

The **iasap-bv** (Illinois Architecture Study Abroad Program at Barcelona-El Vallès) is a year-long program of overseas studies for undergraduate students of the Illinois School of Architecture (ISoA) at the University of Illinois at Urbana-Champaign. It is a comprehensive international learning experience that over an entire academic year, has the unique advantage of providing the opportunity of living and studying in a historically, culturally and architecturally rich overseas environment. The year of studies is rigorous and demanding, and all participants—students, faculty, guests and administration—are expected to strive for excellence at all times.

The **iasap-bv** is part of an overarching agreement between the University of Illinois and the Universitat Politècnica de Catalunya (UPC) that provides for a significant and long-term academic collaboration. The program is hosted at the Escola Tècnica Superior d'Arquitectura del Vallès (ETSAV) located in Sant Cugat del Vallès, in Barcelona's metropolitan area.

The **iasap-bv's** goal is to provide students with a multicultural and cross-national approach that fosters integration in a different academic and cultural setting, enriching their educational and professional development. At the same time, the experience of living abroad for an entire year provides opportunities for personal growth and for learning from direct interaction with different peoples, environments and cultures.

Committed to a holistic, creative and open-minded approach to architecture, the program's curriculum is based on three core courses: Architectural Design, Architectural History and Structures; whereas their specific content is tailored to take full advantage of the program's location, these three courses are fully equivalent—in academic rigor and content—to the courses offered on the Illinois campus. A fourth course, titled Overseas Architectural Studies, comprises a wide range of special activities such as field-trips, seminars, and thematic workshops.

For more information about the Illinois School of Architecture please see www.arch.illinois.edu

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ILLINOIS

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IASAP•BV

University of Illinois at Urbana-Champaign • School of Architecture • Illinois Architecture Study Abroad Program at Barcelona-El Vallès

**LOOKING
THROUGH
LA SEU D'ÈGARA**

"The real voyage of discovery consists not in seeking new landscapes, but in having new eyes."

Ernst Hemingway

The Episcopal See of Ègara

The Episcopal See of Ègara is an architectural and pictorial complex unique in Europe that has a long trajectory in history. It contains a rich archaeological and artistic heritage that covers a continuous period from the Iberian Era to the present day.

The Bishopric of Ègara (founded around 450 AD) represented the period of greatest splendor in an area where an episcopal ensemble of exceptional artistic importance was developed. The outlasting of architectural and pictorial elements of this period (5th-8th centuries), which is manifested in the architecture of the episcopal churches of St Mary, St Michael and St Peter, and especially in their pictorial decoration, make this set a unique and exceptional example within the framework of the European heritage.

The episcopal designation of the site privileged the beginning of a great building project that will take the set of Ègara to reach its maximum splendor up to the seventh century. In accordance with these premises, a layout was conceived of three terraces ascending from south to north, on which the episcopal buildings were constructed. On the lower terrace, coinciding with the bishop's residential area, a remodeling of the existing structures was begun. On the second terrace, on a higher level than the previous one, the first Christian basilica of St Mary was transformed into a cathedral, first with a single nave and then in an episcopal cathedral with three naves (5th century), which originally had a tripartite chancel with three apses. The original tripartite chancel of the cathedral was transformed, when the project had not yet finished, into a chancel with a single apse, square ground plan on the outside and semi-circular inside. In the 6th century this apse was decorated with the pictorial cycle that has survived to this day.

On the same terrace, to the north of the cathedral, an ecclesiastical building of funerary nature was built (the present-day church of St Michael). Finally, on the upper terrace, the parish church of St Peter was raised; this had three naves, a transept and a trefoiled-plan apse. To the south of this new parish building would have been the area of the necropolis and the centralized courtyard from which the three main accesses to the churches would have led.

The Muslim invasions of the Iberian Peninsula would mark the end of the golden age of glory of the monumental complex and the end of the Bishopric of Ègara. However, the set lived an artistic renaissance during the 12th century. The consecration of the Romanesque church of Santa Maria, on January 1st, 1112, and the construction of the Romanesque nave of St Peter, during the 12th century, show the new transformation of the religious group.

Today, the site is key to understanding the process of Christianization of medieval Europe. Since 2015 Terrassa City Council has been working on the candidacy project of the Episcopal See of Egara as a UNESCO World Heritage Site, based on the conviction of the heritage as a pillar of social cohesion, identity and visibility.

Carles Sánchez Márquez
Director, Candidacy of La Seu d'Egara to
UNESCO's World Heritage Program

The monuments of the past have always been of great interest for architects and are fundamental for the education of an architect, not because of what they were in their time, but – more importantly— because of what can be learned from them. The monumental complex of la Seu d'Ègara, a rich and complex ensemble of religious buildings from the 4th to the 13th centuries, undoubtedly offers a wealth of timeless lessons for architects and architecture students as well. The only requirement to extract these lessons is to know how to look at the buildings, and to deploy the instruments and the skills that allow that act of attentive looking.

The Illinois Architecture Study Abroad Program at Barcelona-El Vallès (IASAP-BV) is a unique and singular yearlong program of studies for architecture students of the University of Illinois at Urbana-Champaign. Visits to relevant architectural landmarks and significant buildings from all times are a fundamental component of the program's pedagogic activities. Their objective is, precisely, to incite students to learn how to extract lessons from a direct experience with the buildings, old and new.

This year, we chose la Seu d'Ègara to implement an already proven innovative sequence of related pedagogical exercises in which the act of looking –carefully, intentionally, creatively...with new eyes— is essential. Briefly stated, the sequence consisted of two half-day workshop sessions. The first –led by Professors and architects Guillem Bosch and Raimon Farré— required students to study la Seu d'Ègara through a large-format drawing produced simultaneously by two students; the second, directed by Professor and photographer Josep Maria de Llobet, used photography as the medium through which students documented the same complex of buildings they had studied through drawing two days before. Taken both sequentially and together, these two activities provided manifold opportunities to, as Francisco Goya said, "learn how to look to be able to see."

The drawings and photographs displayed in this exhibit show the depth and freshness with which this young group of architecture students discovered and interpreted the splendid architectural ensemble of la Seu d'Ègara.

Alejandro Lapunzina
Professor & Director, IASAP-BV



Architectural Photography Workshop

Josep Maria de Llobet, invited Professor

Looking is inventing

I came to talk about photography, but the first thing I did when I met the students was to explain the meaning of the word “recording.” Our dictionary defines it as “looking, examining something carefully and diligently.” I told them that it is exactly what photographers do: to look carefully. Thus, from that moment on, they were also going to record their surroundings, and for that, they had a fabulous tool called photography.

We talk about photographic language, how we can use an image to document a space, although we can also use it to express how we feel in certain places, or even to make a commentary about them.

When we came to La Seu de Ègara I gave them a series of indications to take pictures of this place. They were quite generic concepts: Analogy, Contrast, Main Architectural Features, Lines, and Organization of Space. That left them with ample room for their interpretation. The important thing was to provide them with a starting point so that they could begin moving around the complex slowly, looking for images that would allow them to respond to what they were asked to do.

Days later we analyzed the results of that search, and I think that the most interesting thing was the awareness they acquired of the expressive potential that photography provided them. To see the place again and again, but always differently, to see what they had already seen, to see what they had not seen. To recognize the place they had already seen and discovering it again. To see through La Seu as if it were the first time they see it, because at that time it had become a new place, the sum of all their looks.

The Seu d'Ègara that we see in these photographs is a place that did not exist before. The look of these young students not only produces images that represent this historical enclave, but, by grouping their multiple points of view, this exhibition creates a new space because, as the painter Salvador Dalí said, “looking is inventing.”



Campbell Kraemer



Taylor Lutz



Xiang Li



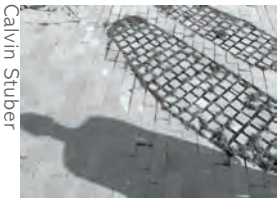
Emma Dannhausen-Brun



Jacee Tong



Shamika Patil



Calvin Stuber



Genevieve Jones



Ruoyi Wei



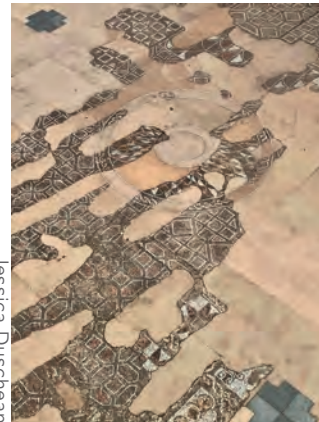
Matthew Ross



Xiangyi Zhu



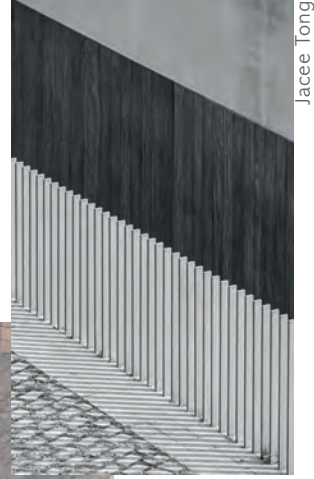
Sabas Padilla



Jessica Duscbean



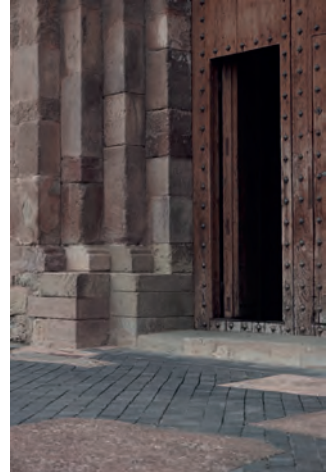
Emma Dannhausen-Brun



Jacee Tong

Jacee Tong

Xiangyi Zhu





Emma Dannhausen-Brun



Xiangyi Zhu



Ruoyi Wei

Yanbing Zhao



Yanbing Zhao



Ruoyi Wei



Eda Shuli



Calvin Stuber



Yanbing Zhao



Yanbing Zhao



Architectural Drawing Workshop

Guillem Bosch and Raimon Farré, invited Professors

Drawing with four hands

When we learned of the possibility of taking a group of architecture students from the University of Illinois Urbana-Champaign, recently arrived from the United States, to the Romanesque religious complex of buildings at la Seu d'Ègara, we saw very clearly that the best way to facilitate their approach to that “unknown” architecture was by just drawing it.

For an architect, or someone aspiring to be an architect, the pencil and paper are the means that most effectively enable the integration of knowledge, connecting in a particularly intimate way the hand and mind of the artist with the understanding of the object drawn. Moreover, the slow pace of drawing provides the necessary time to adequately absorb and assimilate this knowledge and understanding.

We wanted to reaffirm this analytical and at the same time synthetic capacity that the act of drawing permits in all the drawings that were produced at the monumental ensemble of la Seu d'Ègara, displayed in this exhibition, asking students to draw a perspective of one part of the building complex on a large white wrapping paper (approximately 100x70cm; additionally, they had to do in pairs).

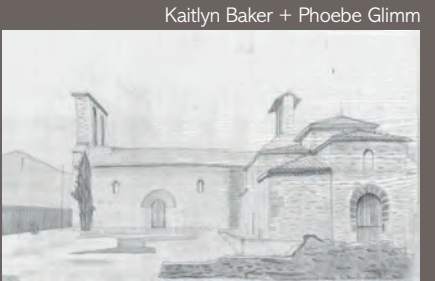
These two premises forced them to make decisions together—that is, verbalizing, discussing—about each one of the steps necessary to build the drawing. In short, dialoguing and conversing understood both as constructive tools and as a source of knowledge. One, we like to think, effective and human way of learning.



Emily Catlin + Isabelle Ndourmy-Kouakou



Rachel Conover + Alicia Gomez



Kaitlyn Baker + Phoebe Glimm



Jessica Duschean + Eda Shuli



Asher Ginnodo + Sabas Padilla



Shuqi Liu + Rachel Wei



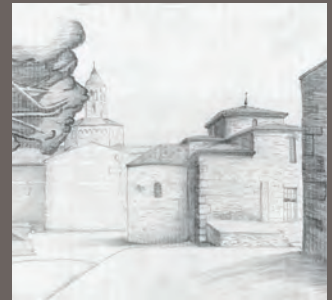
Genevieve Jones + Campbell Kraemer



Mariah Guyot + Shamika Patil



Molly Blanke + David Perez



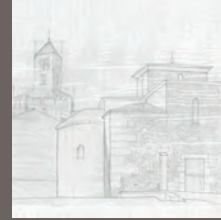
Thomas Cooper + Greta Witter



Sizeh Chen + Yangbin Zhao



David Bell + Jesse Torres-Bello



Xiang Li + Yunfan Xu



Dustin Frye + Matthew Ross + Benjamin Tang



Bunkunzie Lun + Jesus Sanchez



Nicholas Athitakis + Taylor Lutz



Jacee Tong + Xiangyi Zhu



Emma Dannhausen-Brun + David Figueroa



Calvin Stuber + Alejandro Toro-Acosta



Participating Students

- Nicholas Athitakis
- Kaitlyn Baker
- David Bell
- Molly Blanke
- Emily Catlin
- Sizeh Chen
- Rachel Conover
- Thomas Cooper
- Emma Dannhausen-Brun
- Jessica Duschean
- David Figueroa
- Dustin Frye
- Asher Ginnodo
- Phoebe Glimm
- Alicia Gomez
- Mariah Guyot
- Genevieve Jones
- Campbell Kraemer
- Xiang Li
- Shuqi Liu
- Bunkunzie Lun
- Taylor Lutz
- Isabelle Ndoumy-Kouakou
- Sabas Padilla
- Shamika Patil
- David Perez
- Matthew Ross
- Jesus Sanchez
- Eda Shuli
- Calvin Stuber
- Benjamin Tang
- Jacee Tong
- Alejandro Toro-Acosta
- Jesse Torres-Bello
- Ruoyi Wei
- Greta Witter
- Yunfan Xu
- Yuyan Zhang
- Yanbing Zhao
- Xiangyi Zhu

Acknowledgements

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