

iasap.bv

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

yearbook of student work
YB6 2019
2020

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

The **iasap-bv** is part of an overarching agreement between the University of Illinois and the Universitat Politècnica de Catalunya (UPC) that provides for a significant and long-term academic collaboration. The program is hosted at the Escola Tècnica Superior d'Arquitectura del Vallès (ETSAV) located in Sant Cugat del Vallès, 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, enriching their educational and professional development. At the same time, the experience of living abroad for an entire year provides opportunities for personal growth and for learning from direct interaction with different peoples, environments and cultures.

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

Foreword

This year, the Illinois School of Architecture is celebrating the 50th Anniversary of its international programs, previously in Versailles and now in Barcelona. Earlier in the semester, I had the privilege of meeting our faculty and students in the Ciudad Condal, arguably one of the finest collective reservoirs of art, design culture and architecture to study, explore and experience the virtues of urban life.

I thoroughly enjoyed visiting the Lluís Nadal architecture building at ETSAV, as well as the award-winning H Arquitectes contiguous courtyard-housing facilities. We were also fortunate to stroll around the vast Eixample grid and marveling at the efficacy through which it integrated existing fabrics like Gracia, Sarrià, Sant Gervasi, or the historic Barri Gotic. Coincidentally, we traversed along two of the chosen Barcelona sites for projects in our Urbana and el Vallès studios, noticing how any architectural intervention would ultimately become a supportive actor in a collective play whose protagonist would always defer to the theatrical backdrop of the octagonal blocks.

Interestingly, both our School and the Plan Cerdà have their origins on the same decade, as the US survived a Civil War, Italy was unified as a country and Paris hosted its second International Exhibition. On this side of the Atlantic, that period witnessed how the University of Illinois hired its first alumnus, Nathan Ricker, as the inaugural Director of the School of Architecture. The Windy City was reborn from the ashes of the Great Chicago Fire through the remarkable work of stellar architects such as Louis Sullivan, Daniel Burnham and Frank Lloyd Wright. The 1893 World's Columbian Exhibition proposed a Ferris Wheel to outshine Paris' Eiffel Tower. Its lone remaining building, the current Museum of Science and Industry, is a contemporary of Antoni Gaudí's Sagrada Família, also destined to become an architectural object within the larger urban theater proposed by the grid.

One hundred and fifty years later, our School of Architecture is proud to offer an overseas program of studies in Barcelona, so it is not uncommon to find models in our desks and drawings in our walls showing those magnificent urban morphologies bordering the Mediterranean Sea. During my visit, I truly appreciated the extraordinary work, both past and present, in the studio space at Sant Cugat. The space was imbued with a distinctive aura inherited from the timeless tradition of the atelier. Moreover, I sensed an exceptional creative energy that permeated around the long tables which I found particularly engaging and inspiring, as well as a refreshing spirit of camaraderie among the students.

Later in the semester, I participated on the Final Review via Zoom and witnessed the remarkable transformation of those initial ideas, diagrams and sketches into mature proposals that celebrated their relationship to the city's memory and desire. I am delighted by the consummate quality produced in the studios, the academic rigor demonstrated by its talented team of professors, the commitment exhibited by the students during a very challenging semester and the seriousness of purpose with which Alex and Magali strive to provide an unforgettable experience. It is a privilege to offer such an outstanding program.



Francisco Javier Rodríguez-Suárez, FAIA
Director and Clayton T. Miers Endowed Chair
ACSA Distinguished Professor
University of Illinois School of Architecture

Overview of the year



If there is one thing that distinguishes the students who year after year participate in the yearlong Study Abroad Program of the Illinois School of Architecture is their enthusiasm and motivation to take part in a unique educational experience. It has been like this for the past fifty years, at La Napoule, Versailles, and since 2014, at Barcelona-El Vallès.

The prospect for 2019-2020 could not be more promising. We had reached a record number of participants since the program moved to Sant Cugat del Vallès, and the mix was ideal: twenty-four senior level students and sixteen juniors. With that in mind we had planned for a special year. And it certainly was! For the reasons anticipated, but also for the unprecedented outbreak of the covid-19 global pandemic that forced the sudden interruption of our activity in Barcelona/Sant Cugat del Vallès and the students' return to their homes two months before the scheduled end of the academic year.

The activity began on September 4, 2019. The first few days were dedicated to get settled in the student residence and to become familiar with the area and the cities of Sant Cugat de Vallès and Barcelona.



Before two weeks had elapsed, we embarked on the first field-trip of the year to Lleida, Teruel and Zaragoza where we visited historically relevant buildings such as La Seu de Lleida, the Mudejar landmarks of Teruel, and the Aljafería, as well as contemporary works, notably Carme Pinós' Caixa Forum in Zaragoza. The field trip marked the formal beginning of course-related activities. As soon as we returned to Sant Cugat, all four courses of the Fall semester were fully under way: Architectural Design studios, Structures, Architectural History and Overseas Architectural Studies; the first had separate sections for juniors and seniors, the last two were common for the two groups.

Every course and every activity of the program is singular and unique in its own way. In the Fall, two associated workshops at *La Seu d'Egara* (an Early Christian complex of buildings in Terrassa) were among the highlights of the semester. This remarkable historical site was the subject of study of this year's "drawing with four hands" and architectural photography half-day intense workshops in which students learn to study buildings through drawings and photographs. A selection of the work produced by the students in these two workshops took the form of an exhibition that, with the collaboration of *La Seu d'Egara* and the Museum of Terrassa, was displayed for three weeks at *La Seu d'Egara* in December and January.



A• poster announcement and inauguration of exhibit at *La Seu d'Egara*- B• Fall junior-level final reviews- C• Fall senior-level final review

The Spring semester began in the second week of January 2020 with a sequence of thematic workshops. One of the highlights of this period was the joint ETSAV+IASAP-BV Building Envelope Design, a one-week intensive workshop led by Illinois Professor Scott Murray with the collaboration of ETSAV's Professors Pablo Garrido and Jaime Prous that was also open for participation to ETSAV students. Another highlight was the video documentary workshop taught by Xavi Campreciós of the award-winning Niaho Films. In this workshop, students learned how to create and produce a video documentary, one of the assignments that they had to develop during the early-March week-long period of independent travel. Finally, the third highlight of this intense month of January was the week-long field trip to Madrid and Toledo where we visited and studied remarkable buildings such as the Cathedral of Toledo, the Monastery of El Escorial, the museums of El Prado and Reina Sofía (and their wonderful collections), Fernando Higueras' "Rascainfiernos," and Miguel Fisac's Dominican church of San Pedro Martyr (to name only a few relevant sites visited and studied).

In late February, just before the mid-semester independent travel period, we had the pleasure of welcoming the visit of the Illinois School of Architecture recently appointed Director, Francisco Rodríguez Suárez. In addition to meeting with ETSAV authorities and sharing time with students, Francisco delivered one of the IASAP-BV's Public Lectures. Earlier, in the Fall, we had had two other lectures: Antonio Sanmartín presented the work of his Barcelona-based office aZCON/aSZ Arquitectes, while Girona-based architect Josep Fuses, principal of Fuses & Viader, delivered the closing lecture of the Fall semester which, in association with the exhibition of students' drawings and photographs, took place in the church of San Pedro at La Seu d'Egara. Two other lectures were planned for the rest of the Spring semester: French architectural historian Caroline Maniaque and Fred Smith, Emeritus Professor of Glasgow's Mackintosh School of Architecture, were due to speak in late March and early May, respectively.

However, these two lectures, and everything else that was planned for the following two months had to be cancelled because of the pandemic outbreak that affected the entire world in mid-March. The unprecedented situation effectively truncated the year's activities precisely when we were getting ready to bring the efforts of an entire year to fruition.

Analogies are always imperfect, but if there are two things that can be considered analogous to the yearlong experience at the IASAP-BV are a four-movement symphony and a basketball game. In the symphony, the first three movements present themes and musical ideas that, while closed in themselves, also prepare the listener for the 4th movement finale.



In basketball, the first three quarters of the game often set up the scenario for the 4th quarter resolution. The IASAP-BV is somehow similar. During the first three quarters of the year (Fall semester and first half of the Spring) we typically work on projects and organize activities that have an end in themselves, as well as a progressive build up for the end-of-the-year 'grand finale.' This year, the pandemic truncated the program's activities in Barcelona/Sant Cugat exactly when the fourth quarter was beginning. We had no choice but accepting the circumstances, rethink how to end the year and move forward. And everyone continued playing the adapted score with the same commitment as if nothing had happened. This in itself should be considered as one of the singular achievements of the year: against adversity the only possible response was to move forward with determination.

The first five issues of the iasap-bv's Yearbook of Student Work had the same format and a rather similar structure. They consisted of a sequence of two-page spreads that presented the work produced by students during the year organized by courses and/or activities. Taking into consideration the singular and unprecedented circumstances confronted by the outbreak of the pandemic, we decided that the structure of this year's Yearbook should be slightly different. Thus, for 2019/2020 we conceived a two-part sequence of spreads: the first resembles the traditional structure and consists of two-or-four-page spreads that include a small selection of representative student work in each of the courses and activities that took place during the year (pages 6-37).

However, we compressed this section to make room for a sequence of pages dedicated to the work of students one-by-one that contains both images selected by the faculty and images proposed by the students themselves (pages 38-73). Finally, as usual, the work of ETSAV students at Illinois is featured in the pages that precede the booklet's end (pages 74-77).

We regularly close the year's overview emphasizing that despite its modest extension the Yearbook is always rich in content. However, while rich, it can only show a small part of what students did, learned and lived, a tiny fragment that can be somehow transferred to the printed page. Much more than that was done and accomplished, yet, this can hardly find an intelligible publishable format. What we rarely mention in printed words is that the Yearbook is also a way to proudly display the work that our students, with the enthusiasm and motivation referred to in the opening lines, do year-after-year at the Illinois Architecture Study Abroad Program at Barcelona-El Vallès.

To the usual enthusiasm and motivation, this year we must add their resilience and resolution to finish the work online, courageously facing a situation that none could have anticipated but inevitably truncated a once in a lifetime educational experience.

It is to all of them, that this booklet is specially dedicated.



group photo at the Barcelona Pavilion

ARCHITECTURAL DESIGN
Senior-level studio Fall 2019
Living & Working
Profs. M. Folch + N. Sabaté

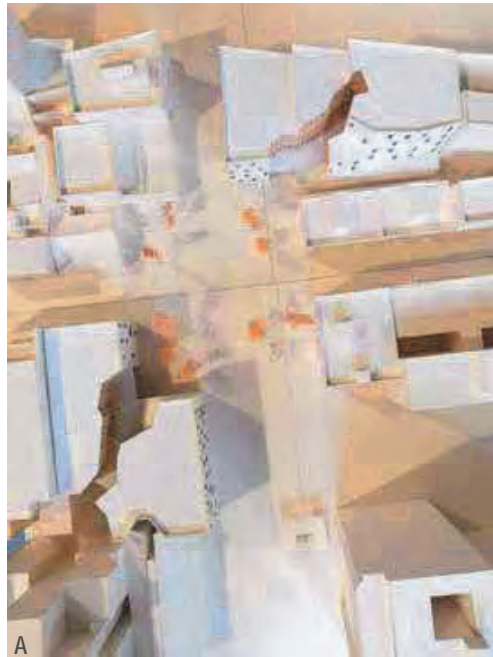
The Fall semester senior-level Architecture Design course for the 2019-2020 academic year appears now as premonitory.

Under the title "Living and Working," the project assignment proposed to reflect on housing and working by questioning the predominant typological models of specialized spaces segregated by function, something that, just a few months later when the COVID-19 pandemic emerged, we would call teleworking linked to support bubbles or small co-habitable residential units.

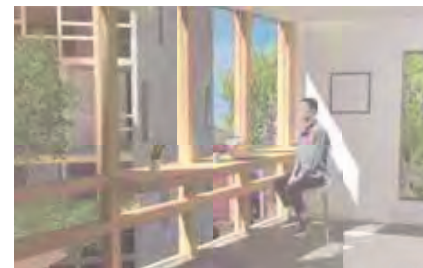
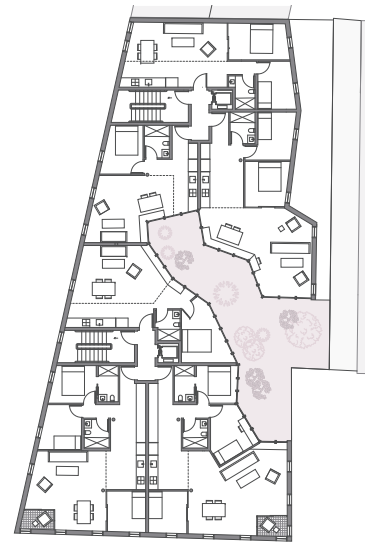
The chosen site was located around a unique intersection of streets within Barcelona's neighborhood of Les Corts (independent township from Barcelona until 1897) which has a strong identity. The four corners are backed up forming a small square that, on the ground floor, generates a virtually perfect square. The space is defined by emptiness; what makes up public space, however, is not the negative space formed by the buildings, as usual, but the void itself; it is difficult to realize that, in reality, there are no buildings around the square but empty sites or buildings of little entity.

The studio assignment proposed designing at least two buildings located in opposite corners. A kind of asymmetric mirror game since each building has to respond to specific urban conditions (heights and number of distinct floor levels, party walls, and different orientations).

The twelve double projects, all of a high quality, were able to respond to the challenge assigned with surprising proposals springing from rather diverse approaches. All the proposals provided a reflection of the idea of making a city in a dying and cohesive urban environment, as well as on how to form a public space and, above all, how to create spaces to live and work.

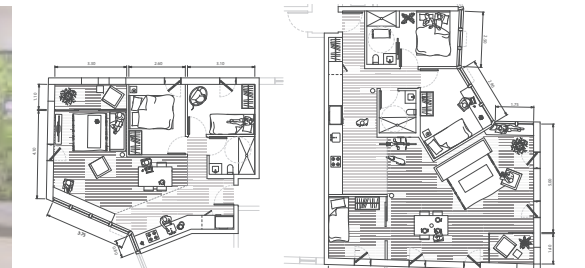
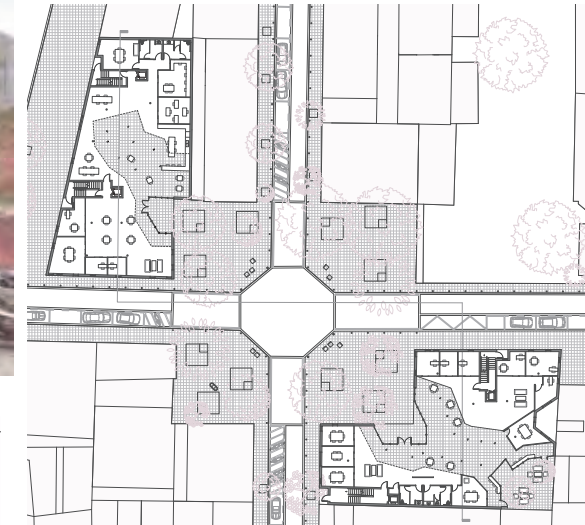


A• site model with G. Jones + C. Kraemer's project- B• site photos

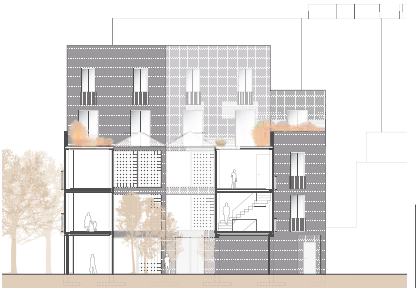


all page • G. Jones + C. Kraemer

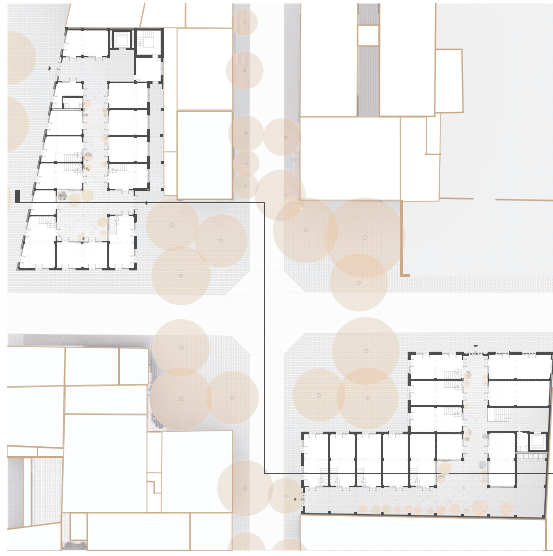
FRACTURE > Genevieve Jones - Campbell Kraemer



CUADRO > Dusty Frye - Benjamin Tang



A
B

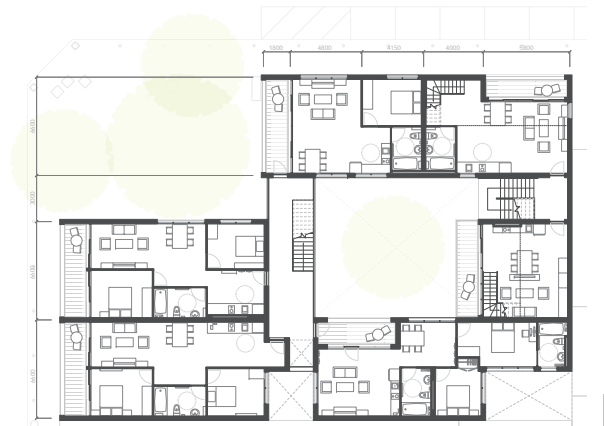
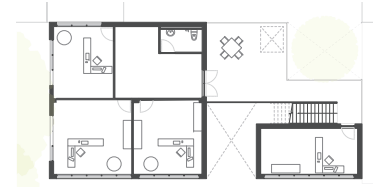
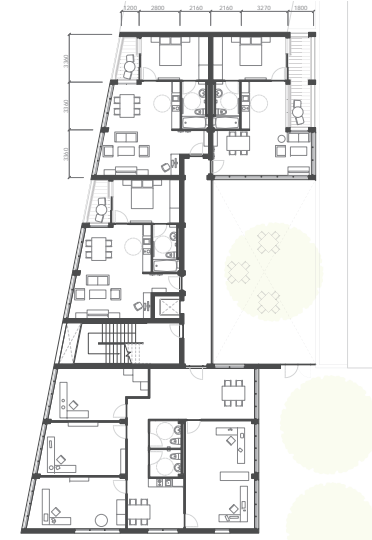
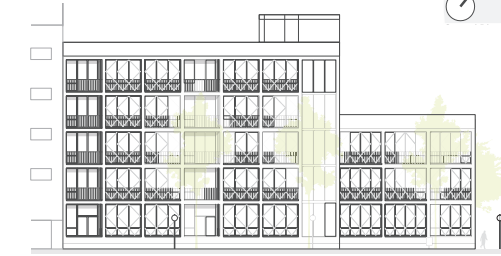
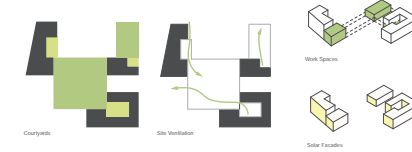


CASA MITOSIS > Emily Catlin - Sabas Padilla



A• D. Frye + B. Tang - B• E. Catlin + S. Padilla

TALLERS DE CARME > Xiang Li - Ben Lun



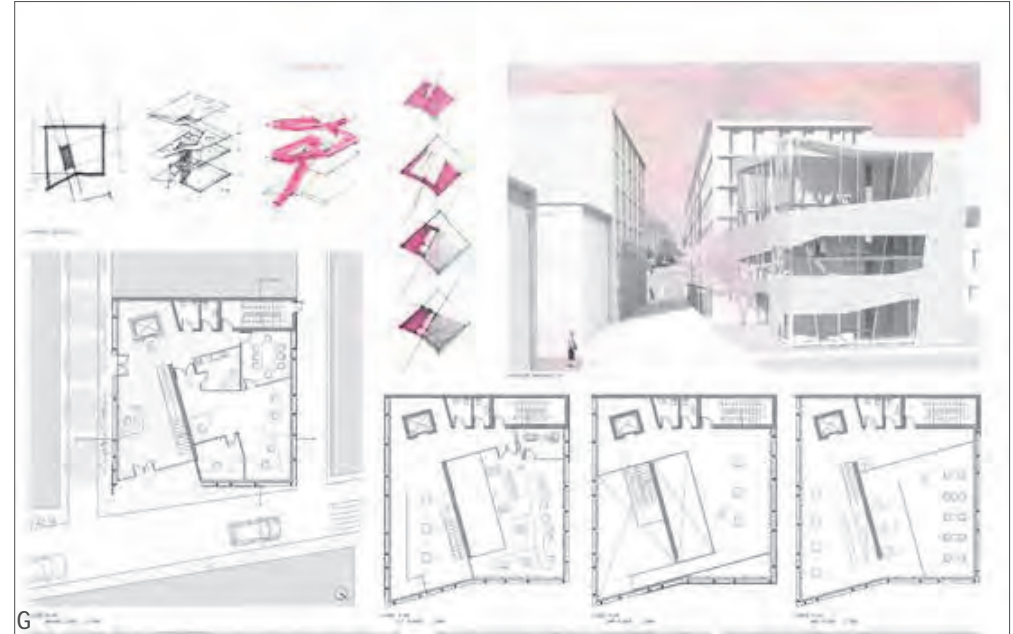
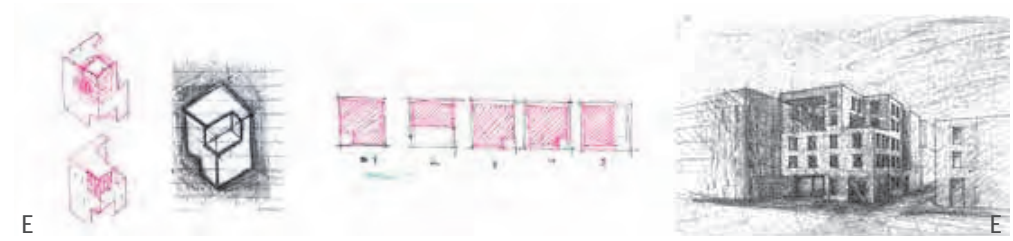
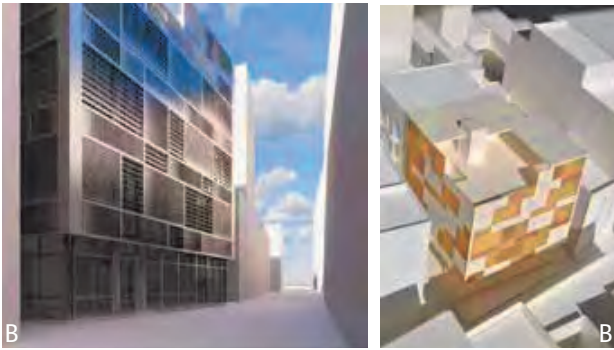
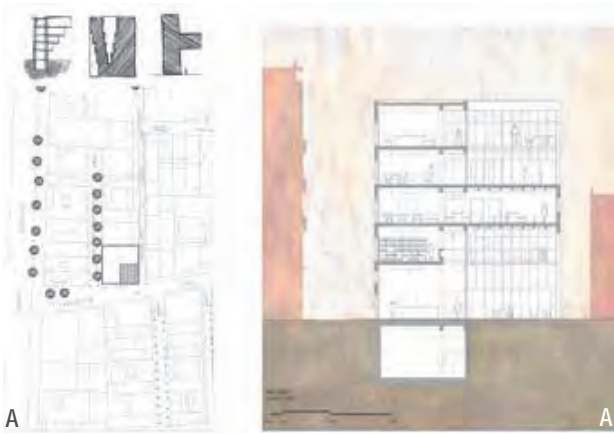
all page • Y. Li + B. Lun

ARCHITECTURAL DESIGN
 Junior-level studio Fall 2019
Publishing Co. Hqrtrs
 Prof. Alejandro Lapunzina

This course is the first full-scale architectural design studio of the School's new curriculum. It focuses on architecture in the urban environment and is dedicated to introducing and exploring aspects of architectural design in the city. Barcelona's diverse, rich, and dense urban fabric served as a laboratory in which students worked in two projects: a semi-private building for a small publishing house and a public facility.

The first assignment (six-week long) consisted of designing a small building for the headquarters of a small independent publishing company specialized in high-quality books dedicated to the visual and performing arts (poetry, dance and theater, painting, sculpture, photography, gastronomy, etc.). The site was a very small vacant plot in the heart of Gràcia, one of Barcelona's most emblematic neighborhoods.

Pedagogically, the studio concentrated on developing a methodological design process, exploring strategies of site insertion in a densely built urban site, and introducing aspects of systems integration through designing a project that presented several challenging issues regarding site and program.



ARCHITECTURAL DESIGN
 Junior-level studio Fall 2019
J/S Public Library
 Prof. Alejandro Lapunzina

In contemporary society, a district/neighborhood Public Library is much more than a building that houses books. While still fulfilling some of its traditional functions, nowadays, a public library is first and foremost a civic landmark, a social container, a forum, a place where the community meets, and where specific groups may find an extension of their quotidian life, providing and generating civic and communal activities, opportunities and possibilities that other social institutions and organizations offered years ago but no longer do in contemporary life.

The second project of the semester thus consisted of designing a small public library in Barcelona's district of Poblenou. The library was intended to be open to everyone, but it was primarily oriented to offer activities, opportunities, possibilities and meeting places for young and senior groups of citizens (*J* for *jove/joven*, *S*, for *senior*). The site designated for this project was a currently vacant lot located in an area of Poblenou that is currently undergoing a very substantial urbanistic and architectural transformation.



A• Y. Tong + X. Zhu - B• I. Ndoumy-Kouakou + S. Patil - C• R. Conover + C. Stuber- D• K. Baker + M. Guyot



E• S. Liu + R. Wei- F• Y. Xu + Y. Zhang- G• A. Ginnodo + P. Glim- H• E. Shuli + A. Toro-Acosta



Design for Human Well Being

Profs. Laia Cisteró + Sergi Serrat

The course focused on person-environment relationships to improve the well-being outcomes of design. Specifically, the studio researched urban-dwelling systems, contemporary lifestyles, and new forms of organization, with an expanded focus on alternative forms of production -exceeding traditional economic institutions- spreading into complex urban morphology and public space infrastructures.

First Assignment: Rethinking residence

The studio inquired, based on personal experience, about the idea of shared residence for young individuals. We asked our students to design an 8-unit double-shared, student residence distributed on two floors at the top of an existing building.

The exercise required defining the relationships between all the different collective and individual programs, designing dwelling units and collective spaces, determining circulation strategies along with all the different spaces, and explaining the connection strategies with preexisting conditions.

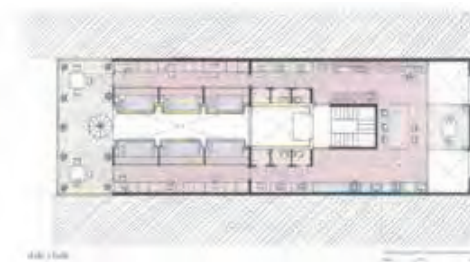
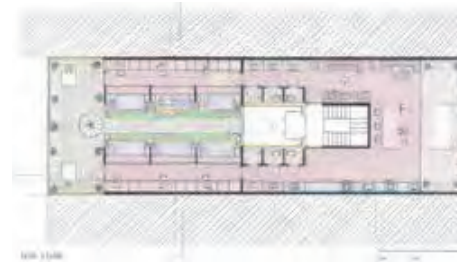
Second Assignment: Productive Living

To mitigate the global emergency, tomorrow's city can not be discussed without considering local, integrated, productive urban networks. Students were asked to develop a mixed-used housing building that also hosted a productive activity that could fit into Barcelona's strategic reversal ecological transition. The challenge was to reinvent productive proximity networks, close circular economies, and new co-production, co-living, and co-sharing alternatives.

The student's task was to define relationships between all the different parts of the program(s), to articulate general and particular circulation strategies, to design living units and productive spaces layouts, and to propose a general support and comfort strategy that allowed future users to inhabit each design successfully.



A• project site- B• R. Wei- C• Y. Tong

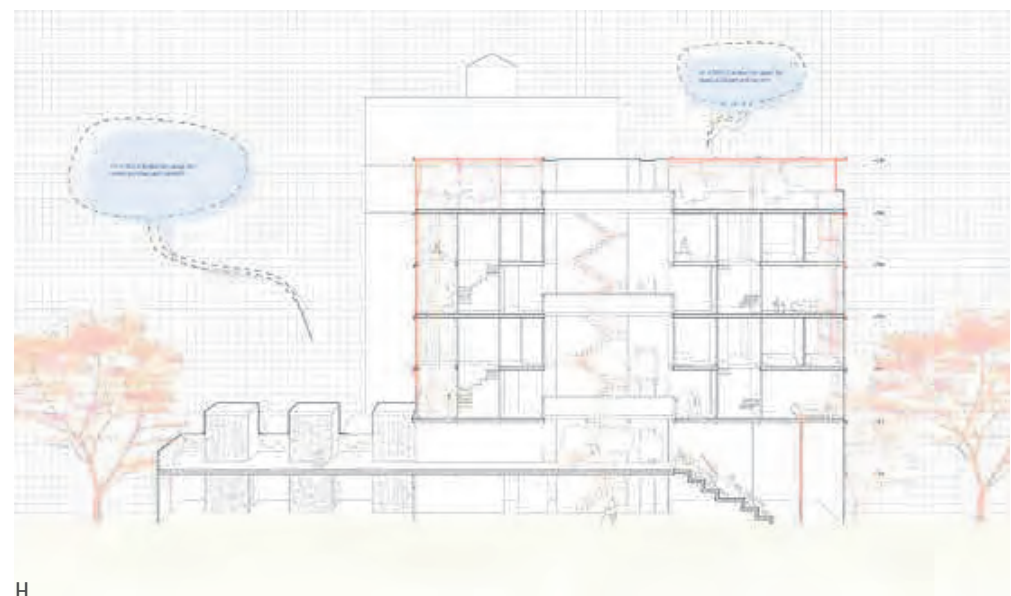
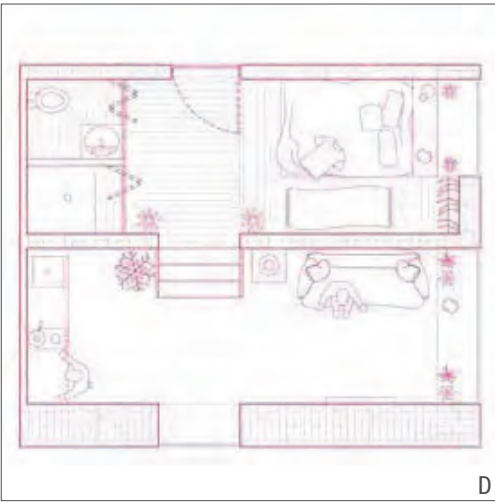
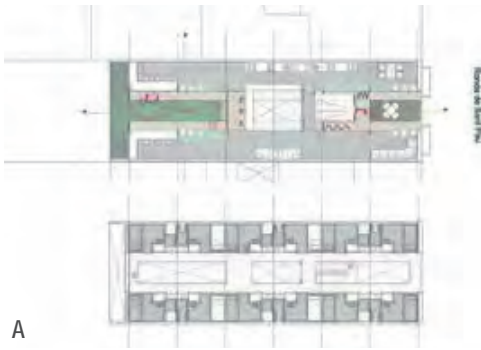


D
C



C• Y. Tong- D• P. Glimm

D
C



A• Y. Zhang B• A. Toro-Acosta C• S. Liu D• I. Ndoumy-Kouakou E• A. Ginnodo

H F• S. Patil G• R. Wei H• Y. Zhu

Barcelona's Culinary Institute

Profs. Alejandro Lapunzina + Carles Marcos

"The professor to his cook: you are a little opinionated, and I have had some trouble in making you understand that the phenomena which take place in your laboratory are nothing other than the execution of the eternal laws of nature, and that certain things which you do without thinking, and only because you have seen others do them, derive nonetheless from the highest scientific principles."

Brilliant-Savarin, *The Physiology of Taste*.

"The architect not only designs the building, but also the strategy of its construction"

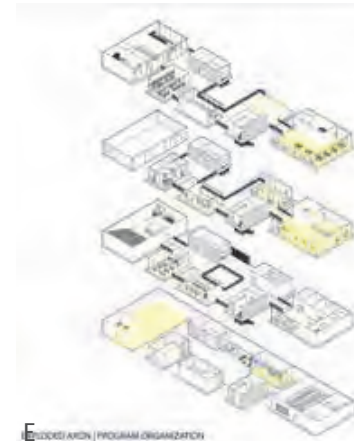
Josep Quetglas

The senior-level Spring semester course in Architectural Design –the Cap Stone Studio—was dedicated to designing a culinary school in Barcelona.

The assignment focused on reaffirming the exploration of a creative design process based on the search of architectural concepts and strategies of design deriving from the critical understanding of site and program and the acknowledgement that to engage in the design of a building presupposes a clear and thorough consideration of what the building's purpose and nature are. Thus, this project assignment was undertaken knowing that the Barcelona Culinary Institute (obviously a hypothetical and fictive institution created for pedagogic purposes) was a new private facility dedicated to the organization of cooking workshops of varying length (from day-long intensive workshops to one-full year program of studies and training) for a potentially wide audience that ranged from highly experienced chefs to the general public.

The site was located on a partially occupied plot that faces Plaça Margarida Xirgu, just north of Barcelona's emblematic Montjuïc.

exploratory studies "crayon improvisations" > A• G. Jones B• D. Bell- C• T. Lutz- D• S. Chen



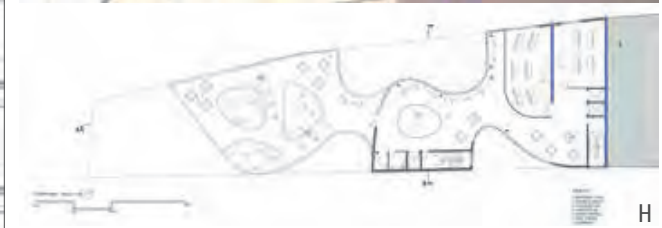
E• LOCKE AYON | PROGRAM ORGANIZATION



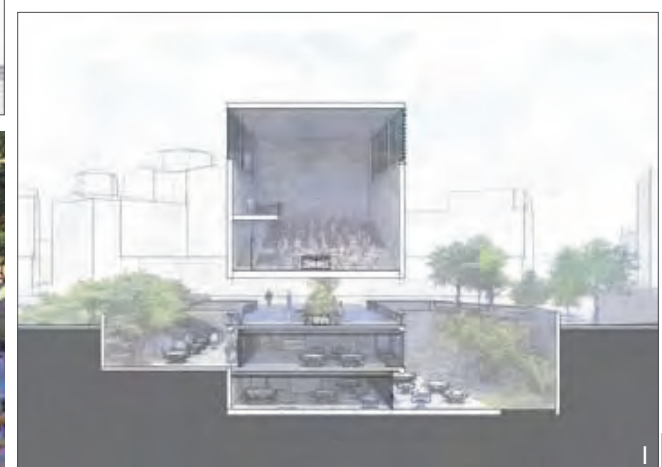
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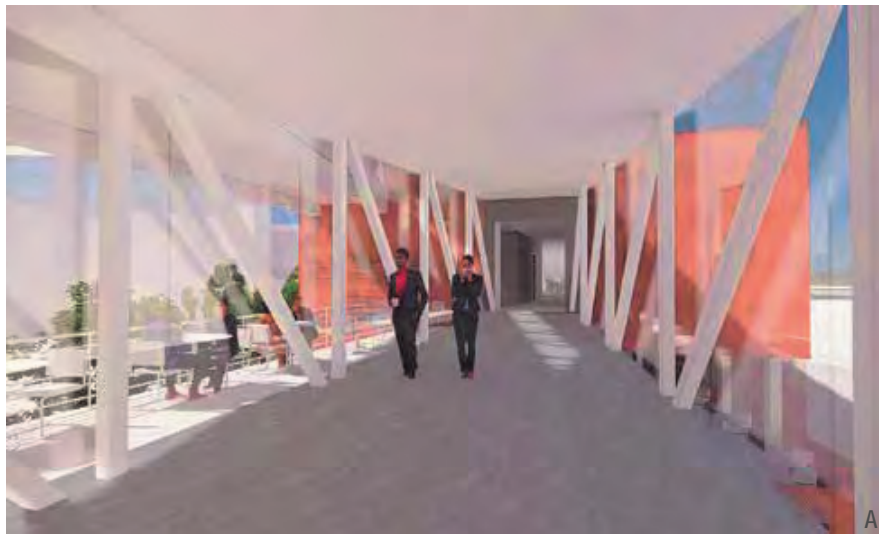
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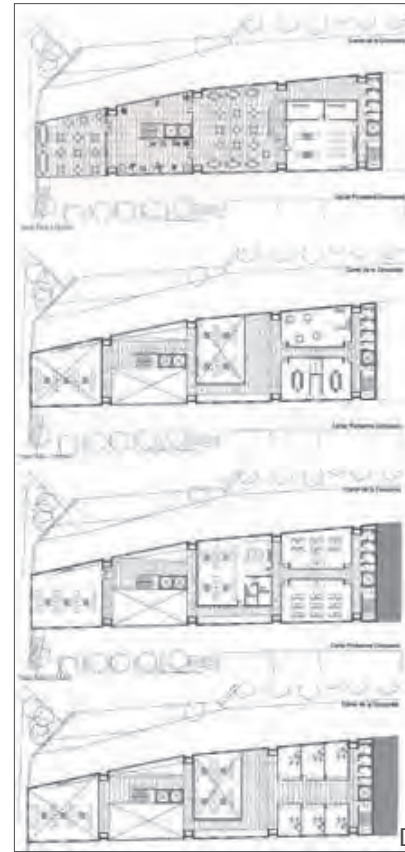
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E• D. Figueroa- F• N. Athitakis- G• J. Sanchez- H• G. Jones- I• S. Padilla



A



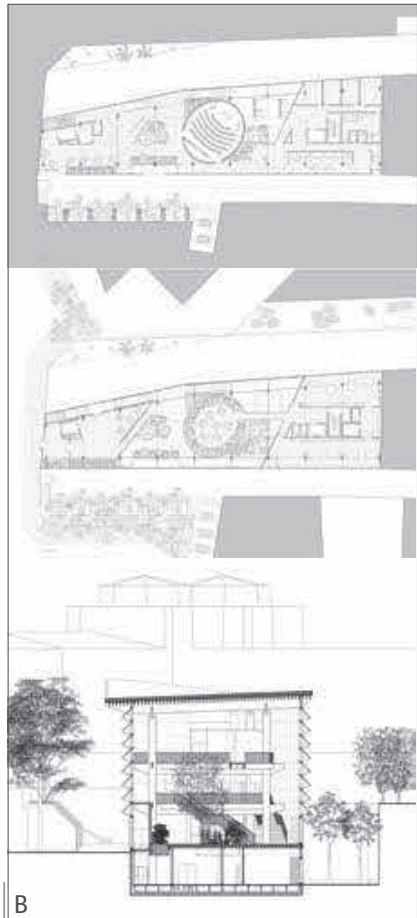
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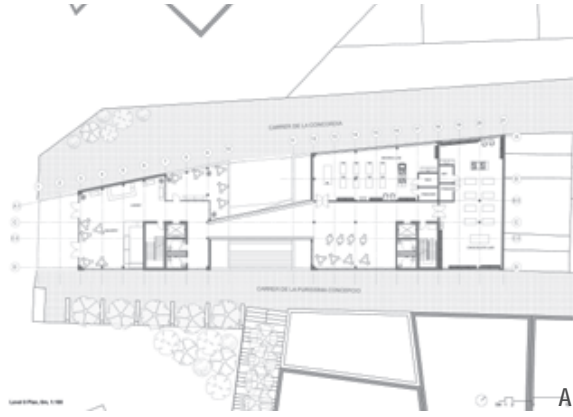
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A• D. Bell- B• D. Frye- C• A. Gomez

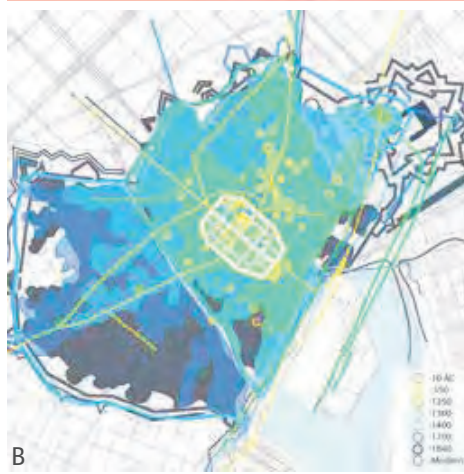
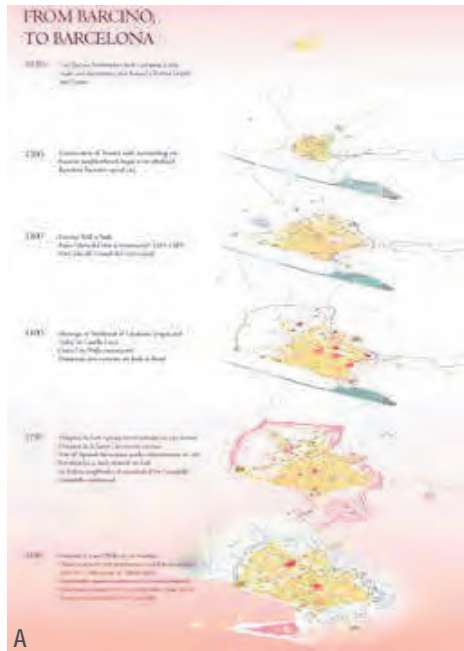
D• T. Lutz- E• M. Blanke- F• E. Dannhausen-Brun- G• S. Chen

Barcelona, the architecture and the city

Prof. Celia Marín Vega

This course was dedicated to the history, urbanism, and architecture of Barcelona within the context of Spain and Catalonia. It focused on the relationships between architecture, urban design, public space, and context aiming to understand the organization of the city from the Roman foundation to the medieval city, the urban transformations and development of the 19th century, the creation of the School of Architecture and the rise of Modernisme, the relationship with rationalism and the so called International Style, the closure of the country during the Dictatorship, the transformations undertaken for the Olympic Games and the contemporary architecture of the city. Thus, the city and its history were presented as a palimpsest of layers of history overlap one over the others where architects had to decide whether to work with or against the existing context.

The course consisted of classroom lectures and on-site study-visits to selected masterpieces of Barcelona's architectural history and was supported by required readings that introduced, contextualized, and/or related the topic to the contemporaneous European scenario.

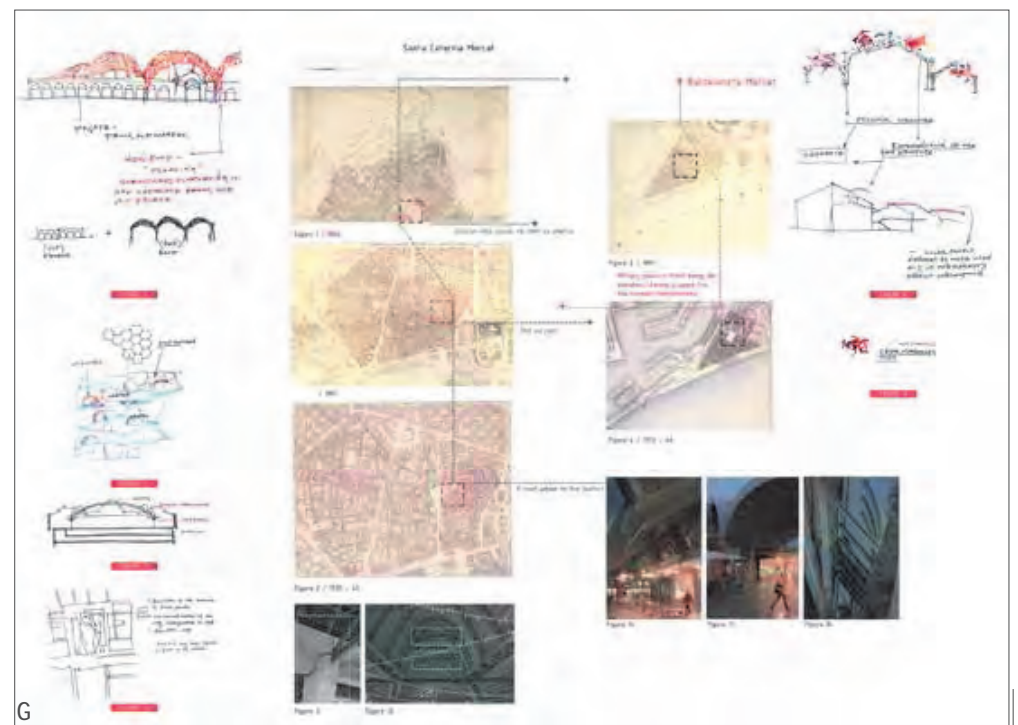


Street photography and its approach to the subject-"straight and candid photography"-shaped the expressions of modern photography. This new progress was not only an instrument of analysis but also the means of adopting human life and urban spaces as is. Telling a story through a photograph was basically the intent of representing a photo as reality rather than expressing artificial life. These staged pictures expressed a greater degree of complexity blurring the lines between snapshot, while also playing with genres as well as capturing intense moments. Two photographers who represented street photography through authenticity and naturalism were Mathieu Pernot and Valérie Jouve. These photographers, as well as others, shaped the way and questioned photography as a perspective of life and human experience as well as architectural form and urban perspective.



Casa Vicens - A Catalog of Aspects

A collection of architectural drawings, photographs, and text related to Casa Vicens. It includes a site plan, a floor plan, and various photographs of the building's facade and interior. The text discusses the building's unique style and its relationship to the surrounding urban context.



Theory on socio-ecological architecture and urbanism: a path from past to present

Profs. Elena Albareda + Marta Serra Pemanyer

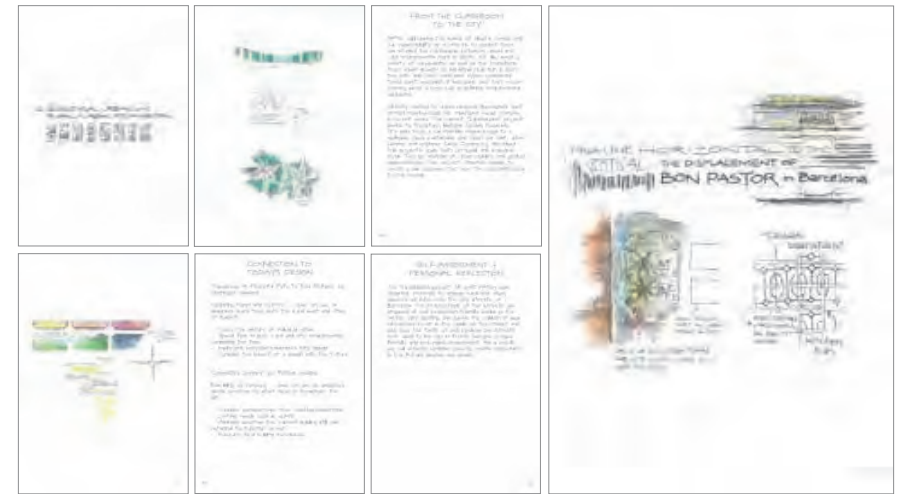
It was February 2020 and our course was one of the last to be held before the outbreak of the pandemic in the city of Barcelona and its metropolitan region. Fortunately and prior to the lockdown we were on time to visit some of the sites which are key for this module on history, theory and practice on socio-ecological practices in architecture and urbanism. The goal of the subject set up the basis for understanding the meaning of social metabolism in the urban environment, and to do so, it integrates a number of historical references to achieve an holistic approach about the relationship between space, practices and people.

By understanding the mechanisms through which society obtains the resources to perpetuate a sustainable balance, the course content was introduced through lectures, dynamic group discussions and visits to case studies corresponding to design arising from either tactical and informal ways of intervening or everyday life practices connected to an architecture without architects.

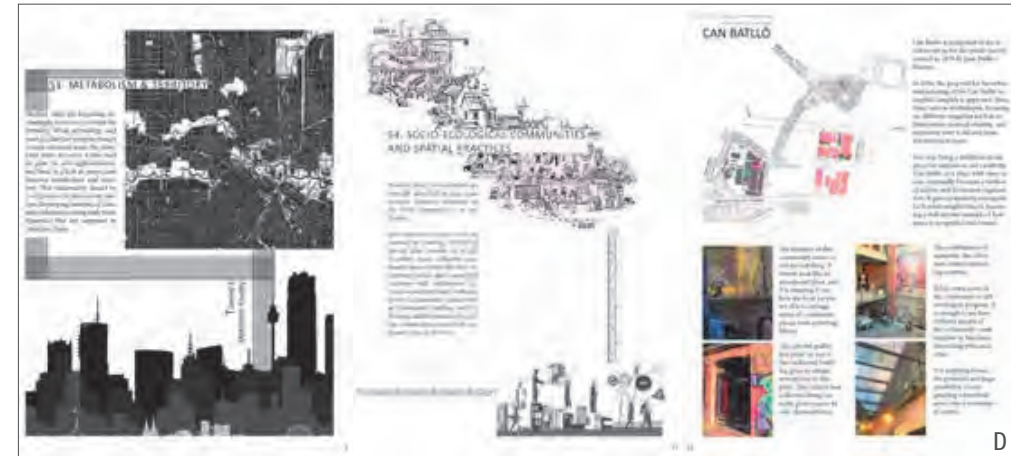
In times of profound environmental and societal crisis the course has become a lens to foster critical thinking and to assess projects and theories rethink the role of the architect. Simply put, it has become an opportunity to individually and collectively recognize the sense of commitment, responsibility, and the wide range of values that contribute to a more inclusive and equitable living.



A• Y. Tong + X. Zhu - B• class sessions and field trips



C



D



C• E. Cattin + A. Gomez- D• S. Liu + R. Wei- E• J. Duschean + D. Figueroa

The Natural History of Modern Architecture

Prof. Josep Maria Garcia-Fuentes

This module challenges the historiography of modern architecture with the aim to define a natural history of modernity in the light of the inescapable and evolving relation between architecture and the concept of nature since 18th century.

The history of architecture is a story of the relation between the artificial and the natural. Indeed, the tension between nature and architecture became a core question in architectural debates of modernity, when the emergence of modern natural sciences in the 18th century became a key contributor to explorations of the supposed roots of architecture found in nature. The entangled debates on the ideas of nature and architecture run parallel since then, and variations of this same theme became recurrent and structuring of the field of architecture throughout the 19th and 20th centuries and up to the current environmental and ecological debates.

Scholars in other fields of knowledge (philosophy, geography, anthropology or history) have taken on the challenge of rewriting modernity during the last decades through suggestive and ambitious approaches aimed to cope with the most pressing challenges in the present. Our relationship with nature and the environment, and the way we deal with ecological processes, are the most important of these challenges. Thus, the aim of this module is to revisit critically the history of modern architecture since 18th century with a focus on the entangled emergence and evolution of modern debates on architecture, nature, and science. The ultimate goal, therefore, is to trace The Natural History of Modern Architecture.

Students –in groups of two or three– have developed short paper (1500 words) on a small research case-study that they analyzed based on the conceptual framework proposed in the module. This spread shows one image and a short quote from their work.



“[...] Snøhetta sought to emphasize the ecological connection between land and sea, which they highlighted when they said: “by focusing on the coexistence of life on land in the sea, **Under** proposes a new way of understanding our relationship to our surroundings – above the surface, under the water, and alongside the life of the sea.” [...]”

“[...] While retrospectively the built environment has been seen as the anti-nature, and the idea of being sustainable is associated with making sacrifices, architects such as Bjarke have pushed for a more hedonistic approach. [...] The project is a great example of Ingels’ hedonistic “Yes is More” ideology, as it showcases their ability to utilize modern technology to push forward designs that create an ideal world where something as solitary as a power plant is incorporated into the public infrastructure. [...] The power plant, a type of building previously associated with being anti-nature, is turned into a green space [...] by allowing the public to take advantage of the space through the use of a year-round ski-slope, a climbable wall, and a hiking trail.”



A• N. Athitakis + T. Lutz- B• D. Bell + B. Lun

“[...] In the case of the Maison de la Paix, several techniques are used to limit the required inputs to maintain the climatic control. One of these, similar to Kahn’s work in Dhaka, is that the building is primarily heated and cooled using water from Lake Geneva nearby. This is a passive system which lowers the external energy required to temper the space to next to nothing. [...]”



“[...] While the Zinc museum wasn’t designed around the idea of an ecological building. It was designed on an ecological scale that understood the processes of its surroundings. It captured the essence of the labour work of the mines, the essence and experience of the landscape, and it respected the boundaries of the landscape by not interfering with the ecology.”

Four Masterpieces

Prof. Juan Carlos Sánchez Tappan

The third module of the Spring semester history course consisted of four half-day field trips to the following selected 20th century architectural landmarks located in Barcelona’s environs: Antoni Gaudi’s Cripta Guell, Ricardo Boffil’s Walden 7, Antonio Bonet’s “La Ricarda,” and Miralles & Pinós’ Cemetery of Igualada. Unfortunately, the last two were adapted by Juan C. Sanchez as a virtual tour due to the outbreak of the pandemic.



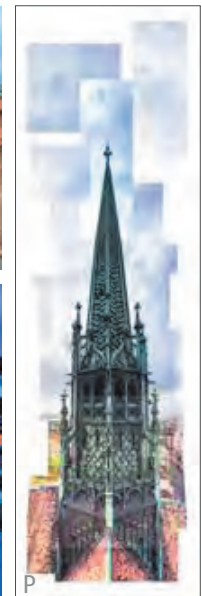
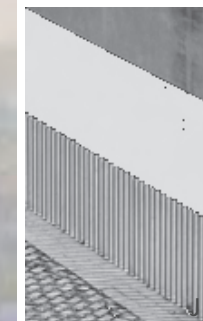
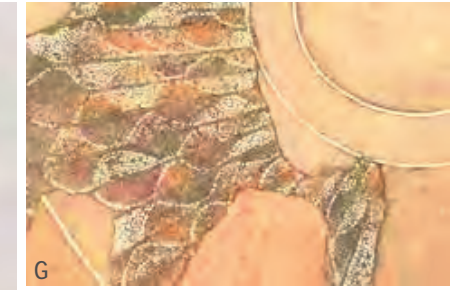
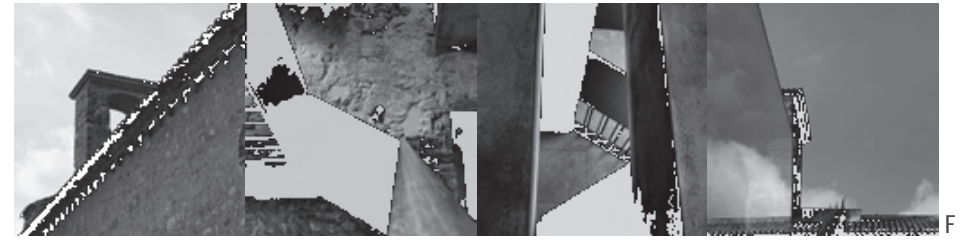
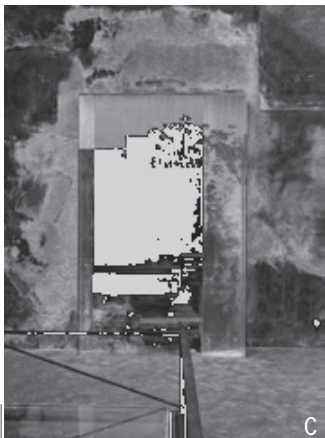
C• D. Frye + A. Ginnodo + A. Toro-Acosta- D• J. Sanchez + J. Torres-Bello- E• I. Ndoumy-Kouakou- F• E. Catiní + A. Gomez

OVERSEAS ARCHITECTURAL STUDIES Fall 2019
Arch Photography Workshop
 Prof. Josep M. de Llobet

One of the unique characteristics of an architectural study abroad program is the opportunity of visiting and seeing buildings and sites of architectural relevance in person. The availability of multiple tools that allow to photograph virtually everything –basic and sophisticated cameras, cell phones, digital tablets-- has generalized the widespread use of photography. Yet, the “art of seeing them through the camera lens” and the use of photography as an “intelligent” observation of the building/s are not necessarily automatic.

This workshop focused precisely on learning how to look through the camera. Led by Josep M. de Llobet, a prominent local photographer, the workshop consisted of several interrelated assignments that culminated with a half-day intense session at La Seu d'Egara, a complex of historical religious buildings located in Terrassa. Developed in conjunction with a drawing workshop, the photographs and drawings from this activity were exhibited at La Seu d'Egara in December of 2019.

Another assignment consisted of creating a portfolio of architectural photographs of the buildings and sites visited during the students' independent journeys throughout Europe. These two pages display a few examples of the students' photographic essays.



A• D. Bell- B• Y. Tong- C• E. Dannhausen Brun- D• C. Stuber- E• S. Patil

F• Y. Zhao- G• E. Catlin- H• J. Duschean- I• J. Torres-Bello- J• Y. Tong- K• S. Padilla- L• G. Jones- M• T. Lutz- N• J. Sanchez- O• S. Patil- P• C. Stuber

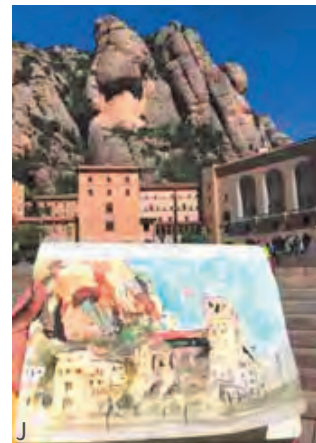
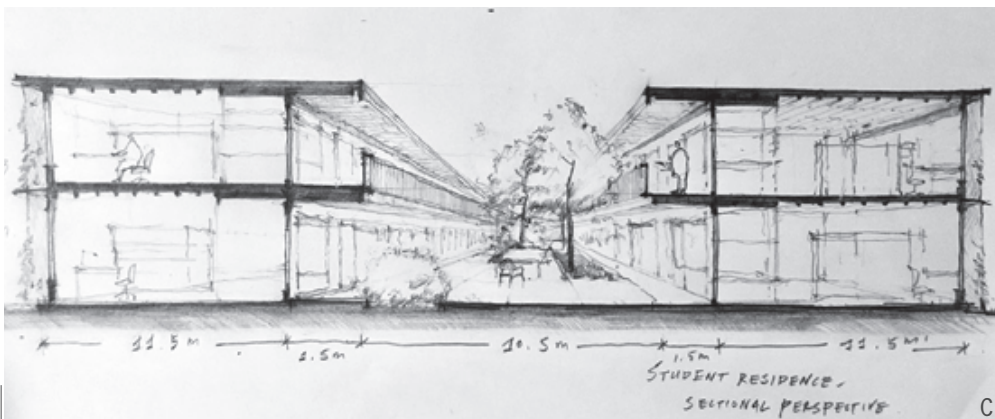
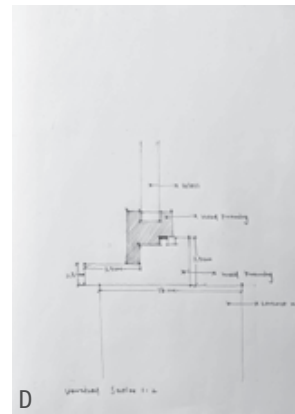
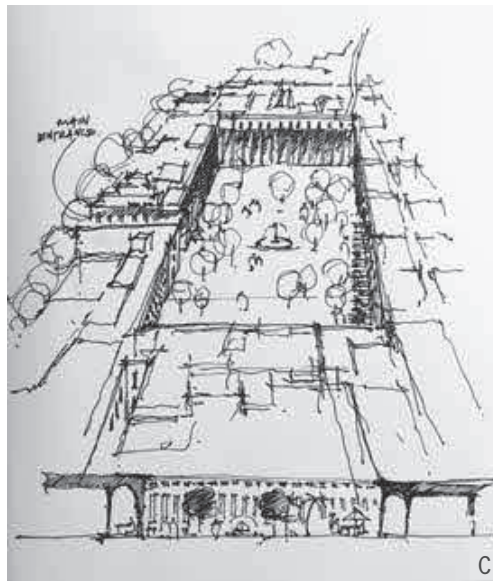
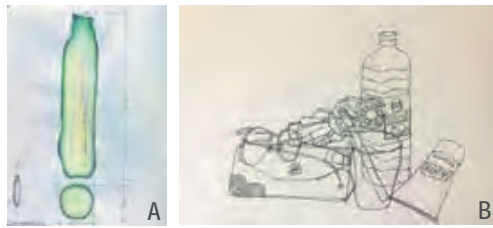
OVERSEAS ARCHITECTURAL STUDIES Fall 2019
Urban+Architectural Drawing
 Profs. Guillem Bosch + Raimon Farré

Studying and documenting buildings through free-hand drawing is a fundamental component of the education of an architect. As such, it occupies an important place across the program's curricular offerings. A pedagogic module built-into the Overseas Architectural Studies course led by Guillem Bosch and Raimon Farré, precisely focused on developing the students' observation and drawing/sketching abilities through a series of interrelated assignments.

One of the course's highlights was an intensive session at La Seu d'Egara that was paired with the architectural photography workshop. In this case, two students worked together and simultaneously, producing a large size drawing of this remarkable historical site (images I to E).

Having developed a series of traditional techniques in the Fall semester, in the Spring semester sequel module we had plans to explore other techniques of representation. Unfortunately, the outbreak of the pandemic truncated our plans.

Yet, we nevertheless succeeded to do at least one session, a watercolor workshop at Montserrat, in what eventually was the last activity of the program before students had to return to their homes (images J and K).



A• E. Cattlin- B• R. Wei- C• Y. Tong

D• Y. Zhu- E• Y. Tong+Y. Zhu- F• E. Cattlin+I. Ndoumy-Kouakou- F• G. Jones+C. Kraemer- H• S. Liu+R. Wei- I• A. Ginnodo+S. Padilla- J• I. Ndoumy-Kouakou- K• G. Jones