place to be.

Celebrations, such as when Barca wins a championship, can also get rowdy. Again, be careful and try to avoid the center of these celebrations.

**What to do in case  
of an Emergency:**

If any problems do arise, you *MUST* contact Zana Bosnic or other BAC staff as soon as possible.

Save the emergency numbers for the police and ambulance services listed below in your phone so that you can get help right away.

**Medical emergencies:** dial 061

**Other emergencies:** dial 112

**Municipal Police “Guardia Urbana”:** dial 092

**Police:** dial 091

**Firemen:** dial 080

**Consulates:**

United States Consulate  
Pg. Reina Elisenda, 23  
08034 Barcelona  
Telf. +34 93 280 22 27  
Fax. +34 93 205 52 06

If you lose your passport or other important documents, you should go to the US Consulate to apply for an emergency passport. The BAC can help you with this process if it does occur.

**Healthcare system:** Spain has a national public healthcare system with primary care centers in every neighborhood, as well as several excellent hospitals. In case of a medical emergency, **dial 061**

For non-emergency medical assistance (a cold, headache, minor accidents, etc.) you can use the health center in your neighbourhood.

There are two CAP (Centre d’Atenció Primària) near BAC:

CAP Gòtic  
Ptge.de la Pau, 1  
+34 93 342 55 49

CAP Drassanes  
Av. Drassanes, 17-21  
+34 902 111 444

If you need a doctor for a non-emergency situation on weekends and holidays, you can go to:

CAP Manso  
C. de Manso, 19  
08015 Barcelona  
93 554 31 61

For 24-hour urgent assistance, go to:  
Centre d'Urgencia Perecamps  
Avinguda de les Drassanes 13 - 15  
08001 Barcelona

If you need it and you choose, you may also be able to make appointments at private hospitals and facilities with your personal insurance.

Please ask for assistance if you require it.

**CISI Insurance:** If and when using your CISI insurance for your stay in Spain, you may be required to pay the amount due up front and later be reimbursed for the costs through the insurance company. Always ask for a 'factura' before leaving the doctor's office so that you can file a claim later.

**Pharmacies:** Pharmacies are located throughout the city and are recognizable by the green and red cross sign. Some medications can be bought over the counter, while others may require a prescription. It is better to go to a doctor when in doubt. Normal hours are from 9:00am-9:00pm, however there are always a few throughout the city which are open 24-hours.

The closest 24-hour pharmacy to RESA is on La Rambla, number 98.

The next closest one is located at Calle Aribau, 62.

You can also consult this website: <http://www.netpatia.com/mapas/farmacias/farma24.php?idPoblacion=2>

# BAC FACILITIES:

BAC location: Barcelona Architecture Center  
Ptge. De la Pau, 10 Baixos.  
08002 Barcelona, Spain.  
Tel. (+34) 93 301 61 53.  
bacprogram@coac.net

How to arrive:  
The nearest metro station (as indicated on map) is Drassanes L3

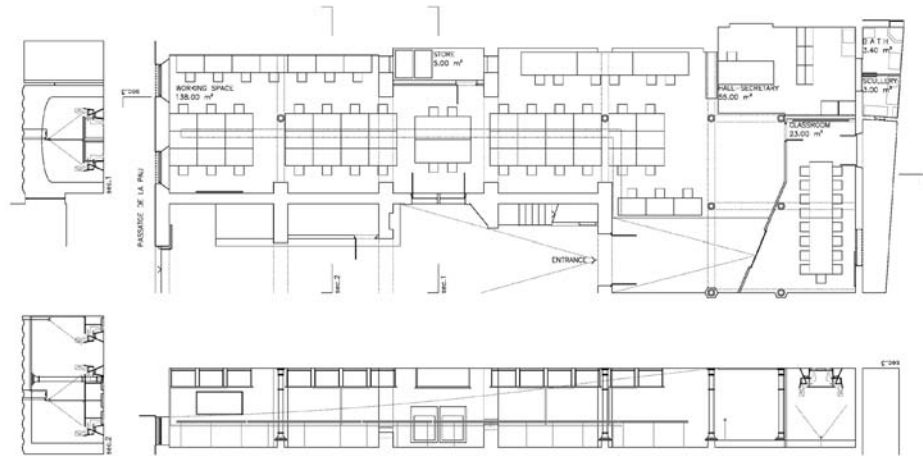


The Barcelona Architecture Center is located in the city center of Barcelona, five minutes from Drassanes metro station (Las Ramblas), ten minutes from Resa (student dorms). The neighborhood is "an architectural atmosphere" plenty of relevant local and international professional architectural and design offices.

The BAC facility has a total area of 250.00 m<sup>2</sup>, distributed into 150 m<sup>2</sup> of open working space, with natural and artificial lighting, with a potential division into two different spaces, Wi-Fi and internal network for 42 students, and 100 m<sup>2</sup> of service spaces, coordination space, seminar classroom, storage, bathroom and washroom.



BAC facilities:



#### BAC SPACE

Disposes of 230m of open space studio in the historical centre of Barcelona.



- Rules and Guidelines:**    \_GENERAL
- Please turn off all lights and fans or heaters if you are the last person to leave.
  - Be very careful to only turn off the indicated switches on the panel.
  - Make sure the door is completely closed, especially if you are the last to leave.
  - Turn off the classroom computer and printer at the end of the day.
- \_BATHROOM
- Be very careful not to flush anything except toilette paper. The bathroom is below the sewer line and requires a pump to remove waste, please do not overload it.
- Hours and Access:**
- You have 24 hour access to the studio space 7 days a week, however the front door to the building is only open from 8:00am – 9:00pm weekdays.
  - Please be very careful to ensure that the doors (both front door and studio door) are completely closed every time you enter and leave. Especially outside of regular hours.
  - Other people live and work in the same building, so security and respectful behavior towards the neighbors are a must.
  - Please do not make noise, especially after 9:00pm.
  - The entry code will be given to you upon arrival. You will hear a beep and click, meaning that you have 5 seconds to push the door open and enter. After this, it will lock again. You can always re-enter the code.
- Library:**    We have a small collection of books and magazines within the BAC spaces that you are welcome to consult and check-out to help you in your studies and travels. You may check-out the books for a period of two weeks, extendable as long as no one else is waiting to use the book.
- In the past, however we have had problems with books disappearing from our library and not returning. We have decided to open the library from 9:00am -2:00pm Monday through Thursday only.
- Outside of these hours, the library will be closed. You must consult and check-out all books through Jennifer during the hours listed above.
- Internet:**    The BAC has a high-speed internet connection for you to connect to with your laptops. The network details will be given upon arrival.

# LIVING IN BARCELONA:

**Student residence:** You will be staying in the Resa housing " Pere Felip Monlau Residence Hall during your time in Barcelona.

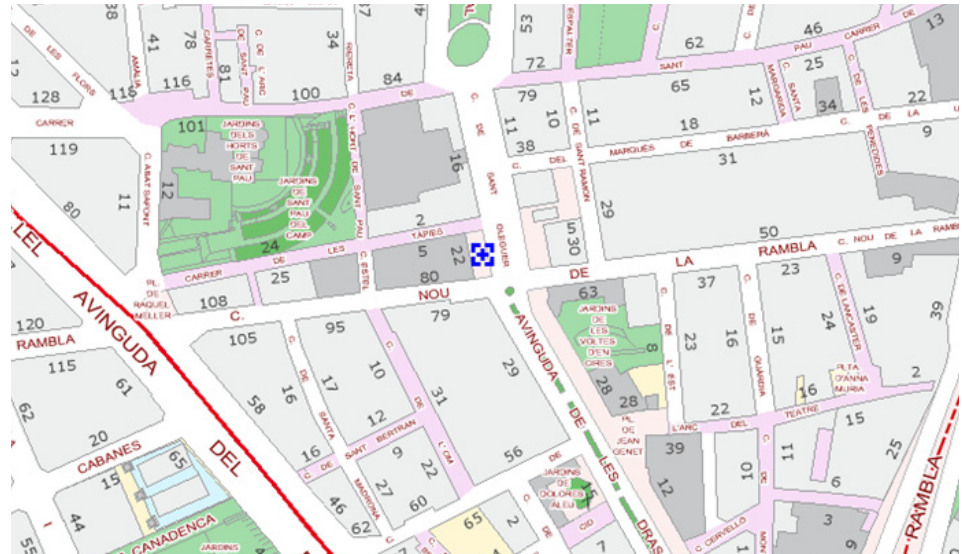
The residence is located at C/ Sant Oleguer 20-22, just 15 minutes walking distance from the Barcelona Architecture Center design space.

The Pere Felip Monlau Residence Hall was inaugurated in the year 1997. It has a total of 258 places and has various facilities designed to make your stay as comfortable as possible.

For more information visit the residence webpage:

[http://www.resa.es/eng/Residences/Pere-Felip-Monlau/\(reservas\)/Curso](http://www.resa.es/eng/Residences/Pere-Felip-Monlau/(reservas)/Curso)

## LOCATION:



**Banks, grocery stores:** If you plan to use your US bank and credit cards while in Europe, you should contact your bank ahead of time to let them know. Otherwise they may block your account once you begin to make purchases here. You can use ATM machines to take out money, although keep in mind that some have 300€/day limits.

You have several grocery stores and mini-marts, as well as numerous restaurants and cafes near the residence and BAC classrooms. More detailed information on shopping will be given during orientation.

**Public Transportation:** You can take public transportation just about anywhere in Barcelona and around Catalonia and the rest of Spain.

Within Barcelona you can use the metro system and city buses, as well as the tram. To go a bit farther, there are several other types of trains that will take you outside of the city and connect you with some interesting destinations that are close by. To enrich your stay and make it easier to get around, you should become familiar with these transportation systems.

TMB is the system that runs the metro and bus system. You have a copy of the metro system copied on the next page, as well as a map to carry in your pocket. Costs and details of using this system are given on the next page.

FGC is a system of short distance trains that can connect you with destinations outside of Barcelona such as Igualada, Montserrat, towns along the coast, as well as other cities around Barcelona.

Renfe is the national train company connecting you with other destinations around Spain, and which also has a local network called Cercanias.

You can find schedules, prices and network maps on the websites:

TMB: <http://www.tmb.cat>

Ferrocarrils de la Generalitat: <http://www.fgc.cat/eng/index.asp>

Renfe: <http://www.renfe.com/EN/viajeros/index.html>



### TMB 1 Zone Integrated Pass: METRO AND BUSES

- One ticket metro or local buses: 2.00 euros
- Ticket for 10 trips (T-10): 9.25€ euros
- 50 trips in one month: 37.00€ euros
- monthly unlimited pass: 50€ euros

You can use the same pass for metro and buses. <http://www.tmb.cat>

The integrated ticket that you buy at the machines also allows you to change lines or buses within 1 hour 15 minutes of the moment in which you begin your journey.

**Holidays and Services:** You have the dates of the local and national holidays copied in your course calendar. It is important to take note of these dates because oftentimes you will find that businesses, banks and post-offices are closed on these days, and there may be limited public transportation as well.

We will post information and activities related to these holidays on our blog and you will receive announcements through Facebook and email as well.

Also keep in mind that most shops and services close daily from 2:00-4:00pm for 'siesta'.

**Shopping and Eating Out:** If you like to shop, Barcelona is a great place to be, even if it is just window shopping. Except on holidays and during siesta (2:00-4:00pm), you can explore seemingly endless amounts of shops of all sorts. Sales or 'rebajas' go on at the end of each season, July-September for the summer season and January-March for the winter season.

Generally, in Spain the main meal is at lunchtime, so if you eat out, you can enjoy a 'menu', a set 3-course meal for a reasonable price. Tapas is of course another famous tradition, and is typically enjoyed in the late afternoon with friends and conversation.

**Daily costs in Barcelona:**

- **Food:**
  - Baguette sandwich and regular drink: 5 euros
  - Daily prepared menu: 10 – 15 euros
  - Choosing at Restaurants: 15 – 20 euros
- **Approximate costs of:**
  - Photocopies: 0,10 euros
  - Movies: 10 euros
  - Theater: 20 euros
  - Museums: 8 euros
  - music CDs: 20 euros
  - CD-R: 1'20 euros

**Packages and Mail:** The postal system in Spain is called 'Correos' and is recognizable by the yellow signs with blue lettering.

#### RECEIVING

When receiving packages, sometimes you have to go to the post office to pick-up the package. If this is the case, you will get a slip delivered to your mailbox with your information and the address of the post-office where your package is. You must take this slip with you, along with your ID card within a short period of time in order to collect your package.

Sometimes packages can get held up at customs, especially if the value of the contents is on the customs form is high. In this case you may have to pay a tax before your package can be delivered to you. Ask for any assistance that you may need.

#### SENDING

If you want to send a letter or post card, you can buy stamps at the 'Tabacos' shops and drop the letter off in one of the yellow mail boxes on the street. If you want to send a package, you will have to go to the post office, take a number and fill out any customs papers that may be required of you.

The main post office is located at:

PL. ANTONIO LOPEZ S/N  
08001 BARCELONA (BARCELONA)

## ACADEMIC AND PROFESSIONAL INFORMATION

### **Architecture in Barcelona:**

Barcelona has one of the richest urban environments in the world, with a long tradition of architecture, urbanism and planning. There are many interesting and enriching places to explore and study around and even outside of the city limits. On your study travels, you will have the opportunity to expand these horizons to Spain and the rest of Europe.

To help you orient yourselves in the Barcelona architectural community and educational system, you have information here on the COAC and Pompeu Fabra University.

### **Official College of Architects COAC:**

The Official College of Architects of Catalonia, or COAC, is actually the professional association for architects in Barcelona. It is similar to the AIA in the US. The headquarters are located conveniently in the center of the city, near the cathedral and your classes and residence. Many conferences and exhibitions are held here, and you should pass by regularly to see what is going on.

There is also a shop 'Cooperativa Jordi Capell' on the basement level where you can buy supplies, a bookstore with the latest publications and a library located across the street. You can use your COAC library cards to check out books and consult other resources directly.





**Pompeu Fabra University:**

The Pompeu Fabra University is one of the most prestigious in Spain and is recognized in Europe and around the world particularly for its language programs.

The Ciutadella Campus is centrally located and even though it does not have an architecture school, it has a rich architectural environment, with several buildings designed and/or renovated by prestigious architects.

It has an excellent library which is open 24-hours, as well as student facilities, computer labs, cafeteria and various events throughout the semester.

You can get to know the university through the website: <http://www.upf.edu/en/>

**Location:**

Ramon Trias Fargas, 25-27  
08005 Barcelona

Phone: (+34) 93 542 20 00

Fax: (+34) 93 542 20 02

**How to get there:**

- METRO Line 4 CIUTADELLA - VILA OLÍMPICA
- TRAM Line T4, T5 WELLINGTON and CIUTADELLA-VILA OLÍMPICA
- BUS 10, 14, 41



- Helpful Resources:** **Official College of Catalan Architects**  
COAC Colegio de arquitectos de Catalunya (gallery, bookstore and drafting supplies)  
Pl. Nova, 5, 08002 Barcelona, Telf. +34 93 301 50 00  
Web site: <http://www.coac.net>
- Servei Estació**  
Hardware and drafting supplies  
C/ Aragó, 270-272, Barcelona  
(off Passeig de Gràcia)
- Workcenter**  
24 hours arch. printing  
Avenida Diagonal, 439 Barcelona, Telf: +34 93 209 05 25  
Web site: <http://www.workcenter.es>
- Vilaró**  
24 hours arch. printing except Autocad  
Consell de Cent, 315, Telf. +34 93 487 83 80
- Altair**  
Travel bookstore  
Gran Via de les Corts Catalanes, 616  
(off Rambla de Catalunya) Barcelona
- Barcelona City Council**  
Information about everything in Barcelona  
Web site: <http://www.bcn.es>
- Barcelona Public Transportation**  
Web site: <http://www.tmb.cat>
- BCU (Barcelona Centre Universitari)**  
Web site: <http://www.bcu.cesca.es>
- Police Stations in Barcelona**  
Web site: <http://www.policia.es/>

## Policies and Recommendations for the Course

- ATTENDANCE POLICY**
- Students in the Barcelona Program are expected to attend and actively participate in all class meetings. Meeting times and dates are indicated on the semester “master calendar” and in the travel itineraries provided over the course of the term. Attendance will be taken (by signature) at the start of each class session. Lack of attendance will be construed as a lack of interest on the student’s part and will be reflected in the grading of the student’s performance.
  - Students are expected to be punctual. No more than 2 regular classes will be excused. All absences have to be excused by the student beforehand and plausible reasons given.
  - Emergencies requiring an absence from class should be communicated to the Professor or Coordinator at the earliest possible date: these will be reasonably dealt with on a case-by-case basis.
- CLASS BEHAVIOUR**
- It is asked that students maintain good behaviour at our work space and places of living.
  - It is asked that students keep the teaching facility clean and use the garbage disposals. Avoid eating in classrooms.
  - Study Travel is included in the program, is absolutely obligatory and forms part of the student’s final grade.
- REGARDING GUESTS**
- Outside of the period defined as “study travel”, students are discouraged from receiving guests in Barcelona during the term if this means distraction. Under no circumstances will students be excused from class to attend to guests.
- REGARDING PERSONAL TRAVEL**
- Outside of the period defined as “study travel”, students are discouraged from taking trips requiring overnight stay during the term (Weekend day trips are meanwhile encouraged!)
  - Under no circumstances will the students be excused from class to depart for or arrive from personal travels.
- STUDENTS WITH DISABILITIES**
- Student Disability Services coordinates the provision of reasonable accommodations for students with physical, emotional, or learning disabilities. Accommodations are individualized, flexible, and confidential based on the nature of the disability and the academic environment in compliance with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990. Details on policies and procedures are available at [www.clemson.edu/asc](http://www.clemson.edu/asc).

## Additional Information

- BAC Blog:** Please check-out our BLOG regularly. We will be posting information on events and local news: <http://barcelonaarchitecturecenter.wordpress.com/>
- Tourism Office:** There are tourism offices located around the city. The best one for you to use is located in Plaza Catalunya, in front of El Corte Ingles.
- Other links:** [www.bcn.es](http://www.bcn.es)

### **\_MORE BARCELONA INFORMATION LINKS**

<http://www.barcelona-on-line.es/cas/index.asp>  
<http://www.barcelonaturisme.com/turisme/exp/ing/home.htm>  
<http://www.red2000.com/spain/barcelon/1barcel.html>  
<http://www.sundaynews.com/barcelona.htm>  
<http://barcelona.indymedia.org/>  
<http://www.barcelonaweb.com/>  
<http://www.globecorner.com/g/i897.html>  
[http://www.achus.net/espana/comunidad\\_catalunya.htm](http://www.achus.net/espana/comunidad_catalunya.htm)  
<http://www.barcelona-on-line.es/cat/index.asp>

### **\_SPAIN INFORMATION**

<http://www.spaindata.com/directorio/esp/cultura/universidades/>  
<http://www.okspain.org/>  
<http://www.iol.ie/~discover/europe.htm>  
<http://www.europe-today.com/spain/index.html>  
<http://www.red2000.com/spain/>  
<http://www.sispain.org/>  
<http://www.okspain.org/>  
<http://www.go-spain.com/>

- Medical insurance for Students Medical emergency: Dial 061
- In case of emergency, students can use all State Hospitals (Seguridad Social / National Health Service)

# SYLLABUS - Spring 2014

## DESIGN STUDIO:

ARCH 3540-001, ARCH 3541-001 STUDIO BARCELONA LAB,  
LARCH 4520 STUDIO BARCELONA, ARCH 8520 STUDIO IV  
(6 credit hours)

**Professors:** MIGUEL ROLDÁN, architect, Barcelona.  
Phone: +34 619259197 m.rolدان@coac.net.  
TONI MONTES, architect, Barcelona.  
Phone: +34 647544863. tmontes@f451arquitectura.com.  
JORDI MANSILLA, architect, Barcelona.  
Phone: +34 635979996. jordimansilla@coac.net.

**Time:** Monday 9:30 a.m-1:30 p.m, Thursday 9:30 a.m-1:30 p.m  
**Office hours:** Before and after class and by appointment  
**Location:** BAC space - Ptge. De la Pau, 10 Baixos. 08002 Barcelona, Spain

**Course Description:** This Design studio merges urban and architectural analysis and design of middle scale public programs and public space in the city center of Barcelona, Spain. This course's objectives are: to give the student a profound knowledge of the city, its history and the projections for its future, its urban tissue and cultural context, its architecture, etc...through a design exercise.

150 years ago, on the 7th of June 1859, the Plan for the Reform and Extension of Barcelona, developed by Ildefons Cerdà, was published. The plan, named the Eixample ("extension" in Catalan) is the urban project which has most impacted the construction of Barcelona's identity. The Cerdà Plan is the most meaningful project undertaken in modern Barcelona and it marks the beginning of the transformation of the city of Barcelona into a metropolis. The plan is structured by an unlimited grid system interrupted only by the physical limit of the city: the two rivers, the mountains and the sea. It creates a mesh of 133 x 133 meter squares covering an extension of 9 x 3 kilometers. Because of its rigor and simplicity, the plan is extremely flexible and, for a century and a half, has allowed for the continual revision of the urban model in order to adapt it to changing socio-economic needs.

Nevertheless, the Eixample is not the first nor the only grid planned and built to organize Barcelona. Cerdà's master plan extended the city from the historic centre to the geographic limits (the Montjuich and Collserola mountains

and the Besos river). In this extension process, many pre-existing urban grids were caught up in the web of the Eixample. The old grids were integrated in the new metropolis and experienced deep transformations. One of the most interesting aspects of these transformations is the redefinition of the edge conditions.

130 years after Cerda's master plan creation, Barcelona experimented again a metropolitan transformation. The celebration of the Olympic games promoted the development of important metropolitan infrastructures and, most important, the city recovered the sea shore as one of the biggest public spaces. 4 km of new beaches became the new edge between the city and the sea.

In the last 20 years, Barcelona has become an international attractor for tourism and temporary residence. Today, we can define Barcelona's citizens in two main categories: global and local inhabitants. Permanent and temporary population cohabit in the city in a very heterogeneous distribution, being the beach and the seaport two of the areas that global and local population share in an intense dynamic. Between these two poles—the beach and the seaport—we find one of the oldest grids: Barceloneta.



**Site:** Barceloneta is a marine neighbourhood inside Ciutat Vella district which was built along the 18th century of the past millennium. This area was planned and built to relocate the inhabitants of the Ribera neighbourhood which houses were demolished by king Felipe V to build the Citadelle. Maians island was absorbed and integrated in the coastline. This terrain gained to the sea is where Barcelona was planned and built.

### *Barceloneta Grid*

Barceloneta has a triangular shape, limiting with the beach, Barcelona's sea port, Ribera's neighbourhood, França train station and the Olympic village. Barceloneta's urban fabric is a good example of Illustration's time urbanism, having straight, parallel streets and regular rectangular blocks and houses. The original housing type was two floor single family houses, facing two opposite streets to allow cross ventilation. Along the years, urban speculation increased pressure and the area was highly densified, increasing heights and dividing the original house footprints in half or quarters.

The studio work will be focusing on the future evolution of the east and west edges of this old marine settlement in constant transformation. The student will build up a mental map of the Mediterranean metropolis, Barcelona.

### *Site 1: The seaport*



### *Site two: The beach*



**Site Barceloneta**



Location: "La Barceloneta"



*Characteristics:* Water Front of la Barceloneta between the old neighborhood and the beach, with a high tourist activity.



**Site Port**



Location: "Port Vell"



*Characteristics:* Water Front of la Barceloneta in the crossing point between the old city center, the port and the neighborhood of "La Barceloneta"



Plan: Plaça de Pau Vila



Bird's eye view "Port Vell"

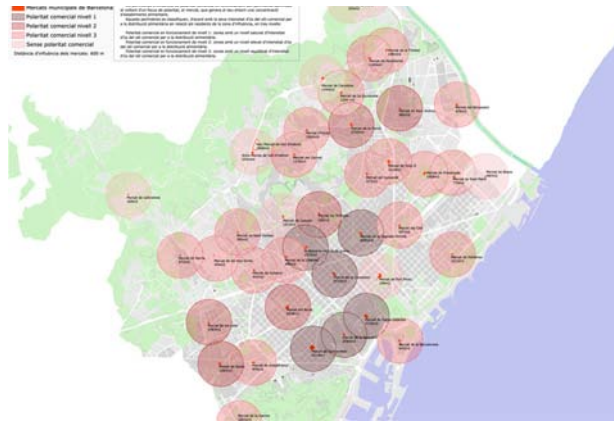


**Exercise:** We will be exploring urban scenarios of high density; a model that most urban ecologists defend as more sustainable. The critique of the dense fabric was a reaction to the XIX industrial city. From that critique a counter model, the Garden Cities of Howard (1898), appeared. Howard's proposal was successful because of its capacity to contribute to a cultural imaginary of nature. We need to reset a new aesthetic and cultural understanding of nature and to redesign cities in order to address the current and future needs of a sustainable society. The general statement for the studio will be: *Surgical interventions on a consolidated fabric that have an important urban effect*. The scale of intervention will be reduced but the transformation that the intervention generates will affect a larger urban context.

The program to implement in the design exercise will be a market, in the most open sense of this concept: A public facility for any kind of commercial exchange operating as a catalyst for the interaction between local and global inhabitants.

The work dynamic in the design studio will be similar to design criteria for competitions: special attention will be given to critical site and program reading, innovative concept definition, spatial qualities and presentation skills.

### **Barcelona's Markets Influence Areas**



### **\_1st PHASE URBAN PROJECT (4 weeks)**

During this period we will put equal emphasis on the definition of the constructed volumes and the configuration of open spaces for public use. Work will be done in groups of 2 students and each group will work responding to a specific place and Working program, and a precise working hypothesis concerning the type of urban transformation to be generated by the proposal.

Each group will be working on a different type of urban modification in a specific block, generating public space inside, across or around it. The blocks we will be working on central Example and Barceloneta are consolidated, so all the interventions will deal with a dense and complex context.

The proposal will be limited to a middle-scale site related to one block, but the intervention strategy will consider its influence in a larger urban context.

We will begin this phase by developing specific tools for gathering knowledge about the site. The tools must be operative, meaning, both analytical and projective at the same time, since we do not consider that there is a division of labor between analysis and proposal. Place, program and working hypothesis should be used to help each group identify the conditions to be mapped out and define the operative parameters of their knowledge gathering tools. The initial cartographical results of this process will act as the specific site plan for each group, one which responds to the particular interests arising from the working hypothesis. Each team will develop its proposal working from this initial cartography, that is to say, understanding the intervention as the possibility of modifying the conditions that have been surveyed.

This first phase of Studio will end with the complete intervention strategy, volumetric definition and configuration of open space.

Plot available: 1500 m<sup>2</sup> approx.

Open space for public use: minimum 750 m<sup>2</sup>

Construction: 1.500 m<sup>2</sup>

Program: Local market and multi-use urban space

## **\_CONTENTS OF PRESENTATION**

Operative map for the proposal  
Physical model 1/333 of the whole block with intervention  
Plans and sections 1/500  
Diagrams, schemes, sketches and drawings  
Definition of volumes and functional orientation  
Additional digital presentation format PowerPoint/keynote (beamer)

## **\_2nd PHASE: DESIGN PROJECT (8 weeks)**

In this phase, each team will develop the 1.500 m<sup>2</sup> architectural intervention. The team will explore the architectural definition possibilities of the space placing emphasis on programmatic innovation, structural rigor, and research concerning the definition of the buildings' skin and sustainable energy solutions. During this phase, special emphasis will also be placed on the project presentation. Each student must develop representation systems according to the architectural content of his or her proposal.

## **\_PROGRAM**

In the Catalan language, Market and Square are synonymous words. They both refer to public space and use, the place where a wide variety of people and uses converge and interact.

Markets are flexible structures able to give diverse responses to a single physical context. Markets are also strongly attached to the local commercial exchange tradition and use of the public space.

Each team will work on the development of one specific public facility program and the relationship between this program and the open air public space to be generated. Urban impact of small scale interventions will depend very much on the program itself (public facilities help to increase social sustainability) but also on the efficiency of the open air public space as an attractor of public activity. Detailed program will be provided along the first week of studio.

**\_CONTENTS OF THE FINAL PRESENTATION**  
**(at the end of design studio program)**

Operative map

Site plan 1/1000 (MS)

Volume definition, flow chart, spatial definition and materials

Plans, sections, diagrams, axonometric, etc.. 1/500 – 1/200 – 1/50 (MS)

Additional schemes, sketches and drawings

General layout of public space: flow chart, pathways, vegetation, views, materials...

Physical model (optional)

Digital presentation in PDF format

Short text description

*Market Aerial View*



*Boqueria's Market Close-Up View*



**Goals and objectives for the course:**

The main knowledge we expect the students to acquire along this studio are:

- Be able to establish a direct connection between analysis and proposal.
- Develop their own operative mapping tools for the recognition and modification of the site conditions, in order to be able to operate as architects in a complex urban context.
- Generate a consistent design process from a conceptual approach to its detailed spatial definition and implementation of a program.
- Transform ecological concepts into strategic design arguments.
- Workout all the process in a competition-based format: from the very beginning - the generation of ideas- to the final result -the communication strategy.

**Semester topical outline and schedule of reviews:**

**\_MARCH 24th-25th | MIDTERM REVIEW (phase 1 final presentation)**

- Operative map for the proposal
- Physical model 1/333 of the whole block with intervention
- Plans and sections 1/500
- Diagrams, schemes, sketches and drawings
- Definition of volumes and functional orientation
- Additional digital presentation format PowerPoint/keynote (beamer)

**\_APRIL 16th-17th | FINAL REVIEW phase 2**

- Final drawings (operative map, diagrams, plans sections, renders, etc...) in well considered layout, printed on 3 A2 format (59.4 × 84 cm) competition-like wise
- Digital presentation PDF format

**\_LECTURES**

Along the semester a series of lectures will be given in studio by different architects and a geographer. Dates to be confirmed.

- FRANCESC MUÑOZ, geographer, member of the advisory council for the Cerdà commemorative year
- ROGER PAEZ, architect, MS in Advanced Architectural Design from Columbia University (NYC)
- CARLES MURO, architect,

**Required textbooks and other readings:**

- Gausa M., Cervelló M., Pla M., "Architecture Guide to Barcelona 1860-2002, ACTAR, Barcelona 2002
- Busquets, J. "Barcelona, the urban evolution of a compact city", Harvard University, Graduate School of Design-Nicolodi, 2005
- "Cerdà y la Barcelona del futuro, realidad versus proyecto", catalog of the exhibition. CCCB and Direcció de Comunicació de la Diputació de Barcelona
- Ibarra, Santi; Faura, Ramón "Arquitectures sense lloc" 1968-2008, catalog of the exhibition, Col.legi d'arquitectes de Catalunya, 2009
- de Solà-Morales, M. "Ten lessons on Barcelona" Coac, Barcelona, 2008
- Hughes R., "Barcelona", Alfred a. Knopf, New York, 1992
- Ajuntament de Barcelona: "Barcelona. Espacio público". Barcelona, 1992
- Housing and the city: international competition of projects Coac, Barcelona, 1990
- Banham, R. "Los Angeles, The Architecture of Four Ecologies New York" Harper & Row, 1971
- Koolhaas, R. "Bigness in S, M, L, XL" Rotterdam: 010 Publishers, 1995
- Koolhaas, R. "Delirious New York: A Retroactive Manifesto for Manhattan" Oxford University Press: New York, 1978
- Alexander C. "A Pattern language: towns, buildings, construction" Oxford University Press, 1977
- Johnson S. "Emergence" Scribner. New York 2001
- Kajijima, M, Kuroda, J, Tsukamoto, Y. "Made in Tokio". Kajima Institute Publishing Co., Ltd. 2001
- Maki, F. "Investigations in collective form" Washington University (Saint Louis, Mo.) School of Architecture. 1962
- Allen, S. "Mat Urbanism: The Thick 2-D." Case: Le Corbusier's Venice Hospital and the Mat Building Revival. Ed. Hashim Sarkis. Munich; New York: Prestel, 2001.
- Geuze A. Accelerating Darwin/IN: Scroope: Cambridge architecture journal 1996-1997, n. 8, p.80-84, ISSN 0966-1026.
- Abstract/Summary Relationship between the park and the city.
- Mostafavi M., Najle C. and Architectural Association. Landscape Urbanism: A Manual for the Machinic Landscape. London: Architectural Association, 2003
- Koolhaas, R. "What Ever Happened to Urbanism? in S,M,L,XL", Rotterdam : 010 Publishers, 1995
- Haydn, F. and Temel R. (Eds.). "Temporary Urban Spaces: Concepts for the Use of City Space" Basel: Birkhauser. 2006
- Franck, K. A. and Stevens Q. (eds.), "Loose Space: Possibility and Diversity in Urban life" London, Routledge. 2006

- Lynch, K. "The Image of the City" Cambridge, MA: The MIT Press. 1960.
- Jacobs, J. "The Death and Life of Great American Cities" New York: Random House. 1961
- Kwinter S. "Landscapes of Change: Boccioni's Stati d'animo as a General Theory of Models." Assemblage 19, 1992
- Corner J. "Taking Measures across the American Landscape" New York: Princeton Architectural Press, 1999

**Materials and supplies required for the class:**

- A laptop
- Paper, pencil, pen and chipboard or other materials to build physical models (optional)

Documents provided by the professors:

- Satellite and aerial views of the area
- Urban regulation
- Site plan of the area to intervene in CAD format
- Aerial and satellite views of the case studies
- Program to implement
- List of useful websites

**Assessment of student performance: policy and scale:**

Phase 1 will be graded in order to orient students. Final grade will be based on the final result at the end of phase 2.

**\_THE EXERCISE IS GRADED AS FOLLOWS**

Participation in Class: 25 % (Participation in group work, at discussions, reviews)

- Process, Working Method: 25 % (Development through the semester, PinUps)
- Final Product, Craft: 50 % (Project, Plans/Model, Graphic Skills and Presentation)

The final grade is composed of the student's involvement, motivation and participation within the seminar, his or her commitment within a team work process, response to desk critics and intermediate presentations and the result both of the final presentation and the written analytical paper.

Questions regarding the course or grading will be answered at any time.

Grades signify the following (+/- indicates stronger/ weaker consideration):

A = exceptional

B = good

C = average

D = below average

I = incomplete

**Archiving and documentation:** A digital version of the intermediate and the final presentation will be due by the end of the term.

**Attendance Policy:** Consult the Policies and Recommendations section of this booklet.

**Naab student performance criteria covered:** Consult the NAAB section of this course booklet.

For UNDERGRADUATE STUDENTS

|A.1|A.2|A.3|A.5|A.7|A.8|A.10|B.1|B.2|B.4|B.9|B.12|C.1|C.2|C.3|C.9|

For GRADUATE STUDENTS

|A.4|B.1|B.4|C.1|

**Accommodations  
for students with  
disabilities:**

Consult the Policies and Recommendations section of this booklet.

**University academic  
calendar:**

Students should consult the University Academic Calendar for relevant dates and deadlines.



# SYLLABUS - Spring 2014

## SEMINAR:

ARCH 4120-002, LARCH 4210 ARCHITECTURAL HISTORY RESEARCH (3 credit hours)

### The Contemporary European City

**Professor:** PILAR CALDERON, architect and lecturer  
Phone: +34 932687573  
Cell: +34 675904770  
Email: pilar.calderon@cfs.cat  
Office hours: 9:00 am – 7:00 pm

MARC FOLCH, architect and lecturer  
Email: marc.folch@cfs.cat

**Course time:** Tuesdays & Wednesdays 9:30am-11:30am, alternate Tuesdays 9:30am-1:30pm

**Office hours:** Before and after class by appointment

**Location:** BAC space - Ptge. De la Pau, 10 Baixos. 08002 Barcelona, Spain

#### **Course description: INTRODUCTION**

This course takes it as an invitation to immerse in the relation between ideas and places, taking Europe as a context.

The course proposes to discover the connection between specific factors of a place and the inserted architecture, throughout several case studies in order to explore the creative processes of their authors.

It introduces the students to a certain polyhedral way of designing architecture which focuses on the comprehension of historical, philosophical, cultural and economic factors as design starting points.

## FRAMEWORK

Is there any objective methodology or system that allows us to understand a place in order to interact with it and propose an specific design solution?

Can we identify, numerate and evaluate all the specific factors defining a place in order to incorporate them into the creative process? Are them always the same ones? Have all of them the same importance?

When we look at things we condition their existence. In the immersion into the strata that shapes a place, our view has also the power of intending its reality. As an architect, understanding the work of designing in this frame is crucial.

The course explores the design's potential to include the pre-existing traces as cognitive layers and constitution rules.

We can approach a territory, a place, a plot scientifically analyzing the dregs that the several traces (philosophical, social, historical, cultural..) have been accumulating along the time. Ultimately, the review is a subjective and interpretative act.

A place is formed by many potential realities (projects, design solutions) as possible readings.

It is capital to refine the capacity of looking at the things to propose ways of interaction, of designing.

Probably, architect's responsibility, since he intervenes in the heritage, lies on the power of his look has to determine a place, as it will condition the way others will look and live the place.

Design process has not only to understand the place (and its factors), which means to be conscious of the several overlapped strata forming its nature, but to distillate and appeal them in order to orientate the project. It is, to articulate a specific programme in a specific place, under some specific conditions.

Some good projects from all over Europe will help us to immerse into one question: How can philophical, historical, social, cultural and economical factors of a place influence on design solutions?

This course stimulates students to find words that brings out and formulate questions to discover processes to design coherent projects in its territories and circumstances. With an environmental, social and cultural commitment.

**Goals and Objective for the Course:**

The main objective of the course is that students acquire specific references and learn to relate the specific factors of a place and the consequent project's design solution.

The program content and methodology place special emphasis on the presentation of topics as a compendium of design parameters and the role of the architect when dealing with them.

The specific objectives of the course are:

1. Acquisition and internalization of the idea of architecture as an integrative answer from appropriate questions to the main layers that compose a place, through specific texts and projects.
2. Development of analytical and interpretation skills as starting points of design.
3. Stimulate curiosity and strengthen students' monitoring capacity when visiting architecture.

**Student Learning Outcomes:**

The course is designed so that students acquire, develop and apply the knowledge to think architecture as the holistic answer to different factors.

Students will be required to identify the sum of intangible thoughts that underlie architectural projects, from specific cases to general complex pictures; that will allow them to trace connections with similar situations and contexts.

In particular, each lesson will be structured around lectures, study cases and seminars. Lectures will provide the theory and the structure of the course, study cases will focus on particular and paradigmatic examples, while seminars will encourage students to use the knowledge acquired. Specific exercises will be proposed so that students develop analytical tools and graphic skills that allow them to read and design architecture from their conditioning in-puts.

Main texts and authors concerning the specific studied themes will be reviewed during the sessions.

**Semester Topical  
Outline:**    **\_METHODOLOGY**

To be able to acknowledge the process in which the design is influenced by social, historical, economic, philosophical, geographic and cultural factors, the students are asked to filter and separate them. Only when seen as an isolated layer, these factors can be deeply analyzed.

Both the lectures, exercises and the seminars will stress one of these factors above the rest for better comprehend its influence in the creative process and ultimate design.

The student will be capable in the Final Seminar to analyze a whole Project in its multiple layers.

**\_GENERAL CHARACTERISTICS**

**Weekly courses**

The course consists of 44 hours spread over 20 sessions of 2 hours each and a final 4 hours seminar.

Most of the sessions have both theoretical and discussion (seminars) formats in different proportion (see graphical scheme).

**Outdoor activities**

It is proposed that students carry out personal work to prepare the seminars. The load of work required will not be excessive; pro-active attitudes and personal contributions will be highly rewarded.

**Outdoor activities**

Visits to specific places and exhibitions in Barcelona will be required to develop some exercises.

<b>Performance Policy and Grading Scale:</b>	<p>Grades will be defined as follows:</p> <p>A (90 - 100) Excellence in most areas of evaluation, high competence in others</p> <p>B (80 - 89) High Competence in most areas of evaluation, competence in others</p> <p>C (70 - 79) Fulfilled all course requirements with competence. (Competence: the answering of all requirements; adequate fitness, ability, capacity; sufficient for the purpose.)</p> <p>D (60 - 69) Less than competent work in one or more areas of evaluation. One or more requirements lacking and/or sub-standard quality. F (Below 60) Substantially incomplete work and/or work of an unsatisfactory quality. INCOMPLETE Work left incomplete at the end of the semester due to circumstances beyond the student's control.</p>
<b>NAAB student performance criteria covered:</b>	<p>Consult the NAAB section of this booklet.</p> <p>A.1 A.2 A.3 A.4 A.5 A.9 A.10 C.1 C.2 C.9 </p>
<b>Attendance Policy:</b>	<p>Consult the Policies and Recommendations section of this booklet.</p>
<b>Accommodations for students with disabilities:</b>	<p>Consult the Policies and Recommendations section of this booklet.</p>
<b>University academic calendar:</b>	<p>Students should consult the University Academic Calendar for relevant dates and deadlines.</p>

**Semester Schedule of Lectures, Reviews and Final Examination:** 9.1 Structure  
The course is divided into 7 blocks (B) corresponding to an Introduction and the five subjects that will be developed in 21 sessions.

Block	Subject
B1	Introduction: Factors and Design Solutions. Design Process
B2	Historical factors
B3	Philosophical factors
B4	Cultural factors
B5	Social factors
B6	Economical factors
B7	Conclusion

### 9.2 Methodology of sessions

Each subject is developed through three main academic activities, corresponding to two kind sessions:

#### Session a:

Lecture (L\*): A subject through a case study (1 hour)

Exercise (EC\*): An individual exercise related to the case study to be developed during the class. (1 hour)

At the end of this session a longer exercise about the subject of the week (es) will be proposed to students. Students have to develop it as a homework and to bring it to the "Session b" (Seminar).

#### Session b:

Seminar (S\*): Presentation of the exercise (es) and open discussion about the subject (2 hours)

### 9.3 Contents

\_INTRODUCTION: Presentation of the course and its theoretical frame.

Session 1

L\*: INTRODUCTION

Introduction and presentation of the course. Frame of Work and Study. Objectives.

Session 2

V\*: Visit to the exhibition "Ferran Adrià, elBulli. Risk, Freedom and Creativity". The Creative Universe of Ferran Adrià". Palau Robert, Barcelona.

Session 3

S\*: Exercise and debate about creative processes.

\_HISTORICAL FACTORS: Traces of past times and memory. Reuse and conversion of obsolete buildings and infrastructures.

Session 4

L\*: MEMORY AND RECONSTRUCTION AND NEW DEMOCRACY IN BERLIN

Case Study 1: Reichstag's renovation (N. Foster).

E\*: Exercise about Reichstag

Session 5

S\*: Seminar: Exercise and debate about the historical factors both in the given example and in other contexts.

Session 6

L\*: LEGACY AND REUSE. FROM INDUSTRIAL PRODUCTION TO CULTURAL PRODUCTION IN LONDON

Case Study 2: Tate Modern's renovation in London (J. Herzog & P. de Meuron)

E\*: Exercise about Tate Modern

Session 7

S\*: Seminar: Exercise and debate about the historical factors both in the given example and in other contexts.

\_CULTURAL FACTORS: The collective imaginary forms a relevant bases that strongly influences our perception.

Session 8

L\*: CULTURAL CENTER AS A HOLE CITY AND URBAN SPACE IN ROTTERDAM

Case Study 5: Kunsthall in the Museum's Park (R. Koolhaas)

E\*: Exercise about Kunsthall

Session 9

S\*: Seminar: Exercise and debate about the cultural factors both in the given example and in other contexts. Students' references to their hometown will be valued.

Session 10

L\*: THE IDEA OF DEATH AND THE SPIRITUAL LANDSCAPE IN STOCKHOLM

Case Study 6: Skogskyrkogården in Stockholm (G.Asplund & S.Lewerentz).

E\*: Exercise about Skogskyrkogården

Session 11

S\*: Seminar: Exercise or debate about the cultural factors both in the given example and in other contexts.

\_PHILOSOPHICAL FACTORS: Architecture, same as art, music, literature,... has been always influenced by the contemporary ideas and conceptions. Sustainability and ecological consciousness as a contemporary philosophy.

Session 12

L\*: SIGN AND SIGNIFICANCE. TRANSGRESSION AND COLLECTIVE CHANGE IN PARIS

Case Study 3: Centre Pompidou, Paris. (R.Rogers & R.Piano)

E\*: Exercise about Skogskyrkogården

Session 13

S\*: Seminar: Exercise and debate about the philosophical factors both in the given example and in other contexts.



Session 14

L\*: MATERIALITY AND PHENOMENOLOGY. THE CONSTRUCTION OF PERCEPTIVE LANDSCAPES IN VALS

Case Study 4: Thermal Bath in Vals (P.Zumthor)

E\*: Exercise about Thermal Bath in Vals

Session 15

S\*: Seminar: Exercise and debate about the philosophical factors both in the given example and in other contexts.

\_SOCIAL FACTORS: A multiple approach to social matters, including historical response to massive social needs, urban regeneration, and public participation in Urban Planning.

Session 16

L\*: COMMUNITY AND NEIGHBOURLINES IN EVORA AFTER THE PORTUGUESE DICTATORSHIP

Case Study 8: Quinta da Malagueira in Évora (A.Siza).

E\*: Exercise about Quinta da Malagueira

Session 17

S\*: Seminar: Exercise and debate about the social factors both in the given example and in other contexts.

Session 18

L\*: LIVABLE COLLECTIVE PUBLIC SPACE IN COPENHAGUEN

Case Study 7: Copenhagen's Strøget - (J.Gehl)

E\*: Exercise about Copenhagen's Strøget

Session 19

S\*: Seminar: Exercise and debate about the social factors both in the given example and in other contexts.

**\_ECONOMIC FACTORS:** More and more the project is about to deal with the financial and economical demands and incorporate them in the design basis.

Session 20

L\*: LOW COST HOUSING AND INDUSTRIALISED TECHNOLOGIES

Case Study 9: Dwellings in Mulhouse, France (A.Lacaton & J.P Vassal).

E\*: Exercice about Dwellings in Mulhouse

**\_CONCLUSION AND FINAL PRESENTATION**

Session 21

Final seminar and examination

**Bibliography, texts and references:** A full bibliography will be provided throughout the semester. Previous readings may include:

George Steiner, "The Idea of Europe"

Christian Norberg-Schulz , "Genius Loci: Towards a Phenomenology of Architecture"

Peter Zumthor, "Thinking Architecture"

# SYLLABUS - Spring 2014

## DESIGN SEMINAR:

Arch 4140-002 DESIGN SEMINAR TECHNOLOGY (3 credit hours)

### Construction Materials and Methods

**Professor:** ANNA A. RAMOS SANZ, architect and lecturer  
**Phone:** +34 934016392  
**Cell:** +34 655901308  
**Email:** aramos@coac.net

**Class Time:** Monday and Thursday, 2:30 p.m. – 4:30 p.m.  
**Location:** BAC space - Ptge. De la Pau, 10 Baixos. 08002 Barcelona, Spain  
**Office hours:** 9:00h-18:30h

**Course description:** The Construction Materials and Methods course provides theoretical and practical knowledge on traditional, conventional and innovative landscaping and building technologies and materials, through the case study and on-site visits of Barcelona's highlight architecture and landscape.

**Goals and objectives for the course:** The objective for the course is to provide knowledge and skills enough to analyze building and landscaping technical solutions and to design technical detailing all together with the architectural design concept.

**Student Learning Outcomes:** Students will achieve a deeper knowledge on main building and landscaping technologies and their potentialities.  
Students will be able to analyze how effective are the technical solutions for one specific project.  
Students will be able to design construction details according to the concept of their architectural design.

**Semester Topical  
Outline**

1. Architectural technology as a keystone of Barcelona's architecture. An introduction to its main construction systems, technologies and materials.
2. Slow construction. Traditional and conventional architectural technologies and materials.
3. Shutters, louvers, pergolas...The complexity of sustainable comfort in the Mediterranean climate.
4. Pavements for pedestrian use: dense urban environments, rooftops, leisure areas,...
5. Today's global and local construction. Current technologies and materials in Contemporary Architecture and Landscape.

**Semester schedule of  
reviews, tests and final  
examination:**

1. Architectural technology as a keystone of Barcelona's architecture. An introduction to main building systems, technologies and materials.
  - 1.1 Lecture: (Jan. 13th 2:30-4:30)  
"Architectural technology as a keystone of Barcelona's architecture."
2. Slow construction. Traditional and conventional architectural technologies and materials.
  - 2.1 Lecture: (Jan. 16 th 2:30-4:30)  
"Traditional and conventional architectural technologies and materials in the Mediterranean region."
  - 2.2 On-site visit (Jan. 20th 2:30-4:30)  
On site visit to existing buildings and urban spaces, focusing the analysis on their traditional or conventional methods and materials. More accurate information will be provided before the visit.
3. Shutters, louvers, pergolas, ...The complexity of sustainable comfort in the Mediterranean climate."
  - 3.1 Lecture (Jan. 23rd 2:30-4:30)  
"Complexity of sustainable indoor and outdoor comfort in the Mediterranean climate."
  - 3.2 On-site visit (Jan. 27th 2:30-4:30)  
On site visit to under construction and/or existing buildings and urban spaces, focusing the analysis on their shadowing removable and/or permanent elements. More accurate information will be provided before the visit.

- 3.3 Practicum (Jan.30th 2:30-4:30)  
Students work in pairs. They must draw and analyze an existing shadowing element, providing images, elevations, and vertical and horizontal sections in axonometric drawing. The aim of the exercise is to understand and explain how this element works, as well as analyzing it's suitability as a part of the whole design concept. Work should be mainly done within class hours, but it can be started/completed besides class time.  
Work will be included in the student's portfolio and discussed within the Mid Term presentation

4. Pavements for pedestrian use: dense urban environments, rooftops, leisure areas.

- 4.1 Lecture (Feb. 6th 2:30-4:30)  
"Pavements for pedestrian use: dense urban environments, rooftops, leisure areas."
- 4.2 On-site visit (Feb. 10th 2:30-4:30)  
On site visit to under construction and/or existing landscape architecture, focusing the analysis on its paving methods and materials. More accurate information will be provided before the visit.
- 4.3 Practicum (Feb. 13th 2:30-4:30)  
Students work in pairs. They must draw and analyze an existing pavement for pedestrian use, providing images, floor plans, elevations, and vertical and horizontal sections in axonometric drawing. The aim of the exercise is to understand and explain how this element works, as well as analyzing it's suitability as a part of the whole design concept.  
Work should be mainly done within class hours, but it can be started/completed outside of class time.  
Work will be included in the student's portfolio and discussed within the Mid Term presentation.

MID-TERM

PRELIMINARY MID-TERM REVIEW.

(Feb. 17th 2:30-4:30)

MID-TERM (Feb. 20th 2:30-4:30)  
Public presentation and discussion on student's portfolios, including:  
- results of Unit 3 and 4 Unit 4 practical exercises.

Theoretical questions regarding to their work and proposals will be asked orally to the student's. Grading will be the result of course attendance and Mid Term portfolio's presentation and theoretical discussion.

## 5. Today's global and local construction. Current technologies and materials in Contemporary Architecture and Landscape.

5.1 Lecture (March 10th 2:30-4:30)  
"Current technologies and materials in Contemporary Architecture and Landscape. Part I"

5.2 Lecture (March 17th 2:30-4:30)  
"Current technologies and materials in Contemporary Architecture and Landscape. Part II"

5.3 On-site visit (March 20th 2:30-4:30)  
On site visit to an under-construction or existing indoor and outdoor public space, focusing the analysis on its current and innovative methods and materials. More accurate information will be provided before the visit.

5.4 Case Study (March 24th 2:30-4:30)  
"Architectural Detailing for indoor and outdoor public spaces."

5.4 Practicum (3 sessions) (March 27th/31st, Apr. 3rd 2:30-4:30)  
Students work in pairs. Considering their studio design project, they must design its architectural detailing. They can freely choose methods or materials, but they must stand by the main concept of the project. They must provide views, cross sections, elevations and architectural details in axonometric drawing as seen during the seminar. The aim of the exercise is to be able to understand and design architectural details as well as construction technology strategies.

Work should be mainly done within class hours, but it can be started/completed besides class time.

Work will be included in the student's portfolio and discussed within the Final Term presentation.

## 6. FINAL TERM

6.1 Preliminary Final term (Apr. 7th 2:30-4:30)

6.2 Final term (Apr. 10th 2:30-6:30)

Public presentation and discussion on student's portfolios, including:

- improvements on Mid-Term presentation
- studio design architectural detailing

Theoretical questions regarding to their work and proposals will be asked orally to the student's. Grading will be the result of course attendance, final term portfolio's presentation and final term theoretical discussion.

**Assessment of student performance: policy and scale:**

Evaluation will be based on:

- 33% Participation
- 33% Theoretical
- 33% Practicum

Grades will be defined as follows:

A (90-100) Excellence in most areas of evaluation, competence in others.

B (80-89) High Competence in most areas of evaluation, competence in others

C (70-79) Fulfilled all course requirements with competence. (Competence: the answering of all requirements with adequate fitness, ability, capacity; sufficient for the purpose.)

D (60-69) Less than competent work in one or more areas of evaluation. One or more requirements lacking and/or sub-standard quality.

F (below 60) Substantially incomplete work and/or work of an unsatisfactory quality.

INCOMPLETE Work left incomplete at the end of the semester due to circumstances beyond the student's control.

<b>Naab student performance criteria covered:</b>	Consult the NAAB section of this course booklet. A.1 A.2 A.3 B.9 8.10 C.1 C.2 C.9
<b>Archiving and Documentation:</b>	A digital version of both the presentation and the final boards as a pdf-file and a printed version of the final assignment will be due by the end of the course.
<b>Attendance Policy:</b>	Consult the Policies and Recommendations section of this course booklet.
<b>Students with disabilities:</b>	Consult the Policies and Recommendations section of this course booklet.
<b>University academic calendar:</b>	Students should consult the University Academic Calendar for relevant dates and deadlines.
<b>Bibliography and other readings:</b>	Further technical documents and other documentation needed will be provided during the course.  Allen, Edward. <i>Architectural detailing: function, constructibility, aesthetics</i> . 2nd ed.. Hoboken, N.J.: John Wiley & Sons, 2007. ISBN 9780471488170.  Allen, Edward. <i>How buildings work: the natural order of architecture</i> . 3rd ed. Oxford University Press, 2005.  Beinhauer, Peter. <i>Atlas de detalles constructivos</i> . Barcelona: Gustavo Gili, 2006. ISBN 9788425220579.  Brett, Peter. <i>An Illustrated Dictionary of Building</i> . Oxford: Butterworth-Heinemann, 1997  Deplazes, Andrea. <i>Constructing architecture: materials, processes, structures: a handbook</i> . 2nd ext. Birkhäuser: Basel, 2008. ISBN 3764371897.  González, José Luís; Casals, Albert; Falcones, Alejandro. <i>Claves del construir arquitectónico</i> .



Ed. Gustavo Gili, 2008.

González Moreno-Navarro, José Luis; Albert Casals Balagué. *Gaudí y la razón constructiva: un legado inagotable*. Madrid: Akal, 2002. ISBN 84-460-1976-0.

Hochberg, Annette; Hafke, Jan-Henrik; Raab, Joachim. *Open/Close. Windows, doors, gates, loggias, filters*. Birkhäuser 2010.

Huerta, Santiago. *'Las Bóvedas de Guastavino en América: libro publicado con ocasión de la exposición: Guastavino Co. (1885-1962). La reinención de la bóveda'*. Madrid: Ministerio de Fomento [etc.], 2001. ISBN 84-9728-007-5.

Kind-Barkauskas, Friedbert (et al.). *Concrete construction manual*. Basel [etc.]; München: Birkhäuser; Detail, 2001. ISBN 3764367245.

Orton, Andrew. *The way we build now: form, scale and technique*. London [etc.]: E & FN Spon, 1991. ISBN 0419157808.

Paricio Casademunt, Antoni. *Secrets d'un sistema constructiu: l'Eixample*. Barcelona: Edicions UPC, 2001. ISBN: 84-8301-542-0.

Paricio, Ignacio. *La construcción de la arquitectura*. 3ª ed. rev. Barcelona: Institut de Tecnologia de la Construcció de Catalunya, 1995-1996. ISBN 8478532927.

Paricio, Ignacio. *La protección solar*. 3ª ed. Barcelona: Bisagra, 1999. ISBN 849231253X.  
Pfammatter, Ulrich. *Building the future: building technology and cultural history from the Industrial Revolution until today*. Munich [etc.]: Prestel, 2008. ISBN 9783791339269.

Putnam, R.E.; Carlson, G.E. *Architectural and building trades dictionary*. American Technical Publishers, INC.

Schulitz, Helmut C.; Sobek, Werner; Habermann, Karl J.. *Steel construction manual*. Basel [etc.]; München: Birkhäuser; Detail, 2000. ISBN 37643619816.

Sedlbauers, Klaus; Schunck, Eberhard; Barthel, Rainer; Künzel, Hartwig M. *Flat Roof Construction Manual*. Birkhäuser 2010.

Serra, Rafael. *Clima, lugar y arquitectura*. Madrid: CIEMAT, 1989. ISBN 84-7834-016-5.

Serra, Rafael; Coch, Helena. *Arquitectura y energía natural* [on line]. Barcelona: Edicions UPC, 2001 <<http://biblioteca.upc.es/EdUPC/locate4.asp?codi=AR036XXX>>. ISBN 84-8301-497-1.

*New perspective in industrialisation in construction: a state-of-the-art report* [on line]. Zurich: ETH Zurich, 2009 <[http://cibworld.xs4all.nl/dl/publications/tg57\\_pub329.pdf](http://cibworld.xs4all.nl/dl/publications/tg57_pub329.pdf)>. ISBN 978-3-906800-17-2.

*Diccionari visual de la construcció*. 6a ed. Barcelona: Generalitat de Catalunya. Departament de Política Territorial i Obres Públiques, 2004. ISBN 8439365098.

*Means Diccionario Inglés/Español de la Construcción*, Nueva Edición Ampliada y Revisada. R. S. Means ISBN: 978-0-87629-817-6.

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# SYLLABUS - Spring 2014

## SEMINAR:

ARCH 4160-002, LARCH 4190, ARCH 6160 (3 credit hours)

### Field Studies

**Professor:** IVAN BLASI MEZQUITA, architect and lecturer  
Phone: +34 686349273  
ibmbcn@hotmail.com  
facebook

**Class Time:** Tuesdays and Wednesdays according to calendar

**Location:** BAC space - Ptge. De la Pau, 10 Baixos. 08002 Barcelona, Spain

**Study Travels:**

- Study travel to Madrid and Toledo, January 31st - February 4th
- Study travel to the Netherlands, February 28th - March 7th
- Independent travels

**Office hours:** Before and after class and by appointment

**Course Description:** What makes cities attractive? What makes us visit them? How do we visit them and what do we visit when we're there? What makes these cities attractive and alive?

The study of contemporary cities and the organization of two field trips to Madrid-Toledo and The Netherlands will be directly connected to the independent travel, component of the Clemson Architecture Program in Barcelona.

There are a number of situations – physical and sensory – which make a city attractive, dull, exciting, or just dormant. Some of these perceptions can be studied and followed, mapped. Prior knowledge of a city before visiting it makes it much different from a total lack of prior prejudices. We are excited by the works and activity of a city but unless we look at the consolidated city, its history, literature and filmed experiences we may lose a great deal of its life.

Multiple centers, hubs and nodes increasingly supplement the recognizable city centers. These are often drawn together in a network of communication infrastructures (rail, road, air, water, internet) to form complex polycentric urban regions that extend far into once rural hinterlands. Today's urban regions are thus characterized by a variety of different types of urbanization, which include specific potentials and problems for spatial design, planning, modeling and technological innovation. How can we compare and evaluate these types? How can their potential be recognized and promoted?

Cities have a history and a current debate on their transformation and growth: restructuring, renewal, sustainability of existing infrastructure... The future of (European) cities depends on the decisions and projects that transform and consolidate them and how these are performed.

**Goals and objectives for the course:**

The European city: its constitution and its transformation: its survival. Cities have historically constituted a strategic area of intense exchange, dialogue and conflict. This space continues to play a key geopolitical role at a global scale. While in Europe students will be able to travel by themselves to different capitals having experienced two unique architecture field trips to the centre of Spain – historic and contemporary Spain – and to The Netherlands – continuous transformation and adaptability.

From the perspective of architectural and urban research, the study of cities may provide a useful understanding of the complex of built systems, structures, cultural practices, and institutions. They should also result in an examination of urban and territorial conditions that construct the interconnected system of the European metropolis (London, Paris, Berlin, Marseilles, Barcelona, Kiev, Moscow, Helsinki, Madrid).

This research is to work through a series of case studies – a limited number of specific cities and of particular interrogations within them, to be strategically selected. The focus is placed on present-day architectural and urban situations, yet keeping in sight the dense body of references, cultural and historical, embodied in these urban spaces.

A departure point is that, although we will study the city from the point of view of an architect, the transformation of the city has to be understood as a common working space for specialists in the fields of design, economy, architecture, sociology, anthropology, politics,

and others. It must be an opportunity to make proposals that can be carried out by means of discussions, constant reflection, and specific solutions.

Students will be receiving the tools that we, as architects, need and how they can be used when visiting different – unknown – places. To begin with:

- 1 – learning how to look at cities
- 2 – learning how to ask
- 3 – learning how to be critical and being able to participate in critique sessions
- 4 – learning how to write
- 5 – learning what they want, the idea behind travelling, aims, time, places.

**Course learning outcomes**

This seminar will:

- Create an attitude towards the meaning of traveling, visiting and seeing cities and the built (or not) environment.
- Barcelona will be a departure point for this aim. Its understanding and seeing it with different points of interest will become one of the most important results of this seminar.
- Madrid-Toledo and TheNetherlands. Visiting places which are totally new for the students (even if they have been before to these cities). Understanding their history, today's situation point and future aims.
- Get familiar with the tools which we can use: seeing, describing, writing, drawing, taking photos, filming. Different lenses and different results at how we see the city. From the photos and drawings in a project or a magazine to the construction and visit of a site.
- We will be able to look, ask, be critical, write and to comprehend what we are seeing.

**Semester topical outline:**

Barcelona is the departure point to understand how visiting a city can be done in many different ways.

Visiting Madrid and Toledo will allow us to learn about part of Europe's Southern history, a culture of Arab, Jewish and Roman origins which built a capital (Toledo) which today is nearly a neighborhood of one of Europe's biggest metropolis (Madrid). A city growth focused on territorial expansion confronted with the territorial organization of the Randstadt, the Dutch conurbation of 7.100.00 inhabitants (Amsterdam, Utrecht, The Hague, Rotterdam), with a similar population to metropolitan Madrid and Toledo (6.600.000 inhabitants).

Infrastructures, history, events transform and keep a city alive.

**Semester schedule of reviews, tests and final examinations:**

Some 2 hour sessions will be combined into a single 4 hour session for field trips.

**Day 1 (2h)**

Introduction. Seminar aims and introduction to the 2 trips: Madrid-Toledo (September 20-24) and The Netherlands (November 18-25).

1 – learning how to look at cities

2 – learning how to ask

3 – learning how to be critic and being able to participate in critique sessions

4 – learning how to write

5 – learning what they want, the idea behind travelling, aims, time, places.

Vision of the city: view of Barcelona's major infrastructural items: port, airport, high speed train, streets, roads, axes.

**Day 2 (2h)**

Exercises presentation: Madrid, The Netherlands and 1 minute video.

History as a determining issue regarding the growth of a city and its transformation into a metropolis. Visit to the old quarter of Barcelona and the courtyards of the Eixample to understand the role of one single concept in the current use and the construction of the city. The generation of the city (center, Eixample and suburbs). Can (the) model(s) be extrapolated? Historically, what role have other urban plans had in the construction of cities (linear city, Russian city...)

**Day 3 (2h)**

Visit to Barcelona's Can Baró with views of the city's structure and its history, Park Güell, plaça Lesseps and Gràcia. Built environment, green areas and empty spaces.

**Day 4 (2h)**

The previous visit will be concentrated on one single day (4h) or divided in these two days.

**Day 5 (2h)**

Visit to Montjuïc. From the castle and the sea path (ronda) we can see all these facilities and discuss their relationship with the city and how they determine its growth.

The transformation of a landscape: the 1929 magic mountain and the Mies van der Rohe Pavilion. How Modern Cities developed.

**Day 6 (2 h)**

The previous visit will be concentrated on one single day (4h) or divided in these two days.

**Day 7 (2h)**

The City of Madrid and Toledo

Relationship between both cities: limits, projects, proposals, utopias. Introduction to both cities and organization of an exercise similar to the previous one. 20th and 21st century case studies and History.

Short writing of a paper on a specific case study of Madrid which we will be visiting. Case Studies refer to historic and contemporary buildings and places that may be relevant for the city's future. Insights on de la Sota, Moneo, Ábalos, Herreros, Zaera... The approach is more of interpretation than of plain information.

**Day 8 (2h)**

A film with Madrid as background, with a specific prejudice which will be critically discussed afterwards.

**Madrid and Toledo visit**

**Day 9 (2h)**

Results of a critical point of view visit to Madrid and Toledo.

Public discussions and rewriting of the previous paper once the sites have been visited.

**Day 10 (2h)**

Results of a critical point of view visit to Madrid and Toledo.

Public discussions and rewriting of the previous paper once the sites have been visited.

**Day 11 (2h)**

Randstad presentation: Amsterdam, Rotterdam, The Hague, Utrecht, Almere and Hilversum. The differences between the Dutch City and its territory and the Mediterranean-Southern European cities.

#### Day 12 (2h)

The city from the point of view of a photographer.

#### Mid Term discussion.

#### Day 13 (2h)

The Netherlands, questions, doubts and answers.

Exercise to be presented before the trip to The Netherlands: brief explanation on sites we will be visiting.

#### Day 14 (2h)

The Netherlands and Madrid. On-line publication arrangements.

Independent Travel exercise explanation.

#### The Netherlands visit

#### Day 15 (2h)

The city within terrain vague.

Consolidation and maintenance. View of the city and debate about its growth from Collserola at one of the cities expansion projects built in 1992 for the Olympic Games.

Visit: Park of the Depots, Labyrinth, Velodrome, Olympic Area. Visit with Eduard Bru or Enric Llorach.

#### Day 16 (2h)

The previous visit will be concentrated on one single day (4h) or divided in these two days.

#### Day 17 (2h)

New scenarios of public space and Barcelona's expansion today.

Visit to Plaça Europa and the Ciutat de la Justícia: from project to construction; from city to city.

#### Day 18 (2h)

The previous visit will be concentrated on one single day (4h) or divided in these two days.

Presentation of The Netherlands exercise.



### Day 19 and 20 (2+2h)

From Metropolis to M Size.

Visit to a smaller city near Barcelona: Granollers, Igualada or Vic.

### Day 21 (2h)

Independent travel preparation

Final publication presentation, discussion of the independent travel that students will be organizing (objectives, what they want to see, what they know already...).

Presentation of the 1 minute video.

Presentation of the Independent travel exercise.

### Oral on site presentations:

As mentioned in the above calendar there will be several exercises to be done. As a preparation of the field trips, students are expected to prepare a short oral presentation for both guided travels to Madrid and to The Netherlands held on site, which, after returning, are to be completed with the travel experiences and handed in as a written paper which will be edited as a small publication on both trips.

### Trip to Madrid and Toledo

February 8th - 12th

(According to travel schedule, given to the students during the course)

### Trip to The Netherlands

March 1st - 8th

(According to travel schedule, given to the students during the course)

### Individual / Independent travel

The itineraries are elaborated by each student, must be clear, concise and well designed and should include the following information in typed form:

- Train/Plane information, departure time and location, designation number and destination
- Hostel/Hotel name, address and phone number
- Schedule of dates

- List of sites to visit

The final project represents the opportunity to conduct research on the city and develop a personal mode of representation and analysis for coming to terms with the project of the city.

Each student is expected to prepare three exercises on the Madrid travel, the The Netherlands travel and his or her individual travels, both in a digital (pdf) and printed version. These documents gather the reflections and research on a given topic and a self-selected topic and consist of written essays, accompanied by a rich graphic/ mapping/ sketching/ photographic material.

For all, on site presentations, individual travels and final writing, graduate students (Arch 616) will be expected a more complex and mature topic elaboration. Specific topics will be given.

**Bibliography, course reader, required textbooks, references:**

Tanazaki, J., In Praise of Shadow, <http://dcrit.sva.edu/wp-content/uploads/2010/10/In-Praise-of-Shadows-Junichiro-Tanizaki.pdf>.

Gausa, M.; Cervelló, M.; Pla, M., Barcelona: Guía de Arquitectura Moderna 1860-2004, Barcelona, Actar, 2004.

Koolhaas, R.; Maus, B., S,M,L,XL, New York, Mondacelli Press, 1995.

AA.VV., Mies van der Rohe Award, European Union Prize for Contemporary Architecture 2011, [www.miesarch.com](http://www.miesarch.com).

Aroca, R., La Historia Secreta de Madrid, Barcelona, Espasa, 2013.

**Assessment of student performance: policy and scale:**

The grade will be based upon the timely completion of the assignments; the understanding and development of the work assigned and the ability to communicate ideas in graphic and verbal means.

The final grade is composed of the involvement, participation and capacity for critical re-reflection during the two trips to Madrid and to The Netherlands, as well as the written work developed within the papers.

Late submissions will not be accepted.

Questions regarding the course or grading will be answered at any time.

Grades signify the following:

A = exceptional

B = good to very good

C = average

D = below average

I = incomplete

**Archiving and Documentation:**

The papers related to the accompanied travels to Madrid and Germany are due in InDesign-files and pdf-files(exact deadlines will be given during the course). The individual travel paper is due as pdf-file via email by the end of the term.

**Materials and supplies required for the class:**

Each student is to use a sketchbook that will be the primary mode for capturing impressions and ideas while in the field. Another equally important tool is the (video) camera

**Attendance Policy:**

Consult the Policies and Recommendations section of this booklet.

**Naab student performance criteria covered:**

Consult the NAAB section of this booklet.

A.1|A.3|A.4|A.5|A.9|A.10|C.1|C.2|C.9|

**Accommodations for students with disabilities:**

Consult the Policies and Recommendations section of this booklet.

**University academic calendar:**

Students should consult the University Academic Calendar for relevant dates and deadlines.

# STUDY TRAVEL SPAIN:

ARCH 4160-002, LARCH 4190, ARCH 6160

## Madrid and Toledo

**Professor:** IVAN BLASI MEZQUITA, architect and lecturer  
Phone: +34 686349273  
ibmbcn@hotmail.com

**Schedule:** January 31st - February 4th

**General description:** Toledo was the capital city of one of the richest Taifas of Al-Andalus. For some time during the 16th century, Toledo served as the capital city of Castilla, and the city flourished. However, soon enough the Spanish court was moved, first to Valladolid and then to Madrid in June 1561, installing it in the old castle. This visit to two of the main actors of the history of the Iberian Peninsula, home of Muslims, Jews and Christians will allow us to understand the layers which are common in many European cities and which have constituted them and still are catalyzers of their present conditions.

**Schedule:** A MORE DETAILED SCHEDULE WILL BE PROVIDED THE FIRST WEEK OF CLASSES

### January 31st - History

Arrival to Madrid center and visit to the most famous monuments such as the Cathedral, Opera House, Museum Area, Plaza Mayor and Royal Palace.

Meeting with Uriel Fogue, architect, with whom we will debate on the new Madrid and the future projects.

### February 1st - Culture

De la Sota, Sáenz de Oíza, Torroja, Fisac, Moneo, Mansilla-Tuñón, Ábalos, Herreros, are just some of the names of the architects who transformed the city centre and its extension. Which are their strategies? Re-Use, new constructions, demolishing heritage, what can be done? We will be visiting several buildings by these architects.

### February 2nd - Public Space

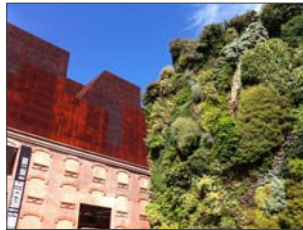
Museum day. Some of the most important art collections can be found in Madrid: El Prado, Reina Sofía, Thyssen, CaixaFòrum Madrid by Herzog & de Meuron. A visit to some of them will be done in a collective way.

### February 3rd - Layers

Visit to Toledo, seeing the cathedral, city walls, synagogues, old town but also the escalators by Elías Torres and José Antonio MartínezLapeña which created a new access to the old city. In the afternoon we will be meeting Romero Vallejo Arquitectos to discuss on the new Toledo and its relationship with Madrid regarding new infrastructure, extension, densification...

### February 4th - Experiments

Madrid is bidding for the 3rd time to be the city hosting the Olympic Games. Some important works by Cruz y Ortiz, Perrault, MVRDV-Blanca Lleó and some interesting proposals and competitions have taken place in the last years. We will be visiting this newer part of Madrid, its suburbs and urban strategy, before going back to Barcelona.



# STUDY TRAVEL THE NETHERLANDS:

ARCH 4160-002, LARCH 4190, ARCH 6160

**AMSTERDAM, ROTTERDAM, THE HAGUE, DELFT, UTRECHT, HILVERSUM, ALMERE, HAARLEM AND ZAANDAM**

**Professor:** IVAN BLASI MEZQUITA, architect and lecturer  
Phone: +34 686349273  
ibmbcn@hotmail.com

**Schedule:** February 28th - March 7th

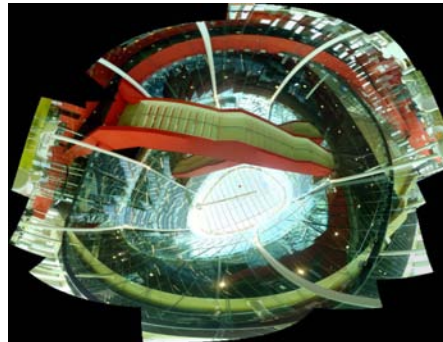
**General description:** 9 cities in 9 days, is that possible? Is it possible to visit 9 neighborhoods in 9 days? Obviously the number is not important but instead, understanding a non compact metropolis is one of the key issues of this visit to The Netherlands. Amsterdam, Rotterdam, The Hague, Delft, Utrecht, Hilversum, Almere, Wageningen and Zaandam are part of the Randstad, a perfectly interconnected area within the Netherlands and within Holland, also perfectly connected to Paris, London and Hamburg but also to Singapore, New York and Sao Paulo.

## **Schedule: SOME VISITS AND TIMES MAY CHANGE**

February 28	Barcelona-Amsterdam-Rotterdam Meeting at RESA, Flight departure. Arrival to Schiphol Airport, Luggage collection. Train to Rotterdam Hotelcheck-in Train to Delft Delft Walk to TU Delft University Urban scheme, Mecanoo University Library, Mecanoo Aula TU Delft, Broek&Bakema Architecture Faculty Train to Rotterdam Night in Rotterdam
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March 1

Rotterdam  
Nai, Jo Coenen  
Kunsthall, Rem Koolhaas  
Veerhavenharbor  
Hotel New York  
Housing, Alvaro Siza  
Montevideo Building, Mecanoo  
De Rotterdam, OMA  
Luxor Theatre, Bolles&Wilson  
Erasmusbrug, Bolles&Wilson  
Tram 25 to Blaak  
Blaak open airmarket  
CubeHouses, PietBlom  
WitteHuis  
Postwar centre, Broek&Bakema  
Townhallextension, Rem Koolhaas  
Schouwburgplein, West8  
SchouwburgCinemas, Koen van Velsen  
Free evening  
Night in Rotterdam



March 2  
Hilversum  
Train to Hilversum  
Media Centre Hilversum  
Visit to Villa VPRO, MVRDV  
Media Authority, Koen van Velsen  
Broadcasting company, MVRDV  
Sound&Vision Inst., Neutelings&Riedijk  
Garden City, Willem MarinusDudok  
Train to Utrecht  
Hotel check-in  
Night in Utrecht

March 3  
Utrecht  
Utrecht station, BenthemCrouwel  
Bus 12 to Uithof University area  
Heat plant, Zeinstra Van der Poel  
Medecine Faculty, Erik van Egeraat  
Housing, Richard Bryant  
LUNCH TIME  
University masterplan, OMA  
Educatorium, OMA  
BasketBar, NL Architects  
Library, WielArets  
Minnaert, Neutelings&Riedijk





Economics faculty, Mecanoo  
Bus 12 to city centre  
Utrecht townhall, EnricMiralles  
Old city center  
Night in Utrecht

March 4

Wageningen  
Train to Wageningen  
NIOO-KNAW, Claus en Kaan  
Train to Utrecht  
Bus 3 to Wilhemínapark  
Schroeder house, GerritRietveld  
Schroeder house



Housing, Koen van Velsen  
Double House, MVRDV and Search  
Driver's House, Gerrit Rietveld  
Bus 4 to Utrecht station  
Train to Amstel, Amsterdam  
Tram 12 to Hotel in Amsterdam  
Museumplein, Amsterdam  
Hotel in Amsterdam check-in  
Night in Amsterdam

March 5

Amsterdam  
City center visit  
Former Stock Exchange, H.P. Berlage  
Dam Square, De Nieuwe Kerk, Palace  
Beginjhof  
Flower Market  
LUNCH TIME  
Tram 14 to Borneo Sporenburg  
Funenpark, NL Architects+AAVV  
Borneo Sporenburg, West8+AAVV  
KNSM, Jo Coenen+AAVV  
Java Island, Sjoerd Soeters+AAVV  
Bus 48 to Amsterdam Station  
Boat to EYE Film Institute



EYE Film Institute, DeluganMeissl  
Night in Amsterdam

March 6

Amsterdam and Almere  
Train to Almere  
Offices, UN Studio  
City centremasterplan, OMA  
De Citadel, Christian de Portzamparc  
Theatres, SANAA  
Entertainment centre, Will Alsop  
Housing, René van Zuuk  
Housing, Claus en Kaan  
Offices, MVRDV  
Train to Amsterdam  
Amsterdam station, BentheimCrowel  
Freeafternoon for Museumvisits:  
RijksMuseum  
Ana Frank House  
StedelijkMuseum  
Van Gogh Museum is temporarily on show at the Hermitage in Amsterdam  
Night in Amsterdam

March 7

Zaandam  
Train from Amsterdam to Zaandam  
Windmill area  
Train to Amsterdam  
MVRDV Amsterdam outskirts buildings  
Meeting at luggage storage point  
Train to Schiphol Airport (Amsterdam)  
Flight Departure VY 8305 (Vueling)  
Arrival to Barcelona  
Bus to City Centre  
RESA

# SYLLABUS - Spring 2014

## GRADUATE SEMINAR:

### Architectural History and Theory: Themes in European Architecture

ARCH 8620 (3 credit hours)

**Professor:** SUZANNE STRUM, architect and coordinator  
phone: +34 663412157  
Email: strum@coac.net

**Course time:** 9:30-11:30 Tuesdays and Wednesdays, 9:30-1:30 alternate Tuesdays  
**Office hours:** Tuesdays and Wednesdays following classtimes.  
**Location:** BAC space - Ptge. De la Pau,10 Baixos. 08002 Barcelona, Spain

**Catalog description:** ARCH 862 Architectural History and Theory III 3(3,0) Study of architecture and urbanism from 1950, emphasizing challenges to early twentieth century modernism, the emergence of new urban, suburban, ecological, cultural and technological sensibilities, and the roots of contemporary architecture. Close readings of primary and secondary sources complement analytical studies of noteworthy precedents.

**Course description:** This course is designed as a series of thematic lectures on some historic and current European architecture. The lectures are complimented by on-site visits to important works of architecture, urbanism and regeneration in Barcelona and environs. The first part of the course offers a comprehensive survey of Barcelona's urban and architectural history and contemporary debates within a European framework by focusing on themes of regionalism and Mediterraneanism. Visits are to emblematic works from different periods that involve larger urbanistic visions. The second part of the course addresses current European architecture and urban issues and strategies within the context of globalization.

This class begins by posing the question: If American and European architects now occupy the same intellectual space, in international journals, schools, forums and competitions, then how can we define European architecture today? Issues of urban history and politics, density, center vs. periphery, public space, transportation networks and public housing are some aspects of European architecture that are markedly different from their US counterparts and that will be explored. At the same time, European architecture now approaches an Americanized urbanism and building with globalized sites, enormous cultural containers, enclaves of consumption and theme parking. The selection of weekly readings assignments will explore these issues.

**Goals and Objectives for the Course:** The objectives of this course are to explore aspects of European architecture, generally and Barcelona architectural heritage specifically, especially the relation between built works and their urban contexts.

**Naab student performance criteria covered:** Consult the NAAB section of this booklet.  
A.1| A.2|A.5|A.9|A.7|A.10| A.11|C.1|C.2|C.9|

**Semester Topical Outline:** Meeting time: Tuesdays and Wednesday 9:30-11:30 with some longer sessions for visits on Tuesdays from 9:30- 1:30. See calendar.

**\_WEEK 1 ORIENTATION**

**\_WEEK 2: THE HISTORIC CENTER AND ITS REGENERATION**

Session 1. Tuesday January 14, 9:30-.11:30  
Introduction : Barcelona's urban origins and history  
\*Project topics will be assigned.

Session 2. Wednesday January 15, 9:30-11:30:  
Culture and Urban Regeneration in Barcelona's Historic Center. Visit to the Northern Raval, MACBA and CCCB; Hospital Santa Creus and the Santa Caterina Market and area. Post-war and post-modern debates about the city as a site of collective memory from Aldo Rossi influenced the regeneration projects within Barcelona's old city.

**\_WEEK 3: MODERNISME: GAUDI AND GÜELL**

Session 3. Tuesday January 21 9:30-13:30

Visit to Colonia Güell

This well preserved factory town was designed by Antoni Gaudi and his followers for the Güell family corduroy and velvet factory and its workers. It is an example of the 19th century English factory town model implemented in the Barcelona area. The crypt is an experimental work of architecture.

**\_WEEK 4: THE INDUSTRIAL CITY: FROM THE EIXAMPLE PLAN TO MODERNISME AND NOUCENTISME**

Session 4. Tuesday January 28 9:30-11:30

Cerdà's Expansion, the 1888 World's Expo,

Gaudi and his Contemporaries. Cerdà's plan as a pioneering work of modern urban design. Comparative analysis of Modernisme and other manifestations of Art Nouveau.

Session 5. Wednesday January 29 9:30-11:30

Landscape, architecture and urbanism from the period within a European context.

**\_WEEK 5: MONTJUIC TO BE RESCHEDULED WITH INSTRUCTOR**

Session 6. Wednesday February 5 9:30-1:30 Visit to Montjuic

The largest urban park in the city, Montjuic contains works from different eras. Itineraries to the Miró Foundation, the Botanic Garden, the Olympic Ring, the 1929 World's Exposition site, the Mies van der Rohe Pavillion and the Caixa Forum.

**\_WEEK 6: THE MODERN AND MEDITERRANEAN IN SPAIN . TO BE RESCHEDULED WITH INSTRUCTOR**

Session 7. Tuesday February 11, 9:30-11:30.

The GATCPAC., representatives of CIAM planning and architecture in the context of the Second Spanish Republic and the interwar period in Europe. Le Corbusier in Barcelona. Josep Lluís Sert and the critique of CIAM planning internally from the US in the late 30's. The new Monumentality. The urban and architectural context during the Franco Years.

Session 8. Wednesday February 12, 9:30-11:30

Spanish Architecture and Barcelona Public Spaces of the Transition.

Important Spanish architects of the post civil war era. Modern Movement architecture with regional inflections. Connections to CIAM, Team X, New Brutalists, and Italian postwar debates about architecture and urbanism

#### WEEK 7: EUROPEAN URBAN PERIPHERIES

Session 9. Thursday, February 18 9:30-1:30

Visit to the Pavilion of the Spanish Republic, Vall d'Hebron Olympic Area, Labyrinth Park, Nou Barris Park.

#### WEEK 8: URBAN REGENERATION STRATEGIES IN THE POST INDUSTRIAL CITY

Session 10: Wednesday February 26 9:30-11:30

Strategies for urban regeneration in the 80's and 90's.

Session 11: Thursday February 27 9:30-11:30.

Strategies (cont). Adaptive reuse of former industrial spaces across Europe, including Barcelona, the Rur Valley in Germany, etc. European sprawl.

**\*\*\*MIDTERM:** Students must hand in a 3 page progress report for their paper and make a brief 10 minute presentation on the topic and research.

#### WEEK 9: TRAVEL TO NETHERLANDS

#### WEEK 10: GLOBALIZATION AND THE LOCAL IN THE CONTEMPORARY CITY.

Session 13. Tuesday March 18, 9:30-11:30

Contemporary Debates and figures in European architecture.

Session 14. Wednesday March 19, 9:30-11:30

Alternative approaches to the globalized city.

**\_WEEK 11 22@**

Session 15. Tuesday March 25, 9:30-1:30

22@ Area

Itinerary to Forum 2004, Diagonal Mar Park, Poble Nou Park, Mediativ, Can Framis, UPF, Glories.

This visit to a large sector of the city addresses issues about contemporary urbanism and architecture in the context of the post-industrial city. The sites are in Barcelona's former industrial area, now being redesigned as a mixed use hybrid programmed area based on the idea of the creative city. Many of the projects are examples of landscape urbanism.

**\_WEEK 12 OPEN FOR MAKE-UP SESSIONS.**

**\_WEEK 13 FINAL PRESENTATIONS AND PAPERS DUE**

Session 16 Tuesday April 8. 9:30-1:30.

**ALL WORK MUST BE HANDED IN AT THE BEGINNING OF THE SESSION IN DIGITAL FORMAT (PDF) AND IN HARD COPY.**

**Prerequisites:** Preq: ARCH 861.



**Required Textbooks and other Reading:** Session 1 Readings : Busquets, Joan. "From its origins to capital of the medieval Mediterranean." In Barcelona: The Urban Evolution of a Compact City. Pp. 23-5.

Busquets, Joan "From the urbanisation of the Raval to the start of industrialisation". In Barcelona: The Urban Evolution of a Compact City. Pp. 57-97.

Session 2 Reading: Subirats, Joan and Rius, Joachim. From the Xino to the Raval. Barcelona: Centre of Contemporary Culture of Barcelona. 2006. pp. 1-29. Available on line at [http://www.cccb.org/ca/edicio\\_digital-del\\_xino\\_al\\_raval-10527](http://www.cccb.org/ca/edicio_digital-del_xino_al_raval-10527)

Sessions 3 and 4 Readings: Busquets, Joan. "The Cerda Plan, a pioneering work in Modern Urban Planning" In Barcelona: The Urban Evolution of a Compact City. Pg 122-142.

Busquets, Joan. "Barcelona city of innovation". In Barcelona: The Urban Evolution of a Compact City. pp 151-176

Recommended reading: Hughes, Robert. "The Hermit in the Cave of Making in Barcelona" pages 373-464. in Barcelona. Vintage 1992.

Session 5 and 6: Reading: Busquets, Joan. "The Turn of the Century and Greater Barcelona", and "The Gacpac and the Functional City" in Barcelona: The Urban Evolution of a Compact City. Pp. 189-196 and 204-228. Pp. 248-263.

Session 7: Reading: Lejeune, Jean-François. "The Modern and the Mediterranean in Spain. Sert, Coderch, Bohigas, de la Sota, del Amo". In Modern Architecture and the Mediterranean. Vernacular Dialogues and Contested Identities. London 2010. pp. 65-93.

Session 8. Readings: Calavito, Nico and Amador Ferrer. "Behind Barcelona's Success Story-Citizens Movements and Planner's Power" In Transforming Barcelona. Ed. Marshall, Tim. London: Routledge. Pp.47-63.

Benach, Nuria. "Public Spaces in Barcelona 1980-2000" in Transforming Barcelona. Ed. Marshall, Tim. London: Routledge, 2003. Pp. 151-159.

Session 9. Readings: <http://www.dhub-bcn.cat/en/exhibition/casa-bloc>

Alix, Josefina. "From War to Magic: The Spanish Pavillion Paris 1937", in *Barcelona and Modernity: Picasso, Gaudi, Miro, Dali*. Ed. Robinson, William H., Falgàs Jordi, Lord, Carmen Belen. Yale University Press, 2006. Pp. 450-457

Session 10: Reading: <http://www.ricardobofill.com/en/5688/architecture/Walden-7.htm>

Session 11: Reading: Esteban, Juli. "The Planning Project: Bringing Value to the Periphery, Recovering the Center", in *Transforming Barcelona*. Ed. Marshall, Tim. London: Routledge, 2003. pp 111-149.

Session 12: Reading: Kligman, Anna. "Beyond Bilbao". In *Brandscapes: Architecture in the Experience Economy*. Cambridge: MIT Press. 2007. pp. 237-253.

Session 13: Readings: Frampton, Kenneth. "Towards a Critical Regionalism: Six Points for an Architecture of Resistance." In *The Anti-Aesthetic. Essays on Postmodern Culture*. Ed. Foster, Hal. Seattle: Bay Press. 1983. pp.16-30.

Waldheim, Charles. "Landscape Urbanism: A Genealogy" . In *Praxis 4* October 2002. pp.12-17.

Session 14. Reading: Balibrea, Mari Paz. "Urbanism, Culture and the Post Industrial City:Challenging the Barcelona Model", in *Transforming Barcelona*. Ed. Marshall, Tim. London: Routledge, 2003. pp. 205-224.

Session 15: Reading. Ramon Resina, Joan. "From the Olympic Torch to the Universal Forum of Cultures: The After-Image of Barcelona's Modernity". In *Barcelona's Vocation of Modernity: Rise and Decline of an Urban Image*. Stanford, California: Stanford University Press. 2008 pp.199-235.

**Semester Schedule of reviews, tests, and final examinations:** Please see Semester Topical Outline.

**Assessment of student performance: policy and scale:** Instructor Grading Policy:

Students will work individually to create a 20 page research paper on works of architecture in Barcelona in relation to urban projects with broader implications. The instructor will aid the students in finding study sources and developing their projects. Work must be handed in hard copy as well as a digital copy in pdf format.

Evaluation will be based on:

Attendance	5 %
Midterm	20%
Presentation	25%
Final Paper	50%

**Projects:** Students will develop research projects dealing with architecture and urban regeneration projects in the city of Barcelona. The topic will be chosen in the first class. A 20 page paper and a presentation should be developed with a series of components:

1. **The Research:** Library based and web based. For the midterm review students should have completed this component. They should have gathered base information on their project from different sources.

**DUE AT MIDTERM** a three page progress report. 20% of the grade.

2. **Experiential Component:** After Midterm, students should develop an experiential analysis of their site. This may be a photographic reportage, mappings, etc.

3. **Critical Analysis:** For this final component students should develop criteria for analyzing their research and experiential component. Comparisons with other places visited and with projects from the United States are encouraged.

<b>Archiving and Documentation:</b>	The final papers and presentations must be submitted digitally. Further instructions on printing will be given throughout the course.
<b>Materials and supplies required for the class:</b>	Each students must come to class with a note/sketch book and pen, as well as personal camera for the excursions.
<b>Attendance Policy:</b>	Consult the Policies and Recommendations section of this booklet.
<b>Accommodations for students with disabilities:</b>	Consult the Policies and Recommendations section of this booklet.
<b>University academic calendar:</b>	Students should consult the University Academic Calendar for relevant dates and deadlines.
<b>Academic Integrity Policy:</b>	“As members of the Clemson University community, we have inherited Thomas Green Clemson’s vision of this institution as a ‘high seminary of learning.’ Fundamental to this vision is a mutual commitment to truthfulness, honor, and responsibility, without which we cannot earn the trust and respect of others. Furthermore, we recognize that academic dishonesty detracts from the value of a Clemson degree. Therefore, we shall not tolerate lying, cheating, or stealing in any form. In instances where academic standards may have been compromised, Clemson University has a responsibility to respond appropriately and expeditiously to charges of violations of academic integrity”
<b>Learning Policy:</b>	This Learning Culture Policy articulates the habits, patterns and experiences found within the Clemson School of Architecture in all its locations. It is expected that this policy will be reviewed annually and discussed by both Students and Faculty members and that revisions and updates will continue to be made in order to refine this Policy. <a href="http://www.clemson.edu/caah/architecture/about/about-docs/CUSoA-Learning-Culture-Policy-2011.01.24.pdf">http://www.clemson.edu/caah/architecture/about/about-docs/CUSoA-Learning-Culture-Policy-2011.01.24.pdf</a>

# SYLLABUS - Spring 2014

## SEMINAR: POMPEU FABRA UNIVERSITY

### Spanish Language and Culture Course

Language Course (30 hours, 2 US / 3 ECTS)

**Professor:** DOLORS HERNÁNDEZ  
Email: dolors.hernandez@upf.edu  
Office: 12.007 (Edificio Llull)

**Class Time:** Tuesdays and Wednesdays, 3:00-4:30pm

**Location:** Barcelona Architecture Center

**Office hours:** Office hours: to be determined on a case by case basis

**Course description:** A beginner level course, corresponding to levels A1-A2 of the Common European Framework of Reference for Languages which aims, from a communicative perspective, to develop in an integrated and significant way, the fundamental linguistic skills (listening and reading comprehension, written and oral expression). The course has a strong focus on lexical and grammatical content whilst always seeking to respond effectively to the communicative and academic needs of the students.

NOTE: Classroom instruction is supplemented with some outdoor activities.

**Evaluation System:** The final grade for the course is distributed in the following way.

\_CONTINUOUS ASSESSMENT 60%

30% - Continuous assessment of the work completed throughout the course  
10% - Punctuality and participation in class  
20% - Progress test

Final Exam – 40%

#### CONTINUOUS ASSESSMENT OF THE WORK COMPLETED THROUGHOUT THE COURSE

The professor will have at least 3 grades for each student based on the evaluation of various pieces of work that they have completed. These grades may be from a variety of pieces of work; oral activities carried out in class, activities undertaken at home in preparation for a context or specific area of vocabulary that will be used in class the following day, written activities, reinforcement of what has been practiced in class etc.

#### PUNCTUALITY AND PARTICIPATION IN CLASS

Both the student's punctuality and their participation in class are an important constituent part of the final grade.

To evaluate these elements, the professor, after each session, will give a participation grade (from 0 – 5 marks) for each student using the following criteria:

#### EXCELLENT = 5 MARKS

- The student is punctual
- The student speaks exclusively in Spanish throughout the class and during group activities.
- The student volunteers to answer direct questions asked by the professor and frequently responds to the comments and ideas of other members of the class.
- The student participates in all activities, shows initiative and a positive attitude and helps maintain group communication.
- The student makes an active contribution to the group dynamic.

#### GOOD = 4 MARKS

- The student arrives up to 5 minutes after the start of the class.
- The student speaks in Spanish during whole class activities and rarely uses English during group activities.
- The student's participation is sometimes limited to answering direct questions asked by the professor.
- The student participates in all activities and frequently shows initiative.
- When not actively participating, the student listens attentively to the contributions of other members of the class.

#### SUFFICIENT = 3 MARKS

- The student arrives up to 5 minutes after the start of the class.
- The student speaks in Spanish during whole class activities, but may predominantly use English during group tasks.
- The student's participation is sometimes limited to answering direct questions asked by the professor.
- The student participates in all activities and occasionally shows initiative.
- Generally, the student listens attentively to the contributions of other members of the class and participates in shared tasks, even though on a few occasions, he/she may not be able to do so.

#### INSUFFICIENT = 0 MARKS

- The student does not attend the class or arrives more than 5 minutes after the start of the session.
- The student speaks in English with the professor and other members of the class most of the time.
- The student does not reply to direct questions asked by the professor.
- The student pays little attention to the contributions of other members of the class.
- The student barely contributes to group activities.
- The student pays little attention to the class dynamic and has a negative effect on it.

At the end of the course, the average of the student's participation grades for each session will make up 10% of the final grade.

#### PROGRESS TEST

During the course, a progress test will be carried out in class time to evaluate what the student has assimilated up to that point.

#### FINAL EXAM

A final exam will be held on the last day of class in which the knowledge acquired by each student throughout the course will be evaluated. This exam will consist of a test of each one of the fundamental linguistic skills (oral expression, written expression, listening comprehension and reading comprehension).

**Attendance Policy:** In order to reflect the extreme importance this program places on regular attendance at class, the following attendance policy will be applied when calculating the final grade for the course: In order to receive a final course grade, a student must have attended a minimum of 90% of the scheduled classes. This means:

During the 30-hour course 3 hours of non-justified absence will be allowed without affecting the student's final grade. However, 4 hours of non-justified absence will result in the student's final grade being lowered by one mark. 5 hours of non-justified absence will result in the student's final grade being lowered by two marks. 6 or more hours of non-justified absence will result in the student receiving a grade of "Not Present".

**Grading and Classification Scale:** In assessed pieces of work, the progress test and the final exam, the following grading and classification scheme will be used:

Quantitative Grade	Qualitative Grade	<i>EQUIVALENTS</i>	
	Matrícula de Honor	A+	Excellent Performance
9-10	Sobresaliente	A	
7-8,9	Notable	B	Good Performance
5-6,9	Suficiente	C	Adequate Performance
0-4,9	Insuficiente	F	<i>Unsatisfactory Performance</i>

**Course Objectives:** COMMUNICATION SKILLS  
By the end of the course the student will:

- Be able to understand frequently used phrases and expressions in Spanish related to relevant areas of experience.
- Be able to carry out simple, habitual daily tasks and exchanges in Spanish.
- Be able to describe in Spanish, in simple terms, their past, their environment and issues



related to their immediate needs.

#### LANGUAGE COMPETENCIES

By the end of the course the student will:

- Have a range of basic language structures available to deal with familiar and predictable situations, even though they may have to adapt what they want to say and search for the necessary words to express themselves.
- Have sufficient vocabulary to operate in familiar and predictable situations.
- Be able to use a series of simple grammatical constructions sufficiently correctly that any errors made do not hinder understanding.
- Have a generally clear and understandable pronunciation, even though the presence of a foreign accent is evident and listeners may have to ask for things to be repeated from time to time.

#### Course Contents: \_NOTIONAL AND FUNCTIONAL CONTENTS

- Introductions, greetings and goodbyes
- Presenting oneself and others and responding to presentations
- Identifying and describing people, places and objects
- Giving information on one's current academic or professional situation
- Talking about present habits
- Talking about tastes and preferences
- Expressing physical sensations
- Giving advice
- Making reference to actions and situations in the past
- Making reference to plans and projects
- Making appointments
- Giving and asking for opinions on someone or something
- Agreeing and disagreeing
- Expressing the possibility or impossibility of doing something
- Asking a favor
- Giving invitations or offering something; accepting and rejecting

- Offering help, asking for help, accepting and refusing help
- Apologizing, thanking and congratulating; reacting appropriately

## GRAMMATICAL CONTENTS

### MORPHOLOGY

Introduction to the basic morphology of Spanish:

- Inflection: gender, number and person
- Forms and constituents of the basic paradigms:
  - Definite and indefinite articles
  - Personal pronouns
  - Demonstrative adjectives and pronouns
  - Possessive adjectives and pronouns
  - Definite and indefinite quantifiers
  - Interrogatives
  - Numerals
- The verb: Morphology of the most common regular and irregular verbs in the following tenses: general contrasts in use.
  - Present Simple (indicative)
  - Present Perfect (indicative)
  - The Imperfect (indicative)
  - Simple Past (indicative)
  - The Imperative
  - Impersonal forms (infinitive, gerund, present and past participle)
- Frequently used adverbs

### SYNTAX

- Basic syntactic relations: agreements
- Basic syntactic structures: noun phrases, verb phrases, simple sentences, conjoining.
- Frequently used prepositions and conjunctions
- Affirmative, negative, interrogative and exclamative sentences : syntax and prosody

- Introduction to impersonal constructions.
- Radical changing verbs (gustar, doler)
- Introduction to verbal periphrases (Ir + a + Infinitive, Poder + Infinitive).
- Phrases with reflexive verbs
- Weak object pronouns
- Comparisons

## LEXICAL CONTENT

The basic vocabulary required to deal with the following themes:

- Personal details
- Name and surname, age, sex, date and place of birth, marital status
- Nationality
- Physical description
- Family and personal relations
- Health and the body
  - Personal hygiene
  - Parts of the body
  - Symptoms and illness
  - Clothing and personal belongings
- The home and the city
  - Household furniture, rooms and utensils
  - Public places and buildings
- Transport and travel
  - Different means of transport, tickets and conditions of travel
  - Tourism and vacations
  - Accommodation
- Food and drink
  - Meals of the day and different dishes
- Bars and restaurants
- Shopping
  - Stores, prices, money, weights and measures
- Free time

- Hobbies and interests
- Events and shows
- Nature and the environment
  - Landscapes
  - Weather and climate
- Education and training
  - Educational institutions and the classroom
  - Programs and subjects: calendars and schedules

**Course Material:** During the first class, the professor will indicate the textbook and/or dossier of material which will be used in the course.

- Reference Material:**
- Bilingual dictionary
  - Monolingual dictionary
  - Gelabert, M.J. et al. (1995) Repertorio de funciones comunicativas del español. Nivel umbral. Madrid: SGEL
  - Gómez Torrego, L. (1998) Gramática didáctica del español. Madrid: SM
  - González Hermoso, A. et al. (1997) Gramática de español lengua extranjera. Curso práctico. Madrid: EDELSA
  - Castro, F. y Díaz, P. (2004) APRENDE Gramática y vocabulario 2. Madrid: SGEL
  - VVAA (2005) Gramática básica del estudiante de español. Barcelona: DIFUSIÓN
  - Caballero González, G. (2006) Verbos. Modelos de conjugación prácticos regulares e irregulares. Madrid: ANAYA
  - VVAA (2007) Gramática. Medio B1. Madrid: ANAYA
  - Cortés M. Y Fontecha M. (2007) Gramática y recursos comunicativos 2 (B1). Madrid: SANTILLANA

# Registration Information:

## Programs

**Course terms:** BAC courses are organized in three terms during the year:

FALL TERM - September - December

SPRING TERM - January - April

SUMMER TERM - May - August

**Course formulas** Depending on your school credit necessity BAC organizes personalized formulas for every group during our terms.

Available courses at this time are:

**Design studio**

**Seminar: Architectural History Research**

**Seminar: Field Studies**

**Seminar: Themes in European Architecture**

**Seminar: Construction Materials and Methods**

**Seminar: Language course [Spanish]**

**Seminar: History of European Cities**

**Study Travel: [MADRID-TOLEDO]**

**Study Travel: [THE NETHERLANDS]**

**Course fees. \_BAC TERM FEES INCLUDES:**

- Program fees

- 10-14 days study travels in European cities and local trips fees

# Professional Internship Program

## **AGREEMENT OF COOPERATION BETWEEN UNIVERSITIES AND ARCHITECTURE COMPANIES FROM BARCELONA**

### **OVERVIEW**

As part of their academic program, BAC provides students the opportunity to participate in business internship programs.

Universities in collaboration with BAC agree to develop and implement an internship program in Barcelona. The program described below is intended to benefit final year architecture students in universities and to advance education and research on both sides, as well as strengthen the ties of cooperation which exist between them.

### **OBJECTIVES**

The main objective is to offer students an academic and cultural experience in a professional environment.

This is an internship program through which students will acquire valuable experience in business, obtaining also academic credits.

In order to promote international cooperation and promote the interests of higher education, universities and companies agree to cooperate through the BAC program of professional practice with the conditions listed below:

### **CANDIDATE PROFILE**

Students eligible to participate in this program must have completed at least 7 semesters of professional-level studies to obtain a degree in architecture at their university. Students will be selected by this institution according to his or her involvement with BAC criteria and will be considered university students for all purposes.

### **SELECTION PROCESS**

BAC analyses internship applications received from universities and conducts a screening process, trying to assign students to companies that develop an activity or projects that are part of their interest, and to those who can make a significant contribution. The screening process begins before students arrive in Barcelona.

### **\_AGREEMENT**

A collaboration agreement is signed and it reflects the relationship between the company and the university that is legally binding. The student is required also to sign a confidentiality clause Charter requiring the student to maintain confidentiality and not disclose information that is handled in their workplace.

### **\_PERIOD**

The maximum period for this program is seven months. Under no circumstances may the student extend his or her stay beyond this period. There are established two semester periods approximately which correspond to the term periods of the BAC program:

FALL TERM - September - December

SPRING TERM - January - April

SUMMER TERM - May - August

### **\_SCHEDULE**

The stay of professional practice should be at least 16 weeks of work in which each work-week consists of at least five working days of 8-hour days, with the possibility of increasing it according to the requirements of the office.

### **\_REMUNERATION**

Offices are not obligated to grant any form of remuneration or payment to the student for the work performed. The spirit of this program is strictly academic, so it doesn't contemplate remunerated work under any concept. The possibility of granting some form of scholarship to the student will remain as strictly optional and at the discretion of the office.

### **\_COMPANY OBLIGATIONS**

1. Attend the candidate's application through a student portfolio assessment digitally sent through BAC by the university beforehand. Where appropriate, resolve the candidate's acceptance by sending a letter to the university. Send the letter digitally or by mail.
2. Receive and respond to selected students in the office. Explain the tasks and the methodology of the study. Clearly define goals and expectations.
3. Regular monitoring
4. Supervise student performance and inform the college about any anomalies in it.

5. At the end of the practical period, send a letter of general assessment of student performance throughout the period. Send the letter to the university.
6. Inform the university in case of not being able to receive at least ONE student per semester.

#### **UNIVERSITY OBLIGATIONS**

1. Carry out a serious and meticulous selection of all applicants. Apply for student placement as a practitioner of the companies by sending a digital portfolio and curriculum vitae of the candidate.
2. Explain conditions of the program to the student and manage their acceptance thereof by signing a letter of acceptance of conditions.
3. Enroll the student in the course Clinic Business or Professional Project during the semester corresponding to his practical period.
4. Monitor the performance of the student through weekly blogs to explain their activities in the office.
5. Report the performance evaluation report after receiving the assessment made by the company.

#### **BAC OBLIGATIONS**

1. Coordinate meetings between students and companies.
2. Provide an academic component to the practice.
3. Ensure the student's emotional well-being.
4. Supervise students practices.

#### **COORDINATION AND ADMINISTRATION**

Both the university and the company will appoint a coordinator for such cooperation and will keep the other party informed of the name, address and telephone number. The authorities from both institutions will be aware of the agreements and changes in them by the coordinators.



### **DURATION AND CANCELLATION OF THE AGREEMENT**

This Agreement shall come into force immediately after the signatures of the indicated persons. The agreement will be valid for the entire year 2012, and in case of not being reviewed by the parties will mean it is renewed for annual periods. Either party shall have the right to cancel the agreement within 180 days notice in writing. Any obligation remaining after the notice of termination of the contract shall be settled by consensus between the parties.

Any matter not provided for by this agreement resulting from the collaboration between universities and businesses will be resolved through negotiation with both parties.

### **KEYS TO THE SUCCESS OF THE EXPERIENCE**

The following aspects should be considered in order to make the experience useful for both student and company:

1. Clearly define the responsibilities of student.
2. Agreeing with the work schedule.
3. Ensure that the student has read, signed and understood the terms of the "Letter of confidentiality clause".
4. Present the student to his supervisor (mentor) in the company.
5. Make a formal presentation of all the staff.
6. Conduct regular meetings to discuss the project and / or daily work
7. Provide an explanation of the company, its history and organization, with employees of the company.
8. Share your own professional development.
9. Occasionally, meet with the student organizing a little party with the workers of the company.

# BAC professors:

Fall 2013

## DESIGN STUDIO



MIGUEL ROLDÁN

- Founder and Director of BAC program, teaching design studio since its beginning
- Director of Exchange Program for Architecture Schools with ITESM, Monterrey, México since 2002, Texas A&M University, USA, since 2000, Clemson University, USA, since 1999, Université de Montréal, (Canada), 2003.

## CONTEMPORARY EU CITY



SUZANNE STRUM

- Teaching in BAC program since 2000.
- Architect and a doctoral candidate at the Polytechnic University of Catalonia.
- Masters degree from the Metropolis Post Graduate Program, CCCB and UPC, where she has taught since 1999.

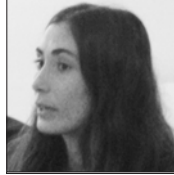
## FIELD STUDIES



IVÁN BLASI

- Architect and teaching in BAC Clemson architecture students since 2005
- Collaborated in several programmes of the Mies van der Rohe Foundation since the year 2000, with Docomomo Ibérico since 2007 and is Secretary General of Docomomo International since 2010.

## ARCH HISTORY RESEARCH



PILAR CALDERON

- Co-founder of CALDERON-FOLCH ARQUITECTOS
- Extensive local and international work
- Specialization in exhibition and scenographic work
- Has taught at ELISAVA, UIC, CCCB

## DESIGN STUDIO



JORDI MANSILLA

- Architect and DEA in Architectural Design.
- Professor in several Universities in Barcelona such as Centre UPC/UPF or L'Escola superior d'Arquitectura de la Salle, where he has been a jury member of undergraduate and masters degrees.
- Professor at the BAC for Texas A&M and Clemson University since 2010.

## DESIGN STUDIO



TONI MONTES

- Architect and Assistant Professor Elisava Design school, Barcelona. Currently Post graduate program
- He has been a faculty member at Isaac and taught in several universities in Barcelona and Europe at the time that contributed to architectural conferences and lectures.
- Professor at the BAC for Texas A&M and Clemson University since 2009.

## MATERIALS & METHODS



ANNA RAMOS

- Architect and teaching at the BAC for Texas and Clemson students since 2012
- Specialist in building technologies and methods
- UPC university professor

## ARCH HISTORY RESEARCH



MARC FOLCH

- Co-founder of CALDERON-FOLCH ARQUITECTOS
- Extensive local and international work and awards
- Has taught at ELISAVA, CCCB, ETSAB, ETSAV, UIC

Visiting professors: DESIGN STUDIO



CARLES MURO

Architect, Director of the Master in "Architecture: Critique and Project" at the Universidad Politècnica de Catalunya and studio professor at the ETSAB. Guest lecturer at the BAC since 2012.

DESIGN STUDIO



FRANCESC MUÑOZ

Geographer, member of the advisory council for the Cerdà commemorative year

DESIGN STUDIO



ROGER PAEZ

Architect, MS in Advanced Architectural Design from Columbia University (NYC)

DESIGN/LECTURER



YOSHIHIDE KOBANAWA

Architect and exposition curator  
Coordinator and professor of the Japanese study abroad program at the BAC.  
-Graduated from Tokyo University of the Arts. Completed the Master Course, UPC Barcelona.

Guest lecturers: XABIER BARRENA | ETHEL BARAONA | AGATA BUSCEMI | CARLOS FERRATER | ROGER PAEZ

Professors in collaboration with us: IVAN LLACH | JUSTIN BARONCEA | YOSHIHIDE KOBANAWA | JEAN CREAU | THIERRY KAND-  
JEE | JUAN CARLOS SÁNCHEZ TAPPAN | JORDI LLACER | IRMA ARRIBAS | CANDID ROGERS  
| CRISTINE TOSSENS | KRIS SCHEERLINCK | HUBERTUS PÖPPINGHAUS | ANNA BALDRICH  
| ALBERT PLA | ASH LETOW |

Design critic professors: JUDITH LECLERC | JUAN TRIAS DE BES | KRIS SCHEERLINCK | KOEN MEERSMAN |  
JAIME COLL | MANEL ARENAS | MIQUEL LACASTA | MARCEL ERMINY | JAUME BAR-  
NADA | CARMÉ FIOL | BETH GALI | RAFAEL GOMEZ MORIANA | CECILIA THAM |

## MIGUEL ROLDÀN, DIRECTOR and DESIGN STUDIO PROFESSOR

Degree in Architecture, March 1988.

Graduated from the Escuela Técnica Superior de Arquitectura de Barcelona, ETSAB-UPC

**Academic experience:** Thomas A. Bullock Endowed Chair in Leadership and Innovation 2012-2013, Texas A&M University

Coordination of the First year Master program in Architecture at Texas A&M University

Coordination of the University of New South Wales, Masters of Urban Design studio in Barcelona.

BAC Director organizing study abroad programs with following universities:

- ITESM, Monterrey, México - since 2002.

- Texas A&M University, USA, since 2000.

- Clemson University, USA, since 1999.

- Université de Montréal (Canada), 2003.

- Universidad Iberoamericana de México, 2001. Adjunct Professor in the School of Architecture, Clemson University, USA, since 2000.

Visiting Assistant Professor of the Architecture Department at Texas A&M University USA, since 2000.

Assisting professor design studio final critic, Tokio National University of Fine Arts and Music, Shibaura Institute of Technology, Musashino Art University of Tokio, 2011

Invited professor for the master lecture Unitec, Tegucigalpa, Honduras

Professor of Master Arquitectura y Critica, ETSAB, 2006

Associate Professor of the Projects Department at ETSAB between 1994 and 2000.

Codirector of the Glenbow-ras exhibition, 2000.

Coordinator of the ESARQ-UIC Project Area, 1997-2000.

Member of the ESARQ-UIC Management Board, 1997-99.

Director of Teaching Policy at ESARQ-UIC, 1997-99.

Speaker at the Netherlands Architecture Institute Congress in Rotterdam, 1999.

Director of the Groundcontrol Barcelona Fast workshop, 1999.

Director of Intspace, Calgary and Barcelona. Faculty of Environmental Design, 1999.

Codirector of FIPSE/EC, International Architecture Education, Georgia Tech International Atelier, Atlanta EEUU, 1999.

Guest Professor at Barcelona's Abroad Stage Program coordinated by the Faculty of Environmental Design at Calgary University (Canada), 1998.

Magister professor Landscape Architecture, 1991-1998.

Coordinator of the Students Exchange for the Energamed and Erasmus programmes, Facoltà d'Architettura del Politecnico di Milano i TU de München, 1996-97

Guest Professor at the Paris-Nice Abroad Stage Program for Tulane University 1997.

Professor of the Postgraduate Course Jardineria i Paisatge (Gardening and Landscape) at Barcelona's Agronomic Engineering School, 1990-93.

Awarded a scholarship by the Consejo Superior de Investigaciones Científicas as a FPI (Formació Personal Investigador) in the Urbanism and Territory Distribution Department at ETSAB, 1988-1992.

**Selection of Awards :** 2011 Finalist. Premis Catalunya Construcció en la categoria de Innovació en la Construcció  
2011 1st PRIZE ARQUITECTURA + 2011, mejor proyecto de vivienda de promocion publica  
2011 Finalist. Premi Construmat 2011 a la innovació tecnològica.  
2011 Selected. Premis FAD d'Arquitectura 2011. Project: Torre d'habitatges Plaça Europa.  
2010 Finalist. Premis d'Habitatge Social de Catalunya 2009 (Public Buildings Awards).  
2010 Finalist. Premis Catalunya Construcció 2010.  
2009 Finalist. X Premio de Arquitectura de Ladrillo 2007/2009 (Brick Architecture).  
2009 Finalist. VI Biennial d'Arquitectura "Alejandro de la Sota". Project: CEIP L'Agulla del Catllar (Public School)  
2008 Selected. IX Hispalyt National Award 2005-2007.  
2007 Finalist. Aluminier-Technal Architecture Awards.  
2006 First prize. 5TH TILE OF SPAIN ARCHITECTURE AWARDS IN THE INTERIOR ARCHITECTURE.  
2006 Finalist Saloni Award for Interior Architecture.  
2004 Semi-finalist. Best of Europe Award. Architektur Innenarchitektur Technischer (AIT).  
2004 Selected. FAD Awards of Architecture 2003.  
2004 Finalist. Catalunya Construcció Awards for the Technological Innovation section.  
2003 First prize. ARCHITECTURE AWARD FOR THE GIRONA DISTRICT.  
2003 Finalist. III Biennial d'Arquitectura <Alejandro de la Sota>  
2003 Finalist. ENRIC MIRALLES-FUNDACIÓN CAJA DE ARQUITECTOS AWARD.  
2003 Finalist. EUROPEAN CONTEMPORARY ARCHITECTURE AWARDS - MIES VAN DER ROHE.  
2002 FAD AWARD OF ARCHITECTURE.  
2001 First prize. VI HISPALYT NATIONAL AWARD 1999-2001.  
1999 First prize. II YOUNG ARCHITECTS PRIZE 1999.  
1999 Special mention for the V Hispalyt National Award 1997-1999.  
1997 Special mention for the IV Hispalyt National Award 1995-1997.

- Selection of conferences:** 2011 Conferència Foro: Grandes Proyectos de Arquitectura. Construmat 2011, Barcelona.
- 2011 Lecture "architecture to learn" as part of lectures series at the ETSAZ University in Zaragoza. Cycle "Letters to the Beginners: necessary matters"
- 2010 "Sobriedad y Complejidad", Lección Magistral en Unitec, Tegucigalpa, Honduras.
- 2010 "Darrers projectes d'habitatge", a ETSAM-UPM
- 2009 "Edificios para la educación", Debat Mesas de A+.
- 2009 Càtedra Mies, ETSAB. Projecte: Habitatges Hospital Militar.
- 2009 Jornades U.S.A. "Oportunidades de negocio para las empresas españolas en el sector de la Arquitectura", Instituto Español de Comercio Exterior, Barcelona.
- 2008 Conferència Coup de Dés. What's New? Fundació Mies Van der Rohe.
- 2008 M. Roldán. Seminari ASCER per a periodistes especialitzats en Arquitectura. Diversos projectes
- 2008 "La escala de las cosas", dins el Màster Laboratorio de la vivienda del siglo XXI, ETSAB. Diversos projectes.
- 2006 Conferència al Màster en gestió de la ciutat, Fundació Politècnica de Catalunya. Projectes: Habitatges d'Hospital Militar i Torre d'habitatges de la Plaça Europa.
- 2006 Master d'Arquitectura Crítica, ETSAB, 5 de maig. Obra recent.
- 2006 "Torre d'habitatges Gran Via", conferència al COAC, 26 d'abril.
- 2005 Ford Calumet. Conferència dins el cicle Segell Verd, Delegació Garrotxa-Ripollès del COAC, 25 de febrer.
- 2004 Xarxes, territoris i urbanisme intel·ligent. II Seminari intern Fundació Ramon Trias Fargas, Barcelona.
- 2004 Conferència a la Delegació d'Osona del Col·legi d'Arquitectes de Barcelona, Vic. 2 d'abril de 2004.
- 2003 Obra propia. Colegio de Arquitectos de Almería. Cicle de conferències 2003.
- 2003 Dry rigor. Curs Arquitectura hoy. Arquitectura mañana?. Universitat Politècnica de València.
- 2003 Presentació de les cases m&m al Col·legi d'Aparelladors i Arquitectes Tècnics de Catalunya i al COATarragona.
- 1992 Conferència Concurs COAG Lugo. Seu del Col·legi d'Arquitectes de Galícia, Lugo.
- 1990 Conferència Concurs Remodelació del Palau Ca La Torre. Seu COAB. Seu del Col·legi d'Arquitectes de les Balears, Palma de Mallorca.

**Professional experience:** Founder of architecture firm ROLDÁN + BERENGUÉ,arqts, with 20 years of experience, conformed by a multidisciplinary team with experts.

**BUILDINGS**

Expert in residential architecture (14 public and private developments, with a total of 54 000 m2, highlighting a residential tower in Plaza Europa), corporate headquarters (Barcelona Activa, Barcelona Economists Association, Association of Architects in Lugo), public and private facilities (educational, sports, cultural, civic, health,...), and the restoration of historic and industrial buildings (church of the Trinitarians in Vic, old factory Fabra i Coats in Barcelona).

**URBAN PLANNING**

In urbanism, his firm has made integrated projects (planning + urbanization + construction) of new implementation and reform of existing layers (El Graell, Vic, 20 Ha; Sedó Industrial Colony, Esparreguera, 7 Ha; Els Munts, Altafulla, 1.5 Ha), as well as numerous planning documents.

**Publications:** The work of R + B has been published and diffused in numerous European and American cities, highlighting among other accomplishments the involvement in 2000 on the Venice Architecture Biennale, in 2003, being keynote speakers in the International Symposium of Architecture in Monterrey (Mexico), in 2010 on the exhibition Architecture catalane, from 2004-2009 in Portrait de époque (París) and participating in Expo real 2010 and Barcelona Economic Triangle (Munich). They have also been published in several magazines such as A + U (Japan), Wallpaper (United Kingdom), a + t (Spain), Pasajes (Spain), On Design (Spain), Arquitectura Viva (Spain) Mais Architecture (Portugal) and MARK (Netherlands), Hinge (Hong Kong), Oris (Croatia) among others.

**Monographic publications:** 2011 TC cuadernos, ROLDÁN + BERENGUE arqts, Arquitectura 1999-2011, num.100  
2008 DA, Documentos de Arquitectura, 64. Monographic of Colegio de Arquitectos de Almería,  
1999 R+B. Caligrafía-Geografía y Mesas. Catalog and monographic exhibition in Arqueria de los Nuevos Ministerios (Madrid)

# TONI MONTES

## DESIGN STUDIO PROFESSOR

- Education:**
- Universitat Politècnica de Catalunya. ETSAB. 1990-1999.
  - École d'architecture Paris-La Villette (1993-94). Erasmus program
  - École d'architecture Paris-Belleville (1993-94) Erasmus program
  - Institut d'hautes études de l'Amérique Latine (1993-94) Erasmus program

- Academic experience:**
- Assistant Professor Elisava desing school, Barcelona. Currently Post graduate program
  - Assistant Professor Barcelona Architecture Center, Barcelona. Currently
  - Faculty member at Institut d'arquitectura avançada de Catalunya (Iaac) (2003-2004)
  - Visiting professor with Luis Ortega. Workshop 'New Techniques for new Researches' at École d'architecture de Grenoble. Grenoble, France. March 2004
  - Assistant professor a Eina Design School, Barcelona (2000-2004)

**Other academic activities** Organization of the International Symposium QUADERNS: THE EDUCATION OF THE ARCHITECT

Quaderns de Arquitectura i Urbanisme Date: April 2005 Scientific Committee: Carles Muro (director), Iñaki Ábalos, Luis Moreno

**JURIES (SELECTION)**

- Barcelona Institut of architecture (BiArch) (Studio directed by Iñaki Ábalos)
- École d'architecture de Grenoble. France (Studio directed by Gilles Marty)
- ETSAB (Barcelona), ( Studio directed by Lluís Ortega and Roger Paez)
- ESARQ, UIC (Barcelona), (Studio directed by Emiliano López)
- IAAC (Barcelona), (Studio directed by Vicente Guallart)
- Akademie der Bildenden Künste Wien, (Studio directed by Farshid Mousavi, jury in Barcelona)
- Escola d'arquitectura La Salle (ESALS), Barcelona (Studio directed by Jordi Ferrando and Jordi Mansilla)

- Contributions to conferences and lectures:**
- CMSJ , Barcelona, Energy, achitecture, sustainability
  - Participant in round table: Keys for a more efficient and ecological architecture
  - ESARQ-UIC, Barcelona Lecture work in progress, 2008
  - École Nationale d'Architecture de Grenoble Lecture Work in progress, 2004
  - Coac, Barcelona Lecture: The city for holiday by GATCPAC (with Xavier Osarte) 2003
  - ETSAB, Barcelona Lecture: The city for holiday by GATCPAC (with Xavier Osarte) 2003
  - Elisava desing school, Barcelona Lecture work in progress, 2003



**Professional experience:** Note: All the professional work listed in this cv is the result of the collective work of F451Arquitectura. F451Arquitectura principals are: Santi Ibarra, Toni Montes, Lluís Ortega, Xavier Osarte and Esther Segura.

**Exhibitions:** **\_INDIVIDUAL EXHIBITIONS**

- **Assemblage.** Exhibition about F451arquitectura at Havard University: Graduate School of Design. Two projects were exhibited: UPF Temporary Extension for Pompeu Fabra University and the Municipal Day Centre in Cardedeu.
- From 26.1.2009 to 10.3.2009. GSD, Harvard University, Cambridge, MA, USA. **Collective Exhibitions**
- **Ordos100. The inevitable cultural negotiations when building a city in the 21st Century.** Exhibition for 100 houses in Ordos, Mongolia interior, China. Designed by 100 temas selected by Herzog & de Meuron in a urban design project by Ai Weiwei. From 10 al 14 to June 2009. E-Halle Basel, Erlenstrasse 15. Organized by: During ART Basel
- **The future Science Museum for the Environment and Climate in Lleida**  
The Institute of Architecture of Lleida hosts the exhibition of the competition entries for the Museum for the Environment and Climate of Lleida. F451 Arquitectura got the 3rd prize. From 1st to 26th June 2009. Exhibition Room COAC Lleida Canyeret, 2
- **Patent Constructions: new architecture made in Catalonia**  
Exhibition of 30 representative projects of current Catalan architecture in the context of the activities promoted by the Ramon Llull Institute for celebrating the catalan presence in the Frankfurt Book Fair From September 15th to November 18th 2007. Deutsches Architekturmuseum, Frankfurt am Main.
- **EUROPAN 8 CZ**  
Exhibition of the runner up projects of European 8 in the Check Republic From the 10th until 24th May 2006 at the Jaroslav Fragner gallery, Prague, Check Republic.
- **Young architects competition**  
Results of the competition Commercial urbanism by young architects. Exhibition in the context of celebration of the year of commerce From 19th until 30th. October 2006 at Espai Picasso at the Architecture Institute.
- **40 (under forty)** Professionals younger than 40 years that work in Catalonia exhibit their projects. Exhibition in the context of the celebration of the Year of Design. From February 20th until March 15th 2003 in the Architecture Institute of Catalonia.

- **CJA 2003:** Exhibition of the runner up proposals for the Ideas competition for the housing proposals that promote innovation of the field of construction, technology and sustainability. From September 9th to October 7th 2003 in the Architecture Institute of Catalonia.
- **“CONTINUITATS”** Selection of projects by [AiB] and F/451 In collaboration with: [AiB] arquitectes. Exhibition March 2003 in the Architecture Institute of Catalonia

**Awards and Prizes:**

- Awarded by Domus magazine: Best work from a young architect (2009-2010)  
President of the jury: Steven Holl
- Delta 2011 prizes: work finalist: Beta bench
- Fad 2011 prizes: work selected: UPF green area
- Ideas competition for a High School, Montcada, 1st PRIZE: October 2010
- Ideas competition for a High School, Barcelona, 1st PRIZE: March 2010
- Ideas competition for a Ferry Terminal in Mao, Menorca. 1st PRIZE: July 2009.
- Ideas competition for a Primary School in Les Savines, Cervera. 1st PRIZE September 2008
- Ideas Competition for a temporary extension for Pompeu Fabra University 1st PRIZE June 2007
- YOUNG Architects’ Competition: commercial urbanism RUNNER UP: September 2006.
- Ideas Competition for 110 dwellings at Almogavers street. Barcelona. 1st PRIZE: April 2006
- Ideas Competition for a Health Center. Ulldecona 1st PRIZE: October 2005.
- Ideas Competition for 78 dwellings in Porta Trinitat. Barcelona. 1st PRIZE: October 2005.
- EUROPAN 8. Prague. Honorable Mention: November 2005.
- Ideas Competition for 24 dwellings in Barcelona. With [AiB] arquitectes. 1st PRIZE: April 2005.
- Ideas competition for a Municipal Day Centre in Cardedeu. 1st PRIZE: March 2005
- Short-listed competition for the design of the exhibition: ‘En Guerra’ 1st PRIZE, September 2003
- International ideas competition for the new building for the Tel Aviv Art Museum, Israel.  
With Yehoshua Gutman Architects  
Phase 1: January 2003. 1st PRIZE  
Phase 2: April 2003. FINALIST  
Phase 3: October 2003: 2nd PRIZE
- Ideas competition for the Vocational Training Centre for Communication, Image and Sound in Langreo, Oviedo. 2nd PRIZE – November 2002

## JORDI MANSILLA DESIGN STUDIO PROFESSOR

**Education:** 2008 DEA in Architectural Design at the Universitat Politècnica de Catalunya  
2000 Barch at the Escola Tècnica Superior d'Arquitectura de Barcelona, Barcelona

**Academic experience:** 2002-10 Professor at the Escola Superior d'Arquitectura La Salle. Universitat Ramon Llull, Barcelona  
2010 Professor at the Barcelona Architecture Centre UPC/FPC / Texas A&M University, Barcelona  
2006 & 09 Jury member of the Summer School at the Berner Fachhochschule Architektur. Holz und Bau. Barcelona  
2008 Jury member of the undergraduate course "Chicago-Barcelona". University of Illinois, Barcelona  
2008 Jury member of the Màster en Disseny i Direcció de Projectes Expositius. Escola Elisava. Barcelona  
2006-07 Visiting Professor at Syracuse University School of Architecture, Syracuse. U.S.A  
2005 Visiting Professor of the Master of Science in Architecture and Urban Design. Columbia University, New York. U.S.A  
2004 Visiting Critic. Projecte "Trans Americana" IAAC and the Vitoria University. Brazil  
2002 Jury member of the `Màster Crítica i Projecte`. ETSAB. Barcelona

### LECTURES

2007 Lecture at the III Congrés. Talk 20. Barcelona  
2003 Lecture at the `Màster de Arquitectures Efímeres. ETSAB `Concurso para Refugios Urbanos`. Madrid  
2002 Lecture at the `Seminari de Arquitectura Raval 5´. Conferencia sobre "Refugis Urbans". Barcelona

**Publications:** 2007 Barcelona, transformació : plans i projectes. Edita Ajuntament de Barcelona.  
2007 Revista Future. Num.16-17 2008. Campus de la Justicia. Fundación COAM.  
2007 Ediciones eA! db.18 Concurso Decanato del Campus de la Justicia de Madrid.  
2006 Mapping l'Eixample. Revista Quaderns num.243. Urban Analysis of the "l'eixample" from Barcelona. Article  
2006 Squating Geometries. AD. Architectural Design num.75.  
1997 Critikal Definition. N°1 . Universitat de Aarhus. Copenhagen. Article

- Exhibitions:** 2009 "Arquitectures sense lloc (1968-2008)". Centre D'Art Santa Monica. Barcelona  
 2009 2007 Curator of the Exhibition L'H & NY. A la Tecla Sala. Agència de Desenvolupament  
 Urba de L'Hospitalet and the Columbia University  
 2005 HiperCatalunya. MACBA. Colective exhibition of diferent proposals of European  
 Architects about the futur of Catalonia  
 2006 Geometries d'Ocupació.Own projetcs. Espai Picasso COAC. Barcelona  
 2005 Exposició Arquitectes <40  
 Collective of young architects. Col.legi d'arquitectes de Catalunya. Barcelona  
 1996 Travelling exhibition. "Les Formes de Creixement Urbà". Edicions UPC Curs Manuel  
 Solà Morales 1996 Projets in Raval. Barcelona. XIX UIA . Barcelona
- Awards:** 2009 Ampliación del Parque de Santurtzi ,Honour mention. Bizakaia. Spain  
 2007 Edificio Decanato del Campus de la Justicia de Madrid. 3rd Prize. Madrid. Spain  
 2007 Estació Marítima del Port de Ciutadella Honour mention. Illes Balears. Spain  
 2004 Front marítim del North Quays of Waterford. Honour mention. Waterford. Ireland  
 2003 Pavelló Arquitectes Sense Fronteres. XIX UIA Congress First Prize. Travelling Pavilion

## IVAN BLASI

### FIELD STUDIES PROFESSOR

Ivan Blasi was born in Barcelona in 1976 and studied Architecture at the Escola Superior d'Arquitectura de Barcelona (ETSAB) where he graduated in 2002. He co founded the architecture studio 100to Arquitectura in 2003 and has been teacher at the Barcelona Architecture Centre since 2005, concentrating on 20th Century Architecture and Contemporary Architecture in Europe. He has collaborated in several programmes of the Mies van der Rohe Foundation since the year 2000, with Docomomo Ibérico since 2007 and is Secretary General of Docomomo International since 2010.

**As a teacher and researcher:** He began working with Ignacio Paricio, professor at the ETSAB, in 1998. In 2001 he was invited by the Escola Tècnica Superior d'Arquitectura de Barcelona (ETSAB) to participate in the Mies van der Rohe Chair together with David Chipperfield, Kazuyo Sejima and Iñaki Ábalos.

Since 2005 he has been a teacher at the Barcelona Architecture Centre. He has also given several conferences related to Modern Architecture and DOCOMOMO.

**As curator and curatorial assistant:** he has collaborated in the organisation of several architectural venues. In 2000 he was curator of the exposition Mies: algunes imatges recuperades which took place at the Escola Tècnica Superior d'Arquitectura de Barcelona (ETSAB). In 2006 he began to collaborate with the Fundación Docomomo Ibérico coordinating the project SUDOE. Arquitectura S. XX España, Gibraltar y Francia within the curatorial team directed by professor Carlos García Vázquez. He later collaborated with the Fundación Docomomo Ibérico in the curatorial team directed by Susana Landrove which organised the exposition La Arquitectura de la Vivienda en España. 1925-1965. In 2007 he assisted the curator in the organisation of the exposition European Union Prize for Contemporary Architecture. Mies van der Rohe Award 2007 which was shown in different cities in Europe and Japan. In 2008 he coordinated the cinema cycle Ciutats Assetjades, in the curatorial team together with Cyril Neyrat from Le Jeu de Paume in Paris. In 2008, 2009 and 2010 he was co curator of the intervention by the Japanese architects Kazuyo Sejima and Ryue Nishizawa , an intervention by the Catalan artist Antoni Muntadas and another one by Ai Weiwei at the Mies van der Rohe Pavilion in Barcelona. Both concentrated on different ways of interpreting and understanding the Pavilion. The first studied the effects of reflexions, the second worked on Mies' archive and its smells and the latter on the pools of the Pavilion.

**As a publisher:** He began working with Blassi Publishers in 1990 coordinating several travel and photography books. In 2001 he collaborated in the Barcelona Architecture Guide by Ediciones Polígrafa. Since 2002 he has collaborated with Actar in the publication of several architecture books which include Coup de Dés. What's new? (2008); Coup de Dés. New Ideas, New Experiences in the European Context, AAVV, Barcelona, 2007; Coup de Dés. Emerging European Architectures, AAVV, Barcelona, 2006; Coup de Dés. Housing and Public Space, AAVV, Barcelona, 2004; Kazuyo Sejima. The Sagrada Família Surroundings, AAVV, Barcelona, 2002; David Chipperfield. The Olympic Village. Reinterpreted new Seafronts, AAVV, Barcelona, 2001; Wiel Arets. Strange Conditions, AAVV, Barcelona, 2000; and La arquitectura del siglo XX en España, Gibraltar y las regiones francesas de Aquitaine, Auvergne, Languedoc-Roussillon, Limousin, Midi-Pyrénées y Poitou-Charentes, AAVV, Barcelona, 2007. He has also published MUNTADAS. On Translation: Paper BP/MVDR, SANAA. Mies van der Rohe Pavilion Intervention and Ai Weiwei With Milk. Since 2010 he has coordinated and has been editor of the DOCOMOMO International Journal.

**As an architect professional:** he founded his studio called 100to Arquitectura in 2003, which focuses on building restoration and reuse and urban issues. The importance and amount of heritage and its use today have been the main thread between his projects, mainly in Barcelona but also in other cities. In 2000 100to Arquitectura was selected in the FAD Awards for the exhibition Mies: algunes imatges recuperades of which he was co curator. In 2005 100to Arquitectura won the competition to reorganise part of the old quarter of Cervera for the Catalan Government. This project was finished in 2010 and it won the Architect's Institute Prize for Outdoor Space. Currently 2 projects in Logroño to build a soccer field and the changing rooms are being developed.

## SUZANNE STRUM, FIELD STUDIES IN DESIGN PHILOSOPHY PROFESSOR

Suzanne Strum is a graduate of the **Columbia University Graduate School of Architecture, Planning and Preservation in New York**. She is a doctoral candidate at the **Polytechnic University of Catalonia**. She has a masters degree from the Metropolis Post Graduate Program, CCCB and UPC, where she has taught since 1999, and where she holds the position of Head of Studies since 2004.

She has taught in the Texas A & M program in Barcelona since it began in 2000. She is a professor in the undergraduate design program at Elisava Design School, Pompeu Fabra University, where she also conducts a summer course: Dual City with Central Saint Martins School of Art and Design, London. Other academic positions include teaching "Urban Systems" for Calgary University's graduate studio program in Barcelona.

She has taught seminars for Carleton University, Universidad Tecnológico de Monterrey, Universidad de Puebla, Trinity College, as well as participating in diverse study abroad programs. She has lectured for Tulane University, Florida International University, Cambridge University, University of North London, and at the ESARC International Space.

She is the author of *Barcelona: A Guide to Recent Architecture*. Ellipsis/Chrysalis 2002, a detailed overview of contemporary architecture and urbanism in the city, and of *Barcelona Architecture*, a critical guide to Barcelona from the Roman period to the present, forthcoming from Watermark Press, Australia. She is co-editor of *Metropolis: Cities, Networks, Landscapes*. Gustavo Gili GG, 2004. Her articles have appeared in various scholarly and professional publications including *Scapes V*, *Bauwelt*, and *Nexus*, (forthcoming).

She has worked on many exhibitions of architecture as a researcher and coordinator at the Museum of Contemporary Art of Barcelona, MACBA, the Center of Contemporary Culture of Barcelona, CCCB, and the Mies van der Rohe Foundation. She is the recipient of a Graham Foundation Grant, and her research has been presented at the Buell Center for American Architecture at Columbia University.

Her architectural practice with Demostuio has dealt mainly with renovation projects and small scale residential designs. Her projects have been published in *Architecture Digest Italy*, *Elle Decoration*, UK, *Wallpaper Magazine*, *Casa Viva*, *El Pais Sunday Magazine*, and *Casa Vogue*. Her professional training began in the offices of Michael Graves, Princeton; Taller de Arquitectura, Barcelona; Ehrenkratz and Eckstut, New York; and Steven Holl, New York, among others.

# A N N A R A M O S , DESIGN COMMUNICATION PROFESSOR

Prof. Arch. Anna A. RAMOS SANZ  
Building Technology & Sustainability  
University Degree in Architecture  
School of Architecture of Barcelona (E.T.S.A.B.)  
Granted student at Technische Universiteit Delft, Netherlands.  
PhD candidate in Architecture, Universitat Politècnica de Catalunya.  
Professor in School of Architecture of Barcelona, since 2000  
Member of Catalonia Order of Architects (COAC)  
Since 2000, Associate num. 33.142-2

## Professional

### Experience:

- Architect since September 2000.
  - Adjunct Professor to the Architectural Technology Dep., Escola Tècnica Superior d'Arquitectura de Barcelona, UPC, since 2003.  
Barcelona Architecture Center, construction materials&methods professor, since 2012  
University Network for Sustainable Architectural Design an Urban Planning, visiting professor, since 2007  
Münster School of Architecture, Fachhochschule Münster, visiting professor, since 2006
  - 2001-2010 GSD Degree in Design, Universitat Politècnica de Catalunya, design materials&methods professor.
  - 2005-2008 President of the Young Catalan Architects Group (AJAC)
  - 2001-2007 Adjunct professor to the ESARQ School of Architecture, Universitat Internacional de Catalunya (UIC), Barcelona.
  - 2001-2003 AJAC's Activities Coordinator.
- Professional collaboration with arch. Josep Parcerisa and arch. Maria Rubert de Ventós, professors at the Department of Urbanism and Regional Planning at Universitat Politècnica de Barcelona (UPC).

2002 Town architect at La Riba (Tarragona).  
Contents adviser at [www.alwaysstone.com](http://www.alwaysstone.com).  
Professional collaboration with Arch. Sergi Carulla & Oscar Blasco.

2000 Becomes an Architect at the School of Architecture of Barcelona (ETSAB).



	1998-2000	Student Practice at the Office of Public Space at Barcelona Metropolitan Council
<b>Teaching Experience:</b>	2012-2012	Barcelona Architecture Center, construction materials&methods professor.
	2003-2012	Adjunct Professor to the Architectural Technology Department. Escola Tècnica Superior d'Arquitectura de Barcelona, UPC.
	2007-2012	Assistant Professor to the Architectural Technology Department. Escola Tècnica Superior d'Arquitectura de Barcelona, UPC.
	2007-2012	University Network for Sustainable Architectural Design an Urban Planning, visiting professor.
	2006-2012	Münster School of Architecture, Fachhochschule Münster, visiting professor.
	2001-2010	GSD Degree in Design, Universitat Politècnica de Catalunya, design materials&methods professor.
	2001-2007	Adjunct professor to the ESARQ School of Architecture, Universitat Internacional de Catalunya (UIC), Barcelona.
	2001	Coordination of the course: "La ejecución de la obra: agentes, seguimiento y decisiones. Módulo B". Escola Sert – AJAC - COLEGIO DE ARQUITECTOS DE CATALUÑA
<b>Conferences:</b>	2007	International Conference "SUSTAINABLE ARCHITECTURAL DESIGN AND URBAN PLANNING". Hanoi, 15-16th may; Communication: "Architects of the 21st century. Design decisions versus environmental impact"; Organised by: University Network for Sustainable Architectural Design and Urban Planning.
	2006	International Conference "IL NUOVO ED I CONTESTI CONSOLIDATI"; Communication: "La costruzione del MACBA e la sua incidenza nello sviluppo urbano della Città Vella a Barcellona" Giornate europee del Patrimonio; L'Aquila (L'Abruzzo, Italia), 22 i 23 de setembre. Ministero per i Beni e le Attività Culturali Soprintendenza per i Beni Architettonici e per il paesaggio per l'Abruzzo
	2006	Invited lecturer at International workshop: "2K6 MÜNSTER WORKSHOP IN BARCELONA"; Barcelona, January 2006; Münster, March 2006. Fachbereich Architektur, Fachhochschule Münster

- 2005 Coordinator and lecturer at the course: "ARQUITECTURA DE L'EIXAMPLE"  
Barcelona, July - October Organised by: Institut Català de Tecnologia.
- 2004 Communication at "II Jornada LEGADO INDUSTRIAL Y INNOVACIÓN. Actuaciones en el patrimonio edificado"; Barcelona. Organised by: Foro de la Ribera del Besos
- Publications:**
- 2006 "Moldear, ensamblar, proyectar. La Cerámica en Arquitectura." Ed. ASCER. Barcelona. Co-author of the chapter "Cerámica, material de un paraíso sostenible"
- 2006 Magazine FACES nº63. Co-author of the chapter "Rafraichissement. Systèmes vernaculaires de climatisation"
- 2005 Magazine Tectónica nº18. "Intervenir en arquitecturas portantes"
- 2003 "III Premio AJAC para Jóvenes Arquitectos". Ed. COAC; Barcelona (publication's coordination)
- 2001 "II Premio AJAC para Jóvenes Arquitectos". Ed. COAC. Barcelona (publication's coordination)
- Projects:**
- 2012 Theater Bulding Renovation in Sarrià, Barcelona
- 2012 Single-family housing in Ibiza.
- 2011 Housing Building Renovation in Barcelona
- 2010 Single-family housing in Tamariu, Costa Brava.
- 2009 Grau, Baylos & Angulo main office renovation; Barcelona.
- 2008 Natural Park Office Building "Serra de Montsant"; La Morera de Montsant. Tarragona.
- 2007 Refurbishment of Casino Theater; Rubí. Barcelona. Professional collaboration with Dr. Arch. Fernando Ramos.
- 2006 Grau, Baylos & Angulo main office; Barcelona.
- 2006 Refurbishment of Castell Museum; Rubí. Barcelona. Professional collaboration with Dr. Arch. Fernando Ramos.
- 2006 Refurbishment of an apartment at Oliana Street; Barcelona.
- 2006 Refurbishment of a penthouse at Blai Street; Barcelona.
- 2006 Housing buiding refurbishment; Badalona. Barcelona.
- 2005 Single-family housing; Torrelles de Llobrega, Barcelona.
- 2004 Façade reform at. c. Carreras Candi; Barcelona.

- 2004 Refurbishment of the apartment interior at Alba Street; Barcelona.
- 2003 Refurbishment of an apartment at Rocafort Street; Barcelona.
- 2002 Refurbishment of an apartment at Madrid Avenue; Barcelona.
- 2001 Acces building at Boehringer Ingelheim España Headquarter; Sant Cugat del Vallès, Barcelona.
- 2001 Park "Parc Central"; Sant Andreu de la Barca, Barcelona. Professional collaboration with Arch. Sergi Carulla.
- 2001 Competition for COAC's stand at Construmat; Barcelona
- 2001 Urban planning PERI Perú-Pere IV, "Pla de renovació d'àrees industrials del Poblenou 22@"; Barcelona. Professional collaboration with Dr. Arch. Josep Parcerisa and Dr. Arch. Maria Rubert de Ventos.
- 2000 Seat of Fundació Ferran Angulo; Barcelona.
- 2000 Housing buiding refurbishment at Travessera de les Corts; Barcelona. Professional collaboration with Dr. Arch. Fernando Ramos.
- 2000 VW GEDAS headquarter 's refurbishment; Barcelona. Professional collaboration with Dr. Arch. Fernando Ramos.
- 2000 Boehringer Ingelheim España Headquarter; Sant Cugat del Vallès. Barcelona. Professional collaboration with Dr. Arch. Fernando Ramos.
- 2000 Aparthotel "Las Águilas" refurbishment; Tenerife. Professional collaboration with Dr. Arch. Fernando Ramos and Arch. Jordi Sutrias.

## PILAR CALDERON

### PROFESSOR

Born in Barcelona in 1975. Architect, graduated in Escola Tècnica Superior d'Arquitectura de Barcelona of the Universitat Politècnica de Catalunya. In 2000, she co-founded Calderon-Folch Arquitectes along with Marc Folch (Calderon-Folch-Sarsanedas since 2011). Among numerous prizes and recognitions, the studio won the Young Architects Prize AJAC2004 and was finalist in the FAD awards in 2003. Their work has been published in the general press and specialized media both in Spain and abroad. Additionally, references to their work can be found in books on contemporary architecture such as "JAE-Young Spanish Architects" by K.Frampton among others, and "Contemporary Architecture in Catalonia" by J.M.Montaner. Presently, she combines the co-direction of the studio as well as participating in several educational and cultural projects.

**Education:** She complemented her academic studies in the School of Architecture of Barcelona of the Universitat Politècnica de Catalunya with periods of working and studying abroad:

- 1996 IAESTE scholarship : Trainee in the Turkish Public Works and Planning Ministry; Ankara
- 1996 Trainee in the Turgut Toydemir's architecture Studio Piramit Mimarlik in Istanbul, Turkey
- 1997 Participated in the Unesco's seminar "Catagena de Indias, walls and limits", Columbia.
- 1998 Participated in the seminar "Energy Concepts for a Sustainable Architecture" in the Technik Fachhochschule of Stuttgart, Germany.
- 1998 Study Abroad Scholarship UPC: Preparation on the final diploma project at the School of Architecture of the Universidad Católica of Santiago of Chile.
- 1999 Participated in the Servicio País FSP Foundation for the elimination of poverty in Chile, developing a preliminary project for a cultural centre in Villa O'Higgins, Patagonia.

**Professional Experience:** 1999 Collaborator in Mathias Klotz Studio: Where she collaborated in the competition and development of the first-prize-winning Altamira School in Santiago de Chile. Klotz obtained the Borromini international award for the best young architect for this work. since 2000: Principal of Calderon-Folch-Sarsanedas Arquitectes

- Recognitions:**
- 2003 Finalist of the FAD Awards
  - 2004 AJAC Award for Young Catalan Architects
  - 2004 Iberian-American Arch. Biennial, Peru
  - 2005 Selected for the FAD Awards
  - 2011 Selected for the FAD Awards
  - 2011 Selected for the XI Spanish Architecture Biennial
  - 2011 Member of AxA

**Awards in Open Competitions:** 2000 2nd: Public Housing in Jaén  
 2000 2nd: Cultural Centre in Palamós  
 2000 2nd: Bridge for the Henares River  
 2002 2nd: Acces to Caravaca de la Cruz Castle  
 2003 Honorable Mention: Public Housing in Cartagena  
 2005 Shortlisted: City Hall in Porqueres  
 2005 2nd: Alcúdia High School in Mallorca  
 2006 1st: Pedestrian Bridge in Manresa  
 2006 1st: Public Housing in St Llorenç Savall  
 2006 1st: Police Station in Sitges  
 2006 1st: Public Housing in Navacarnero  
 2007 1st.: Public Housing in Begues  
 2007 1st: Léonce-Georges Cultural Centre  
 2008 3rd: School of Psychology in Málaga  
 2008 3rd: Yacht Marina Facilities in Bydgoszcz  
 2008 2nd: The Climate Museum in Lleida  
 2009 1st: Civic Center, Theater and Library in Begues  
 2010 Finalist: Barcelona Central Library  
 2010 2nd: Les Corts District Library  
 2011 Finalist: UTEC University New Campus in Lima, Peru

Collective Exhibitions

2003 <40 (Under Forty), COAC  
 2004 "Ideas for an Architecture", Gov. of Murcia  
 2004 "Catalan Culture", Institut Ramon LLull, International Fair in Mexico.  
 2004 "Emerging Panorama", IV Iberia-American Architecture Biennial  
 2004 "Young Architects of Catalonia Ajac 2004"  
 2005 "Fad Awards 2005"  
 2006 "Scenographies Designed by Architects", Pavillon de l'Arsenal (Paris)  
 2006 "Viva. Public Housing in Spain", Ministry of Housing of Spain  
 2007 "44 Young International Architects". Scalae  
 2008 "JAE Young Architects of Spain". Ministry of Housing of Spain  
 2010 "Cities in Transformation" Gallery Of Design of Phoenix

- Teaching:** Pilar Calderon has been involved in many academic activities above all as coordinator and originator of first, second and third university level courses:
- 04-08 Origin, Direction of the Exhibition, Curation & Design Studio of the Master In Design and Exhibition Project Management held jointly by the Elisava- School of Design and Engineering of Barcelona and the Centre of Contemporary Culture of Barcelona.
  - 2008 Origin, development and coordination of the academic curriculum for the Second-Year-Students of Architecture Diploma at the School of Architecture ESARQ of the UIC University in Barcelona.
  - 2011 Direction of the new Master In Scenography at Elisava- School of Design and Engineering of Barcelona, University Pompeu Fabra. (Pilar Calderon)
- Research:** Pilar Calderon's personal research in architecture is mostly related to creative processes both in art and architecture. Her interest as an architect focuses on the search of abstract and sensitive approaches, specially at the starting points of architecture and urban design processes.

#### Published Books

2004 "Neruda-Rodríguez Arias. Houses for a Poet" by Pilar Calderon and Marc Folch. ISBN: 84-96185-24-9. Edited by COAC, distributed by ACTAR

#### Published Articles

2002 "Conditions of Distance", Magazine COAC  
2004 "First Words", Magazine Visions  
2004 "Rodríguez Arias's trip", Newspaper El Periódico  
2004 "Confusion", IV Ibero-American Architecture Biennial official book  
2004 "Disorder. Approximation. (...)", Magazine COAC  
2005 "Words and cooperation", Magazine ASF

#### Curated Exhibitions

2001 "Contemporary Space in Chile", COAC  
2004 "Architect and Client: "Neruda-Rodríguez Arias", COAC and Neruda Foundation

## MARC FOLCH

### ARCHITECTURAL HISTORY RESEARCH PROFESSOR

Born in Barcelona in 1975. Architect, graduated in Escola Tècnica Superior d'Arquitectura de Barcelona of the Universitat Politècnica de Catalunya. In 2000, he co-founded Calderon-Folch Arquitectes along with Pilar Calderon (Calderon-Folch-Sarsanedas Arquitectes since 2011). Among numerous prizes and recognitions, the studio won the Young Architects Prize AJAC2004 and was finalist in the FAD awards in 2003. Their work has been published in the general press and specialized media both in Spain and abroad. Additionally, references to their work can be found in books on contemporary architecture such as "JAE-Young Spanish Architects" by K.Frampton among others, and "Contemporary Architecture in Catalonia" by J.M.Montaner.

Presently, he combines the co-direction of the studio with the participation in several educational and cultural projects.

**Education:** He complemented his academic studies in the School of Architecture of Barcelona of the Universitat Politècnica de Catalunya with periods of working and studying abroad:

1996 IAESTE scholarship : Trainee in the Ze'ev Baran Architecture Studio in Jerusalem (Israel)

1997 Study Abroad Scholarship UPC: Lund Teknisker Högskolan of the Lunds Universitet of Sweden

1997 Lund Teknisker Högskolan Study scholarship to participate in the research project "Space for living- living in space" with NASA's Terrestrial Research Studio (Star) in Houston - United States.

**Professional Experience:** since 2000: Principal of Calderon-Folch-Sarsanedas Arquitectes

**Recognitions:** 2003 Finalist of the FAD Awards  
2004 AJAC Award for Young Catalan Architects  
2004 Iberian-American Arch. Biennial, Peru  
2005 Selected for the FAD Awards  
2011 Selected for the FAD Awards  
2011 Selected for the XI Spanish Architecture Biennial

**Awards in Open** 2000 2nd: Public Housing in Jaén

**Competitions:** 2000 2nd: Cultural Centre in Palamós  
2000 2nd: Bridge for the Henares River  
2002 2nd: Acces to Caravaca de la Cruz Castle

2003 Honorable Mention: Public Housing in Cartagena  
 2005 Shortlisted: City Hall in Porqueres  
 2005 2nd: Alcúdia High School in Mallorca  
 2006 1st: Pedestrian Bridge in Manresa  
 2006 1st: Public Housing in St Llorenç Savall  
 2006 1st: Police Station in Sitges  
 2006 1st: Public Housing in Navalcarnero  
 2007 1st.: Public Housing in Begues  
 2007 1st: Léonce-Georges Cultural Centre  
 2008 3rd: School of Psychology in Málaga  
 2008 3rd: Yacht Marina Facilities in Bydgoszcz  
 2008 2nd: The Climate Museum in Lleida  
 2009 1st: Civic Center, Theater and Library in Begues  
 2010 Finalist: Barcelona Central Library  
 2010 2nd: Les Corts District Library  
 2011 Finalist: UTEC University New Campus in Lima, Peru

**Collective Exhibitions:** 2003 <40 (Under Forty), COAC  
 2004 "Ideas for an Architecture", Gov. of Murcia  
 2004 "Catalan Culture", Institut Ramon LLull, International Fair in Mexico.  
 2004 "Emerging Panorama", IV Iberia-American Architecture Biennial  
 2004 "Young Architects of Catalonia Ajac 2004"  
 2005 "Fad Awards 2005"  
 2006 "Scenographies Designed by Architects", Pavillon de l'Arsenal (Paris)  
 2006 "Viva. Public Housing in Spain", Ministry of Housing of Spain  
 2007 "44 Young International Architects". Scalae  
 2008 "JAE Young Architects of Spain". Ministry of Housing of Spain  
 2010 "Cities in Transformation" Gallery Of Design of Phoenix



**Teaching Experience:** 04-08 Among with Pilar Calderon, he originated and directed the Exhibition Curation & Design Studio of the Master In Design and Exhibition Project Management held jointly by the Elisava School of Design and Engineering of Barcelona and the Centre of Contemporary Culture of Barcelona.

2007 Origin, development and coordination of the academic curriculum for the Second-Year-Students of Architecture Diploma at the School of Architecture ESARQ of the UIC University in Barcelona.

2008-10 Invited teachear in Schools of Architecture ETSAB and ETSAV

**Research: Published Books**

2004 "Neruda-Rodríguez Arias. Houses for a Poet" by Pilar Calderon and Marc Folch. ISBN: 84-96185-24-9. Edited by COAC, distributed by ACTAR

**Published Articles**

2002 "Conditions of Distance", Magazine COAC

2004 "First Words", Magazine Visions

2004 "Rodríguez Arias's trip", Newspaper El Periódico

2004 "Confusion", IV Ibero-American Architecture Biennial oficial book

2004 "Disorder. Approximation. (...)", Magazine COAC

2005 "Words and cooperation", Magazine ASF

**Curated Exhibitions**

2001 "Contemporary Space in Chile", COAC

2004 "Architect and Client: "Neruda-Rodríguez Arias", COAC and Neruda Foundation

# BAC 1999-2013

		CLEMSON	TEXAS A&M	UTSA	ITESM	MONTREAL	WASHINGTON	UNSW	BAC JAPAN	
2013	FALL	4	14							18
	SUMMER		XX				XX			XX
	SPRING	16	14						12	42
2012	FALL	15	15					18		48
	SUMMER		14				25			25
	SPRING	21	15						21	57
2011	FALL	17	15							32
	SUMMER						30			30
	SPRING	21	13							34
2010	FALL	18	13							31
	SUMMER						30			30
	SPRING	16	16							32
2009	FALL	18	08							26
	SPRING	12	18	16						46
2008	FALL	09	15							24
	SPRING	23	17	18	21					79
2007	FALL	20	16		11					47
	SUMMER		16							16
	SPRING	17	18	18	19					72

		CLEMSON	TEXAS A&M	UTSA	ITESM	MONTREAL	WASHINGTON	UNSW	BAC JAPAN	
2006	FALL	14	21							35
	SUMMER					25				25
	SPRING	21	21							42
2005	FALL	14	20		17					51
	SPRING	22	13		24					59
2004	FALL	11	31		23					65
	SUMMER				10					10
	SPRING	18	18		26					62
2003	FALL	11	15							26
	SUMMER				23					23
	SPRING	17	17		27					61
2002	FALL	18	15							33
	SPRING	15	16							31
2001	FALL	18	20							38
	SPRING	20	19							39
2000	FALL	21	18							39
	SPRING	18	17							35
1999	FALL	18								18
	SPRING	17								17
		500	498	52	201	25	85	18	33	1412



# Selected Student Work

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## Clemson University Barcelona Program

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## Spring 2013 Design Studio

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CONVERSATION  
MAROJE MRDULJAŠ -  
MIGUEL ROLDAN  
Barcelona June 2011

**MAROJE MRDULJAŠ:** ROLDÁN + BERENGUÉ, arqts TC nº 100 is not structured in a typical form for an architectural monograph. It is organized neither as a linear chronological narrative nor in typological groups. You have edited the book in your own firm in order to transform the process into a reflection about how you approach design. I understand that it goes beyond being just a catalogue, with the book's table of contents expressing the goal of discovering a relationship between projects that may not be immediately visible. The grouping and the effort to appropriately label these groups is a process of identifying common denominators of design procedures and strategies. Can we consider this TC 100 as a challenge to compose the most accurate version of a line of work, among several possible versions?

**MIGUEL ROLDAN:** You're right, there is certainly an attempt to reinterpret the projects, and for this reason, determining the structure of the book has been essential; a *modus operandi* that

mixes *Ars Combinatoria*, Kurosawa's *Rashomon* and the riddles of Lewis Carroll's *Alice*. Of course, as with any collection, we first proceed responding to the diversity by grouping. In this sense, classifying, categorizing and ranking are efficient and useful tools for uniting projects that are, under certain assumptions, unique. But there are other strategies to respond to the heterogeneous. We think that even though things are different, you can always assume that there is a prism under which they appear analogous. It's like playing at putting together things that are not alike at first glance, and then finding an argument for similarity. The question "what do apparently opposing things have in common?" is an act of pure creation. In other words, filtering diversity through certain assumptions and observing the result. While hierarchies are usually the end of a process, defining these chapters of the monograph, "the Existing", "the Topographic", "Gran Via", "the Informal" and "the Collective", was the beginning of a story.

**MM:** I think that this procedure also allows a better understanding of each project as you can compare the same strategies in different situations. I'm referring, for example, to the chapter

that includes projects where you faced a topographic challenge. In response to this sections, you react, as the subtitle indicates, by burying, immersing or floating etc. Would you say that in these five projects, what resembles is the condition and what differs is the answer?

**MR:** I agree. What interests us is not the individuality of each project but the common trait in them as a design model, something that perhaps relates to the process rather than the outcome. Of course, publishing a compilation of our work has several goals, but for us, a top priority is to gain perspective on what we are doing.

**MM:** Would you say that in some way, each project contains a repetition of what has been learned previously and also simultaneously a dose of rejection of this accumulated experience?

**MR:** An interesting way to put it! We believe that not "fixating" a way of doing things, is a personal and professional attitude. Honestly we don't have the perspective to tell you what drives us towards both continuity and opposition in each case.

**MM:** In one of our previous conversations

tions you mentioned that the way your firm operates is strongly influenced by the fact that many of your projects are a result of public competitions. The "culture of competition", as you call it. Could you explain this relationship?

**MR:** Certainly. Since the 90's, all of our work has come from these sources. I would say that from this experience we learned that the simulation of a complete and comprehensive dialogue in the design process is vital. That is to say, to develop questions and answers while faced with the evidence that the client will not be present. Another lesson was the need for precision in the expression of ideas. Finally, the requirement of developing a rhetoric that goes beyond pure communication. We believe that having "grown up" in this context of competition turns into education, which later transforms into a professional culture.

**MM:** As you say, it's an "abstract" process where the role of "client" is played by the requirements of the competition. In other more conventional types of assignments, the project can move forward in a more or less linear manner, while in competitions it's "all or nothing". Consequently you gain complete creative freedom because nobody dic-

tates what to do, at least not explicitly, but on the other hand, you work in a state of uncertainty which leads to a series of doubts. "What can we do?" or "What should we do?" Designing under these circumstances involves operating in a field of multiple possibilities.

**MR:** Of course, the construction of "the project discourse" is based on a dialogue, but when the client does not exist, the process should be essentially the same, meaning you must deploy a game of "double personality" and become both the architect and the "other". In our firm, we call this the "otherness" exercise: to look at the design as a "stranger" would. Certainly this is where the process becomes complex and even schizophrenic. Ultimately, the practice of being "the other" guarantees that from the beginning you will position yourself protected from the burden of biases.

**MM:** You also mentioned the accuracy in the narrative of the project. Competition teaches you the discipline of how to efficiently transform "ideas" than may be vague or metamorphic into "design", which must be precise and clear.

**MR:** Yes, there is a certain point in which the edition of a competition ends

up being a work of translation. We talked about the rhetoric that acts as a "bypass" between the codes of architecture and other languages, them being programmatic, contextual, economic or social. The accuracy that you mention is different from a common technical or construction document. In a competition it is not really about describing the future reality of what you are proposing, but rather being able to explain it as plausible. This mechanism is a tremendously powerful language.

**MM:** You suggest that the main task of the architect is the ability to anticipate the future and to simulate it. To some extent, this ambition is similar to politics. Of course we know both are intertwined, but this analogy can be seen in a more conceptual manner. These two realms, in their manifestations, must propose forms of organization that are responsible and innovative. Politics focus on, among other things, a series of socio-economic goals that are not so distant from those of architecture.

**MR:** We were also referring to this when I pointed out the need for a narrative and a dialectic. In this common ground of contemporary objectives, architecture ends up positioning itself as

a cross-linked discipline to other fields of knowledge such as politics, advertising, literature and journalism.

**MM:** I don't know if it's a consequence of what we are talking about, but do you deliberately impose self-limitations to your work? Is this a rational process or something more intuitive?

**MR:** Undeniably, there is a strong sense of austerity for the simple fact that our work is "res publica".

**MM:** For example, in the "Hospital Militar" building, you emphasize the windows by using thin metal frames. In this project the openings are all the same size but change position in the depth of the façade. Sometimes the window is omitted and only the frame remains open. The metal frames define the openings in a stereotomic solid, while changes in the infill create a kind of narrative that wraps around the building. The technical and compositional principles are simple, and the richness of the narrative is developed from the repetition and variation of tectonic elements. As a result you manage to avoid the silence of the building which, despite the level of visual abstraction, keeps the unit being "just a window", a familiar form in housing projects.

**MR:** I confess that this sobriety, rather than being a professional attitude, it's an ethical position. Our premise is not about being radical, but being complex. We like to imagine that this complexity is visible through thin layers of relationships that can be combined in different sequences. Projects are never "the solution" to a problem, since architecture does "not" resolve problems. In other words, demanding architecture to be the solution is not enough.

**MM:** I agree, and that is why it's useful to question the term "solution", to challenge the idea that the purpose of architecture is, literally, to treat the daily routine for those who inhabit the buildings. Instead of starting from that imperative, it would rather involve the question of trying to find the set of responses that are necessarily speculative. Therefore architecture cannot expect much more than to approximate the evolution of certain future events.

**MR:** In any case, as you say, architecture provides answers in a cycle that generates new questions and vice versa. We want to be understood: of course, architects do have a great deal of social responsibility, but it would be arrogant to think that projects, as

a "decision-making process," will find the solution, in any case, several solutions simultaneously. It is here where in the requirement for complexity lies. At some point you referred to it as a tale of multiple stories.

**MM:** Also a sort of user manual that alludes to ways of colonizing the physical and sensory space that architecture proposes.

**MR:** User manual sounds very imperative, I prefer a guide containing suggestions for further reading. Metaphor intended.

**MM:** In Barcelona Activa, in the large canopy at the entrance to main building, you let the rainwater from the flat roof pure down the sides of the columns. As a result, the surface of the columns are gently aging little by little and gradually assimilating a new texture and color, different than the rest of the concrete. Is this a small nod, to show some interaction between nature and the building? I assume you are not on the defensive towards nature.

**MR:** Rainwater falling down the sides of the pillars was a small chapter in



what is essentially the project of Barcelona Activa: A hydraulic machine. The groundwater level feeds the production of heat and cold thermally, as well as providing irrigation and satisfying other needs of the complex. The courtyard that provides light to the underground level was thought at the time as a pool of recycled blue glass that would allude metaphorically, like the rainwater that I mentioned earlier, to the materiality of water as a generative principle, not of form, but content.

In any case, it is apparent that what binds this project together with the nature of the place where it's located, Llacuna Street in the 22@ district, is almost geological. The collection of data from the surface of the city at this point had not revealed what was decisive for us in the project. That's why I believe it necessary to mix meticulous powers of observation with distancing ourselves away from what has been observed so as not to condemn the architecture to be contextual on a temporary stage.

**MM:** In the Catalan Institute of Economists HQ, you introduced an unexpected typological solution: a staircase in the inside corner of the parcel and a "foyer" of entrances to each floor, on what would seem like a vertical hall lo-

cated on the main façade. This is an alternative to the most common layout of interior corridors with a single entry. Obviously you wanted to stimulate a closer dialogue between the public areas of the building and the urban landscape.

**MR:** The Catalan Institute of Economists HQ is presently under construction and it's due to be completed during 2012. In this project we are turning the façade into an extension of the Plaza Gala Placidia, bringing continuity between the street level and the vestibules of each floor. This requires that the "foyers" overlapping in the top four levels appear almost as exterior space. This may be the project we're working most intensely with glass as one of the main materials. Glass is associated with the value of transparency that is fundamentally a modern paradigm. Bruno Taut, however, already explained that the glass is reflection before transparency. We are on the border between these two qualities, both on the façades as well as the interiors. The building should, once finished, materialize as a series of balconies separated from the outside only by thin wood-colored shades.

**MM:** Glass is a modern myth that does

not always imply social interaction.

**MR:** Let's wait a year and find out.

**MM:** Would you agree that architecture has a transformation capacity and is able to act as an agent of progressive change? I'm referring to a reduction in the rigidity of traditional systems of hierarchy, for example, between the plaza and the private spaces you were talking about in your answer, in order to reduce barriers that regressive buildings may impose.

**MR:** I concur. Let me give you just two examples. In Barcelona Activa, the top of the underground piece is actually an interior plaza and at the same time an exterior room where all kinds of activities, meetings, receptions etc. take place. In the Tower EIO.5 of Plaza Europa, in L'Hospitalet, the lobby also acts as a collective space, halfway between the public realm of the street and privacy of homes.

**MM:** I find it essential to propose an "open architecture", which interprets, understands and anticipates events and interactions that will take place in and around the building and acts as a catalyst of these processes. We can discuss to what level architecture

can stimulate that special creativity of the inhabitants and improve people's everyday quality of life. But then again, this task cannot be carried out with a literal translation or forced sociological, psychological or political views, because in the end architects are forced to work with inherent tools of their own discipline.

Louis Kahn said aphoristically, it would be ideal to have almost direct reciprocity between the way of defining construction and the process of doing it, such that the drawings could be obtained in the same manner as the concrete is poured into the moulds. Speaking of this relationship, I would like to focus now on a comment you made during a recent visit to some of your building sites. You said: "In architecture, the execution project and what is actually constructed necessarily differ". During this process of project adjustments, which begins as an idealized description of the building, significant changes can occur. You have a tendency to operate within the gap between the execution of the project and the built form, in order to respond to the changing conditions of the work. The work can be understood as a 1:1 scale model, and only in its present location and with the actual layout of

the building with its construction elements, can some of the tangible and perception qualities be tested in reality. I am not describing your attitude as a pre-modern method of construction, but rather as a commitment to the construction process with respect to the phenomenal reality of space.

**MR:** We certainly hope not to be labeled as pre-modern! Anyway, we'll keep this to ourselves and carefully study this possibility later on (Laughter). We're definitely not advocating a nostalgic return to manual work of the architect when he intervened directly in the construction, but without a doubt, each project has to include adequate keys to readjust itself during the construction process. Far from understanding these deviations, which could be programmatic changes, budget adjustments or construction errors, as a betrayal to the previous idealization of the project, we perceive them as a load test that verifies its flexibility. In most cases we see it as an opportunity.

**MM:** Indeed, the conscious and controlled manipulation of methodological and constructive flaws can lead to a productive outcome.

**MR:** Yes, exactly. Another situation are

those moments in the building process where we participate in a direct way, we are not afraid of getting our hands dirty. Those are often moments of trials of texture, color, graphic or photographic previews that serve to correct the initial narration. This sensorial approach regarding facility towards the construction has perhaps a more artistic and less technical origin, almost like "action art".

At a certain point and in a controlled manner, the object on which you are designing and speculating, should become a real setting, as that 1:1 scale model you alluded to. The building becomes a research laboratory in which to do tests, difficult to carry out with precision if you are not in direct contact with the building. We agree that those actions are tectonically very subtle but the changes resulting from them, do not necessarily end up being insignificant.

**MM:** I recall in the briefs of many competitions a constant allusion to references that come from American and European expressionist painters, artists from the land-art movement, video artists among others. I'm actually reading a list of some of the titles you have on your bookshelves.

**MR:** The bibliography is certainly longer but I agree that this is no accident. In these sources I read about scale, materials and meta-reflections that perfectly illustrate what I essentially think is “the contemporary project”. Before we were talking about how the projects are just a speculative response to an alignment of data and facts. Watch this video by Jillian McDonald (meanbillybob.com) and how the simple act of choosing a certain sequence produces a reality. This is what we call design.

**MM:** Your library is located in an environment that may very well be a hybrid of an office and an apartment. You have restored and redesigned a “Principal” flat set in a typical block of Barcelona’s Eixample. There you rediscovered antique wall textures, original floors, ceilings and architectural details which are interrelated and in tune with new interventions. Bold juxtapositions of old and new demonstrate a high level of control towards all architectural elements. You reused some existing elements, positioning them in a different context, making it impossible to separate the historical layers from the contemporary ones. It seems that no detail escapes this fusion. On the other hand, I would say that the apartment is more a devel-

oped sequence of unique motifs than a single dominant idea

**MR:** I remember the afternoon we visited the house for the first time. The encounter was like an immersion in a density of overlapped layers, interiors with dim light and an atmosphere of almost complete darkness, dating back 150 years. We had the impression we were entering a theatre, with the lights turned off, where the performance had been frozen in time.

If the project seems fragmented, I’d say that perhaps the experience provoked by the spaces can be read in various different sequences. In each one of them some “actors” enter the scene and others leave. In different scenes the same actor, plays different roles. I think this is a useful metaphor to describe how we have worked with the project. The project, because of its size and budget, had to be carried out in a slow manner, lasting almost a year and a half, nevertheless, this process has been executed in a very fluent way. That slow rhythm can also be appreciated in how we paid attention to detail. There have been cumulative decisions that, while still dealing with an interior, almost fall within the typical changing pace of the urban scale.

**MM:** We could conclude our conversation by returning to the first question. Do you find some constants in these repetitions and variations in your work? Is this book a kind of mirror? Have you reach to any conclusions?

**MR:** Our architecture is always for a certain site, but these scenarios are in transit. This does not mean that the projects are submissive to the context, but rather that they become partners in that change. So we are convinced that the two statements are true of the binomial: architecture speaks of places to the same extent as places speak through architecture. Architecture then becomes the intermediary, the third person, the connection. If these conditions are fulfilled with quality, the continuity of that which we call culture evolves over time.

# BAC STUDIOS: EXPLORING OPERATIVE MAPPING IN ARCHITECTURAL DESIGN

Roger Paez i Blanch

Maps can be identified as large-scale or small-scale, physical or political, general or thematic. All of these classifications stem from the dominant cartographic discipline, based on scientific positivism. In that context, the map's goal is the faithful representation of certain aspects of the milieu and the map-maker's main task is to minimize the distortion between reality and its cartographic representation.

However, experience shows us that a map is a much more complex and less clear-cut document than that positivist narrative claims.

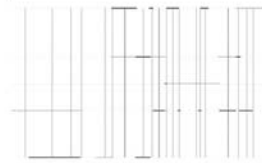
Traditionally, maps have been described metaphorically as mirrors of nature. However, it is much more appropriate and more enriching to look at them as cultural texts with a great deal of potential for use in the design process. If we are attentive readers, we can look beyond a map's explicit discourse to interpret its intertextual dimension, which is often much richer than it may initially seem.

We do not look at maps as value-free descriptions of reality; we consider them to be a form of power-knowledge. Taking power-knowledge to refer to the role of knowledge in the creation and perpetuation of power structures, it is clear that mapping falls fully into this category: maps are active and effective agents in power struggles. The practice of mapping and the map as a document are full participants in the definition of certain conditions which allow for power to be

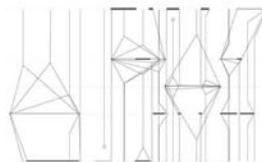
construed, exercised or visualized. The map establishes a particular vision of the world based on concrete viewpoints, which articulate particular interests, either implicitly or explicitly. The map is used to legitimize those viewpoints. However, while maps can be used to naturalize a particular physical or social reality by eliminating the traces of the transformations, the struggles and the conflicts that went into creating it, they can also serve to broaden our understanding of our sur

## METHOD 1: OBSTACLES AVERTED

/PATHS DRAWN THROUGH CENTER OF OBSTRUCTION



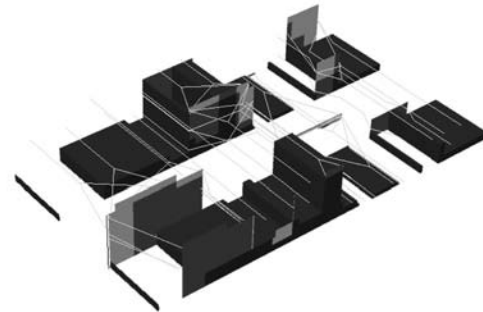
CENTROID PATH PLAN



DIVERTED PATH PLAN

DECIDED AGAINST USING THE OBSTRUCTION METHOD

/CREATED A PROBLEM TO SOLVE RATHER THAN SOLVING AN EXISTING PROBLEM



roundings in ways that deconstruct the monopoly over the representation of reality.

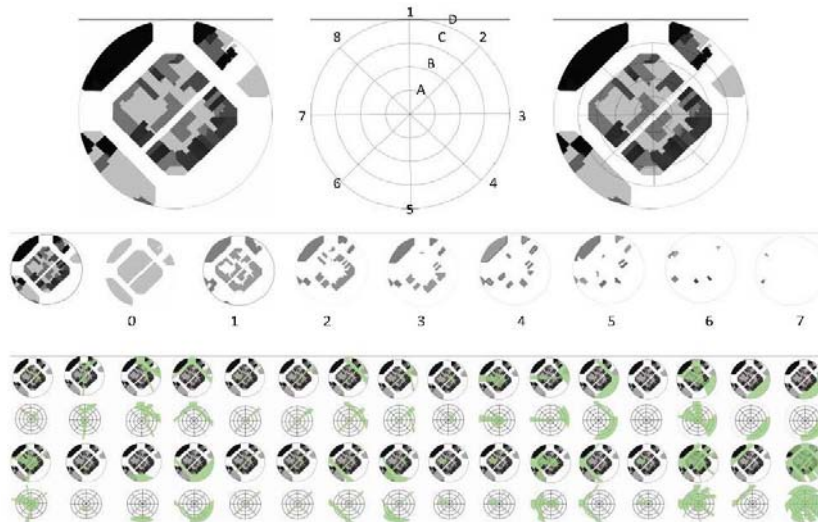
In short, new cartographic representations generate new understanding and allow for new transformations of reality.

The following examples were chosen to demonstrate the inherent potential of maps for use as

design tools. They illustrate the shortcomings of limiting our understanding of maps to a strictly representational viewpoint. The epistemology offered by scientific positivism is entirely insufficient for a full understanding of maps. Far from being transparent and neutral windows on the world, maps are a complex system of propositions (of the type “this is here”) that contain a large number of non-explicit cultural propositions

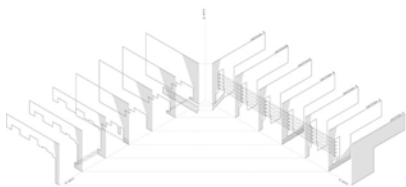
in their codification. These propositions provide an implicit framework for the design of the city.

Positivist cartography uses specific concepts to define its object of interest and the framework for its action. Critical cartography must also develop its own set of concepts, its own taxonomies and its own interpretive framework, both as a counterweight to the hegemony of the positivist model and in order to open up new possibilities for interpreting and constructing the reality to which we, as architects, contribute. Since 2009, Santi Ibarra, Jordi Mansilla, Toni Montes and I have been working in the BAC design studios to contribute to this task, testing new ways of looking at maps from a design perspective, within the framework of the architectural project. Our methodology attempts to break down the false division between analysis and design through an operative use of mapping that contributes to defining urban issues, informing design decisions and communicating proposals. In short, we seek to explore new operative relationships between maps and architectural design.



## L'EIXAMPLE: THE MYSTERY CONTINUES

Alejandro Quintillá



The brilliant American photographer Garry Winogrand – fascinated by the space of the city and by its elusive beings – is also the author of one of the most concise and direct conclusions that only a creator is capable of producing:

“There is nothing as mysterious as a fact clearly described.”

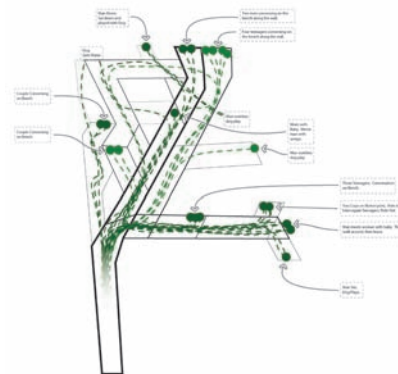
Very rarely has an urban fact appeared more clearly described, more coldly analyzed, rarely has the possibility of a city been extended and broken down in such an extreme form as in the texts and drawings of Ildefonso Cerdà. With that rapprochement to the city, so close to the entomology, with that “anatomical dissection” – citing Cerdà himself – in order to “unveil the mystery”, Cerdà set forth to describe the urban in the most

clear and useful way possible, to study the origins and its causes, its development, its rules, its evils and its discoveries, to apply the conclusions of this “scientific expedition” to his project of the Eixample of Barcelona. However, precisely in that “organism” that bit by bit is revealed to us illuminated with such rigor and reduced to systems, part and elements, the mystery of the city burns more than ever. Unveiled, one inevitably notes all which has evaporated throughout this process of distillation.

The temptation exists to understand and observe the Eixample solely as a result, as a model answer. Often, the Eixample in its most consolidated part offers us a complacent and radiant face, which seems to announce to us the result of a battle in which urbanism has been proclaimed the champion. The Cerdà plan is frequently explained as a series of happy and efficient urban solutions, of premonitory decisions and accurate proportions. The extraordinary projects tend to provoke this affect, they hypnotize us with their achievements, with their answers, and we forget to measure them also by the magnitude of the questions which they dare to formulate.

And however, probably more so than someone totally illuminated in his answers, Cerdà seems, almost without a doubt, someone who is brilliant in his questions. The inaudible in his work, that which surprises, awes and motivates, is the enor-

mous vales of his original questions, burning topics which still today concern us. Put in the situation of constructing the city, Cerdà simply dares to question the totality of the urban fact in all of its scales. With sufficient clairvoyance to find the most essential questions, with the courage to not ignore the most difficult ones, and with the ambition to try to give a practical answer to almost all of them... How to create harmony between the urban and the rural landscapes? How to present nature in the interior of the city? How to give a solution to those new “mobile populations”? How should residential spaces and displacement be combined? What sections to give to men and to machines? What proportion to dedicate to the public and to the private? How to make residen



tial areas and productive spaces compatible? Which services should a citizen have a right to in the place where he chooses to live? How to attend to the project of an integral territory, without at the same time neglecting the height of the curbs, the necessary succession of shadows of the trees or the slow gait of the inhabitants? Before what and how will the city be halted? The list of questions the Cerdà considers and tries to resolve on all levels is almost never-ending.

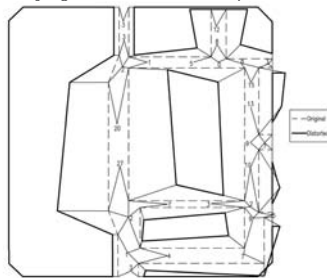
The exercises of this design studio voluntarily ask to follow in the line of this open conversation. They are projects situated in the same territory marked forever by Cerdà and seem to beg for a dialog with his profound imprint in an intelligent and sensitive manner, precisely at the point of taking up the direction of his initial questions. Instead of imitating answers, resolving corners, trying to torture for the umpteenth time a

recurrent geometry or add an addendum to the long discourse of typologies, it is easy to detect how each student has invested valuable time in searching for his own fundamental questions, in investigating the reach of the questions that a place proposes to us, in constructing his or her own statement.

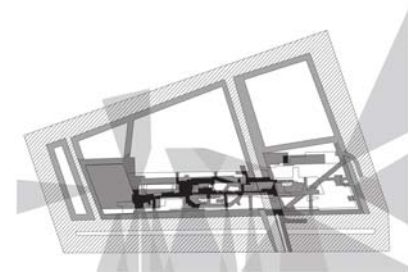
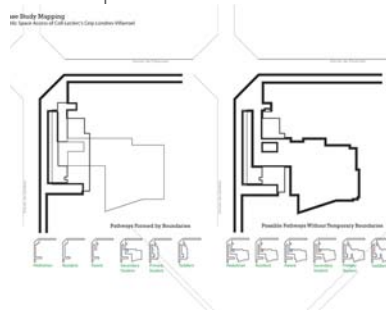
And in many proposals an enormous attention towards the responsibility of each project in the construction of the city can be detected. Like it or not, inevitably, it is well known that constructing within the city is constructing the city. No matter how small our fragment may be, nor how isolated and inhospitable the site may seem or self-absorbed our task may appear to us, to create a new piece of the city is to renew the deed of urbanity, it is a declaration of principles about what each building could or should generate in the urban space.

There is something exciting when the distant gesture of a building is the spark that another takes up, or when the urban space takes advantage of the opportunities that a construction has suggested. And there is something admirable when in these exercises it is discovered that a project which finally resolves a social center between the disorder of the interior courtyard of a specific block, has previously passed an indefinite time wandering through the space of the city until finding its opening, its form and its size.

And this is especially true in Poblenou, a place in which historically the intensity of the answers has been dimmed and the doubts amplified. An ideal territory to renew that mystery clearly never resolved by Cerdà, barely reported, not exhausted, only simply and clearly described.



Distorting the pathways according to the amount of use



## BARCELONA DESIGN STUDIO

### New ecologies for the 21st century Eixample. Surgical interventions for urban transformation

#### Professors:

Miguel Roldán, architect, Barcelona.

Toni Montes, architect, Barcelona.

Jordi Mansilla, architect, Barcelona.

#### Guest Lecturers:

Francesc Muñoz, geographer

Alejandro Quintilla, architect

Roger Paez, architect

Teresa Galí - Izard, agronomy engineer

The principle objective of this program is to introduce the students to the consideration of projects in urban environments of high density and complexity.

In the city, all architectural projects represent an opportunity to improve the area in which it is located. Beyond the relationships with the immediate context, the understanding of determined conditions which affect the place and form part of the greater context allow for small-scale intervention opportunities to be found which influence the urban scale.

The architect must, in addition to being able to respond to a specific demand based on a particular site and program, be able to construct his or her own questions, generate opportunities and integrate the site conditions and program in a more complex process with the objective of contributing to the construction of a better city. This capacity to formulate questions and proposals is the principle factor that differentiates the architect from the rest of the professionals who participate in the process of the construction of the city. We understand that it is fundamental to incentivize and contribute to the development of this capacity in the education of the architect.

Barcelona and the 22@ district are an ideal working field for this. On the one hand, we are in a very dense city, with a functional scheme based on the superposition of multiple systems and with a tradition of urban strategies considered from the proliferation of small interventions distributed throughout the territory. On the other hand, the 22@ district is the main consolidated area which is currently undergoing a profound transformation. A place with a strong morphological identity in which surgical interventions aimed at urban transformation can be the way to guarantee the renovation of the fabric and the preservation of the identity of the district.





This Design studio merges urban and architectural analysis and design of middle scale public programs and small scale public space in the Eixample area of Barcelona, Spain.

150 years ago, on the 7th of June 1859, the Plan for the Reform and Extension of Barcelona, developed by Ildefons Cerdà, was published. The plan, named the Eixample ("extension" in Catalan) is the urban project which has most impacted the construction of Barcelona's identity. This course's objectives are: to give the student a profound knowledge of the city, its history and

the projections for its future, its urban tissue and cultural context, its architecture, etc. The studio work will be focusing on the future evolution of the Eixample grid and definitely, throughout the semester the student will build up a mental map of the Mediterranean metropolis, Barcelona.

#### Site

The Cerdà Plan is the most meaningful project undertaken in modern Barcelona and it marks the beginning of the transformation of the city of Barcelona into a metropolis. The plan is structured by an unlimited grid system interrupted only by

the physical limit of the city: the two rivers, the mountains and the sea. It creates a mesh of 133 x 133 meter squares covering an extension of 9 x 3 kilometers. Because of its rigor and simplicity, the plan is extremely flexible and, for a century and a half, has allowed for the continual revision of the urban model in order to adapt it to changing socio-economic needs. At the turn of the new millennium, the city undertook the transformation of the last large unconsolidated urban zone: the new town (Poblenou). In 2001 the Barcelona City Council approved a new urban planning ordinance aimed at transforming the old industrial area of Poblenou, replete with obsolete factories that had long ago been abandoned or were simply not very productive, into a magnet for new activities. This new ordinance allowed for a new land designation called 22@, which substituted the traditional industrial designation 22@. So, terrain in the 22@ zone, which includes basically the whole southeastern quadrant of the city, from Gran Via to the beltway and from the Olympic Village to Rambla de Prim, and is the equivalent of 115 blocks in the Eixample allows for more construction, more public spaces or green areas and subsidized housing with the condition that the previous industrial activity be replaced by offices or other business services and infrastructure related to new technologies and information. Definitely, 22@ is a district in the process of transformation, caught up in the web of the Eixample and with a strong presence



of preexisting tissues, it is a notably complex urban terrain both morphologically and in terms of changes in use. The area we will be working on is located in the south west part of the 22@ district and is currently the most consolidated.

### Exercise

We will be exploring urban scenarios of high density; a model that most urban ecologists defend as more sustainable. The critique of the dense fabric was a reaction to the XIX industrial city. From that critique a counter model, the Garden Cities of Howard (1898), appeared. Howard's proposal was successful because of its capacity to contribute to a cultural imaginary of nature. We need to reset a new aesthetic and cultural understanding of nature and to redesign cities in order to address the current and future needs of a sustainable society. The general statement

for the studio will be: Surgical interventions on a consolidated fabric that have an important urban effect. The scale of intervention will be reduced but the transformation that the intervention generates will affect a larger urban context.

The work dynamic in the design studio will be similar to design criteria for competitions: special attention will be given to critical site and program reading, innovative concept definition, spatial qualities and presentation skills.

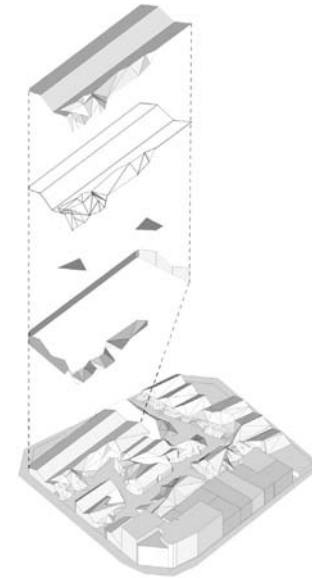
The main knowledge we expect the students to acquire along this studio are:

- Be able to establish a direct connection between analysis and proposal.
- Develop their own operative mapping tools for the recognition and modification of the site conditions, in order to be able to operate as architects in a complex urban context.

-Generate a consistent design process from a conceptual approach to its detailed spatial definition and implementation of a program.

-Transform ecological concepts into strategic design arguments.

-Workout all the process in a competition-based format: from the very beginning- the generation of ideas- to the final result -the communication strategy.



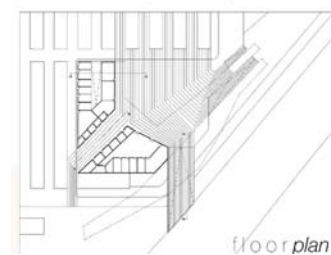
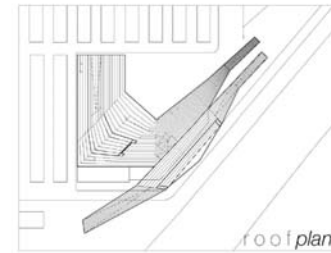
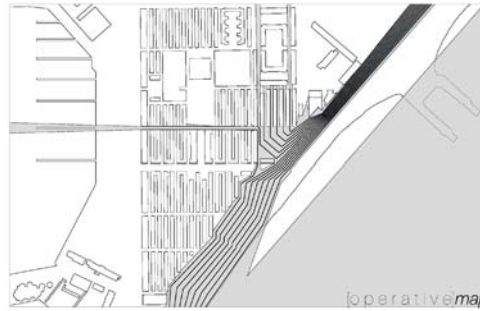
# the [knowledge] exchange

Keenan Shepard & Cody Zanni  
Clemson University - Spring 2013

analysis: This site is located next to the beach which creates many opportune views. The first step in the analysis process was to look at what was visible from the site. The visibility lines determined where the public space was going to be placed. Five framed views were chosen from the visibility map and site visits to be used as an influence in the design process. The organization of the public space was broken up with lines and stripes to create a homogenous continuity.

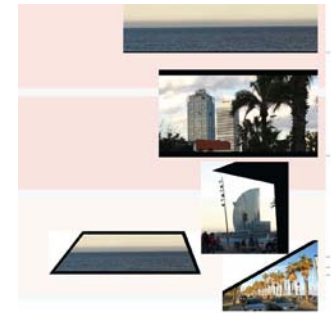
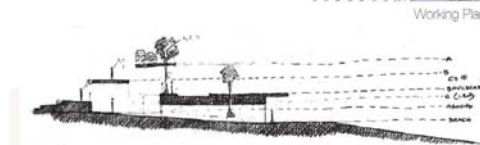
process: Models were used to determine how to create the five framed views. To realize actual heights that people needed to be at to see each view a section was created for the many layers of public space. From the operative map and the heights determined by the section a structure and program was built.

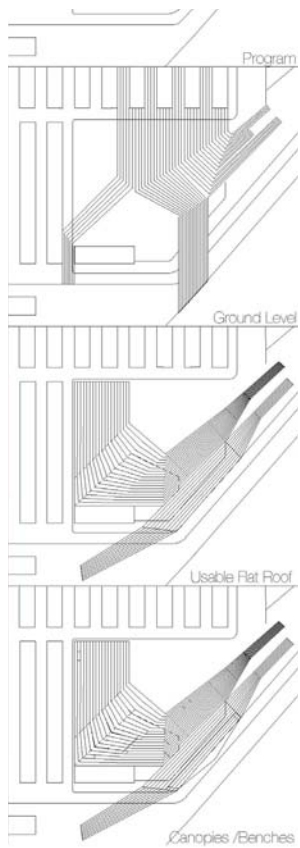
design: The design creates many complex layers that cohesively circulate people through the site and to the framed views. The ground level shows a complex system of lines that come from the Barceloneta grid, these lines created the structures. The building includes bars/restaurants, commercial space, a food market, and civic center. The second layer is the roof plan that demonstrates more lines that were influenced by the building. These lines influenced where the upper canopies, benches and skylights are located.



## [process]

Models were used to determine how to create the five framed views. To realize actual heights that people needed to be at to see each view a section was created for the many layers of public space. From the operative map and the heights determined by the section a structure and program was built.





# urban dune

Brennan Hansley & Lauren Gryder  
Clemson University - Spring 2013

## site analysis & mapping

The manipulation of pathways and circulation by architectural interventions was the starting point -- the team studied human movement as they were related to the texture of the paving, the placement of trees and the location of benches. Trees grouped in clusters, along with benches form nodes -- gathering spaces with circulation either around or through them.

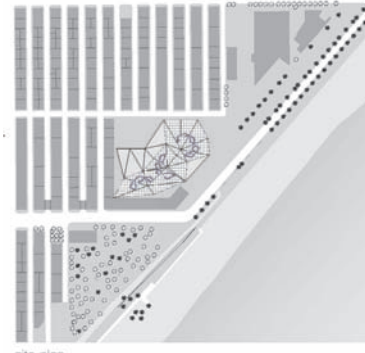
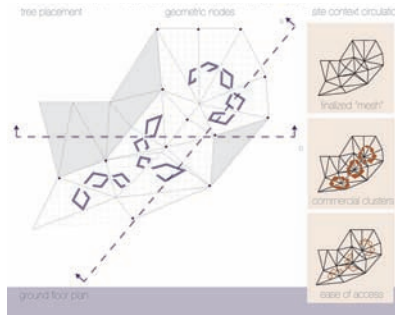
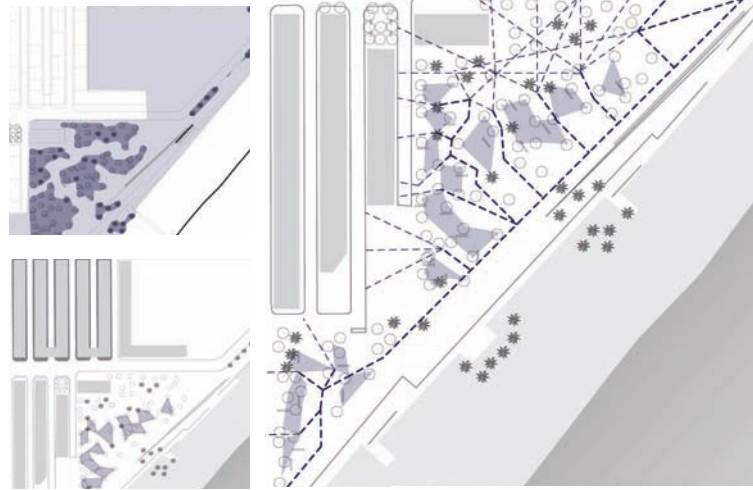
## developing a system – pedestrian access points

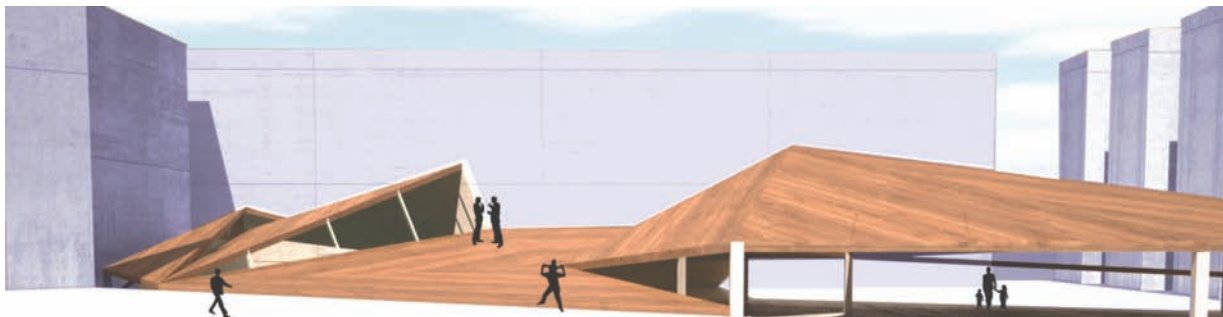
The various pedestrian paths led to the creation of a grid composed of triangles with three points as intersections. The commercial spaces of the market have the same structure as the nodes studied in the context. The commercial activity spaces were placed between the lines of the circulation mesh, highlighting the obvious gathering spaces of the market. Some vendor nodes were removed for access to each of the three intersections of movement and exchange.

## design goals

Consistency and connection to the beach and boulevard, logical manipulation of pedestrian pathway and multifunctional capabilities moving to the roof

The mesh became the plan for wooden triangular panels of an accessible roof. The roof physically connects to the boulevard, varies in slope, and provides access to the back plaza. It is a gathering space and a pathway through the site. The peaks are located above the three main intersections of movement of the market place below.





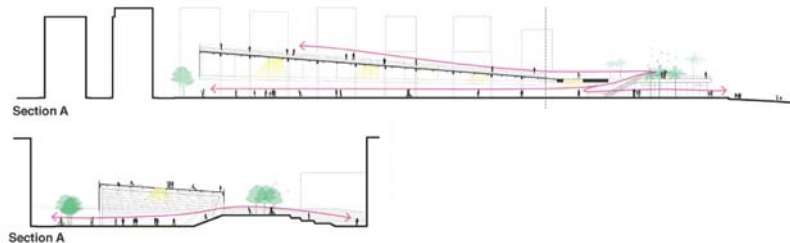
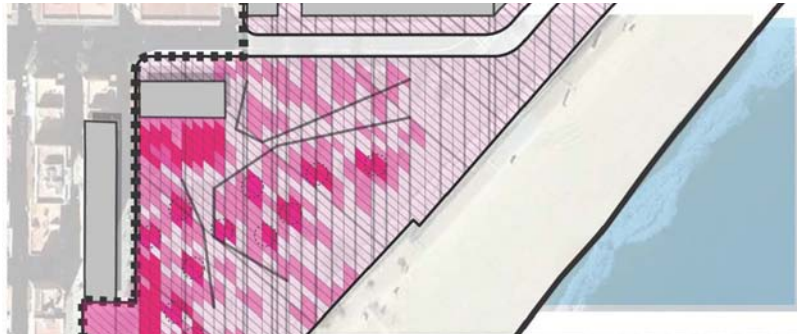
# junction

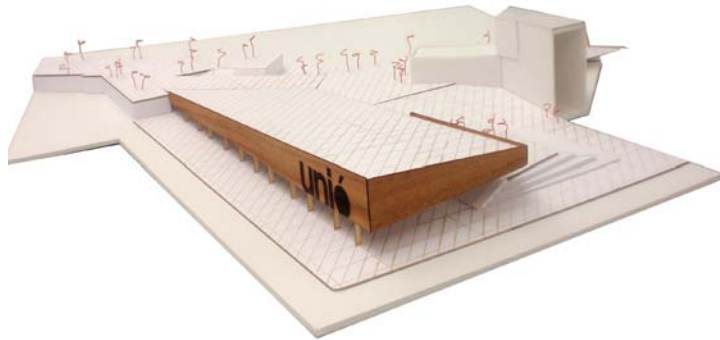
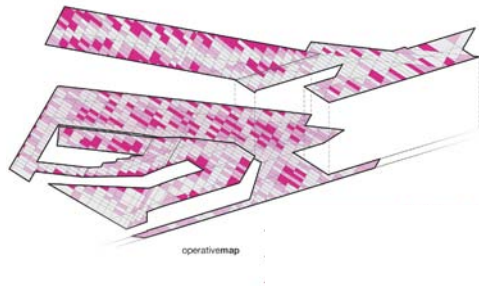
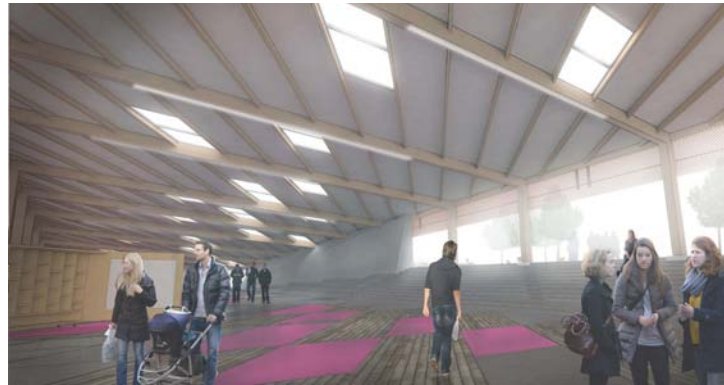
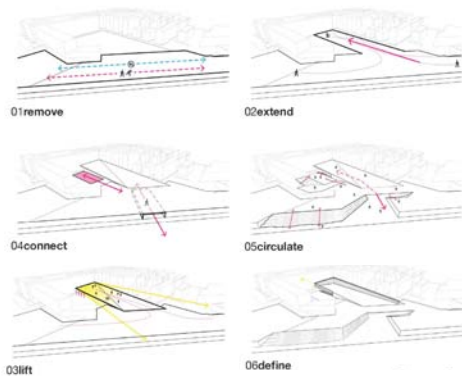
Sean Morrissey & Christine Rollins  
Clemson Spring 2013

While the beach is widely used by the people, it lacks the visual and physical connection to Barceloneta. We propose to extend the existing boulevard into Barceloneta and raise it to elevate public life on to the rooftops, restore uninterrupted views of the waterfront, and create market space below. We suggested a rhythmic structure that would better resonate with the patterns of the neighborhood.

In unio almost all surfaces and spaces have more than one function. During the day the roof, plaza and market below offer a café with outdoor seating, a recreational area with splendid views and exhibition space for the merchants to sell their wares. Here familiar distinctions between city and waterfront, site and non-site, imagined and real bleed into one another.

The same three materials, two colors of granite and wood, is used on all surfaces and gives the building a light monochrome expression that in the evening is contrasted by a warm orange light of the setting sun. The bright color scheme of the market kiosks combined with the granite floors and natural light result in an informal environment, which together with the many entrances make the building accessible to all.







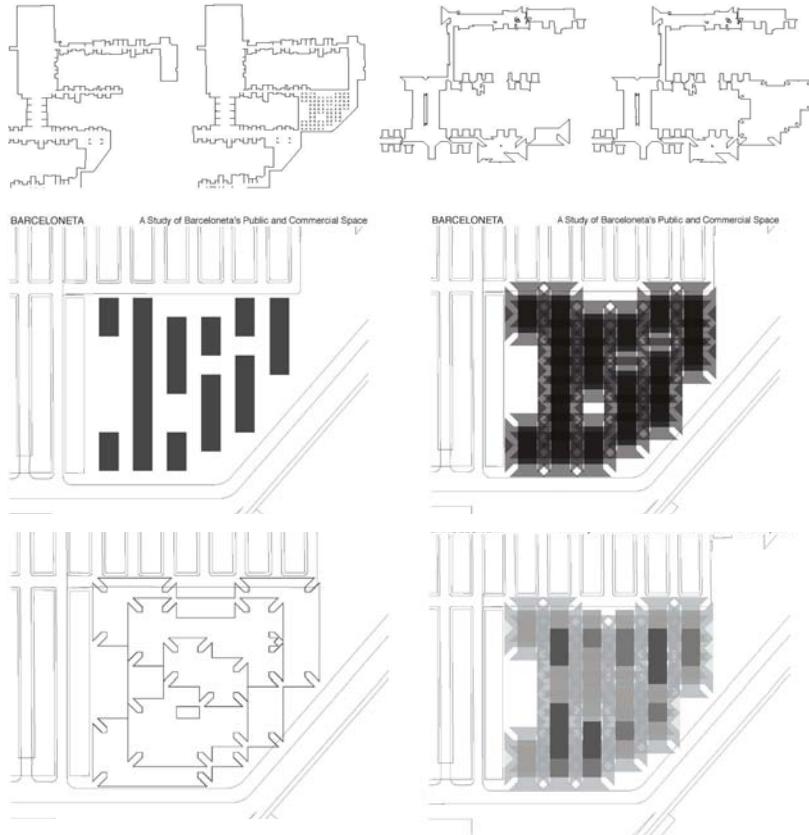
# Beach Market

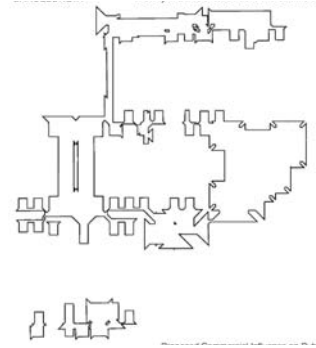
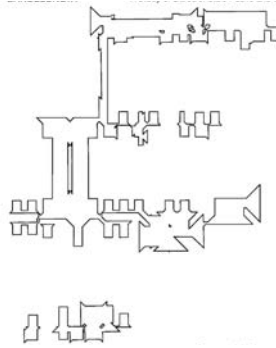
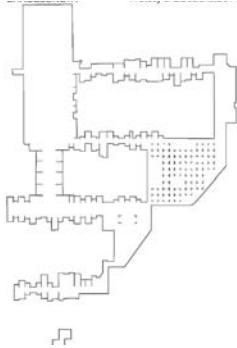
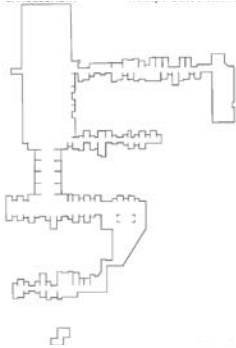
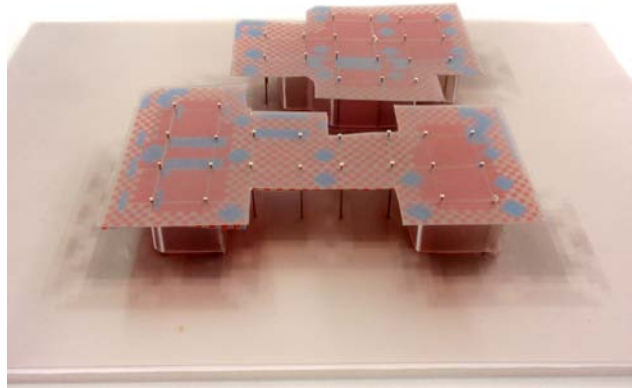
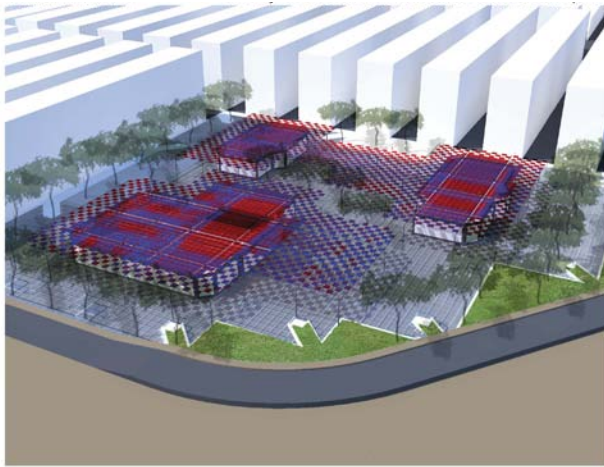
Sanders Chapman  
Clemson University - Spring 2013

The operative map showed the existence of commercial "superblocks" existing in the fabric of Barceloneta, operating along the grid. However, these blocks can be connected, uniting them into one continuous set of loops. The site is the location where this link is possible, allowing it to become a bridge between commercial areas and public and residential areas.

This proposal takes the operative map—the projection of commercial space into the public—and flips the concept. The commercial space is now influenced by the public space, because it must have a presence without disturbing the flow of activity between and through the commercial rings. The rings were brought through the site, serving as a generator for commercial space. This new commercial space was then used in turn as the generator for the public space above through the same process as the operative map.

Materials like translucent concrete and frosted glass were chosen to allow light to diffuse through the space, making it pleasant and habitable, while native Spanish Oak is an accent that gives the space life and feeling. The final result is a space with an open, usable public space above and commercial area below.





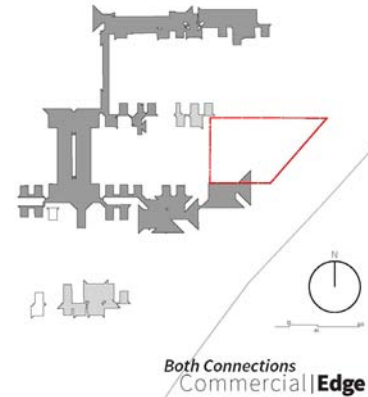
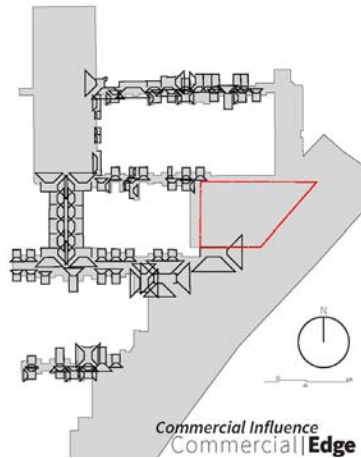
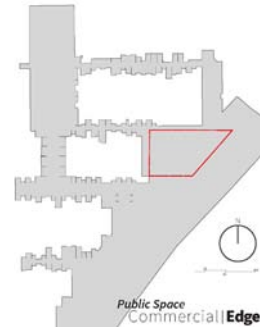
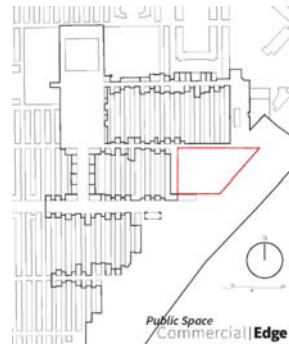
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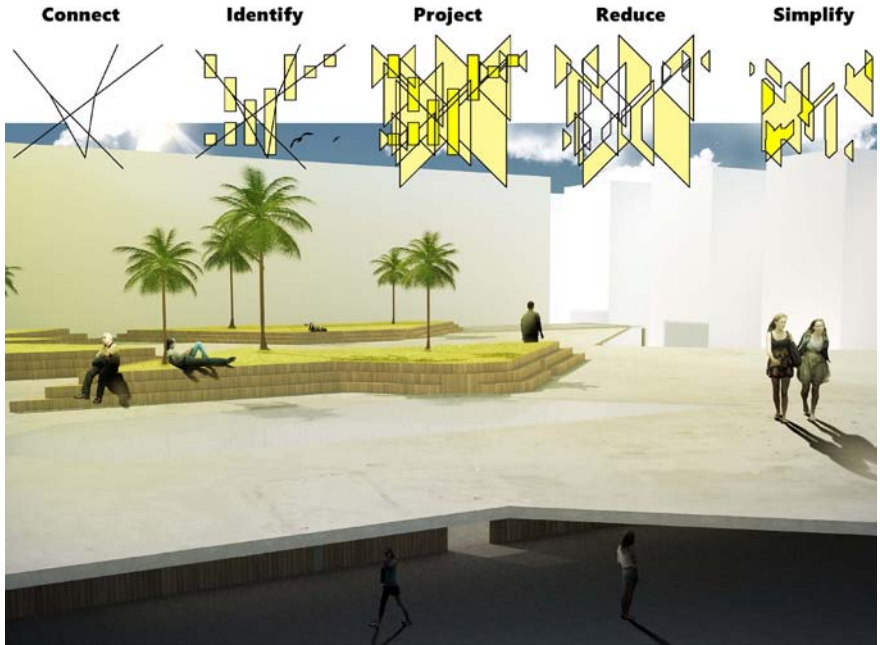
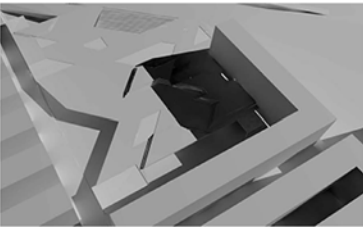
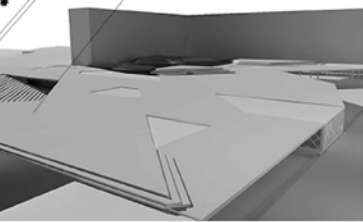
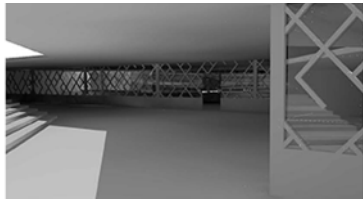
Corey Bell  
Clemson University - Spring 2013

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# simply supplementing

Erika Mueller & Amanda Seligman  
Clemson University - Spring 2013

This project is a synthesis of four parks which are overlapped over the same site: a green park, historical park, retail park and sea view park overlay.

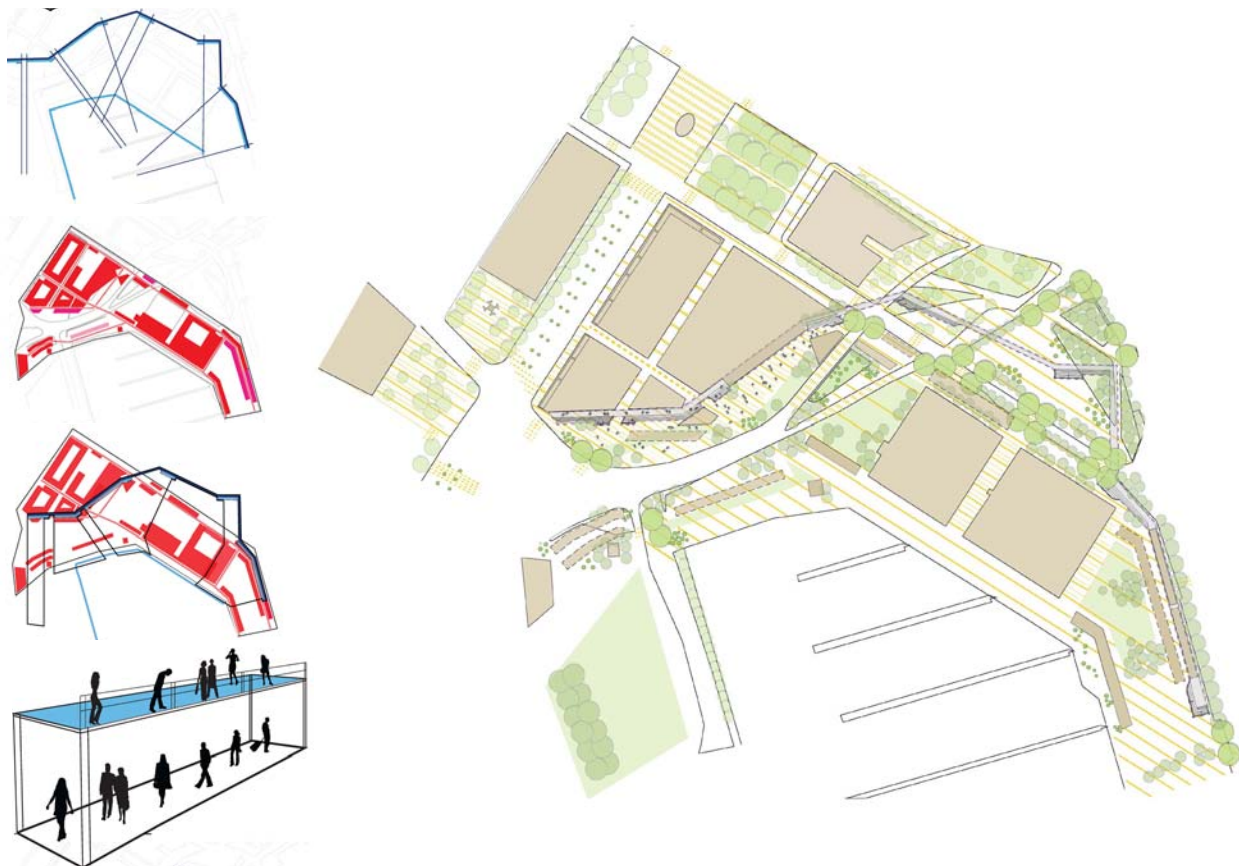
Deciduous trees and palms are the main types of vegetation found on the site. Their planting is haphazard; without organization. Tree redesign defines large open hard-surfaced areas, new green spaces create links to existing soft spaces. Larger canopy trees identify intersections, while palm groupings designate seating places.

Several of Barcelona's significant historical buildings are located in the site. A new paving system inlaid in the existing hardscape will create a visual trail leading to important buildings and provide the park with a cohesive historical identity.

Existing retail is discontinuous - lacking a connection between the shops in the quadrant adjacent to the site, the vibrant commercial area in Barceloneta, and the temporary waterfront markets. With the addition of nine permanent and four temporary markets strategically located along newly defined retail axes, strong commercial corridors are created.

Barcelona's vibrant waterfront offers visitors and city residents opportunities for multiple activities. By incorporating the under-utilized natural water views that exist from the site, a sea view promenade would be the connective element defining the urban coastline.





## fluid channeling

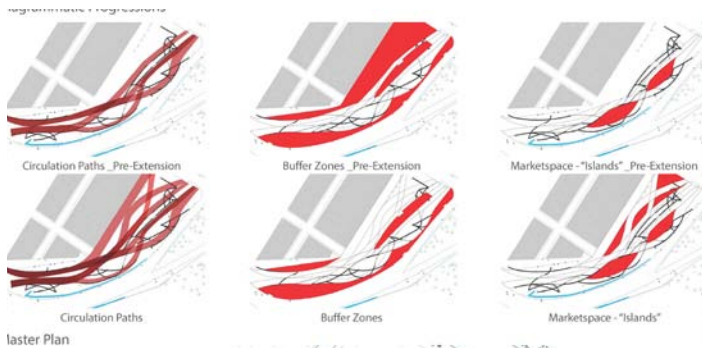
Jordan Iseler & Josh Robbins  
Clemson University - Spring 2013

Our site borders the Barcelona port in the Barceloneta district of Barcelona, Spain. The project consists of layered applications of mapping to derive a solution that will benefit Barceloneta's port with a temporary market space. Through the projection of channeled paths onto our site, we were able to find our solution.

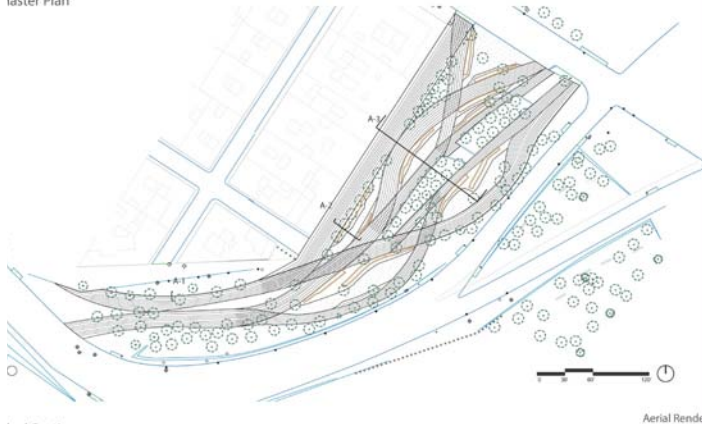
Using the method of channeling from our previous mapping studies, we were able to extend a series of paths through the site. Its visual permeability is designed to capture your view based on attractions such as the port or "The Head" of Barcelona's port.

A key aspect of the project is the flexibility of use due to the simplicity in the design. As a public space it can be used intentionally as an organized market space or spontaneously for general use by the public.



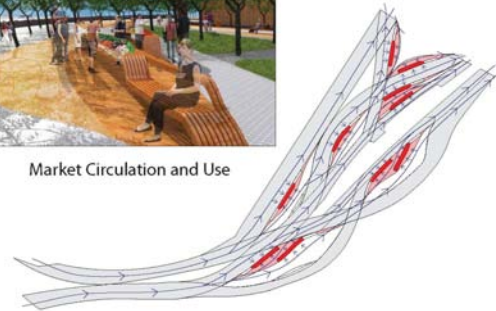


Master Plan



Market Circulation and Use

Program Use



Site Used as a Park While Market is Closed

Program Use





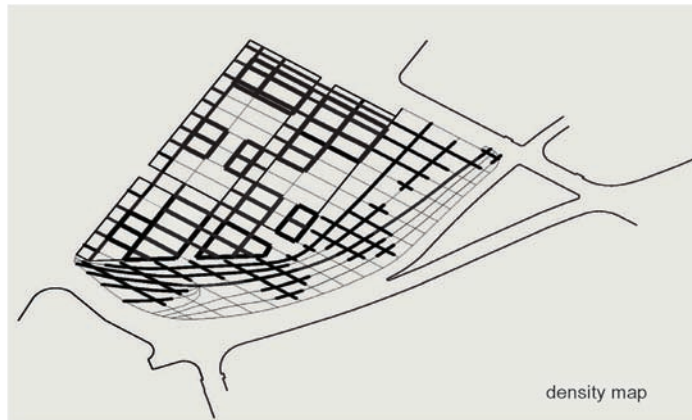
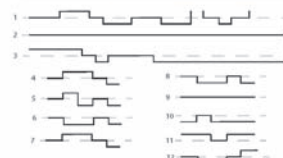
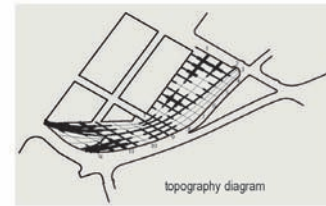
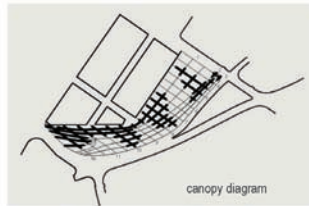
## the extension of **markets**

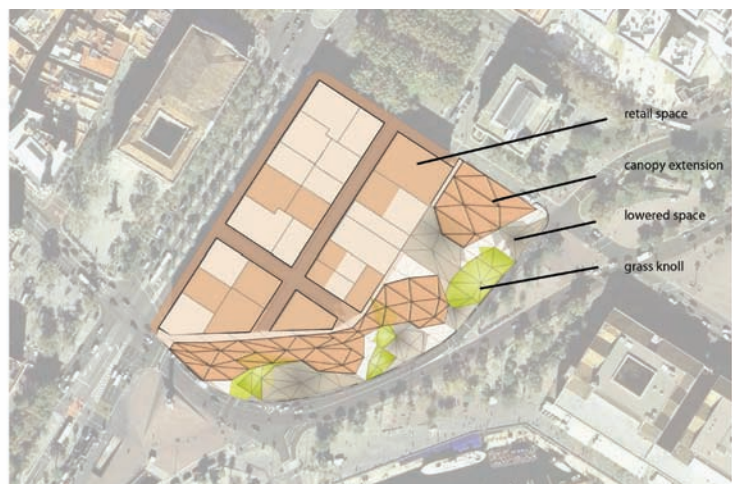
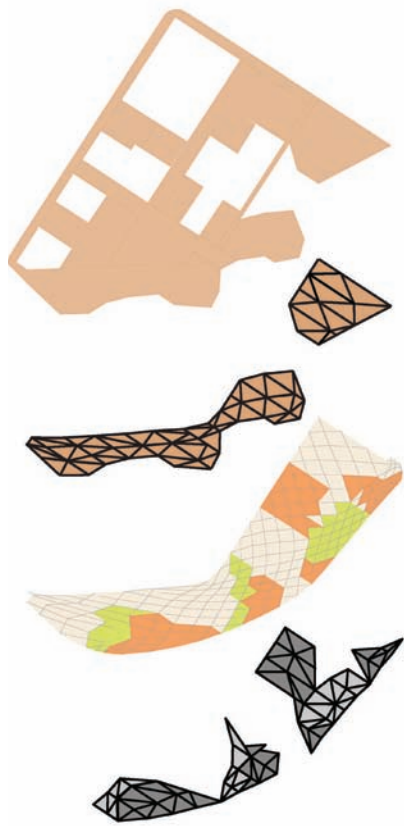
Courtney Bourque & Katie Fronek  
Clemson University - Spring 2013

Our site borders the Barcelona port in the Barceloneta district of Barcelona, Spain. The project consists of layered applications of mapping to derive a solution that will benefit Barceloneta's port with a temporary market space. By taking section cuts throughout the site, we were able to analyze the site through a mapping process.

The mapping process informed our project by allowing us to set up a system and grid pattern to use to begin the design development of the project.

The project will include a market area, restaurants, bar/clubs, hotel and retail spaces. There is also a covered canopy area near the street facade. The materials are mainly concrete and glass, with new concrete pavers and grassy areas where there are topographical changes.





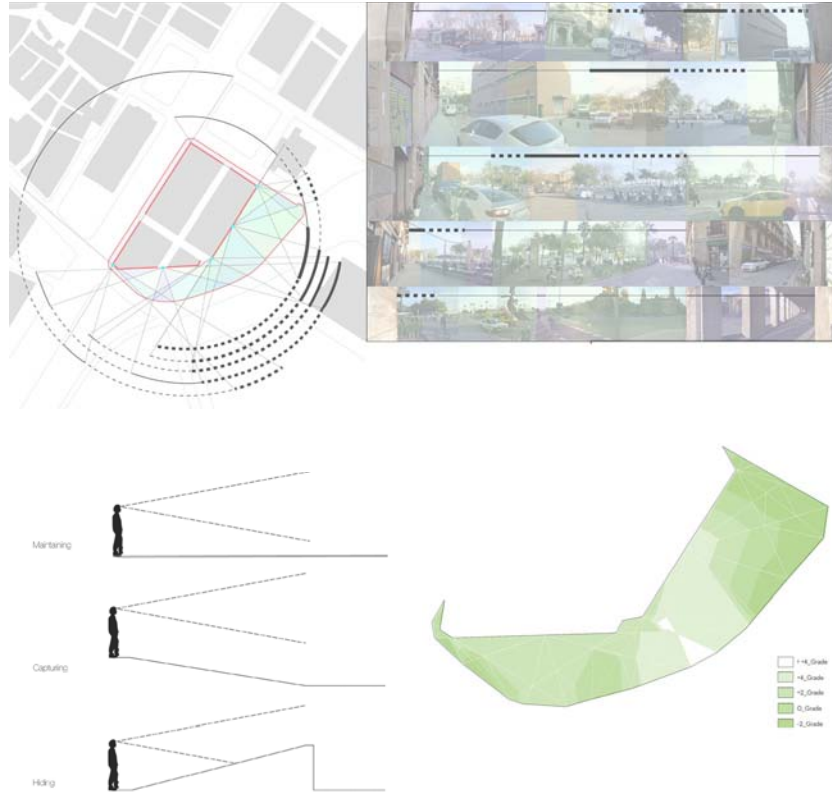
## mercat miramar

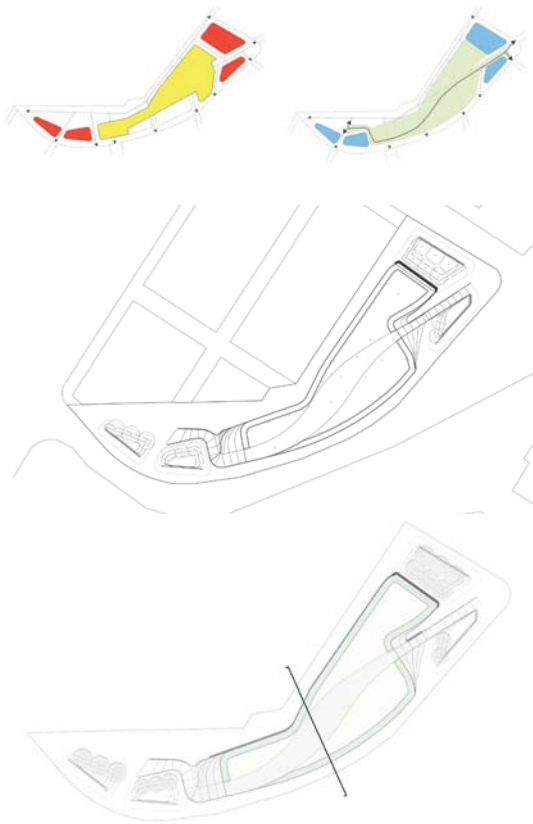
Nick Allport & Sarah Davis  
Clemson University - Spring 2013

Our analysis was based on panoramas we took from five points on the site, focusing on views outside of the site. Raising the ground, framing, and maintaining were the conditions that we set. These view conditions were given a program to manipulate the topography. We then took our different view conditions and assigned a numeric value to them that corresponded with the shift in topography that we were trying to achieve. These values were used to give each point of intersection between two or more view conditions a positive or negative value. This was done across the whole site, and a mesh was built out of these points.

From this first mesh we applied pedestrian circulation and market programming to the site. For our final proposal we merge the circulation of the lower market with the viewing roof space, while maintaining a flexible temporary market space underneath the roof.

The greenroof of Mercat Miramar provides the vistas offered by the surrounding landscape, most importantly the view of the BCN Port. By extending the vegetation over the edge, it also provides a visual stimulus to passing pedestrians.



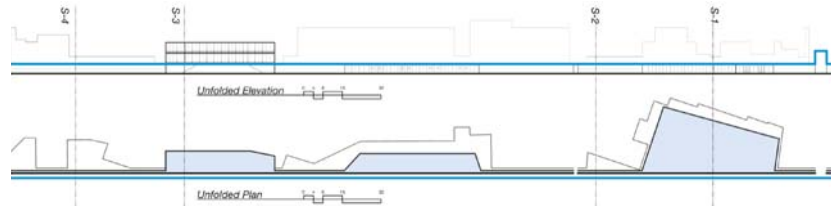
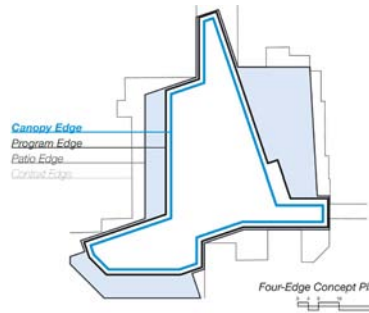
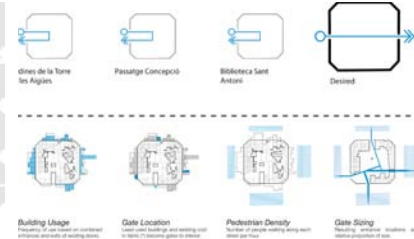
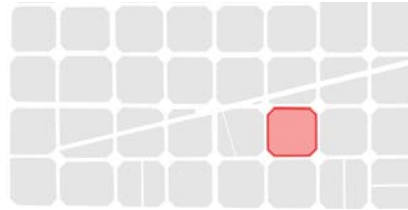
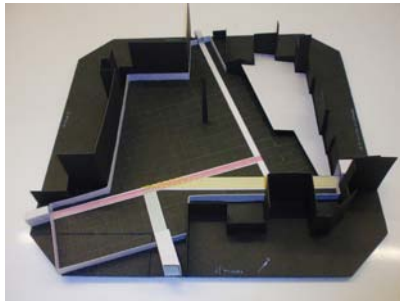


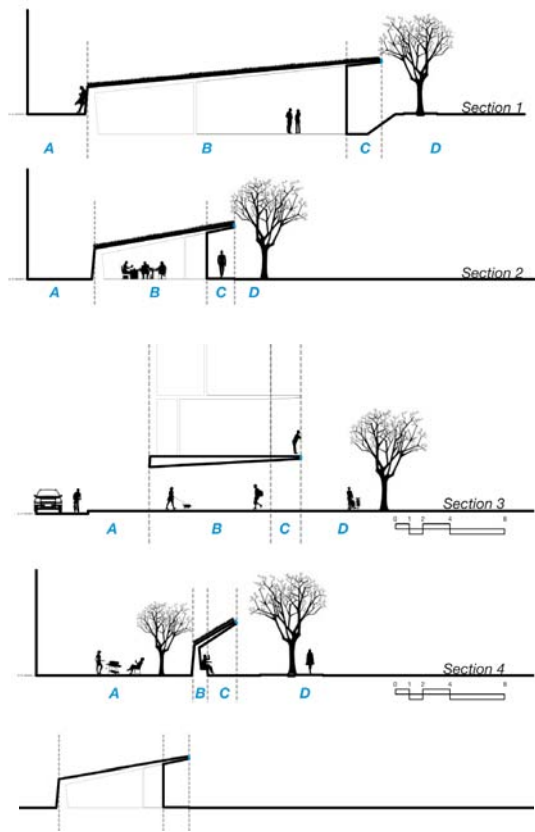
# n o u e d g e

Joseph Martin & Abraham Obregon  
Clemson University - Spring 2012

This proposal examines the capabilities of a new, continuous edge to create a unified space. The 'building' is confined within one solid ring, broken only by the apertures for entrance to the interior of the block. Where higher densities of program are required, this ring or edge becomes thicker, and the section deeper.

A uniform, horizontal fascia enhances this continuity and helps to express the project as a single unit.





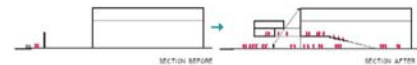
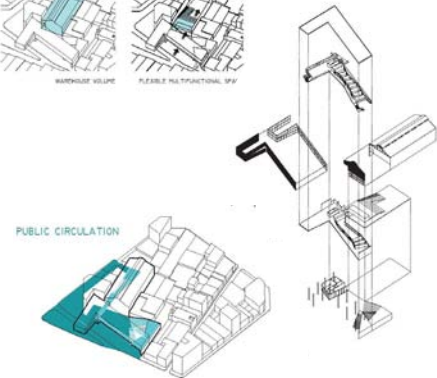
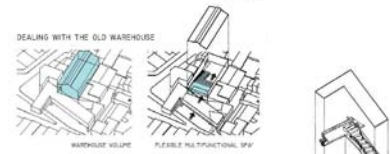
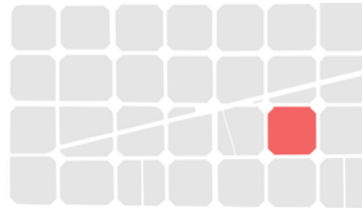
# public space returns

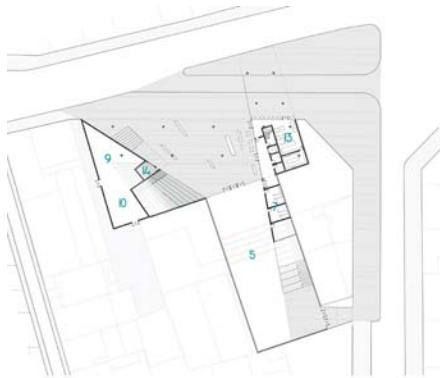
Julie Knorr & Ke Huang  
Clemson University - Spring 2012

Initial investigation of the site in the El Poblenou area revealed a strong vehicular focus, to the detriment of pedestrian circulation, and a number of unused or derelict sites.

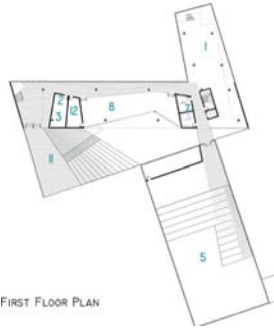
Viewing these problems as opportunities, specific areas of potential were identified through a regular system of study, resulting in the site selection.

The final concept reclaims vehicular area for pedestrian public space use, removes unsalvageable surrounding structures while renovating and incorporating existing fabric into new construction.

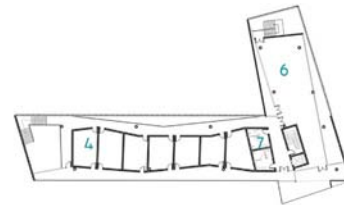




GROUND FLOOR PLAN



FIRST FLOOR PLAN



SECOND FLOOR PLAN



SECTION A-A





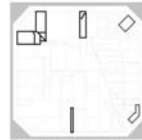
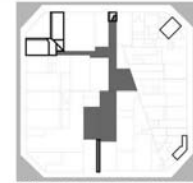
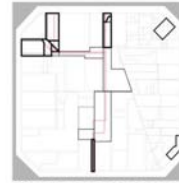
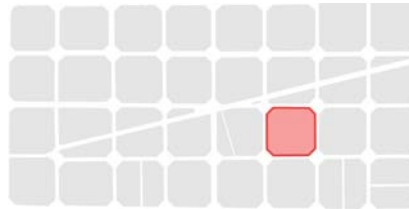
# urban pockets

Brian Betz & Lori Race  
Clemson University - Spring 2012

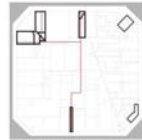
A pocket is a space between two buildings with at least two stories above it on either side. Six pockets were located along the perimeter of our site. Each of these were rated on a scale of one to ten based on usability and accessibility. The pockets that were rated with a score over five were kept. This left four pockets that were classified as either directly linked to the ground level and public space which would be ideal for entrances or not directly linked to the ground level, but public access.

After this process, a second parameter was added, blindwalls. The connection between the pockets and the blindwalls was developed and this led to determining which buildings would be removed to create the intervention space.

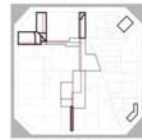
The interpretation of the heterogeneous skyline of the 22@district blocks is taken as an opportunity to propose a totally new urban type: the vertical urban pocket.



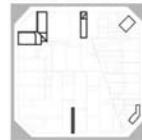
D1 INITIAL POCKETS IN SLOTS



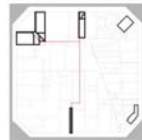
D2 POCKET CONNECTIONS



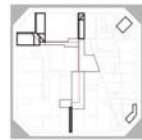
D3 EXISTING BUILDINGS EFFECTED



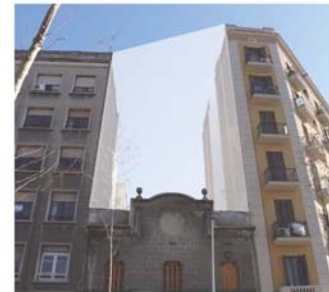
D4 BLINDWALLS



D5 BLINDWALL CONNECTIONS



D6 EXISTING BUILDINGS EFFECTED



D7 POCKET EXAMPLE



Address: 42 C. De La Ciutat de Granada  
Ground Floor: Supermarket-Residential Entry  
Condition: Commercial Space  
Pocket Potentiality (0-10): 25  
[10] While a commercial and residential space could be transformed into a street level access consider to the street every pocket space.



Address: 103, corner of C. De La Ciutat de Granada, C. De Pallas  
Ground Floor: Residential  
Pocket Potentiality (0-10): 25  
[10] While a ground floor public access pocket coordinator seems to be out of the question, adding the red path to create a privatized pocket space exclusive to the residents of the building seems a more than viable option.



Address: 104 C. De Pallas  
Ground Floor: Garage space  
Pocket Potentiality (0-10): 10  
[10] Making this ground floor space a public entry way into the pocket space may only go out from this structure into a include focal point, becoming the public at large to explore the space above.



Address: 104 C. De Pallas  
Ground Floor: Mixed usage  
Residential entry corridor flanked by two commercial spaces  
Pocket Potentiality (0-10): 10  
[10] Through previous aerial intervention proposing through the vertical commercial space a public entry corridor could be achieved, promoting the user into the pocket space above.

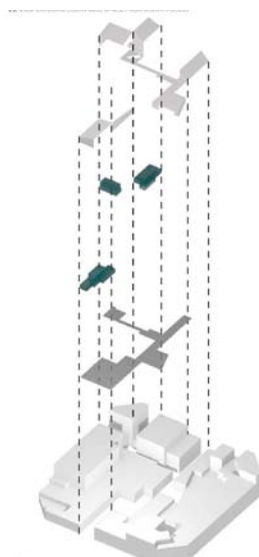
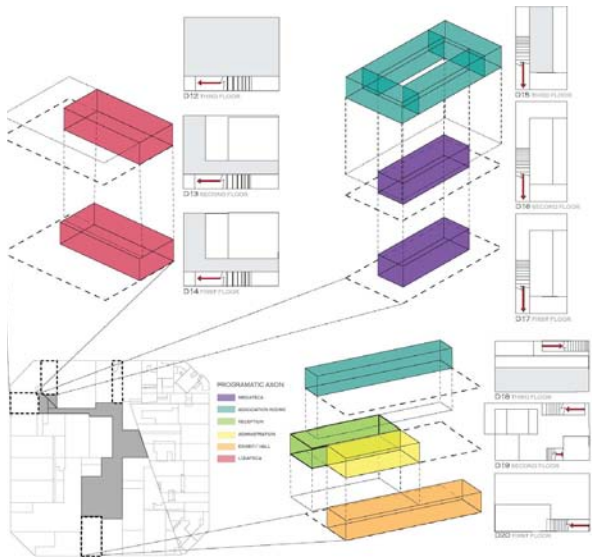


Address: 81, C. Valencia  
Ground Floor: Mixed usage  
Commercial-residential entry corridor  
Pocket Potentiality (0-10): 25  
[10] While achieving a public corridor through such a high volume of uses of overall usage space would prove challenging, it is not impossible and a small pocket, the intervention would be as simple as putting a door in the hallway.

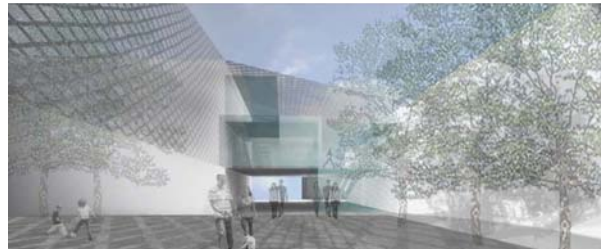
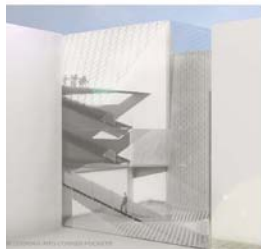


Address: 103-104 C. De Pallas  
Ground Floor: Super Market, food with an infrastructure  
Pocket Potentiality (0-10): 10  
[10] This site is a building that defined into a public pocket access point with the least amount of interventions.

D8 EXPANDED SECTION INCLUDING RATIO POCKETS AND BLINDWALLS



1 2 3

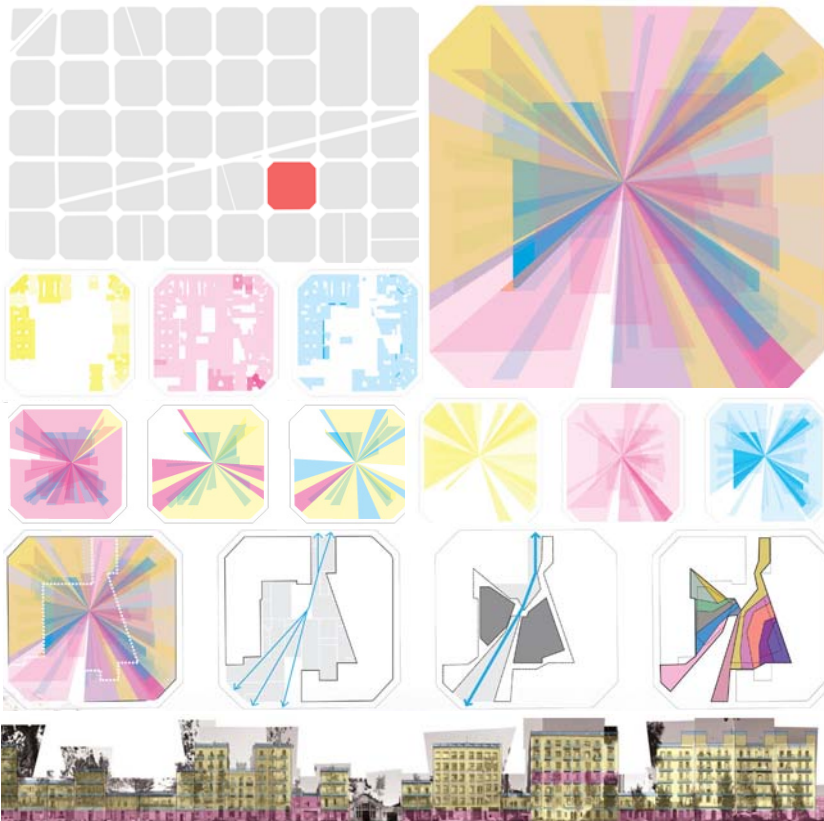


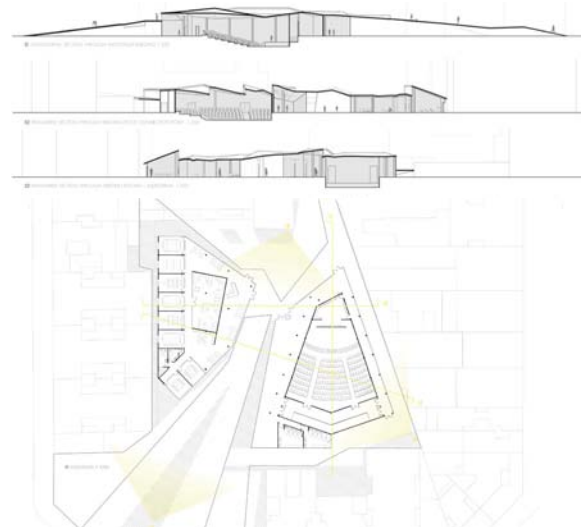
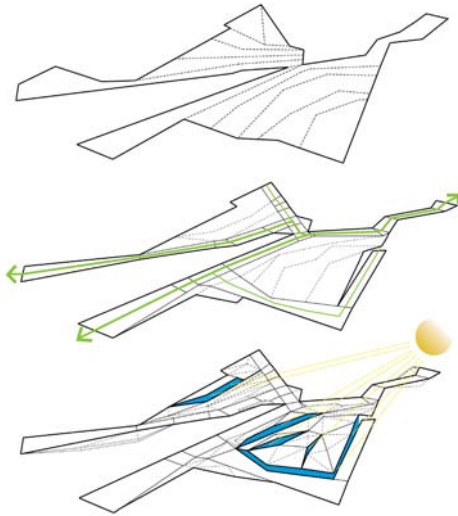
# p o b l e n o u c l e u s

Lauren Boulter & Alex Coleman  
Clemson and Texas A&M Fall 2011

Upon first observation of the site, it was apparent that there was little planning in the overall development of the block. There were multiple building designs, facades, and programs with no continuous standard in design. The interior of the block was composed of multiple, single floor, warehouse buildings, making any interaction between the outside and inside of the block difficult. The range of programs caught our attention and gave us the idea to analyze the chaos in order to successfully place a harmonious civic center for the future.

Being drawn to the lack of unification, we developed a map that showed the division of programs while also revealing the density of the block through the three programs of live, work and play. Instead of developing a map using "flat" information, we saw our block as a cube, allowing us to understand the division of space through two axis: the individual facade of the eight-sided Eixample block and the eight levels of height that the building reached. We sliced our cube horizontally into eight layers, each representing the respective levels of the buildings. We then connected the furthest point on the interior of the block. The old chimney that exists from the industrial days of Poblenou was the point we chose as the center of our map.



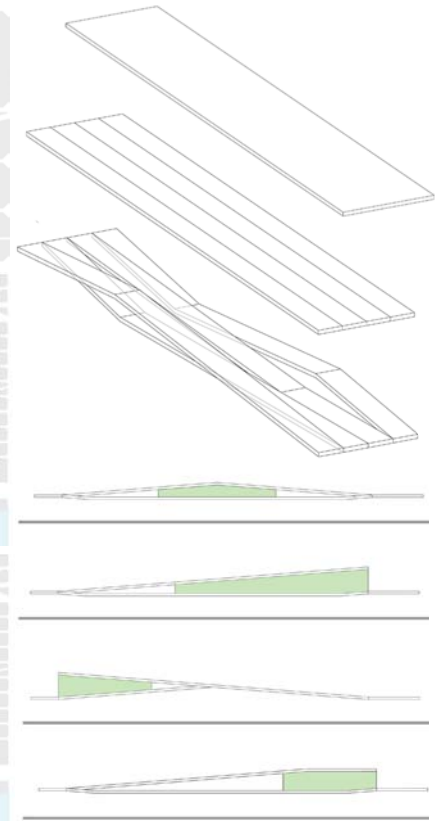
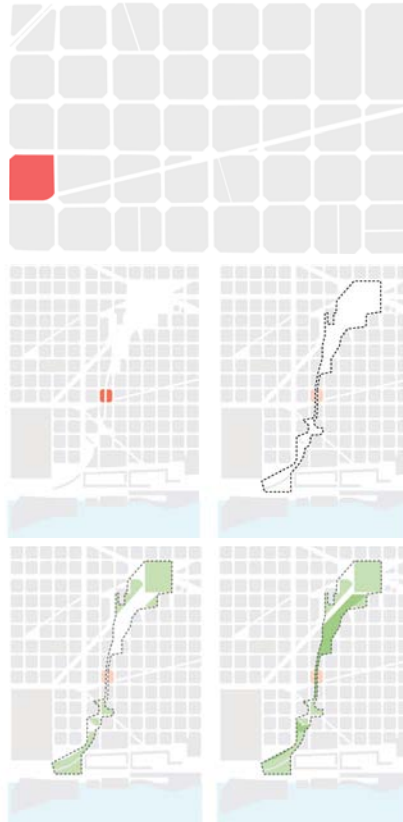


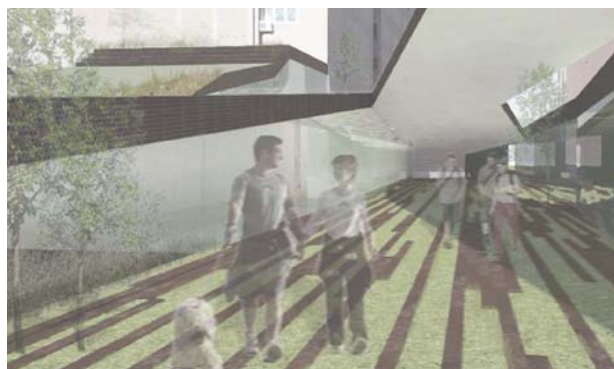
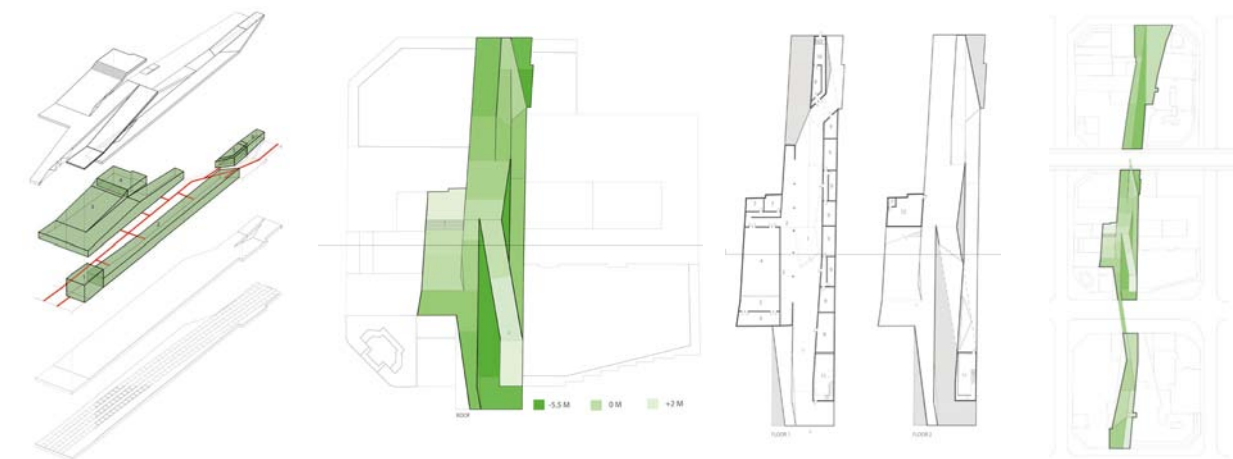
# barcaline

Joel Dixon & Aaron Peter  
Clemson University - Spring 2011

Our analysis began with the idea of a linear path being derived from the existing terrain between plaza glories and the sea, with our site being a piece of the whole. Following the path of the train, we defined an appropriate boundary for the linear park based on the existing green space that sits within reasonable distance of the train track. Within this boundary, there are many pre-existing green spaces that could be unified to create the barcaLINE. The areas in between the existing green spaces are composed mostly of large sidewalks or parking lots that we proposed to convert as segments of our linear park, connecting all the pieces.

This section of the barcaLINE is home to a childrens theatre, ludoteca, mediateca, and office space, as well as Barcelonas first linear park. The unjulating paths provide the visitor with unique perspectives and dynamic spaces while giving the neighborhood a new and evolving park. As it stretches North towards Plaza Glories and South towards the Sea, the barcaLINE will bring new energy to 22@ and enhance the prexisting green spaces in the neighborhood.





# culture path




Minji Kim & Carolyn Woods  
Clemson University - Fall 2011

Culture Path is an experience consisting of multiple layers. Each ring: that of programs, a larger pedestrian space, and vegetation make up a new public space that is both indoors and out.


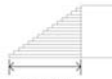

Initial factors that were considered: empty spaces and warehouses, pedestrian zones, new parking, loudness factor, program and facades. We looked at each of these factors as they existed and then worked towards making these factors a more positive community space.

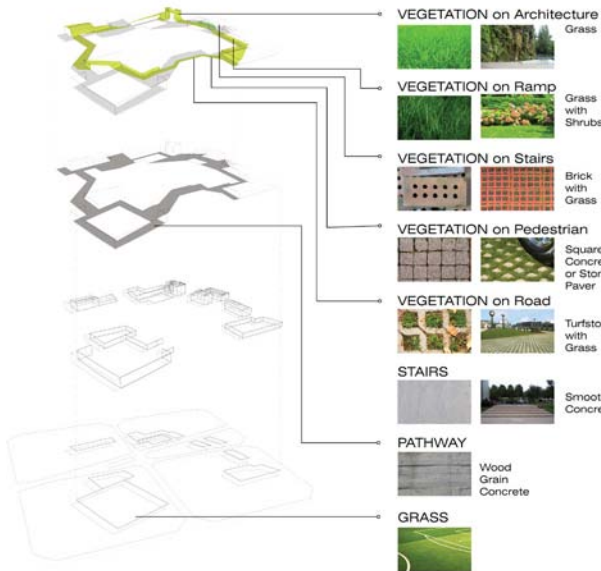
It consists of 9 main programs: a market with attached community garden and cooking school, a large exhibition space to host various artists, a library, an auditorium, a soccer field, music and dance studios, as well as a day-care. The initial programs were decided based on a loudness factor, as our initial concept surrounded the idea of loud traffic and providing a way to escape from it, into a more intimate and public space. Facades were built to further this concept and protect the programs. This further developed into a new ring: vegetation. Now, the people of 22@ are provided with easy-access parking, wider pedestrian areas inside and outside of the blocks, as well as new green spaces.



Doors & Vegetation	Doors, Windows, & Vegetation	Doors & Vegetation
		
Door 2 X 1 m	Window + Door + Window (1 X 2) + (2 X 1) + (1 X 2) m	Door + Door (2 X 1) + (2 X 1) m
1.5 m Vegetation each side	2.5 m Vegetation on each side	3 m Vegetation on each side

### Loudness Level and Vegetation

Section			
Solution	ramp	stairs	stairs with platform
Level	Loudness Level 1	Loudness Level 2	Loudness Level 3

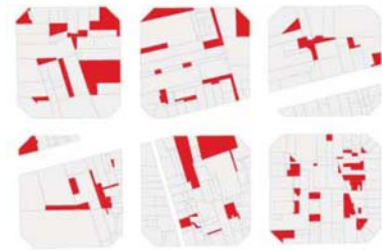
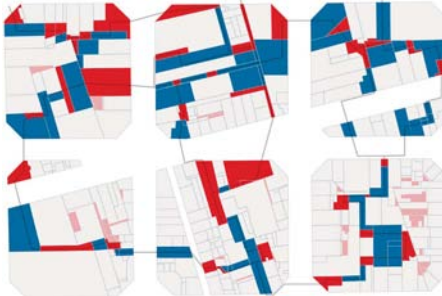
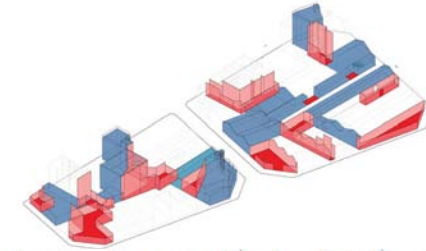
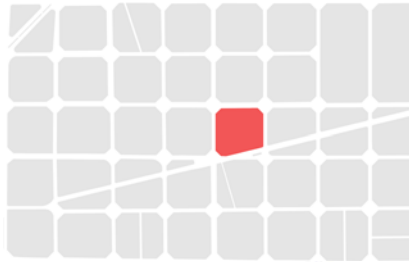




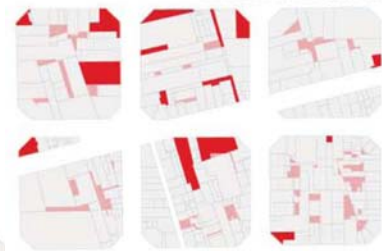
# networkingurbanecology

Jingjie Zhao & Jeff Treitz  
Clemson University - Fall 2011

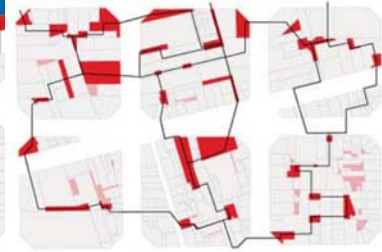
In a plan to meet the desire of needing more public spaces in the city of Barcelona, the project was developed as a 'Network' urban ecology for providing more areas and allow for a safer freedom within the environment, as well as flexibility in functions for the local community. It challenges the traditional definition of architecture, which in a reversed response proposed the refreshing concept: it is not about building more, but designing more and providing more by using the existing. It gives the city an urban plastic surgery of sorts by proposing the least amount of new building construction, but max amount of changes to the living environment in a better economical manner. The existing environment was defined in three ways based on its potential to become a public space, which were the higher potential patio spaces, the lower potential abandoned industrial buildings and non-potential residential apartments. By adding 5 systems of strategies: energy, texture, translucency, green and penetration to the existing environment, a new building program is provided into the area for a more active and urban re-use. This new type of architecture system is designed as a 'matrix' and could be applied to other parts of the city as a growing new urban ecology.



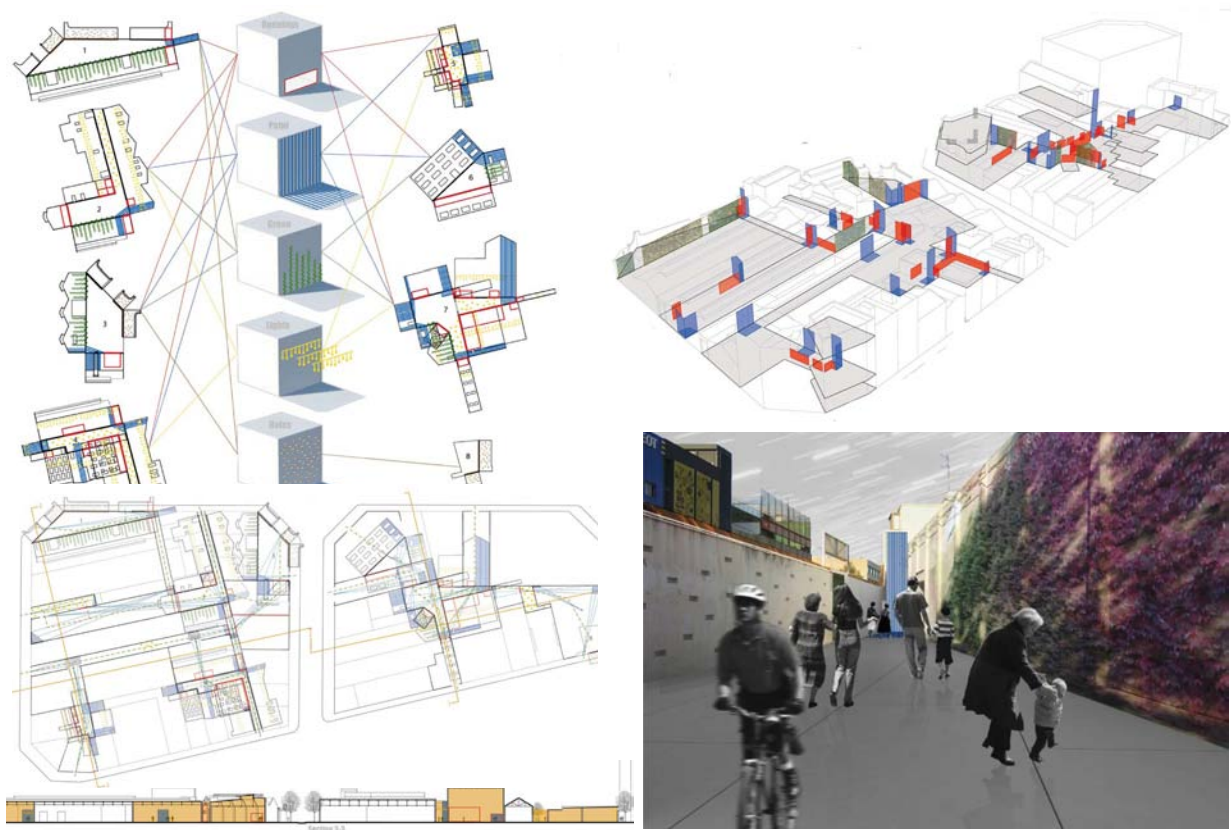
Existing open spaces



Existing open spaces with exits to the street



Network with selected open spaces

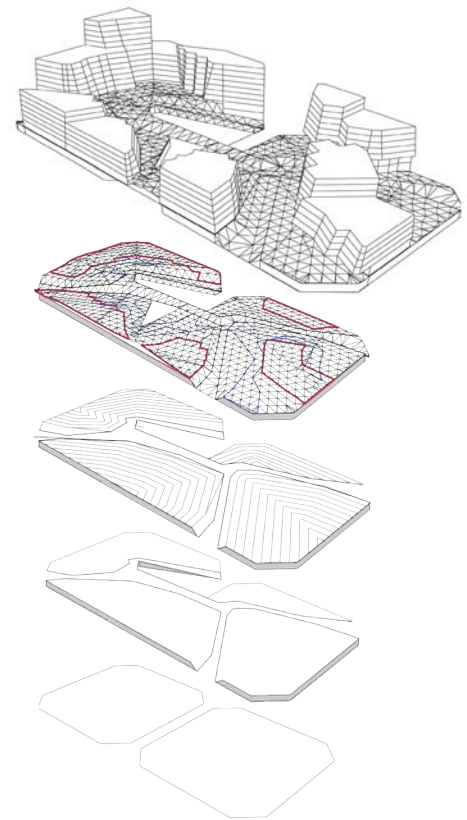
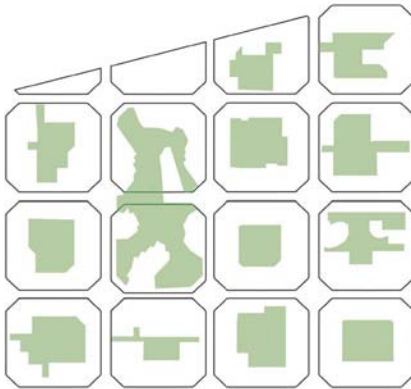
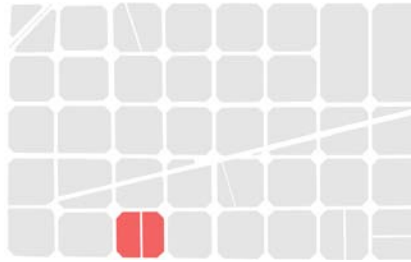


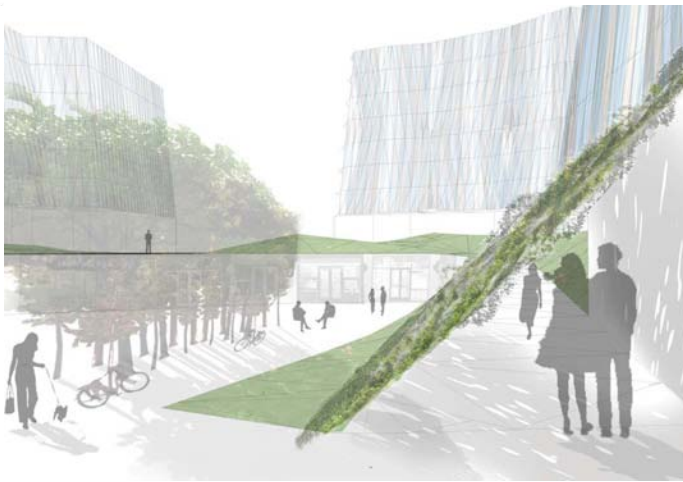
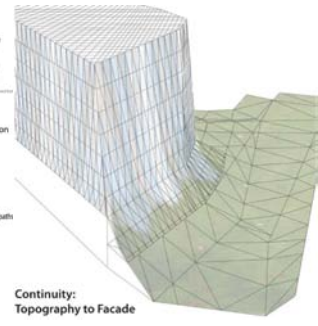
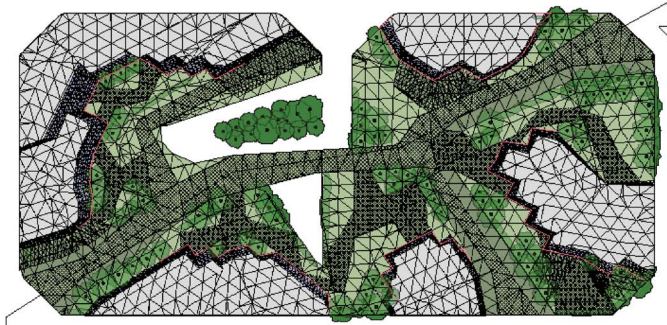
# new urban park

Veronica Acosta & Kevin Miller  
Clemson University - Fall 2009

In response to the growing need for open public space in an urban environment, the design of the new urban park is intended to break the formality of the typical Eixample interior public space while maintaining the continuity of the Eixample grid. This was achieved by elevating the park from the street and surrounding it with program to mimic a typical Eixample block. As a result from inside the park the space remains intimate while the city moves around its borders. The ratio of facade materials to one another is dependent upon the orientation of the facade to the sun and the amount of sunlight it would receive throughout the day. Facades with the most sun exposure were given a high ratio of opaque materials to increase the amount of natural shading throughout the day while facades with low sun exposures were given a high ratio of transparent materials to allow for maximum sunlight throughout the day.

The intent of the double skin facade is to serve as a type of natural ventilation system for the buildings to enhance the idea of a new urban park. The distance between inner and outer skin is increased or decreased to allow for activity in certain spaces depending on program.





# futurepast

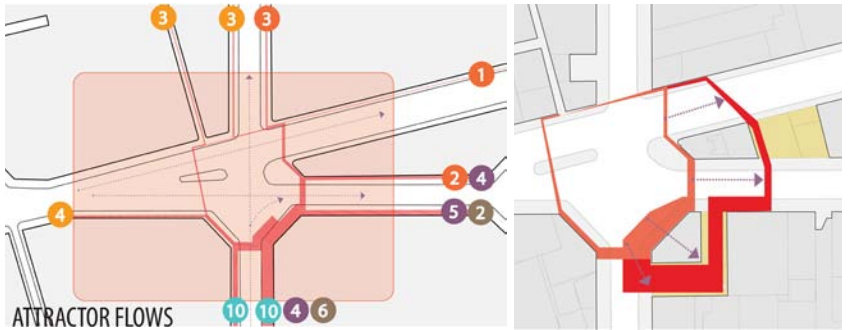
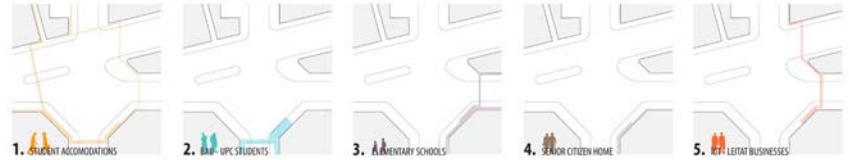
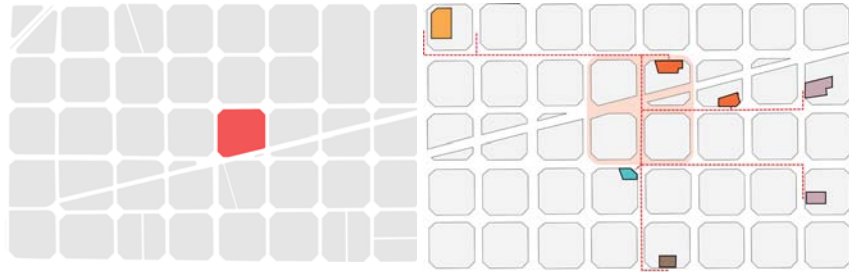
Wendy Bertani & Joanna Kaspar  
Clemson and Texas A&M - Fall 2010

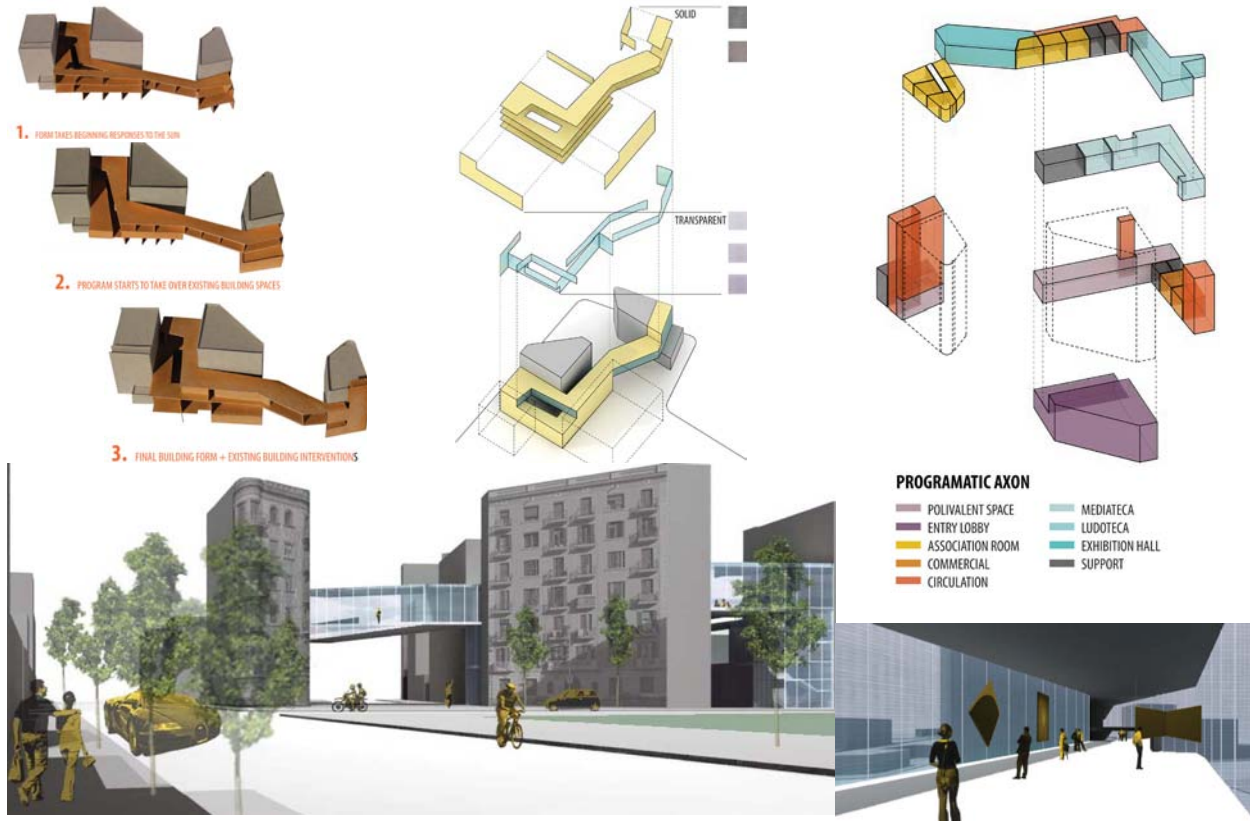
Surgical Interventions: Future+Past uses the current 22@ reorganization plan for the neighborhood of Poblenou to predict the future circulation patterns surrounding Site 01.

Based on 5 local pedestrian attractors, estimations were made and mapped, determining the paths with the highest foot traffic.

Due to the complexity and unique qualities of the northeast corner of the site, the project uses the predicted circulation to blend and expand the typical Cerda Block configurations, generating more public space within the grid.

The resulting voids are connected using the sun as a guide, wrapping and elevating the building mass, a civic center, to enhance the current urban fabric.





# paths & moments

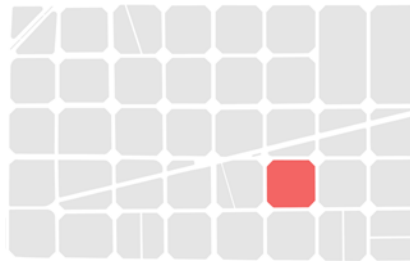
James Baxley III & Matthew O'Nan  
Clemson University - Fall 2010

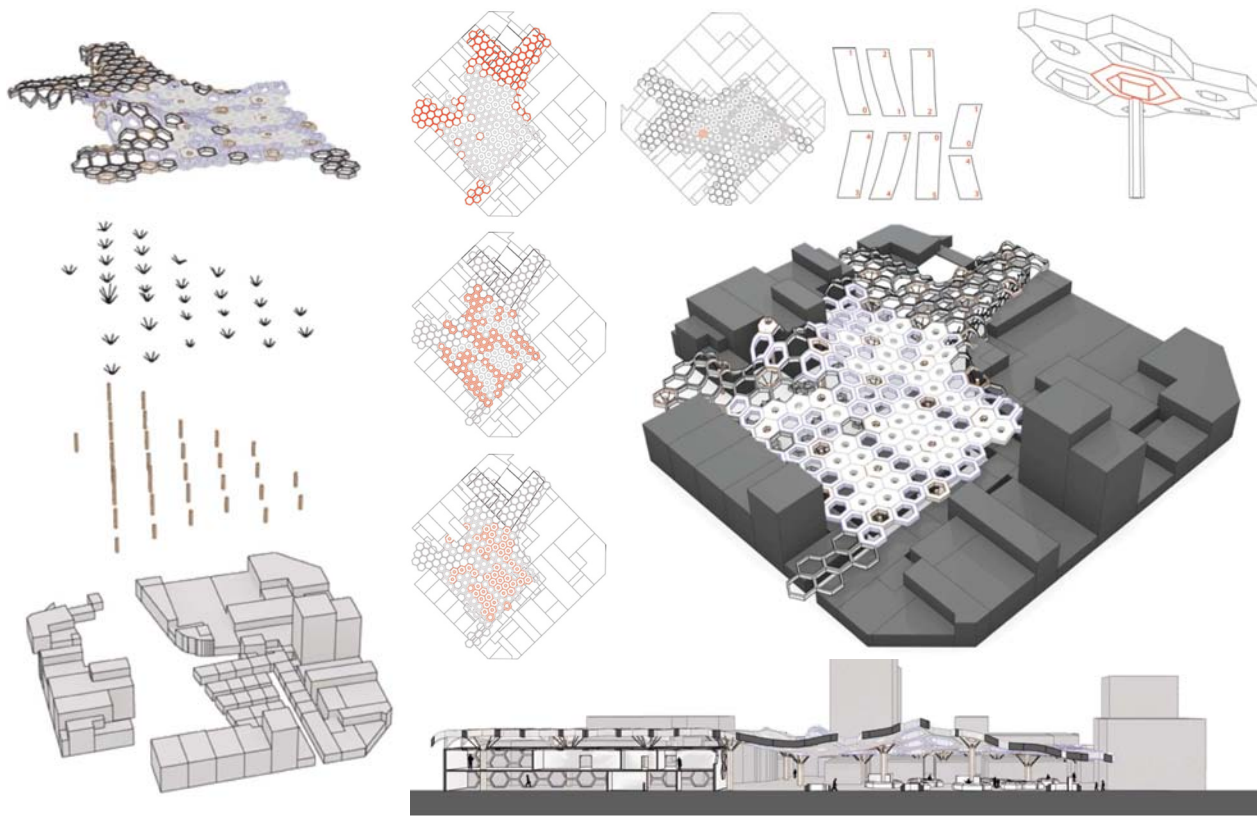
The three tiered intervention will bring programatic extensions into the current block. The roof structure (third tier) provides for a market roof as well as provides cover and enhances circulation into the block from the metro located at the southern entrance.

The first level provides market stalls for 35 vendors as well as the first floor of the newly created civic center set in the footprint of current warehouses. The second floor adds an overlook into the market and more civic center room.

The structural system of the market roof was developed to be an easily replaceable system of individual panels connected to each other and centered around a central panel which connects directly to steel supports anchored into concrete columns which extended upward at varying heights to give the market its shaping roof that mimics the geometry of the block. This allows the intervention to float above the existing block without damaging either the private residences or the business on the perimeter of the block.

In its extensions out of the thresholds of the block acts to invite interest and circulation through the newly opened public space.





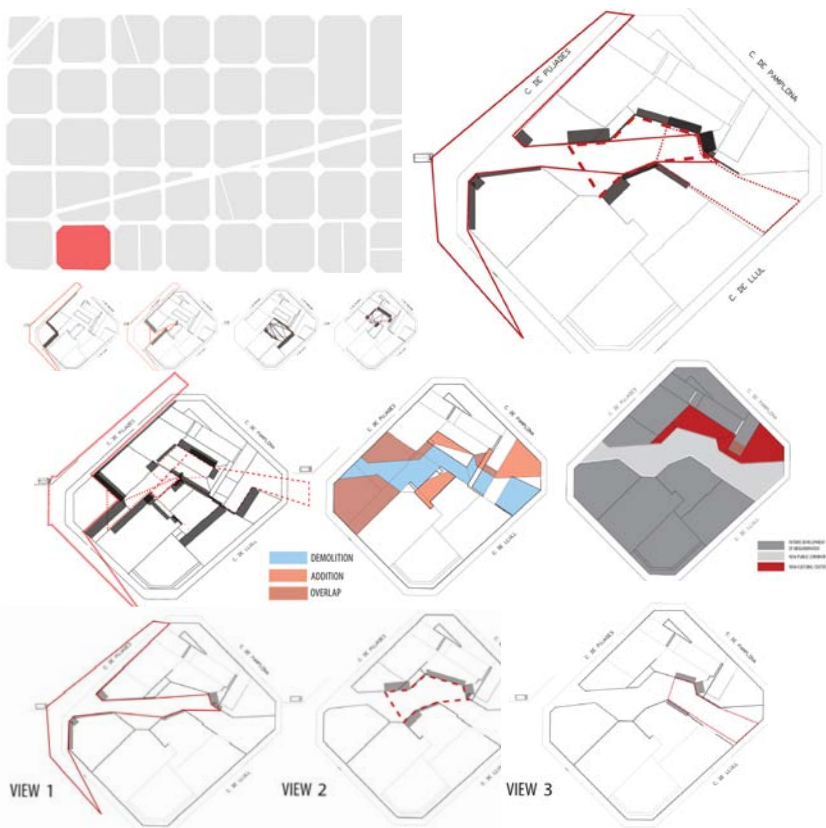


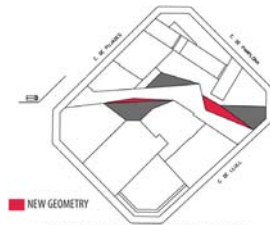
# f o c u s

Stephen Dorn & Michael Deere  
Clemson University - Spring 2010

The layout of the floor plan of the center was determined based upon which programmatic elements needed to be in the areas of greatest focus.

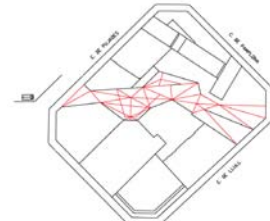
The corridor on the inside of the building was generated by considering the same elements used for the outdoor public corridor. The most prominent program pieces are placed within the line of sight while more private areas are tucked away. Transition areas are created by allowing for half of the association rooms to serve as transition rooms that can be used for special public events. The outer walls of these rooms swing open to allow for movement into the space from the public corridor. Another transition space is created by the offset entrance panels. These create a transition area, both physically and visually that help to blend the public space outside with the interior of the center. The intent for the surrounding landscape is to create a pleasant environment that insinuates movement towards the entrance where visitors gather. By using the form established from our tool we were able to create subspaces through the use of topography. By creating public areas that are above and below grade, we were able to create areas of continuity and discontinuity of the center.



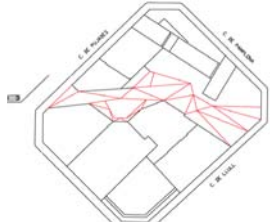


NEW GEOMETRY

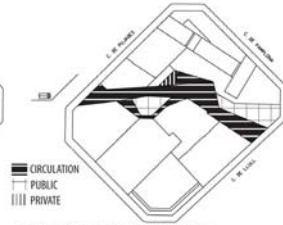
NEW GEOMETRY REDIRECTS VISION AND INTEREST AS ONE MOVES FROM THE METRO INTO THE SITE



SHADE ELEMENT

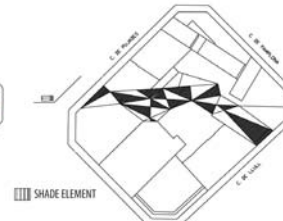


USING GEOMETRIC FORM TO GENERATE TOPOGRAPHY



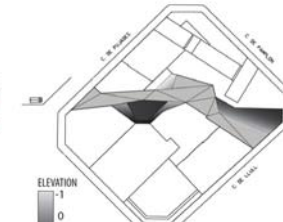
CIRCULATION  
PUBLIC  
PRIVATE

CIRCULATION, PUBLIC, AND PRIVATE SPACES



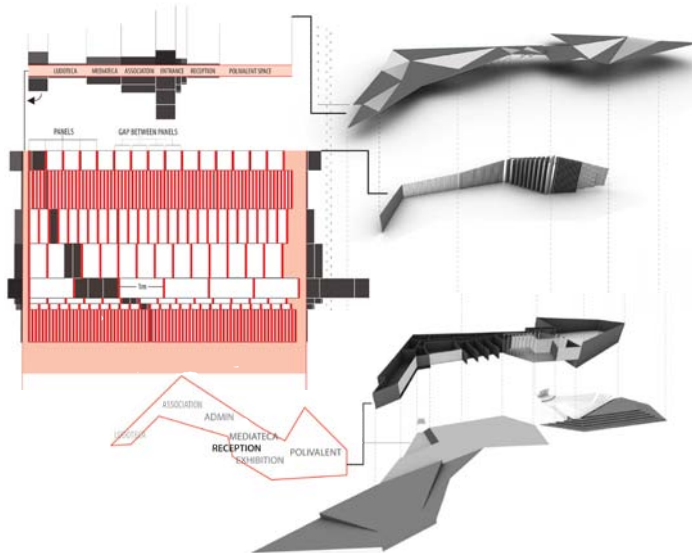
SHADE ELEMENT

SHADE ELEMENT TO CREATE VISUAL INTEREST



ELEVATION  
-1  
0  
1

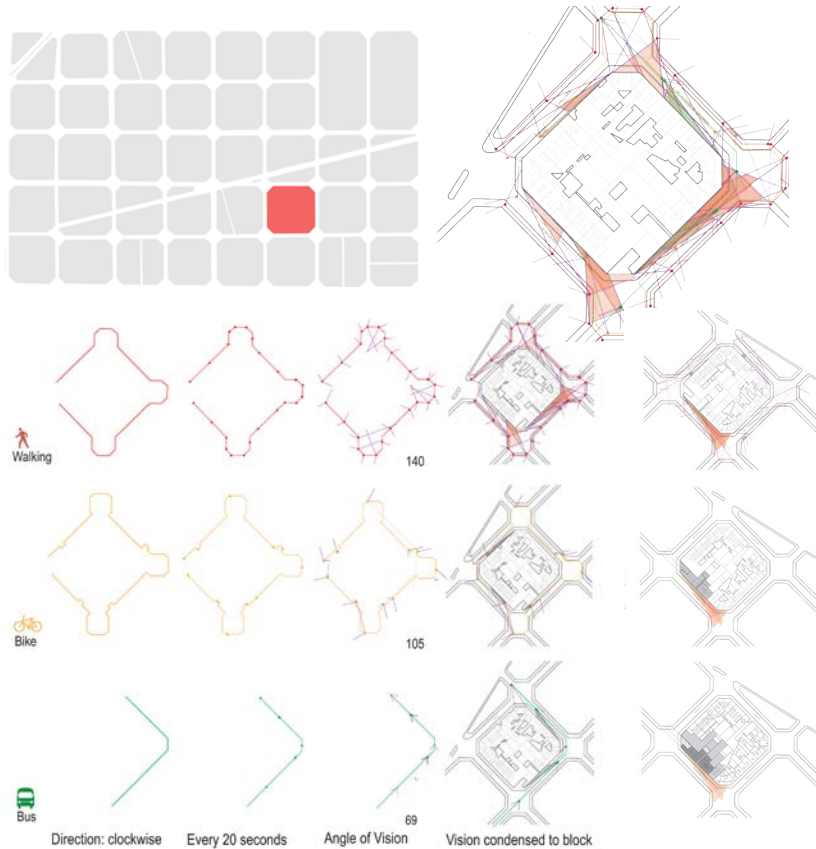
TOPOGRAPHY

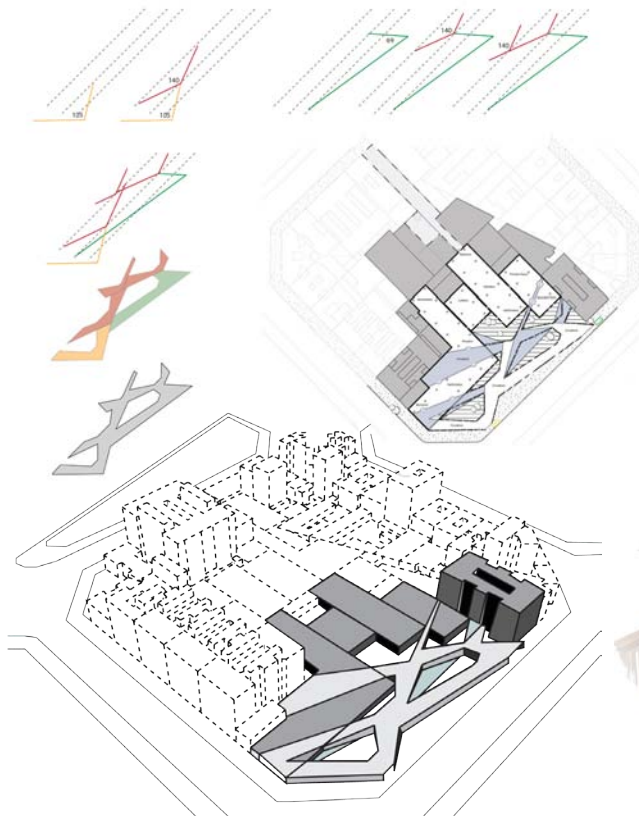


# vision limits

Jennifer Igram & Kathleen Bartholomew  
Clemson University - Fall 2010

We began our process with case studies of: CEIP Mallorca + San Antoni Biblioteca. Both sites are seen and observed at a different depth based on the speed of each transportation mode. The door acts as a system that funnels transportation from bus and forces the user to bike or walk. Furthermore, in certain settings, it is funneled further to just pedestrian access. Result of combining vision conditions from walking, biking, and busing on the block. This map told us where to intervene in the perimeter based on what is most seen. This led us to the conclusion that we needed to target our audience based on transportation access points. Our overlap map showed C/de Pujades to have the densest vision overlap of the modes of transportation we studied. There is a bike rack and bus stop on the street as well as the Llacuna metro station on the neighboring block. Using the proportion of speed dots from the previous mapping studies, the density of the walls are based off of the density of where the dots most frequently overlapped. Likewise, this dictated the space between. The contradiction of the angle from the geometry and the parallel lines make the spacing in some areas less permeable. For instance, both entrances draw viewers in because it is the only visual opening from that point.





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