

**iasap•bv**

illinois architecture study abroad program at barcelona-el vallès  
illinois school of architecture university of illinois at urbana-champaign

The iasap-bv (Illinois Architecture Study Abroad Program at Barcelona-El Vallès) is a year-long study abroad program for undergraduate students of the Illinois School of Architecture (ISoA) of the University of Illinois at Urbana-Champaign. Proud successor of the School's four-decade overseas program in Versailles (France), it is a comprehensive international learning experience that has the unique advantage of providing the extraordinary opportunity of living and studying one full year in a historically, culturally and architecturally rich overseas environment while simultaneously offering a curricular structure that is fully equivalent—in content and academic rigor—to the courses offered on the Illinois campus.

The program 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, a municipal district within 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 that contributes to enrich their education and professional development. At the same time, the experience of living abroad for an entire year provides opportunities for personal growth, 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; a fourth course (Overseas Architectural Studies) consists of a range of special activities such as field-trips, elective seminars, and thematic workshops.

***Benvinguts!!!*** On behalf of the Escola Tècnica Superior d'Arquitectura del Vallès of the Universidad Politècnica de Catalunya ETSAV-UPC, I officially and enthusiastically welcome the Illinois Architecture Study Abroad Program-Barcelona El Vallès (iasap-bv). There is no better way to do it than including these welcoming words in the iasap-bv Yearbook 2014-2015, words that reflect my feelings about the first year in which this program takes place at our school.

First of all, I would like to thank all the people who believed that this program could become a reality in El Vallès; those who, then and now, here and there, have worked to make it happen...at this moments it is a wonderful reality that is starting to produce its fruits.

At the end of this first academic year of exchange culminates what we could consider as the startup phase of the program. We have to go back a few academic years and recall the numerous meetings held in which we began to define what type of institutional relationship that we had to and wanted to establish between our two schools. From the beginning, our concrete intention and goal was to go beyond a host/guest relationship in order to foster a larger and wider collaboration, one that from the mutual respect to the particular organization of studies of each institution, could allow a greater implication of the two parties involved with the aim to improve our respective academic curricula.

As we close this first year of the exchange, we also intend to launch a cycle of continuing future improvements through the integration of feedback from Urbana-Champaign. From and on, and through the incorporation of the information of our students at Urbana-Champaign, we close this first year of the exchange with the hope to launch a cycle of continuing improvement of the program to be developed and implemented in future years.

Finally, I hope that ETSAV met the expectations generated by the iasap-bv.

Victor Seguí, Director  
ETSAV/UPC

## Foreword

It is my great pleasure to introduce the 2014-2015 Yearbook of Student Work of the Illinois Architecture Study Abroad Program-Barcelona-Vallès (iasap-bv). The iasap-bv yearbook continues a tradition that began with the 2005-2006 cohort of Illinois architecture undergraduates who studied in our program when it was hosted at the Ecole Nationale Supérieure d'Architecture de Versailles. The 2014-2015 yearbook is, of course, the first to feature the accomplishments of students enrolled in our senior-year abroad program hosted at Escola Tècnica Superior d'Arquitectura del Vallès (ETSAV), a constituent of the Universitat Politècnica de Catalunya.

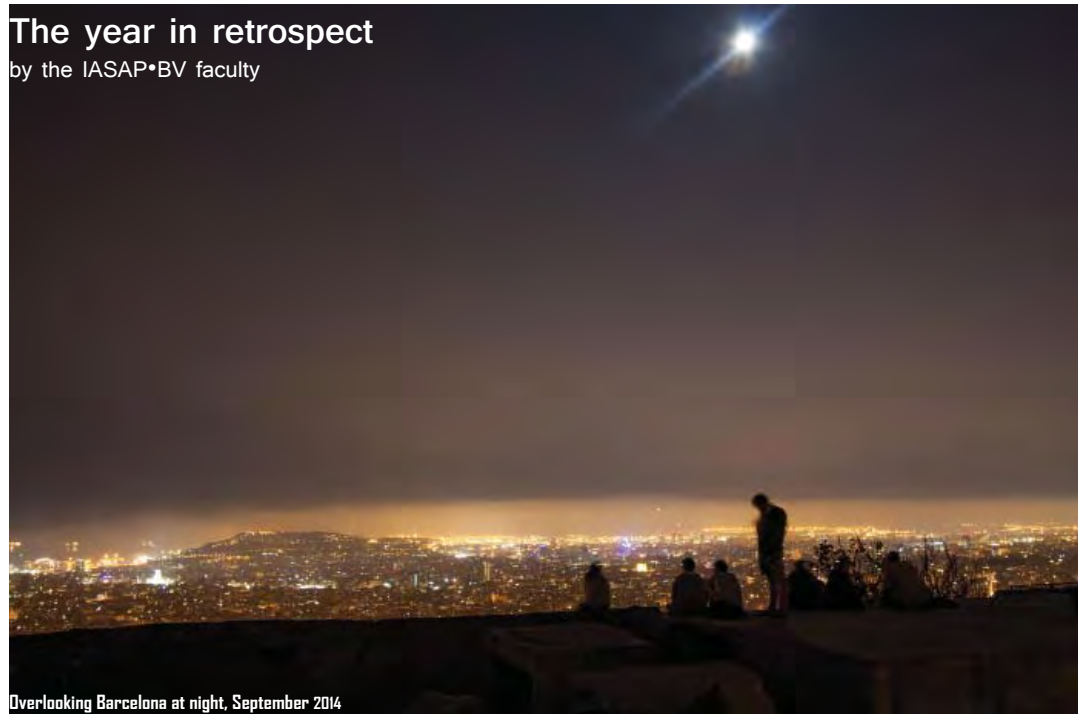
The words and images collected in the yearbook are of immediate import: they validate the decision to locate our flagship study-abroad program in the vibrant nexus of design influence that is Barcelona. The yearbook is of lasting import as well: like yearbooks before it, this one is a durable record of achievement that members of our "pioneering" iasap-bv cohort can look back upon over time as they assess and re-assess the impact of their academic year in Spain.

In 1968, Illinois architecture undergraduates began studying abroad in year-long European programs. It would take many chapters to describe the wonders of each year's program since then. This year's chapter must begin with praise for Professor Alejandro Lapunzina and his administrative and instructional staff, whose tireless efforts everyday ensured that the iasap-bv's was an unqualified success. Back in Champaign-Urbana, Associate Professor Vidar Lerum, chair of the School of Architecture's International Programs Committee, guided decision-making beneficial to the iasap-bv. Too, appreciation is due Professor Victor Seguí, Director of ETSAV, whose commitment to a thriving iasap-bv is unflagging. I thank them all for their exceptional effort.

Peter Mortensen, Director  
Illinois School of Architecture

## The year in retrospect

by the IASAP•BV faculty



Overlooking Barcelona at night, September 2014

*"You can't create experience. You must undergo it."* Albert Camus

As the iasap-bv's curricular and extra-curricular activities slowly come to an end in this first week of May 2015 it is a good time to take a look back, however preliminary, at this first year of operation of the Illinois School of Architecture's (ISoA) overseas program at the Escola Tècnica Superior d'Arquitectura del Vallès (ETSAV).

It is the conclusion of nine intense and eventful months, filled with the personal and collective experiences that only a yearlong program of studies overseas can provide.

Thirty-three senior-level undergraduate students from the ISoA arrived to Barcelona and Sant Cugat on September 5, 2014 to participate in School's nearly half-century old study abroad program in Europe.

Simultaneous partakers of that tradition but also pioneers of the program's new phase in history, they are the participants of the first year of the program's operation in its new location at the ETSAV in Barcelona/Sant Cugat del Vallès.

The expectations were high and the eagerness to get started was immense.

After getting settled at the residence for students, the program's informal activities started with a Saturday dedicated to "getting familiar with the new environment:" a walk through Sant Cugat and a long promenade through Barcelona's center, from Plaza Catalunya, the Ramblas and the Ciutat Vella, to the coast of the Mediterranean and the beaches of La Barceloneta. After the week-end students attended a three-day orientation program for international students at the Barcelona campus of the Universitat Politècnica de Catalunya (UPC) that preceded the long holiday week-end in Catalunya.

The program's formal activities started on Monday, September 15 with the presentation of the curricular structure. At the iasap-bv students take four required courses in each of the two semesters of the academic year: Architectural Design, Architectural History, Structures and Overseas Architectural Studies.

The first three are fully equivalent in rigor and content to the same courses taught at the Urbana-Champaign campus but are tailored to take full advantage of the program's unique setting in one of the most vibrant and rich architectural cities worldwide.

The fourth course has been specially conceived to benefit from the location and consists of generating a wide range of opportunities for first hand studying and learning, a quintessential aspect of any study abroad program in any discipline and particularly in the field of architecture.

This little book dedicated to present the work of participating students during the 2014-2015 academic year is organized as a series of sequential sections that generally correspond with the curricular structure of the program. As such, it provides the opportunity to look back at the year's accomplishments, make a critical assessment of shortcomings and thus project the future.

The Fall semester Architectural Design course, also known as the Cap-Stone studio, was co-taught by Tomeu Ramis and Amadeu Santacana. In their course students were challenged to conceive a contemporary architectural response to a critical area of Barcelona that has recently generated a fair volume of debate and controversy: the boxed-in railroad in the Sants' neighborhood and the adjacent site of Can Vies (pages 6-15). In this project students had to analyze existing conditions (social, urban, architectural), select a specific site within the Can Vies area at large, propose and develop a program and design the building.

In the Spring semester course of the Architectural Design curricular sequence students worked in two separate sections, one taught by Andrés Martínez, the other by Jaime Batlle (pages 22-31). Whereas the two sections worked in different programs, the two studios shared Ildelfons Cerdà's Eixample of Barcelona as the conceptual and material site of the design assignments. Andrés Martínez's section explored an urban Zero Commute Hybrid Building that recuperated parts of Cerdà's original proposal for Barcelona's Eixample; Jaime Batlle's studio focused on a study of Barcelona's Food Markets, one of the city's distinctive building types.

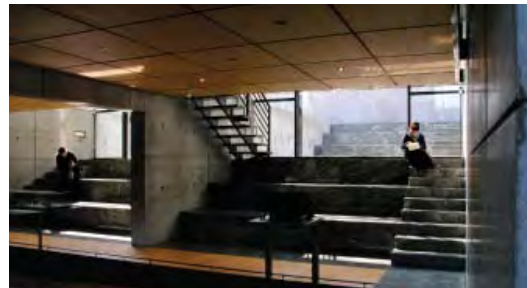
Directly related to the Architectural Design sequence as well as to the other disciplines taught at the program, an Architecture Workshop took place in January 2015 (that is, between the Fall and Spring design courses). Co-taught by Jeffrey Kansler, Alejandro Lapunzina and Raúl Martínez, it was conceived as a pedagogical exercise focusing on the integration of the four courses offered by program's curricular structure. In this workshop students developed a small project—an Outdoor Performance Space—to be accommodated within the extant fragments of a small medieval church located at Sant Joan de les Abadesses, a small town in the northern Catalan province of Girona (pages 16-21).



Architectural History courses are an essential component of the overseas program because they provide the unique opportunity to combine traditional classroom setting with field-trips to see and study in person the buildings and sites more often studied through slides in classroom lectures.

The iasap-bv's Architectural History sequence consisted of two semester-long courses subdivided in two different and distinct components: a lecture/seminar course focusing on the developing of ideas in art and architecture in the 19th and 20th century and a lectures+field-trips module dedicated to an outline of Catalunya's architecture. The former was taught by ETSAV's Professor Miguel Usandizaga and was taken both by iasap-bv's participants and ETSAV students who opted to take this course in English language; the latter was developed by Raúl Martínez and provided students with a direct immersion into the rich and varied history of Catalan Architecture from the middle ages through the classical period (Fall semester) to the emergence of the distinctive Modernismo Catalan and the strong and celebrated impulse of Barcelona's architecture in the late 20th century and beginning decade of the 21st century (pages 32-41).

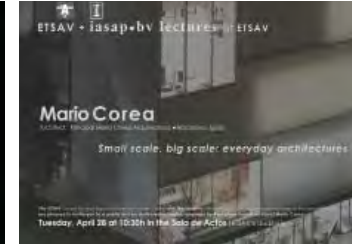
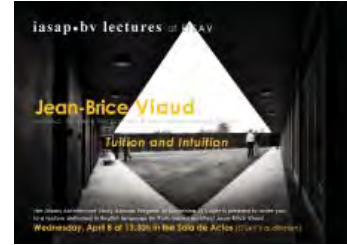
In full correspondence with the rigorous and renowned sequence of Structures courses offered at the home campus in Urbana-Champaign, at the iasap-bv students completed the School's curricular requirements in two courses taught by Jeffrey Kansler: Theory and Practice of Steel & Timber (Fall semester) and Theory of Reinforced Concrete (Spring semester). However, in order to take advantage of the opportunities that the program's location offers, this course was not limited to classroom sessions but also incorporated a series of building studies through field trip visits to selected buildings where students studied specific cases of steel and concrete structures (pages 42-51).



The fourth course of the program's curricular structure, Overseas Architectural Studies, comprised a range of activities tailored to promote direct personal experience of architectural and urban landmarks in Europe. The course thus focused on developing professional skills of observation, analysis and graphic noting through on-site activities in visits and field-trips as well as through independent travel (pages 52-61). Week-long Travelling Workshops led by specially invited faculty members of the Illinois School of Architecture were built into this course as a stand-alone module; these workshops took groups of students to study the architecture of Lisbon and Porto (Portugal), Rome (Italy) and Budapest (Hungary) (pages 62-67).

One of the extraordinary aspects of a study abroad program as part of an institutional exchange between two peer institutions is the possibility to broaden the educational experience by direct exposure to the curricular offerings of the host school. In this first year iasap-bv's participants had the opportunity to enroll in some of the electives courses offered by the ETSAV in English language. Some of them seized the opportunity and took electives courses offered by ETSAV's professors Ramon Sastre Sastre ("Parametric Architecture") and Adolf Sotoca ("Comparative Study of Three Cities"); others opted to develop their command of Spanish language at the UPC-homologated Merit Language School in Sant Cugat.

Field-trips and public lectures are essential components of architectural education. Generally as part of the program's courses, in 2014-2015 numerous field-trips to a wide range of destinations were organized, from half-day visits to single buildings in Sant Cugat/Barcelona and environs, to the long and intense ten-day road tour of France. From Sant Cugat's rather unknown Celler Cooperatiu, to the famous Chapel of Ronchamp six-hundred miles away, these visits successfully enriched the students' firsthand knowledge of architecture.



Committed to maintain the long-standing tradition of the School's study abroad programs, the iasap-bv also organized a series of open-to-all public lectures at the ETSAV. The highlight was the first ETSAV+iasap-bv's joint lecture offered by Barcelona-based architect and ETSAV Professor Emeritus Mario Corea who presented the recent work of his architectural office. In addition, the iasap-bv organized four lectures: in October 2014, Adolf Sotoca presented a lecture entitled "Barcelona [1989-2014]: 8 strategies, 3 scales, 1 lesson;" later in the Fall, renowned architectural historian Juan José Lahuerta lectured offered a talk entitled "Gaudí was not a sweet architect." In the Spring, Paris-based architect and former Illinois-SAPV teacher Jean-Brice Viaud presented his recent architectural work under the title "Tuition and Intuition;" and finally, ISoA's Professor Vidar Lerum closed the year's series presenting the lecture "Building Comfort," which is a synthesis of his forthcoming book.

Another singular aspect of the study abroad program is the opportunity it provides for students to travel independently. Either on normal week-ends or during the few extended four-to-six days long week-ends intentionally built into the program's calendar of activities, students journeyed throughout Spain, Europe and the Mediterranean basin searching for architecture and personal experience; a small window into their journeys is presented in a ten-page section, eight in color, illustrated with their own photographs, that precedes the final section of this book (pages 68-77).

As established in the overarching institutional exchange between the ETSAV/Universitat Politècnica de Catalunya and the ISoA/University of Illinois at Urbana-Champaign, seven students of the ETSAV received scholarships to study for a full year Urbana-Champaign. At the Illinois School of Architecture they took a variety of courses in architecture. A fragment of their educational experience at Illinois is presented at the end of this book following brief texts by Professors Vidar Lerum and Adolf Sotoca, chairs of the area international programs and studies at the ISoA and ETSAV respectively (pages 78-85).

In short, this modest but enthusiastic book provides a synthesis of this first year of operation of the iasap-bv at the ETSAV through the presentation of just a glimpse at the work produced by participating students in these intense months of work. Beyond the pages lie the vivid moments of nearly a full year of living and studying abroad that cannot be encapsulated by any type of media and belong, and will forever remain, within the realm of personal experience.

Sant Cugat del Vallès,  
May 2015



## The Map is not the Territory. Rethinking Can Vies

*“Basically, the challenges of contemporary society seem to be oriented to the interpretation and the transformation of what extant. The contemporary city is an already constituted megastructure. Today, only relationships count, the different kinds of rapport between, in and with things. We think that what exists can act as powerful support for the imaginary.”* Anne Lacaton and Jean-Philippe Vassal.

*“The architecture has little to do with problem solving, but rather, must be able to create those desirable conditions and opportunities that today are still unthinkable.”* Cedric Price.

Conventional urban planning, as represented by the Master Plan, has become an ineffective tool to design the city, unable to anticipate and respond to future events, the urbanism is too conditioned by the mapping tool at a time, as pointed by Lacaton-Vassal and the geographer Franco Farinelli; the map is not the territory.

In the context of the contemporary crisis, we will need to claim for another attitude, another “way of thinking,” to provide new opportunities to the city, where, as Robert Smithson made in Passaic in 1967, only the attention to the everyday from an unprejudiced perspective will be able to rescue the design of the city from an idealized substitution. Therefore, we need an attitude able to give back to the city the ability to be designed from its intrinsic condition; plural, complex and contradictory, an attitude, in short, close to strategies of “bricolage” of projects that –instead of parceling, zoning or replacing— claim otherwise: to stretch, add, overlap or juxtapose in order to establish a synergy between old and new structures, able to transform and revitalize neglected urban areas.

The studio was conceived as a laboratory for researching the contemporary city with the ultimate goal to develop a project at a high degree of detail. The analysis of the specific circumstances will be considered as an essential and important part in definition of the Project.

The “Can vies” social phenomenon that took place in June 2014 through multiple civic demonstrations supporting the squatter’s activities at the occupied Center and the covering of the national train tracks that cross the neighborhood by a “concrete box” are considered the two fundamental points that define the content of the course, therefore, “Rethinking the Can Vies” was oriented to three fundamental points:

### Re-connecting:

The current “concrete box” that covers the train tracks, 30 meters wide and 1200 long, has become an urban wall that divides “Sants” neighborhood into two segregated areas. Reconnecting both areas was considered as a decisive parameter to improve the accessibility and to reactivate residual urban fragments generated by the box

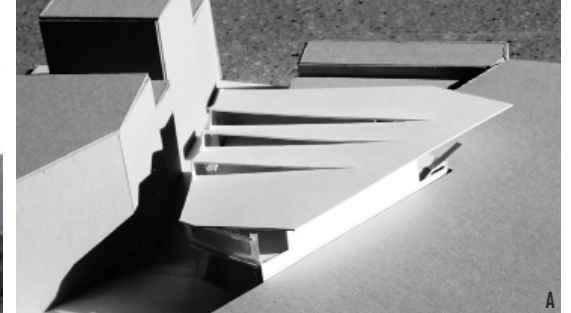
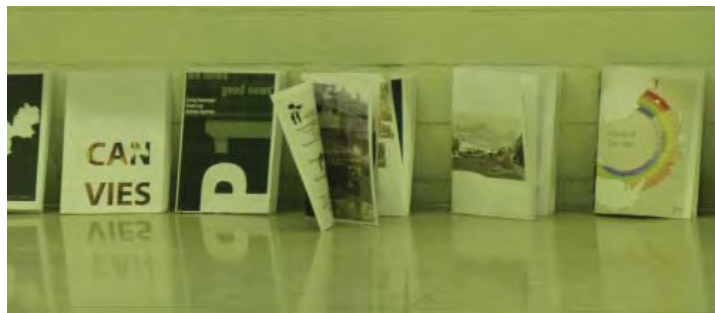
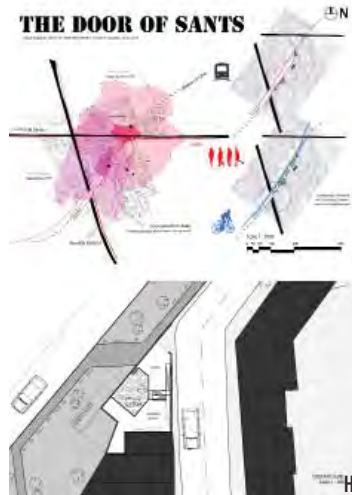
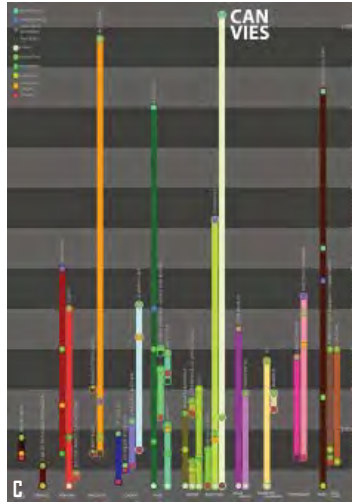
### Re-programming:

The focus of reprogramming was the generation of new activities to reactivate residual existing areas and without compromising its change through time. Reprogramming focused on the “Can Vies” social phenomenon in order to understand the opportunities that the social context already offers. The proposal of flexible organizations and the implementation of low environmental impact strategies was considered as key parameters to develop the project.

### Public Space:

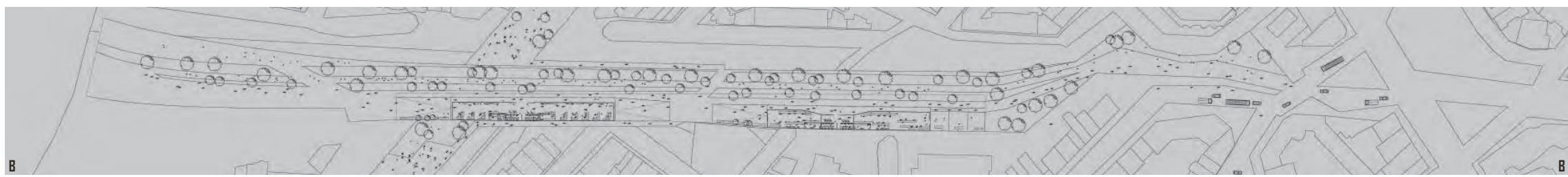
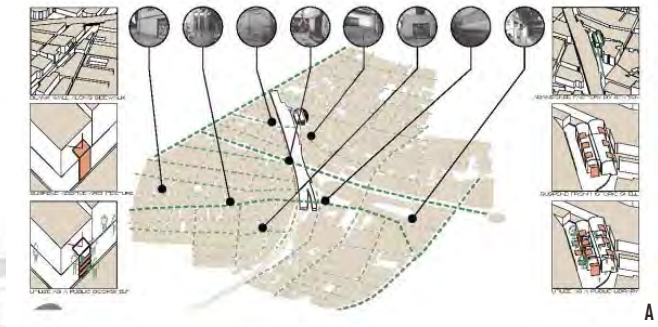
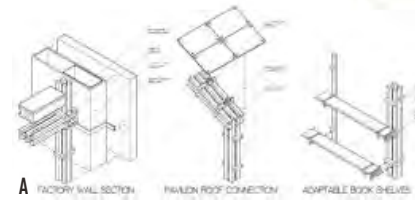
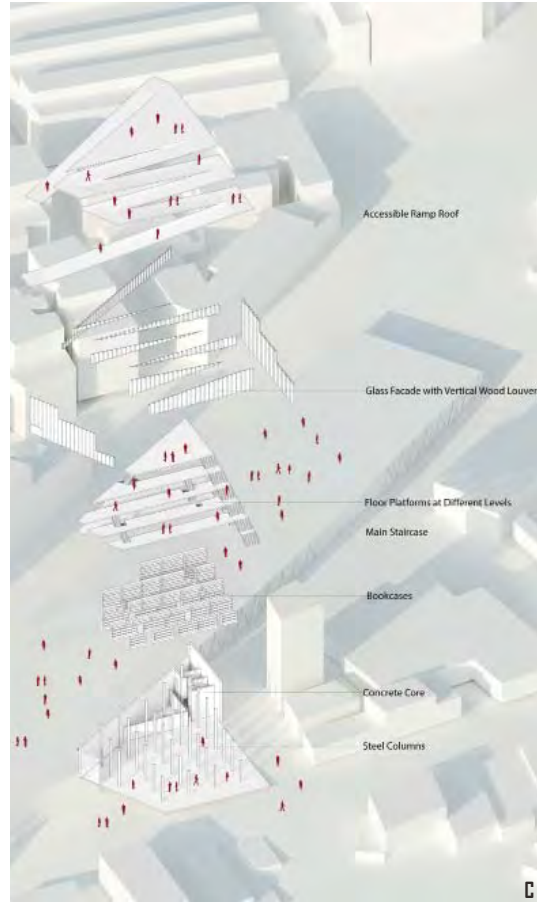
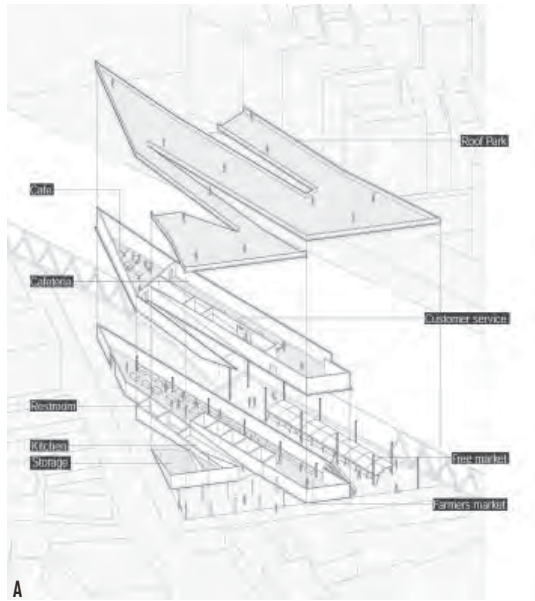
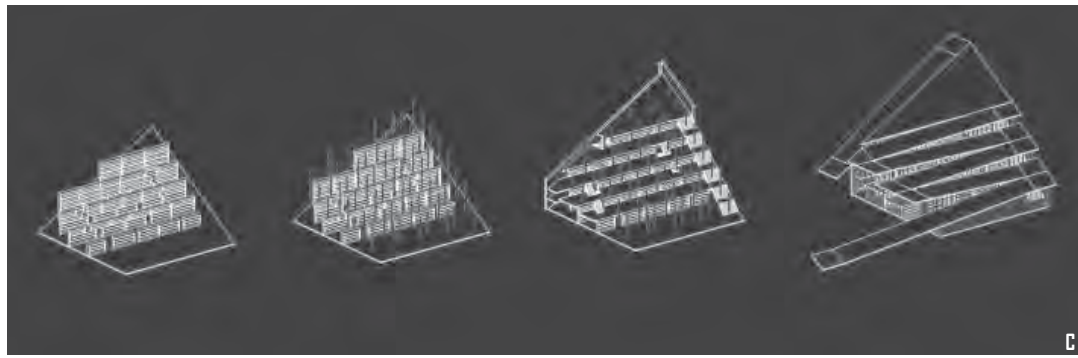
The attention to the void, to the interstitial space, has become a decisive opportunity to define and stimulate collective and individual activities. The public space had to focus on the definition of gradients of urban relationships and the synergy between public and private conditions. In the neighborhood of Sants, the presence of the concrete box roof and the residual spaces generated between its walls and the urban tissue will be considered as an extraordinary opportunity to develop the proposal.

The limits of the site, the scale of intervention and the definition of the program were considered as an essential part of the students’ projects and were discussed and defined during the first weeks of the semester.



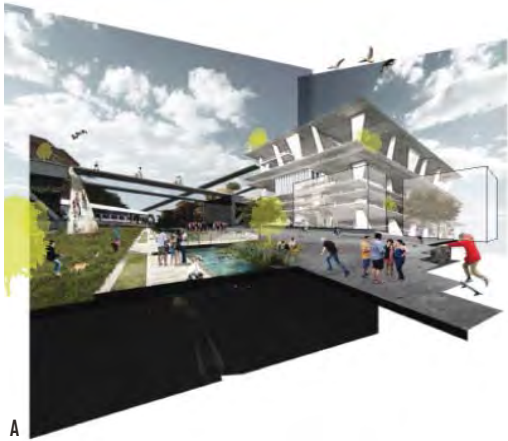
8 A> I. Salman+R. Yang+N. Van Antwerp -B> N. Mezydło+D. O'Donoghue+W. Stauffer -C> T-H. Chang+Jan Concepcion+Jen Concepcion+E. Urbanovich  
 D> J. Carr+N. Isaj+B. Wang+A. Wyeth -E> David López+D. Marin+A. Micu -F> S. Patterson+H. Schlemmer+S. Timberlake -G> C. Clevenger+G. Ley+J. Spenner -H> G. Soejanto

A> A. Girón, *Can Vies Social Center*



10 A> W. Wang, Bridging Market -B> N. Isaj, Sants' Bicycle Station -C> L. Ren, Can Vies Public Library

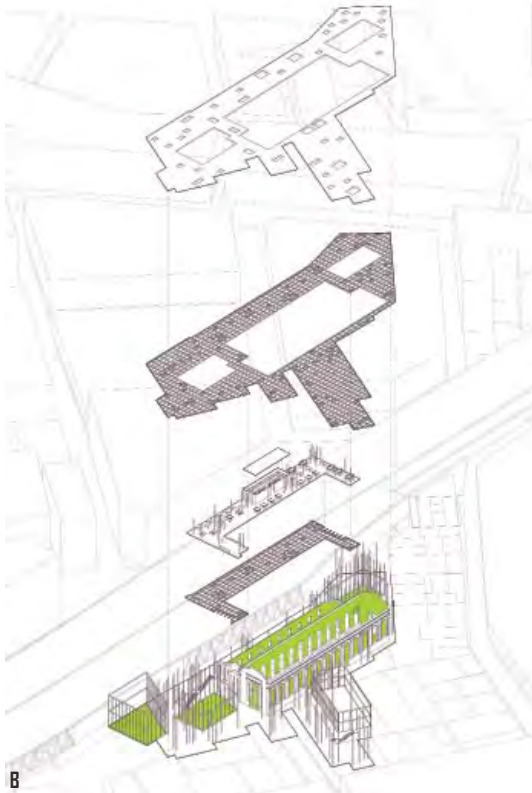
A> N. Mezydlo, A Library in Pavilions -B> N. Isaj, Sants' Bicycle Station



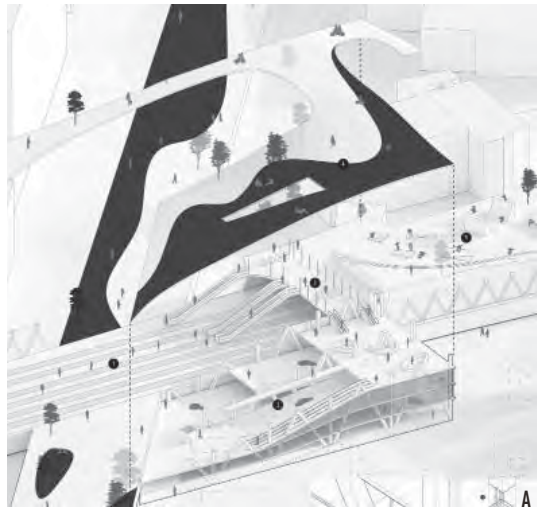
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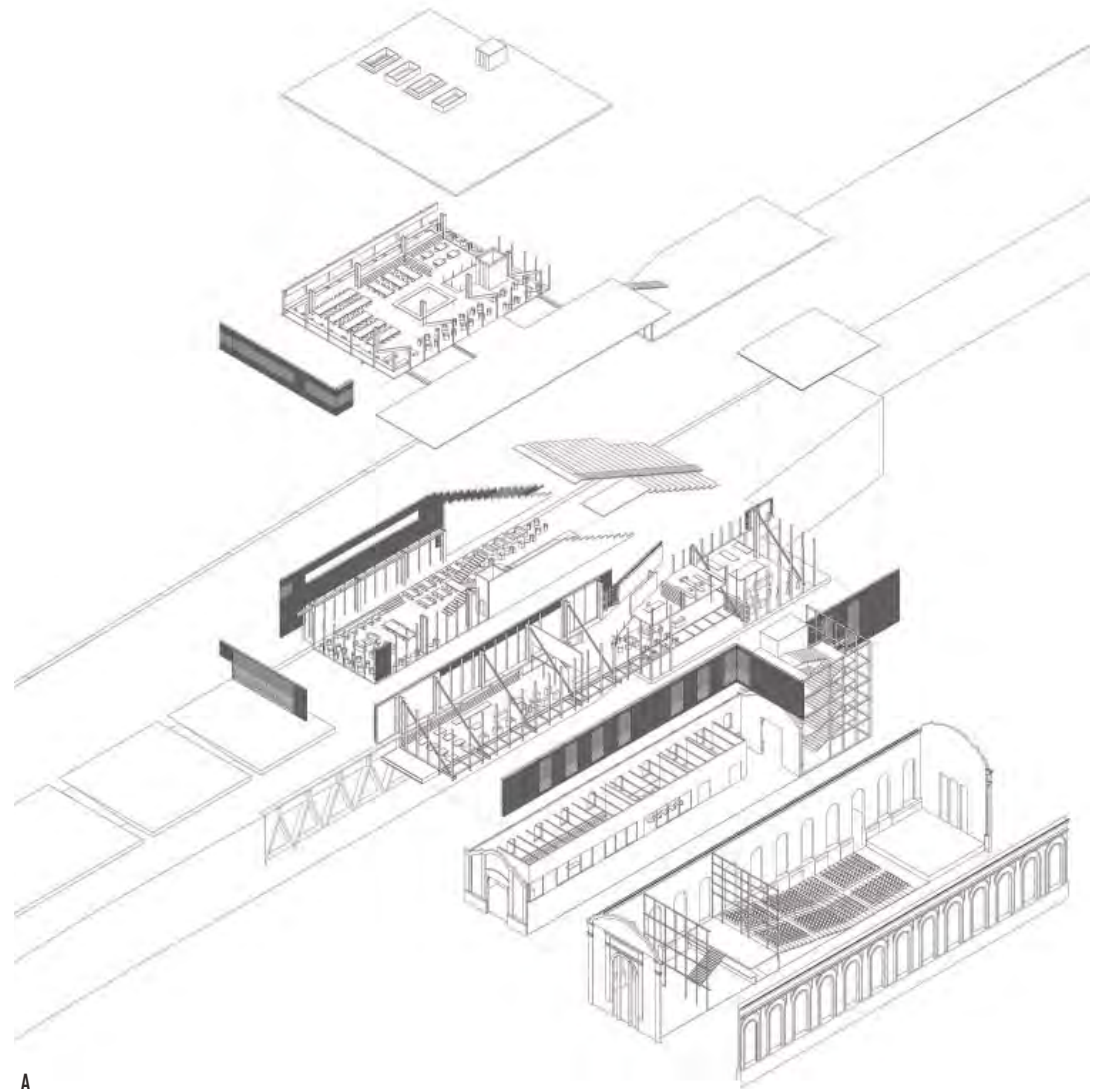


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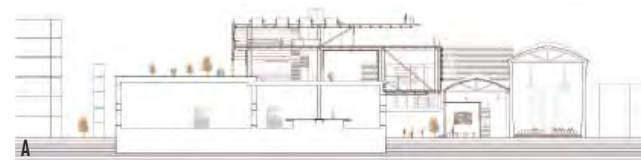


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12 A> I. Salman, *Autonomous Connectivity: train station + parking* -B> D. Marin, *Energy producing gym + urban farm*



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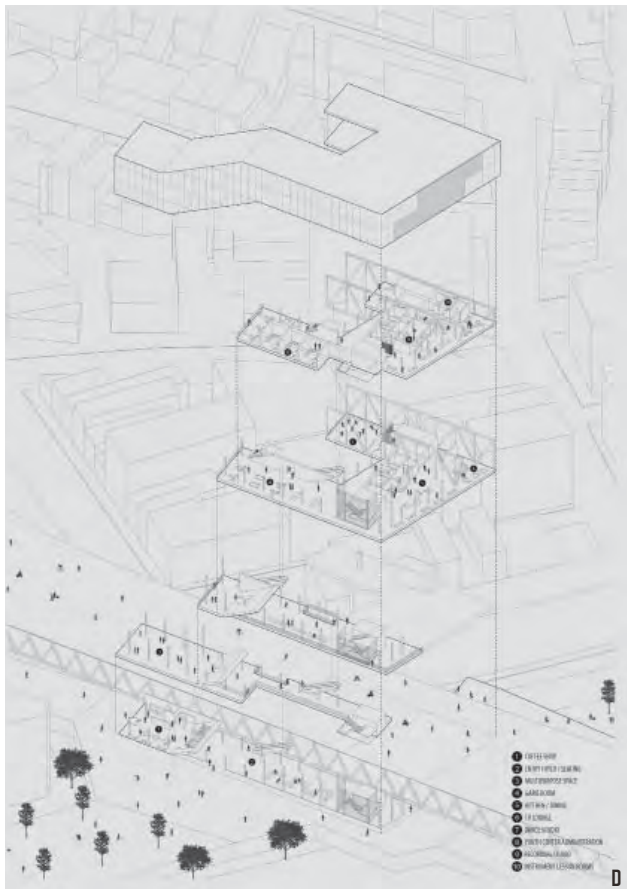
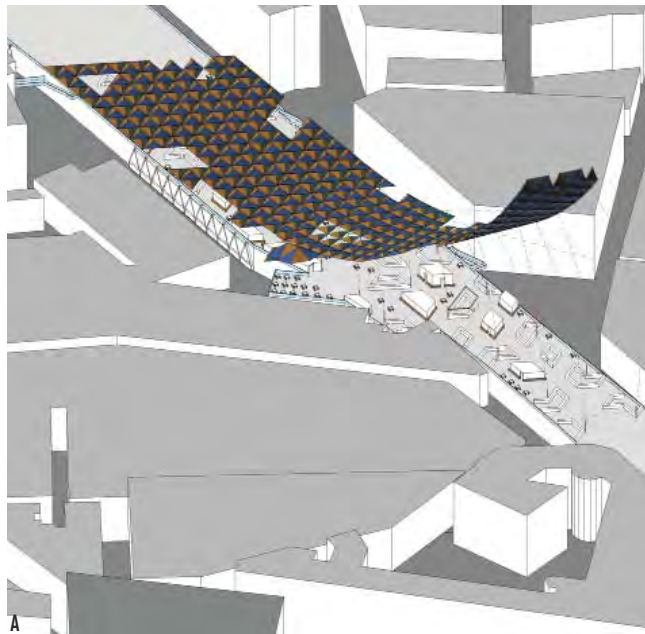
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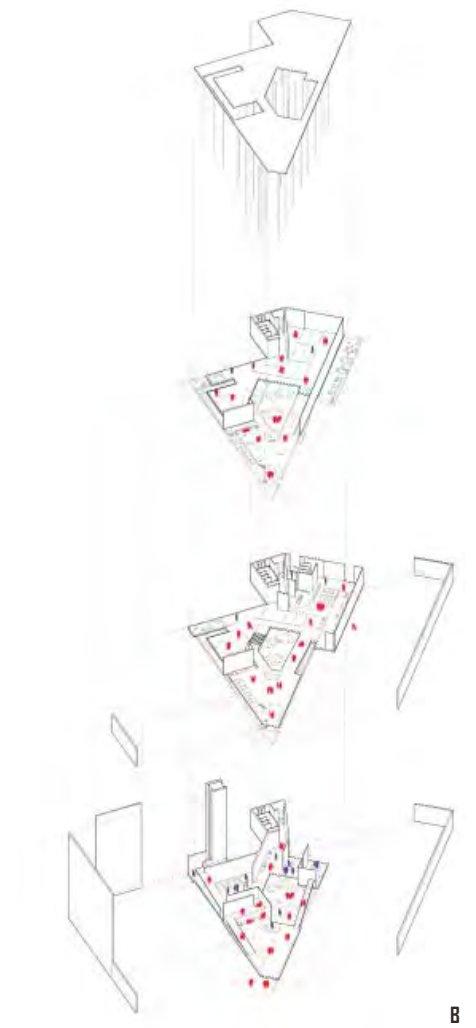
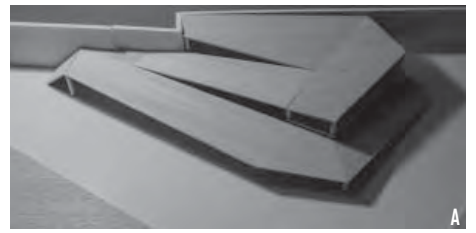
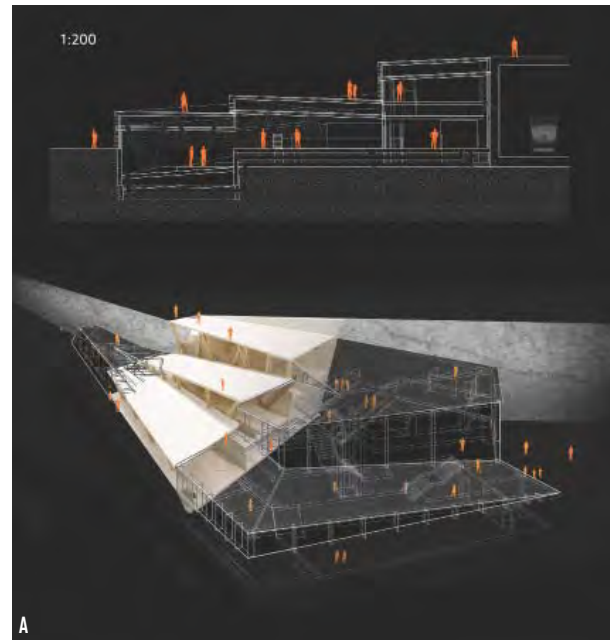
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A> David López, *Can Vies Trade School Center*





14 A> C. Clevenger, Mercat -B> R. Yang, Public Library -C> X. Zhou, Vertical Bridge -D> J. Carr, Recording Studios



A> B. Feicht, Entrepreneur Center -B> G. Soejanto, Can Vies Center

SPRING 2015 SEMESTER

Professors Jeff Kansler, Alejandro Lapunzina and Raúl Martínez



Sant Pol's Outdoor Performance Space at Sant Joan de les Abadeses

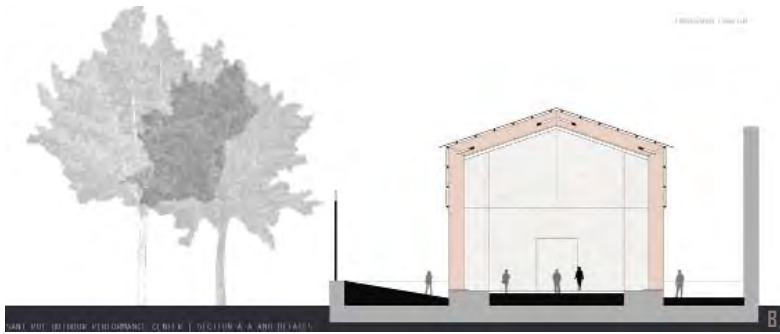
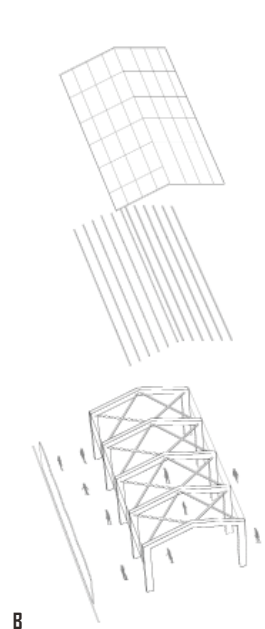
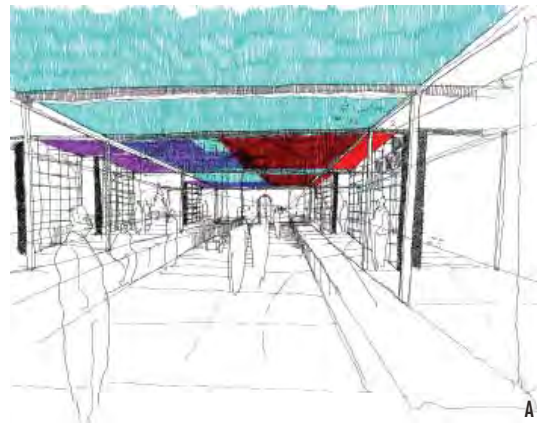
The Architecture Workshop offered at the beginning of the Spring semester was an intense two-week studio experience focused on the development of a small project from a fully integrated perspective. By 'integrated' we explicitly referred to the conceptual and simultaneous consideration of aspects that involved architectural history, structural conception and architectural design of the project from the start and throughout the design process. Working in teams of four or five members, students were asked to redesign the urban space into an outdoor roof-covered area for a great and undefined variety of performing activities.

The project itself consisted of designing an outdoor covered space accommodated within the remnants of Sant Pol, a small church of Romanesque characteristics built in the 12th century in Sant Joan de les Abadeses (Girona, Spain). Originally, Sant Pol had only one nave, but lateral naves were added on in the 18th century, but the whole was severely damaged during the Spanish Civil War. Partially restored in the 1960s, only some fragments of the church's front façade, apse and tower remain standing today; roofless, the space formerly occupied by the church's central and lateral naves has been converted into an open public space.

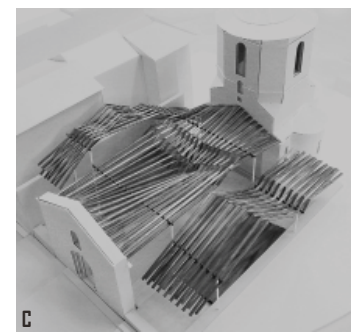
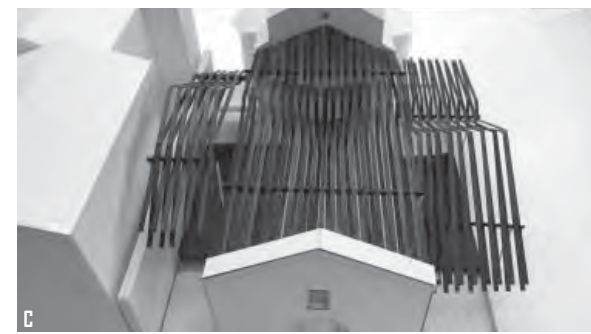
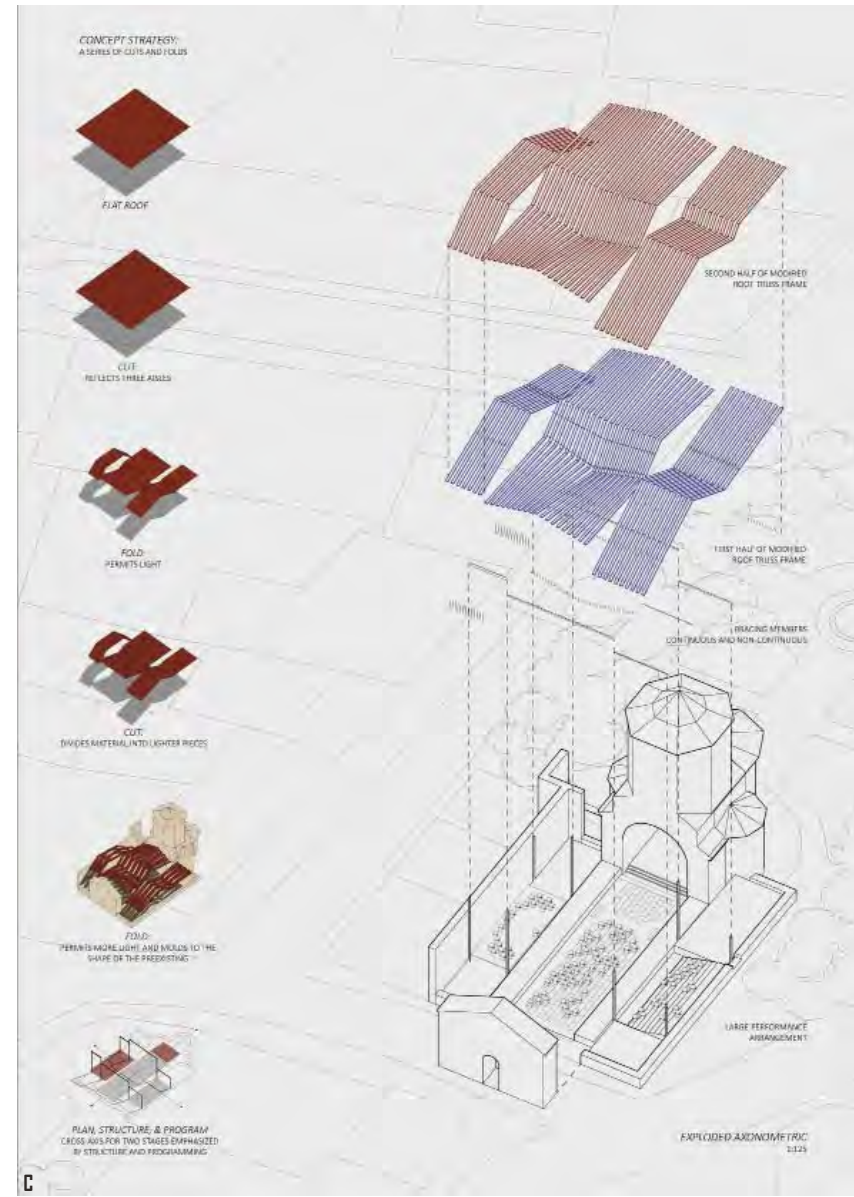
Thus, the program comprised the creation of the actual performing space (stage area) and seating for 150/180 people (audience area/s). In addition, the program also required the design of an audiovisual control booth (or similar, either permanent or mobile) to support the performing area and an "urban object" to secure and store the equipment needed for performances, including both audiovisual/electronic equipment and chairs/seats, in such a way that the created space could work as an open urban area for an even wider range of public activities.

Briefly stated, the assignment's objectives focused on developing a project that would activate a part of the site through the design of a significant, contemporary and multifunctional urban space; implementing a design process that simultaneously integrated a variety of aspects, from an understanding of the site's history to the development of structural details; developing strategies for designing light-weight permanent structures in historically dense urban fabrics; reaching the highest possible level of design of an architectural proposal, including the selection of materials, their design characteristics and the necessary calculations for assuring its proper performance.

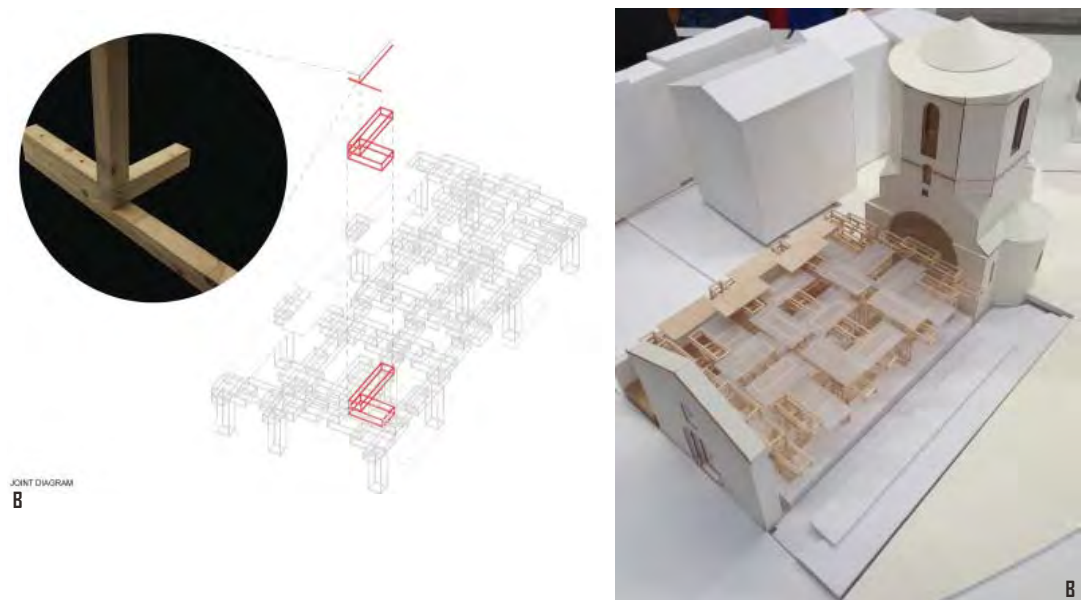
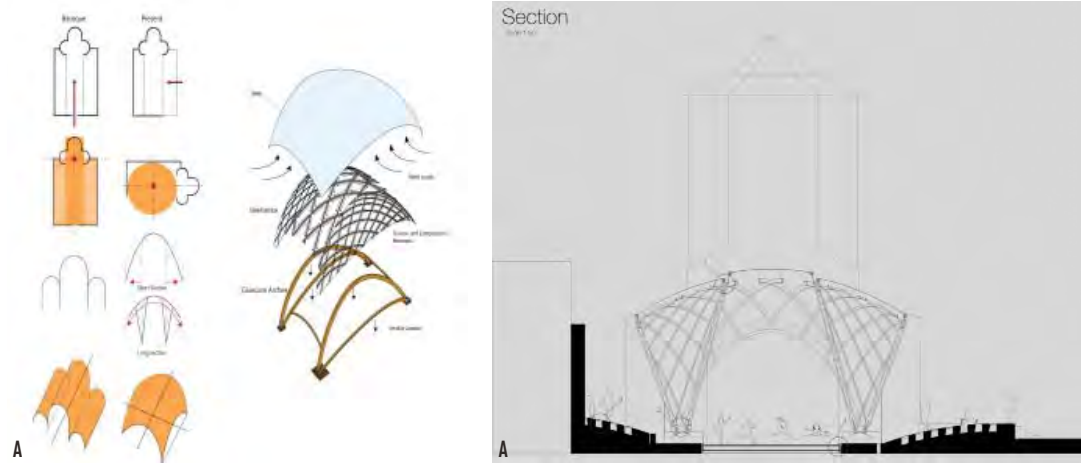




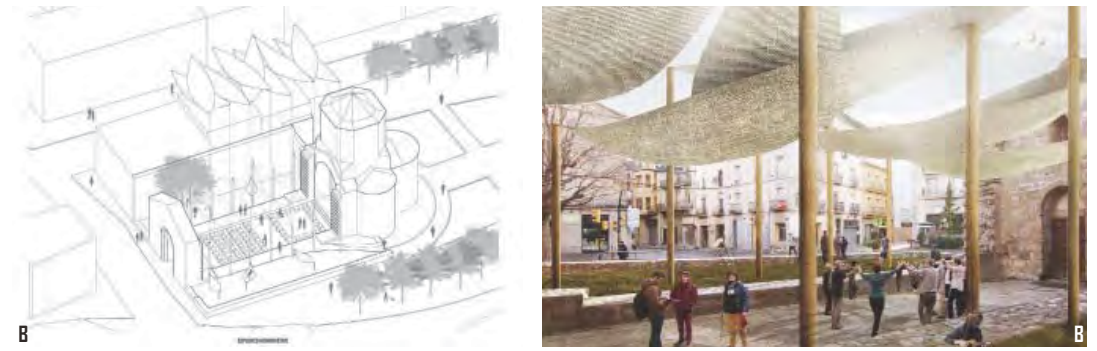
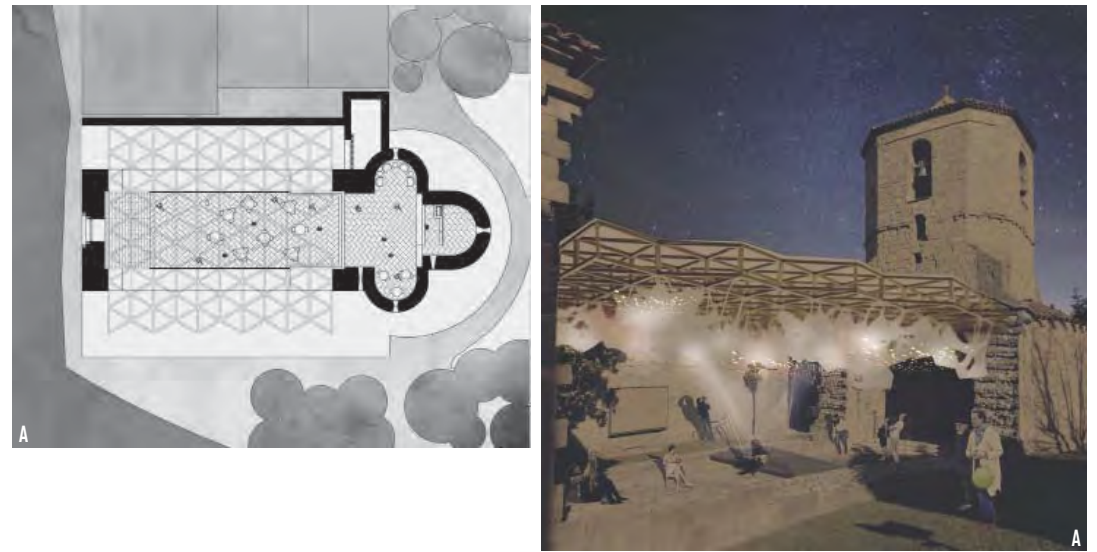
18 A> N. Isaj+L. Ren+G. Soejanto+W. Wang -B> C. Clevenger+G. Ley+S. Patterson+S. Timberlake+K. Urbanovich



19 C> Jan Concepcion+Jen Concepcion+David López+D. Marin



20 A> B. Cho+J. Chorosevic+A. Girón+M. Krolkowski+D. O'Donohue  
 B> B. Feicht+Danna López+J. Spenner+N. Van Antwerp+B. Wang



A> T-H Chang+N. Mezydło+A. Micu+H. Schlemmer+W. Stauffer  
 B> J. Carr+I. Salman+A. Wyeth+R. Yang+X. Zhou

SPRING 2015 SEMESTER

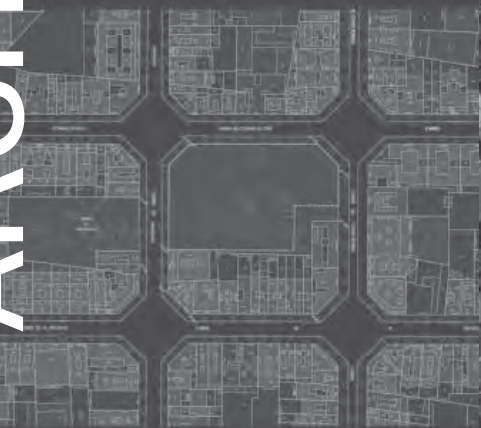
Professors Jaime Batlle & Andrés Martínez

The studio will work around Barcelona's Food Market in the world, designing a new market located in the Eixample in Barcelona. The market will be a new building created into an existing block of the Eixample's grid.

ARCH 476-B  
ARCHITECTURAL  
DESIGN &  
EXPLORATION  
SPRING 2015

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## Interventions in Barcelona's Eixample

### Hybrid Block in the Eixample [studio A. Martínez]

The studio focused on the resolution of a hybrid program in the very specific context of the Eixample district in Barcelona. The hybridization consisted not only of a mix of uses (that involved simultaneously areas for residential, offices, and retail) but also of the relationship between the built volume and the public space.

Therefore, the interventions needed to take into account at least three contemporary thematic approaches to the transformation of the existing city: first, the will to create a "zero commute" environment, where the places to live, work and shop would remain within walking distances; second, the definition of a new kind of urban renewal project, that would simultaneously consist on the design of the building(s) and the void(s); last, but not least, the invention of a different sense for the public space, that at the same time would succeed to connect with the surrounding streets and the inner private gardens. By this, we understood the potential of inserting the block into a wider pedestrian network, while preserving the sense of privacy that is so specific to the block's inner courtyard.

Ildefonso Cerdà's Eixample is (both in its extension and importance) the most prominent piece of urban design in Barcelona, and is recognized worldwide as an example of a wisely planned 19th century city. However, and after more than 150 years of successful evolution, we believed it needs today a new and broader vision, one that allows defining and planning the criteria for its future transformation.

In a first stage, students worked on an exercise that focused on developing the hybrid program into a theoretical block: that with the original distribution of the buildings drawn by Cerdà (that can very hardly be found after two centuries of densification). Only in a second phase they adapted their conceptual conclusions to a specific case study, chosen among a range of four particular existing blocks in the central part of the district. Interventions were asked to act with surgical criteria, as they disposed of a very reduced portion of unbuilt terrain, and had to coexist with a high percentage of the built volume already existing in each block.

### Barcelona Food Market [studio J. Batlle]

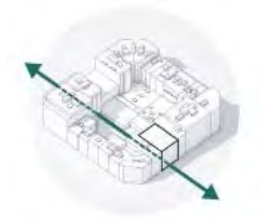
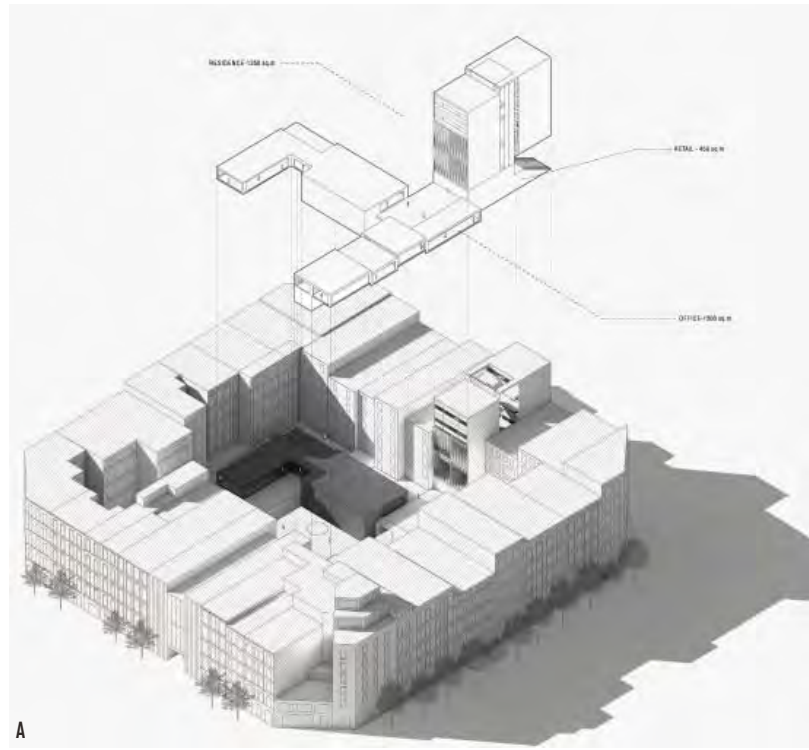
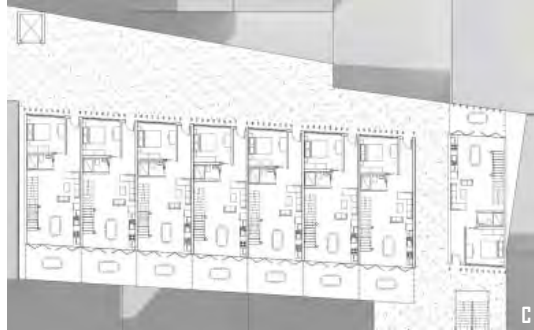
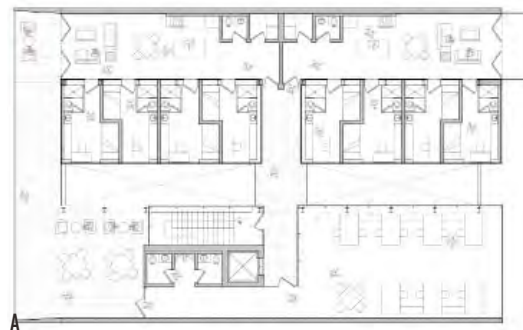
The studio focused on Barcelona's fresh-food market model and the assignment consisted on designing a new market in an existing block of Barcelona's Eixample. The European market embodies and materializes the concept of public space in a singular building; a place where the city folds into the interior as a covered sheltered space where exchange takes place. To design a market is in fact the process of making the city. Defining the limits of private and public was therefore essential and by studying the void versus the solid, the built and the unbuilt, the class learned not only how to design a market but also how to intervene in a consolidated city. Thus, the course not only focused on the process of designing a market but also on understanding the project as a vehicle for the definition of the public space.

The course covered the following topics:

- Considering how to insert the project in the consolidated city and how to properly locate the project in the urban context.
- Controlling the relationship between the building and the open public space establishing the relationship between filled and empty space.
- Learning and understanding the concept of the European market, both its commercial function but also its contribution to social cohesion.
- Understanding the different scales of the project combining the large-scale urban dimension of the covered space of the market with the human scale represented by the interaction between the user and the market stalls.

The project's proposed sites were within the Eixample's grid of Barcelona; one in the center of the grid, the other at the very edge; more specifically within one of the blocks in contact with existing buildings and creating an alternative route through it.

Students analyzed and studied the variety of examples of Barcelona's renovated markets. They visited, drew and presented them to the rest of the class. Simultaneously, students worked separately on their individual projects. Class sessions in studio were devoted to joint and individual desk-crits led by the teacher, and in some cases by special guests, combining lectures with analysis of references and discussions.

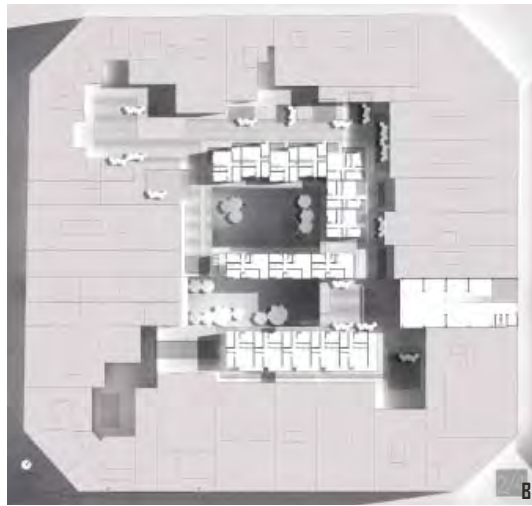


24 Studio A. Martínez: Hybrid Building in the Eixample A-> J. Carr -B-> N. Mezydło -C-> L. Ren -D-> N. Isaj -E-> C. Clevenger

Studio A. Martínez: Hybrid Building in the Eixample A-> W. Wang -B-> R. Yang -B-> L. Ren



A



B



B



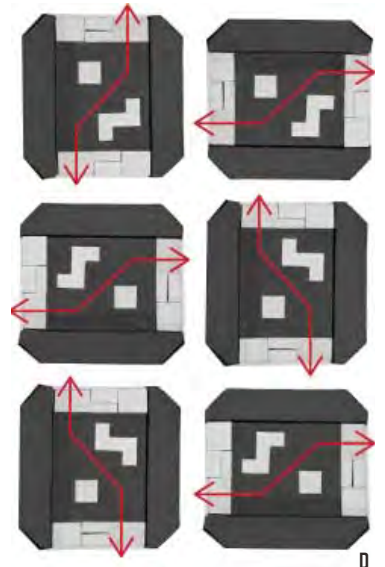
A



A



C



D



C



C



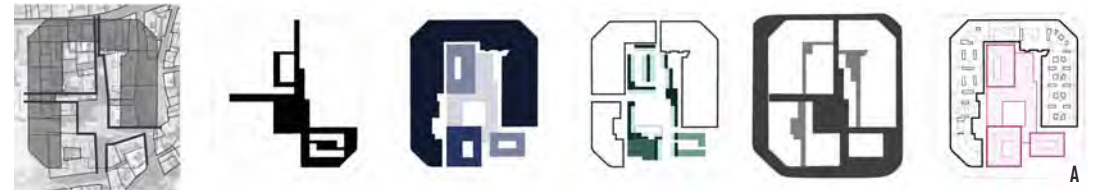
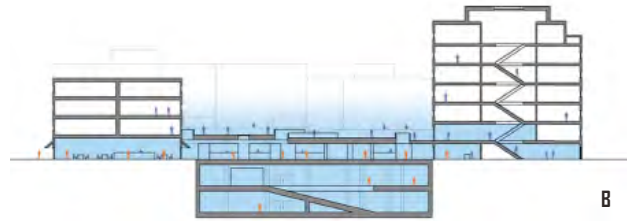
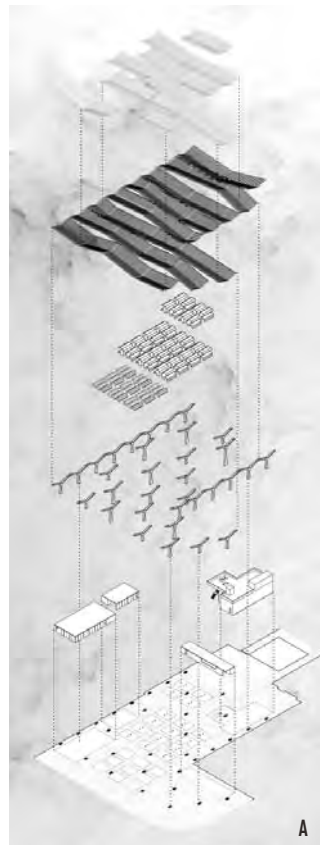
E



F

26 Studio A. Martínez: Hybrid Building in the Eixample A-> G. Soejanto -B-> N. Isaj -C-> I. Salman

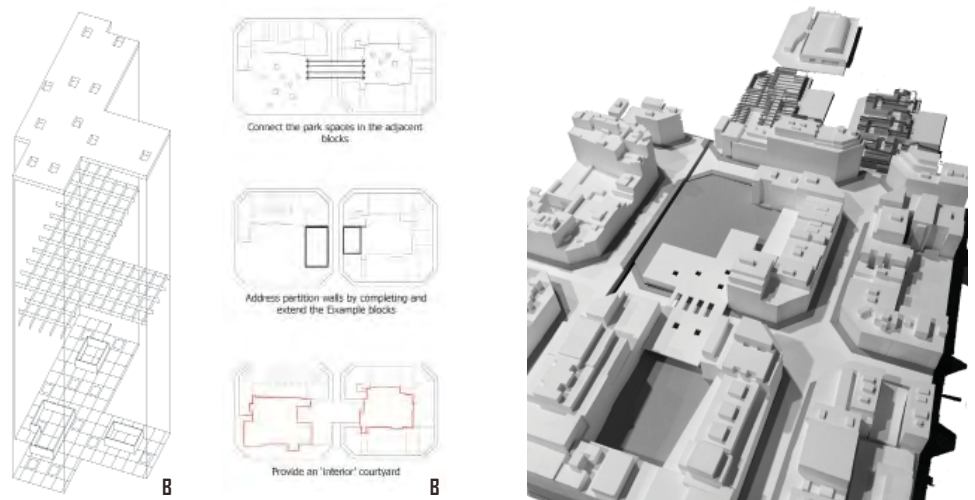
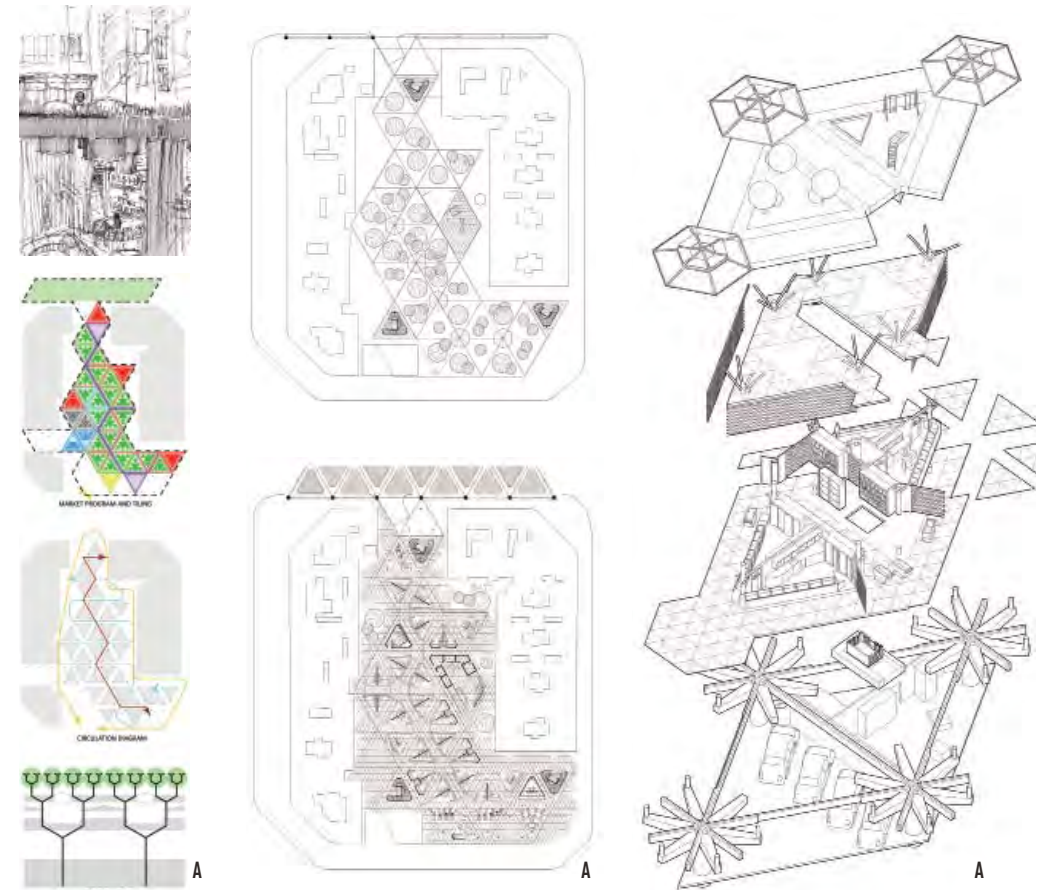
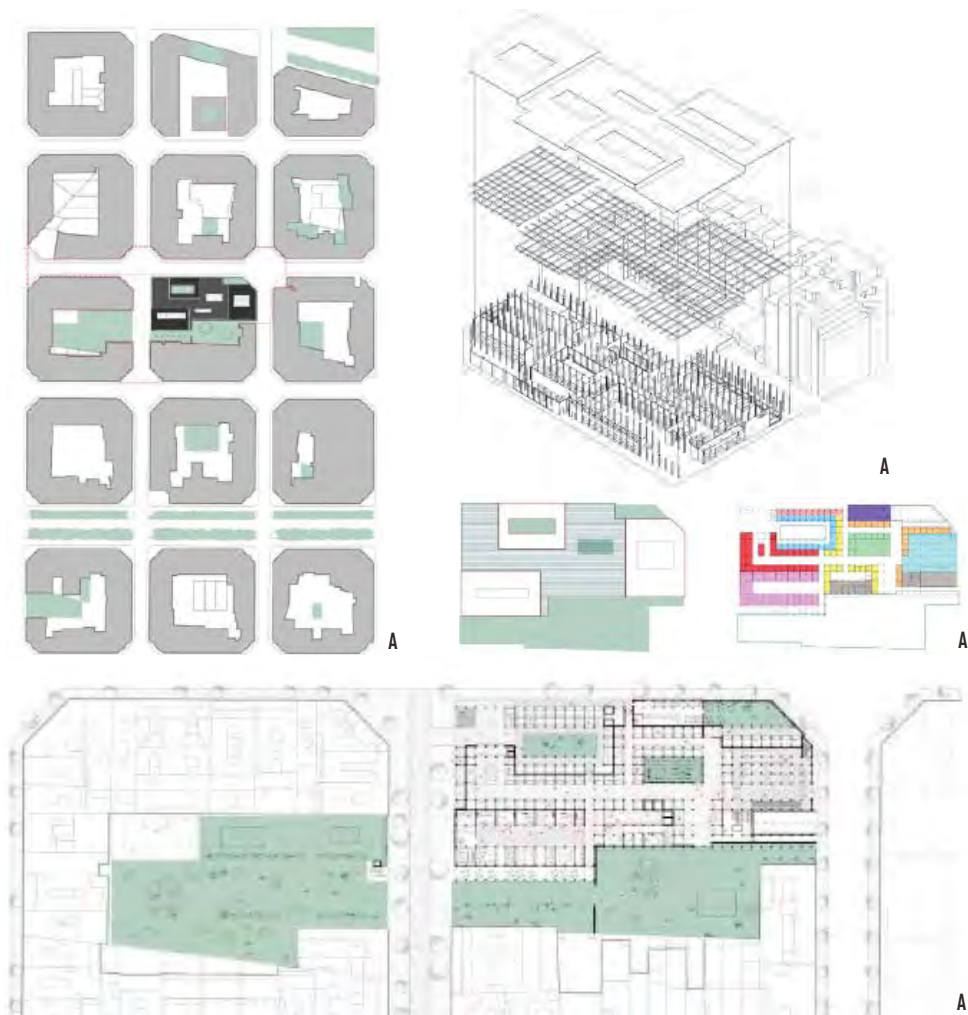
Studio A. Martínez: Hybrid Building in the Eixample A-> mosaic of studio models -B-> X. Zhou -C-> W. Wang -D-> G. Ley -E-> N. Isaj -F-> A. Wyeth 27



28 Studio J. Battle: Barcelona Food Market A-> A. Micu -B-> B. Feicht -C-> Group Model

Studio J. Battle: Barcelona Food Market A-> J. Chorosevic -B-> M. Krolikowski

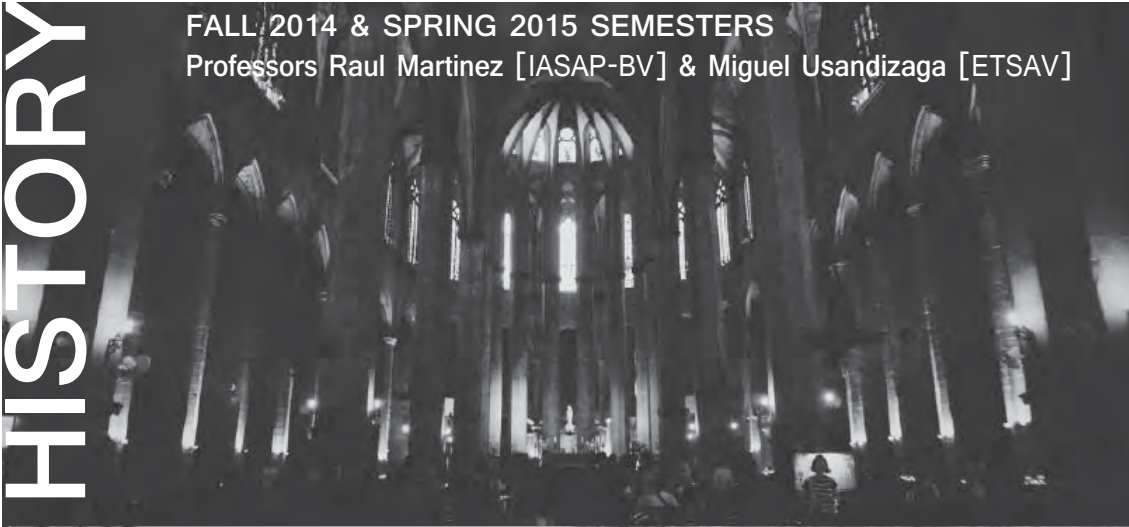




30 Studio J. Battle: Barcelona Food Market **A**> David López **-B**> S. Paterson **-C**> Group Model

Studio J. Battle: Barcelona Food Market **A**> Jan Concepcion **-B**> D. Chang

FALL 2014 & SPRING 2015 SEMESTERS  
 Professors Raul Martinez [IASAP-BV] & Miguel Usandizaga [ETSAV]



History of Architectural Ideas + Overview of Catalan Architecture

Arch 409 B, Special Topics in Spanish Architecture, is the combination of two parallel courses: Composición II / III and History of Catalan Architecture I / II.

Composición II/III is the sequence of two related courses, one in each semester, concurrent with the third year of studies in architecture at the Vallès School of Architecture. This course was offered jointly to the ETSAV and the iasap-bv students. These two courses are intended to provide a general overview on theory and history of art and architecture, from the French Revolution to World War II. The articulation of both courses is not chronological, but conceptual. In the Fall semester, Composición II dealt with the formalist approach in art and architecture, from Neoclassicism to International Style, or, to put it with Emil Kaufmann's title, "From Ledoux to Le Corbusier." The keyword for this course is art, and it is almost exclusively a European History. During the lectures, the students, organized in mixed groups with the Vallès School's students, learned to apply the formalist theory by fast exercises of comparing images. In the Spring semester, Composición III was dedicated to studying the Romantic tradition in modern art and architecture; to borrow Robert Rosenblum's title, it will encompass works "From Friedrich to Rothko," or, in architecture, "From William Morris to Walter Gropius", to now borrow a title from Sir Nikolaus Pevsner. Keywords are here Beauty and the Sublime. During the course the students wrote a paper comparing one work designed before WWII to one after WWII.

History of Catalan Architecture I/II is a course focused on the most significant periods of Catalan Architecture and its major aim is to provide a general overview on the architectural history of Catalonia. The Fall Semester started with History of Catalan Architecture I. This course introduced the students to the architectural history of Barcelona, from the Roman period to the Middle Ages, paying special attention on Catalan Gothic Architecture (13th-15th centuries). The semester consisted of the combination of a series of lectures and field trips to the most emblematic buildings located in Barcelona and its environs: Roman architecture (Museum of History of Barcelona-MUHBA); Visigoth and Romanesque architecture (the Episcopal See of Egara: Saint Peter's Church, Saint Michel's Church and The Virgin Mary's Church); religious Gothic architecture (Cathedral Basilica of Barcelona, Basilica of Santa Maria del Mar, and Santa Maria del Pi); civil Gothic architecture (City Hall, Palau de la Generalitat, Llotja de Mar, and Hospital de la Santa Creu). During the field trips the students improved their skills of perception by analyzing and comparing the formal aspects of the buildings visited. The Spring Semester followed with History of Catalan Architecture II. This course introduced the students to the Catalan architecture developed after the Industrial Revolution (19th-20th centuries), from the Pla Cerdà to the Group R. Along these two centuries, the course paid special attention to the Catalan Modernism and its two major figures: Lluís Domènech i Montaner and Antoni Gaudí. As in the Fall, sessions consisted of the combination of a series of lectures and field trips: the modernisme of Lluís Domènech i Montaner (Palau de la Música Catalana); the Modernisme of Antoni Gaudí (Palau Güell, Colònia Güell); International Modern Architecture (Barcelona Pavilion of Mies van der Rohe); Catalan Modern Architecture/G.A.T.C.P.A.C (Casa Bloc). The semester finished with a final presentation and final paper in which the students presented their first-hand analysis of a building that was selected earlier in the semester.



A

Which are the principal differences between The School of Athens (1510-12) by Raphael Sanzio and The Anatomy Lesson of Dr. Nicolaes Tulp (1631) by Rembrandt?

It is a Renaissance painting and it is linear painting made with closed shapes. All characters are defined as singular shapes distinct from each other. They are painted in colors which emphasize their autonomy. It shows multiple scenes, groups of people standing in different parts of the painting independent of each other. The scenes happen at the same moment and there is no chronology of a story. However because of the multiplicity of scenes the painting is 'polimsquematic'. The painting is framed by another frame which is painted on the wall to suggest a continuation of the space and therefore trick the eye of the viewer. There is an absolute clarity because everything is painted with clearly defined contours which contains colors (cloissonisme). This fresco is constructed by planes attaching to each other. The walls of the arches seem like parts glued together even though they suggest spatiality by the one point perspective. Light is spread everywhere and it does not focus on one particular scene and therefore does not create a hierarchy. It is fragmented and there is no suggested unity. It is a Baroque painting. It is painterly because all the colors flow into one another without clearly defined boundaries. The subject of the painting is receding in the space, engulfed by darkness ('tenebrismo') and this is what suggests spatiality where surfaces or planes are hard to discern. All the shapes are open and their colors are flowing creating one single image and suggesting unity. This is haplosquematic because it is focusing only on one moment and it has no chronology. This is emphasized by the continuous transition from light to dark (chiaroscuro) and the light focusing on the corpse making it the focal point, center of the painting. It is a window into another world.



B

In these two buildings: Miralle's Gas Natural Office Building (1999-2008) and Sullivan's Wainwright Building (1890-1891). Which are the rules of composition in each case?

Comparing the Gas Natural building by Enric Miralles and the Wainwright building by Louis Sullivan in terms of composition, juxtaposition, organic, inorganic and formalism, these two buildings can be differed in more ways than one. For instance, the Gas Natural can be looked at as a building with many separate components that create a formalist juxtaposition. This can be seen because each form that makes up this building has their own formal language. Some of the forms are angular and some are organic and curvilinear. This building's form may have been done through a program organization, thus creating each program their own entity within the entire composition. The building as a whole can be seen as an inorganic juxtaposition. Just as a watch can be disassembled this building can be seen as a multiple forms that can be broken down and reassembled.

On the other hand, the Wainwright building can be seen as the complete opposite in more ways than one. The building formally has notable attributes, its strongest being its symmetry. Because of its symmetry, the building responds formally with a simplistic box. The building's program organization can be assumed as more unified than the Gas Natural. The building formally is a composition that is organic and cannot be decomposed because the entire form cannot be broken down and reassembled.



A

Compare Las Meninas (1656) by Diego Velázquez and La Familia de Carlos IV (1800) by Francisco de Goya.

While these paintings share similarities in context, the spatial organization and formal aspects are very different. For example, although we see both painters in the pieces, their representation in each painting differs drastically. In La Familia de Carlos IV, Goya stands in the back, almost a part of the background plane. His canvas seems to have a different perspective than the rest of the painting. Overall, his presence is withdrawn from the piece spatially and formally. In Velázquez painting however, his form seems to follow the logic that exist for the rest of the family. Although he is also in the left side and has distance from the viewer, you can see that the wall falls deeper than him and there are figures that exist even further into the painting.

This differing depth in each painting is also an influential aspect of its spatial organization. Much like our comparison of The Death of Marat by Jacques-Louis David and The Entombment of Christ by Caravaggio, the depth of the painting helps us categorize the paintings as Wölfflin would. Much like the flat planar surface of the box in the The Death of Marat had little distances from the back plane of the painting, we see that the figures in Goya's painting are also very close to the background plane of the painting, or the back wall. This shallowness in the painting makes us interpret the painting as a flat pieces with planes that overlap. A breaking of a plane exist in the foot of Carlos IV, much like the letter on the box in The Death of Marat. On the other hand, the diagonal nature of The Entombment of Christ also exist in Las Meninas. Instead of flat surfaces we now see corners of objects and spaces. In Las Meninas, the moment occurs in a room, not only in front of a wall. We are able to see doors that portray the idea of continuation outside the room. All of these elements give the painting a spatial

characteristic. Also, the mirror in the back give the viewer even another perception of a places that is happening beyond the painting itself. In essence, the painting contains space instead of planes.

Formally, the pieces promote an analysis of multiplicity versus unity. In Goya's painting each face is individual, each form has its own light, they do not effect each other, they are merely in the same painting. However in Velázquez painting we see that the light has a source, towards the center of the painting, and as the figures gain distance from the light they are thus affected and become darker. In Las Meninas the people are in one moment, and are reacting as such. They interact with each other's forms and have influence over the whole piece. There exist a unity in this painting and the scene as a whole. Lastly we can reference the physical logic of the pieces. In Goya we see the rigidity in the bodies. The clothing does not drape or fold over itself. The people seem to be floating instead of being affected by gravity. Oppositely, in Las Meninas we see the undulating texture of the fabrics. The painter has made clear that the weight of hands have affected the shape of the dresses, and we see how things interact with the floor because of gravity. We can see the difference in how these forms are presented and can tell that in Goya's painting he is expressing absolute clarity in his flat and rigid figures, obscuring nothing in its form, and Velázquez presents relative clarity in giving physical logic and a more fluid form to the painting.

April 30th, 2015

"Although prefabrication has a long history - the ancient Romans shipped pre-cut stone columns, pediments, and other architectural elements to their colonies in North Africa, where the numbered parts were reassembled into temples - the idea took on a new impetus with the technological advances of the Industrial Revolution." (Filler, 2013)

Martin Filler, an American architecture critic from the 1970's, describes the impact of the Industrial Revolution and how it revolutionized the world of architecture. The pre-fabrication of iron was unprecedented for the first time in 1855 due to the new Bessemer Method, a new technique for processing steel out of iron. This was the first method of mass-production of steel, aiding the production of buildings at a faster rate, leading to the growth of cities in the 19th century. Cities began growing so quickly that a housing crisis formed after WWI. At this time, many architects, such as Le Corbusier, began to explore revolutionary ideas on housing, bringing forth new modern concepts. American architect Frank Lloyd Wright detested the autonomous idea of the home and created an innovative model for customized suburban houses that consider site-specific conditions. This radical difference can directly be seen in the evolution of these two different housing typologies, Le Corbusier's L'Esprit Nouveau Pavillon based on the Citrohan model and the evolution of the Usonian model, studying the Berger house by Frank Lloyd Wright.

After the WWI, the need for housing was at a high: most European cities grew in the 19th century, leading to problems of over-crowding, sanitation, ventilation, and privacy (Benton, 1977, 58). Le Corbusier, among other architects, focused his work on mass-production housing, stating "the problem of the house is a problem of the epoch" (Corbusier, 1931, 270). Le Corbusier's L'Esprit Nouveau Pavillon was built for the International Exposition in Paris in 1925. The pavilion reproduced a single cell of the large-scale immeuble-villas, which could be manufactured simultaneously as individual modules and a cohesive building mass modules (Corbusier, 1922).

Le Corbusier's model of the immeuble-villas was organized in an arrangement where 120 maisonnettes were able to fit in a one-block arrangement of five levels. Each maisonnette was rectangular, open on both ends with a double-heighted living room and its own hanging garden separate from their neighbor's garden. Each module could be produced and arranged in a variety of ways, yet providing all of the necessities through the standardization of every unit. This solution was viewed as being very rational, functional, economical and could be multiplied and configured in endless ways.

In Corbusier's "Towards A New Architecture" he focuses much on the Post-WWI mindset of mass production and the transition of the home as an autonomous, standard, and efficient production. The Industrial Revolution has provided a change in production and industrialization, especially seen through the automobile, which inspired Corbusier a great deal. He coined the term "House-Machine" to define a mass produced house that is a functional, yet beautiful, tool just as the vehicle has proven to be to mankind. Corbusier explains how the purpose of a house has progressed in history from an object of devotion where families showed off their wealth, having much wasted space. "Till now a house has consisted of an incoherent grouping of a number of large rooms...As the price of building has quadrupled itself, we must reduce the old architectural pretensions and the cubage of houses by at least one-half... we must enlist the discoveries made in industry and change our attitude altogether" (Corbusier, 1931, 240). His claim is the post-WWI world demands something different- more practical and efficient.

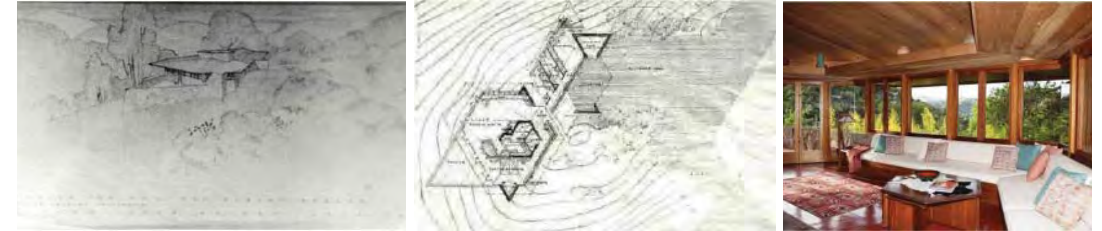
Corbusier developed a model of a mass-production house called the "Citrohan" model in 1921, which was connected to the concept of an efficient machine that contained all necessary living spaces in an economical rectangular form that could easily be constructed. The process for constructing this module-home was a concrete structure with girders made all on site. The walls that made up the home were 1-1/8" concrete and metal along with a 7-1/2" open cavity. All floor slabs were consistently measured and produced identically. Additionally, there were factory-window frames with adaptable ventilating and an open terrace on the exterior. (Corbusier, 1931, 241) The 1925 L'Esprit Nouveau Pavillon was a combination of both the module along with added inspiration from a two-story monk's cell with a garden, as was seen in the Carthusian monastery.

This revolutionary housing module was the epitome of autonomous architecture during the International Style of the 1920's. The L'Esprit Nouveau Pavillon, as well as the proposed immeuble-villas complex of these units was not site specific and could be located in a variety of locations, forms, and configurations. The rigid box modules were clearly defined with various planar elements, as well as voids for the patios and gardens. Overall the composition was very rigid and quite brutal, viewing architecture as a working tool and a productive unit for living rather than an organic composition of elements, very different from how Frank Lloyd Wright designed his site-specific Usonian housing module.

A huge housing boom occurred when veterans returned from WWII- there was a massive need for houses, yet there were no affordable options on the market. Wright began developing his Usonian model. This development began in the 1930's and continued strongly after the war. Usonia was the name of the method he used in reforming American society through an organic method. Wright proudly acclaimed: "Conceive now that an entire building might grow up out of conditions as a plant grows up out of soil and yet be free to be itself...I now propose an ideal for the architecture of the machine age, for the ideal American building. Let it grow up in that image. The tree." (Wright, 1943)

These various houses he designed were constructed using natural materials such as masonry, plywood and cypress wood, very different from Corbusier's materiality and production. Every family was specifically considered in the design and construction process, as well as the site. "Usonian houses are shaped like polliwogs [or tadpoles]... with a short or longer tail. The body is the living room and adjoining kitchen...From there it starts out, with a tail: in the proper direction, say one-two bedrooms" (Sergeant, 1976, 22).

Exhibiting how they were both livable and comfortable spaces. Wright continued developing his Usonian model with each family's commission, slowly moving away from rectilinear shapes and exploring the hexagonal honeycomb grid, and curvilinear forms. Each house had its own character, and the architecture reflected what was happening at each location. Unfortunately, with the post-WWII increase costs of labor and materials, the Usonian model slowly became more expensive and less of an affordable option. Wright accommodated for this by including a design-build aspect where families could construct the home themselves. The 1950 Berger House in San Anselmo California is an integrated home set within the hillside that was built by the Berger family themselves in order to cut costs.



As seen from both the plan and perspective, the Berger house was organized hexagonally in a diamond module and was set into the hillside. The construction process was divided up into specific phases that the homeowners finished successfully. The house took many years to build however it resulted in one of Wright's most connected structures with the surrounding environment, creating a juxtaposition with the hill while simultaneously fitting inside of it and looking like a continuation of the mountainous landscape.

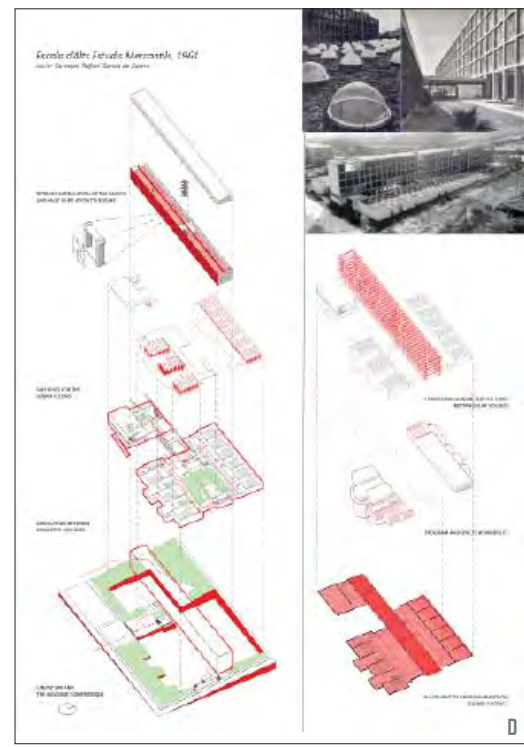
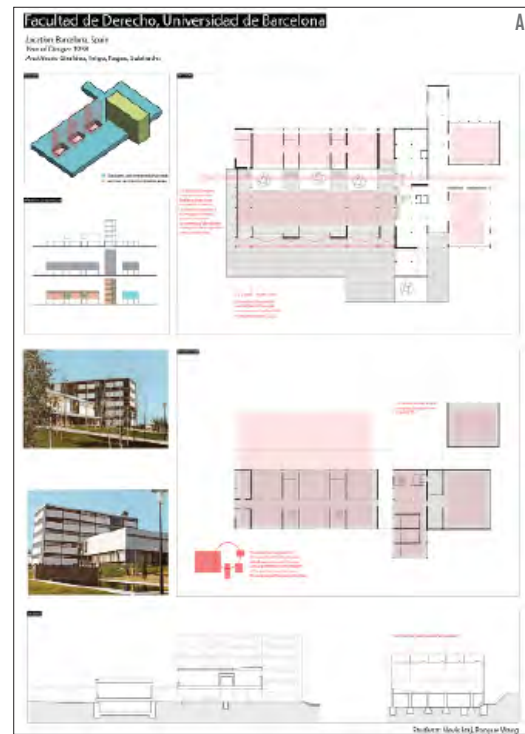
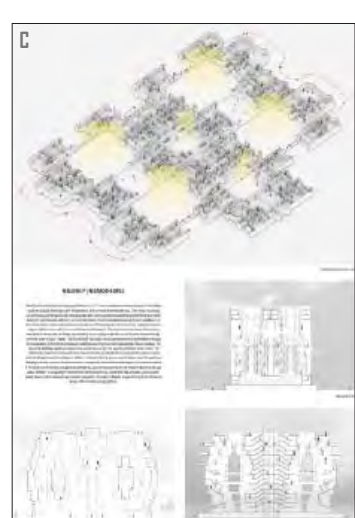
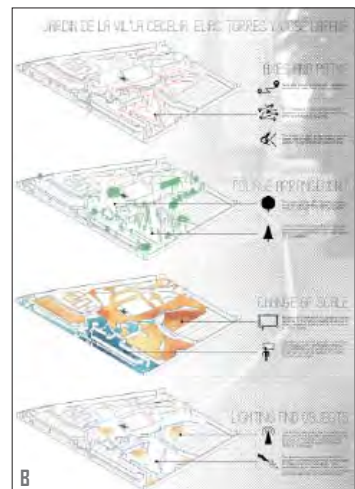
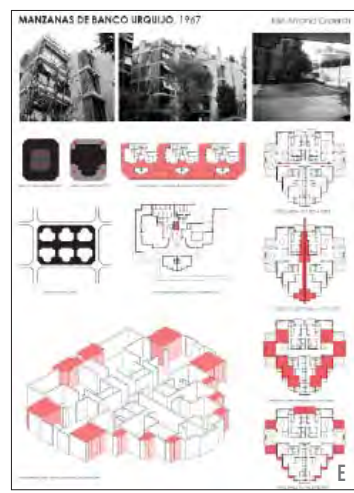
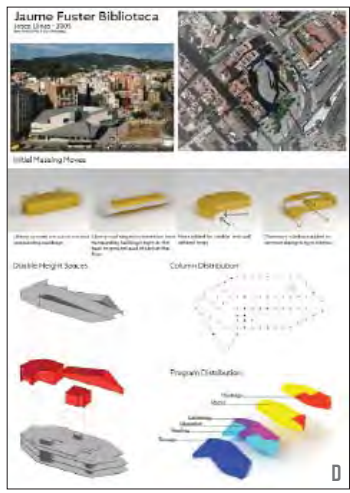
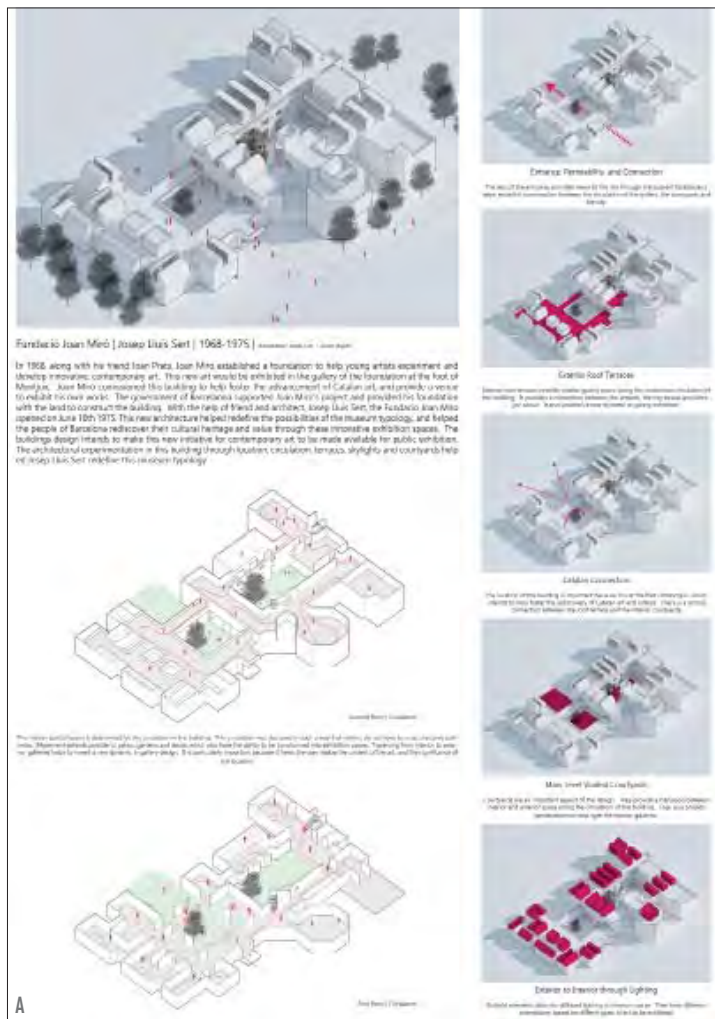
Reflecting on the evolution of the Usonian house, ending with the "self-constructing" design in the 1960's, Wright offered Americans a new vision of life. With every design, Wright studied patterns of sun movement, utilized organic materiality and had a direct relationship with exterior conditions, something extremely novel at the time. Wright's life-long goal was to illustrate how people they could make their homes (and life) more peaceful by bringing them closer to nature through architecture with every composition he created (Sergeant, 1976, 140).

Wright's housing evolution changed the standard of modern design and moved it away from designing around a machine, but bringing it to a human-centered practice and designing around each family's needs, as well as complementing the different types of landscapes. Contrastingly, Corbusier's concept of the Citrohan module was something novel at the time, however it lacked much personalization and integration with the landscape. Although both were revolutionary concepts at the time, Frank Lloyd Wright's homes were seen as a success in long-term living conditions, whereas Corbusier's model was simply a concept that was never realized and inhabited by people. These specific housing models both reflect the impact of the Industrial Revolution within the field of architecture and how industrialization both inspired architects yet also drove them away from the machine and back at nature, such as Wright did. Nevertheless, a strong progression existed from the 1920's past the 1960's, and architecture successfully pushed how people thought about the concept of the home, reflecting changing lifestyles through the evolution of the home.

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- Usonian House. Public Broadcasting Service, n.d. Web. 30 Apr. 2015. <http://www.pbs.org/fw/buildings/usonia/usonia.html>





40 A> J. Carr+A. Wyeth -B> N. Mezydło+A. Micu -C> I. Salman+R. Yang -D> B. Feicht+N. Van Antwerp  
E> J. Chorosovic+M. Krolkowski -F> David López+D. Marin

A> N. Isaj+B. Wang -B> L. Ren+G. Soejanto -C> Danna López+J. Spenner -D> Jan Concepcion+Jen Concepcion 41



## Structural Steel and Concrete Design-In the Classroom and Out

The Structures curriculum was composed of courses equivalent to those offered on campus at the University of Illinois' School of Architecture, however, augmented in order to take advantage of the unique environment and opportunities afforded by program's location abroad.

Two courses - one in structural steel and timber design and one in reinforced concrete design - are rigorous, largely engineering-based courses which are typically reserved for graduate studies at many universities. There was a primary focus on learning the skills required to analyze and design various key components of building structural systems, such as beams, columns, slabs, frames and connections. Likewise, essential topics such as load calculation/distribution and continuous load path permeated the entire year's coursework.

The typical classroom sessions consisted of lectures followed by "laboratory" sessions where students had time to work on daily assignments in the presence of the professor.

Additionally, an important focus of the structures curriculum was to facilitate a better holistic understanding of building structural systems via discussions in the classroom, special problem assignments, and especially site visits where activities such as sketching and discussion could take place on-site.

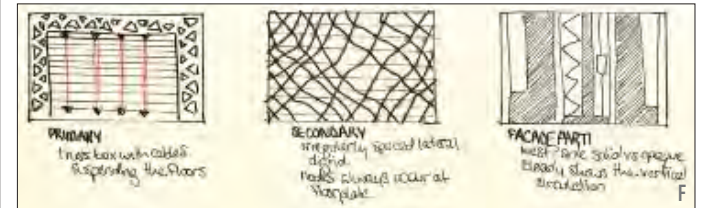
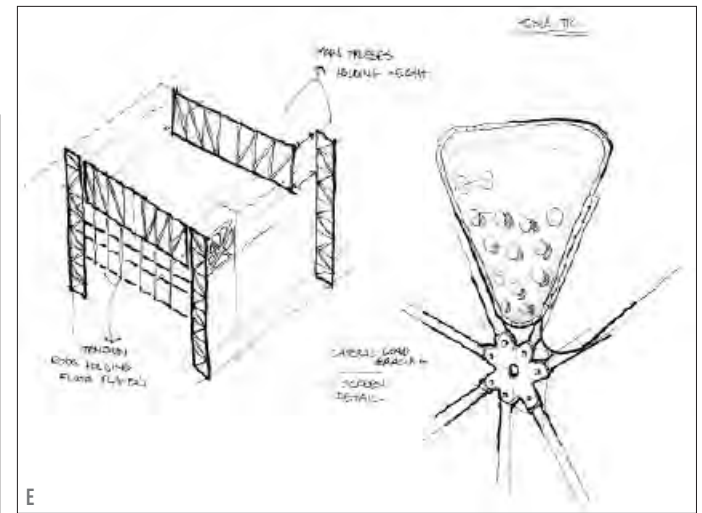
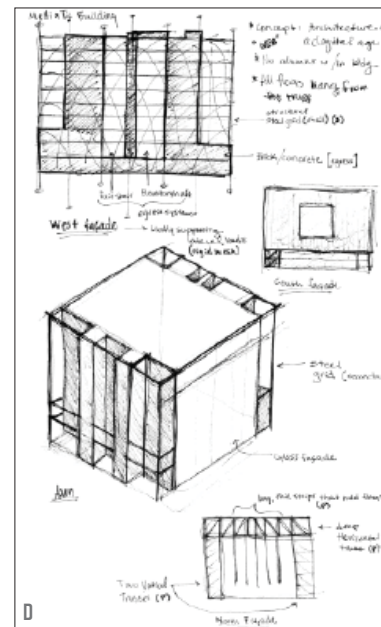
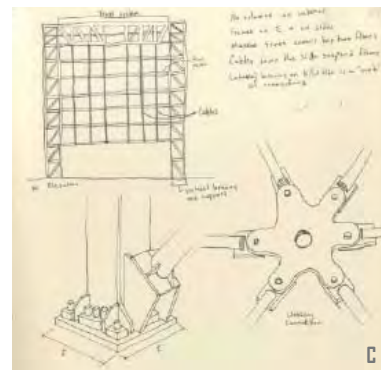
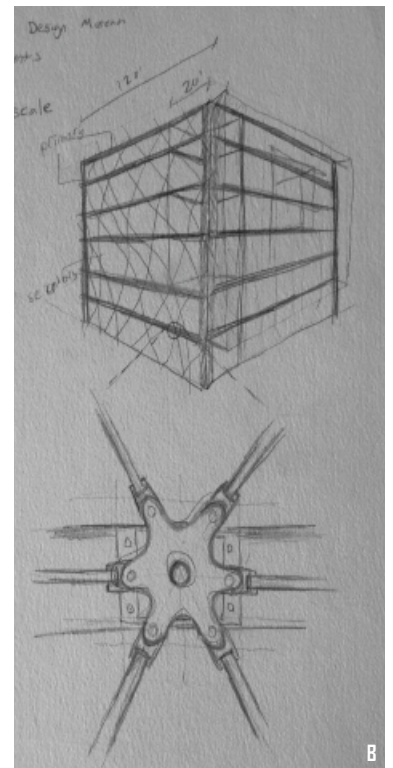
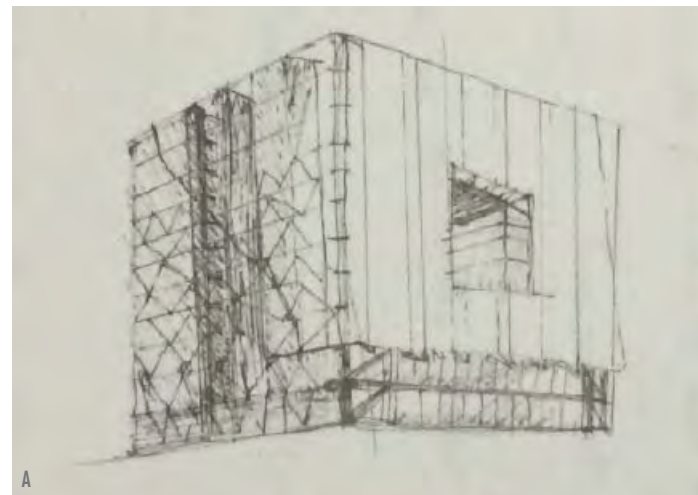
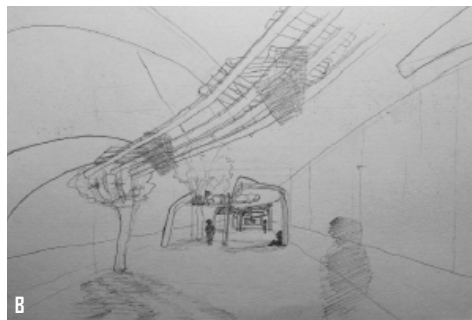
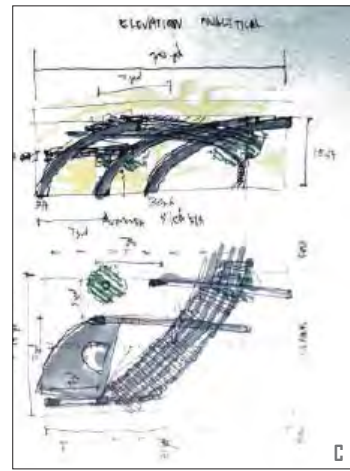
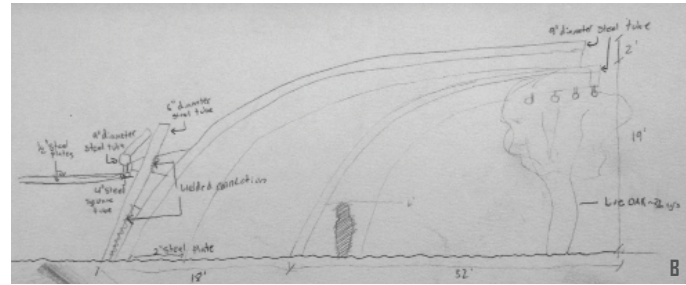
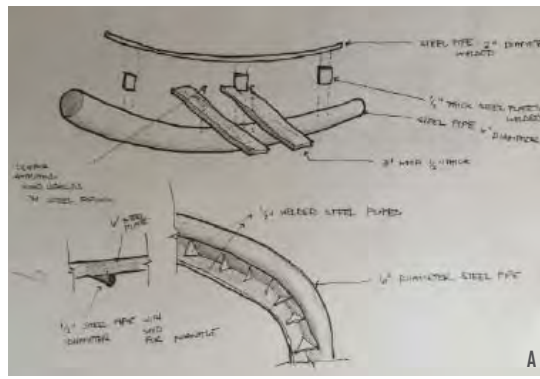
The goal and benefit of such visits was to learn via firsthand experience how buildings are structurally composed and proportioned, how connections are made, and perhaps most importantly for an architecture student, how a building's structural system can be integrated with, and communicative of, a design thesis. Essentially, these visits are designed to change one's focus from the micro level to the macro level and to help facilitate the development of an intuitive understanding of many of the important issues in structures and architecture.

During the Fall semester steel course, several field trips were made to various locations within Barcelona to visit structurally significant buildings and projects. For example, trips to Barceloneta and the very active and resurgent Glories neighborhood facilitated visits to: the Media TIC building, Hotel Arts, Tour Agbar, and brand new projects such as the Encants Market and Museum of Design.

After an intense Fall semester, the Spring semester began with a shift from structural steel design to reinforced concrete design as the primary focus of the coursework.

A special visit to the Filmoteca de Catalunya was made for a sketching session and discussion. Thereafter, the building was used as the basis for a comprehensive structural analysis activity where the students were able to apply almost the entire semester's-worth of coursework in order to complete.

The structures curriculum in the isap-by is not just confined to two courses. Due to the highly collegial nature of the program, many opportunities to learn about structures were seized throughout the year. Whether it was in the form of design studio collaboration, discussions and presentations during program-organized field trips, or the co-taught intensive design workshop, structural knowledge was disseminated across many platforms.

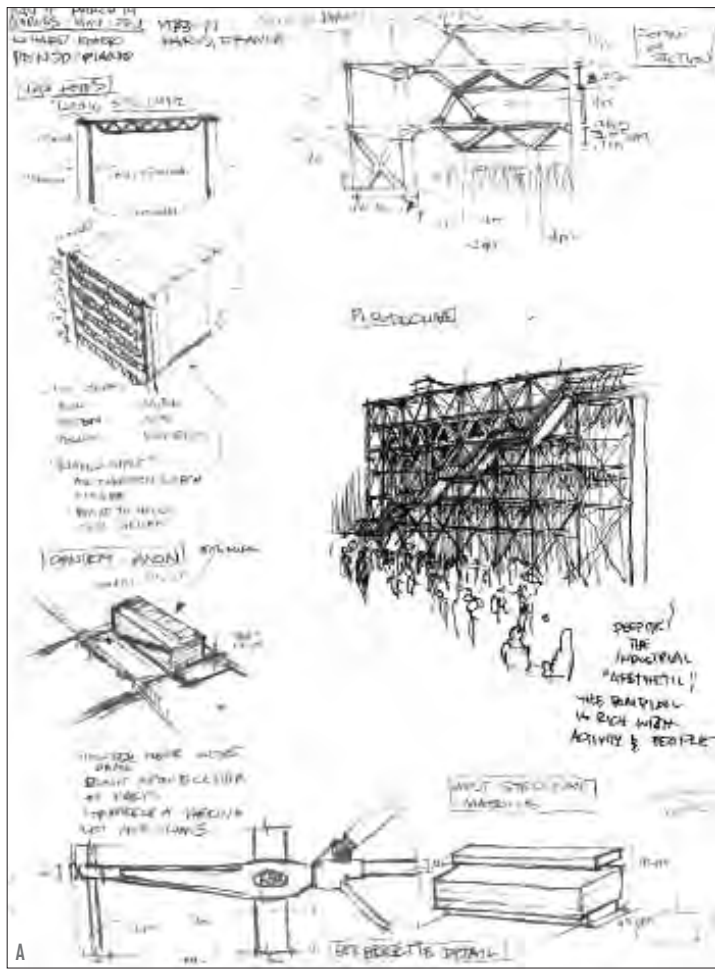


44 A> I. Salman -B> B. Feicht -C> Jan Conception -D> Jen Conception

A> A. Girón-B> B. Feicht -C> C. Clevenger -D> J. Chorosevic -E> N. Isaj -F> N. Mezydło

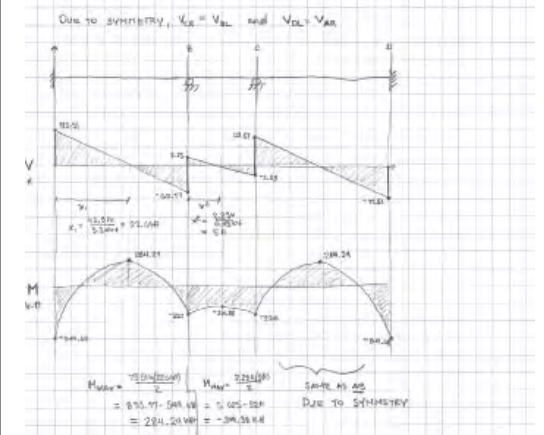
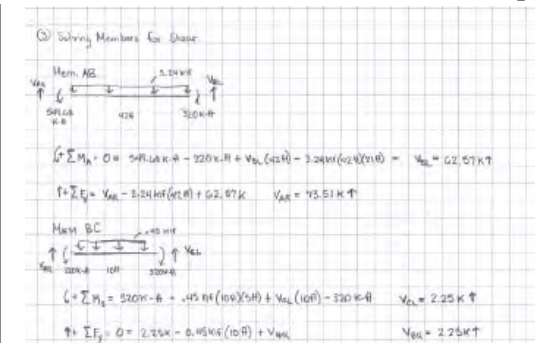
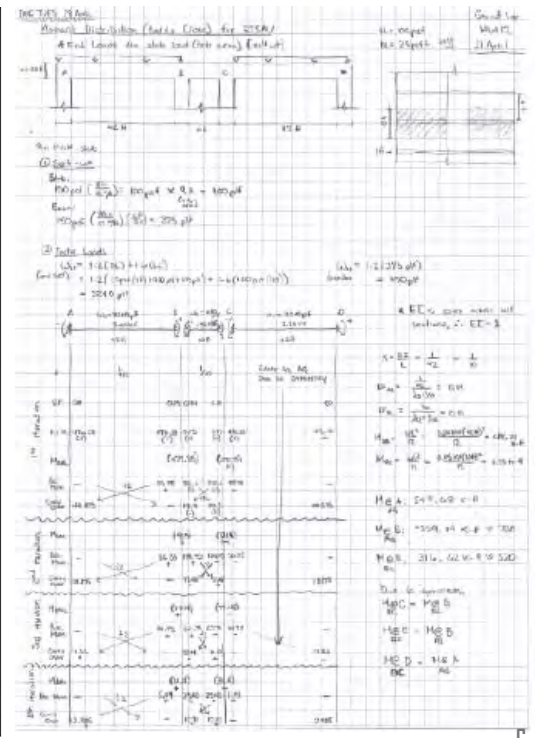
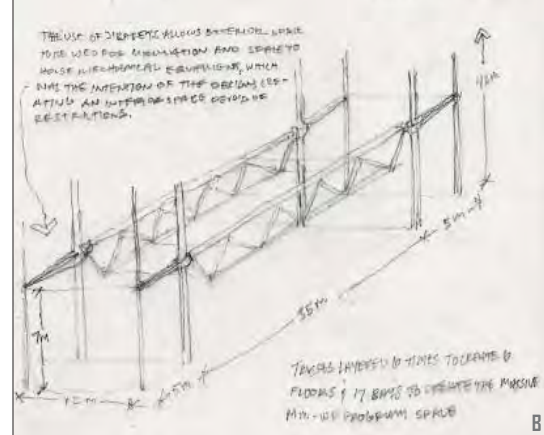
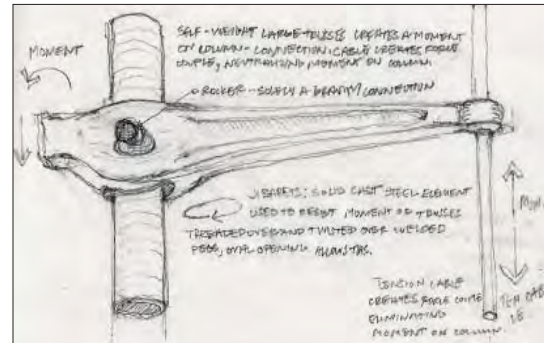
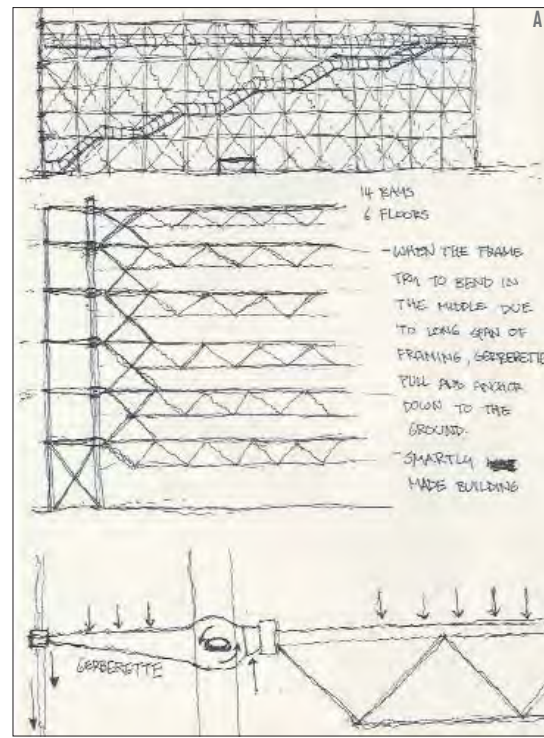
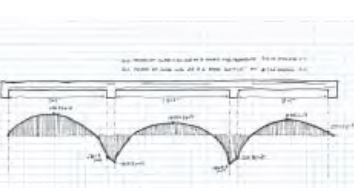
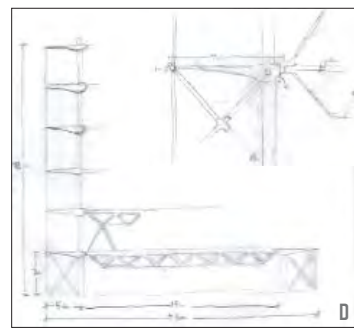
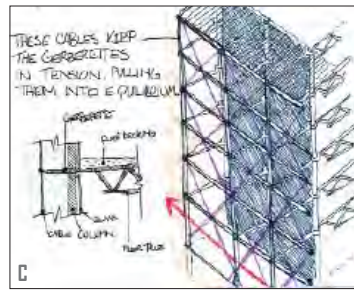
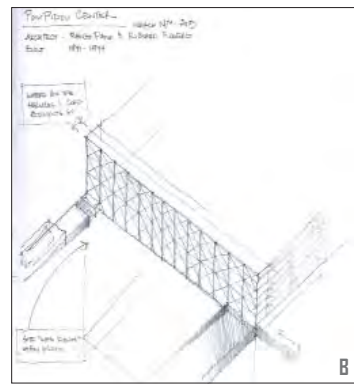






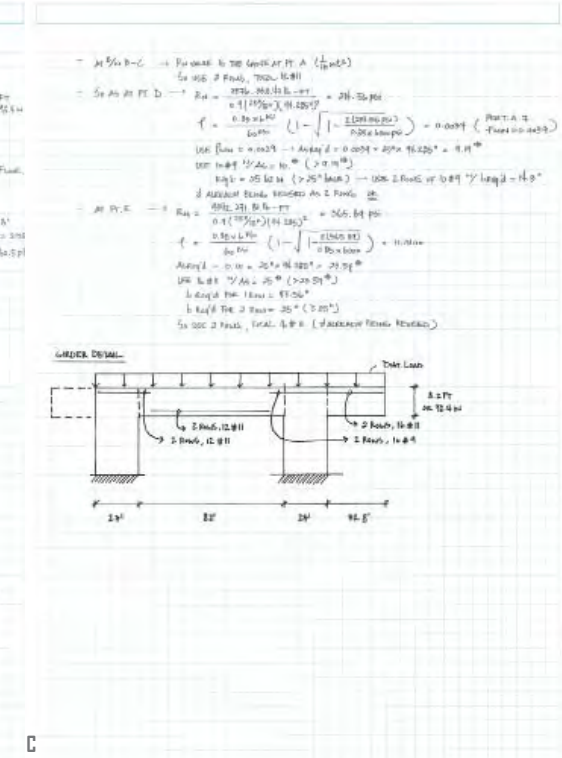
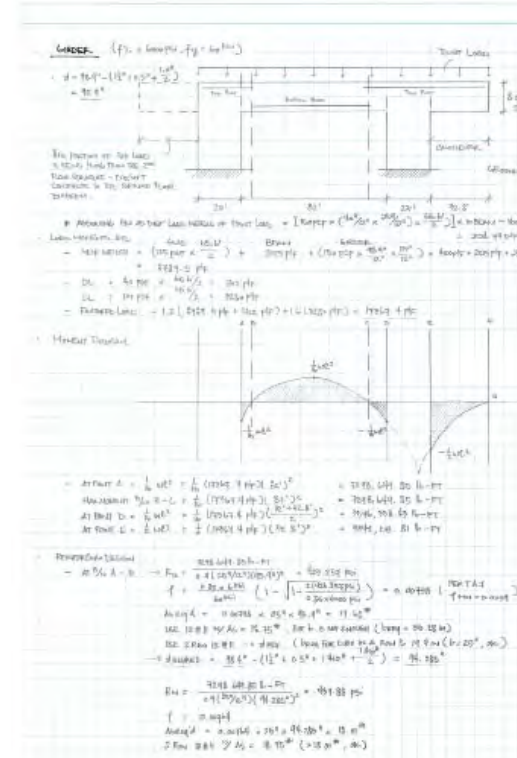
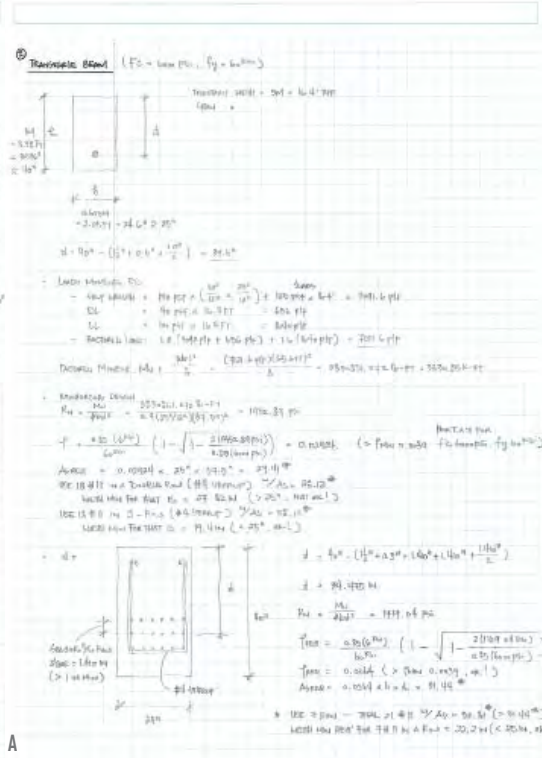
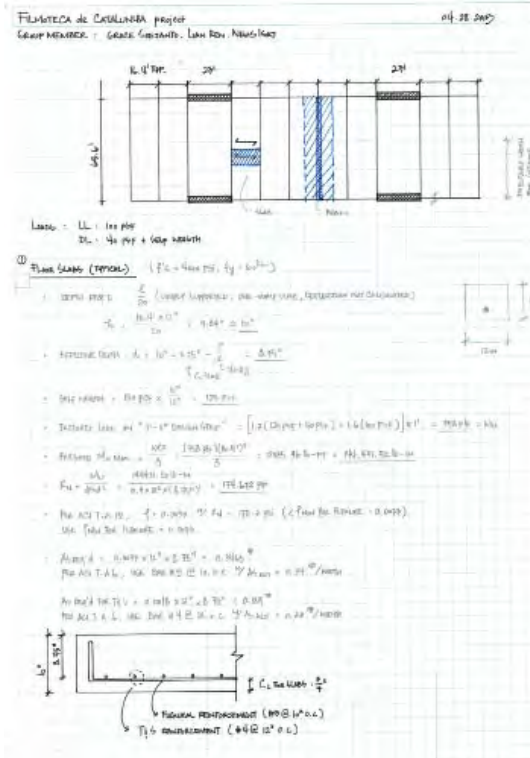
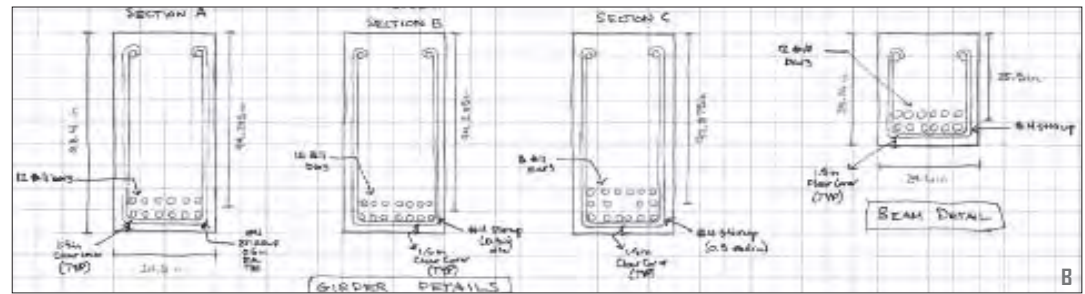
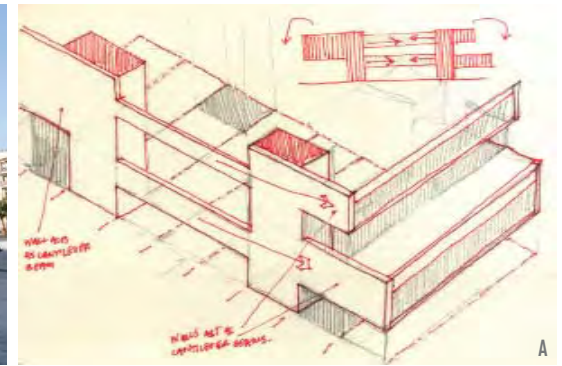
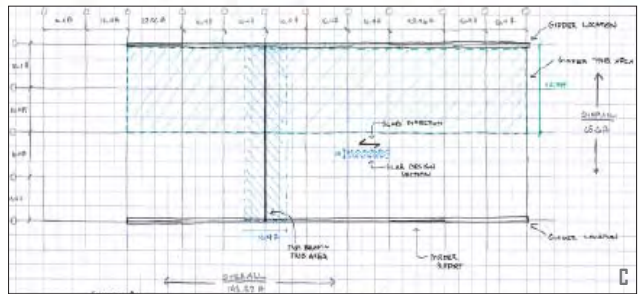
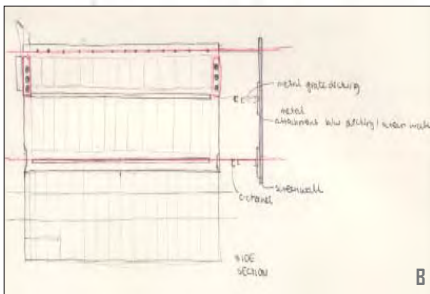
Handwritten notes and calculations for Jen Concepcion. The notes discuss structural behavior, including moments and forces. Calculations include:

$$M_{max} = 100 \times 10^3 \times 10 = 1000 \times 10^3 = 1000 \text{ kNm}$$

$$V_{max} = 100 \times 10 = 1000 \text{ kN}$$


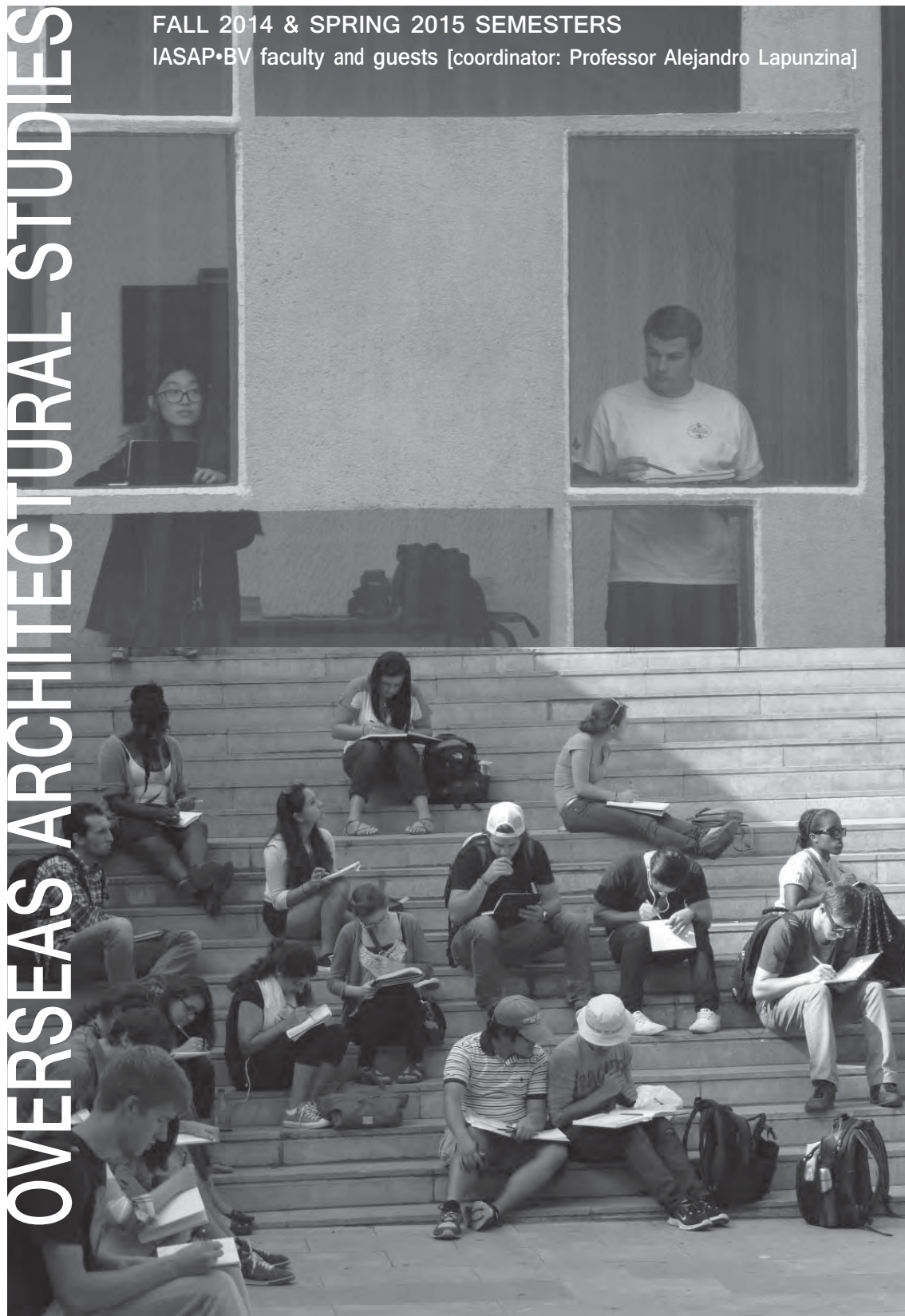
48 A> Jen Concepcion -B> L. Ren -C> S. Timberlake -D> A. Wyeth -E> I. Salman

A> B. Cho -B> J. Carr -C> G. Ley



FALL 2014 &amp; SPRING 2015 SEMESTERS

IASAP•BV faculty and guests [coordinator: Professor Alejandro Lapunzina]



## Seeing, studying and analyzing architectural and urban landmarks

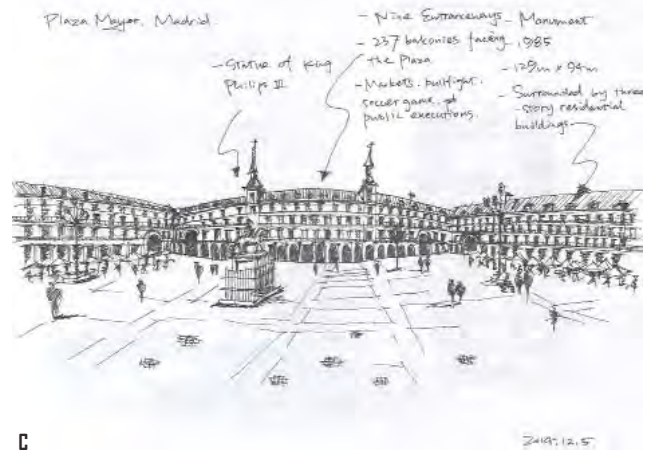
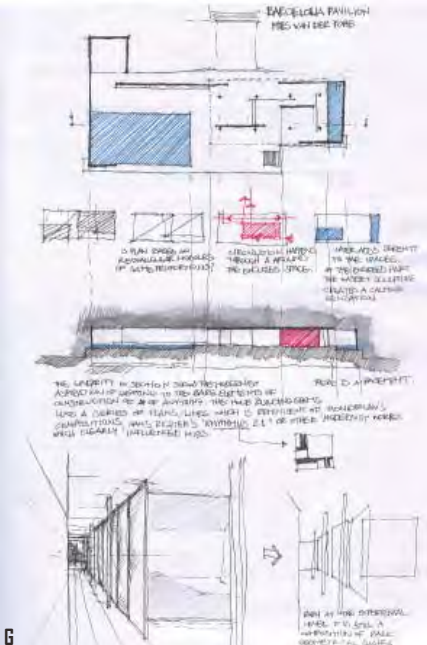
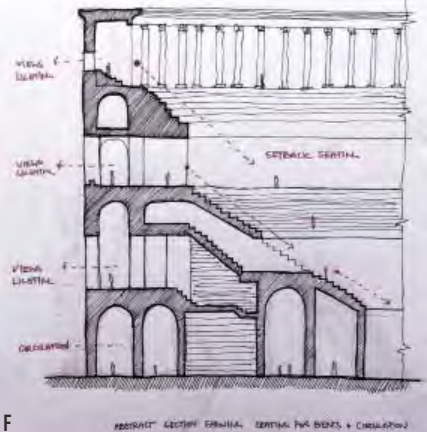
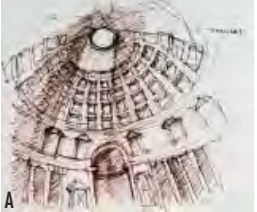
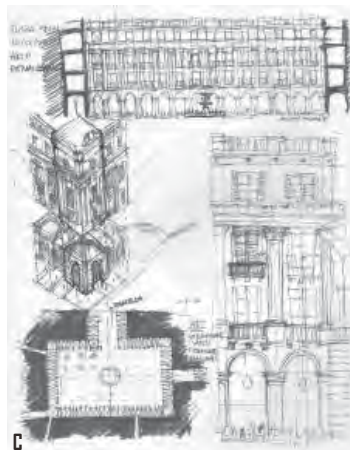
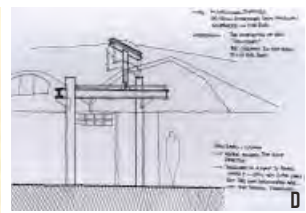
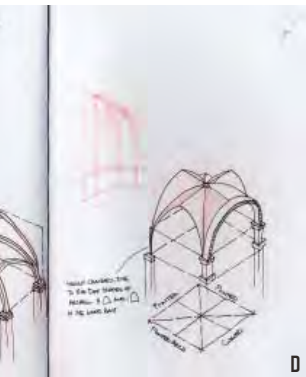
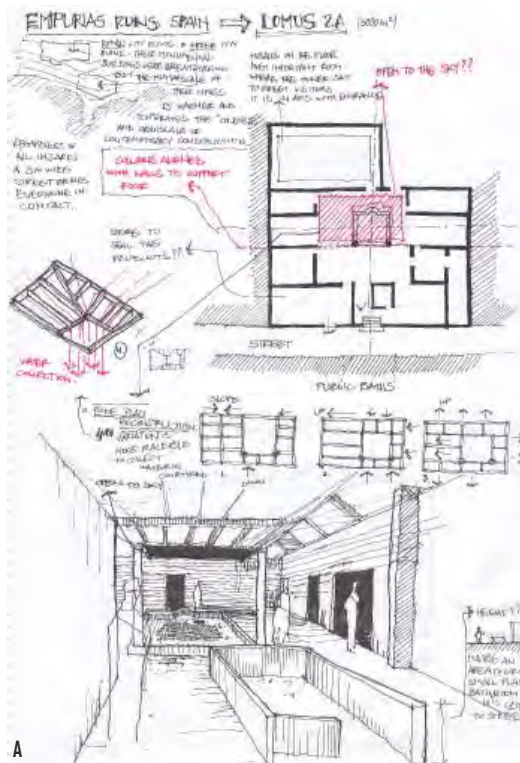
The Overseas Architectural Studies course, offered in both the Fall 2014 and Spring 2015 semesters, aimed to enrich the professional development of students in a study abroad location through field trips, thematic workshops, and independent travel. The course comprised a series of activities focused on learning and developing skills of observing, understanding and analyzing buildings through graphic techniques, primarily sketching but not excluding photography. These activities were undertaken by visiting and studying architectural and urban landmarks in Barcelona and its environs and throughout Europe and were assigned during organized field-trips –including short half-day visits and longer trips– and during the numerous opportunities provided in the program’s calendar to allow students to travel independently.

The Fall semester focused on studying a series of buildings and urban spaces in Sant Cugat del Vallès and Barcelona. At part of the “getting familiar with Sant Cugat” activities in the first two weeks of the program students studied, the Celler Cooperatiu, one of Sant Cugat’s examples of Modernismo Catalan. Activities continued during a two-day field trip to Empuries (a Greco-Roman settlement in northern Catalunya now in ruins), the fortified medieval city of Carcassonne in southern France, and Enric Miralles and Benedetta Tagliabue’s Library of Pallafols. As the semester unfolded, we studied buildings and sites in Barcelona such as the Plaza Real, BAAS/Jordi Badà’s Museum at Can Framis, and Antoni Gaudí’s Park Güell.

The Spring semester pursued similar objectives, but the assignments for the course were developed through a variety of activities that included participation in a Traveling Workshop led by faculty of the School of Architecture (pages 62-69), building studies during independent travels (pages 60-61) and a ten-day road trip of France (by bus!, pages 56-59).

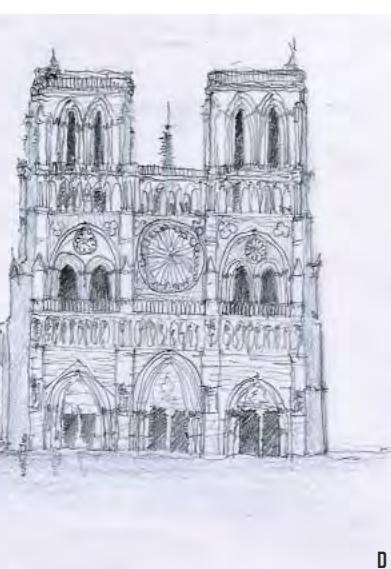
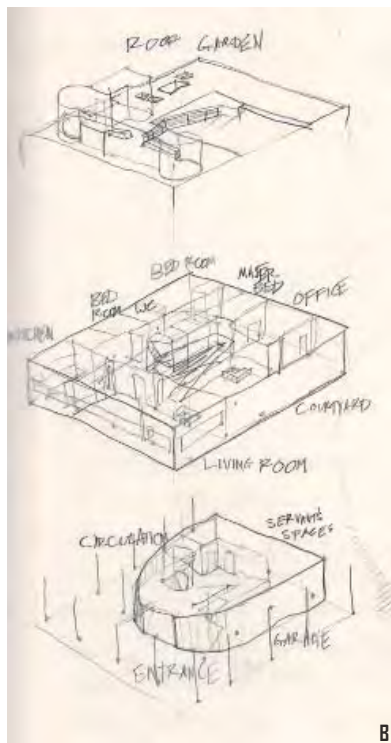
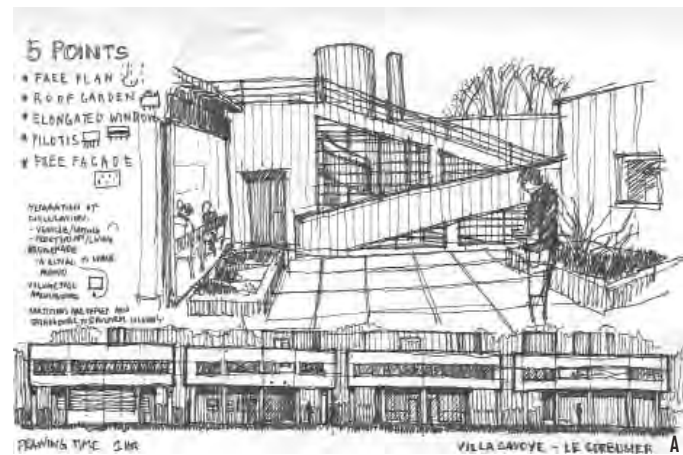
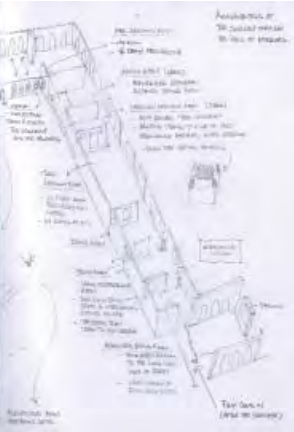
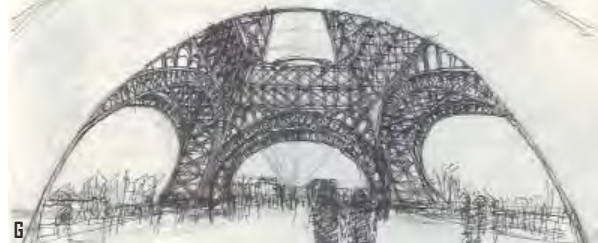
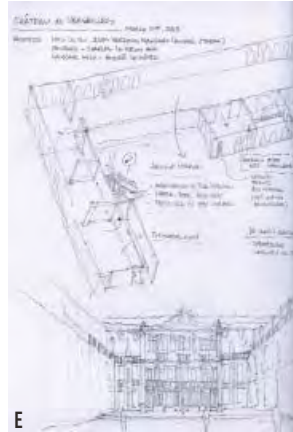
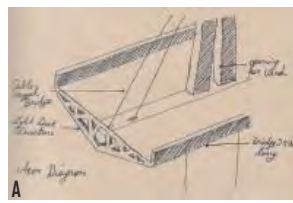
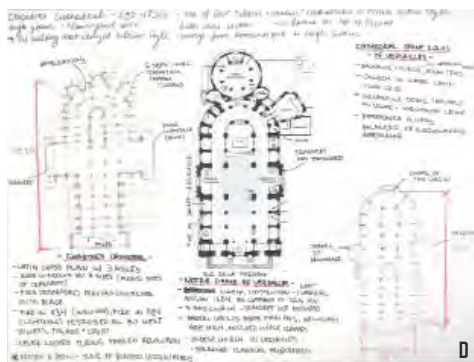
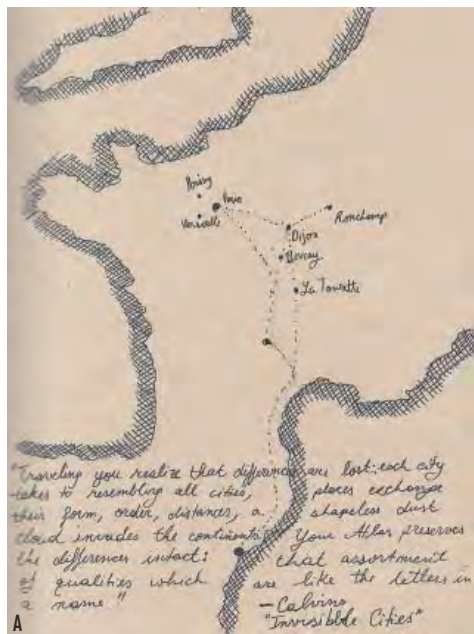
With Paris as the main destination, the ten-day road-trip through France (by bus!) provided the opportunity to visit some of the most significant landmarks of French architecture, both historical and contemporary. In the three-days taken to cover the distance between Sant Cugat and Paris’ environs we visited and studied Norman Foster’s Viaduct de Millau, the Renaissance Chateau de Chambord and the Cathedral of Chartres. Arriving at the Ile de France we spent a day visiting the Chateau and gardens of Versailles and Le Corbusier’s canonical Villa Savoye in Poissy-sur-Seine. Once in Paris activities took the form of guided walking tours and focused visits to single masterpieces such as Notre Dame de Paris, Place de Vosges, Piano & Rogers’ Centre Pompidou, Jean Nouvel’s Institute du Monde Arabe, Le Corbusier’s Pavillon Suisse and Maison du Brésil at the Cité Universitaire and Frank Ghery’s recently inaugurated Louis Vuitton Foundation. During Sunday students had the opportunity to undertake a self-guided tour of specific areas of Paris from a pool of itineraries prepared in advance by the faculty; these itineraries intentionally included some of the more traditional cultural/architectural/tourist attractions of France’s capital such as the Eiffel Tower, the Musée du Louvre, the Opera Garnier and the district of La Défense, among many others. After an intense and exhausting week of activities, the long return to Sant Cugat was softened with a stop at Dijon and an unannounced day trip to the Chapel of Ronchamp, and the following day with a stop at Pierre-Louis Faloci’s superb and rather unknown Archeological Museum at Mont Beuvray. The trip’s activities ended with an overnight stay at Le Corbusier’s Convent of La Tourette.

In short, the pedagogic activities undertaken in this two-semester sequence of courses – visits to single buildings, long field-trips and assignments developed through independent travel– allowed students and faculty to study an ample variety of relevant buildings and sites from a wide range of historical periods throughout Barcelona, Spain, France and the rest of Europe.



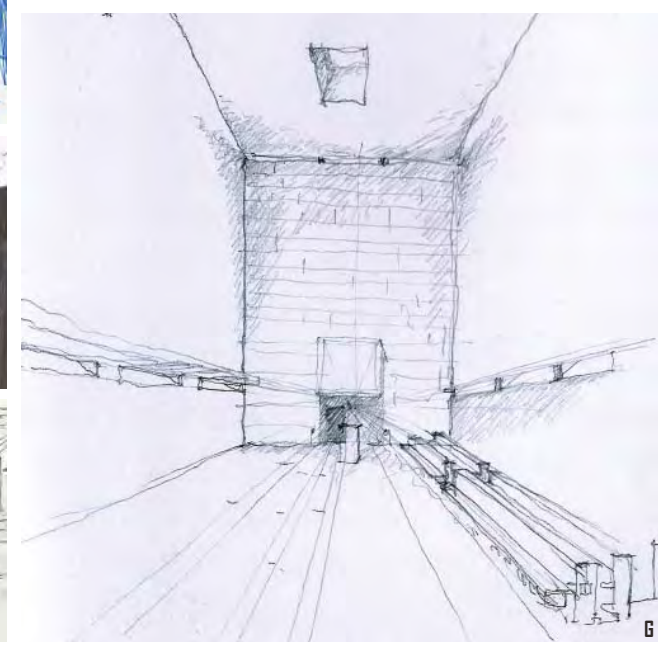
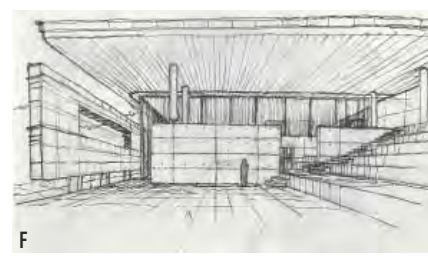
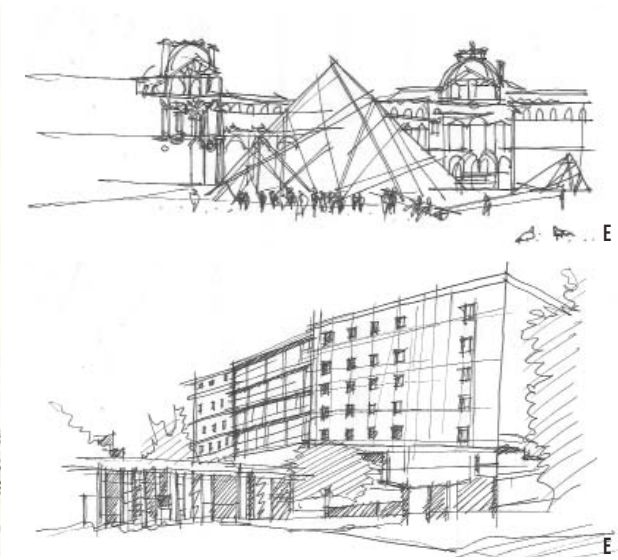
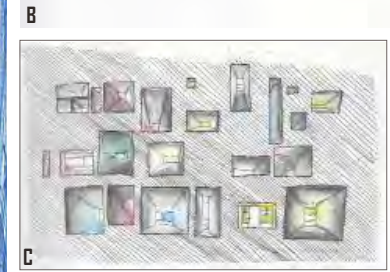
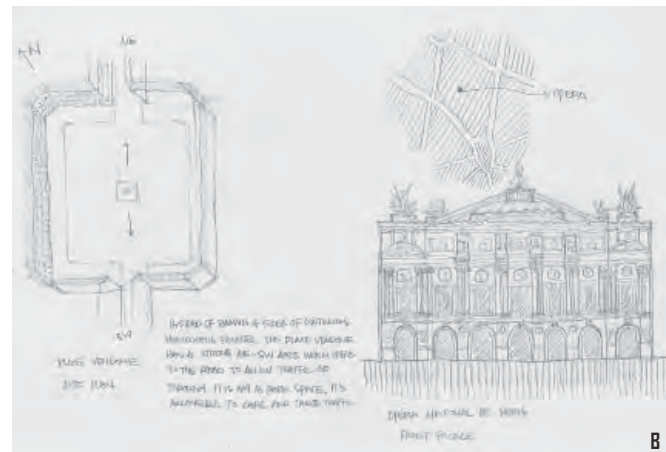
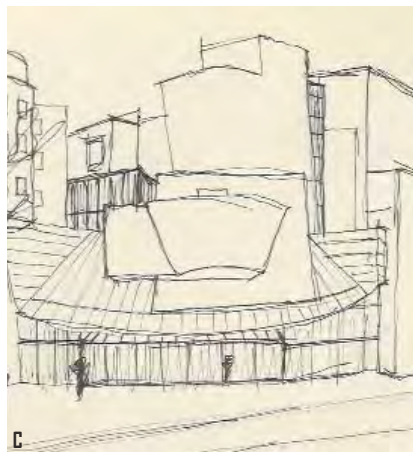
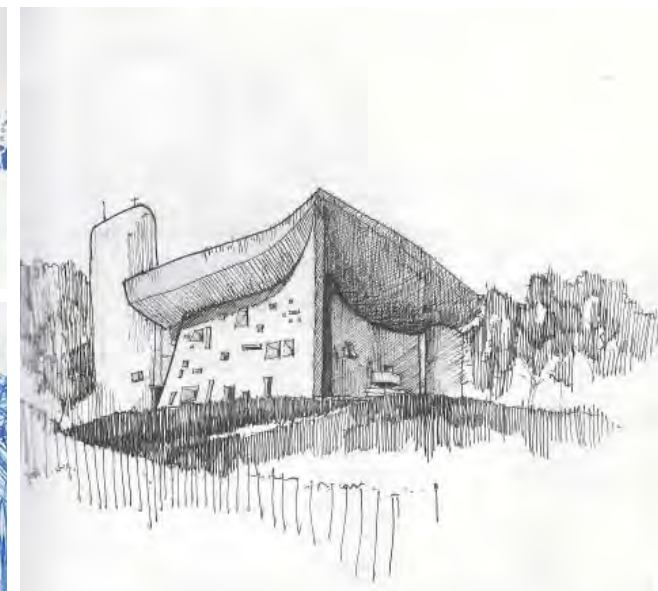
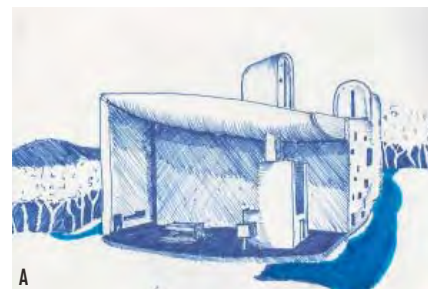
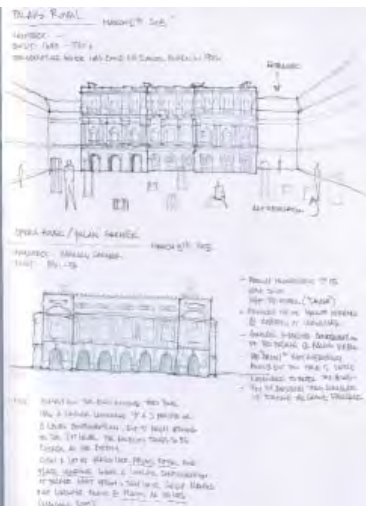
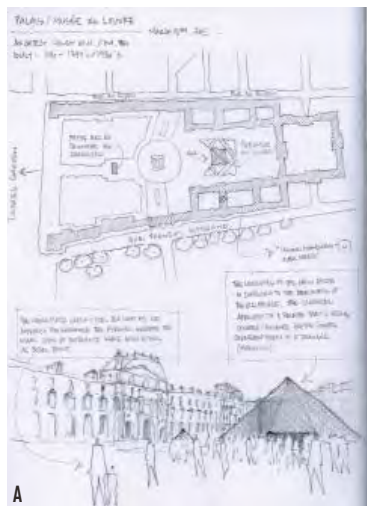
54 A> N. Isaj -B> X. Zhou -C> Jan Concepcion -D> G. Soejanto -E> L. Ren -F> Jen Concepcion -G> B. Wang

C A> Jen Concepcion -B> Jan Concepcion -C> X. Zhou -D> A. Wyeth -E> T-H. Chang -F> I. Salman -G> N. Isaj 55



56 A> A. Micu -B> B. Cho -C> N. Isaj -D> M. Krolikowski -E> G. Soejanto -F> L. Ren -G> Jen Concepcion

A> Jan Concepcion -B> B. Feicht -C> J. Carr -D> G. Soejanto -E> D. O'Donoghue



58 A> G. Soejanto -B> L. Ren -C> G. Ley -D> J. Carr -E> X. Zhou

A> A. Wyeth -B> N. Isaj -C> S. Timberlake -D> A. Micu -E> I. Salman -F> Jen Concepcion -G> G. Soejanto





SPRING 2015 SEMESTER

Special guests: Professors Kevin Erickson, Kevin Hinders and Michelle Smearman

## Thematic Workshops in Lisbon+Porto, Rome and Budapest

A stand-alone pedagogical module built into the "Overseas Architectural Studies" course, the Traveling Workshops consisted in week-long intense thematic workshops led by members of the Illinois School of Architecture's faculty at three different destinations in Europe. Offered in early-February, all students participated in one of the three workshops offered this year: "Contemporary Portuguese Architecture in Lisbon and Porto," "Renaissance and Baroque Architecture in Rome," and "Budapest, a living architectural timeline."

### Contemporary Portuguese Architecture in Lisbon and Porto, led by Prof. Kevin Erickson

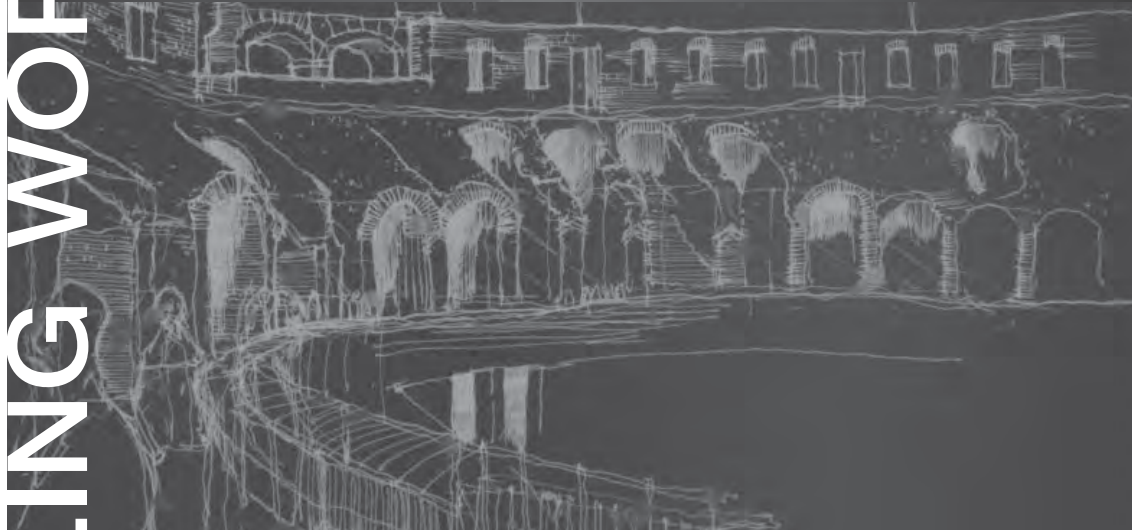
Portugal has experienced an architectural renaissance during the past 50 years as evident in last year's Lisbon Architecture Triennale. Significant built works by Alvaro Siza, Eduardo Souto de Moura, and more contemporary practices such as Aires Mateus, CVDB Arquitectos, Luis Pedro Silva, and João Luis Carrilho da Graça have created a considerable impact on this small coastal country. This workshop explored this phenomenon through a series of case studies, site visits, and interviews with architects who are transforming their built environment. The workshop took place in Porto and Lisbon. While visiting selected significant buildings students studied them through sketches, diagrams, and photographs. Lastly, students were also asked to formulate specific questions regarding the overall workshop theme.

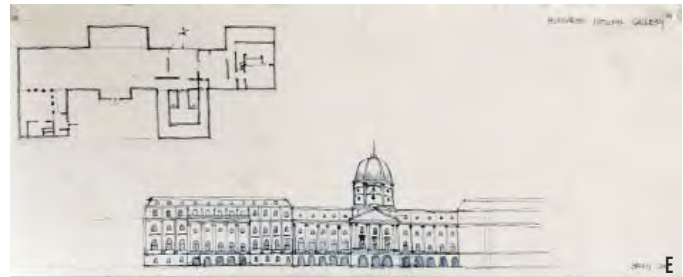
### Renaissance and Baroque Architecture in Rome, led by Prof. Kevin Hinders

The Renaissance/Baroque Rome and its influences workshop engaged the greater discourse on the role of architecture and urban design in the built environment. Students visited, analyzed and drew urban spaces, buildings, gardens and designs that collage into the fabric of Rome and have created one of the most visited cities in the world. This workshop studied typologies and morphologies of Rome's structures centered on four basic threads: urban spaces; churches, palaces, and villas. The period of study focused on Renaissance/Baroque Rome and its influences. Great works by Michelangelo, Bramante, Borromini, Bernini and others were highlighted. This allowed a focus on the great buildings of this period while exploring where these ideas came from- such as ancient and medieval, and where they led to- such as post-unification, fascism and contemporary Rome. Because Rome is an incredibly walkable city, our group saw a tapestry of ideas before our eyes as we traversed the terrain. The students were heroic in both their interest and their willingness to see "one more thing". As the group moved through city, the students confronted seemingly off topic subject matter that instead weaved into the overall cultural, physical, phenomenological, and social fabric of Rome.

### Budapest: an architectural timeline, led by Prof. Michelle Smearman

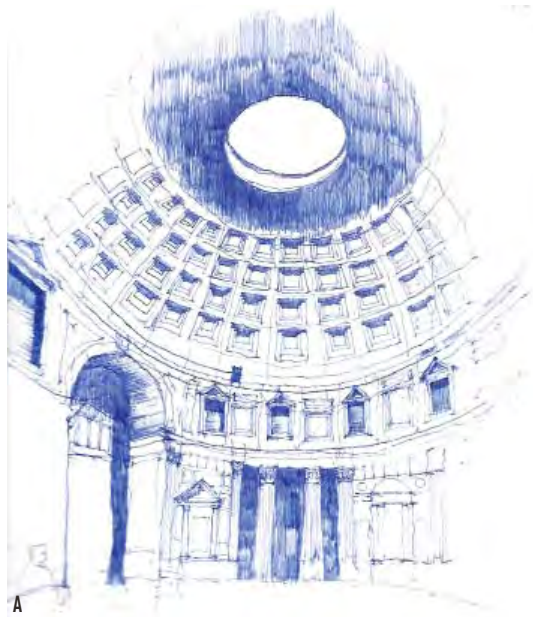
This workshop focused on the evolution of architectural styles within the unique urban fabric of Budapest. With architectural development spanning from the Roman Empire to contemporary buildings, the city of Budapest is a living architectural timeline. Throughout its history, Budapest has been occupied by a number of different rulers, with each culture leaving its mark on the city's architecture. These vast cultural influences have created an unmatched diversity of architectural styles preserved in one city. Thus, Budapest provides a unique framework for students to study a wide array of architectural styles ranging from Roman ruins, to Renaissance masterpieces, to the eastern influences of the Ottoman Empire. As the city continues to evolve, questions of preservation and progress arise. In the twenty-first century, Budapest faces pressure towards the high-rise development characteristic of most global cities. Up to this point, Budapest has resisted this pressure in order to preserve its unique cityscape, architectural diversity, and green spaces. Through detailed observations documented in the form of journal entries, on-site sketch analysis, and photographs, students studied architectural styles throughout time and made observations regarding how these styles are integrated into Budapest's ever changing urban fabric.





64 Lisbon+Porto Workshop A> W. Wang -B> Jen Concepcion -C> N. Van Antwerp

Budapest Workshop A> S. Timberlake -B> J. Chorosevic -C> N. Mezydlo -D> S. Stauffer -E> B. Cho -F> Danna López 65



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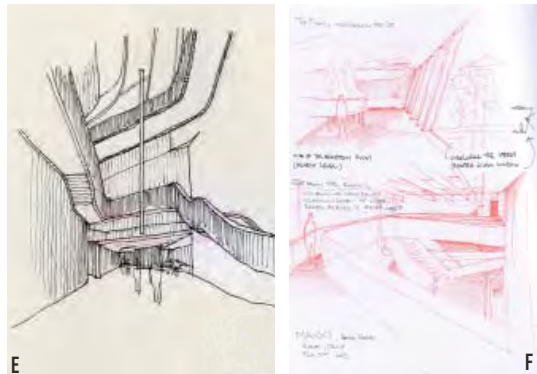
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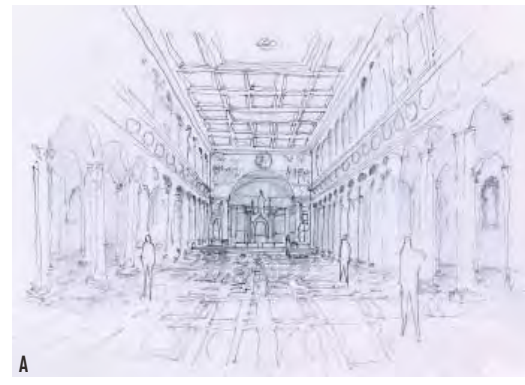


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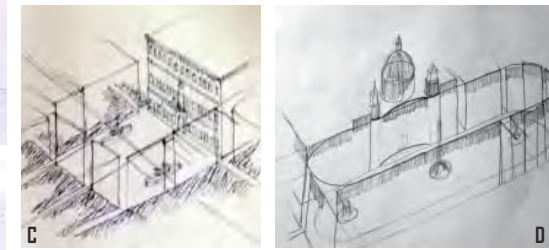
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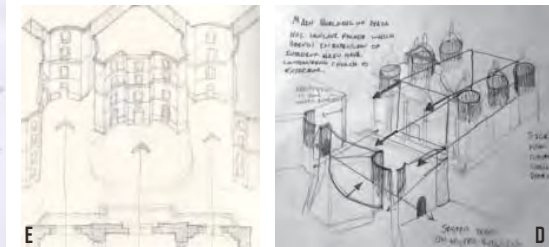


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66 Rome Workshop A> N. Isaj -B> J. Carr -C> G. Ley -D> A. Girón -E> L. Ren -F> G. Soejanto

A> G. Soejanto -B> L. Ren -C> G. Ley -D> A. Wyeth -E> J. Carr

# Students' Independent Travel

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

Ernest Hemingway

From Sant Cugat/Barcelona to the rest of Spain, Europe and beyond! One of the objectives of the program is to provide students with the possibility of travelling across Europe to personally see and experience architectural and urbanistic landmarks, as well as the rich and varied cultural history and traditions of Europe and the Mediterranean basin. Either as part of program-organized activities (field-trips and travelling workshops) or independently, students travelled to myriad destinations such as Athens, Amsterdam, Berlin, Bilbao, Brussels, Budapest, Glasgow, Granada, Istanbul, London, Lisbon, Madrid, Milano, Moscow, Nice, Oslo, Paris, Porto, Prague, Rome, Valencia, Venice, Warsaw, and many more.

These pages are illustrated with a selection of the students' own favorite photographs of some of the architectural and urbanistic sites visited during their travels and provide just a small glimpse to the variety of destinations they journeyed to in their search for personal and enrichment.



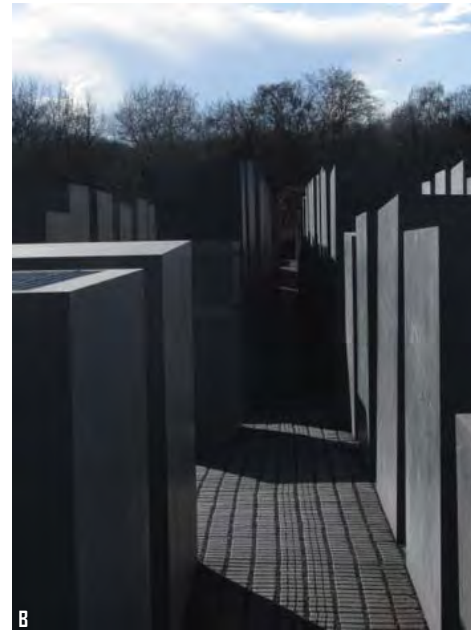
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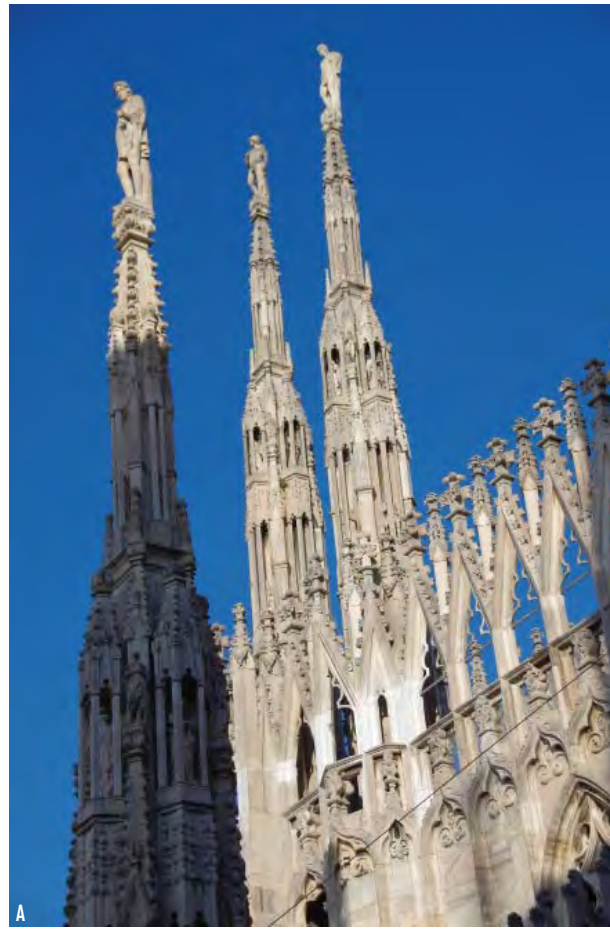
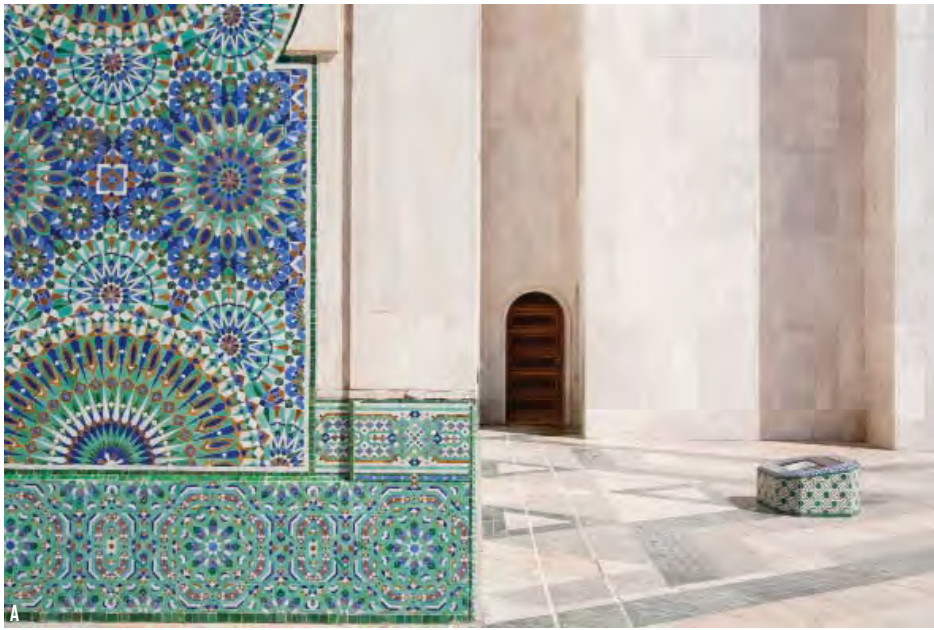
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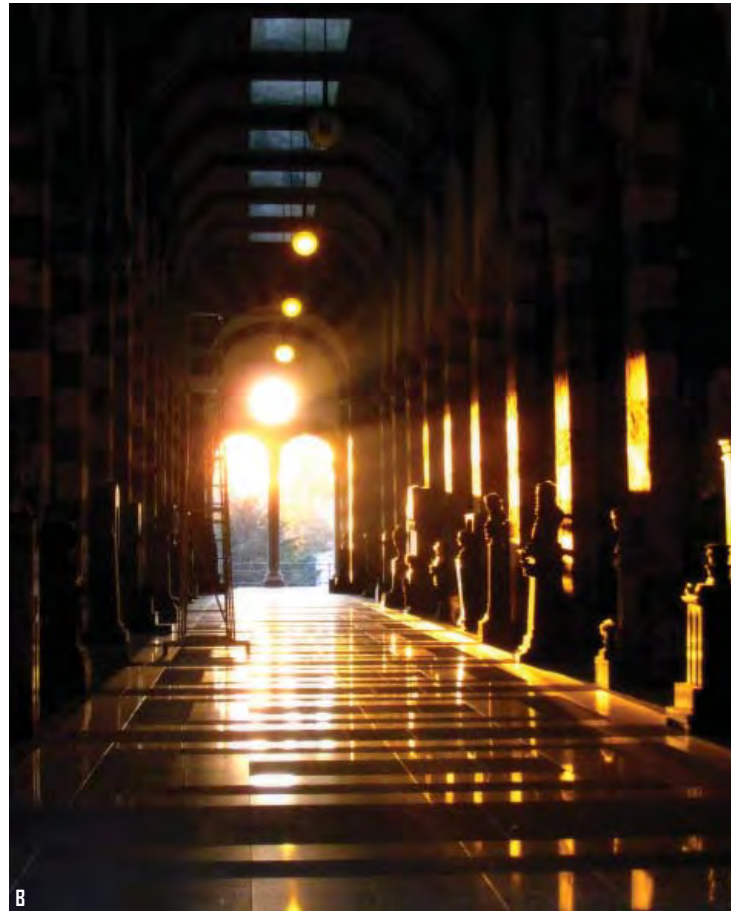


70 A> B. Feicht -B> M. Krolikowski -C> C. Clevenger

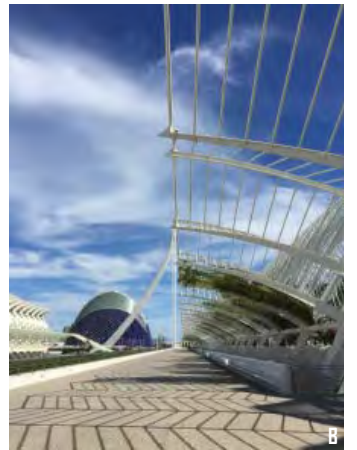
A> H. Schlemmer -B> G. Ley -C> N. Van Antwerp



72 A> W. Stauffer -B> David López -C> L. Ren



A> G. Soejanto -B> J. Chorosevic -C> B. Wang





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B



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74 A> J. Chorosevic -B> B. Wang -C> N. Van Antwerp

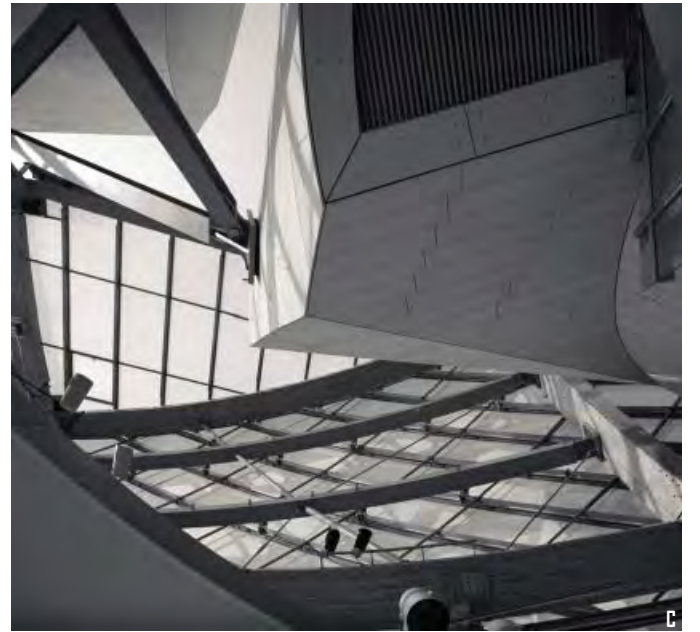


B

A> M. Krolkowski -B> L. Ren -C> N. Isaj



C



76 A> W. Wang -B> C. Clevenger -C> B. Feicht -D> A. Wyeth

A> David López -B> G. Ley -C> W. Wang



The experience a study abroad student gains is likened to a traveler venturing out into the unknown. While a student of architecture explores a previously undiscovered field of knowledge, a participant in a study abroad program will by necessity explore physical space in a very real sense. In today's digitally connected world, the argument has been presented that there are no unknown bodies of knowledge and no unknown physical space anymore, anywhere. Is that really so?

The act of searching the Internet is quickly replacing the architectural journal, the magazine, or the library, as the first line of information. Within seconds, the net serves up text, numbers, and images on any subject an architecture student may want to know more about. But the easy access and the incredible quantity and breadth of digitally formatted information could also come with a gradual loss of ability to turn a stone, to look for what lies beneath the surface. What is not known about a Facebook friend? What is not shown in a presentation of a beautifully photographed building?

Asking such questions, one begins to appreciate the exploration of the real: the tactile experience of touching a building, the spatial experience of walking through it, the richness that comes with sharing class sessions with students and instructors from all over the world, coming together in time and space. It is in confrontation with other ways of life, other cultural traditions, that new and unexpected ways of problem solving are revealed. For we are explorers. We look for solutions where others see only the problems. As we learn what is known about possibilities in the world of architecture, it is the impossible that challenges us.

This semester I have enjoyed the opportunity to teach and to learn from our exchange students from ETSAV as they have attended design seminars and architectural design studios at the University of Illinois at Urbana Champaign. Their active participation and their interaction with our American students and with other international students has produced wonderful results. The work presented here represents only a fraction of their achievements this academic year.

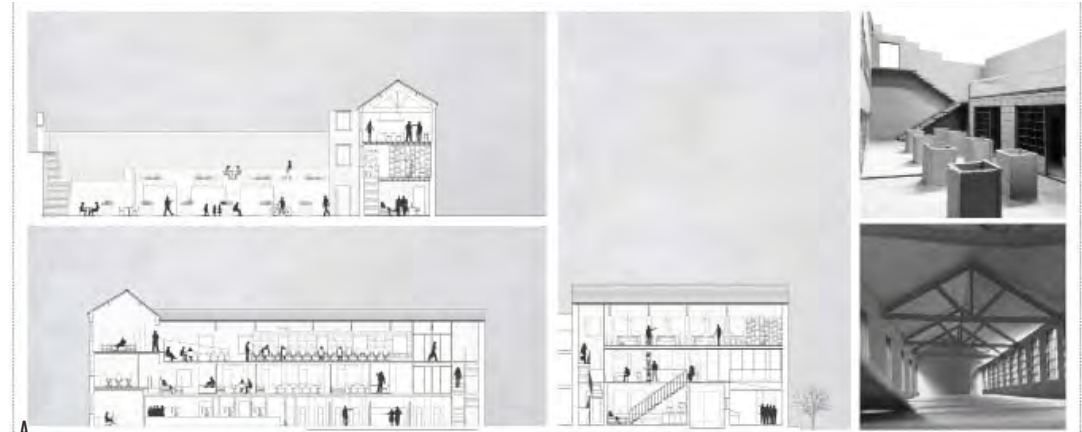
Vidar Lerum, Associate Professor ISOA  
Chair, ISOA International Programs Committee

The particular skills of an architect combine technical skills and humanistic approaches brought to practice through a synthetic and holistic discernment. This specific knowledge is acquired all along a non-linear process where formal learning, informal apprenticeships and direct experience of reality are combined. Therefore, when it comes to training in architecture, rather than talking about instruction, we prefer discussing about EDUCATION. Besides delivering knowledge, architecture schools should also provide firsthand architectural experiences to our students, both inside and outside the classrooms. That is why studying abroad offers enormous opportunities for architectural education. On the one hand, it enables formal learning of knowledge and skills that, since they are new for students, foster a critical evaluation of previous apprenticeships. On the other, and more importantly, it means an exposure to a non-familiar context where Architecture takes on new meanings for those who face it with a fresh gaze.

For all these reasons studying abroad is a priceless treasure that ETSAV especially cherish. That is why we are the school with internationalization rate the UPC\_BarcelonaTECH. Every year we send students to more than 70 destinations in Europe, Asia and the Americas. Among all our programs, we especially value our exchange with the School of Architecture at the University of Illinois at Urbana-Champaign. I have had the opportunity to know in depth the school and its community and I am convinced that the ISOA is an excellent opportunity for ETSAV students. The results of this year of exchange shown in this booklet do nothing but confirming it.

At ETSAV we are very enthusiastic about the future possibilities of our cooperation with the ISOA. The fact that our students' applications for the coming year have tripled proves how beneficial their stay at Illinois is. We aim to expand our relationship to knowledge exchange and collaborative research between the two institutions to consolidate a holistic and comprehensive vision of architectural education through mutual enrichment. The volume you have in your hands is only the first step of a long term and shared vision.

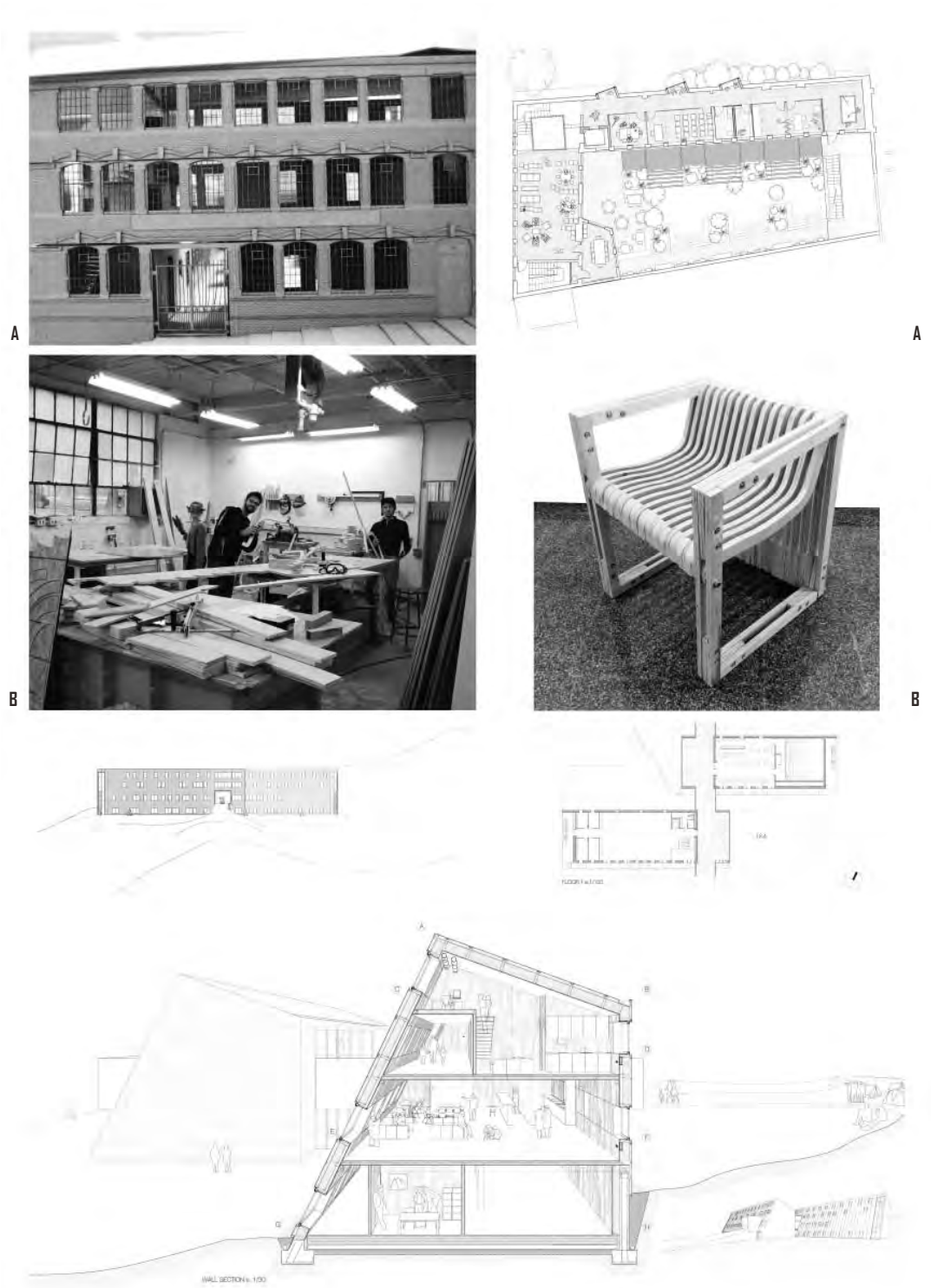
Adolf Sotoca, Associate Professor ETSAV  
Associate Director for International Affairs



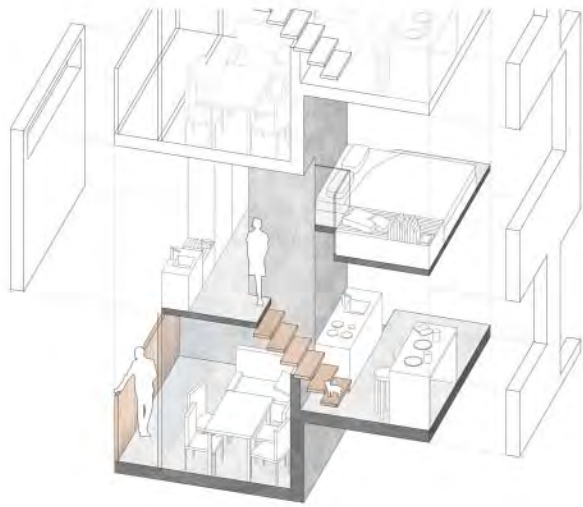
Ana Badía Alzuria; A> studio Prof. P. Kapp -B> seminar Prof. J. Poss -C> studio Prof. B. Bognar



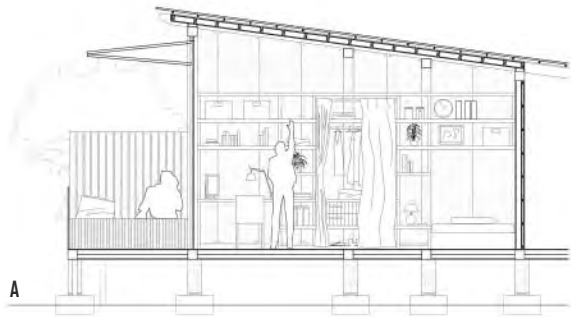
80 Santiago Julia Xercavins; A> studio Prof. V. Lerum -B> seminar Prof. J. Poss



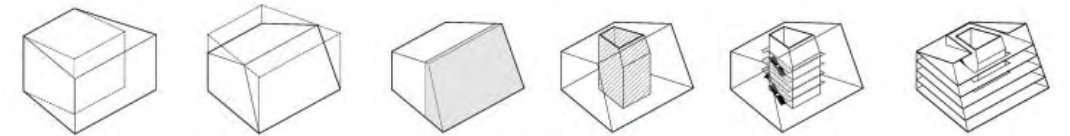
C Sergi Estruch Traviera; A> studio Prof. P. Kapp -B> seminar Prof. J. Poss -C> studio Prof. V. Lerum



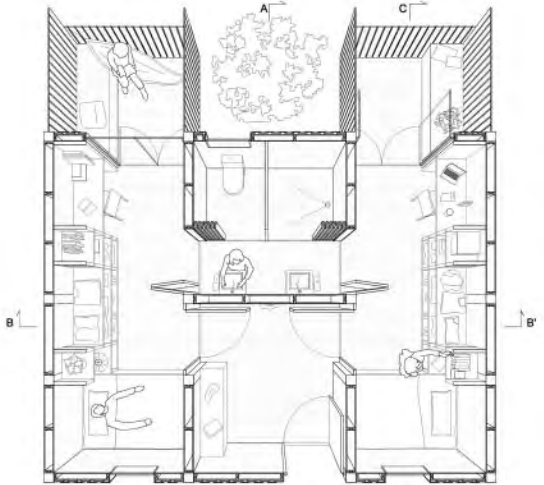
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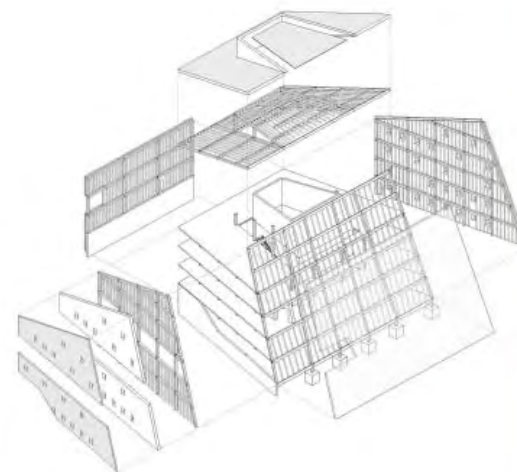


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82 Meri Mensa Biosca; A> studio Prof. K. Erickson -B> studio Prof. P. Kapp -C> seminar Prof. J. Poss



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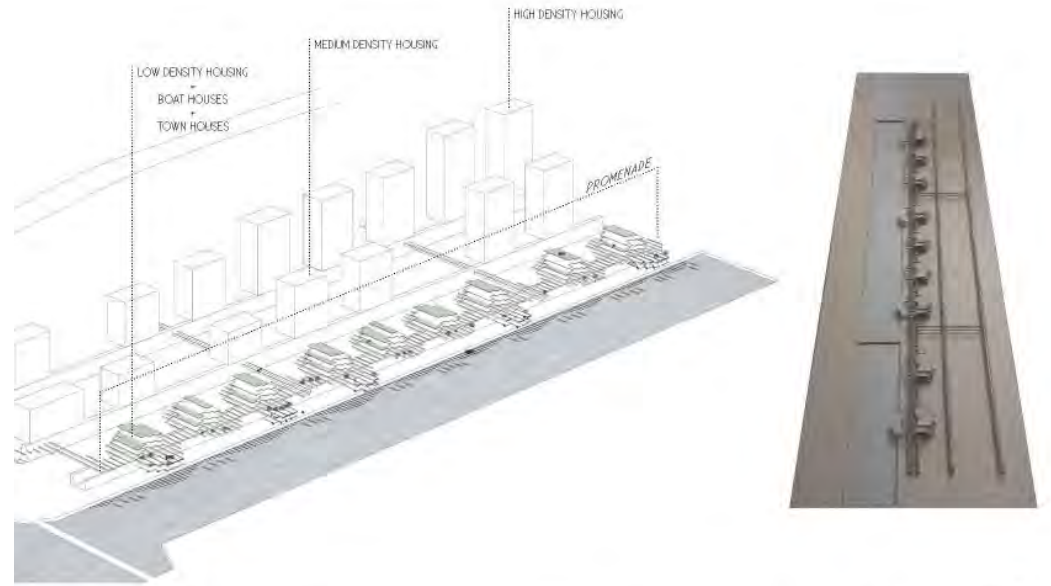
Laura Molina Calventós; A> seminar Prof. J. Poss -B> studio Prof. P. Kapp



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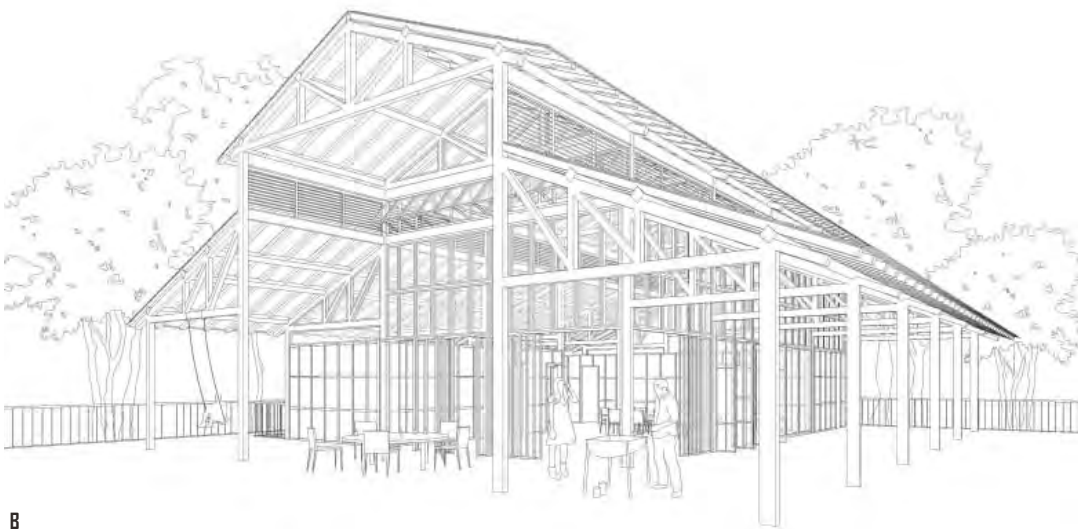
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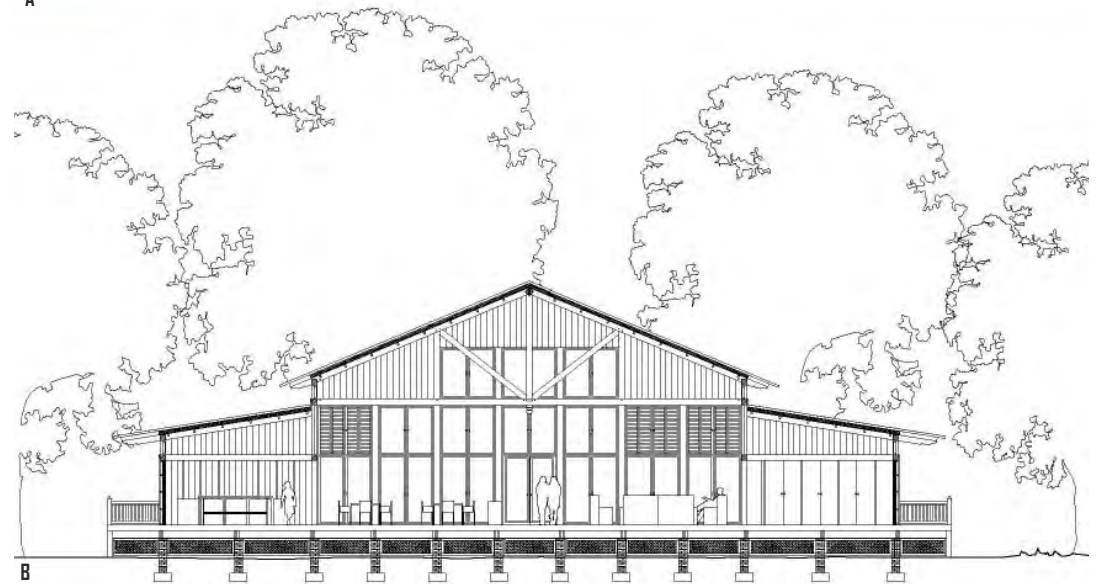
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84 Nikolas Ospino Pineda; A> studio Prof. K. Erickson -B> studio Prof. P. Kapp

María Pujol Nadal; A> studio Prof. J. Malnar -B> studio Prof. P. Kapp

## Postscript

*“Caminante, no hay camino, se hace camino al andar.”* Antonio Machado

The iasap-bv's courses have formally finished and final projects have been turned in. Only a few formalities, however important, remain to conclude the first year of activities of the Illinois School of Architecture's overseas program of studies at its new setting in Barcelona/Sant Cugat del Vallès. The journey was long, intense and eventful, imperfect and extraordinary at the same time, as usual.

For participating students it is the end of a journey and the beginning of another. In fact, for them, it is a double end. On one hand it is the end of one journey—the opportunity of studying overseas for a full year as an integral part of their undergraduate education—for which they had patiently waited; every one of them grasped the opportunity in her/his own personal way, no doubt persuaded that this experience would surely leave indelible marks on their education and future professional life that, most likely, they can neither foresee nor imagine today. On the other hand, the end of the overseas experience coincides with the culmination of their undergraduate studies and the beginning of a new stage in their personal and professional development. Congratulations to all!

For the iasap-bv, and implicitly for both the ETSAV and Illinois School of Architecture, the end of the 2014-2015 academic year marks the end of the beginning of a new chapter in institutional history: the process of establishing a program of mutual and reciprocal collaboration initiated a few years before. The collaborative journey is now underway. As we approach the end of the iasap-bv's first year of operation, and while some aspects are still imperfect, the balance is certainly highly positive and the prospects of fruitful collaboration in the future are very promising. At the end of this first year our convictions and enthusiasm for having initiated this journey are strengthened because as Ernest Hemingway, in consonance with Antonio Machado, once wrote, *“It is good to have an end to journey toward, but it is the journey that matters, in the end.”*

Alejandro Lapunzina, Professor ISoA  
Director iasap-bv

## IASAP-BV Faculty & Staff

### **Alejandro Lapunzina; Professor & Director**

Arquitecto (professional degree), Universidad de Buenos Aires, Argentina (1983); Master of Architecture; Washington University in Saint Louis (1987). Coordinated the program's curriculum and other curricular and extracurricular activities; conducted workshops and field-trips.

### **Jaime Batlle; Visiting Lecturer**

Arquitecto (professional degree) UPC-ETSAB (2010); taught one section of Architectural Design in the Spring semester.

### **Jeffrey Kansler; Visiting Lecturer**

BS in Architectural Studies, University of Illinois at Urbana-Champaign (2003), Master of Architecture, University of Illinois at Urbana-Champaign (2005); taught the curricular sequence of Structures' courses and conducted workshops and field trips.

### **Andrés Martínez; Visiting Lecturer**

Arquitecto y Urbanista (professional degree) UPM-ETSAM (1993), Postgraduate Master in Landscape and Regional Planning, UAM (1994), PhD in Architecture, UPC-ETSAB (2011); taught one section of Architectural Design in the Spring semester.

### **Raúl Martínez; Visiting Lecturer**

Arquitecto (professional degree) UPC-ETSAV (2006), Master in Architectural History and Theory, UPM-ETSAM (2008), PhD in Architectural History (2014); taught the curricular sequence of Architectural History courses and conducted workshops and field trips.

### **Tomeu Ramis; Visiting Lecturer**

Arquitecto (professional degree) UPC-ETSAB (2000), postgraduate Master in Architectural design, UPC (2015); taught one section of Architectural Design in the Fall semester.

### **Amadeu Santacana; Visiting Lecturer**

Arquitecto (professional degree) UPC-ETSAV (2000), PhD in Architecture UPC-ETSAB (2013); taught one section of Architectural Design in the Fall semester.

### **Magalí Veronelli-Lapunzina; Administrative Coordinator**

Professional degree in Political Science and Public Administration, Universidad Iberoamericana, Mexico (1984); Master in Public Health, Universidad de Buenos Aires, Argentina (1986); in charge of the program's administrative activities and students affairs.

### **Other Participants**

**Miguel Usandizaga**, Professor ETSAV; taught the joint ETSAV+IASAP-BV component within the sequence of History courses in the Fall and Spring semesters.

**Kevin Erickson**, Associate Professor ISoA; conducted a Travelling Workshop in Porto & Lisbon in the Spring semester.

**Kevin Hinders**, Associate Professor ISoA; conducted a Travelling Workshop in Rome in the Spring semester.

**Michelle Smearman**, Visiting Lecturer ISoA; conducted a Travelling Workshop in Budapest in the Spring semester.

**Mario Corea**, Architect, Barcelona-Spain; delivered a ETSAV+IASAP Public Lecture.

**Juan José Lahuerta**, Architectural Historian, Barcelona-Spain, delivered a IASAP-BV Public Lecture.

**Vidar Lerum**, Associate Professor ISoA, Illinois-USA; delivered a IASAP-BV Public Lecture.

**Adolf Sotoca**, Associate Professor, ETSAV, Barcelona-Spain; delivered a IASAP-BV Public Lecture.

**Jean-Brice Viaud**, Architect, Paris-France; delivered a IASAP-BV Public Lecture.

The following guest professionals and scholars participated in diverse activities related to the Architectural Design courses offered in the Fall and/or Spring semesters: Jordi Badía, Mariona Benedito, Burke Greenwood, Mario Corea, Pere Fuertes, Vidar Lerum, Josep Ricart, Rosa Rull, Roger Sauquet and Jean-Brice Viaud.

## Acknowledgments

First and foremost, the iasap-bv and the Illinois School of Architecture want to thank both the institution and the members of the ETSAV/UPC who helped making the arrival of the faculty team and students of the iasap-bv at Barcelona/Sant Cugat del Vallès a rather smooth and simple operation. We are especially indebted to the Director of the School, Professor Víctor Seguí and other members of the school's administration and to all the members of the support areas who assisted us in this important process.

The iasap-bv team of faculty and staff are very grateful to the Director of the Illinois School of Architecture, Peter Mortensen, for his tremendous support and understanding during this year, the first of his tenure as Director. Our gratitude extends to the numerous offices of the ISoA and all their members who supported the program all along.

We are thankful to the numerous "external providers" who patiently attended our needs and helps us, faculty and students, to overcome the challenges posed at various stages of the process of getting settled.

Finally, the iasap-bv faculty & staff wants to thank all thirty-three students for their participation in the program, their patience and understanding with the numerous forced changes of dates for some activities and, most importantly, for their commitment, engagement and academic work. Without them, neither this booklet nor this program would exist complete. Thanks and good luck with the continuation of your journeys!

