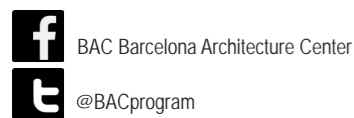


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BARCELONA ARCHITECTURE CENTER is an educational organization founded in 1998 and chaired by Miguel Roldán. The BAC was created with the aim of developing academic and research collaborations with other universities and higher education institutions across the globe.

Fall 2019 BAC, Barcelona Architecture Center

BCN Urban project Barcelona Studio "La Ribera Gate"

Edited by Barcelona Architecture Center in collaboration with Clemson University, Texas A&M University and Roger Williams University

Park as: La Ribera | Gate | Research Campus, Fall 2019
BAC, Barcelona Architecture Center 01

BAC

BARCELONA ARCHITECTURE CENTER

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CLEMSON UNIVERSITY | Andrea Carolina Balandran, Natalie Reid Cliver, Erin Ashley Coleman, Roberto Diaz Manzanares, Charlotte Elizabeth Fleishel, Deedra Megan Franklin, Megan Elaine Gotsch, Jensen Marie Haldrup, Dinaysa Monet Harrison, Cailynn Miyah Joyner, Garrett Chisholm Morgan, Kate Leigh Morgan, Jonathan Michael Newell, Kayla Beth Patrick, Adrianna Marie Spence, John Danforth Staples, Emmanuel De La Cruz Taylor Zavala, Ellen Marie Wilkins, Eden Kristina Wright.

TEXAS A&M UNIVERSITY | Francisco Anaya Jr, Andrew Gerard Atwood, Oscar Daniel Avila Salazar, Pedro Barron, Abiel Fernando Canales, Karen Cardenas, Curtis Adam Carillo, Marie Antoinette Chapa, Mariana Echanove, Nathan Clay-Gillis, Vivian Gutierrez, Hannah Nicole Leber, Zion Oliver James Lewis, Megan Lopez, Rodrigo Antonio Matas Herrera, Christopher Rivera, Rebecca Elvira Romero, Andrew Salinas, Jordan Amelia Shelton, Hunter Rea Sliva, Blake Nicholas Tucker, Cayla Lynne Turner, Alejandra Valdovinos, Thomas Joseph Varvaro, Julia Marie Vasilyev, Daniel Wang Yu, Courtney Ann Ward.

ROGER WILLIAMS UNIVERSITY | Michael James Donovan, Jared Reid Avery Gray IV.

CEDIM | Barbara Portillo Rodriguez.

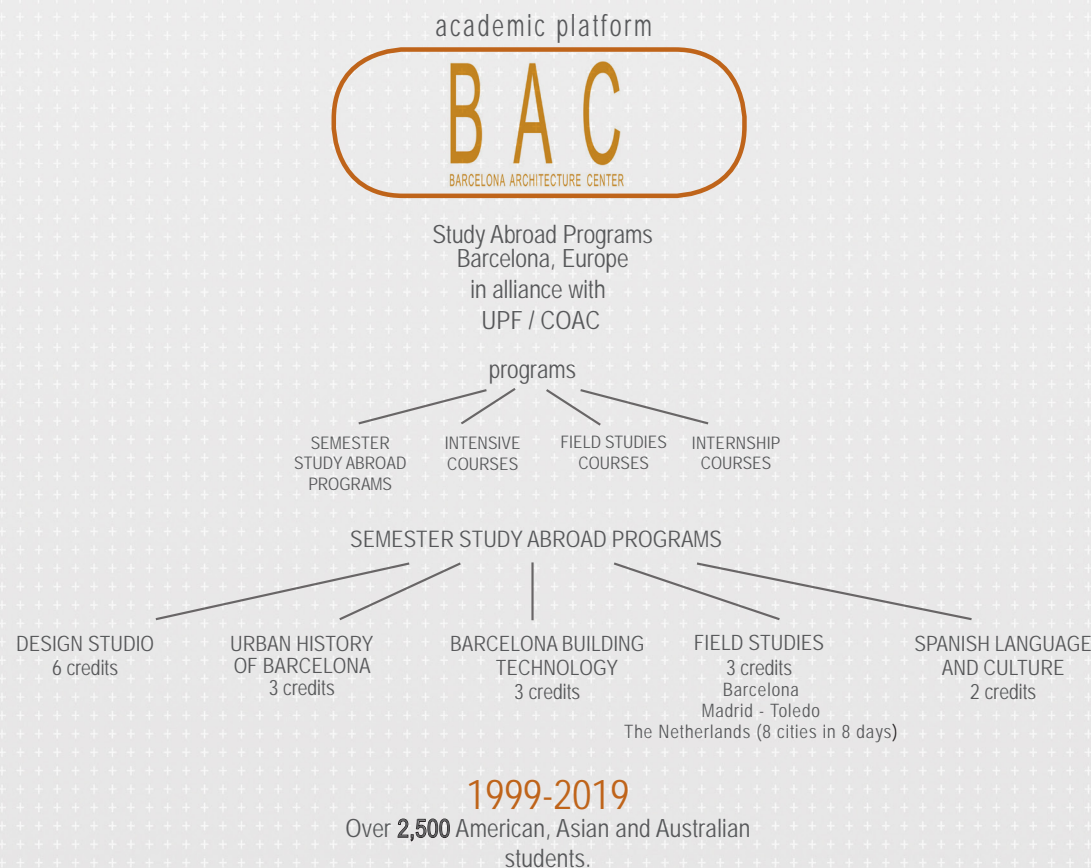
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FINAL JURY | Stephen Caffey, Associate Department Head for Research, Department of Architecture, Texas A&M University; Daniel N. Harding, Director Graduate Studies in Architecture, School of Architecture, Clemson University; Timothy Brown, Director of Undergraduate Architecture Programs, School of Architecture, Clemson University; Mercè Berengué, Principal Architect, Roldán + Berengué arqts; Miquel Rodriguez, Principal Architect XMade; Bernat Hernández, Principal Architect Labaula; Sergi Serrat, Principal Architect GRND82; Miguel Roldan, BAC Director, Design Studio, Principal Architect Roldan + Berengué arqts; Pasqual Bendicho, Design Studio, Principal Architect Sumo Arquitectes; Zana Bosnic BAC Coordinator, Design Studio, Seminar Visits/Travels, Architect Roldan + Berengué arqts; Ivan Blasi, Field Studies Seminar, Travels, Architect and Mies van der Rohe Foundation and Award coordinator; Jelena Prokopljevic, Urban History Seminar, Architect, Curator and Critic; Pia Wortham, Building Technology Seminar, Architect and Editor; Anna Sala, Seminar Visits/Travels, Architect and Mies van der Rohe Foundation and Award collaborator.

We expecially thank Stephen Caffey, Associate Department Head for Research, Department of Architecture, Texas A&M University for editing our final jury critiques included in this book



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Fall 2019
BCN Urban project
Park as:
La Ribera | Gate | Research Campus #1

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Design studio lecture series

2. **Barcelona History Research** | CU - ARCH 4120, ARCH 6140, LARC 3210 | TAMU- CARC 331 |

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Executive
Director



MIGUEL
ROLDAN

BAC PROGRAM

Introduction letter by **Miguel Roldán**, Executive Director of BAC program.

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

The BAC was created with the aim of developing academic and research collaborations with other universities and higher education institutions across the globe. We are continually building and international network between universities to develop common architectural research projects. This network includes new partners every year from a variety of geographical areas, as we are especially interested in focusing on local and global points of view. We are optimistic in our pursuits as we design the future of a professional environment in a global context, creating mechanisms to share tasks and to work in a worldwide team.

Having reached over 2,500 students since its foundation, the BAC currently collaborates with our local partners UPF, COAC, Catalan Association of Architects and La Capell. Our international partners include **Texas A&M University, Clemson University, Roger Williams University, Penn State University, CEDIM of Monterrey, Shibaura Institute of Technology** and a number of other Japanese universities and the

The **BAC** has been participating in a variety of educational exchanges since 1999. Over the last 20 years, our directors have had many different experiences in organizing innovative programs and workshops designed to train architects in the frame of European architecture, urban and landscape design tendencies, as well as participation in teaching exchanges around the world. Over the past decade, the BAC has established a mission and designed its programs and research to this end.

For more information on this program visit our webpage
<http://barcelonaarchitecturecenter.wordpress.com/>



1. Barcelona Design Studio Program

The current situation of the Ciutadella Park is the result of the overlay different plans, projects and various activities related very especially to the history of the city. The park has undergone major transformations since its introduction in the late nineteenth century on Borbon's fortress that gives its name to the park.

The current Ciutadella Park has had a decisive influence by the following historical events:

1. Beginnings of the eighteenth century: implementation of the military Citadel on a part of the La Ribera banks. Produced by the Prospero de Verboom, Engineer.
2. Mid-nineteenth century: Demolition of the military Citadel.
3. 1871: Public competition for the redesign of the Ciutadella Park. The project was winning Josep Fontseré i Mestre.
4. The 1888 Exhibition, according to a drafting by Elies Rogent, incorporated some buildings on the axis of the Paseo de los Til-lers as the old restaurant of Domenech i Montaner (now a Zoology Museum).
5. In the middle of the 20th century, the Zoo was undergoing significant growth until arriving at the current situation in which the zoo occupies more than one third of the total surface of the park.

The Parc de la Ciutadella, completed in 1881, was conceived to accommodate the Universal Exhibition of 1888, and is the work of Josep Fontseré. The objective was to open a new green space in the city that could expand on the lands of the former Citadel that had for centuries besieged the city of Barcelona.

transformation, after which they had preceded operations such as the Universal Exposition of 1929, the Olympic Games of Barcelona 1992 or the Forum of Cultures 2004.

The Fontseré project has always been conceived as a garden not only for recreation for the citizens, but as a Science and Culture Park, aimed at showing the main advances in this field during the nineteenth century. The Ciutadella Park was declared a historic historical garden in 1951 and a national monument in 1962.

The General Metropolitan Plan of 1976 consolidated the urban classification of free spaces system in the park area. The Special Plan for the protection of the architectural heritage and the catalog of District 1. It established the levels of protection of the buildings and monuments of historical-artistic interest within the park.

Most of the public buildings that are currently preserved were intended for this purpose, the Museum of the Three Dragons as a space for zoology, the Martorell Museum of geology, the Umbracle, the Greenhouse and different sculptures destined for the meteorology that have been partially conserved. The Universal Exhibition of 1888 marked the beginning of the first major international event with which Barcelona tackled a profound urban

The Parc de la Ciutadella's pavilions are mostly inactive at this moment. Central buildings such as the Castle of the Three Dragons, the Martorell Museum, the Umbracle and the Greenhouse are closed to the public.

The greenhouse is under rehabilitation works from 2016, and the Three Dragons Castle is partially closed to the public. Spaces like the Martorell Museum, the first public building conceived as a museum in the modern stage of the city, is inactive since being affected by rains in November 2018.

At the same time, the conservation of public space is in a deprived situation. Over time, Parc de la Ciutadella has been enclosed in its own space, with a lack of relation with the environment, with little connection between the institutions that surround it and with a null penetration in the urban fabric and the environments of Ciutat Vella, as well as Sant Martí.

Since 2015 one of the proposals from the side of the City Hall of Barcelona is to convert the Parc de la Ciutadella into a Scientific and Knowledge Campus open to the sea. With these precedents, the project is to turn the Parc de la Ciutadella into the scientific campus and knowledge of the city of Barcelona. The goals are to pacify the surroundings of the Parc de la Ciutadella with the intention of greening into the urban fabric of both Sant Martí and Ciutat Vella, bringing the gates of access to the park within the city.

One of the objectives is to open Parc de la Ciutadella to the sea, connecting it with Barceloneta neighborhood and the park, permeating the existing walls and replacing them with more permeable fences. At the same time, access to Wellington Street will be facilitated, permeating the plot of the current park and connecting it with the UPF campus.

The proposals for the new public facilities in Ciutadella park are the following:

- Research centers at the Castle of the Three Dragons and Permanent Exhibition visited.
- Study center integrated into the university system at the Martorell Museum and accessible Permanent Exhibition.
- New public spaces in the Umbracle and the Greenhouse as divulging spaces linked to the Barcelona Zoo.

The project subject for this Fall 2019 Design studio project is the site of current Martorell Museum.

In a historical context of the consolidated city where there is a heritage building with a very important content (mineralogy museum) and for being the first museum in Barcelona.

The building has an interior position to the park and at the same time it is the border between the Ribera district and the UPF university area.

We have suggested to design a transformation of this building through a complex program that responds to a hybridization of these two realities. The first one is a neighborhood social reality and the second is university/ research reality that should be linked to an urban scale of the entire city.

The project will host research and study areas linked to the universities and the uses for the neighborhood that surround the park, in order to consolidate the Ciutadella Park / Campus for both citizens and the university community.

We will do an exercise of recovering through this intervention the historical memory of the park, joining it with its origins. At the same time, we will open new facility undertaking one of the reforms that allows the consolidation of the current ecosystem of knowledge that surrounds the park. The final goal will be to turn the Park into a central exchange green hub. We will define new facility on the site of Martorell Museum, to equip the park with new uses linked to research, inspired by the origins of the park. We will also open new facility for the residents of Ciutat Vella.

Site description:

The Paseo de los Til-lers is the backbone of the park, it is extension of the Paseo San Juan / Lluís Companys to inside the park. On the side and side of the Paseo de los Til-lers, a plot of parallel and perpendicular paths with rectangular gardening areas. The whole set has an approximate width of 90 m. wide, much similar to the width of the Passeig Lluís Companys.

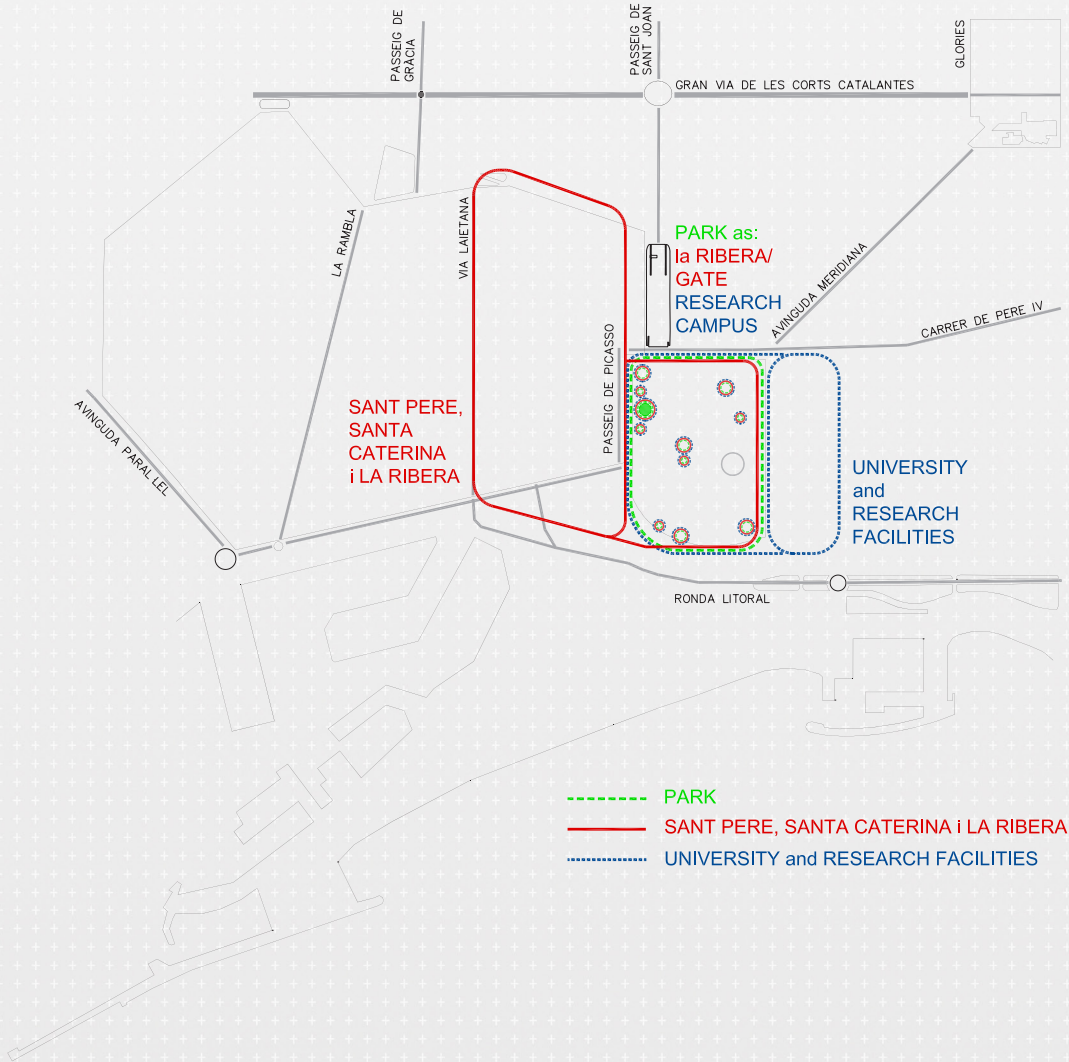
The axis culminates at the roundabout with the statue of General Prim as a central landmark. The roundabout and the statue also mark the culmination of the axis perpendicular to the Paseo de los Til-leres from the other main access point of the park from Av. Marquès de l'Argentera. The arrangement of vegetation is characterized by the formation of equidistant trees in straight rows at side and side of the paths. The park's Til-leres ride now ends at the entrance to the zoo. Inside the Zoo enclosure, we can see the continuity of the rows of lime trees, from the original project of Fontseré.

Between the Passeig Picasso and Passeig dels Til-lers, the following are part of the park's grounds buildings:

- The current Zoology Museum and former restaurant of the 1888 Exhibition. By Lluís Domenech i Montaner.
- The Greenhouse built between 1883 and 1887 according to the project of Josep Arnegós i Samaranch.
- The Martorell Museum of Geology built in 1882 according to the project by Antoni Rovira i Trias.
- L'Umbracle, built according to the 1883 project by Josep Fontseré.



Site Location: Pg de Picasso, 9
_google link: <https://goo.gl/maps/3knlhpvuJwFEaxe9>



Between the Passeig Picasso and Passeig dels Til·lers, the following are part of the park's grounds buildings:

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- L'Umbracle, built according to the 1883 project by Josep Fontseré.

All these buildings, of great architectural and artistic interest, are included in the catalog of protection of the architectural heritage.

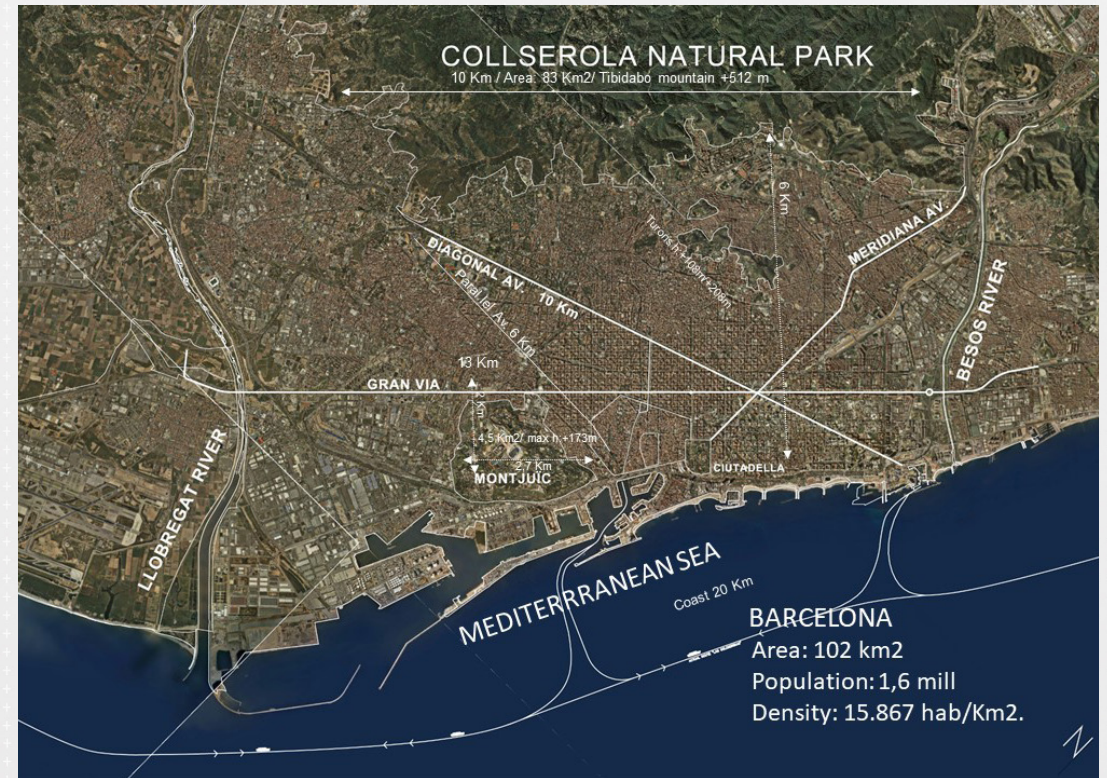
All of these buildings/ park pavilions, although very different in terms of their architecture, maintain some characteristic features common:

- They are aligned along the same axis parallel to the Paseo de los Til·lers.
- They align themselves on the facade on the Passeig Picasso with the historic fence of the park. They are buildings that perform the fence function.
- Sometimes these buildings have double accesses, from inside the park and from the Paseo Picasso, and through these accesses a relationship between the interior and the outside of the park is established.
- They have similar dimensions of surface of occupation in plan.
- The height of the buildings is quite homogeneous. The highest building of the whole is the Zoology Museum, about 30 m. and the rest of the buildings does not exceed 25 m.

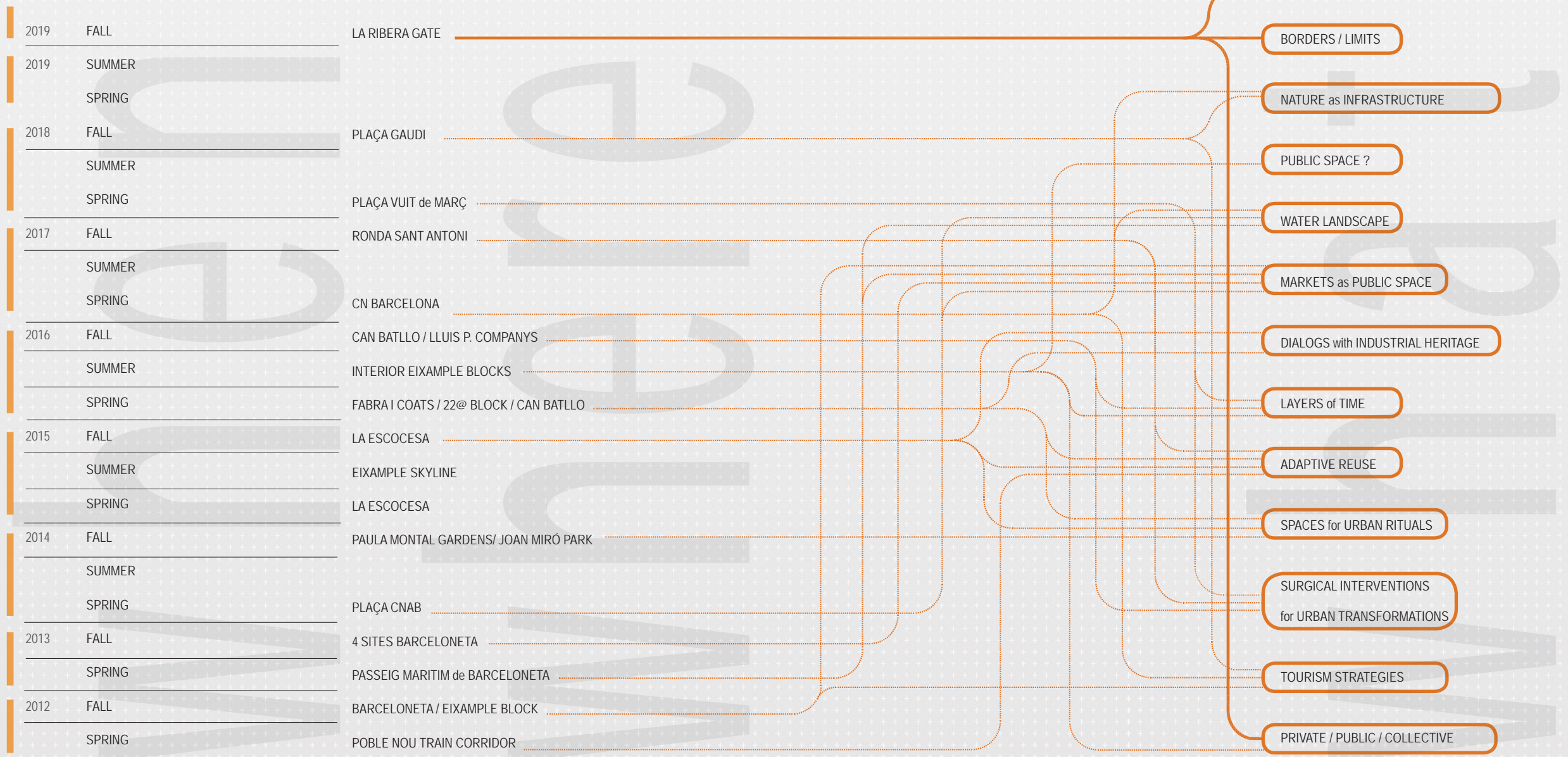
The park is delimited by the historic fence that goes back at the time of construction of the park, according to J. Fontseré's original project. It consists of a brick base with pilasters, and vertical cast iron bars.

The main doors to the park are those that allow access from the Paseo Lluís Companys and from the Av. Marquès de l'Argentera. Both doors keep the main features of the original design with the rest of the historic fence. The fence is interrupted with the buildings that face the Passeig Picasso, so that they are the buildings that perform as a fence. The historic fence ends at the beginning of the Paseo Circumvalación, on the sports courts after the gateway.

The origin of the Ciutadella Natural Sciences Museum, which was the first public museum of Barcelona, dates back to 1878, when the city constructed a building to receive a number of collections (archaeology, numismatics, natural history) from the legacy of Francesc Martorell (1822-1878). At present, the Museum is a public institution that integrates the old Geology and Zoology museums. The geology-related patrimonial funds of the Museum are related to three main thematic units: Paleontology, Petrology and Mineralogy. The petrology collection is formed by more than 14.000 rock samples (coming from a great variety of sources and locations) and a thin-section collection with more than 6.000 slides. The mineralogy collection, which is one of the largest in Spain, keeps nearly 14.000 specimens. In addition, due to the growing importance of micro mounts, the Museum has a total 2133 samples.







1. Barcelona Design Studio _ project 1st phase

- Access (definition): the means or opportunity to approach or enter a place. Synonyms: entrance, entry, way in, ingress.
 - Entrance (definition): a door, gate, etc. by which you can enter a building or place
 - Entry (definition): 1. an act of going or coming in 2. a place of entrance, such as a door or lobby

The way how we access somewhere has become one of the key points on the history of the architecture and urban planning. The action to approach or enter to a place. It can be related to pass from an outdoor space to indoor space, or from public space to private space, from one neighborhood to another. An abstract concept that covers a wide range of examples. Arc de Triomf was thought as a welcome monument, a gate to 1888's international exhibition. It marked the edge between the existing city and the renewed one. Estació de França train station became the entrance to the city of Barcelona thanks to the second International exhibition in 1929.

The first exercise to be developed it belongs to this idea. The space that defines the entrance to get in somewhere. The exercise will be split in two:

1. An analysis work: Analyze the access area of an existing building in Barcelona from a shortlist. How the architecture resolves access spaces: circulations, accessibility (ramps, stairs) promenades and so on.
2. A project of a new door: A proposal for a new door to the Parc de la Ciutadella through the existing Martorell Museum building. This new access should be designed with a certain specific parameter. It should be separated from the street level, depending on the student's choice it should be placed on +4,00m above or -4,00m below street level. The access should be accessible to anyone, ramps will be required, staircases etc.

The exercise pretends to focus on a gap, the area where the action to get in/out happens, to go deeply on the elements that defines the edges and the borders between one space and another.

SITES ANALYSED IN GROUPS:

- 1- CENTRE D'ART SANTA MÒNICA (Ramp) Piñon / Viaplana
- 2- MUSEU DE ZOOLOGIA (Parc Ciutadella) Lluís Domenech i Muntaner
- 3- HIVERNACLE (double access, different level, street access). Josep Amargós i Samaranch
- 4- UMBRACLE (double access, higher level) Josep Fontseré i Mestres
- 5- VIL·LA URÀNIA (ramp access). Sumo Arquitectes
- 6- MACBA. Staircase and Ramp. Richard Meier
- 7- CCCB Ramp Access to the basement. Piñon / Viaplana
- 8- MUSEU BLAU. Herzog & de Meuron
- 9- FIREMEN MUSEUM. C/Lleida. Roldan / Berengue
- 10- BARCELONA AUDITORIUM. Rafael Moneo
- 11- ENCANTS MARKET. B720
- 12- CAIXA FORUM. Josep Puig i Cadafalch / Arata Isozaki / Roberto Luna y Robert Brufau
- 13- UPF CIUTADELLA. BM / Bonell Gil / Clotet Paricio
- 14- MERCAT DEL BORN. Josep Fontseré
- 15- ESTACIÓ DE FRANÇA.
- 16- TEATRE GREC
- 17- DIPÒSIT DE LES AIGÜES. Josep Fontseré / Clotet + Paricio
- 21- BIBLIOTECA JOAN MIRO. Galí, Quintana, Solanas

Professors



MIGUEL ROLDAN



PASQUAL BENDICHO



ZANA BOSNIC

how? what? where? how? what? where? how? what? where?

case studies
 (max 2 groups per project)
 Centre d'art Santa Mònica Piñon / Viaplana
 Museu de zoologia Lluís Domenech i Muntaner
 Hivernacle Josep Amargós i Samaranch
 Ubracle Josep Fontseré i Mestres
 Vila Urània Sumo Arquitectes
 MACBA Richard Meier
 CCCB Piñon / Viaplana
 Building at 22@ Chippenfield
 Museu Blau Herzog & de Meuron
 Espai Bombers Roldan + Berengue arqs
 Barcelona Auditorium Rafael Moneo
 Encants Market B720
 Caixa Forum Josep Puig i Cadafalch
 / Arata Isozaki / Roberto Luna y Robert Brufau
 UPF Ciutadella BM / Bonell Gil / Clotet Paricio
 Mercat del Born Josep Fontseré
 Estació de França

read and transmit the main access(es)
 of your selected building in plan + section + axon + diagram
 scale 1:500/1:200/1:100
 (according to the site dimension)

black thin line for the building + context / red line explaining the accesses
 text no more than 500 characters

vegetation history energy geometry materiality water movements pedestrian transportation public + private sounds users and uses occupation demography

BW aerial photo 2D in scale 1:2000 with analysis conclusions in collage 3D




































design the entrance door / platform / pavilion at -5,00 | 0,00 | +5,00 level to the existent building

plan and section in scale 1:200/1:100 black thin line for the building + context / red line explaining the accesses
 text no more than 500

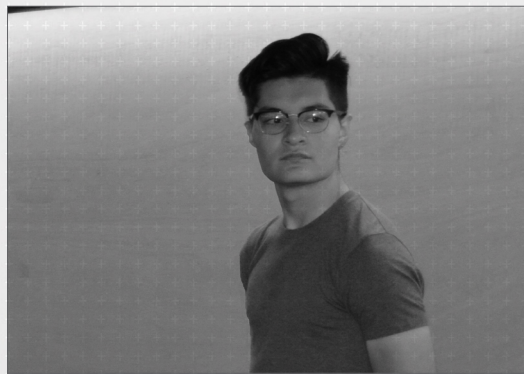
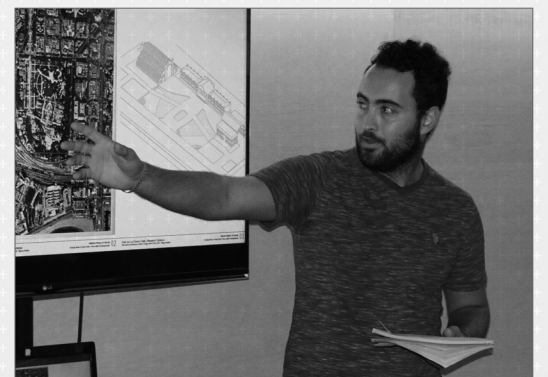
physical model in scale 1:100/50/20 using only one material?

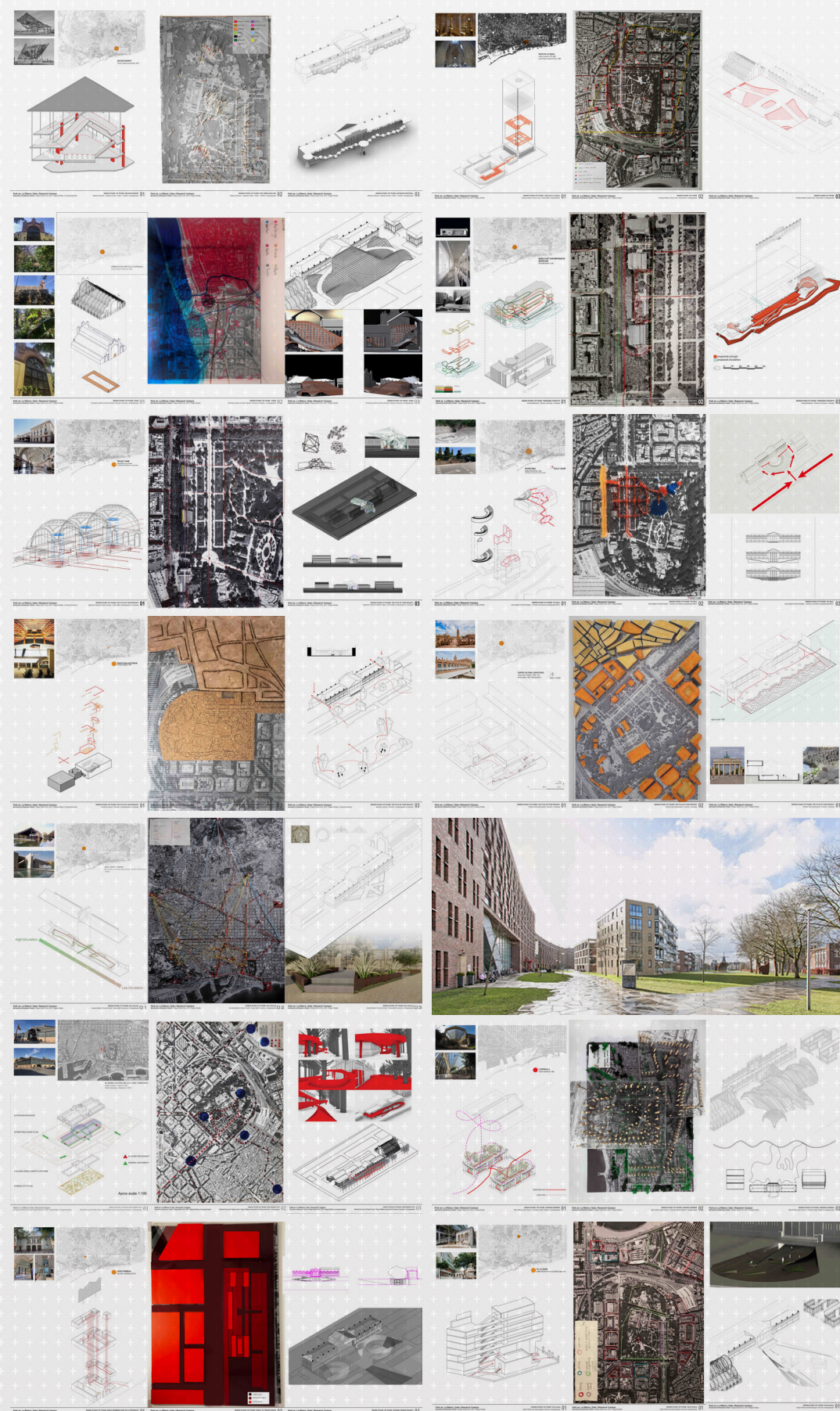
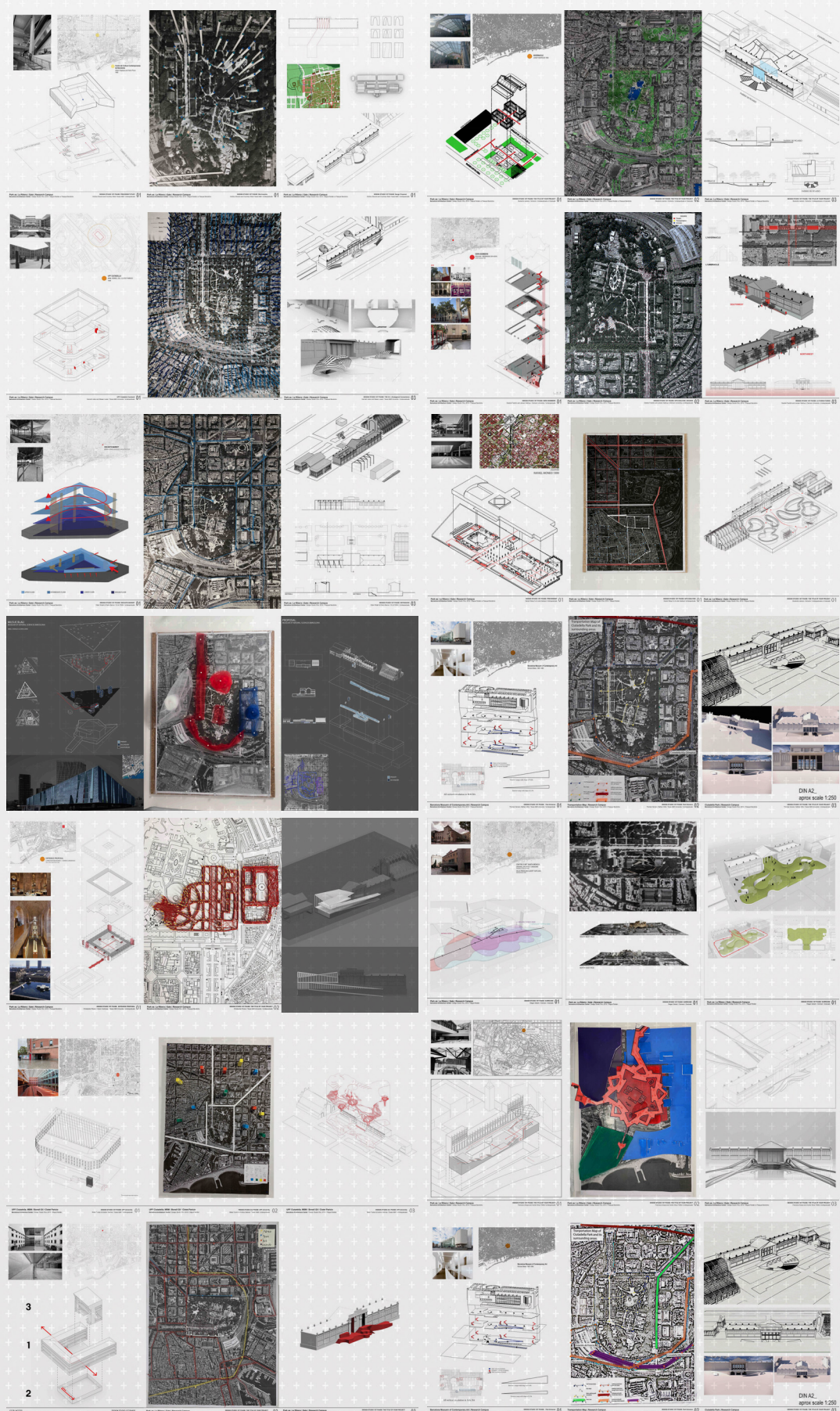
how you represent it? what? how you represent it? what? how you represent it? what?

Design Studio 1st phase: Student Teams

1. CENTRE D'ART SANTA MÒNICA Piñon / Viaplana

 Megan Elaine Gotsch
 CU ARCH GRAD
2. MUSEU DE ZOOLOGIA (Parc Ciutadella) Lluís Domenech i Muntaner

 Jonathan Michael Newell (John)
 CU ARCH UG
3. HIVERNACLE Josep Amargós i Samaranch

 Ellen Marie Wilkins
 CU LAND UG
4. UMBRACLE Josep Fontseré i Mestres

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 TAMU ARCH UG
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 Roberto Diaz Mapzanas
 CU ARCH GRAD - TA
13. UPF CIUTADELLA. BM / Bonell Gil / Clotet Paricio

 Francisco Anaya Jr
 TAMU ARCH UG
14. MERCAT DEL BORN. Josep Fontseré

 Natalie Reid Cliver
 CU LAND UG
15. ESTACIÓ DE FRANÇA.

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 TAMU ARCH UG
16. DIPÒSIT DE LES AIGÜES. Josep Fontseré / Clotet

 Oscar Daniel Avila Salazar
 TAMU ARCH UG
17. BIBLIOTECA JOAN MIRO. Galí, Quintana, Solanas

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18. MUSEU BLAU. Herzog & de Meuron

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19. FIREMEN MUSEUM. C/Lleida. Roldan / Berengue

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 Roberto Diaz Mapzanas
 CU ARCH GRAD - TA
23. UPF CIUTADELLA. BM / Bonell Gil / Clotet Paricio

 Andrew Salinas
 TAMU ARCH UG
24. MERCAT DEL BORN. Josep Fontseré

 Michael James Donovan
 RWU ARCH UG
25. ESTACIÓ DE FRANÇA.

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 TAMU ARCH UG
26. DIPÒSIT DE LES AIGÜES. Josep Fontseré / Clotet

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 TAMU ARCH UG
27. BIBLIOTECA JOAN MIRO. Galí, Quintana, Solanas

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 TAMU ARCH UG
28. MUSEU BLAU. Herzog & de Meuron

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 TAMU ARCH UG
29. FIREMEN MUSEUM. C/Lleida. Roldan / Berengue

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 Rodrigo Antonio Matas Herrera
 TAMU ARCH UG
35. BIBLIOTECA JOAN MIRO. Galí, Quintana, Solanas

 Jordan Amelia Shelton
 TAMU ARCH UG

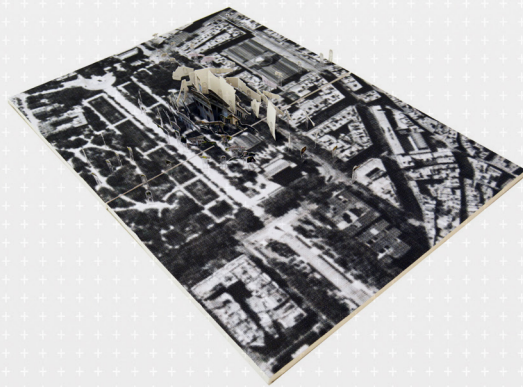
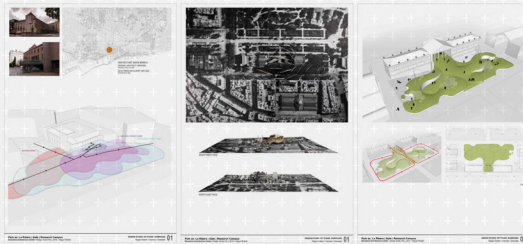
drawing with hands





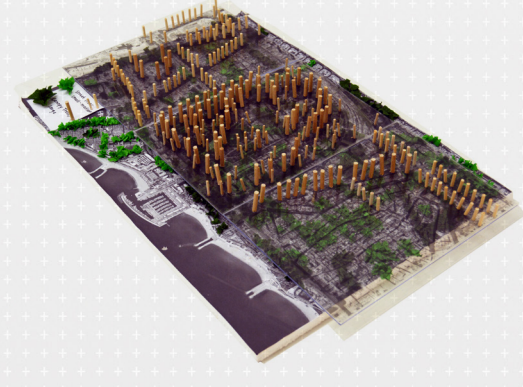
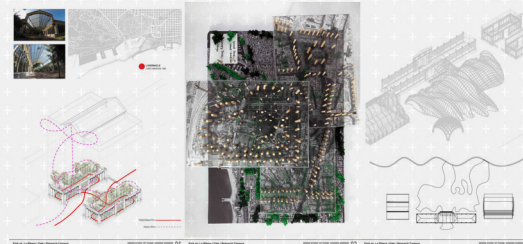
TEAM CENTRE D'ART SANTA MONICA

Megan Gotsch , Clemson University, Architecture Graduate



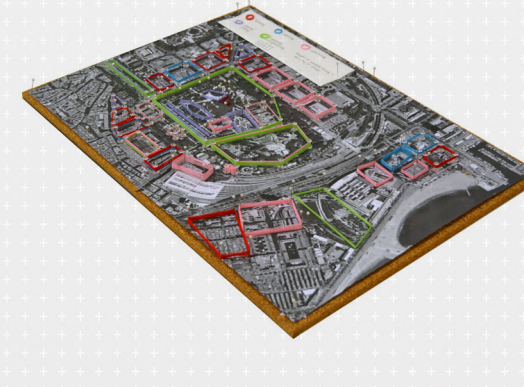
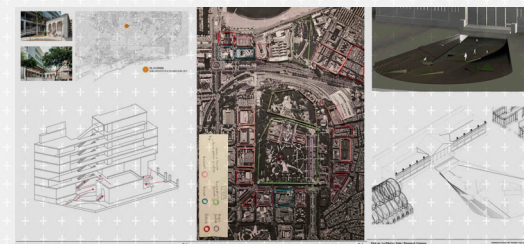
TEAM HIVERNACLE

Ellen Wilkins , Clemson University, Landscape Undergraduate
Jared Avery Gray, Roger Williams University, Architecture Undergraduate



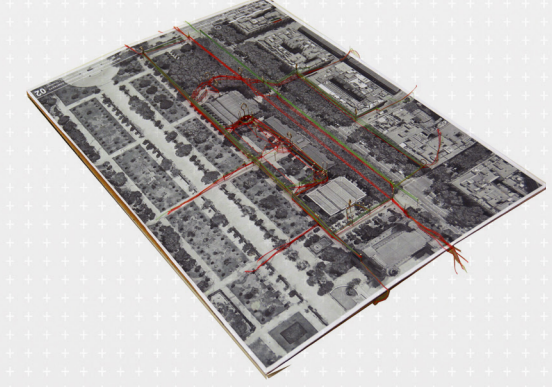
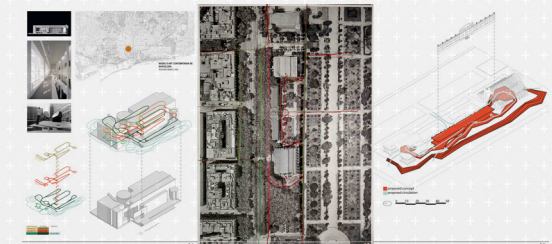
TEAM VIL·LA URANIA

Kate Morgan, Clemson University, Architecture Undergraduate
Kayla Patrick, Clemson University, Architecture Undergraduate



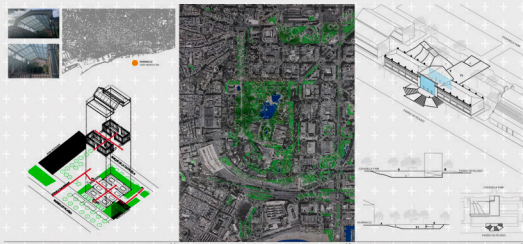
TEAM MACBA

Andrea Balandran, Clemson University, Architecture Graduate



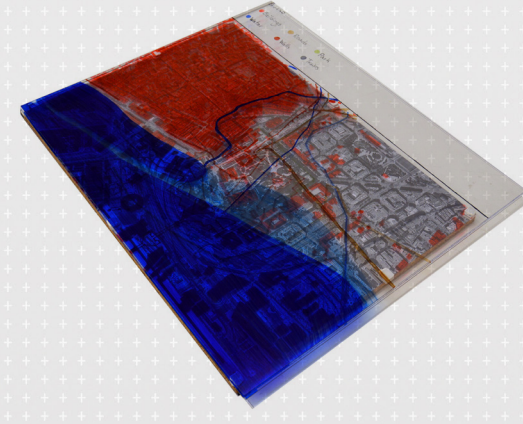
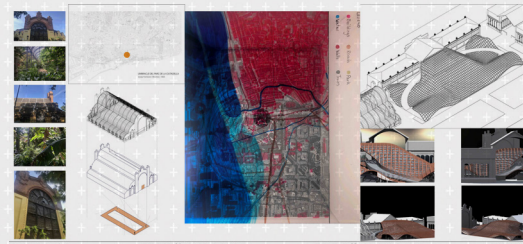
TEAM HIVERNACLE

Cailyn Joyner , Clemson University, Architecture Undergraduate
Erin Coleman, Clemson University, Architecture Undergraduate



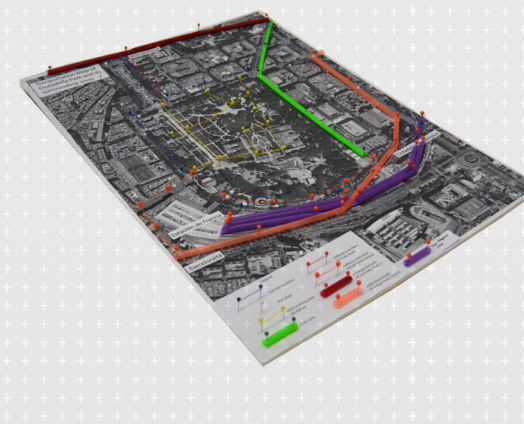
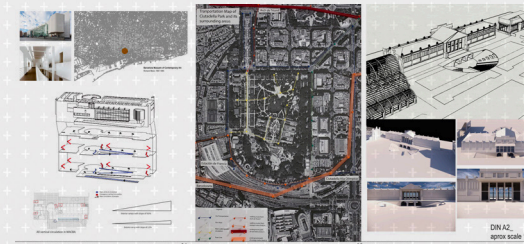
TEAM UMBRACLE

Jonathan Newell , Clemson University, Architecture Undergraduate
Emmanuel De la Cruz Taylor Zavala, Clemson University, Architecture Undergraduate



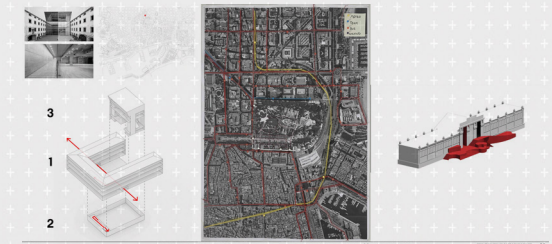
TEAM MACBA

Thomas Varvaro, Texas A&M University, Architecture Ugrad
Nathan Gillis, Texas A&M University University, Architecture Ugrad



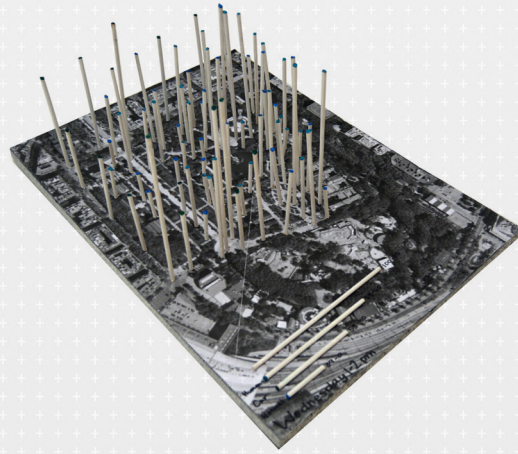
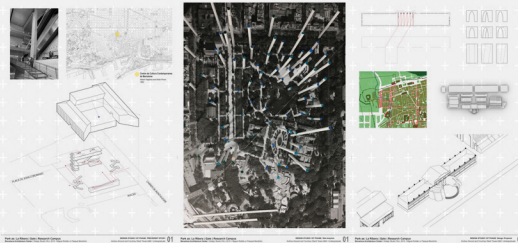
TEAM CCCB

Vivian Gutierrez, Texas A&M University, Architecture Undergraduate
Cayla Turner, Texas A&M University, Architecture Undergraduate



TEAM CCCB

Courtney Ward , Texas A&M University, Architecture Undergraduate
Andrew Atwood, Texas A&M University, Architecture Undergraduate



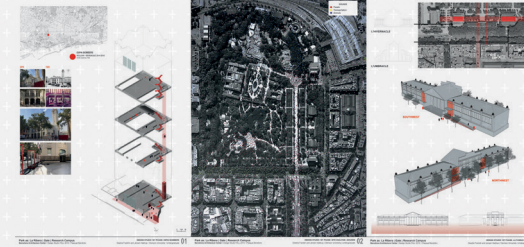
TEAM MUSEU BLAU

Charlotte Fleishel , Clemson University, Architecture Graduate



TEAM FIREMEN MUSEUM

Jensen Marie Haldrup, Clemson University, Landscape Undergraduate
Deedra Franklin, Clemson University, Architecture Undergraduate



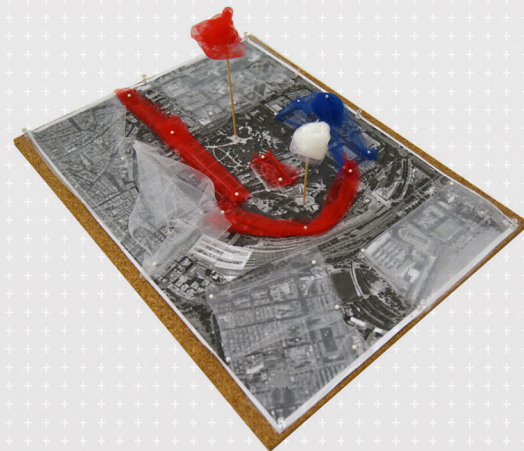
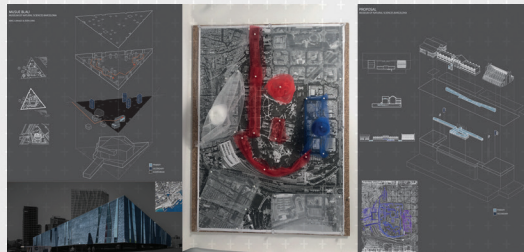
TEAM BARCELONA AUDITORIUM

Mariana Echanove, Texas A&M University, Architecture Graduate



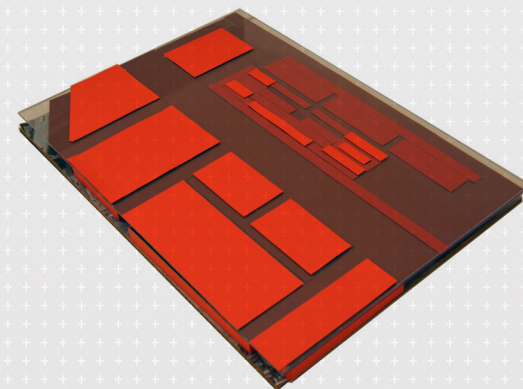
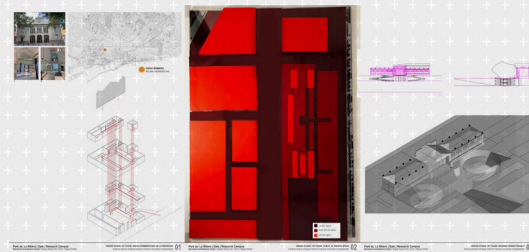
TEAM MUSEU BLAU

Abiel Canales , Texas A&M University, Architecture Undergraduate
Zion Lewis, Texas A&M University, Architecture Undergraduate



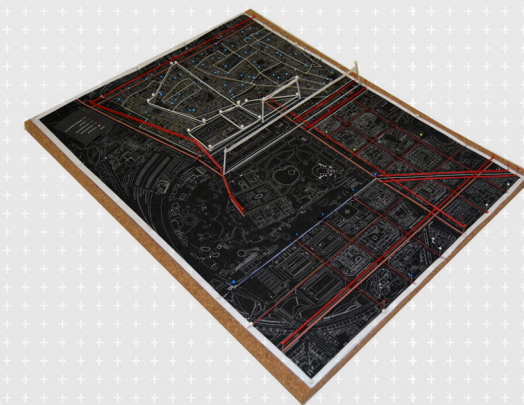
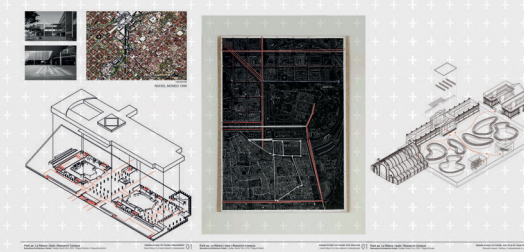
TEAM FIREMEN MUSEUM

Adrianna Spence, Clemson University, Architecture Undergraduate
Dinaysya Harrison, Clemson University, Architecture Undergraduate



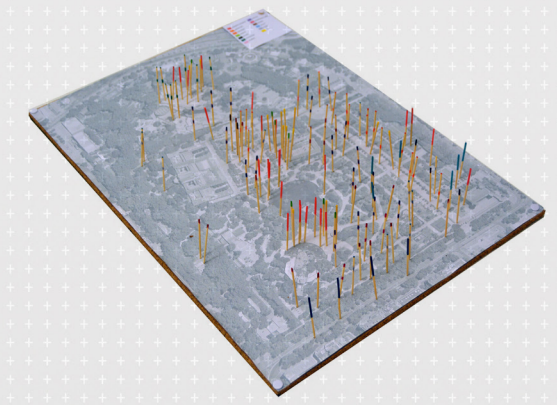
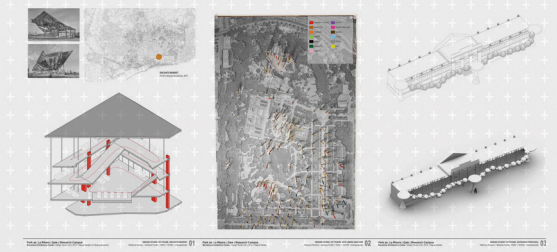
TEAM BARCELONA AUDITORIUM

Daniel Wang Yu, Texas A&M University, Architecture Ugrad
Julia Marie Vasilyev, Texas A&M University University, Architecture Ugrad



TEAM ENCANTS MARKET

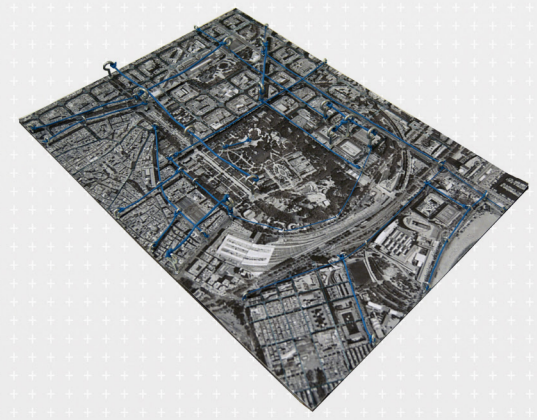
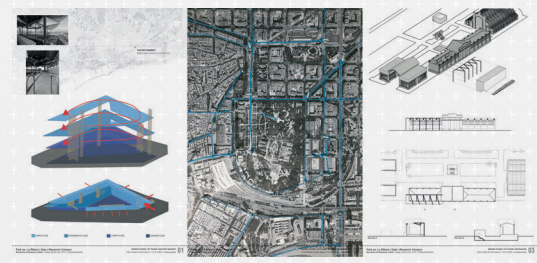
Barbara Portillo, CEDIM, Architecture Undergraduate
Rebecca Romero, Texas A&M University, Architecture Undergraduate





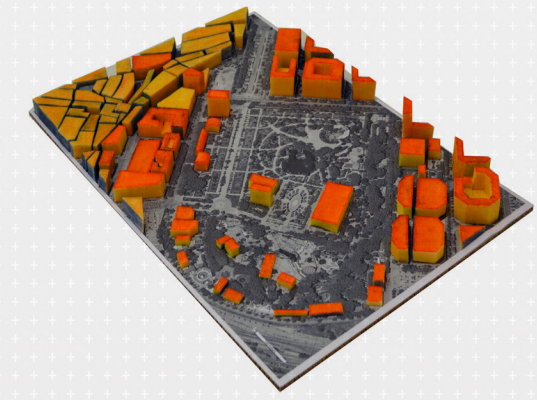
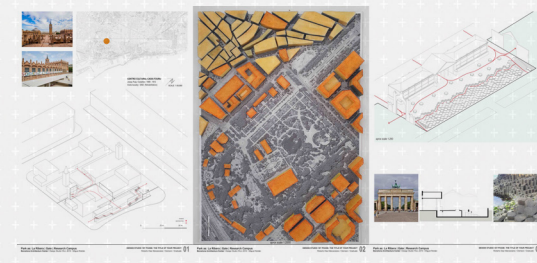
TEAM ENCANTS MARKET

Eden Wright , Clemson University, Architecture Undergraduate
Pedro Barron, Texas A&M University, Architecture Undergraduate



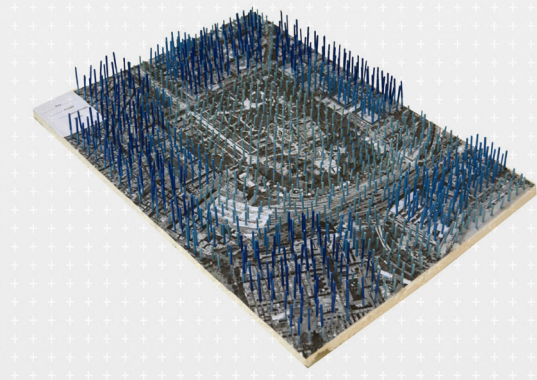
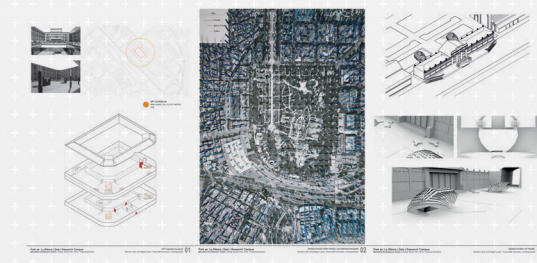
TEAM CAIXA FORUM

Roberto Diaz , Clemson University, Architecture Graduate



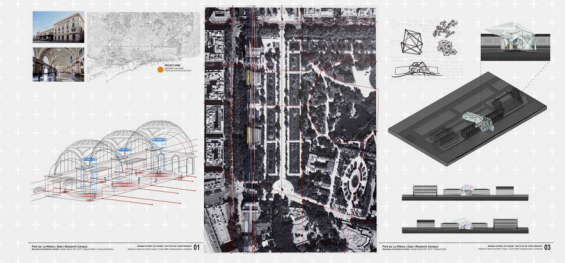
TEAM UPF CIUTADELLA

Megan Lopez, Texas A&M University, Architecture Undergraduate
Hannah Leber, Texas A&M University, Architecture Undergraduate



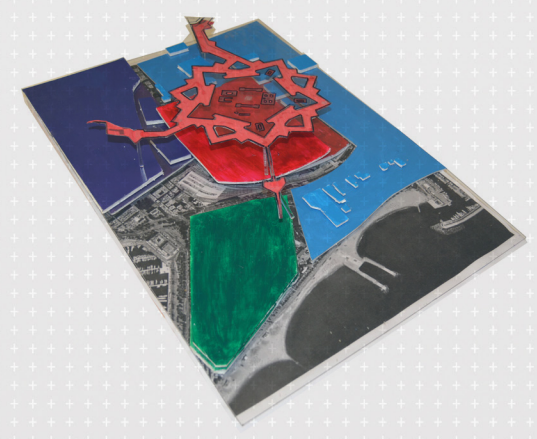
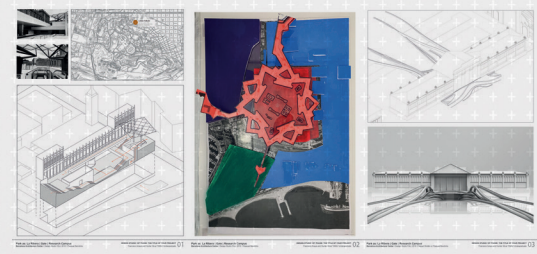
TEAM ESTACIÓ DE FRANÇA

Alejandra Valdovinos, Texas A&M University, Architecture Undergraduate
Marie Chapa, Texas A&M University, Architecture Undergraduate



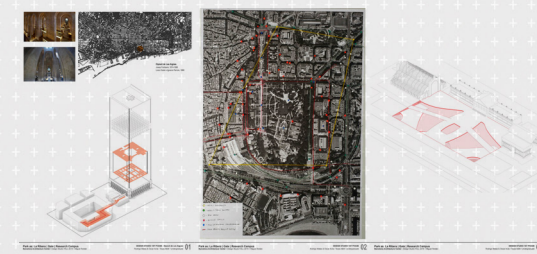
TEAM CAIXA FORUM

Francisco Anaya, Texas A&M University, Architecture Undergraduate
Hunter Sliva, Texas A&M University, Architecture Undergraduate



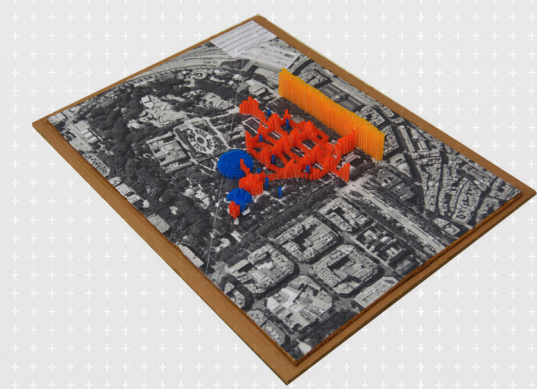
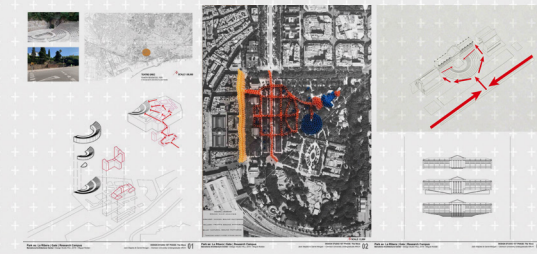
TEAM DIPÒSIT DE LES AIGÜES

Oscar Avila, Texas A&M University, Architecture Undergraduate
Rodrigo Matas, Texas A&M University, Architecture Undergraduate



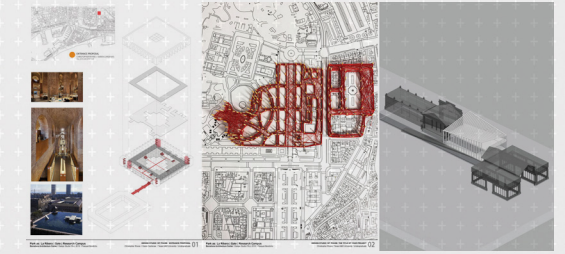
TEAM ESTACIÓ DE FRANÇA

Garret Morgan, Texas A&M University, Architecture Undergraduate
John Staples, Clemson University, Architecture Undergraduate



TEAM DIPÒSIT DE LES AIGÜES

Karen Cardenas, Texas A&M University, Architecture Undergraduate
Christopher Rivera, Texas A&M University, Architecture Undergraduate



1. Barcelona Design Studio _ project 2nd phase

Professors



MIGUEL
ROLDAN



PASQUAL
BENDICHO



ZANA
BOSNIC

PROGRAM:

. Building: LA RIBERA GATE	
Main Entrance + services	200 m ²
Temporary Exhibition	500 m ²
Polyvalent room (old people or children/ casal)	500 m ²
Conference Room	400 m ²
Lecture Rooms/ workshops	200 m ²
Small library (with a possible independent access)	400 m ²
Administration (Offices + meeting rooms)	100 m ²
Archive and Storage	100 m ²
Interior Garden/ Green area or other environmental features	600 m ²
TOTAL	3.000 m²
. Plaza/ urban space around the building level 0,00	2.500 m ²

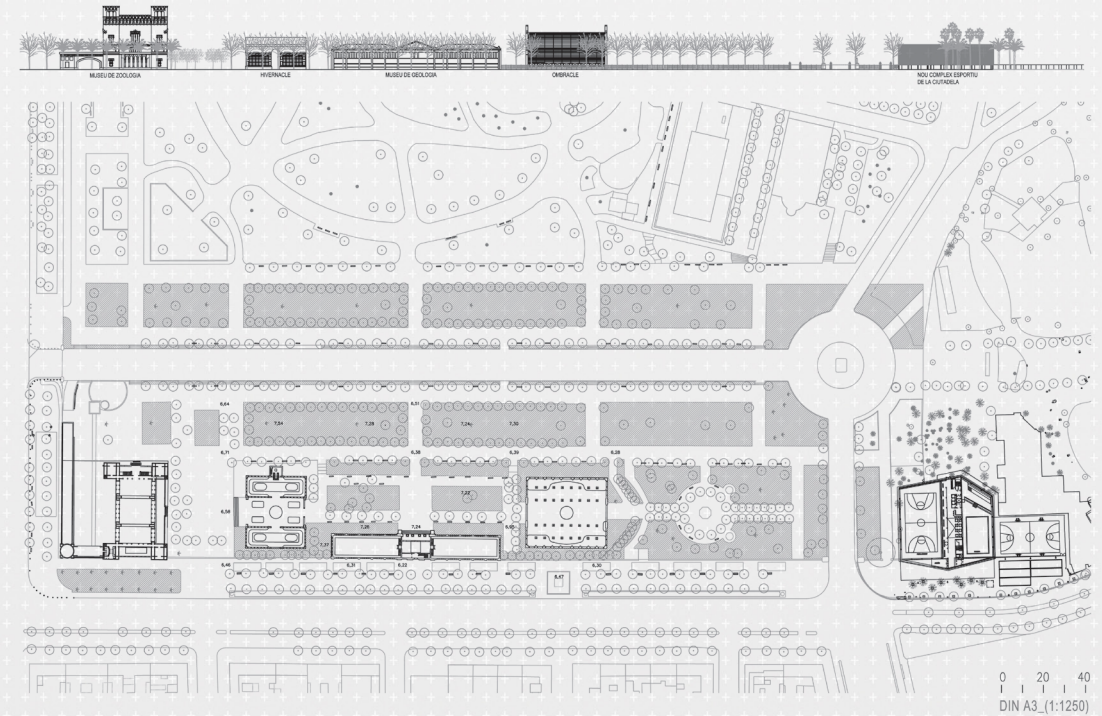
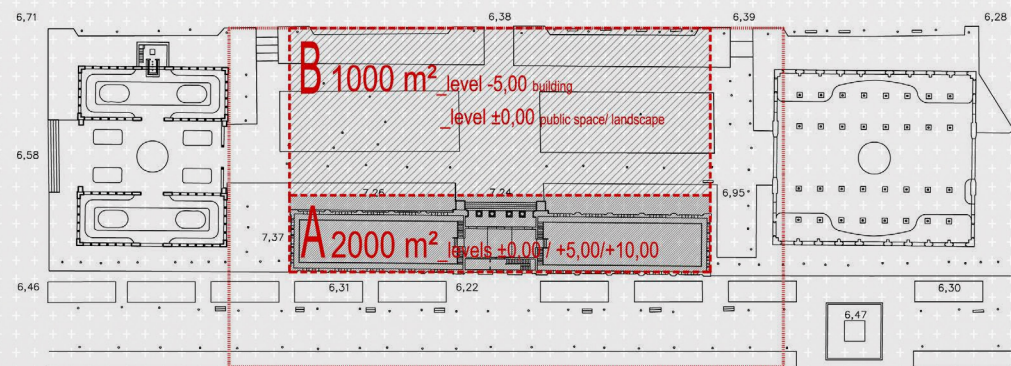
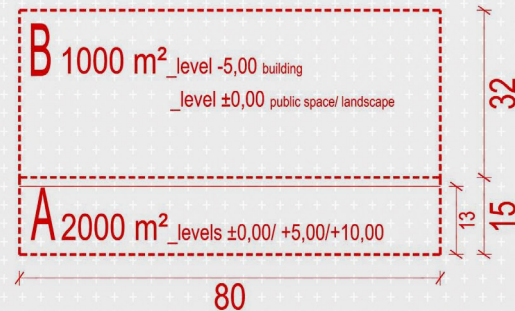
Conditions:

. The Building has to be nZEB (nearly Zero-Energy Building), requiring very low needs of energy in its operation and production of renewable energy. Preeminent use of the natural light in all public spaces of the museum is suggested.

. The Building has to be built with low Gray-Energy expense, taking in account all the construction processes: the demolition of the existing elements the excavation, the construction of the new volume and its final recycling.

. Use of renewable, recycled, local and sustainable materials is mandatory. An ecological and local approach on the selection of the materials (structure, roof...) and species (trees, plants), both for the building and the Plaza is also compulsory.

VOLUME LIMITATIONS:



This FALL 2019 Barcelona Design Studio have confronted with the following questions which might be divided in different scales/titles:

A. City scale

1. Which opportunities do you see in this building/ park pavilion and its public space?
2. Is this area connected to existing Barcelona green / public space system?
3. Can you trace main circulations around Ciutadella park?
4. How the accesses and timetable of each work in Ciutadella park.
5. Would it be possible that Martorell pavilion has two different timetable and accesses?
6. How the multiplication of the accesses will affect the two touching neighborhoods?
7. In which way the park could be connected to Barceloneta neighborhood and the sea?
8. Can our strategy be equally useful for the all three scales involved in this design challenge?

B. Urban scale

9. Could be consider this piece of the park new gate to Ciutadella Park?
10. Would it be possible to re-interpret the idea of the park in terms of uses and environmental improvement?
11. What is the role of the public space and landscape in this transformation?
12. Should this public building and the landscape be part of the park, part of the university or Born neighborhood. Or it can be all of it together?
13. Can we extend the landscape plane of the park inside our building?



C. Architecture scale

14. Are we able to add new layer to the project that has been building for the last 100 years and that is contemporary and specific for this place and time?
15. What does it mean that this building/square needs to be Mediterranean?
16. Are be able to design the building that works as a gate/ new entrance to the park?
17. Why do we need to understand the layers of transformation of this park in order to design this building?
18. Which other uses should we have in this building?
19. Which materials would you add to this new architecture and to be in symbiosis with historical stone palette of the existing building?
20. Can we add in our design the complexity of a renovated discourse about energy, water, biological cycles, fauna and materials?

Design Studio 2nd phase: Student Teams

group 1
Miguel Roldán



Ellen Marie Wilkins
CLEMSON UNIVERSITY
ARCH UNDERGRAD



Jared Reid Avery Gray IV
ROGER WILLIAMS UNIVERSITY
ARCH UNDERGRAD

group 2
Miguel Roldán



Barbara Portillo Rodriguez
CEDIM
ARCH UNDERGRAD



Rebecca Elvira Romero
TEXAS A&M UNIVERSITY
ARCH UNDERGRAD

group 3
Miguel Roldán



Oscar Daniel Avila Salazar
TEXAS A&M UNIVERSITY
ARCH UNDERGRAD



Rodrigo Antonio Matas
Herrera
TEXAS A&M UNIVERSITY
ARCH UNDERGRAD

group 4
Miguel Roldán



Kate Leigh Morgan
CLEMSON UNIVERSITY
ARCH UNDERGRAD



Kayla Beth Patrick
CLEMSON UNIVERSITY
ARCH UNDERGRAD

group 5
Miguel Roldán



Jonathan Michael Newell
CLEMSON UNIVERSITY
ARCH UNDERGRAD



Emmanuel De La Cruz
Taylor Zavaia (Manny)
CLEMSON UNIVERSITY
ARCH UNDERGRAD

group 6
Miguel Roldán



Andrea Carolina Balandran
CLEMSON UNIVERSITY
ARCH GRAD



Alejandra Valdovinos (Ale)
TEXAS A&M UNIVERSITY
ARCH UNDERGRAD



Marie Antoinette Chapa
TEXAS A&M UNIVERSITY
ARCH UNDERGRAD

group 7



Natalie Reid Cliver
CLEMSON UNIVERSITY
LAND UNDERGRAD

group 8
Miguel Roldán



Michael James Donovan
ROGER WILLIAMS UNIVERSITY
ARCH UNDERGRAD

group 9
Miguel Roldán



Garrett Chisholm Morgan
CLEMSON UNIVERSITY
ARCH UNDERGRAD

group 10
Miguel Roldán



Adrianna Marie Spence
CLEMSON UNIVERSITY
ARCH UNDERGRAD

group 11
Miguel Roldán



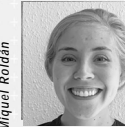
Mariana Echanove
TEXAS A&M UNIVERSITY
ARCH GRAD- TA

group 12
Miguel Roldán



Roberto Diaz Manzanares
TEXAS A&M UNIVERSITY
ARCH GRAD- TA

group 13
Miguel Roldán



Charlotte Elizabeth
Feisheil
CLEMSON UNIVERSITY

group 14
Miguel Roldán



Curtis Adam Carrillo
TEXAS A&M UNIVERSITY
ARCH UNDERGRAD



Jordan Amelia Shelton
TEXAS A&M UNIVERSITY
ARCH UNDERGRAD

group 15
Miguel Rodriguez



Andrew Salinas
TEXAS A&M UNIVERSITY
ARCH UNDERGRAD



Blake Nicholas Tucker
TEXAS A&M UNIVERSITY
ARCH UNDERGRAD

group 16
Miguel Roldán



Megan Elaine Gotsch
CLEMSON UNIVERSITY
ARCH GRAD

group 17
Miguel Roldán



Vivian Gutierrez
TEXAS A&M UNIVERSITY
ARCH UNDERGRAD



Cayla Lynes Turner
TEXAS A&M UNIVERSITY
ARCH UNDERGRAD

group 18
Pasqual Bendicho



Eden Kristina Wright
CLEMSON UNIVERSITY
ARCH UNDERGRAD

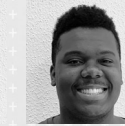


Pedro Barron
TEXAS A&M UNIVERSITY
ARCH UNDERGRAD

group 19



Abiel Fernando Canales
TEXAS A&M UNIVERSITY
ARCH UNDERGRAD



Zion Oliver James Lewis
TEXAS A&M UNIVERSITY
ARCH UNDERGRAD

group 20
Pasqual Bendicho



Karon Cardenas
TEXAS A&M UNIVERSITY



Christopher Rivera
TEXAS A&M UNIVERSITY
ARCH UNDERGRAD

group 21
Pasqual Bendicho



Courtney Ann Ward
TEXAS A&M UNIVERSITY
ARCH UNDERGRAD



Andrew Gerard Atwood
TEXAS A&M UNIVERSITY
ARCH UNDERGRAD

group 22
Pasqual Bendicho



Jonson Marie Haldrup
CLEMSON UNIVERSITY
LAND UNDERGRAD



Debra Megan Franklin
CLEMSON UNIVERSITY
ARCH UNDERGRAD

group 23
Pasqual Bendicho



Daniel Wang Yu
TEXAS A&M UNIVERSITY
ARCH UNDERGRAD



Julia Marie Vasilyev
TEXAS A&M UNIVERSITY
ARCH UNDERGRAD

group 24
Pasqual Bendicho



Francisco Anaya Jr
TEXAS A&M UNIVERSITY
ARCH UNDERGRAD

group 25
Pasqual Bendicho



Hunter Rea Silva
TEXAS A&M UNIVERSITY
ARCH UNDERGRAD

group 26
Pasqual Bendicho



Megan Lopez
TEXAS A&M UNIVERSITY
ARCH UNDERGRAD



Hannah Nicole Leber
TEXAS A&M UNIVERSITY
ARCH UNDERGRAD

group 27
Pasqual Bendicho



Thomas Joseph Varvaro
TEXAS A&M UNIVERSITY
ARCH UNDERGRAD



Nathan Clay Gillis
TEXAS A&M UNIVERSITY
ARCH UNDERGRAD

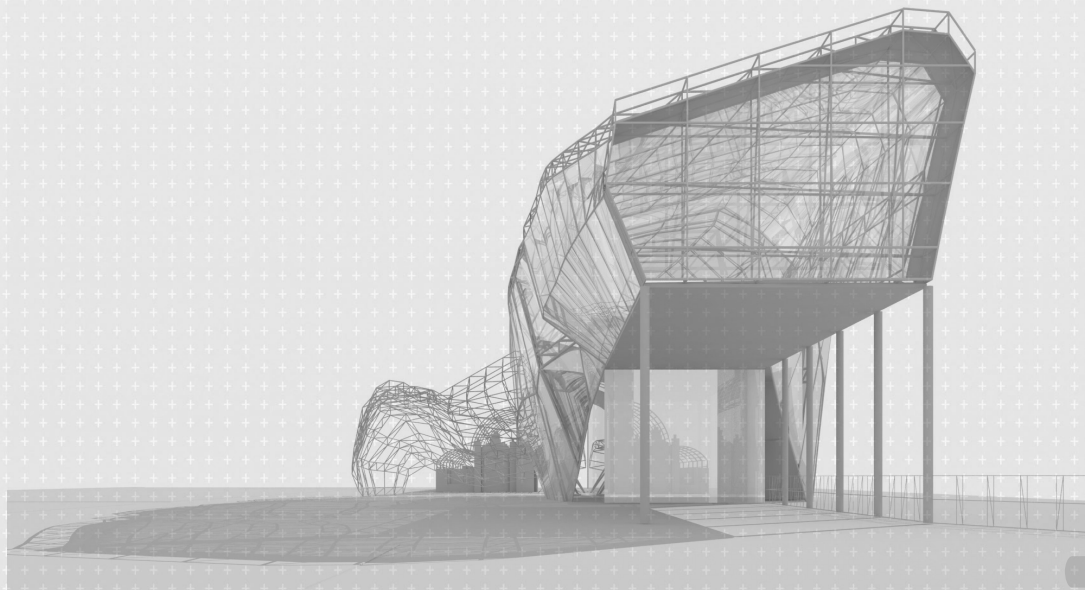
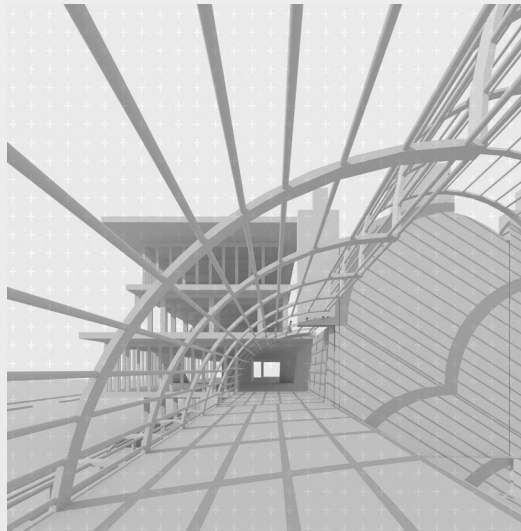
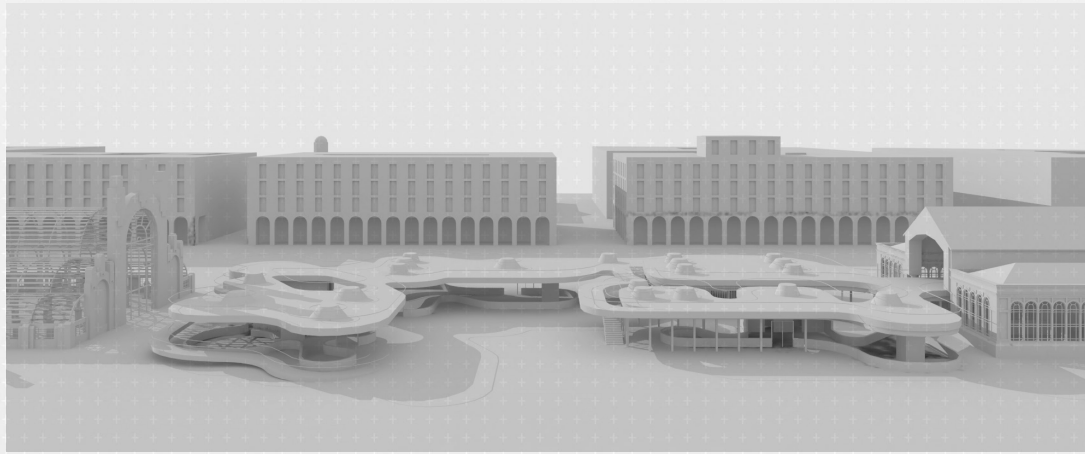
group 28
Pasqual Bendicho



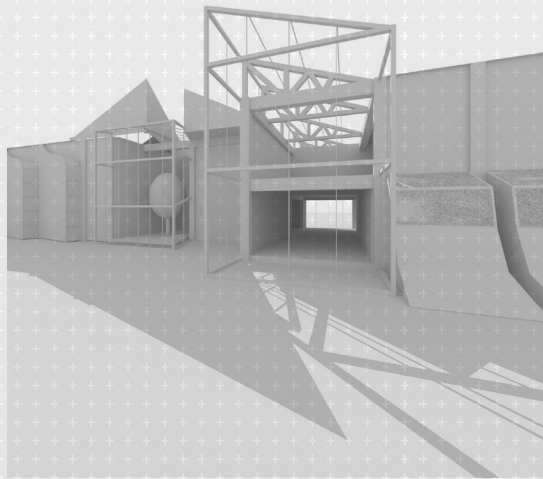
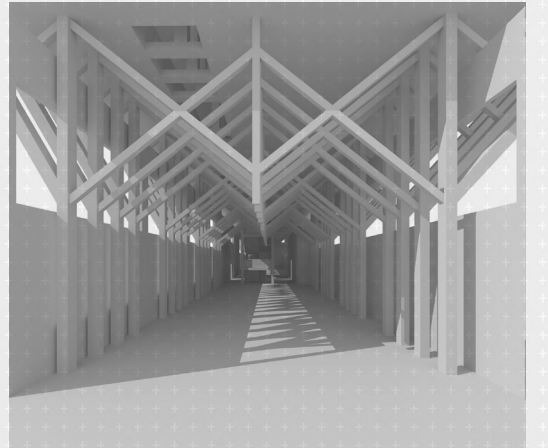
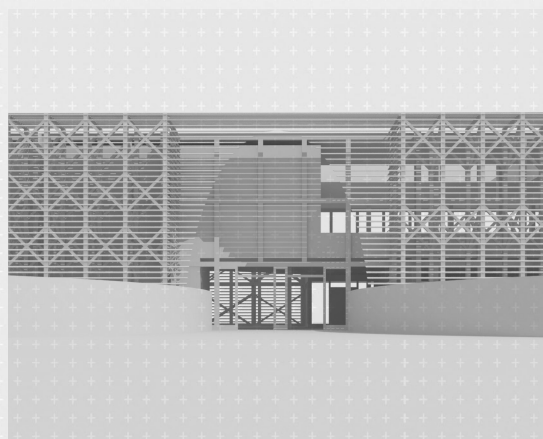
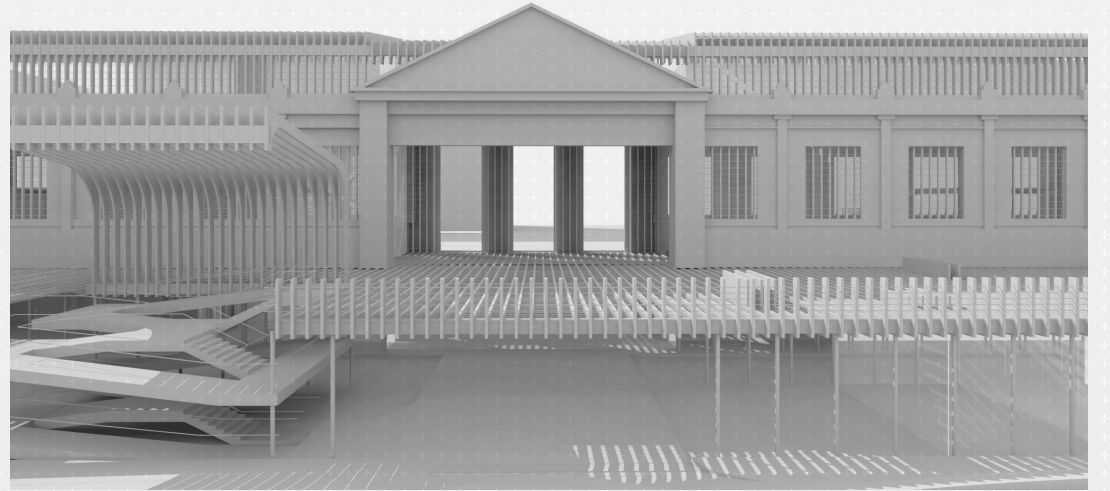
Callynn Miyah Joyner
CLEMSON UNIVERSITY
ARCH UNDERGRAD

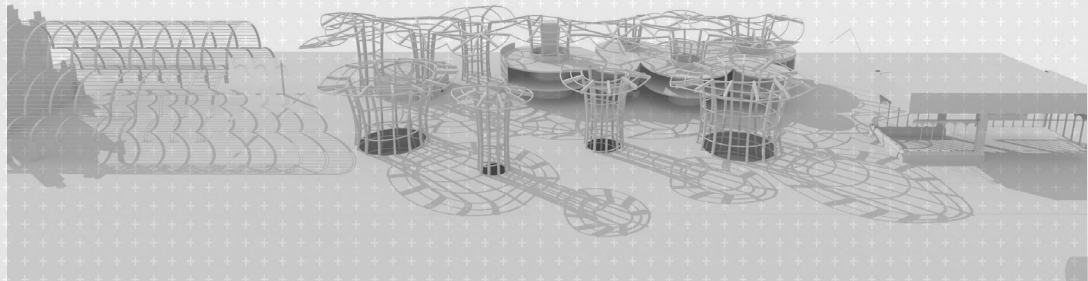
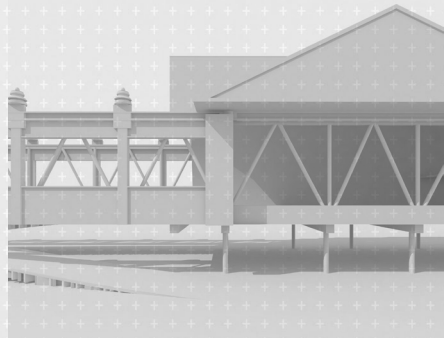
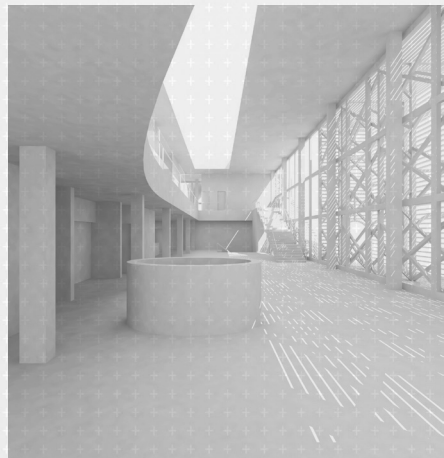
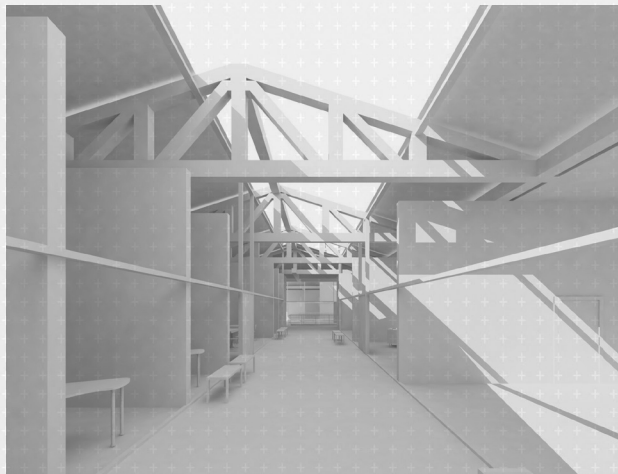


Erin Ashley Coleman
CLEMSON UNIVERSITY
ARCH UNDERGRAD

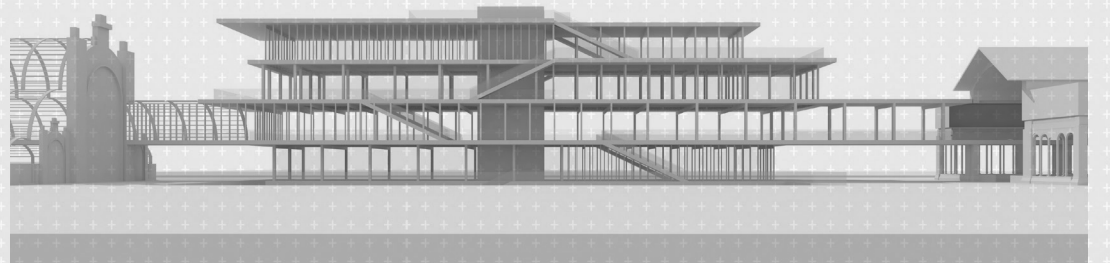
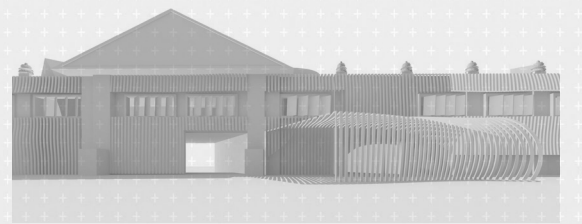
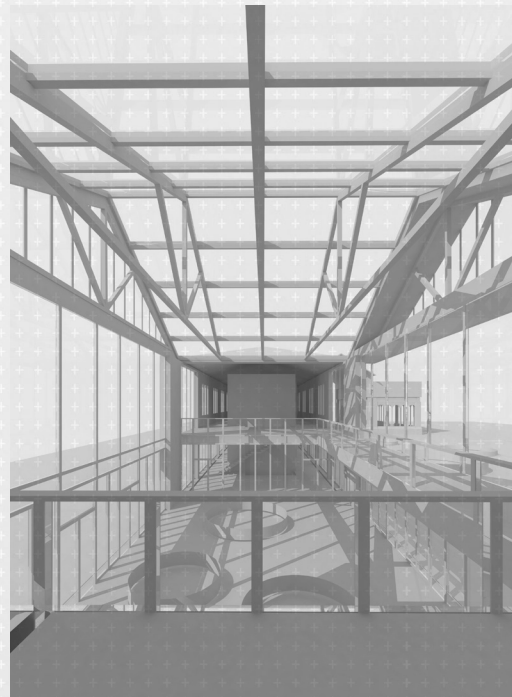
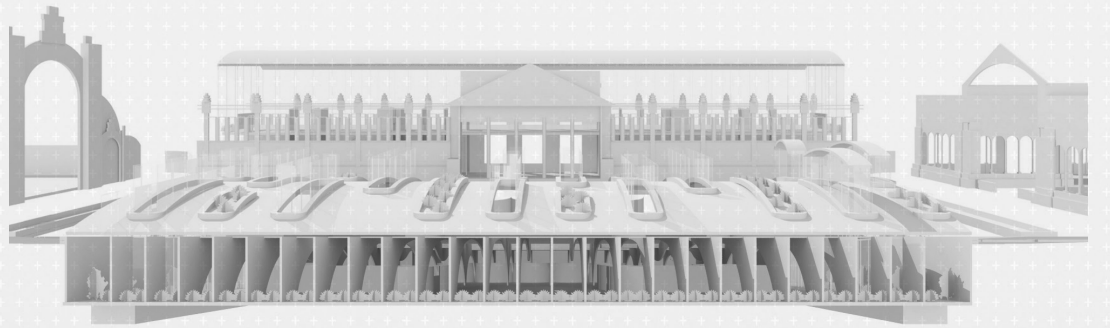


in processes





process

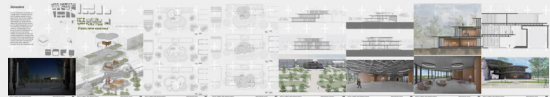


BELVEDERE

Oscar Avila, Texas A&M University, Architecture Undergraduate
Rodrigo Matas, Texas A&M University, Architecture Undergraduate

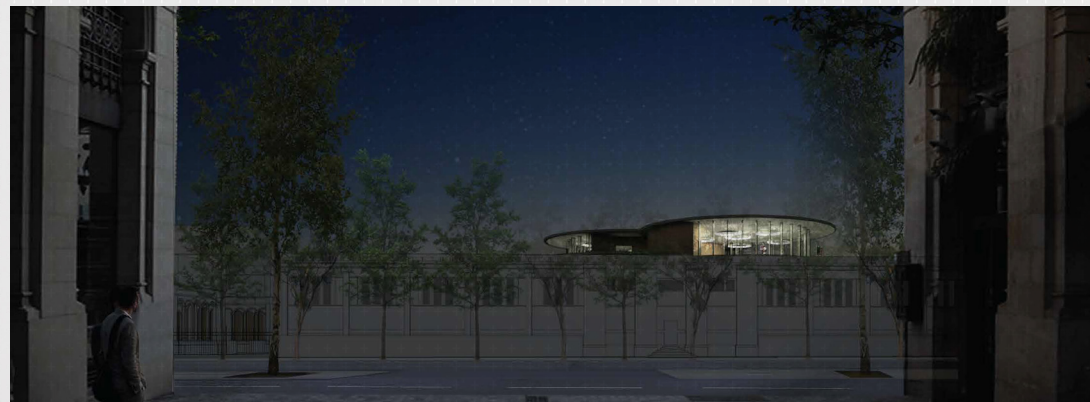
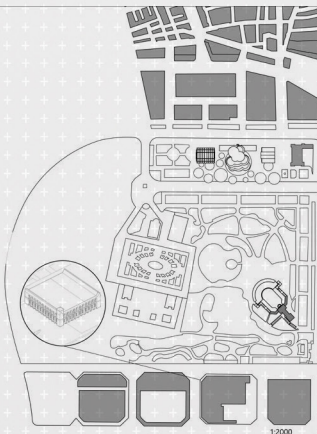
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Through these various levels, the visitor is liberated from a singular view, and now has the freedom to experience the park from multiple perspectives. Inversely, there is also an inner to outer expansion, as the platforms and roof of the existing museum have been converted into green areas, which creates an extension of the park towards the city.



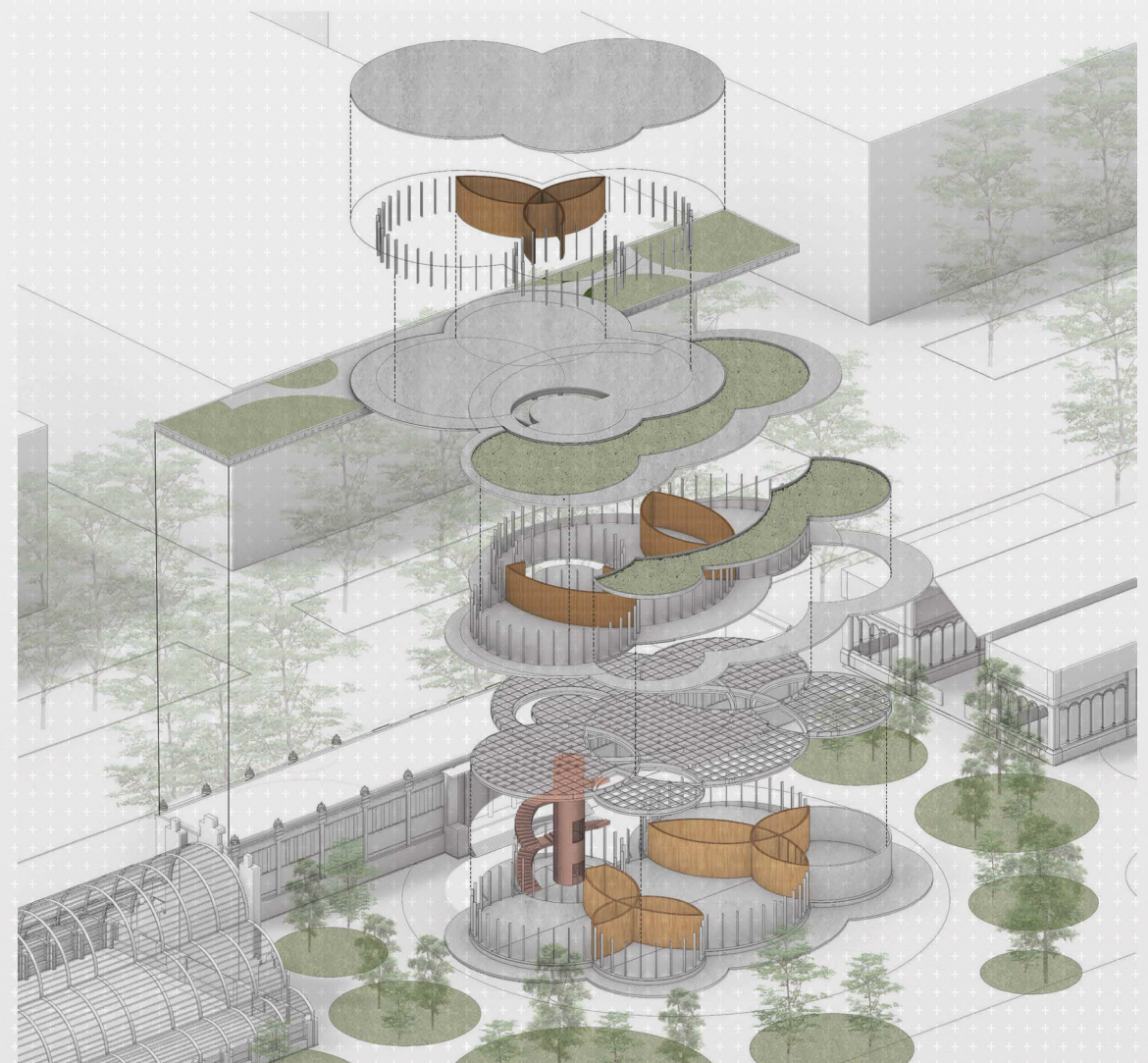
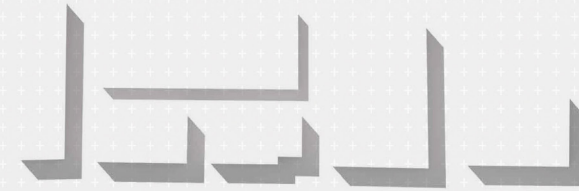
Belvedere

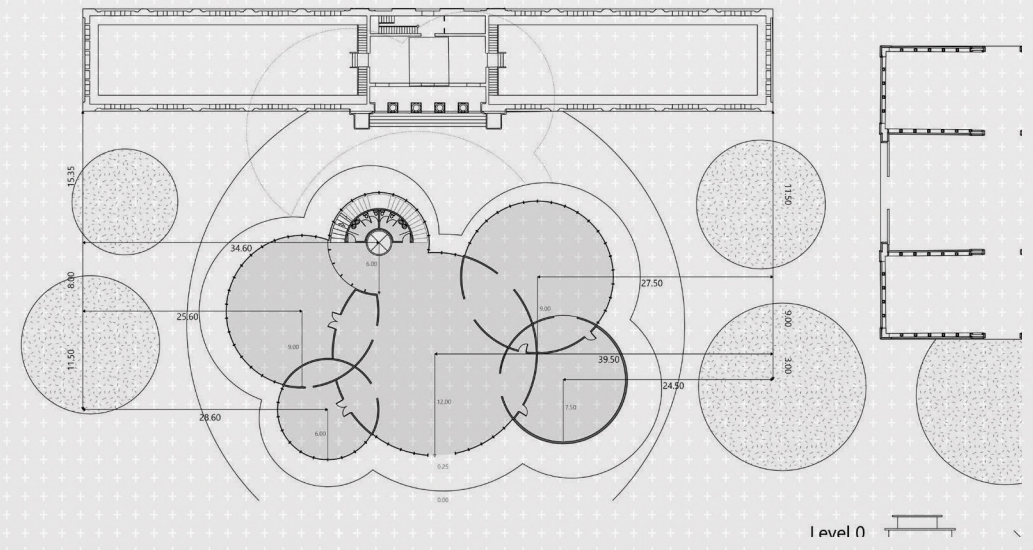
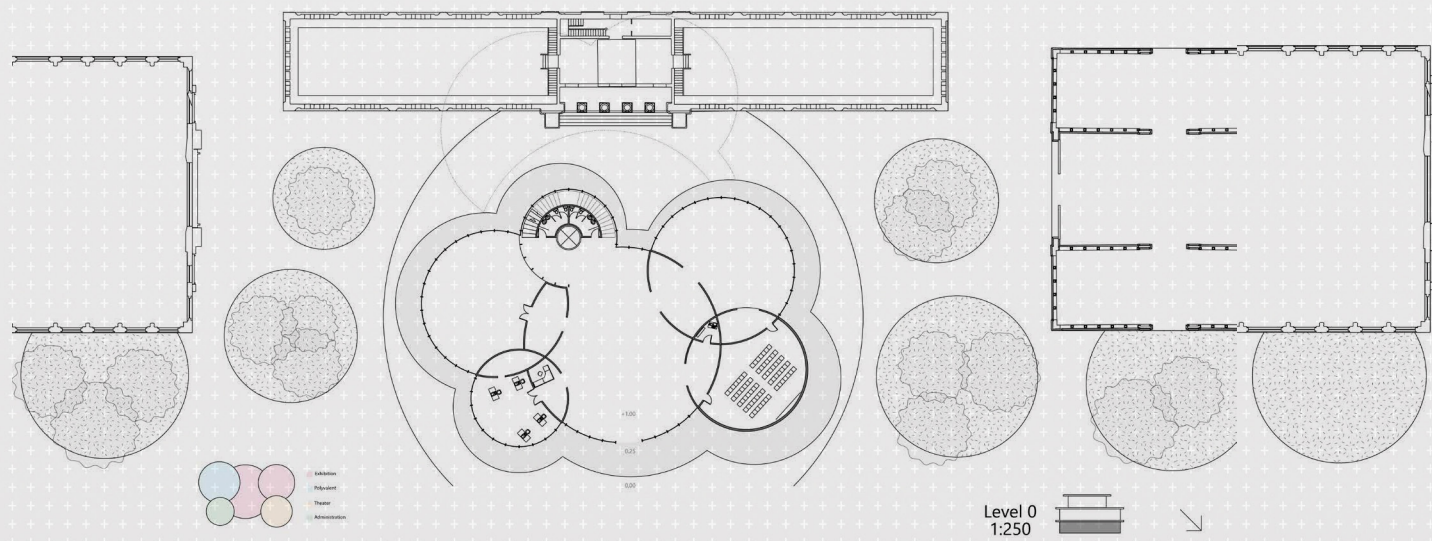
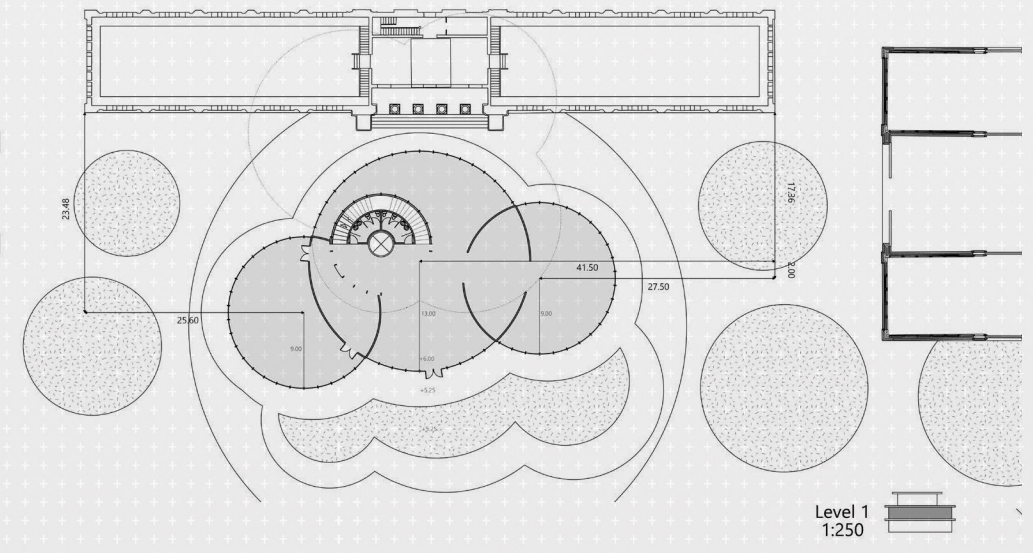
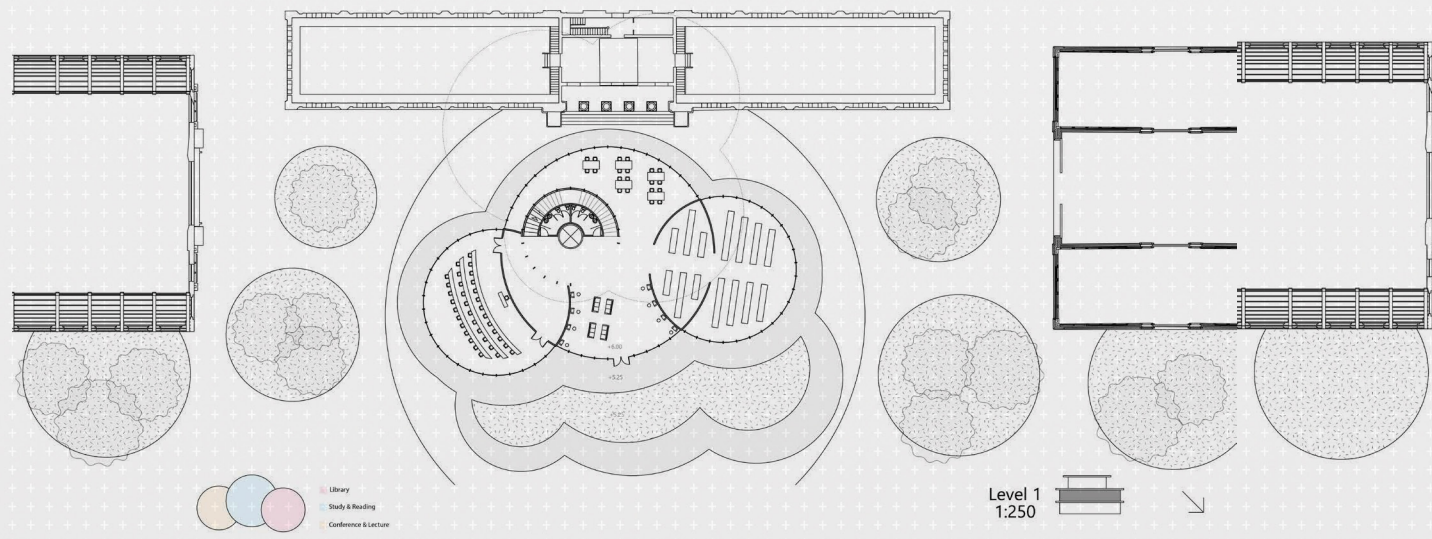
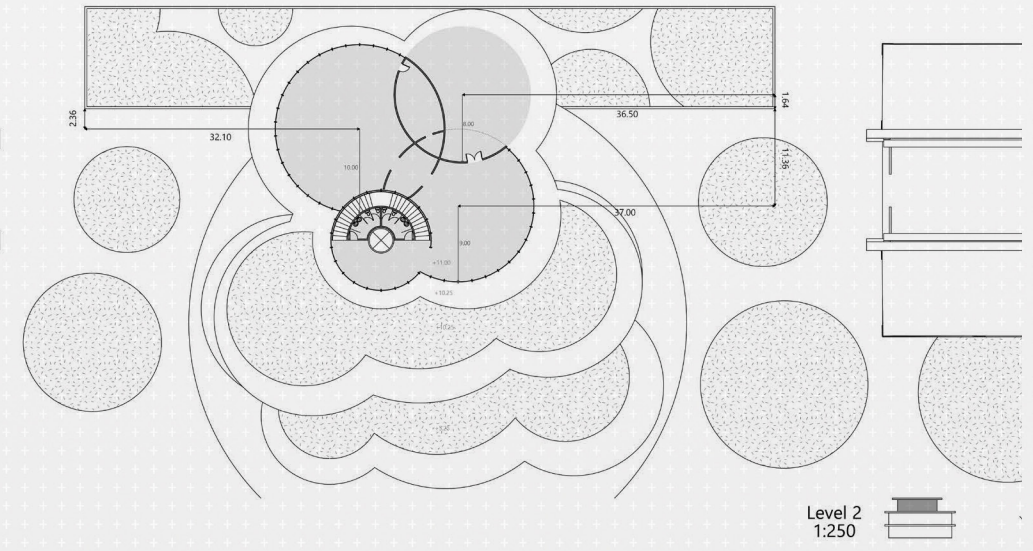
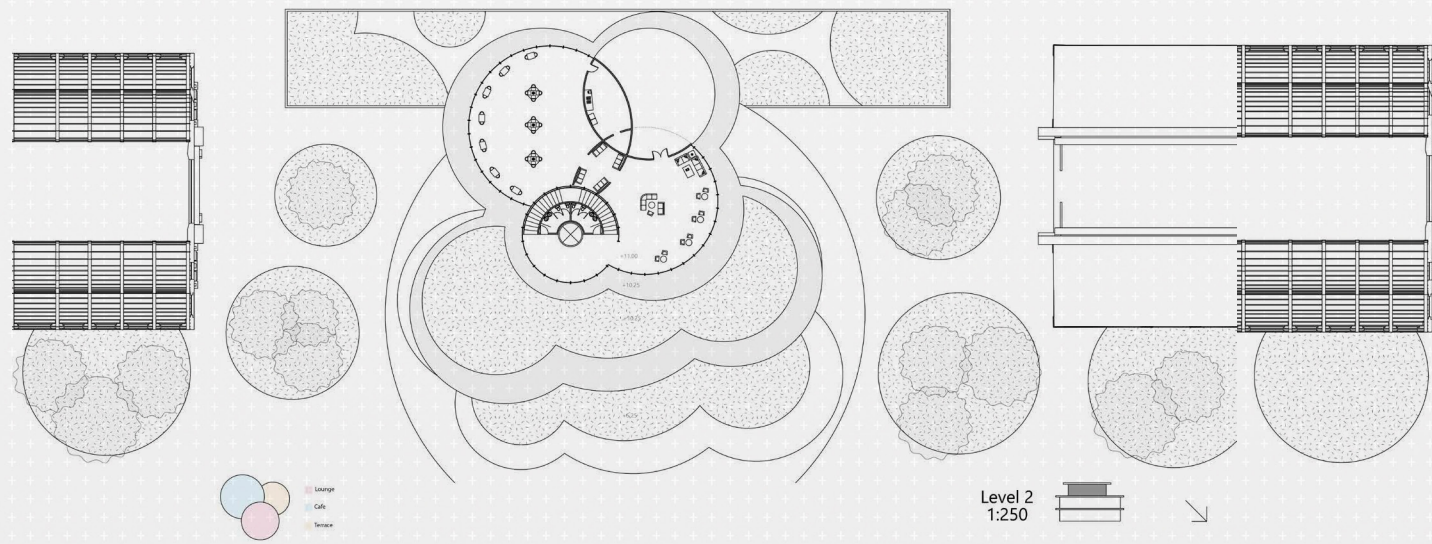
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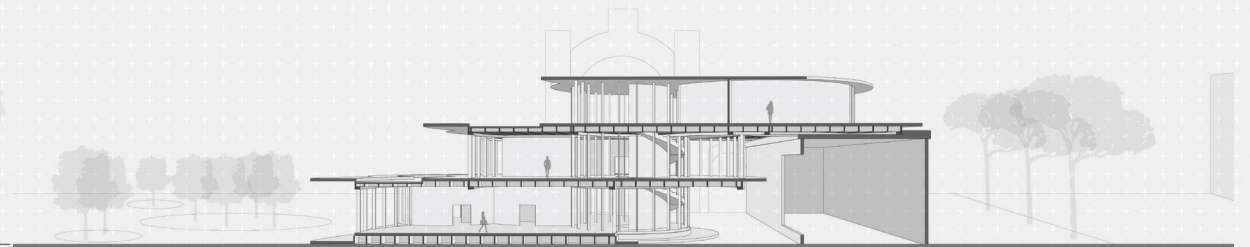


FINAL JURY (edited by Stephen Caffey):

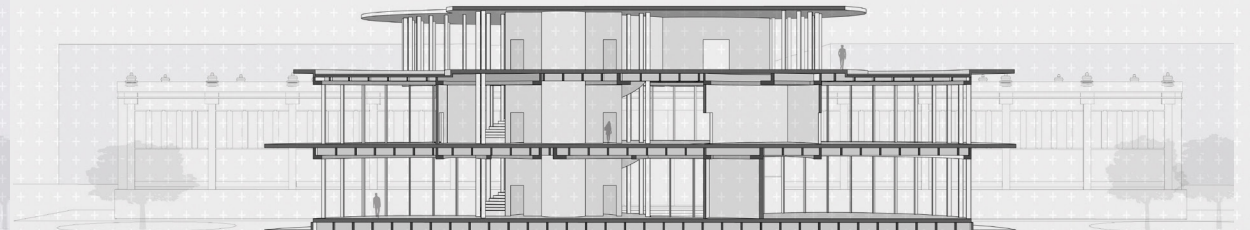
*"Bases of the circle forms? Think about the potential of the curvilinear beyond the circle
Areas of biophilia: how to best achieve that feature beyond just extending visual and spatial access to green space?
Look beyond E.O. Wilson's Biophilia to Levi Bryant's forthcoming book on Wilderness.
What is the subgrade condition? Would it allow you to create the tunnel with relative ease? How would this choice facilitate the programmatic potential?
For floating, look at Jujol.
What modifications could you make to introduce the light wells as spatially and programmatically unifying elements?"*



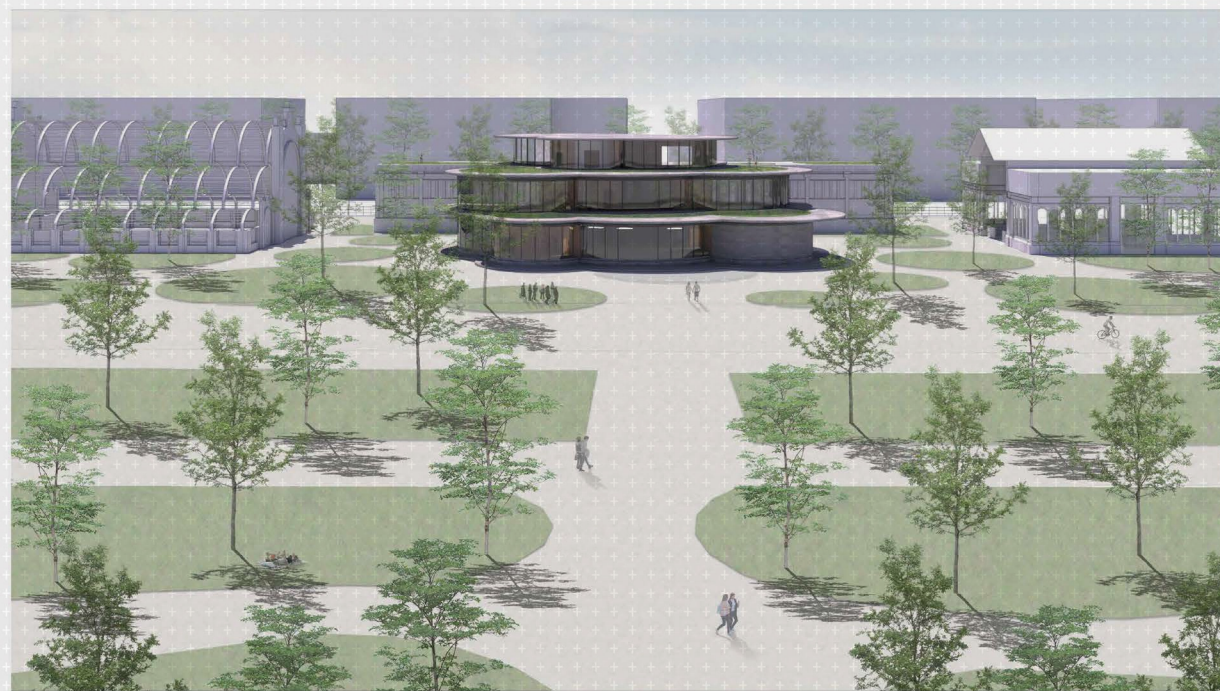




1:150



1:150

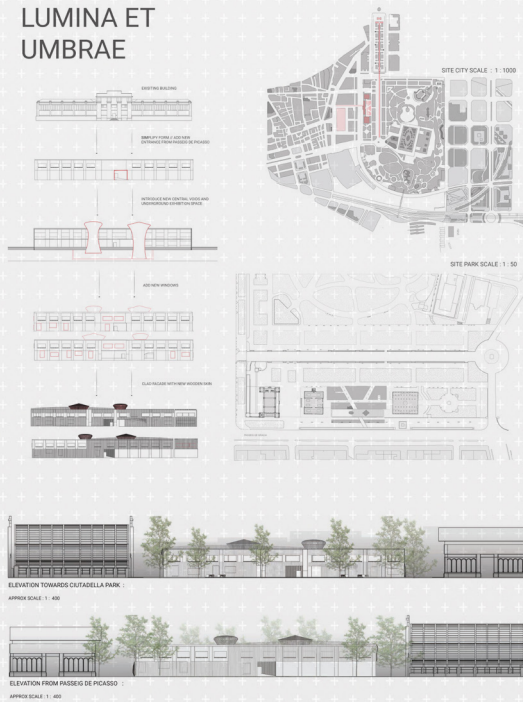




LUMINAT ET UMBRAE

Daniel Wang Yu, Texas A&M University, Architecture Undergraduate
 Julia Marie Vasilyev, Texas A&M University, Architecture Undergraduate

LUMINA ET UMBRAE

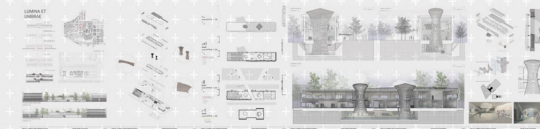


We started by analysing the site of the Martorell building in Ciutadella park. It was evident that the museum was in need of modifications. We simplified the building form into its most essential parts, then added a new entrance from Passeig de Picasso. We propose to excavate beneath the museum to make room for a new Exhibition space.

By introducing two central voids into the Building, we establish a new circulation spine, and a path for natural light into the new exhibition space. Additionally, four openings were carved on the ground level to allow natural light into the new underground space. Using the proportion and rhythm of the existing building, we inserted new windows to allow for cross ventilation and lighting.

We proceeded to clad the building with a new undulating wooden facade. On the park side, the facade is modified to cover a new outdoor polyvalent room. The wooden facade acts as a shading device to the newly inserted windows. Wood was also used for the structure of the atrium and the cladding of the interior axis to the park. "Luminat et Umbrae" now serves as a multi-use community center to Ciutadella park.

The landscape is modified to define a new path from the park into the building, as well as generating new park areas reserved for the Hivernacle and Umbracle. By preserving the original facade as well as annexing a new undulating facade, we preserve the identity of the building while also attracting new users.



FINAL JURY (edited by Stephen Caffey):

How does the fenestration relate to the existing urban texture of the context?

What is the difference between polyvalent and multi-purpose or flex-space?

Think about the ways in which the complexity of natural light patterns might compete with images and objects that might be displayed there.

Practical question: how would these light wells be cleaned and maintained?

Watch the film La Sapienza

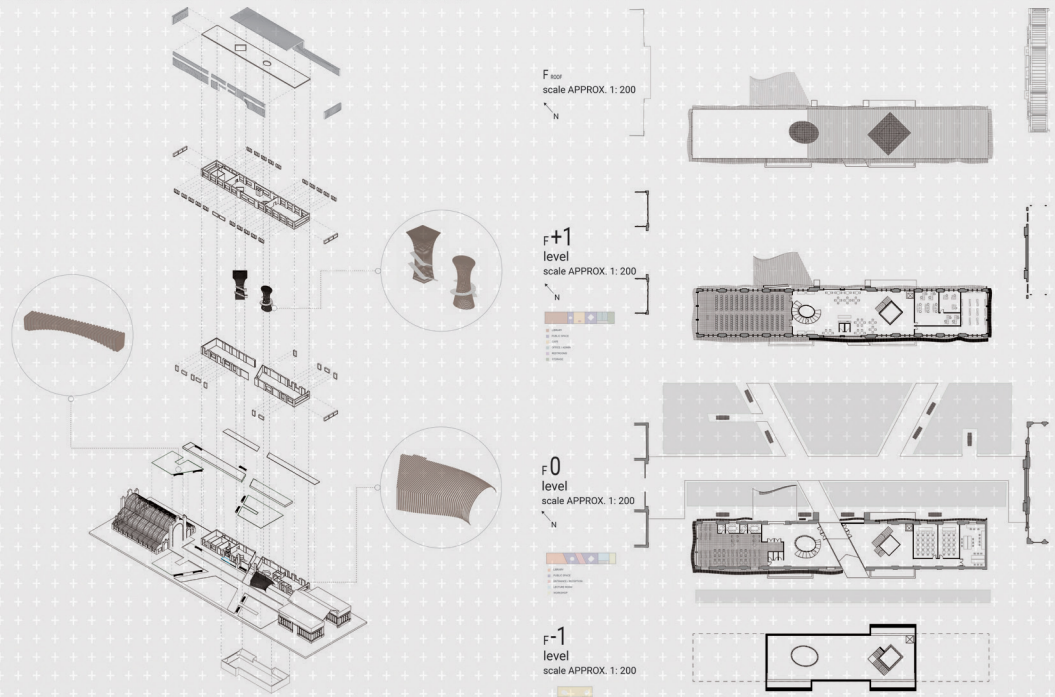
Borromini: mystical(?)

Bernini: rational(?)

Park as: La Ribera | Gate | Research Campus
 Barcelona Architecture Center | Design Studio FALL 2019 | Pasquai Benedicte

Design Studio Final Phase
 Julia Vasilyev and Daniel Wang Yu // Texas A&M // Undergraduate

01



Park as: La Ribera | Gate | Research Campus
 Barcelona Architecture Center | Design Studio FALL 2019 | Pasquai Benedicte

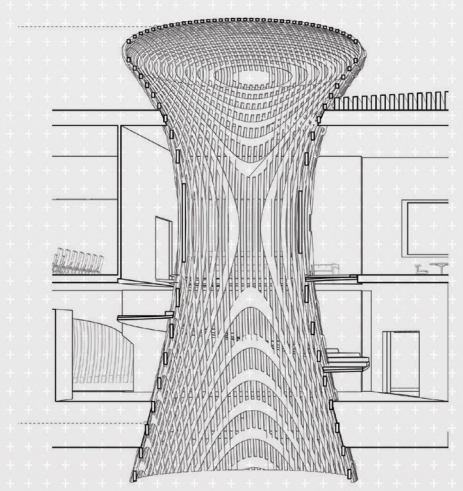
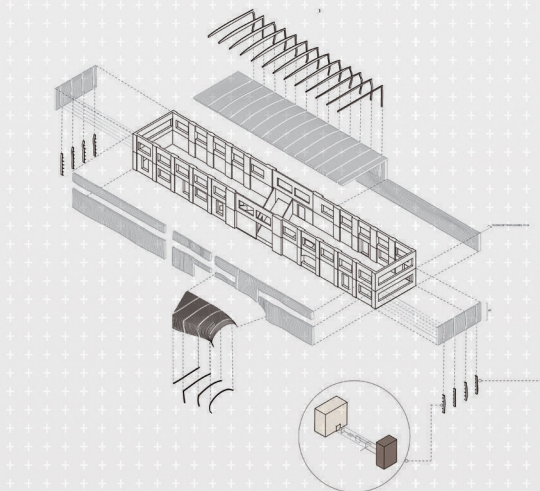
Design Studio Final Phase
 Julia Vasilyev and Daniel Wang Yu // Texas A&M // Undergraduate

02

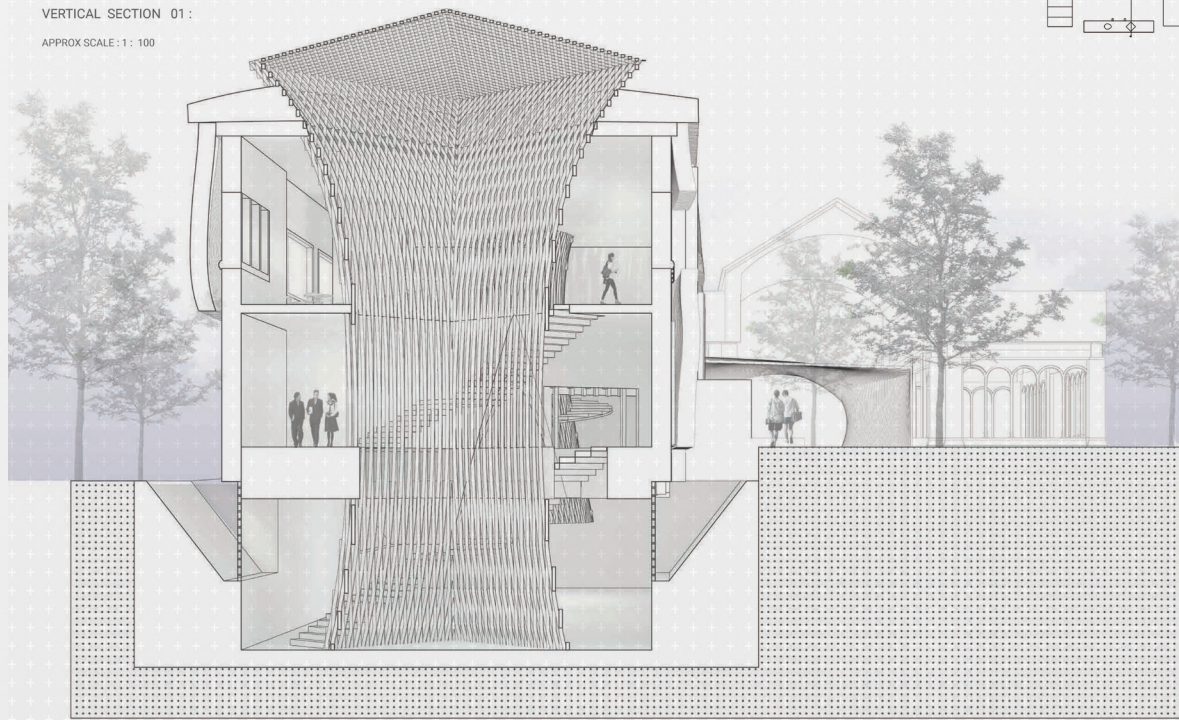
Park as: La Ribera | Gate | Research Campus
 Barcelona Architecture Center | Design Studio FALL 2019 | Pasquai Benedicte

Design Studio Final Phase
 Julia Vasilyev and Daniel Wang Yu // Texas A&M // Undergraduate

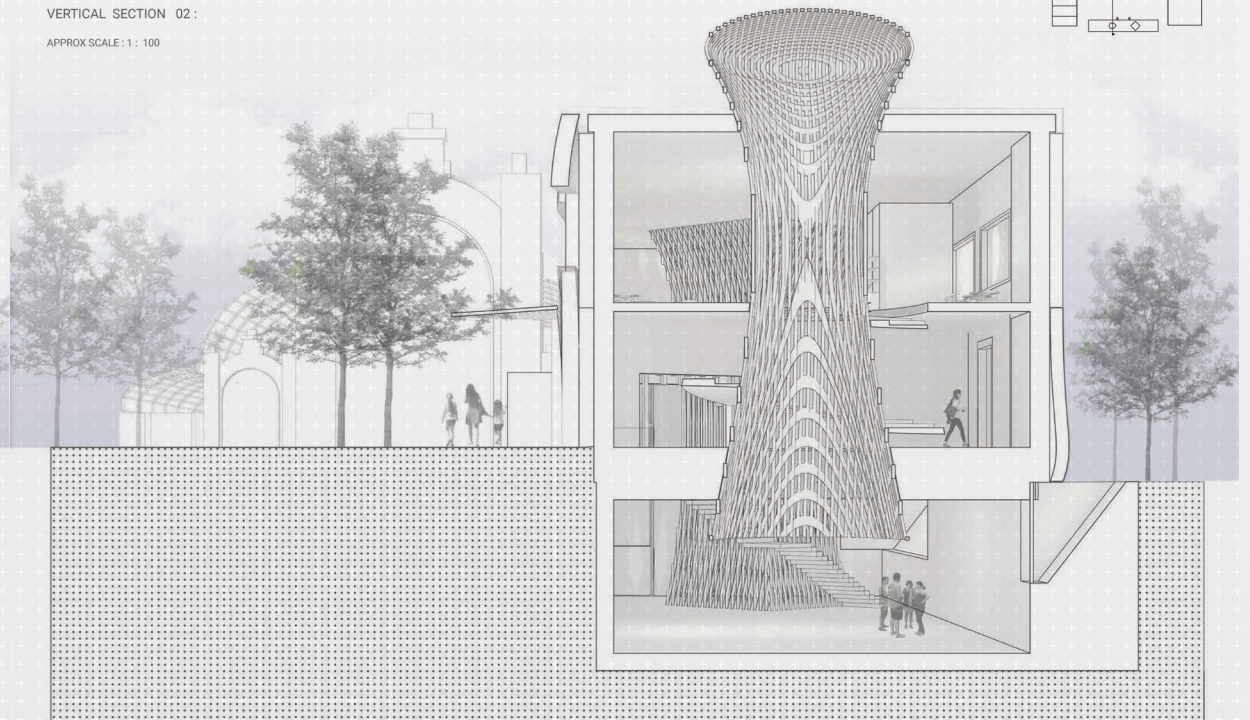
03



VERTICAL SECTION 01 :
APPROX SCALE : 1 : 100



VERTICAL SECTION 02 :
APPROX SCALE : 1 : 100



TRANSVERSAL SECTION :
APPROX SCALE : 1 : 50



WINDOW TO THE PARK

Abiel Canales, Texas A&M University, Architecture Undergraduate
 Zion Lewis, Texas A&M University, Architecture Undergraduate

Understanding street to park connection was initially the focus of this design. However, after connecting the two, there was an opportunity to "open" the building more to the park.

Window to the Park focuses on connecting Ciutadella Park by demolishing the park side facade and creating a transparent wall that allows for the park and building to become one. This design introduces new material to the park such as glass curtain walls and new structure given to the pre-existing building, Martorell Museum. This design also explores ways of achieving Net-0 Energy with the use of solar cells and design solutions dealing with structure.

Although changing the park side was one of our main objectives, the circulation between the museum and the existing green houses along the sides was something that we wanted to keep. By adding a concrete bridge supported by steel columns we manage to keep the formal language of the existing buildings and have a clear understanding of the circulation throughout the front of our building and the surrounding areas.

Another addition to the project is a ramp located on the left of the park side entrance. This ramp allows for natural light to reach the bottom level of our building where the conference room is located as well as giving easy access to the park and green spaces within the ramp for leisure.

FINAL JURY (edited by Stephen Caffey):

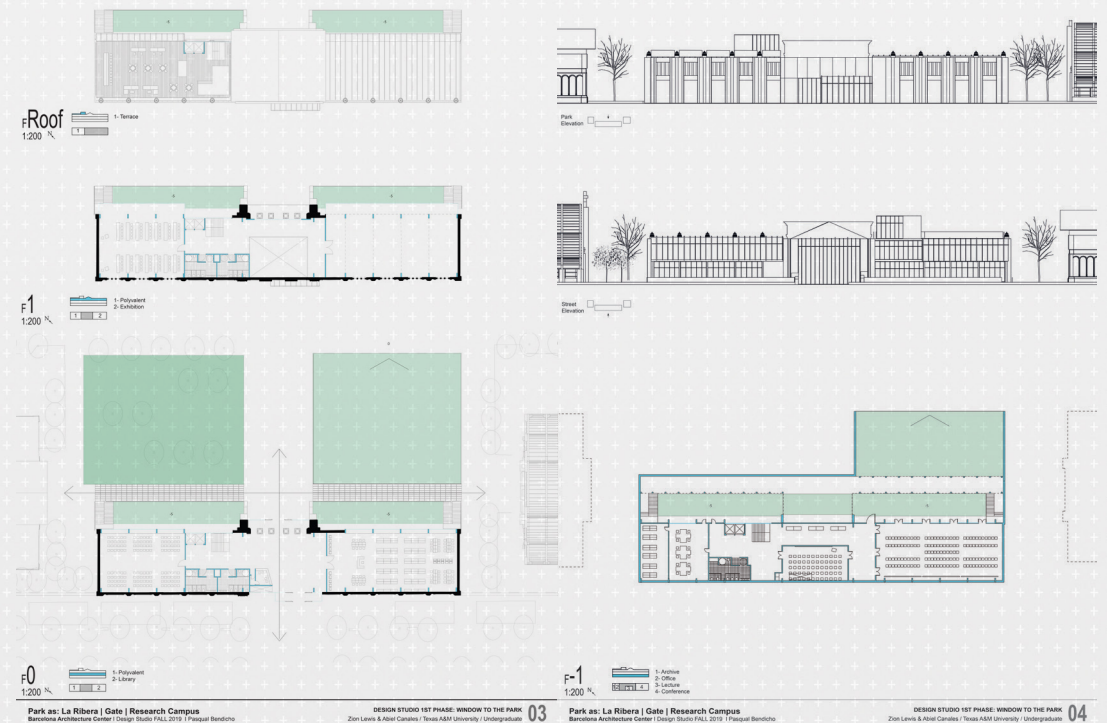
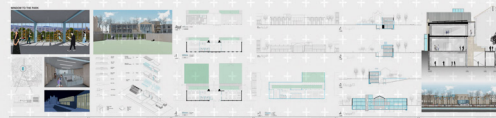
At what point in the decisionmaking process did you decide to demolish the existing facade?

A series of design decisions that necessitated subsequent responses (linear or sequential approach)?

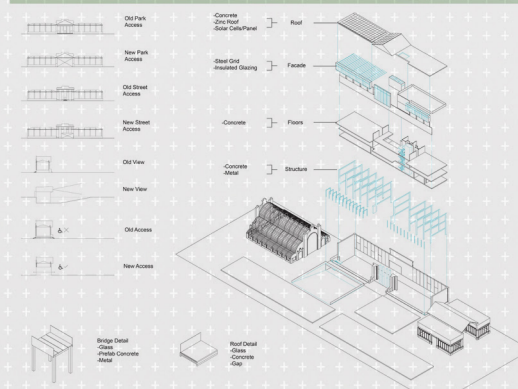
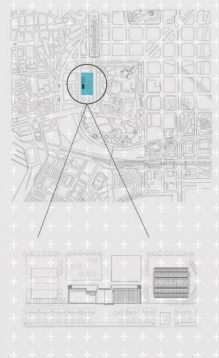
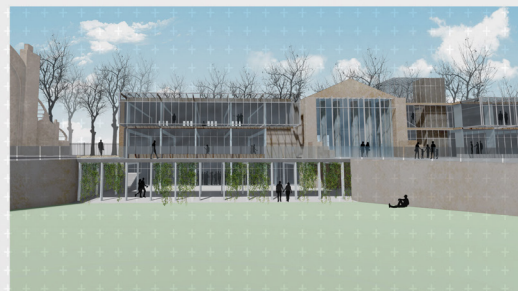
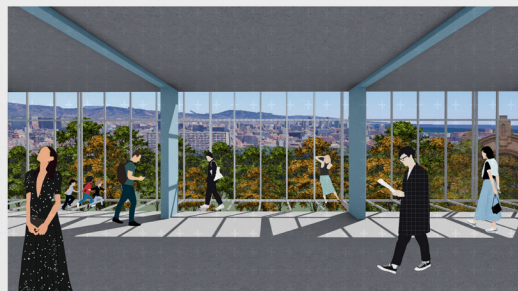
Energy efficiency: did you investigate the passive climate responsive features that are already in use in many buildings in Barcelona?

In terms of return on investment, is the zinc both aesthetically appropriate and thermally beneficial?

Look at precedents for diagrammatic expressions of existing structure in industrial heritage/adaptive use projects

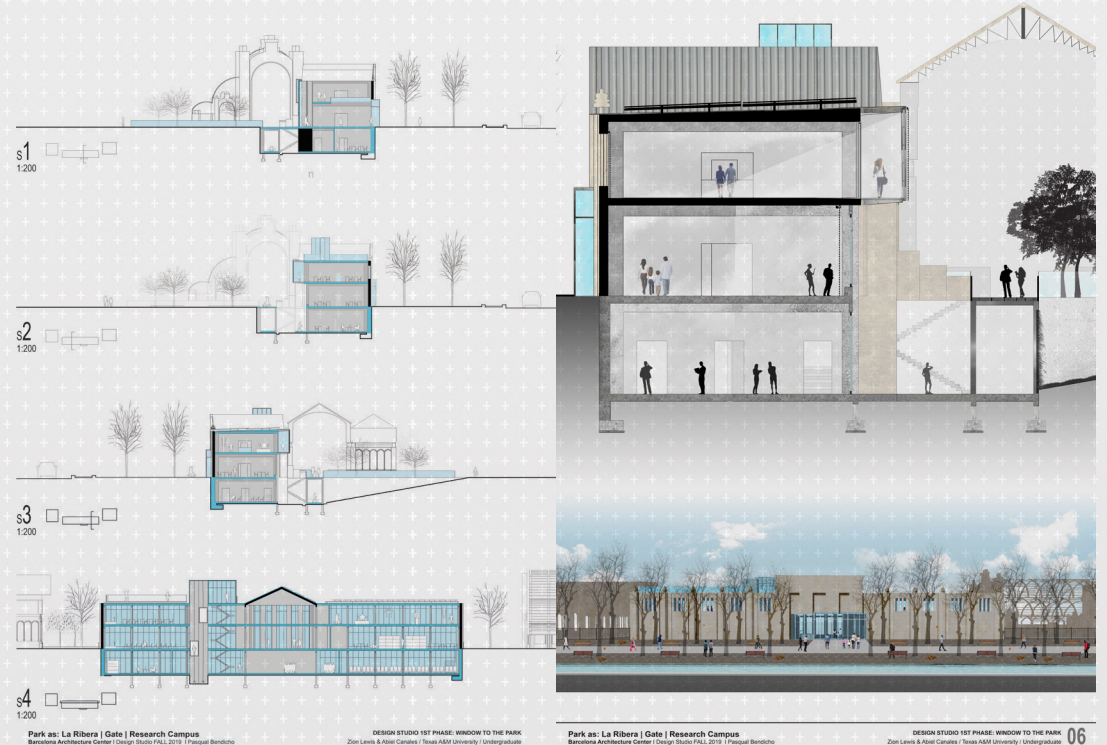


WINDOW TO THE PARK



Park as: La Ribera | Gate | Research Campus
 Barcelona Architecture Center | Design Studio FALL 2019 | Pascual Bandocho
 DESIGN STUDIO 4th PHASE: WINDOW TO THE PARK
 Zion Lewis & Abiel Canales | Texas A&M University | Undergraduate 01

Park as: La Ribera | Gate | Research Campus
 Barcelona Architecture Center | Design Studio FALL 2019 | Pascual Bandocho
 DESIGN STUDIO 4th PHASE: WINDOW TO THE PARK
 Zion Lewis & Abiel Canales | Texas A&M University | Undergraduate 02



Park as: La Ribera | Gate | Research Campus
 Barcelona Architecture Center | Design Studio FALL 2019 | Pascual Bandocho
 DESIGN STUDIO 1st PHASE: WINDOW TO THE PARK
 Zion Lewis & Abiel Canales | Texas A&M University | Undergraduate 03

Park as: La Ribera | Gate | Research Campus
 Barcelona Architecture Center | Design Studio FALL 2019 | Pascual Bandocho
 DESIGN STUDIO 1st PHASE: WINDOW TO THE PARK
 Zion Lewis & Abiel Canales | Texas A&M University | Undergraduate 04

INTERACTIVE MEDIUM

Garret Morgan, Clemson University, Architecture Undergraduate

The interactive medium project is a design intended to expand on the notable aspects of its site. Ciutadella Park, the location of the current Martorell Museum, offers great views, gravitational paths and a feeling of openness. This new proposal features additions to the existing museum with an emphasis on transparency, and free circulation.

The museum's existing structure is preserved while the front and back facade are opened up. Glass installations join the openings, extending the size of each floor and making the facade more transparent. The casual flow of movement in the park was an important inspiration for the interior circulation as well. A helix shaped ramp gives users the experience of walking through the park while moving through the program.

The program as a whole is separated between private education spaces (within the interior of the existing structure), and communal areas for meetings/gatherings or just a good view of the park (new additions).

The interactive median's goal is to truly act as a communal middle ground between users of the park and working minds of the city.

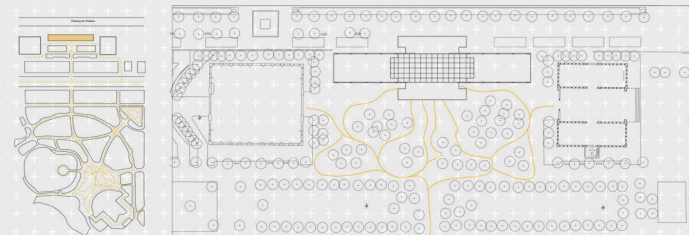
FINAL JURY (edited by Stephen Caffey):

- How is walking through the park while inside the building necessary when you can just walk through the park?
- How much usable space is sacrificed for the helix ramp? What precedents did you consider when developing the helix?
- How would you regulate natural light in the ground-level exhibition space? Think about the possibilities in terms of framed moments of sensory experience.

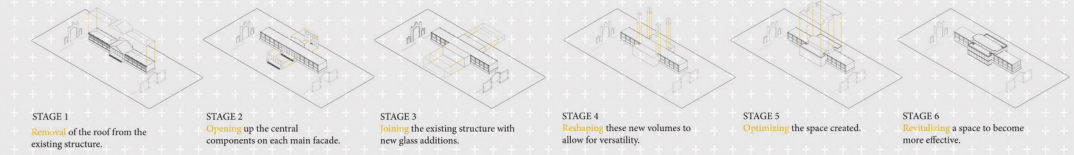


Interactive Medium Garrett Morgan

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PROCESS DIAGRAMS



Park as: La Ribera | Gate | Research Campus
Barcelona Architecture Center | Design Studio FALL 2019 | Miguel Rotán

DESIGN STUDIO FINAL: THE TITLE OF YOUR PROJECT
Garrett Morgan / Clemson University / Undergraduate 01

Park as: La Ribera | Gate | Research Campus
Barcelona Architecture Center | Design Studio FALL 2019 | Miguel Rotán

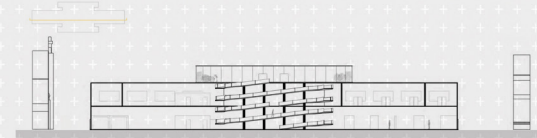
DESIGN STUDIO FINAL: THE TITLE OF YOUR PROJECT
Garrett Morgan / Clemson University / Undergraduate 02



TRANSVERSAL SECTION (1:200)



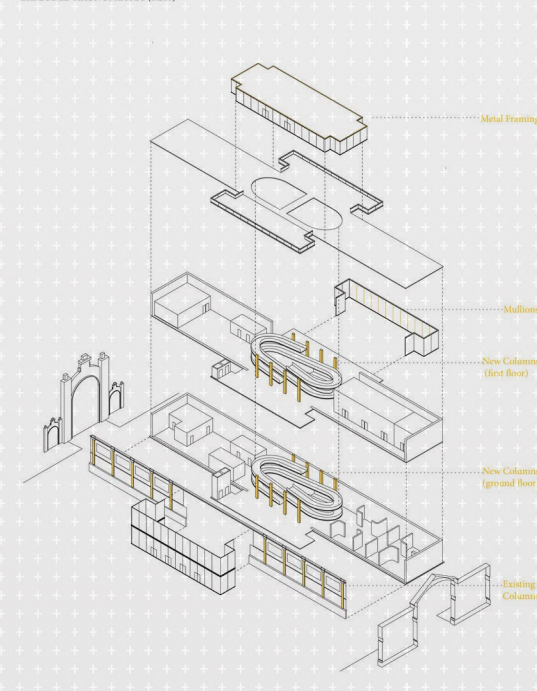
LONGITUDINAL SECTION (1:200)



Park as: La Ribera | Gate | Research Campus
Barcelona Architecture Center | Design Studio FALL 2019 | Miguel Rotán

DESIGN STUDIO FINAL: THE TITLE OF YOUR PROJECT
Garrett Morgan / Clemson University / Undergraduate 03

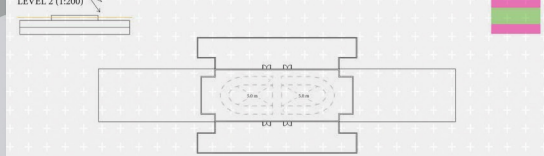
EXPLODED AXONOMETRIC (1:200)



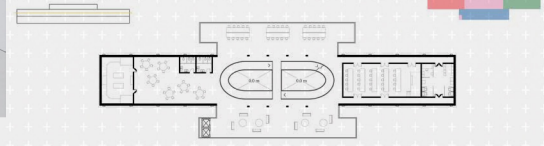
Park as: La Ribera | Gate | Research Campus
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DESIGN STUDIO 1ST PHASE: THE TITLE OF YOUR PROJECT
Garrett Morgan / Clemson University / Undergraduate 05

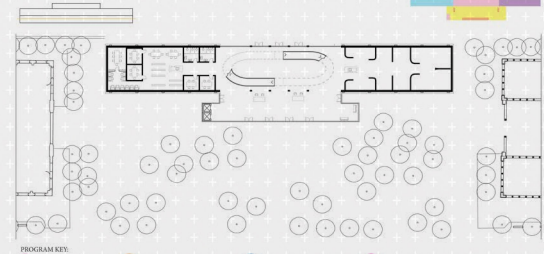
FLOOR PLANS (1:200)



LEVEL 1 (1:200)



GROUND FLOOR (1:200)



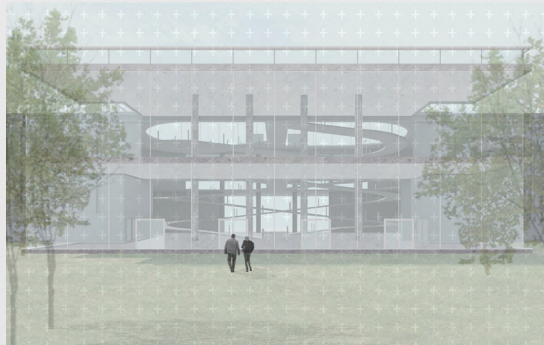
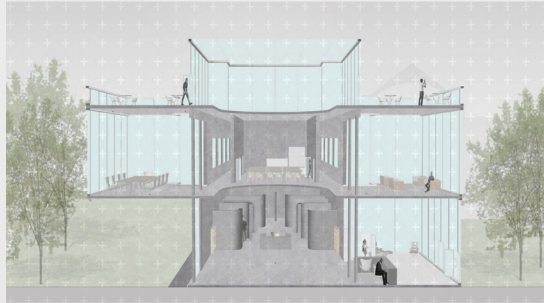
PROGRAM KEY:

- Circulation
- Temporary Exhibition Room
- Library
- Access
- Lobby
- Polyvalent Room
- Communal Space (Park Views)
- Cafe
- Conference Booths
- Terrace
- Green Space

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DESIGN STUDIO FINAL: THE TITLE OF YOUR PROJECT
Garrett Morgan / Clemson University / Undergraduate 04

CONSTRUCTIVE SECTION (1:50)



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DESIGN STUDIO FINAL: THE TITLE OF YOUR PROJECT
Garrett Morgan / Clemson University / Undergraduate 06

GREEN HOUSE THEATER

Natalue Cliver, Clemson University, Landscape Undergraduate

The Green House Theater blends the past, current and desired future uses of the site into a unique performing arts exhibition experience. Limited light in the underground multipurpose auditorium comes from thin light wells, which divide the courtyard above by program. On the ground level, the former geology museum acts as a open air pavillion for study and eating spaces as well as a new entrance to Ciutadella Park.

Its past is recognized and remembered by the geometric paving pattern inspired by a geode. Children can play on innovative new play equipment while their guardians peruse temporary sculpture exhibitions and enjoy the park. The theater itself can be divided into two smaller spaces for university lectures, or act as a community theater for students and the surrounding neighborhoods to connect and perform together.

FINAL JURY (edited by Stephen Caffey):

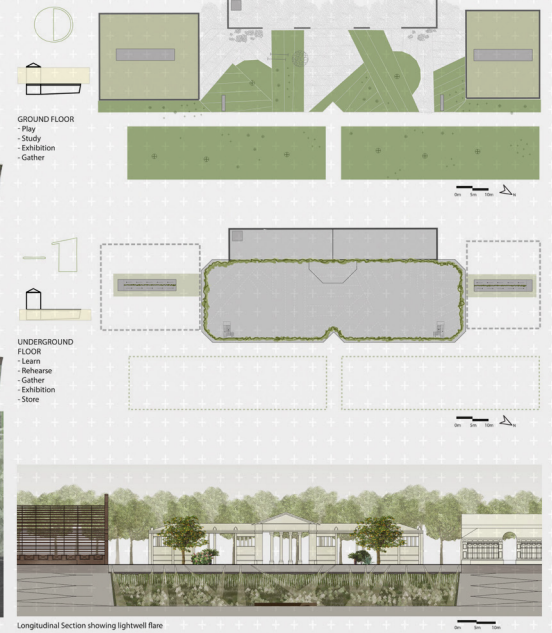
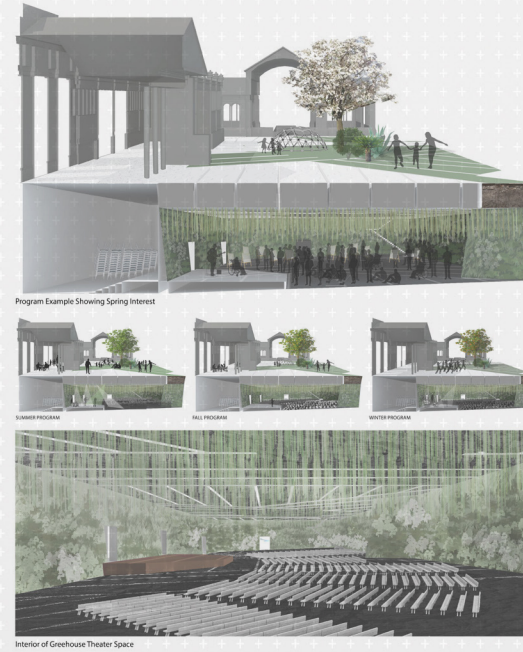
Fully explore that anti-anthropocentric impulse that permeates your project. Have you integrated your personal experience as a performer into this project?

Underground space as a performer in its own right

Performance art exhibition experience in the underground greenhouse theater: leveraging the shadows (could you include some bioluminescent fungi?) tubers and other rhizomatic forms?

Think about modifying the classical elements so that they are more emphatically subordinated by the plant life.

Visit Walter de Maria's Earth Room in New York City.



Final Submission Barcelona Architecture Center | Design Studio FALL 2019 | Miguel Rodan
 DESIGN STUDIO FINAL PHASE: GREEN HOUSE THEATER Natalue Cliver / Clemson University / Undergraduate
 Final Submission Barcelona Architecture Center | Design Studio FALL 2019 | Miguel Rodan
 DESIGN STUDIO FINAL PHASE: GREEN HOUSE THEATER Natalue Cliver / Clemson University / Undergraduate

Green House Theater

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Final Submission Barcelona Architecture Center | Design Studio FALL 2019 | Miguel Rodan
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 DESIGN STUDIO FINAL PHASE: GREEN HOUSE THEATER Natalue Cliver / Clemson University / Undergraduate

GREEN HOUSE THEATER

Jensen Haldrup, Clemson University, Landscape Undergraduate
 Deedra Franklin, Clemson University, Architecture Undergraduate

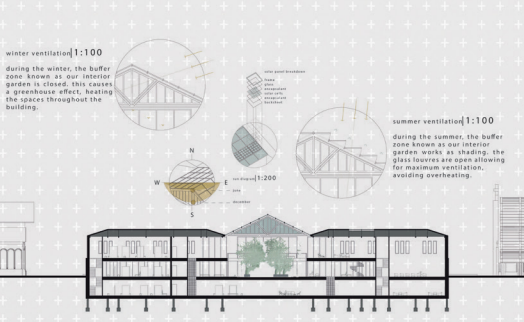
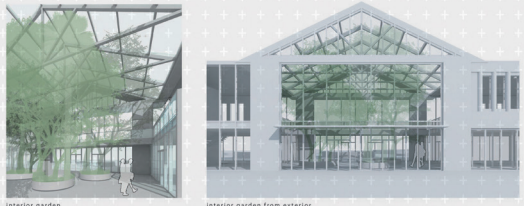
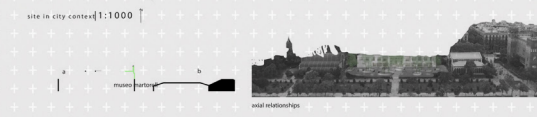
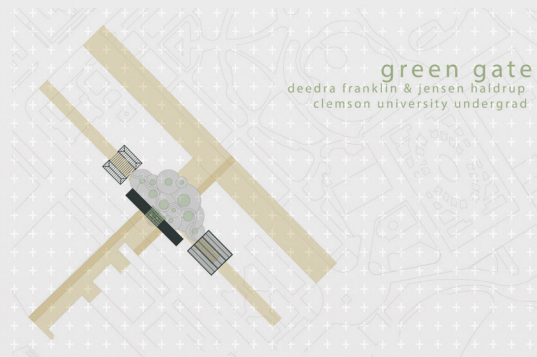
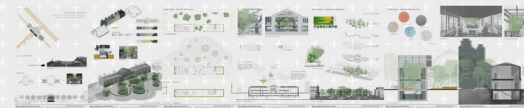
Beginning with axial relationships, the main entrance of Green Gate was conceived through spatial analysis in the city scale. In order to connect Ciutadella Park to Passeig de Picasso, the new entrance is repositioned to fit more directly with the existing streets and to provide greater views from either side of the building.

The main concept of Green Gate came from creating a new park entrance in the form of a central garden that splits the existing building into two main programs. The two programs are connected by a bridge across the garden where each program of the building is unique; academic or exhibition space. Emphasizing the new entrance, the design habit of the interior garden is continued and expanded throughout the park creating a central plaza between Green Gate, the Umbracle, and the Hivernacle connecting the three spaces. The goal of the new building program is to transparently unite the existing neighborhood with the nearby university campus, connecting the city more completely to the park, and as a result, the park to the city.

Since there is so much history behind Ciutadella Park since its introduction in the late nineteenth century and Martorell Museum is protected by the City of Barcelona, we wanted to keep the history of the existing building while also allowing for it to grow within its program.

We decided to keep the existing building making only a few slight changes within the interior as well as the central roof area. This design decision was conceived based on the change in program within the existing building.

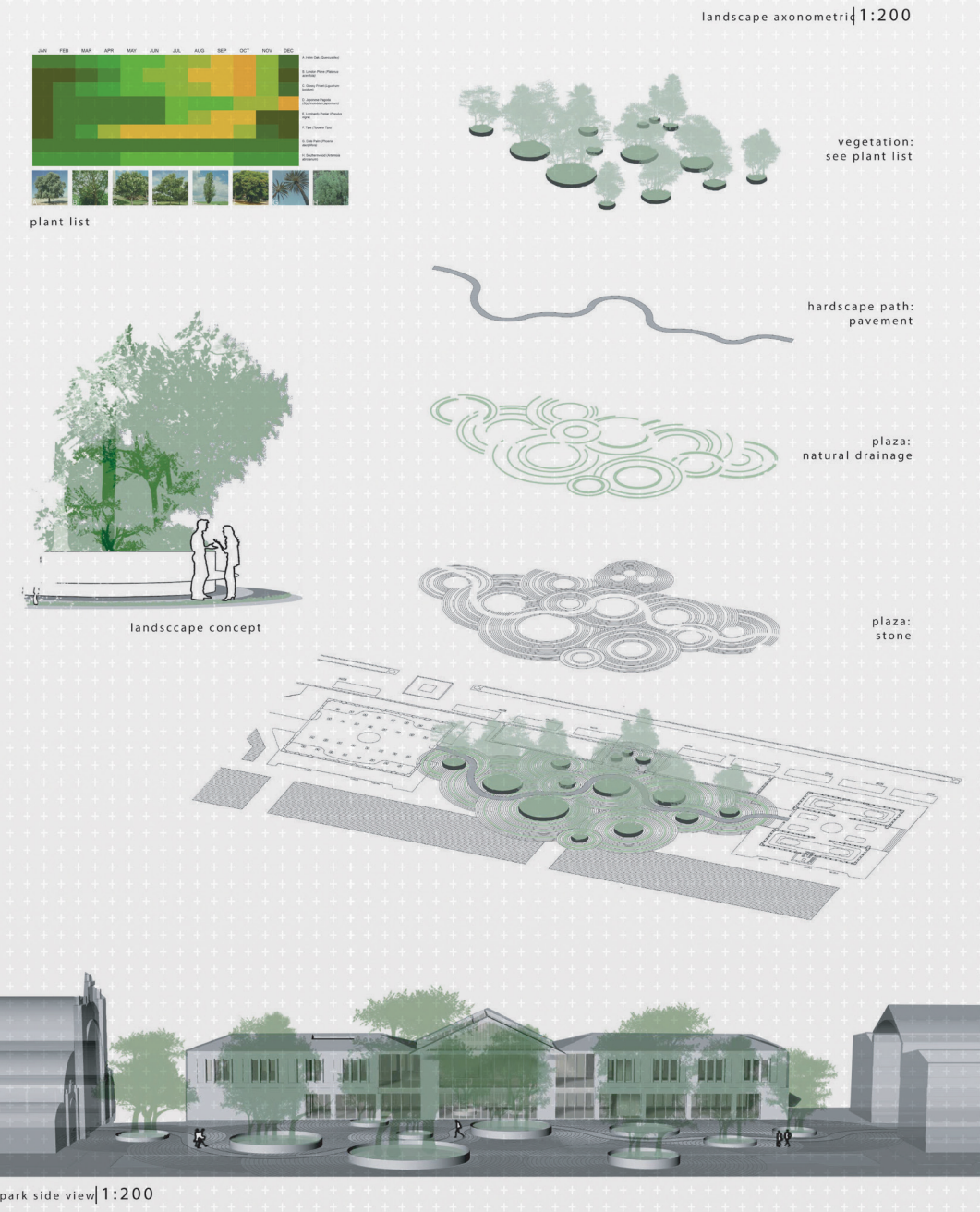
We designed a new greenhouse-like structure for the entrance proposal that encouraged ventilation and natural light to flow throughout the space, and removed the existing layout of the museum to accommodate for our proposed program of exhibition and academic spaces. Making these minor changes in design allowed for us to uphold the history and culture of Martorell Museum while also emphasizing the importance of this more precise connection between the city and Ciutadella park, and its connection between the existing El Born Neighborhood and the nearby university campus.



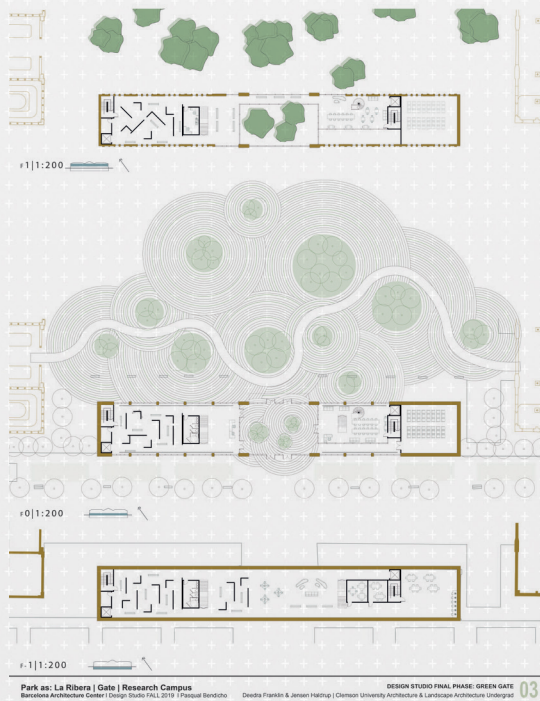
Park as: La Ribera | Gate | Research Campus
 Barcelona Architecture Center | Design Studio FALL 2019 | Pascual Bandocho
 Deedra Franklin & Jensen Haldrup | Clemson University Architecture & Landscape Architecture Undergrad 01

Park as: La Ribera | Gate | Research Campus
 Barcelona Architecture Center | Design Studio FALL 2019 | Pascual Bandocho
 Jensen Haldrup & Deedra Franklin | Clemson University Landscape Architecture & Architecture Undergrad 04

green gate - landscape diagrams



green gate - plans | 1:200 scale

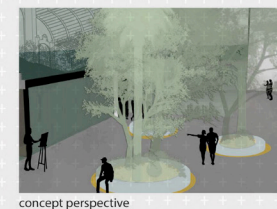
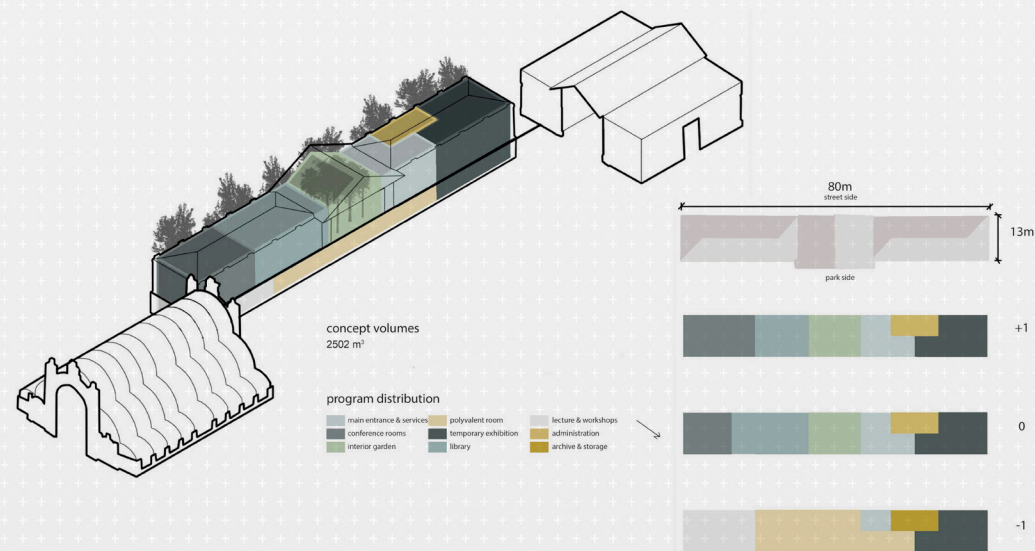


FINAL JURY (edited by Stephen Caffey):

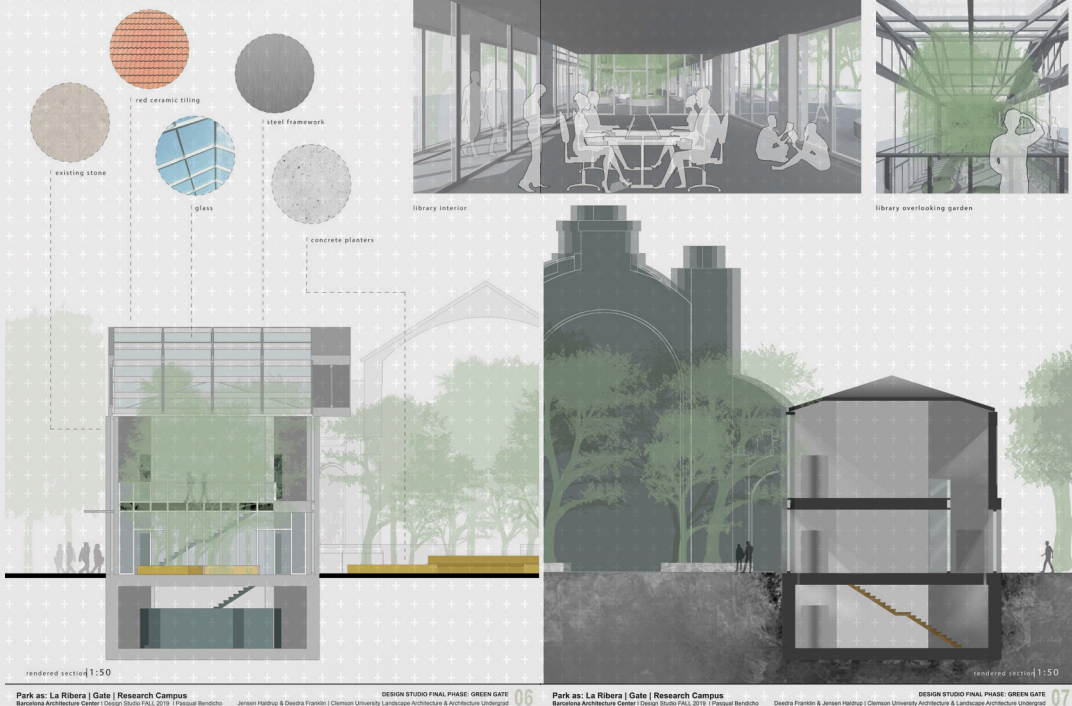
Returns us to the very origins of modern architecture: Joseph Paxton's Crystal Palace.
 Begin by talking about the use of the circles: did you consider any alternatives?
 Garden as bridge connecting split program.
 Nice use of passive climate responsive features!

For the drainage, will permeable surfaces be used? Can they drain to an underground cistern used to irrigate the plant life on the site?
 Look at the 1950s Noticiados Universal building by Sostres for examples of seamless integration of modernist façades with 19th and early 20th-century forms.

Could the planters be sub-grade to reinforce the practicality of the drainage system without such a stark contrast between the emphatical rectilinearity of the façade and the elevated curvilinear forms? How about a combination of raised and subgrade planters?
 Circular forms imply centripetal and/or centrifugal forces: does either apply in your case?



green gate - materiality | sections



VENTANA DEL PARQUE

Thomas Varvaro, Texas A&M University, Architecture Undergraduate
 Nathan Gillis, Texas A&M University, Architecture Undergraduate

Ventana del Parque is our solution to the problem filled Biblioteca del Museu Martorell. We utilized the existing structure of the building while creating voids to fit the function of the program. In the center atrium we cleared out the large opaque walls that served as a barrier between the street and the park and replaced it with large glass panels. We also lowered the ground floor to make it a seamless transition between both sides of the site. This original plan led to the name "Ventana del Parque".

The building was also not large enough to fit the desired program so we decided to add a lower level to add space without expanding the footprint of the building. This exposed us to the problem of lighting the underground without adding a large amount of artificial lights.

Our solution was to add two large glass boxes to either side of the atrium and fill them with vertical circulation leading into floor -1, as well as adding a glass floor in a portion of the atrium. This would allow light to filter through the voids and fill the space with natural light. These glass boxes were then further modified with louvers and vents to provide a passive heating and cooling system. This would serve as a way to reduce the reliance on H-Vac and decrease the ecological footprint of the building.

FINAL JURY (edited by Stephen Caffey):

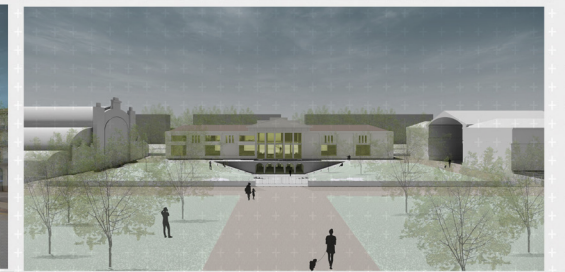
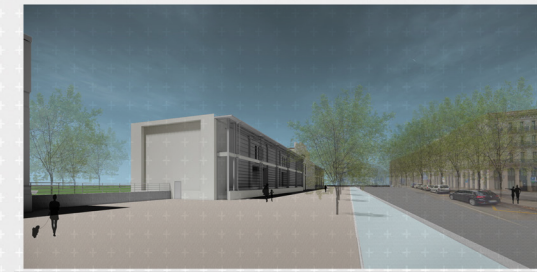
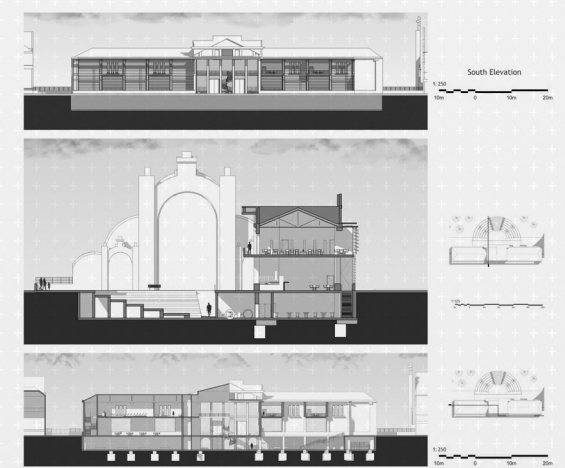
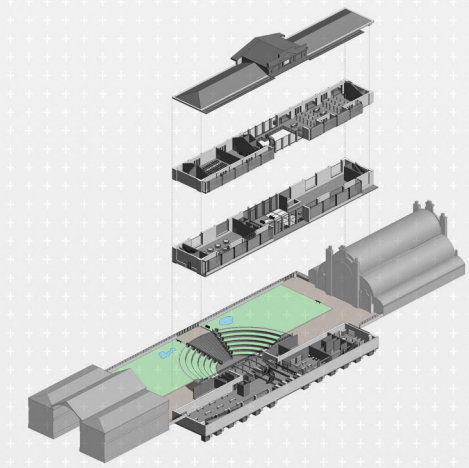
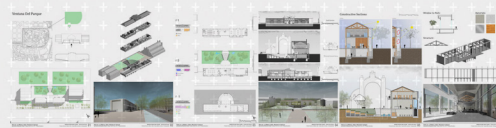
Exhaust Ventana – an opening through which wind travels (as much as light) – leverage language to best and most fully serve your conceptual foundations

Separation and control: how can these impulses be introduced without reading as authoritarian?

This project lends itself to the generation of liminal spaces (both inside and outside but neither inside nor outside)

Ramps provide access to the amphitheater seating? Can I skateboard in the amphitheater?

Nice resource management features: think about the aesthetics of sustainability.



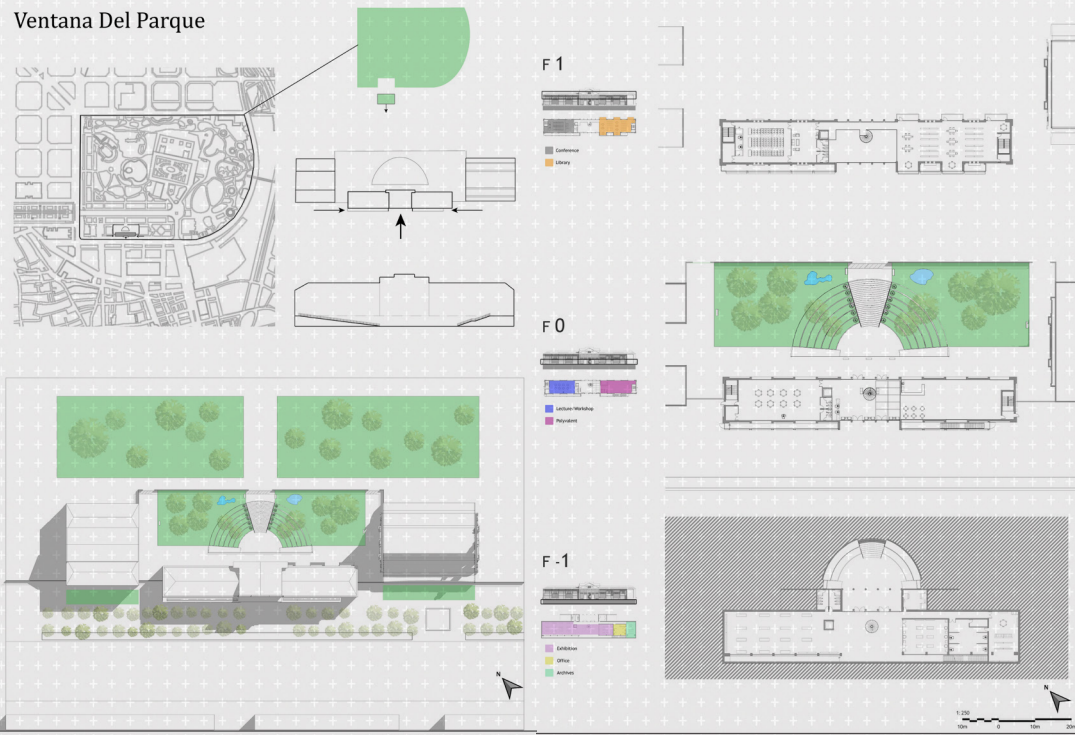
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DESIGN STUDIO FINAL PHASE: Ventana Del Parque
 Thomas Varvaro, Nathan Gillis | Texas A&M University | Undergraduate

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DESIGN STUDIO FINAL PHASE: Ventana Del Parque
 Thomas Varvaro, Nathan Gillis | Texas A&M University | Undergraduate

Ventana Del Parque



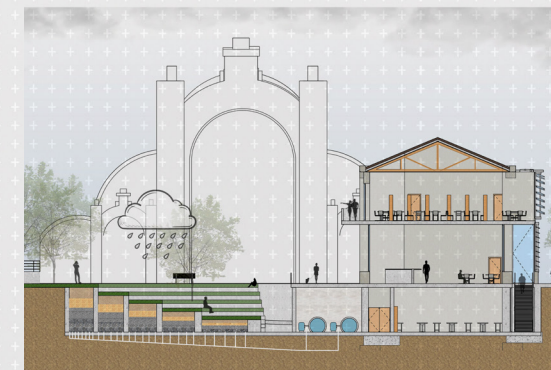
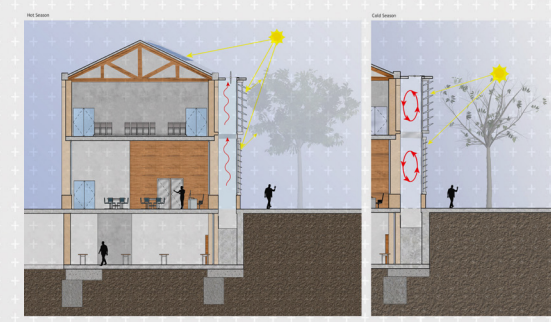
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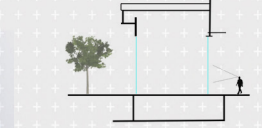
Constructive Sections



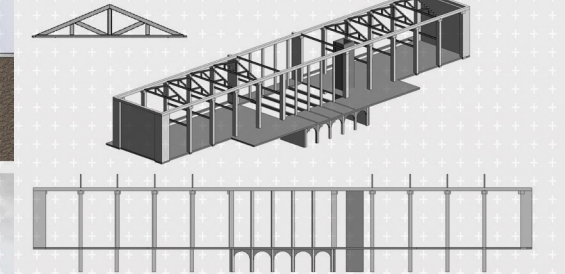
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DESIGN STUDIO FINAL PHASE: Ventana Del Parque
 Thomas Varvaro, Nathan Gillis | Texas A&M University | Undergraduate

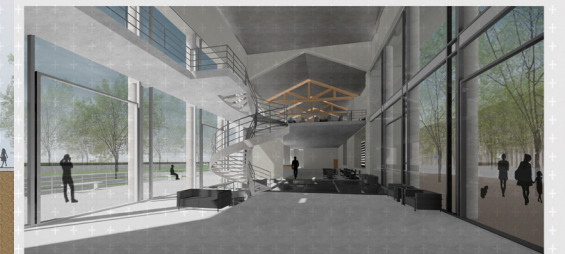
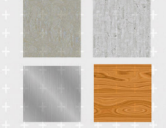
Window to Park:



Structure:



Materials:



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DESIGN STUDIO FINAL PHASE: Ventana Del Parque
 Thomas Varvaro, Nathan Gillis | Texas A&M University | Undergraduate

TREE HAUS

Andrew Salinas, Texas A&M University, Architecture Undergraduate
 Blake Tucker, Texas A&M University, Architecture Undergraduate

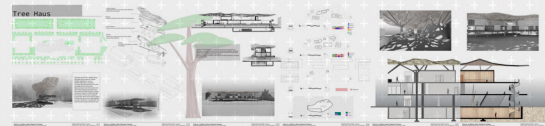
Tree Haus is a university academic complex located in Ciutadella Park designed to replicate a trees foliage, trunk, and root structurally while functionally serving a similar purpose to the natural precedence. The project also acts as an additional symbolic gateway into the park to provide greater accessibility to the park by establishing an implied connection between the neighbouring green house and shadow house.

This connection is accomplished through the integration and importance of vegetation within each of the structures.

As a new representation of the abundance of vegetation residing in the park, this project acclimates visitors of the park to the new environment by providing a transition space from the urban context of the park to the organic plain that is Ciutadella Park.

By using an open concept and reduced use of exterior walls, the project promotes the open yet protected environment in the same way a dense canopy of trees would in a forest, while also increasing the flow of natural ventilation through the space. In the same way different elements of a tree serve specific purposes, similar elements within our structure function in the same way.

The multi-layered canopy, serves to protect the building from the elements while also providing controlled amounts of sunlight and shaded areas through the space. The tree-like columns act as the primary structural components of the facility, replicating that of the tree's trunk. And finally, the sub-level library of this academic complex acts as the headquarters for achieved data and mechanical storage acting as the academic centres both physical and historical foundation.



FINAL JURY (edited by Stephen Caffey):

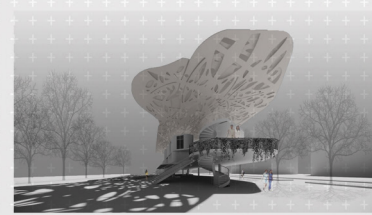
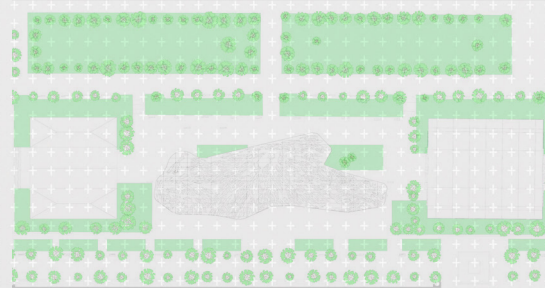
Could the canopy be both passive and active in terms of climate-responsiveness and energy efficiency? Would you consider upcycling manufacturing waste for the digitally fabricated canopy? (See Ahmed Ali's work with automotive manufacturing ofal? What about reclaimed wood for the interior paneling surfaces?

Could the trunks collect rainwater for irrigation? The canopy and the trunks seem formally well-developed, but the roots more metaphorically so: how could you provide a level of formal and/or material attention to rootedness that is comparable to the canopy and trunks?

Where is the closest canopy of trees? Vertical circulation: most convenient for whom? Think about the circular staircase to nowhere at the Fisher Library at Penn

Think about the symbolic and metaphorical function of the gateway (i.e., the darwaza in Islamic architecture)

Tree Haus



Tree Haus connects the shadow house and green house together through implied vegetation. It acts as a symbolic gateway into the park. Tree Haus opens the park up to be more accessible from the street side. Representing the trees that reside in the park, it gets people acclimated to the new environment. With the open concept it promotes natural ventilation through the structure. The Canopy is designed to mimic the natural phenomenon where tree branches and trunks merge together to create a shelter from the elements. The entire structure represents that of a tree.

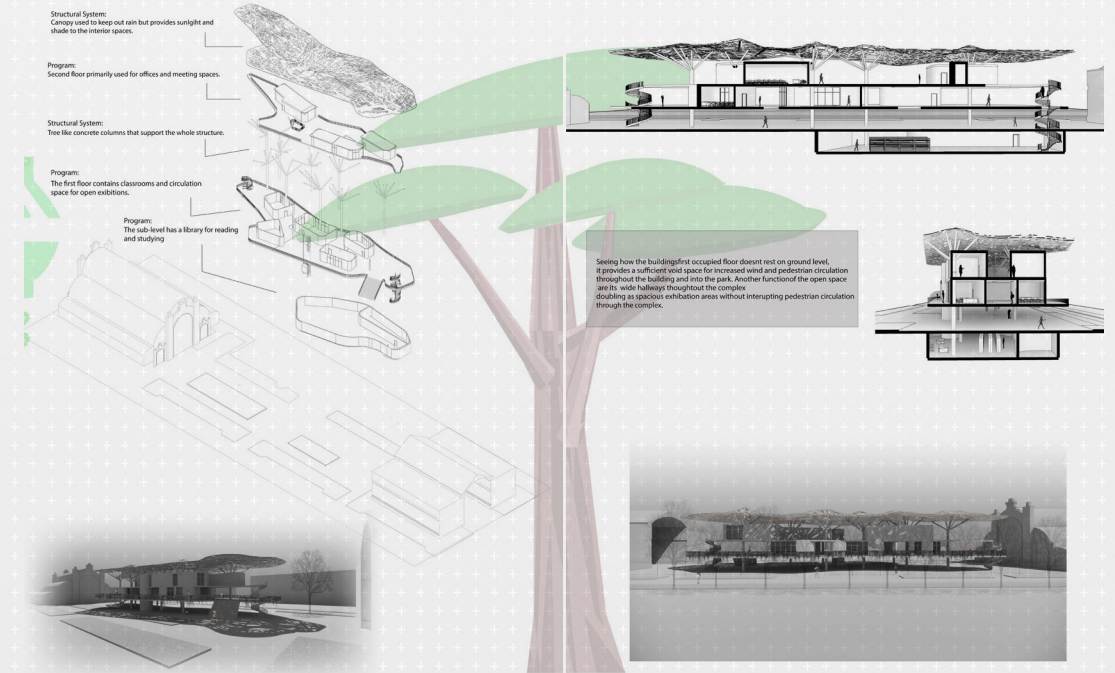


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DESIGN STUDIO 4th PHASE: Tree Haus
 Andrew Salinas • Blake Tucker / A&M / Undergraduate 01

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DESIGN STUDIO 4th PHASE: Tree Haus
 Andrew Salinas • Blake Tucker / A&M / Undergraduate 04

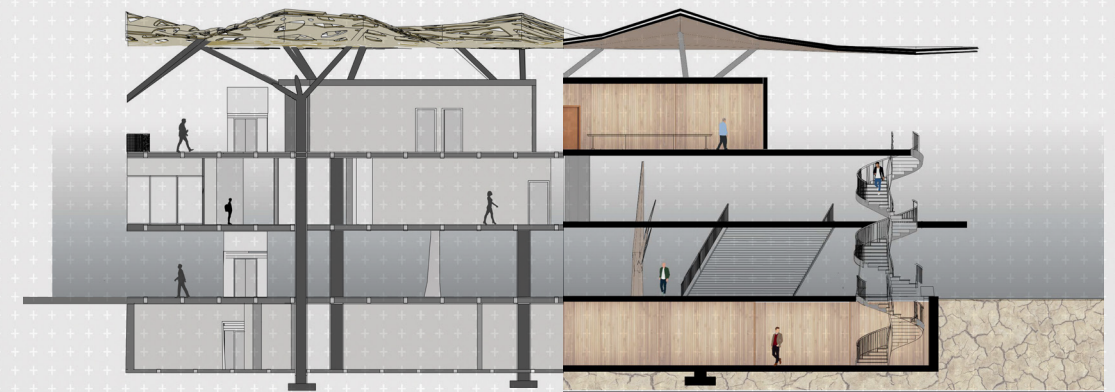
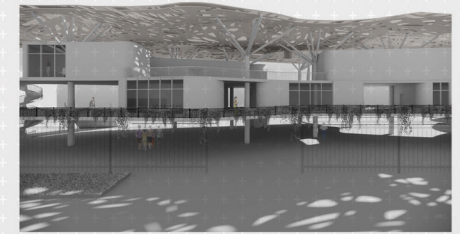
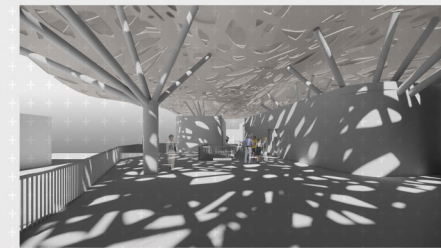


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DESIGN STUDIO 4th PHASE: Tree Haus
 Andrew Salinas • Blake Tucker / A&M / Undergraduate 02

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DESIGN STUDIO 4th PHASE: Tree Haus
 Andrew Salinas • Blake Tucker / A&M / Undergraduate 03

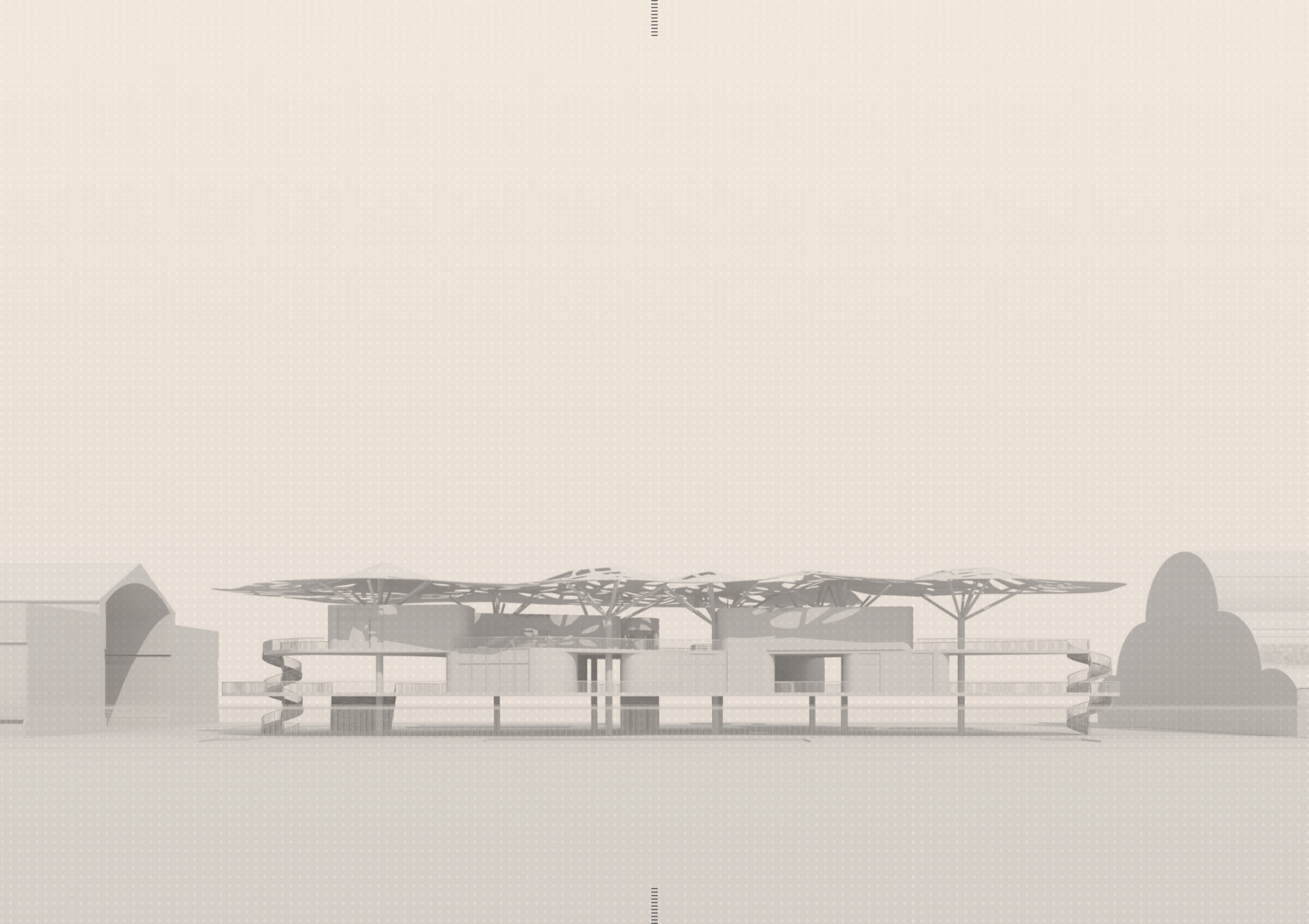


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DESIGN STUDIO 4th PHASE: Tree Haus
 Andrew Salinas • Blake Tucker / A&M / Undergraduate 05

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DESIGN STUDIO 4th PHASE: Tree Haus
 Andrew Salinas • Blake Tucker / A&M / Undergraduate 06



TRANSLUCENT LAYERS

Kate Morgan, Clemson University, Architecture Undergraduate
 Kayla Patrick, Clemson University, Architecture Undergraduate

Inspired by the layered history of its site, parc de la Ciutadella, the project divides into 3 sections - past, present, and future -- organized into tiers by the levels of the building.

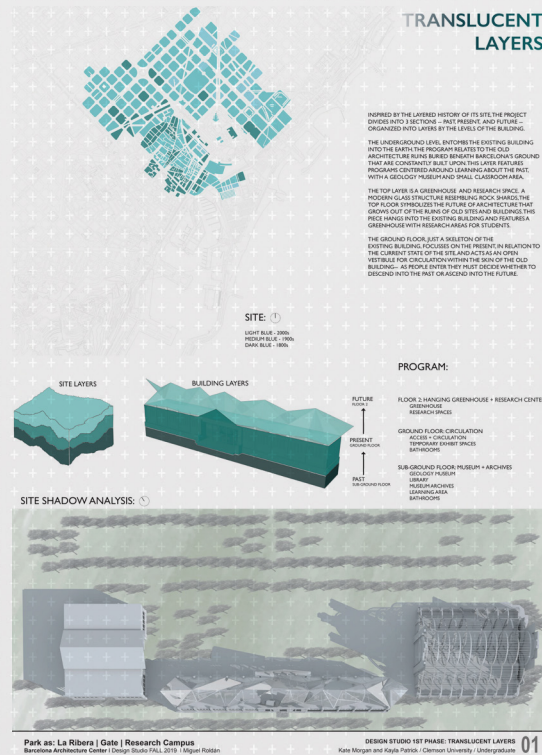
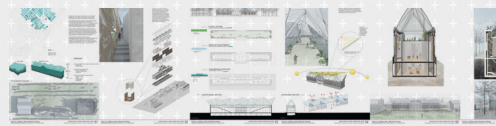
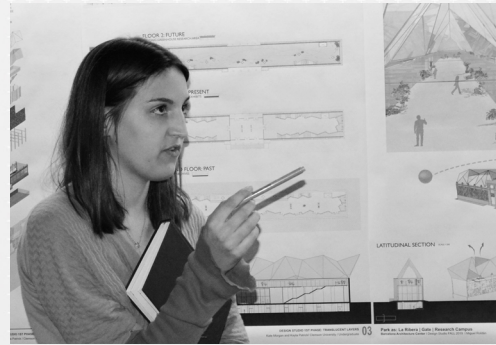
The underground level entombs the existing building into the earth. The program relates to the old architecture ruins buried beneath Barcelona's ground that are constantly built upon. This layer features programs centered around learning about the past with a library, small classroom area, and a geology museum in honour of the previous function of the existing building.

The top layer, a modern glass structure resembling rock shard, symbolizes the future of architecture that grows on top of and out of the ruins of old sites and buildings. This top structure is suspended into the existing building and features a public greenhouse with research areas for students. The greenhouse roof is custom modified to control the harsh climate conditions brought upon by the Mediterranean climate and the sun orientation due to the building's position.

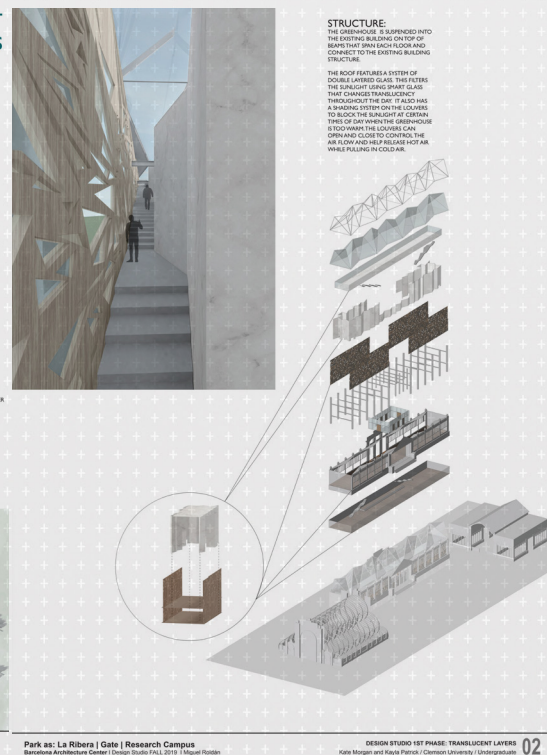
The ground floor, just a skeleton of the existing building, focusses on the present in relation to the current state of the site, and acts as an open vestibule for circulation within the skin of the old building. As people enter, they must decide whether to descend into the past or ascend into the future.

FINAL JURY (edited by Stephen Caffey):

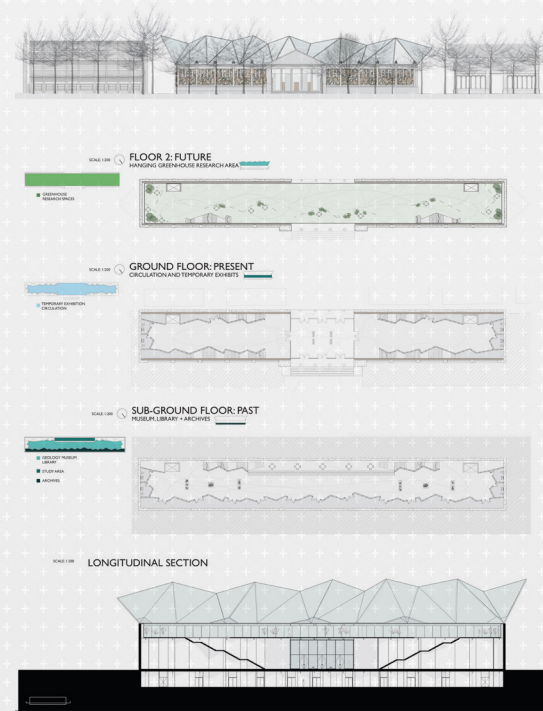
Layering (material accretion, material memory, materiality of time): what is the currently forming layer and how is that layer manifested in your project? Think about engineering your openings in the envelope such that you optimize air convection. Talk about the faceting on the roof. Think about the structural implications of the top-level greenhouse space (weight of soil and water, etc.)



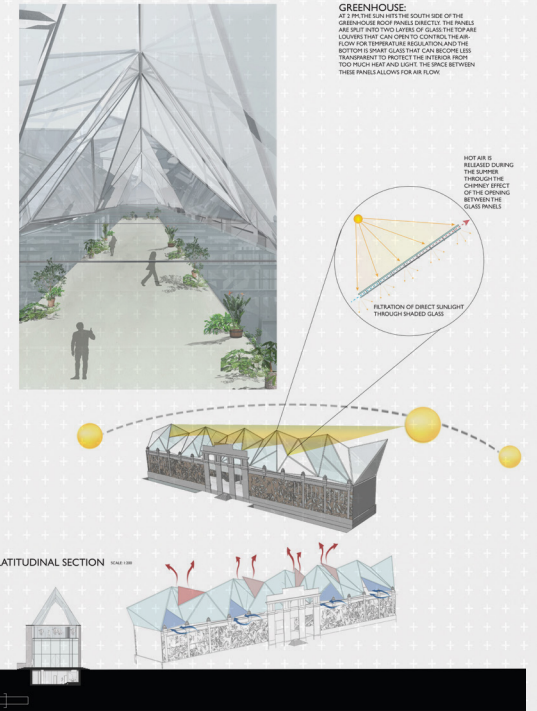
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 DESIGN STUDIO 1ST PHASE: TRANSLUCENT LAYERS
 Kate Morgan and Kayla Patrick / Clemson University / Undergraduate 01



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 DESIGN STUDIO 1ST PHASE: TRANSLUCENT LAYERS
 Kate Morgan and Kayla Patrick / Clemson University / Undergraduate 02



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 DESIGN STUDIO 1ST PHASE: TRANSLUCENT LAYERS
 Kate Morgan and Kayla Patrick / Clemson University / Undergraduate 03



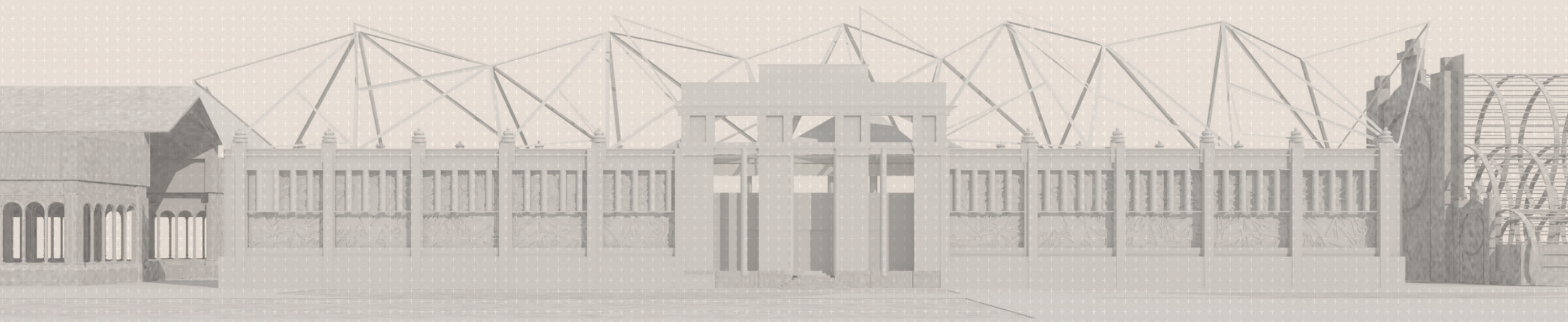
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 DESIGN STUDIO 1ST PHASE: TRANSLUCENT LAYERS
 Kate Morgan and Kayla Patrick / Clemson University / Undergraduate 04



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 DESIGN STUDIO 1ST PHASE: TRANSLUCENT LAYERS
 Kate Morgan and Kayla Patrick / Clemson University / Undergraduate 05



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 DESIGN STUDIO 1ST PHASE: TRANSLUCENT LAYERS
 Kate Morgan and Kayla Patrick / Clemson University / Undergraduate 06



OPEN SYSTEM

Cailynn Joyner, Clemson University, Architecture Undergraduate
Erin Coleman, Clemson University, Architecture Undergraduate

Our main concept was to create an open system that is open and dependent on the environment. While keeping the existing facade on the south and majority of the existing structure, we were able to create an open system on the new north facade.

Our building is inside of this new facade allowing it to give the users different experiences while walking through the corridors and overlooking the park. Walking in-between the new and the old is an experience we wanted the users to have. It gives allows light and air flow throughout the building and gives shade where needed. The space can be used for overviews of the park as well as an 'outdoor' lounge area. The use of solar panels on the roof plays a huge roll in our building because the panels are designed to fit onto the skin that overextends onto the roof.

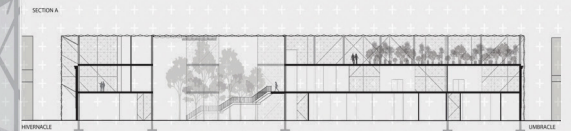
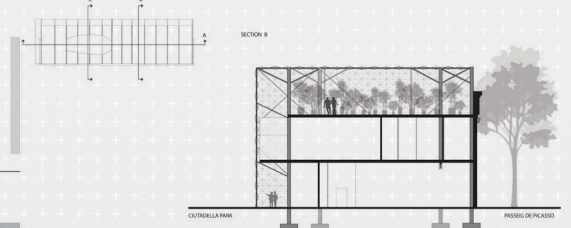
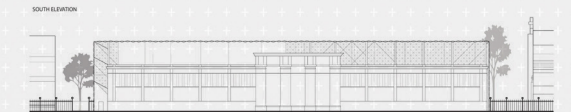
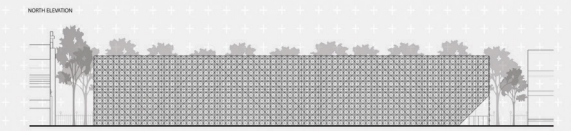
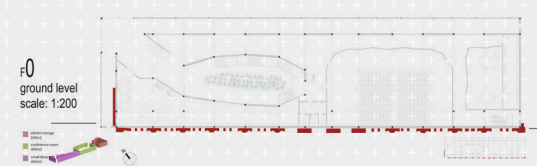
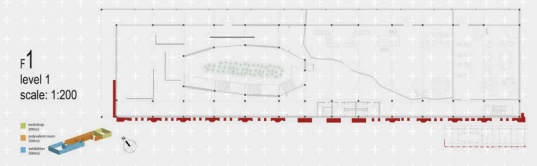
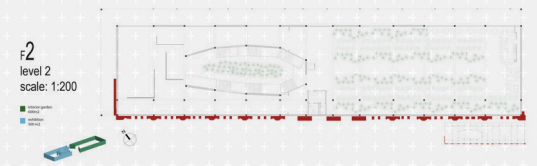
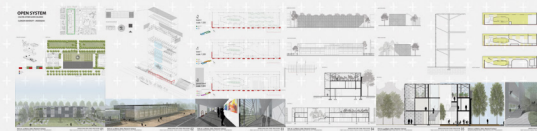
The program splits the existing and the new renovated facade. On the ground floor, you can find mostly private spaces which are used for mostly administration and conferences / lectures. On the first and second level, you can find the public spaces such as the exhibition areas, cafe, interior gardens, and multipurpose areas. These spaces are large enough to change around and host large events. Our building has one main circulation route which is the atrium. This glass atrium also has an interior garden on the ground floor and views from the park.

FINAL JURY (edited by Stephen Caffey):

*The cobogó/all/mashrabiya forms are compelling: what determined the patterning? what types of information could you consider in optimizing those screening elements?
If you were working as a small architecture firm, what feature or element in this project would qualify as your "signature move"?
Think about emerging and projected developments in solar energy that extend beyond the limitations of (and more importantly, the embodied energy of) photovoltaics.*



*Look at the Institut du Monde Arabe in Paris for some possibilities in terms of climate control through electronically controlled variability poetically acknowledging the materiality of the existing building by preserving some features and preserving the marks of other features that have been removed.
Think about the animating potential of the surrounding environmental elements and the movement of the sunlight throughout the day.*



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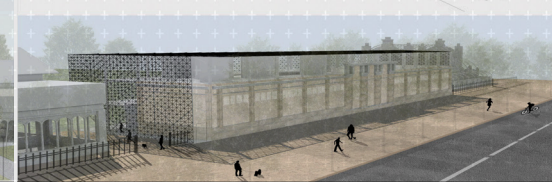
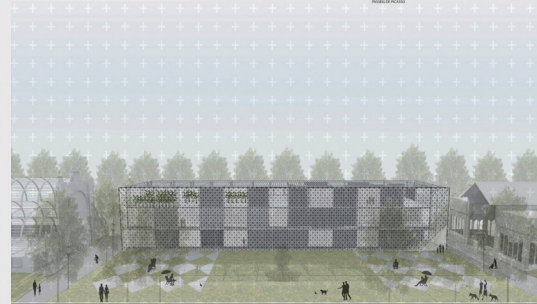
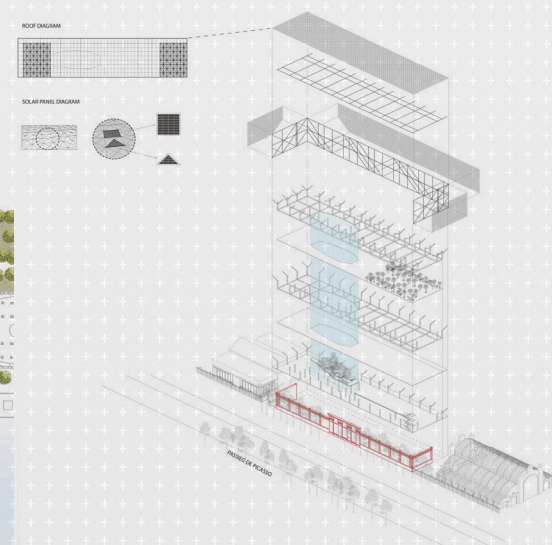
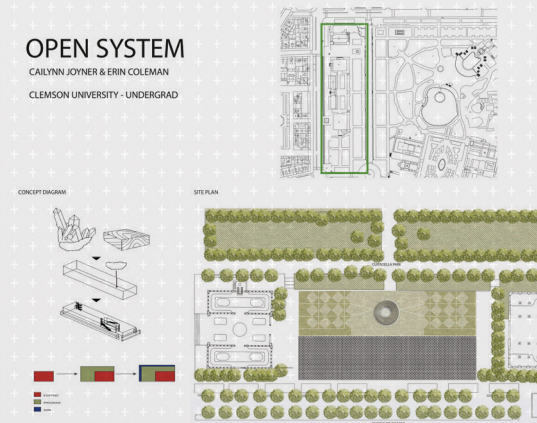
DESIGN STUDIO FINAL PHASE: OPEN SYSTEM
Cailynn Joyner & Erin Coleman | Clemson University | Undergraduate

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Cailynn Joyner & Erin Coleman | Clemson University | Undergraduate

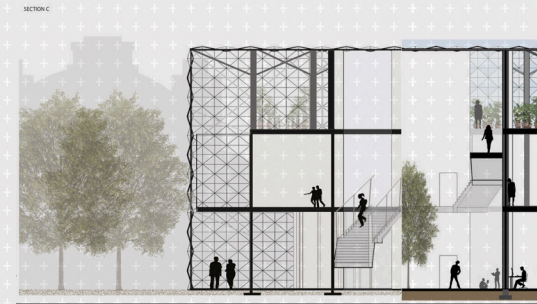
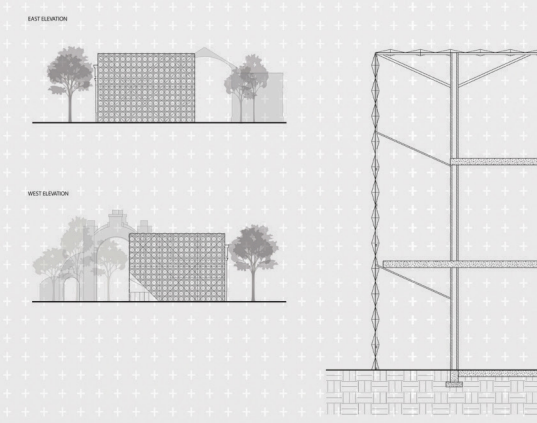
OPEN SYSTEM

CAILYNN JOYNER & ERIN COLEMAN
CLEMSON UNIVERSITY - UNDERGRAD



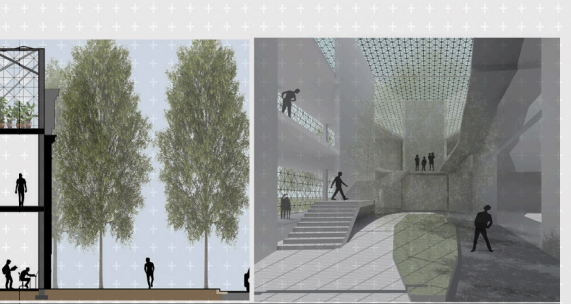
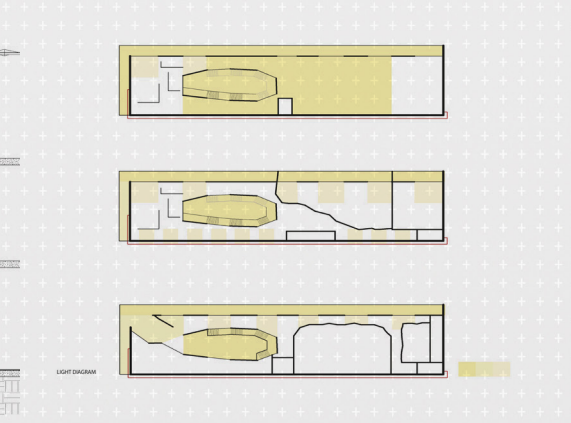
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DESIGN STUDIO FINAL PHASE: OPEN SYSTEM
Cailynn Joyner & Erin Coleman | Clemson University | Undergraduate



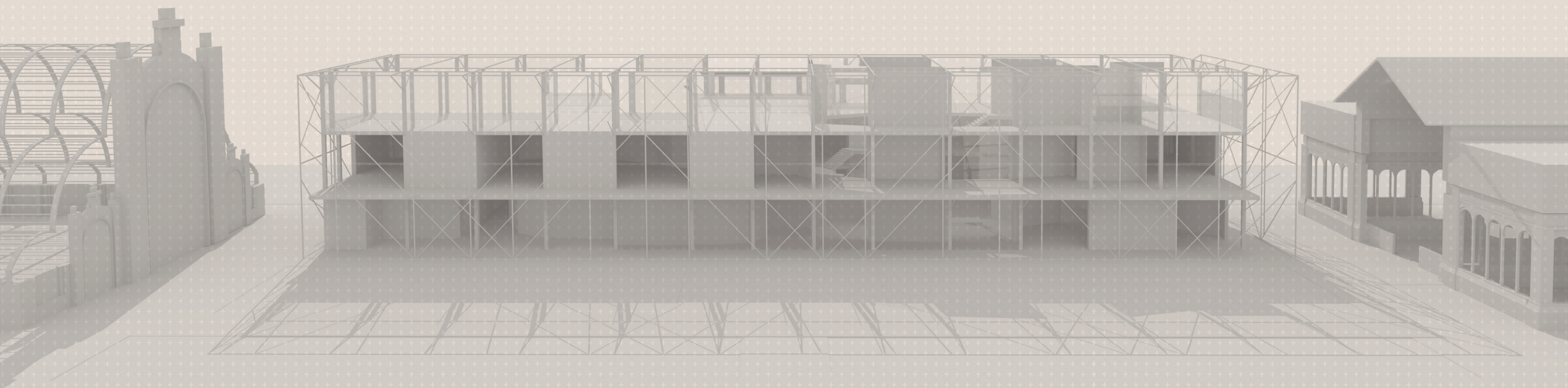
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INTERSECTING DATUMS

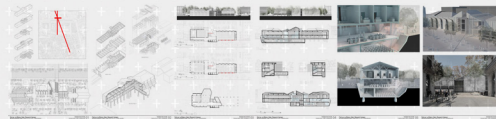
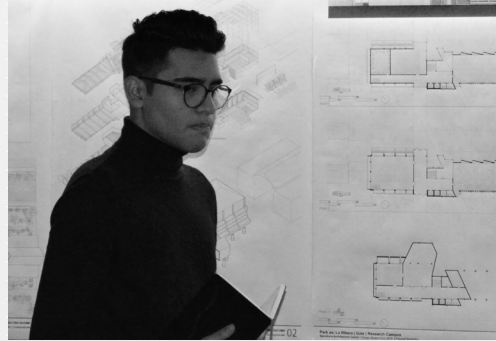
Francisco Anaya Jr, Texas A&M, Architecture Undergraduate

This project proposes to use the existing Museum as a bridge connection between the Born neighbourhood and Ciutadella Park. This is accomplished by introducing two datums that originate from regulating lines in the Born neighbourhood that intersect the building.

One originates from the Basilica de Santa Maria del Mar due to its historical importance. The second datum is from Carrer de la Fusina which creates a perpendicular axis between the Born and Ciutadella which then becomes the main entrance to the Museum.

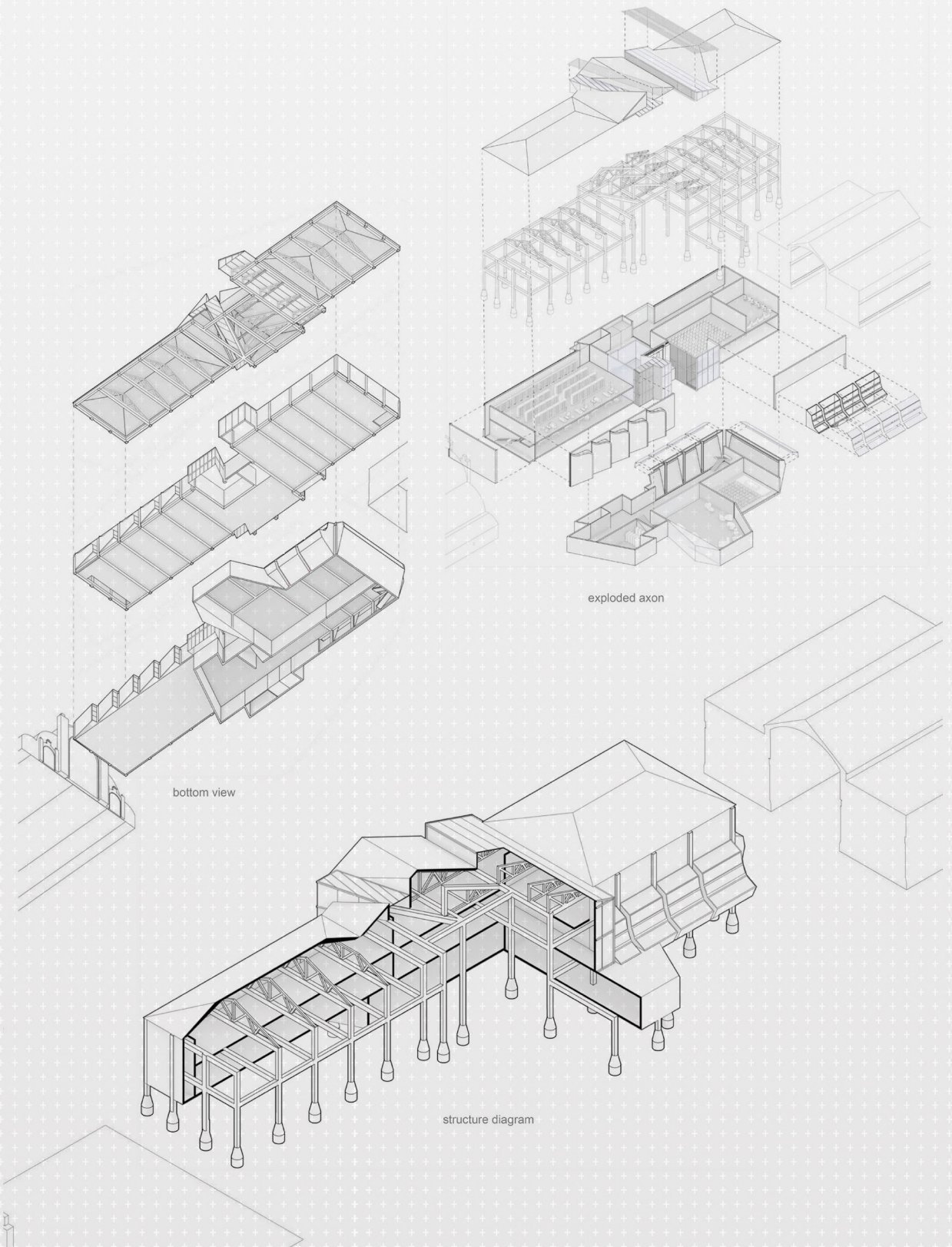
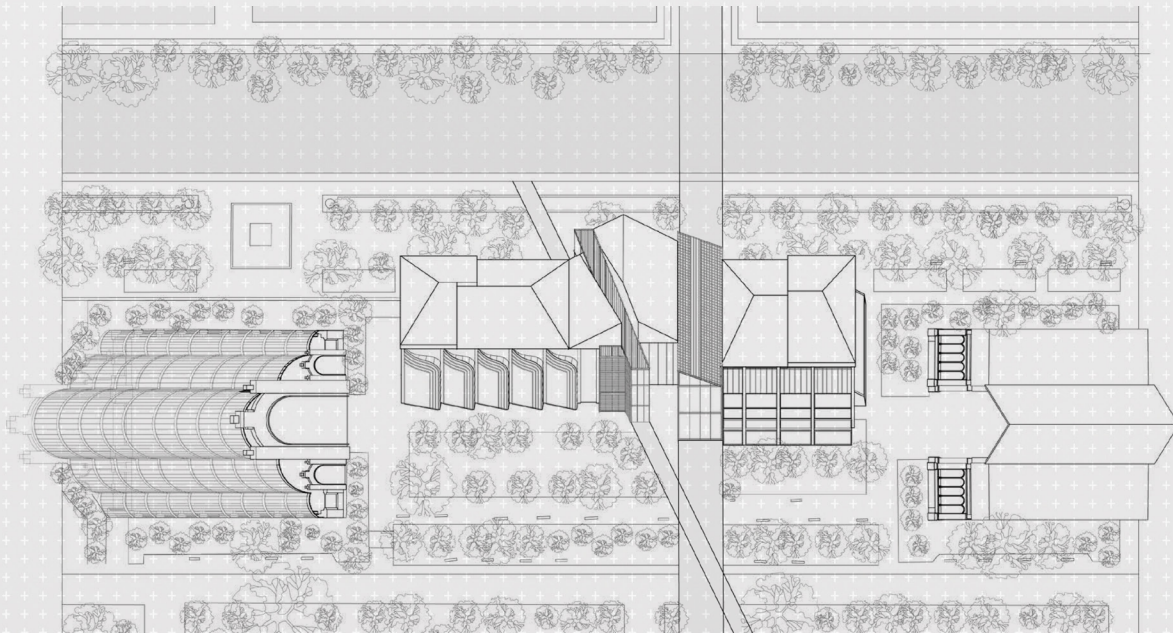
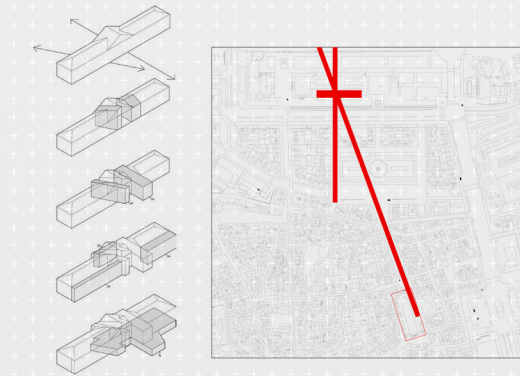
Through the introduction of these intersecting datums that will serve as axis points between Born and Ciutadella Park the museum will now serve as a mediator and a physical connection between these two entities.

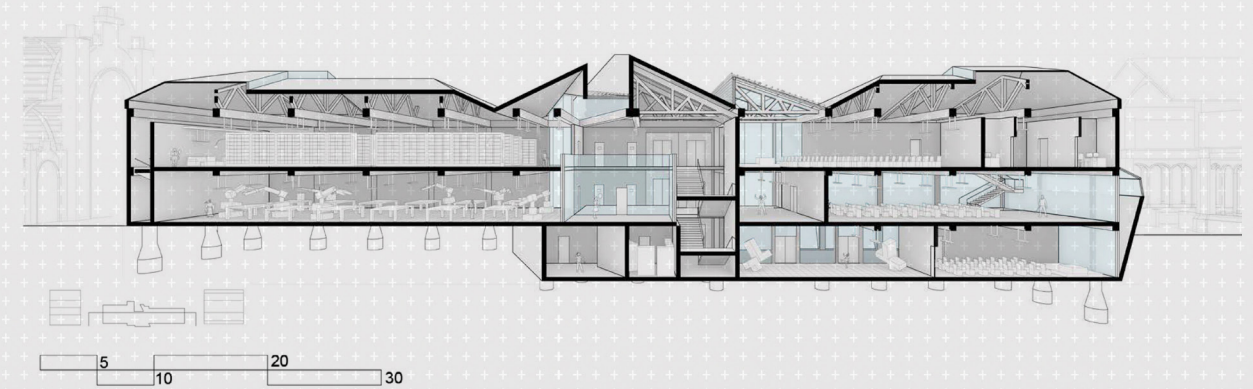
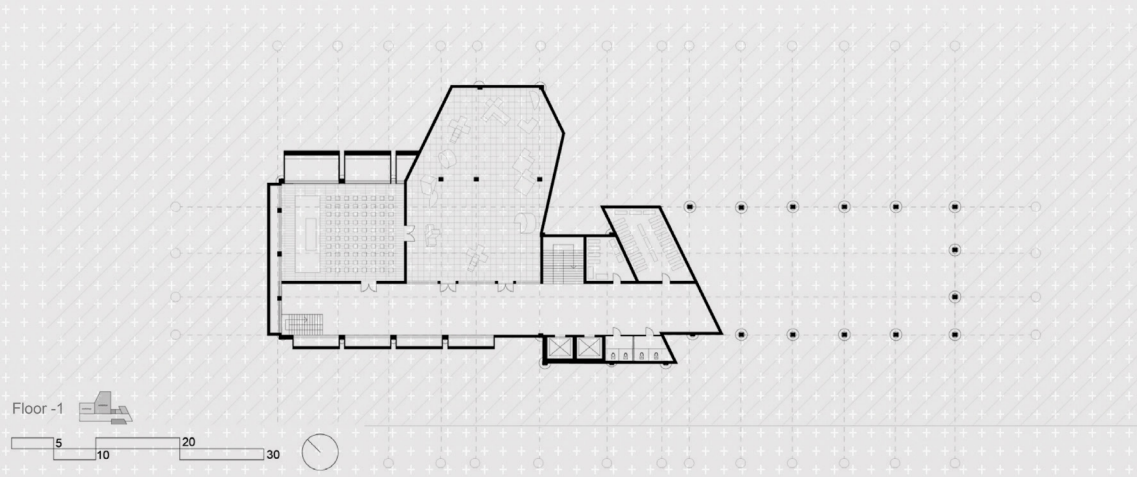
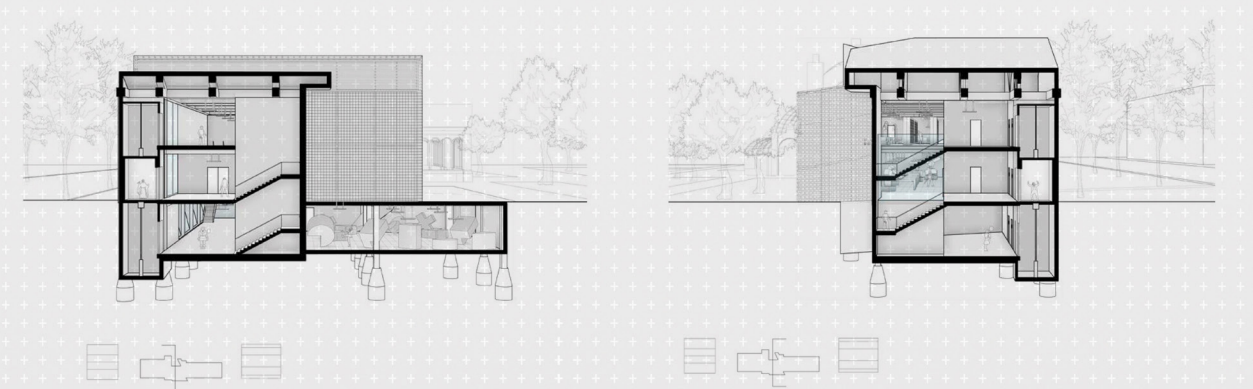
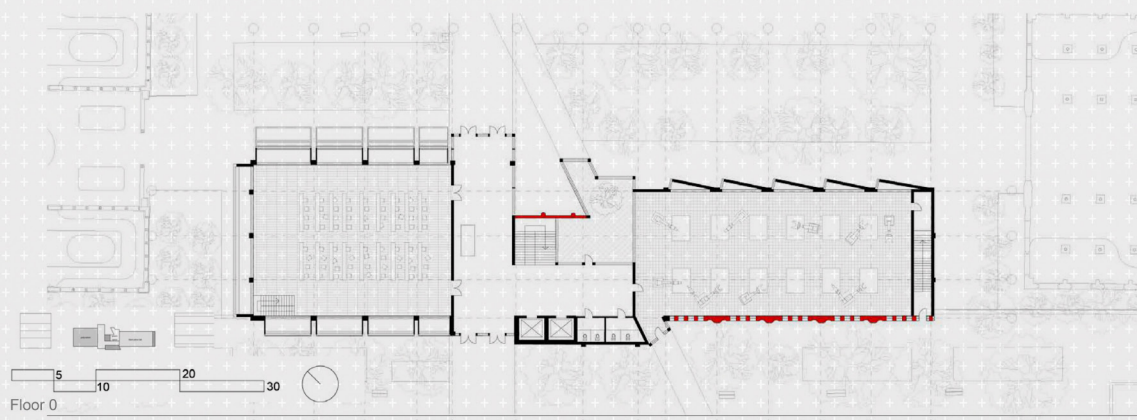
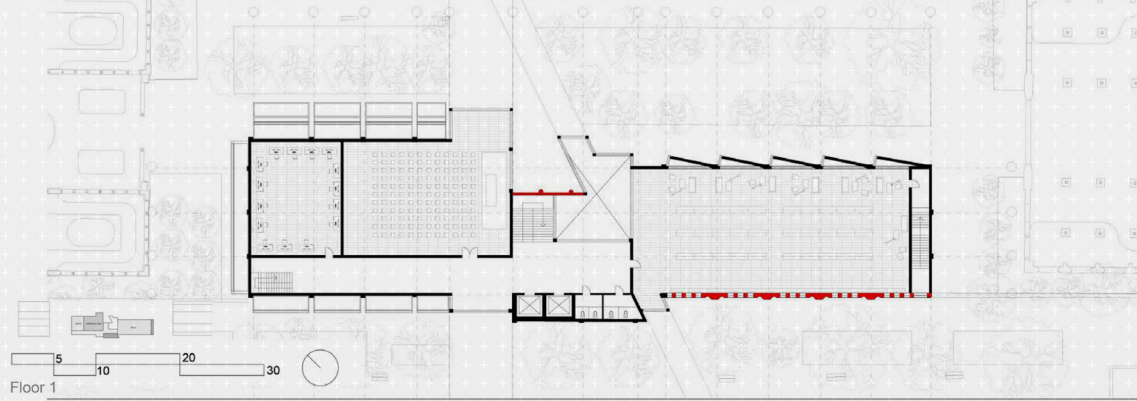
The extension that take place for programmatic needs follows the form of the datums and it executed through a series of shifts and extension. With the addition of the basement floor. The problem of natural light arouses. In order to allow natural light into the basement floor light wells were introduced around the perimeter of the building in order to reduce artificial light and promote an energy efficient building.

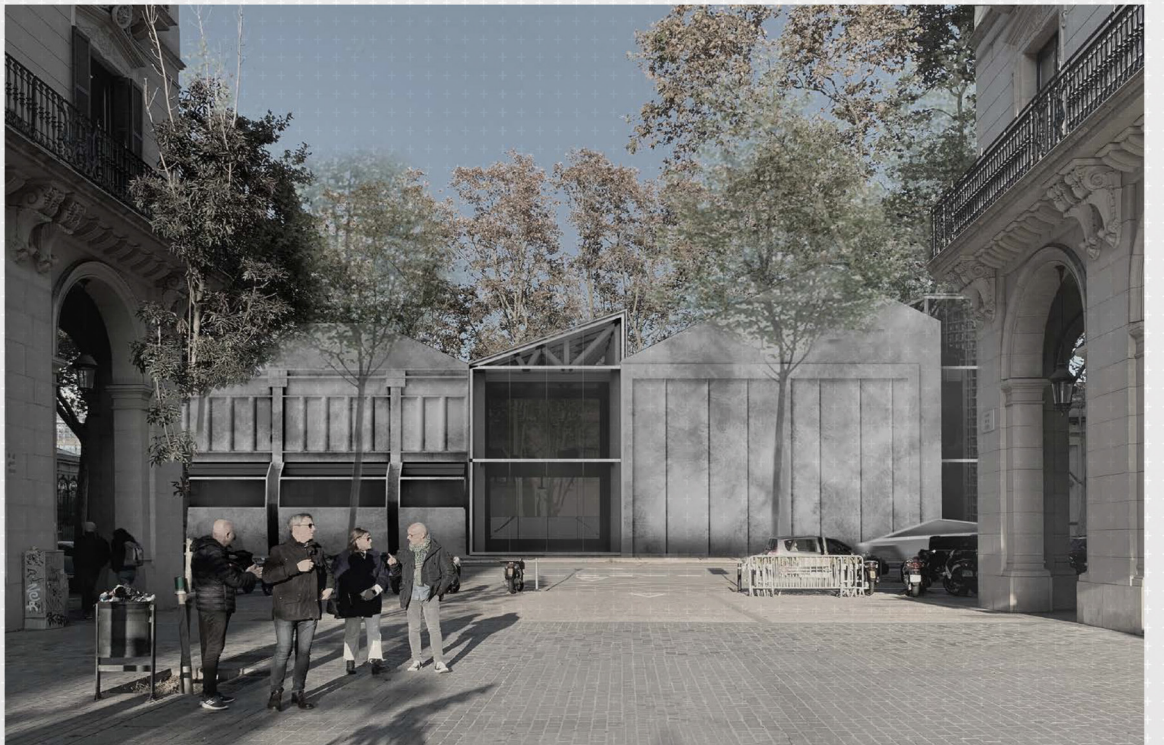
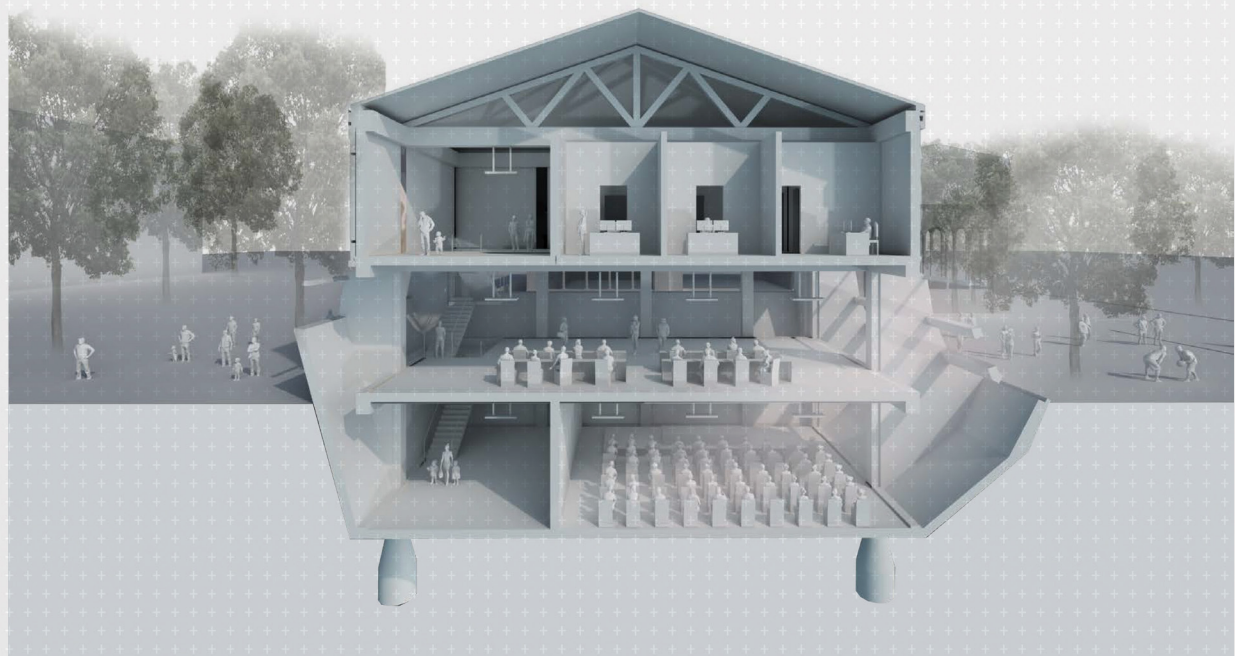
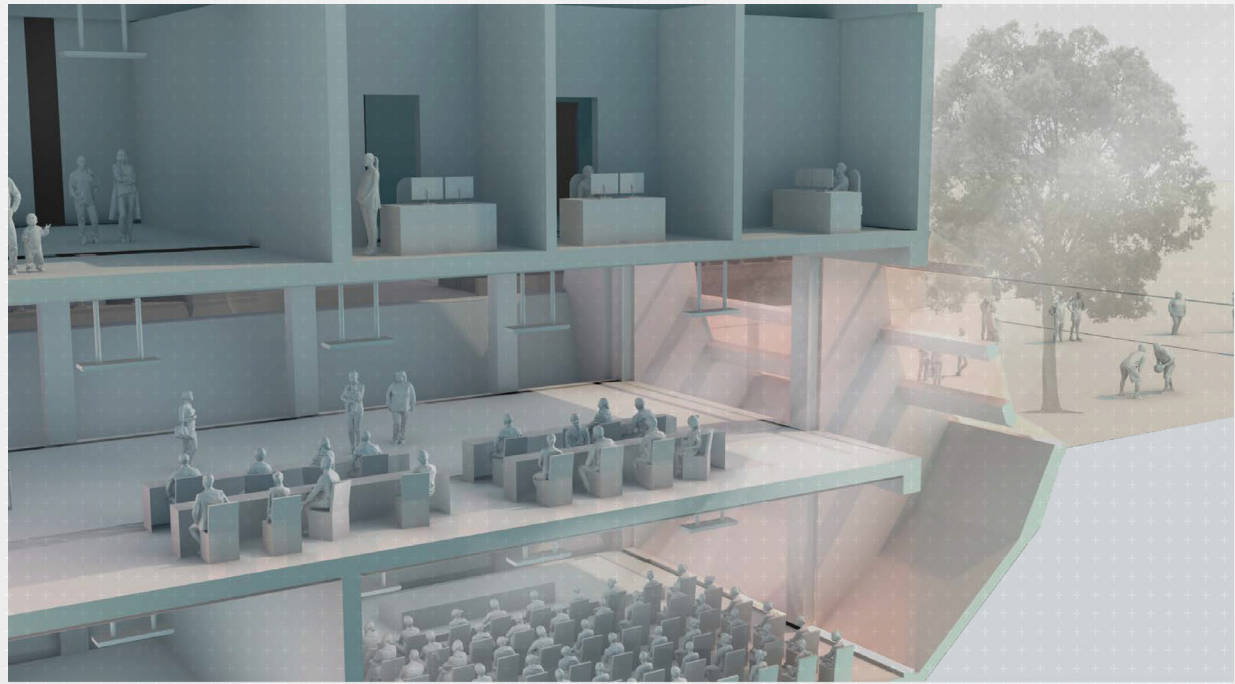


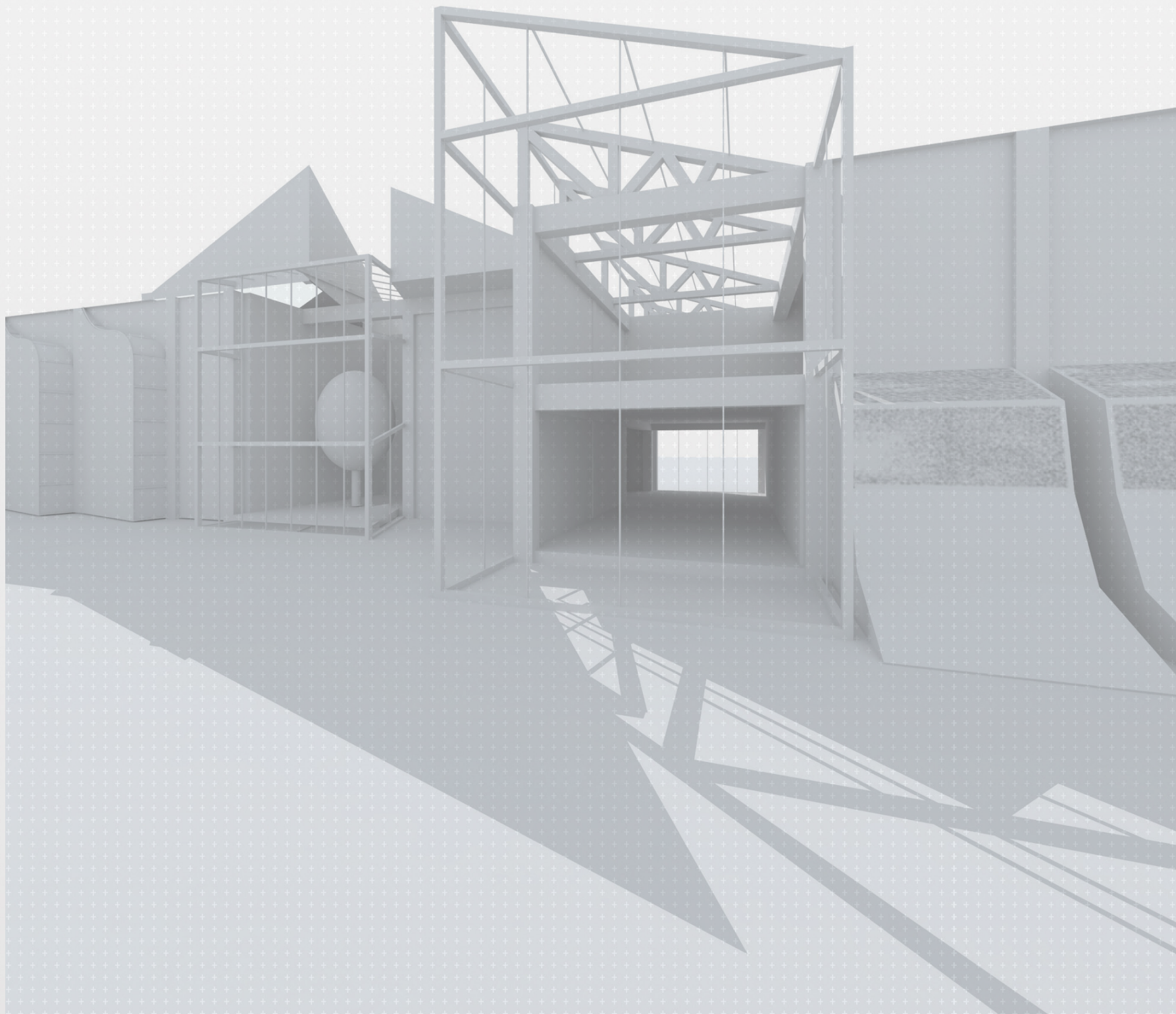
FINAL JURY (edited by Stephen Caffey):

What other datums could you have considered in the process? How can your datum selection process connect to the onto-cartographic? How could you misread these datums? How could you extend the exploration of the datum as a variable, as a value, and beyond the cartographic into the indexical? If this is a mereological project in which each of the operations is discrete in a non-hierarchical system, then explicitly convey that in your description and in your design documents. Talk about the exterior treatment of the fenestration – where in the timeline did this approach enter into your design thinking? The intersectionality of the datums and the intersection of the datums perform compelling aesthetic and There is nothing wrong with discrete operations as long as their discreteness is intentional. Think about the established ideological function and potentially transgressive function of ornament in this project.







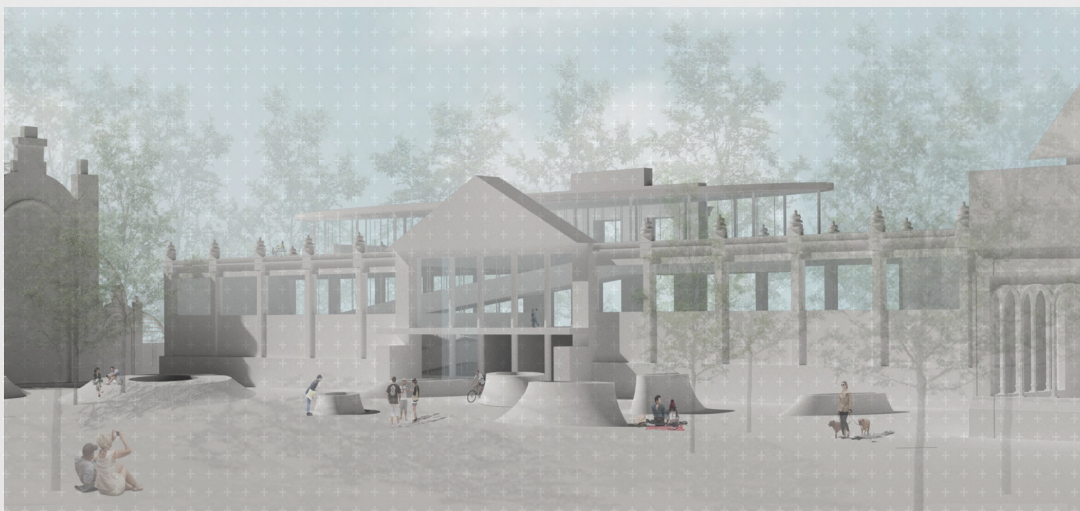
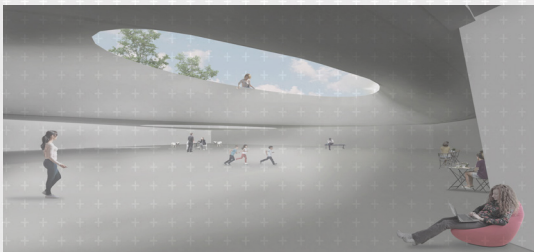
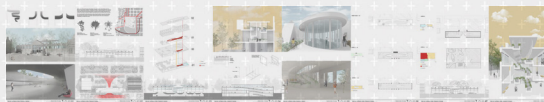


INTERSECTING DATUMS

Vivian Gutierrez, Texas A&M University, Architecture Undergraduate
 Cayla Lynee Turner, Texas A&M University, Architecture Undergraduate

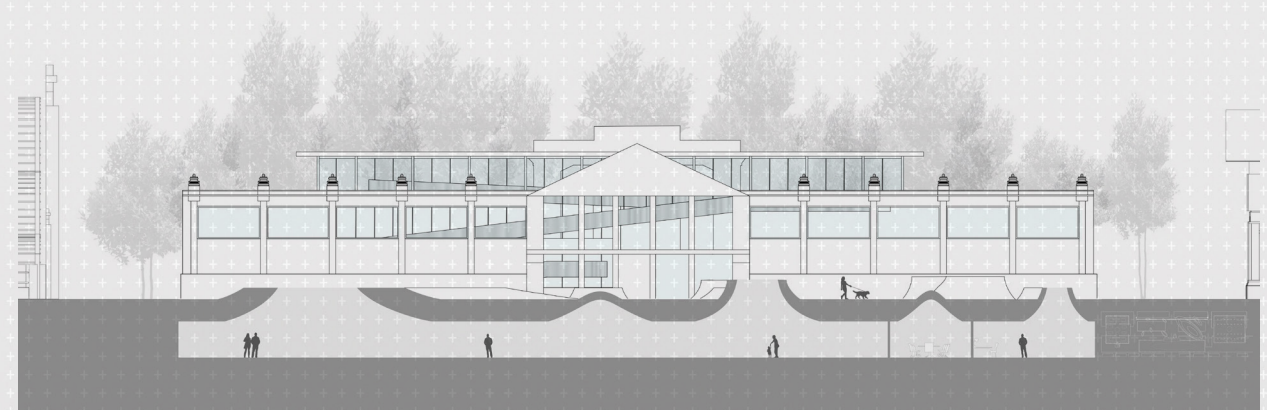
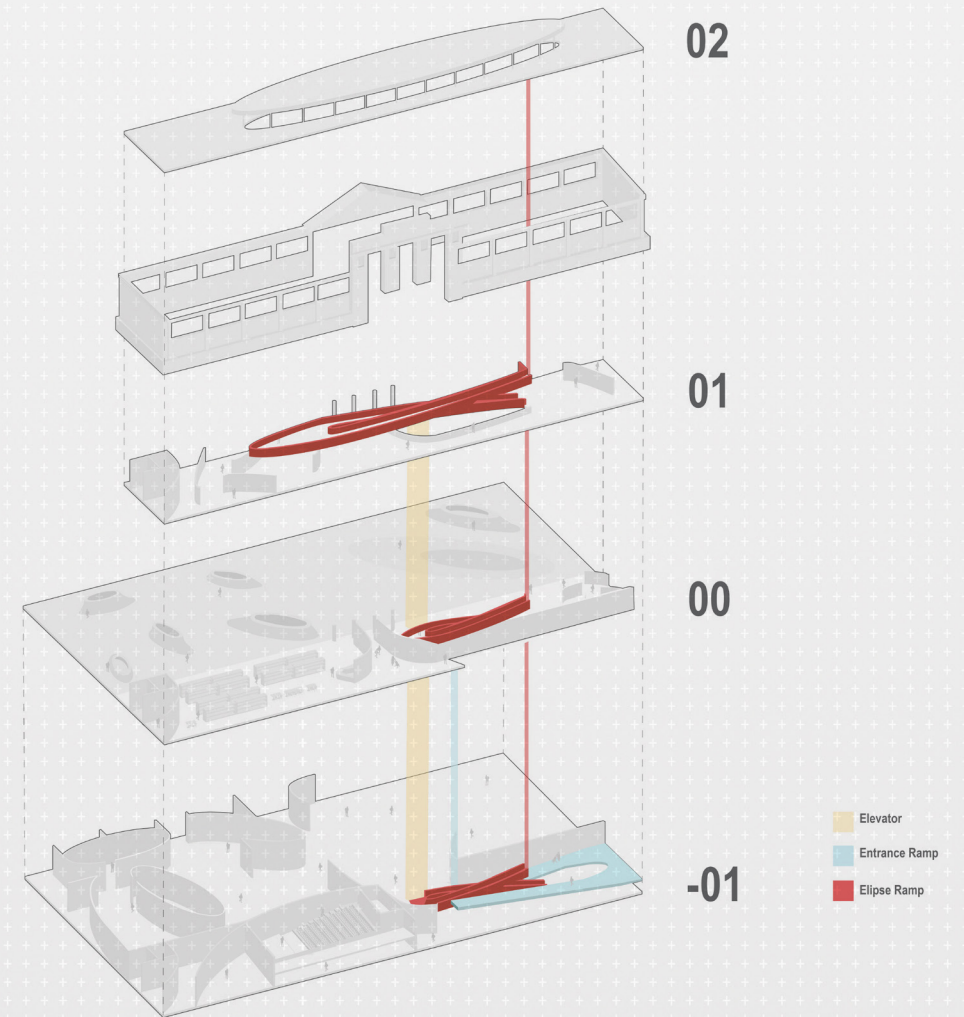
After analysing the site, we noticed a huge disconnection from the street side of the museum, to the park due to the gate around Ciutadella. The buses, metro and tram, all lead to the park, but there is no straight connection into it. To solve this problem, we carved into the building creating a funnel that draws people into the park. By utilizing the same concept, we instead tunnelled vertically creating a series of light wells that creates continuity from the underground, up. Finally, to create a connection between the horizontal and the vertical, we designed a spiralling ramp that once again tunnels, this time through the building itself.

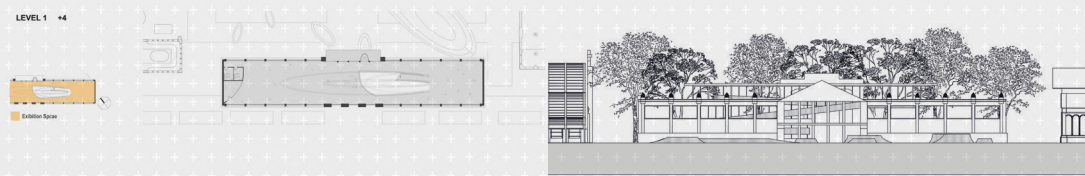
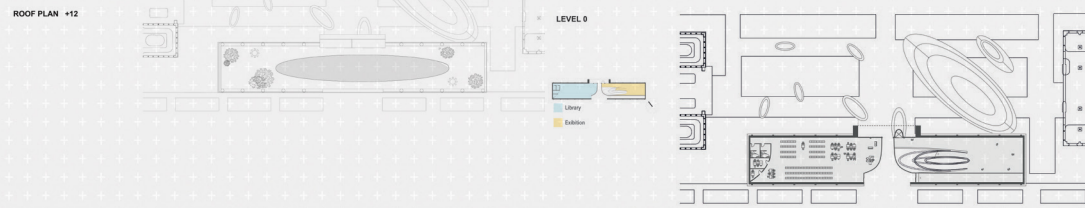
One of our main goals for this project was to create a space that refuses to be a part of the ongoing pollution problem and contributes to the solution by essentially creating a third greenhouse. By placing selective plants throughout the museum allows us to provide a space where the air will be clean, increasing the comfort and health of the users. This concept is applied by placing the vegetation on the spiralling ramp, leading up to the roof terrace/garden; mimicking the path of the recycled air.



FINAL JURY (edited by Stephen Caffey):

Tunneling – diagonality?
 Will the plants used to clean the air appear in open or enclosed spaces?
 Talk about the visibility of the diagonal element from the exterior.
 How does this project metaphorically “clean the air” of the site and its exigent conditions?
 Read Reza Negarestani on nemat spaces.
 Revisit the project after a visit to Marfa.
 Look at examples such as the architecture building at the University of São Paulo in Brazil for inspiration on open, partially open, and enclosed spaces in a large-scale institutional structure.
 Resolve the tensions between formalization and organicism.



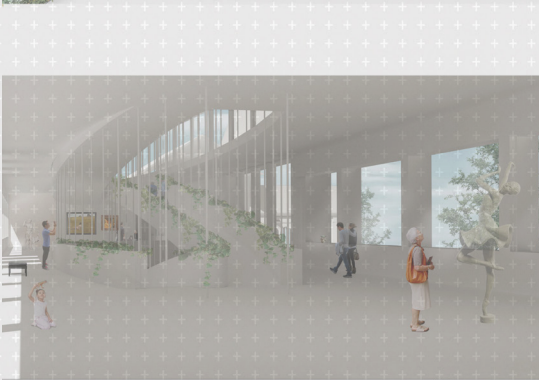
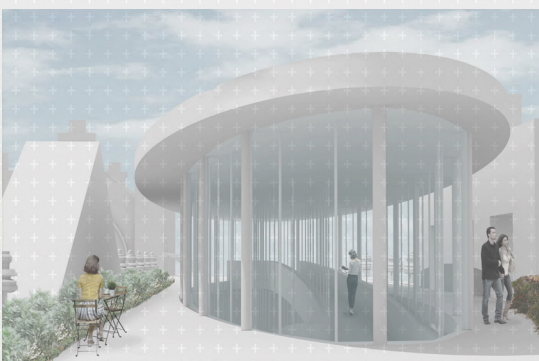
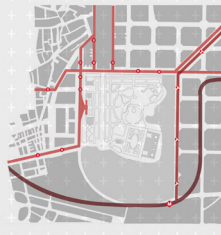


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DESIGN STUDIO 1ST PHASE 06
Vivian Gutierrez and Cayla Turner / Texas A&M University / Undergraduate

Spain is one of the top five worst carbon polluters in the world, and one of the farthest away from greenhouse gas emission reductions. The biggest contributors to these alarming figures are a massive increase in carbon dioxide emissions, produced from an influx of personal vehicles on the roads and more ships. Both from environmental problems, or pollution has been blamed responsible for an increase in the number of diseases. It appears that Catalans are now choking on their own smoke.

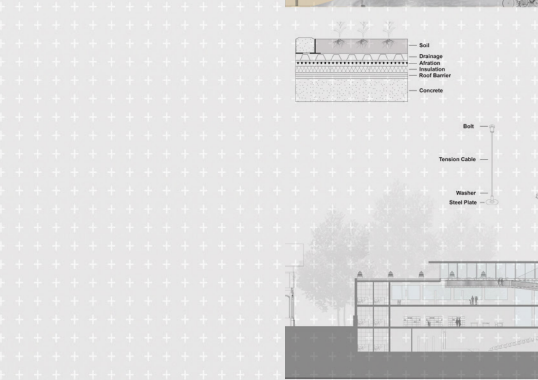
One of the main goals for this project was to create a specific that allows to be part of the problem and contributes to the solution by necessarily creating a third greenhouse. Placing selective plants throughout the museum allows to be provide a space where the air will be clean, increasing the comfortability and health of the users.



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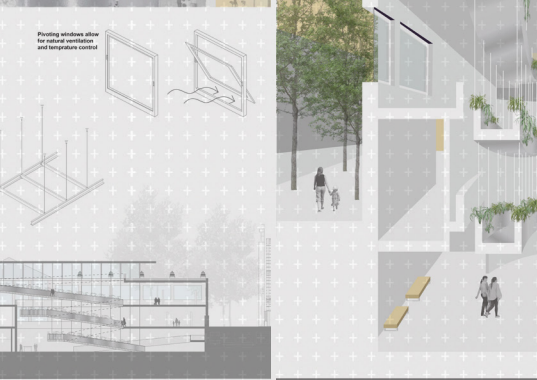
DESIGN STUDIO 1ST PHASE 02
Vivian Gutierrez and Cayla Turner / Texas A&M University / Undergraduate

DESIGN STUDIO 1ST PHASE 07
Vivian Gutierrez and Cayla Turner / Texas A&M University / Undergraduate



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DESIGN STUDIO 1ST PHASE 04
Vivian Gutierrez and Cayla Turner / Texas A&M University / Undergraduate



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DESIGN STUDIO 1ST PHASE 08
Vivian Gutierrez and Cayla Turner / Texas A&M University / Undergraduate



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VERTICAL TERRACES OVER GARDENS

Dinaisa Harrison, Clemson University, Architecture Undergraduate

The existing museum in Parc de la Ciutadella showcased the importance of geology. When thinking of how incorporate this into my new design I have not only looked at the museum, but also the entire park. This park has a circulation that is continuous from one program to the next, which is what you see in the Vertical Terraces over the Gardens.

In this new building you circulate on the exterior through different terraces. This is possible by stacking floor plates and shifting them to create spaces for people to gather. The terraces and floor plates are structurally held up by 3 different column systems. One system is a 10cm by 30cm column repeated every meter.

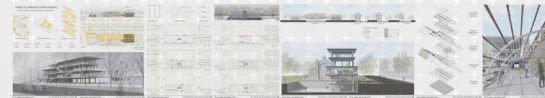
The second system is a 20cm by 40cm column repeated every 3 meters. The last system is a 30cm by 60cm column repeated every 6m. The column systems not only support the doors and terraces, but also convey the different programs.

The terraces continue up throughout the building and through the Umbracle and Hivernacle. The building gives a clear connection from the shade house to the green house by the having an entire floor as a garden that connects the two. This connection also creates terraces in each building to overlook the gardens.



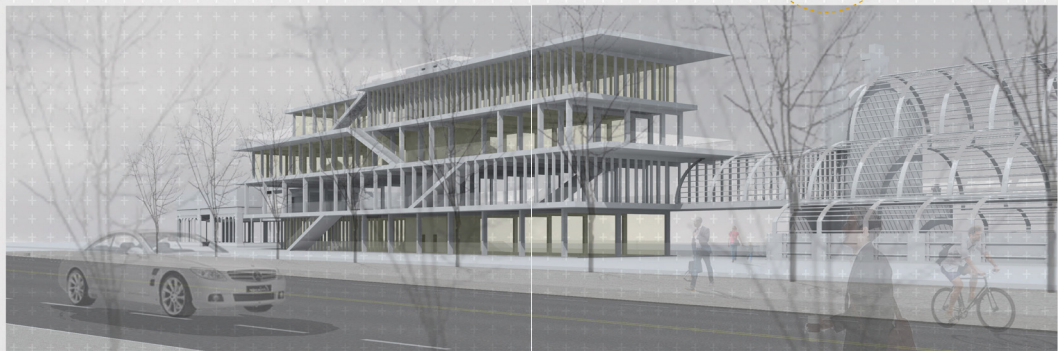
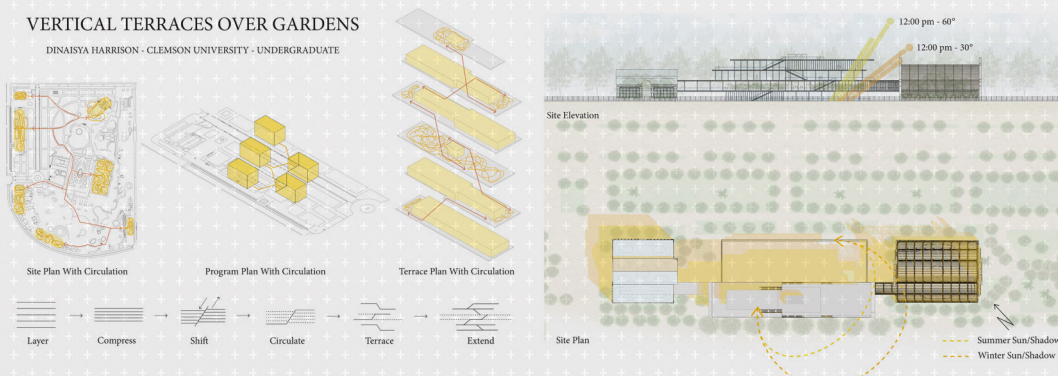
FINAL JURY (edited by Stephen Caffey):

*Are there any explicit relationships between the existing building and your intervention?
More fully explore the fertile tension between settling and circulating.
Circulation: what architectural elements have you included to facilitate wayfinding?
Sedimentation: can you talk more about this?
Aalk about the curvilinear forms in the large rendering: what other options did you consider in terms of material, form and scale?
Non-determinative/non-constitutive proximities (of park entrance, of building entrance, and how the park and the building condition the experiences of each other).*



VERTICAL TERRACES OVER GARDENS

DINAISA HARRISON - CLEMSON UNIVERSITY - UNDERGRADUATE

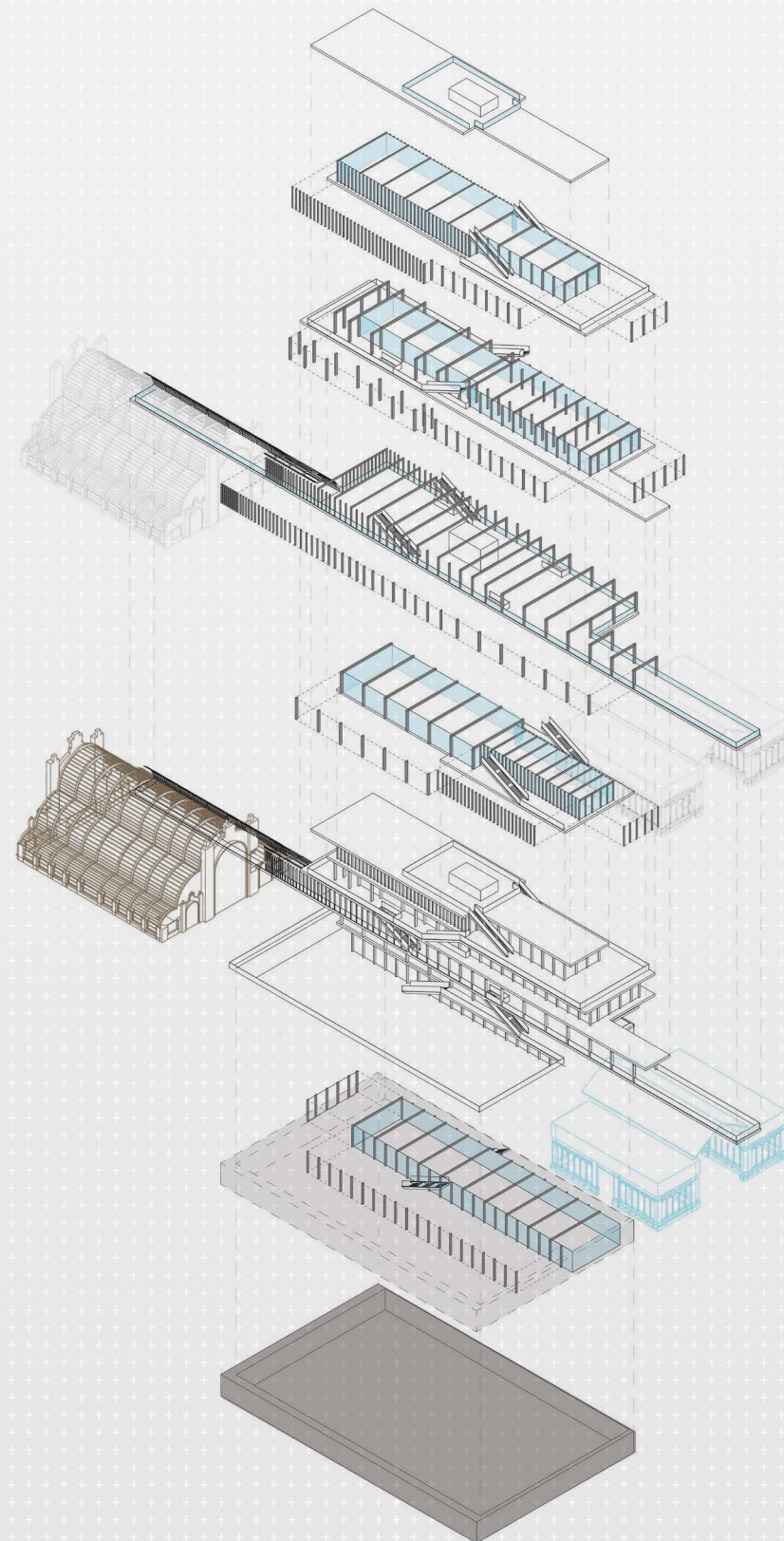


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DESIGN STUDIO FINAL PHASE: VERTICAL TERRACES ON THE GARDENS
DINAISA HARRISON - CLEMSON UNIVERSITY - UNDERGRADUATE 01

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DESIGN STUDIO FINAL PHASE: VERTICAL TERRACES ON THE GARDENS
DINAISA HARRISON - CLEMSON UNIVERSITY - UNDERGRADUATE 02



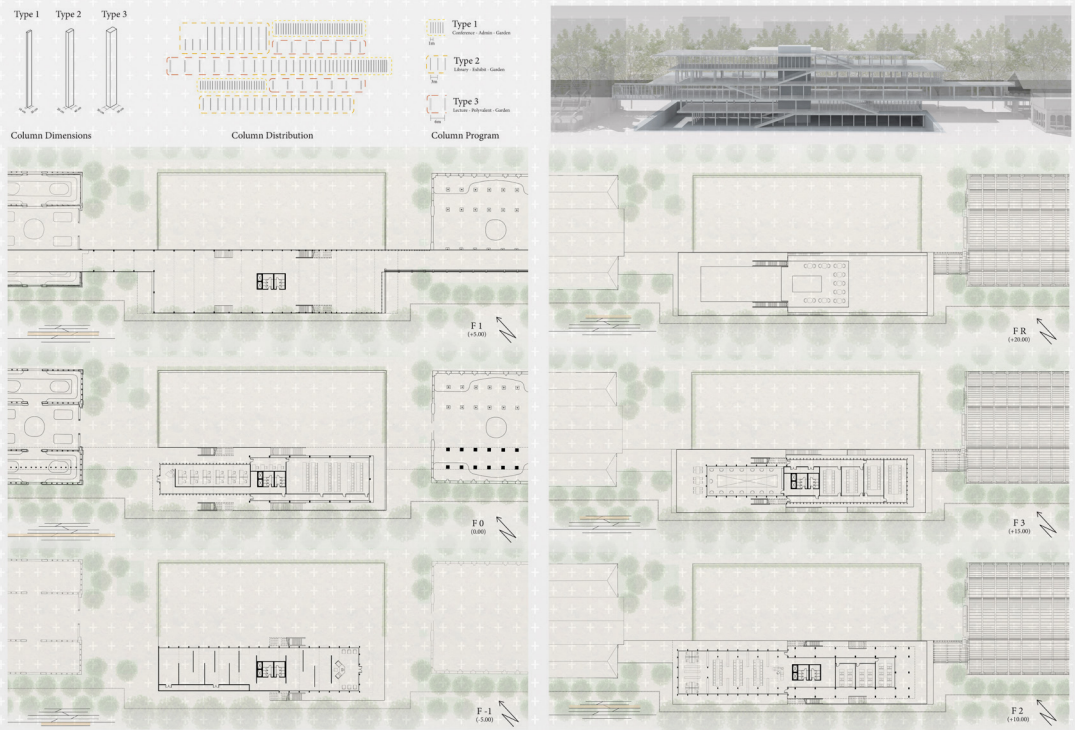
Views of Park and City from Top Terrace

Circulation through Exterior Terraces

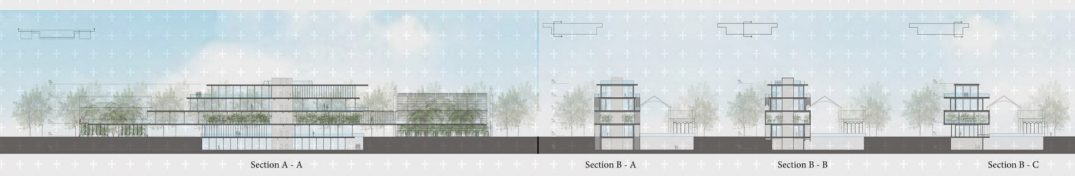
Connection to Hivernacle and Umbracle

Building Emerges from Site

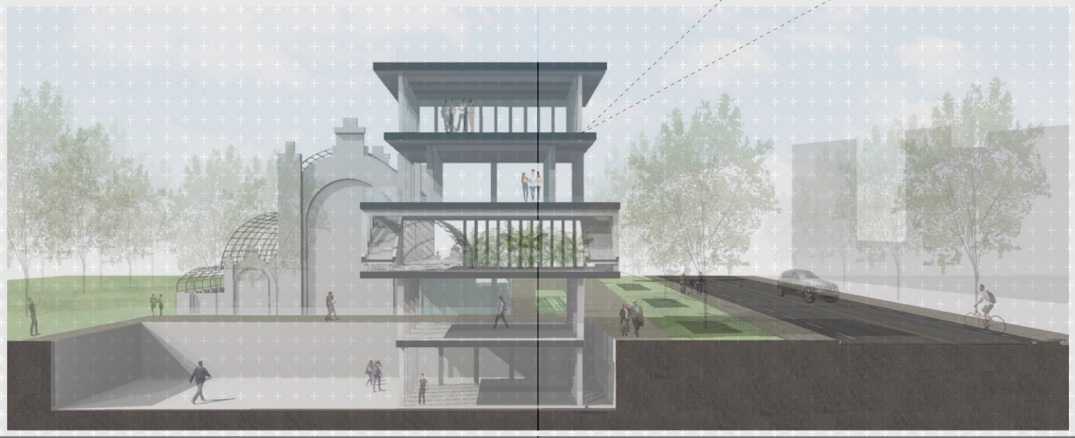
Underground Courtyard



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 DESIGN STUDIO FINAL PHASE: VERTICAL TERRACES ON THE GARDENS
 DRAGISYA HARRISON/ CLEMSON UNIVERSITY/ UNDERGRADUATE 03

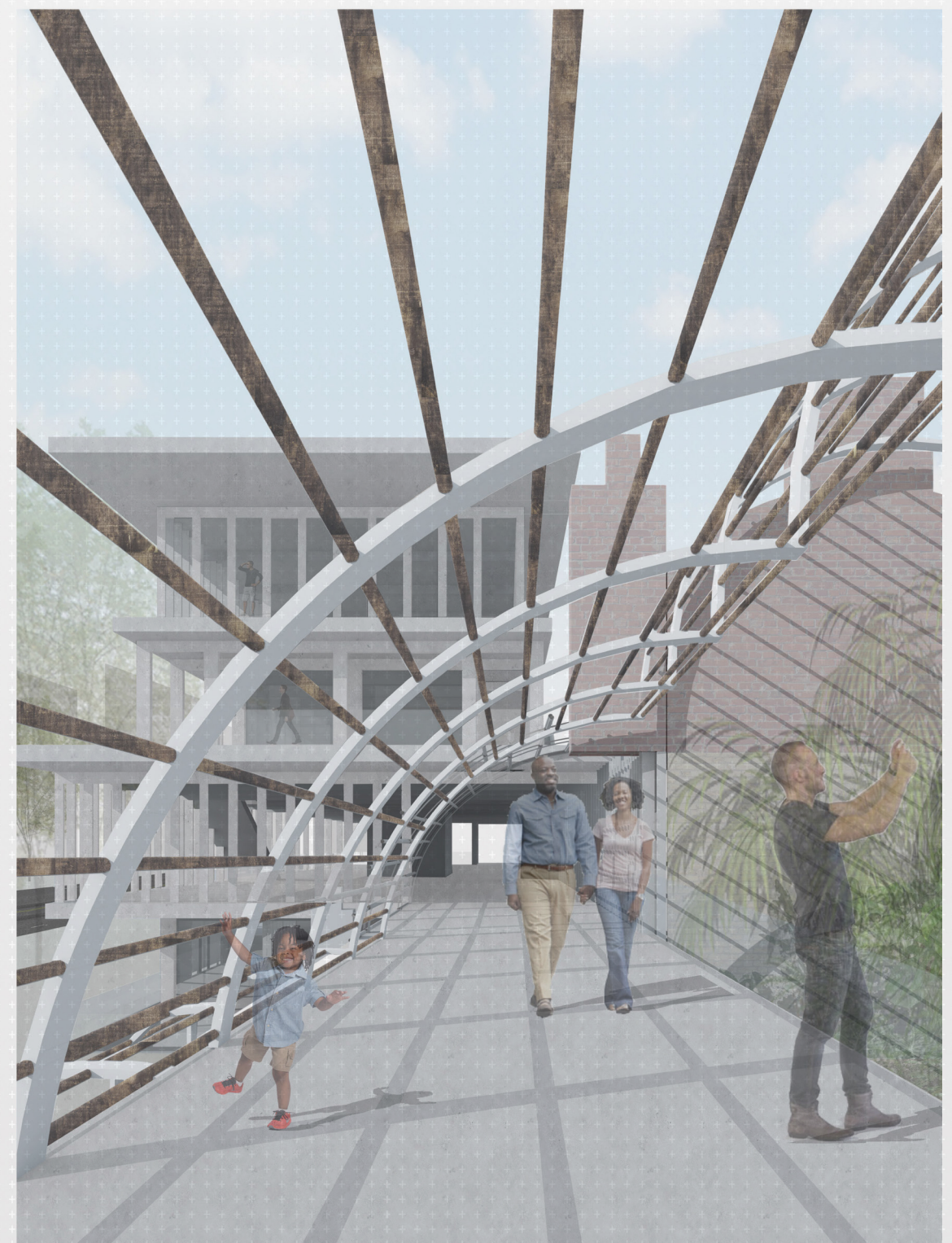


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 DRAGISYA HARRISON/ CLEMSON UNIVERSITY/ UNDERGRADUATE 04



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 DESIGN STUDIO FINAL PHASE: VERTICAL TERRACES ON THE GARDENS
 DRAGISYA HARRISON/ CLEMSON UNIVERSITY/ UNDERGRADUATE 05

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 DESIGN STUDIO FINAL PHASE: VERTICAL TERRACES ON THE GARDENS
 DRAGISYA HARRISON/ CLEMSON UNIVERSITY/ UNDERGRADUATE 06



MINERAL REFLECTION

Barbara Portillo, CEDIM , Architecture Undergraduate
 REbecca Romero, Texas A&M University, Architecture Undergraduat

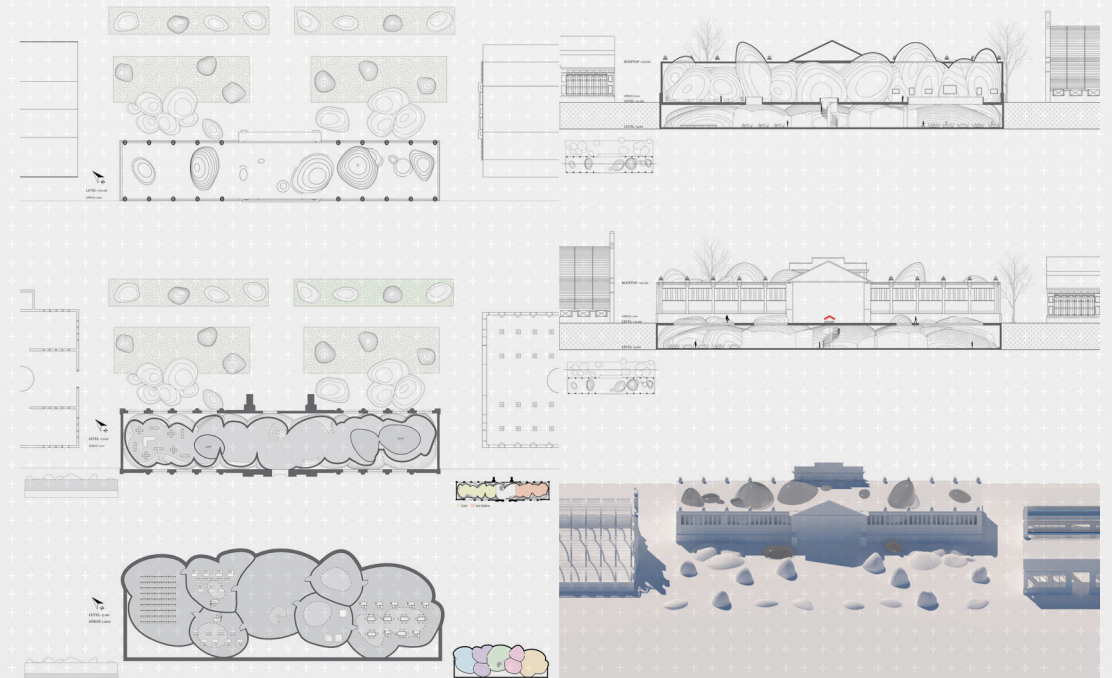
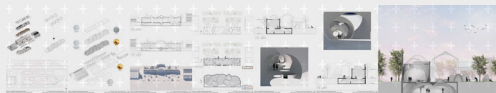
Our project seeks to keep the memory of the Geology Museum alive, which previously inhabited the site, by bringing ideas of organic and natural geometry together. We created these forms by mimicking the curvilinear type movement that one would take throughout the park. The mineral like forms emerge through the roof in order to let natural light into the art gallery, lobby, and cafe.

We kept both the ground floor and underground as double height spaces in order for the subject to be feel fully immersed in the cave like space. The verticality is reinforced through the use of two atriums so the space is still visible when underground. The mineral intervention brings natural light into the underground as well as helps with ventilation.

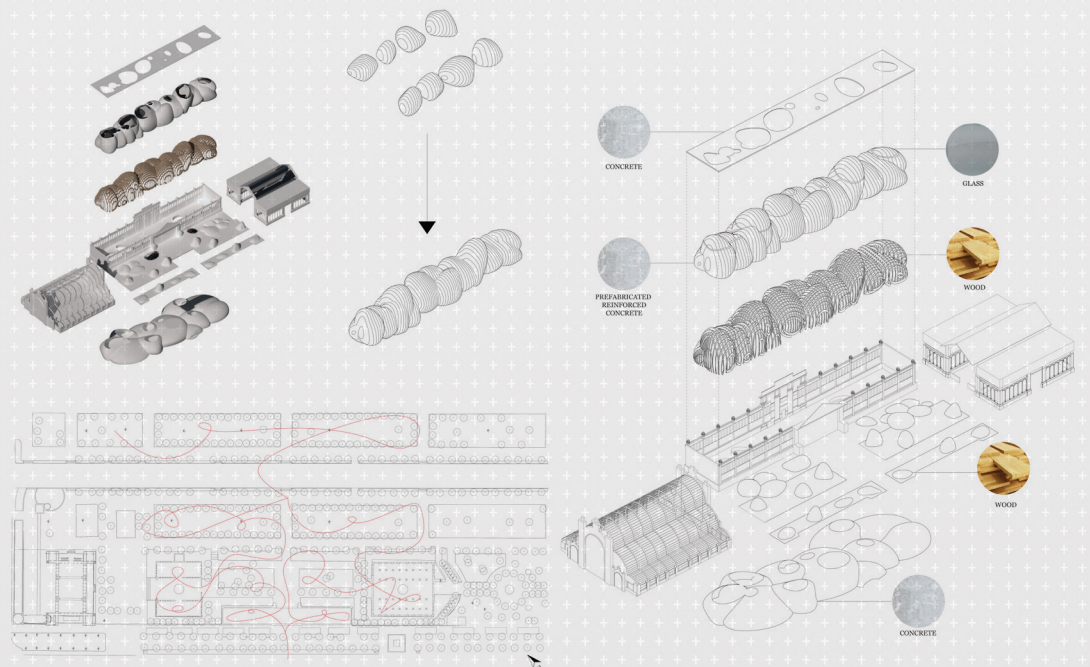
FINAL JURY (edited by Stephen Caffey):

Organic and natural geometries
 Language of mineralogy (is there more than one language rooted beyond the visually descriptive that might factor into your project?)
 Think about mimicking the research undertaken by Gaudi for Sagrada Familia and Le Corbusier for Ronchamp in more fully developing your approach.
 Mineralogy is usually expressed in section – how can you take it through all forms of design documentation?
 the intervention as occupier – fully exhaust this notion in a positive framework.

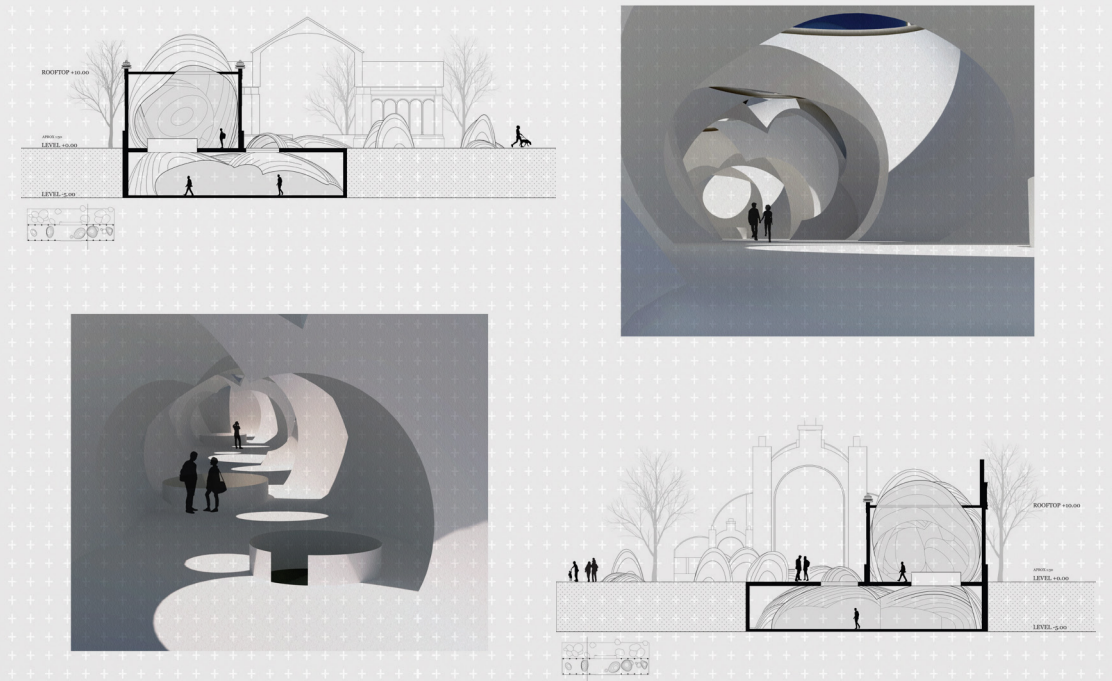
The subordination of the view: explore the full intentionality and the full potential of this move.
 Look at Skylar Tibbets's work at MIT Self-Assembly Lab for the 3D printed corbeled concrete balloon forms
 think about the formal and poetic potential of the relationships between plate tectonics in geology and architectural tectonics in your project.



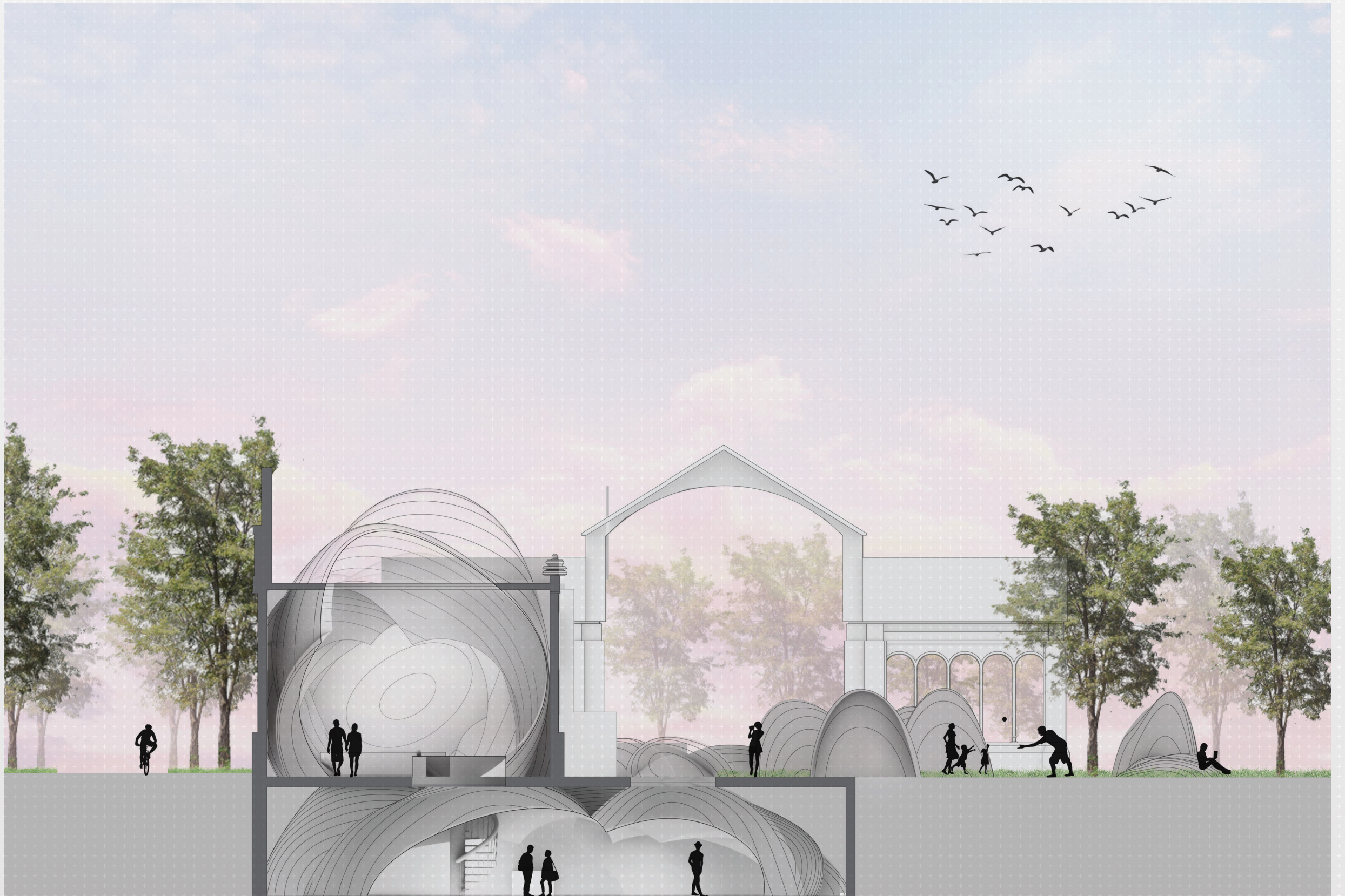
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 Design Studio Final Phase: Mineral Reflection Rebecca Romero + Barbara Portillo (TAMU)/CEDIM/Undergrad 04
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 Design Studio Final Phase: Mineral Reflection Rebecca Romero + Barbara Portillo (TAMU)/CEDIM/Undergrad 03



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 Design Studio Final Phase: Mineral Reflection Rebecca Romero + Barbara Portillo (TAMU)/CEDIM/Undergrad 01
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 Design Studio Final Phase: Mineral Reflection Rebecca Romero + Barbara Portillo (TAMU)/CEDIM/Undergrad 02



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 Design Studio Final Phase: Mineral Reflection Rebecca Romero + Barbara Portillo (TAMU)/CEDIM/Undergrad 05
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 Design Studio Final Phase: Mineral Reflection Rebecca Romero + Barbara Portillo (TAMU)/CEDIM/Undergrad 06

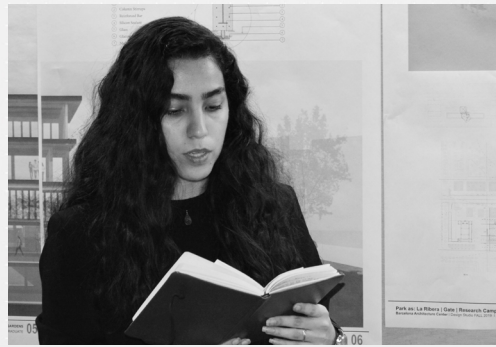
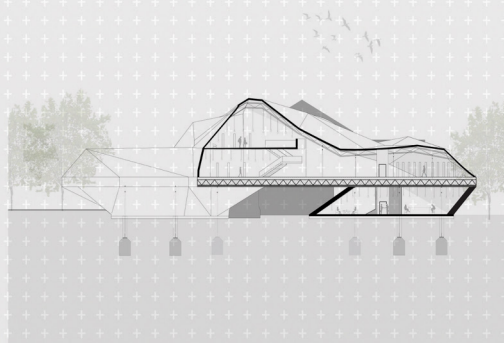
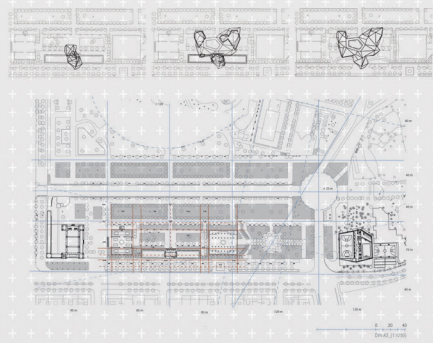
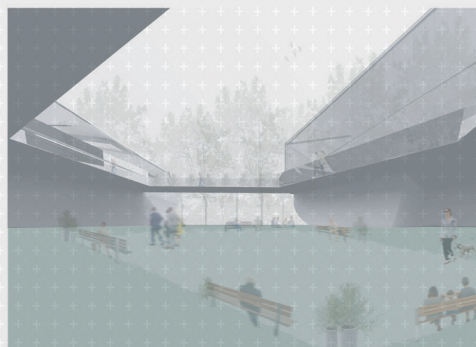


FRAGMENTED CRYSTALLIZATION

Alejandra Valdovinos, Texas A&M University, Architecture Undergraduate
 Marie Chapa, Texas A&M University, Architecture Undergraduate

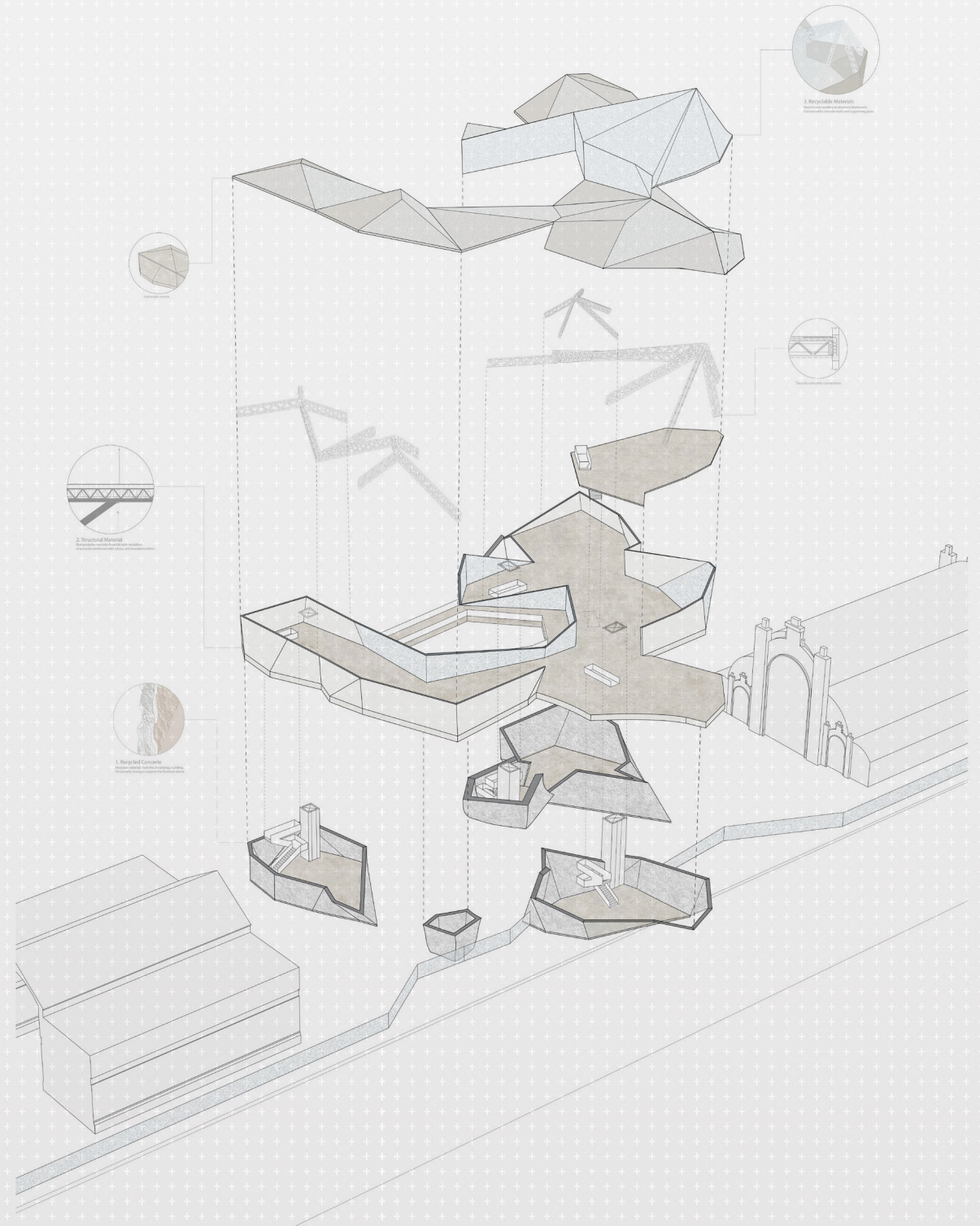
The project is focused on the longitudinal axis of the site created by the street Passeig Picasso. A new entrance was proposed with the intention of breaking the axis and drawing the circulation from the street, through the Mineralogy building and into the Ciutadella Park. The disruption of the original organization of the site was done with a subtle change in topography consisting of a slight slope. This removed the need of the stair-steps, allowing the subject to experience a delicate movement as they are led up to an organic geometrical form that resembles the fragmentation of mineral crystallization. We define the concept of fragmented crystallization, as the division of a whole into modules, allowing the design to 'atomize' in both program and structure. Each serving for its own independent purpose, ranging in size and function, from the biggest pavilion dedicated for the library and auditorium to the most private structure, consisting of offices and conference rooms.

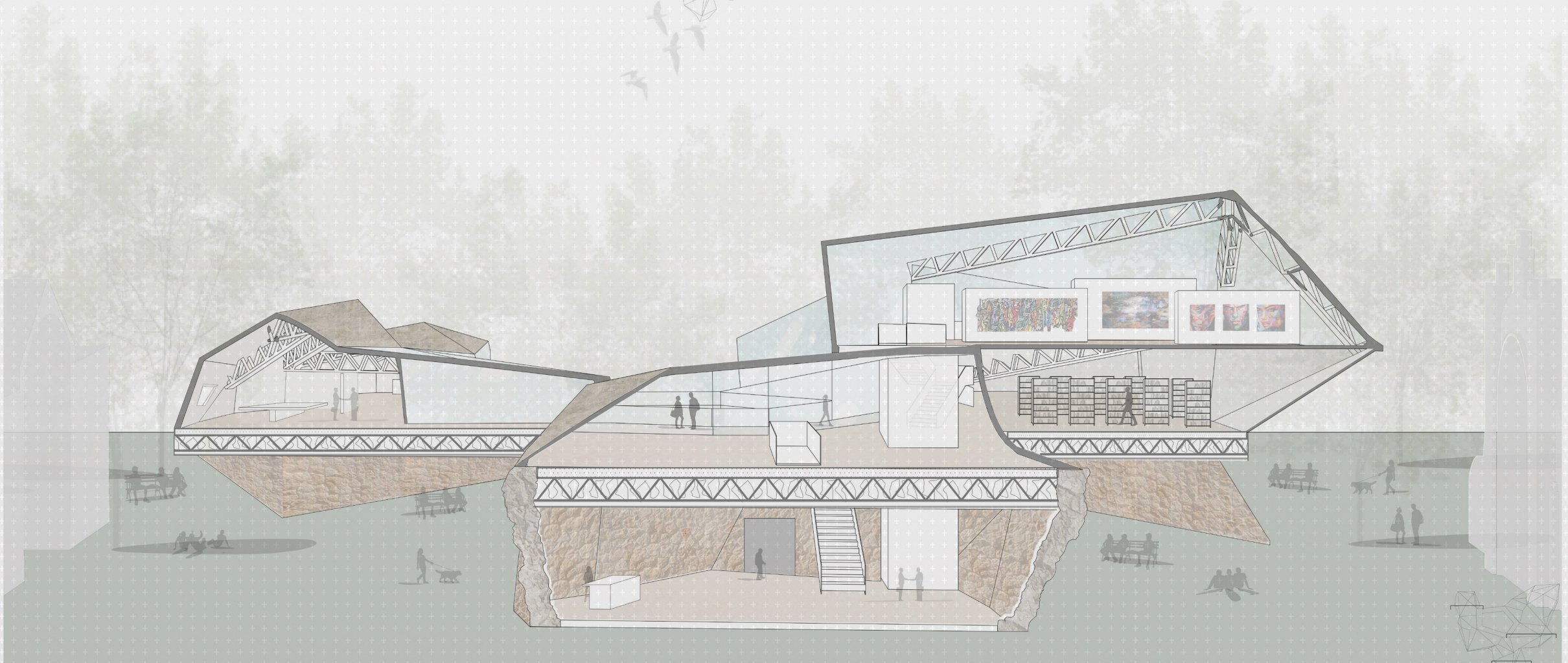
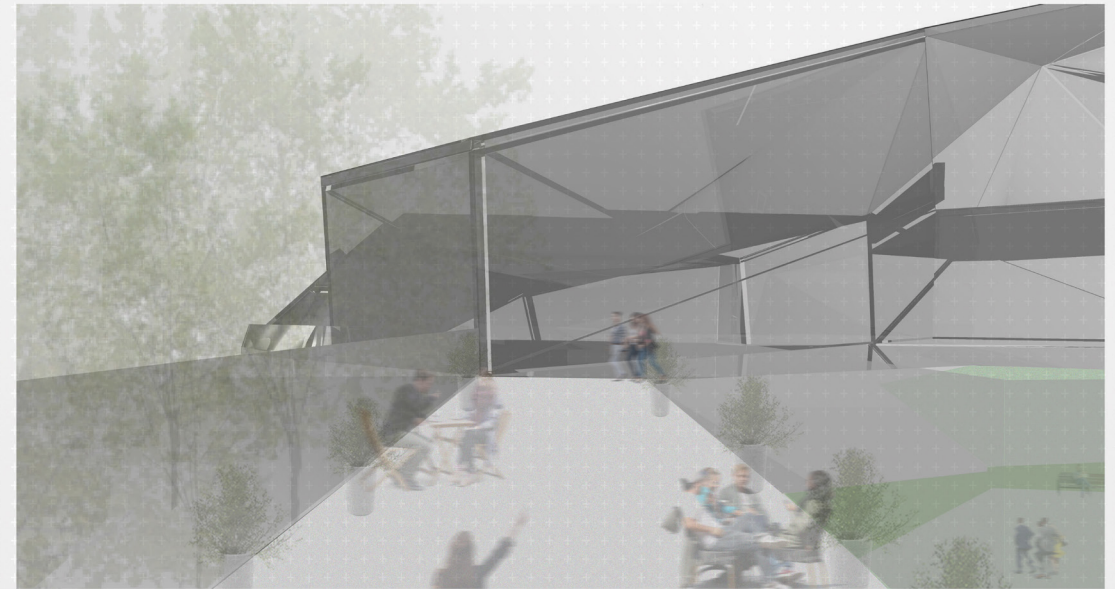
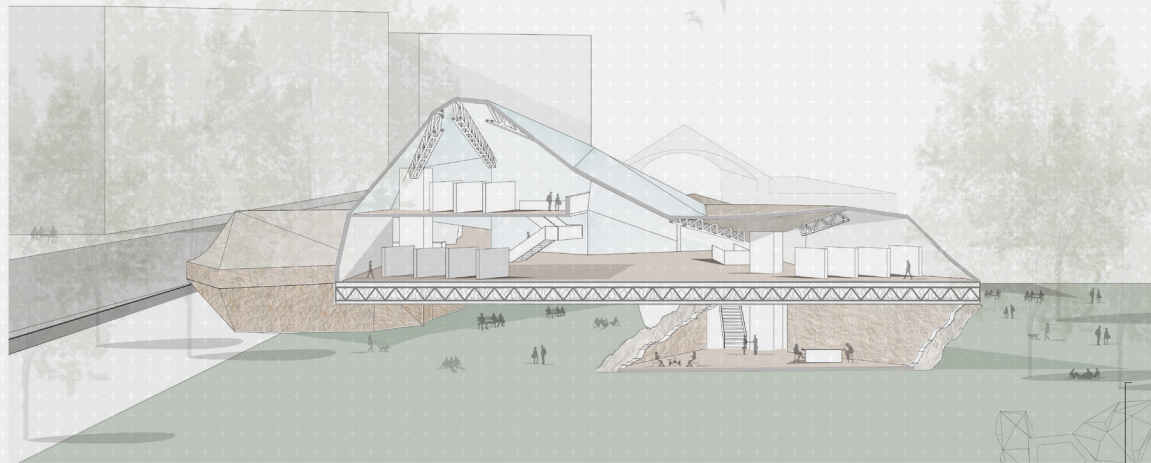
The new organization becomes a constellation of modular pavilions that are connected on the 1st level through a connection of cantilevers. The design develops the transversality of the site and emphasizes it through the addition of multiple entrances from the street. In addition, the atomization of the program draws people to walk through the pavilions, seeing different exhibitions and experiencing the multiple functions that work independently on different timetables. A contrast of "the old and the new" is present in organization and materials. The decision was made to remove the Mineralogy Museum, making possible the reuse of materials and space, which is sustainable and economical. The structures contain additional sustainable solutions. One of them is the use of ETFE, a plastic-like material incorporated into windows that allows light into the structures, while working as shading and insulation. Adapting this into the structure will be an investment that will increase the initial cost, but will significantly reduce the expenses of the building, which will save money over time.



FINAL JURY (edited by Stephen Caffey):

*Broken axialities – what ideological forces led you to the breakage?
 Fragmented[fragmenting] crystallization (dead or alive)? think about
 natural processes of cleavage
 transversal atomization
 what decisions determine the breaks that generated the fragments?
 unresolved, partially resolved, and fully resolved moments of tectonic
 contact*





STITCH FIX

Charlotte Fleishel, Clemson University, Architecture Graduate

The existing building borders two active public spaces: Parc de la Ciutadella northwest, and the Cultural Center plaza on the southeast. But rather than being a threshold, the existing building acts more like a wall, blocking any visual connection or intuitive circulation path between the two spaces.

By slicing the existing building three meters and architecturally "weaving" it into the site, the building reinvents itself as threshold that engages rather than one that deters.

The modernist principle of "free ground plan" is a tried-and-true design strategy which solves the issues of visual and physical connection, affords the site more public space, and rebrands the existing building from a heavy, forboding mass into something friendlier. Reworking the existing building maintains its architectural identity with its neighbours and the overall city, while also eliminating demand for new construction materials.

The building reconfiguration and addition functions as a public library and a university environmental sciences center. The library occupies the upper levels framed by the existing facade: the space benefits from its exposure to daylighting, unrestricted ceiling heights, and compatibility with a narrow floor plate. The university's environmental science center underground creates a quieter, more private space for lectures, labs, and research. The design's defining element - the sloping timber slab - unifies the functions of structure, circulation, and enclosure. A triangulated waffle slab constructed of mass timber: allows for larger spans (similar to the designs of Louis Kahn and Shigeru Ban).

It also frames transparent materials within the grid to let in light to the basement level (which is repeated within the ground paving). Its wood materiality is a sustainable and practical choice, as the organic forms can be easily prefabricated and assembled on site with the assistance of CNC technology. Together, the wood, new coat of plaster on the facade, iron-black structure, and tile roof set the design in its Mediterranean context.



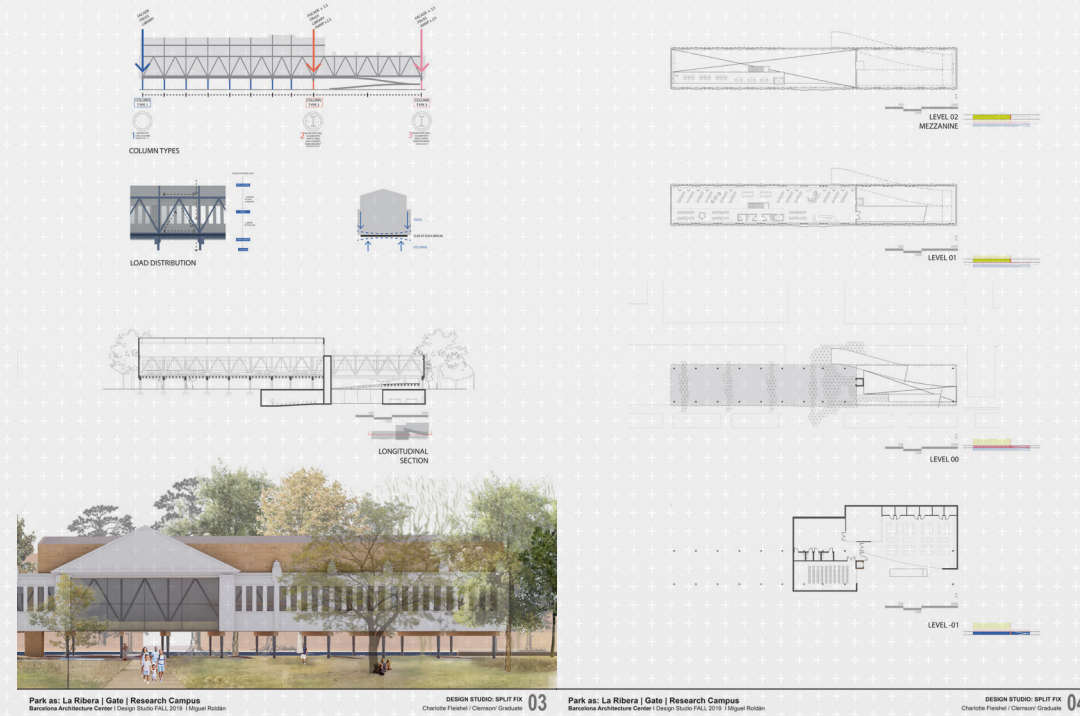
FINAL JURY (edited by Stephen Caffey):

Retaining identity: what are the constitutive components of that identity and how have you chosen among those components?

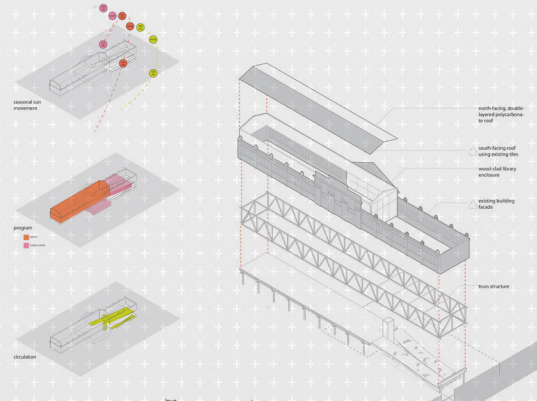
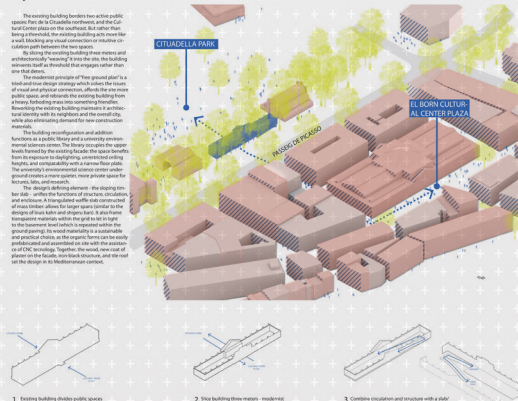
Sloping timber slab (structure, circulation, enclosure): what are some other possible interpretations and applications of the sloping timber slab?

Will you expose repurposed materials that were concealed in the existing building?

Are you familiar with Lina Bo Bardi's Museu de Arte de São Paulo?

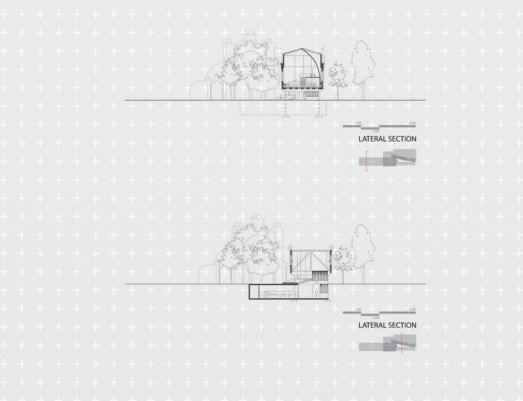


split fix



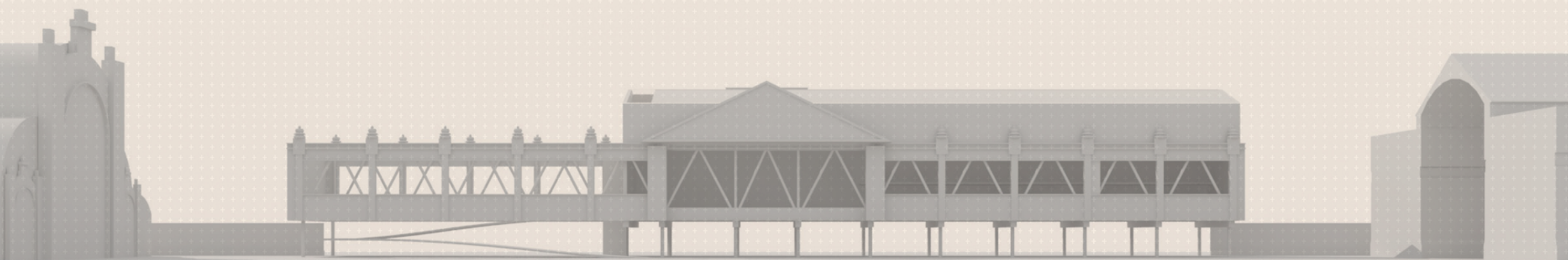
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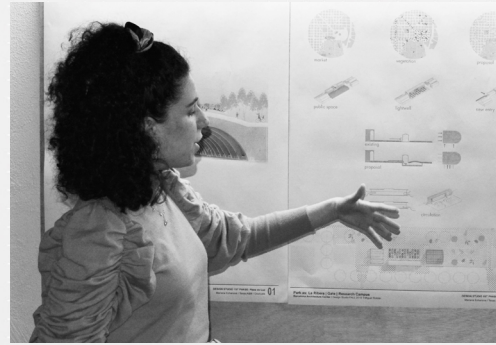


PLAZA DE LUZ

Mariana Echanove, Texas A&M University, Architecture Graduate

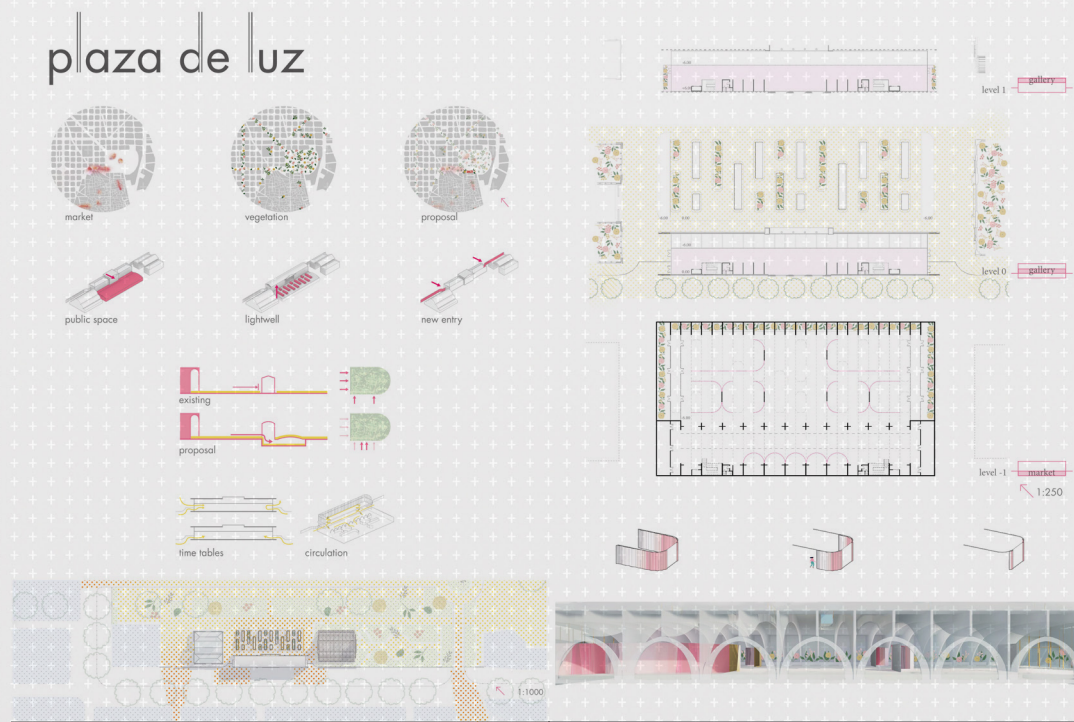
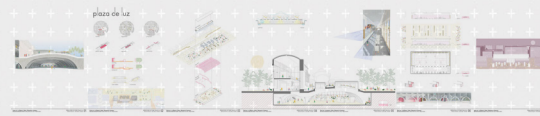
Through an analysis of the context, it was evident the lack of urban space for markets and local businesses to showcase their work in the city. The project 'Plaza de Luz' proposes an extension of the public space of the Ciutadella park as an underground market which respects the existing plaza and doubles the surface area underneath. The space is characterized by lightwells that not only shower the market with natural light, but is also designed to allow natural ventilation for the market. Working with a building that acts a border fence between the Rivera and the Ciutadella park, a new gate was created.

The public entrance to the building has two access points, one located inside the park and a second one on the exterior. This allows for a flexibility of timetables that allows a continuous circulation in and out of the park during the day and at night, the access from the park can be closed, allowing the building to be accessible without compromising the security of the park. The structure is a key element in the design. Its curvature geometry allows for a wider span that supports better the weight of the park above compared to a flat horizontal geometry which tends to deflect. The intervention of the existing building respects the exterior walls, but voids out the interior. New floor plates were added which creating a void that travels from the first level through the market, unifying the space visually. The building is extruded with a translucent material that allows for a diffused natural light to illuminate the space and a new ceiling which together they transform the building into a light well as the ones used in the park.

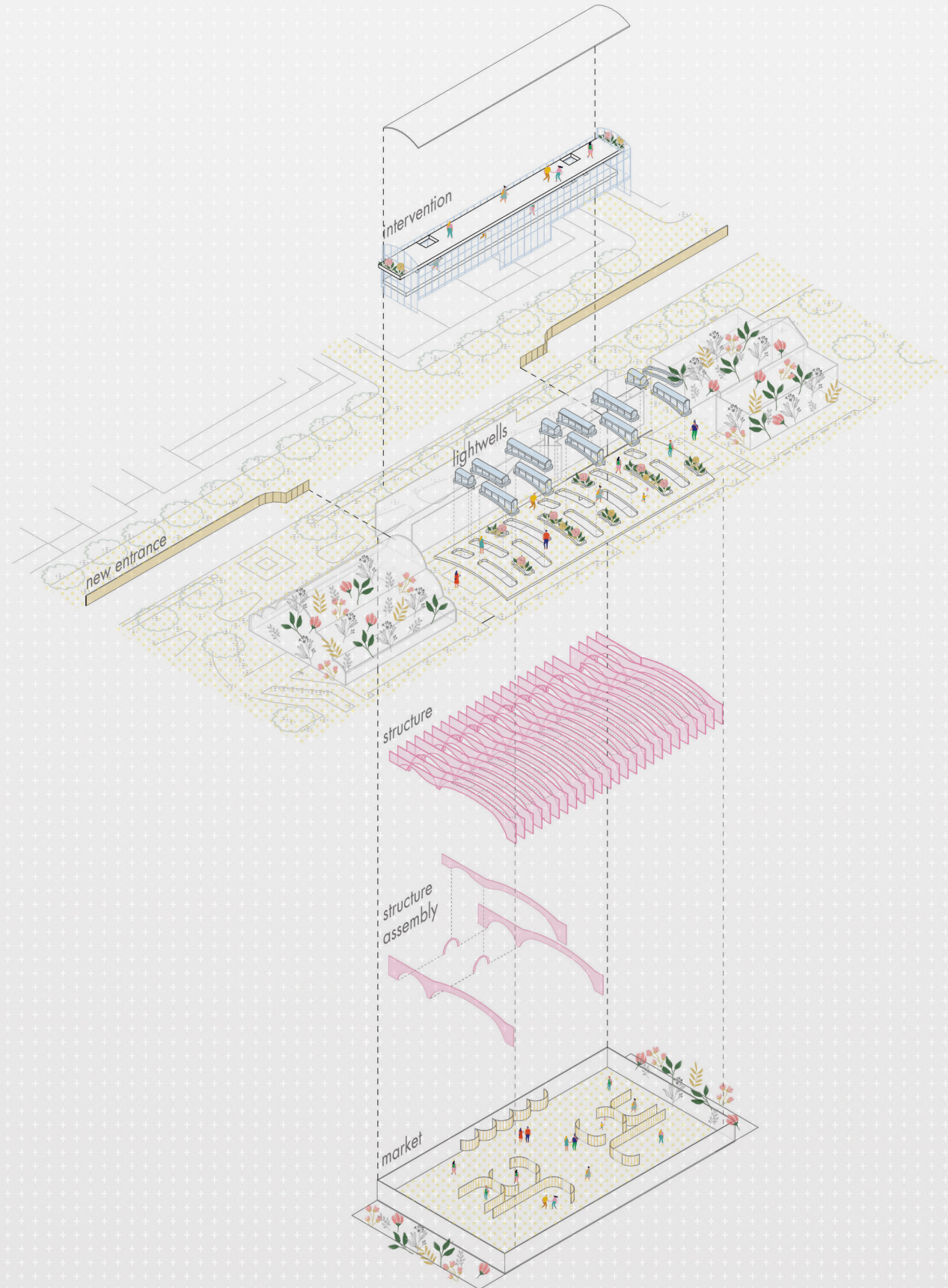


In the new landscape design, the light wells reach the human scale and allow for a visual play that creates a connection of the underground and the exterior, blending the space into one. In addition, the same language of the light wells is repeated and creates planters, which echo the greenhouses that are neighbouring the site.

The intention of the market is to use the space freely and that it should adapt to the needs of the community. With his idea in mind, curtain partition walls were. The curtains can be easily open and closed by the people as desired, since it does not require any special installation. The space can truly transform into what the community needs it to be from day to day. At night the light wells turn into an urban fixture and transform the park by providing a new light to the space. The building allows for the city to enter the market during the day, and at night the building comes out to the city.



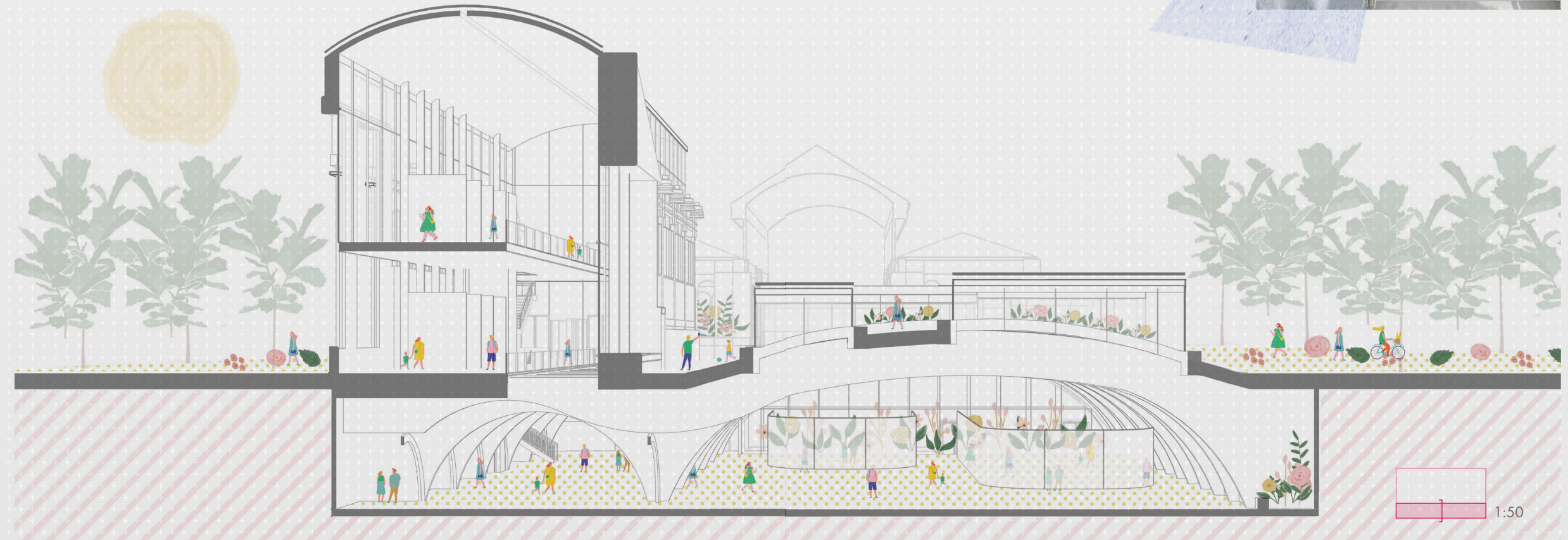
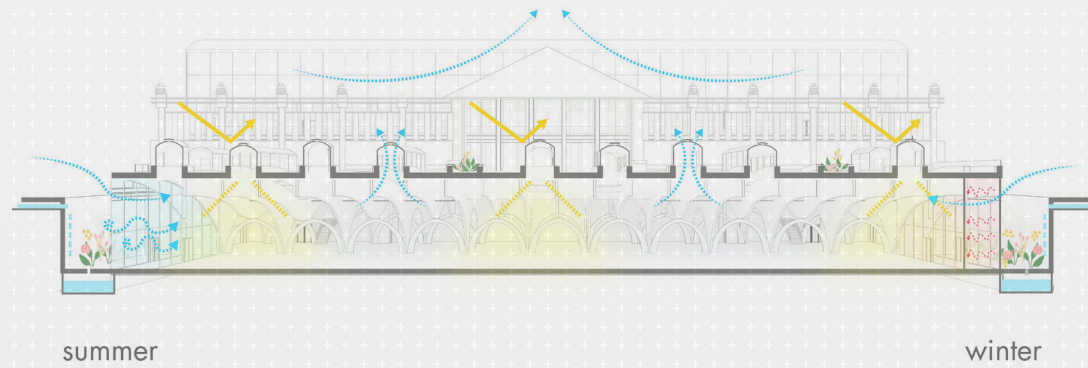
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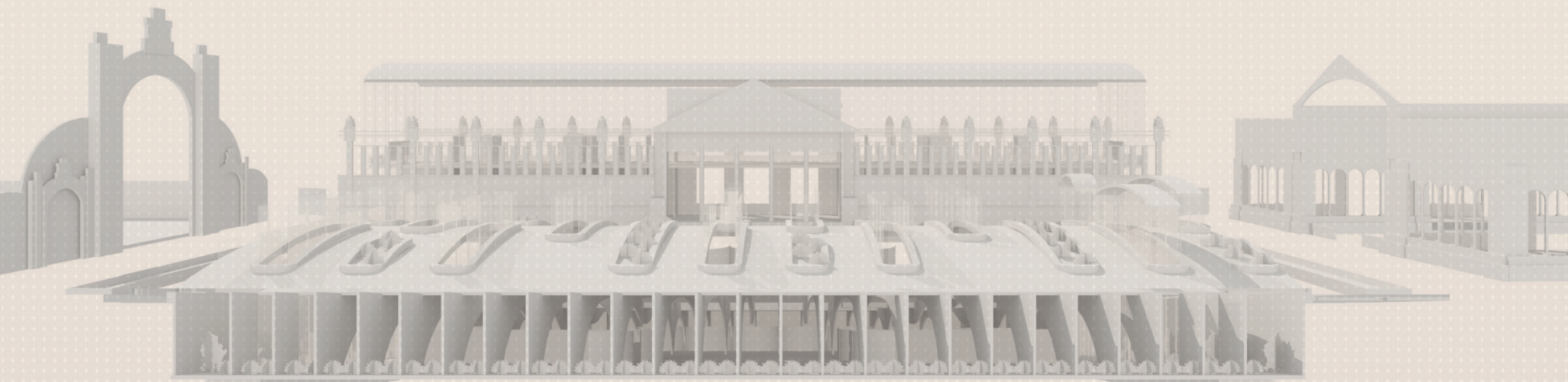


FINAL JURY (edited by Stephen Caffey):

Extend and respect (exhaust all possible meanings of both terms).
 Respecting timetables of circulation.
 Curvature of the geometry – think about all of the possibilities of this approach.
 Can the spaces be sufficiently flexible that the uses are not seasonal so much as conditional (using climate data to schedule spontaneously)?
 Spontaneity + formal + informal (without dictating or restricting)
 think about creating a space in which the public could continually surprise you with their unanticipated approaches, activities, and uses.

What are parts of Barcelona that are the most brilliantly lit at night?
 What are their functions and their historical identities?
 Look at nomadic cultures such as the Tuareg and the Berber, and the bazaar and souk traditions to fully realize your idea for the curtains.
 For philosophical reinforcement, look at Deleuze and Guattari on the smooth space of the nomad.
 Think about whether you agree that space is inherently improvisational.
 Be much more intentional in emphasizing the light bodies in the night time condition.





INSTANCES OF IN-BETWEEN

Andrea Baldran , Clemson University, Architecture Graduate

Barcelona is known for its dense and compact living. With the current situation being that there are very little moments of green intervention within the urban fabric, the proposal is to reclaim the current site of the Martorell Museum and enhance the area for people and nature alike.

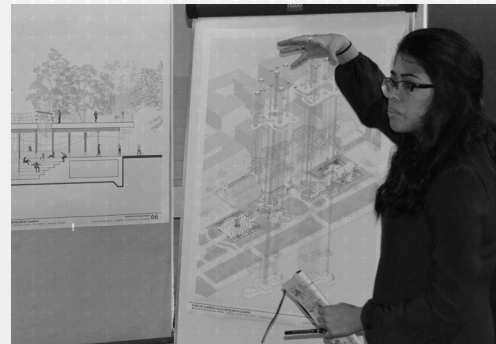
The essence of the project is existing in the in-between: in between the canopy of the trees and the ground, in between the Hivernacle and Umbracle, and in between El Born and Ciutadella.

The original Martorell Museum currently acts like a barrier on the site that does not allow permeability of the visitors. To mediate this, the program that would have originally been contained within the Museum would be spread out among the existing trees which would then allow the visitor to interact in the in-between. A walkable canopy with skylights is then added to unify the collection of spaces and add another layer of interaction between the ground landscape, the upper landscape and the daylight.

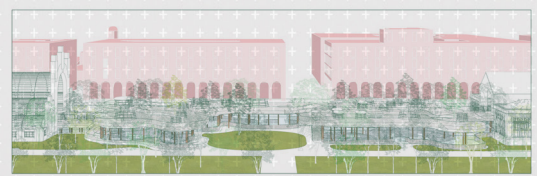
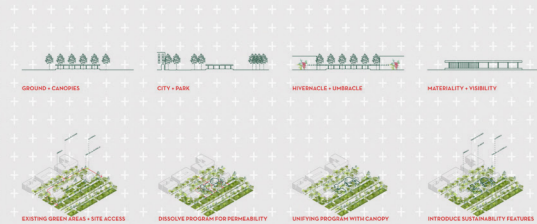
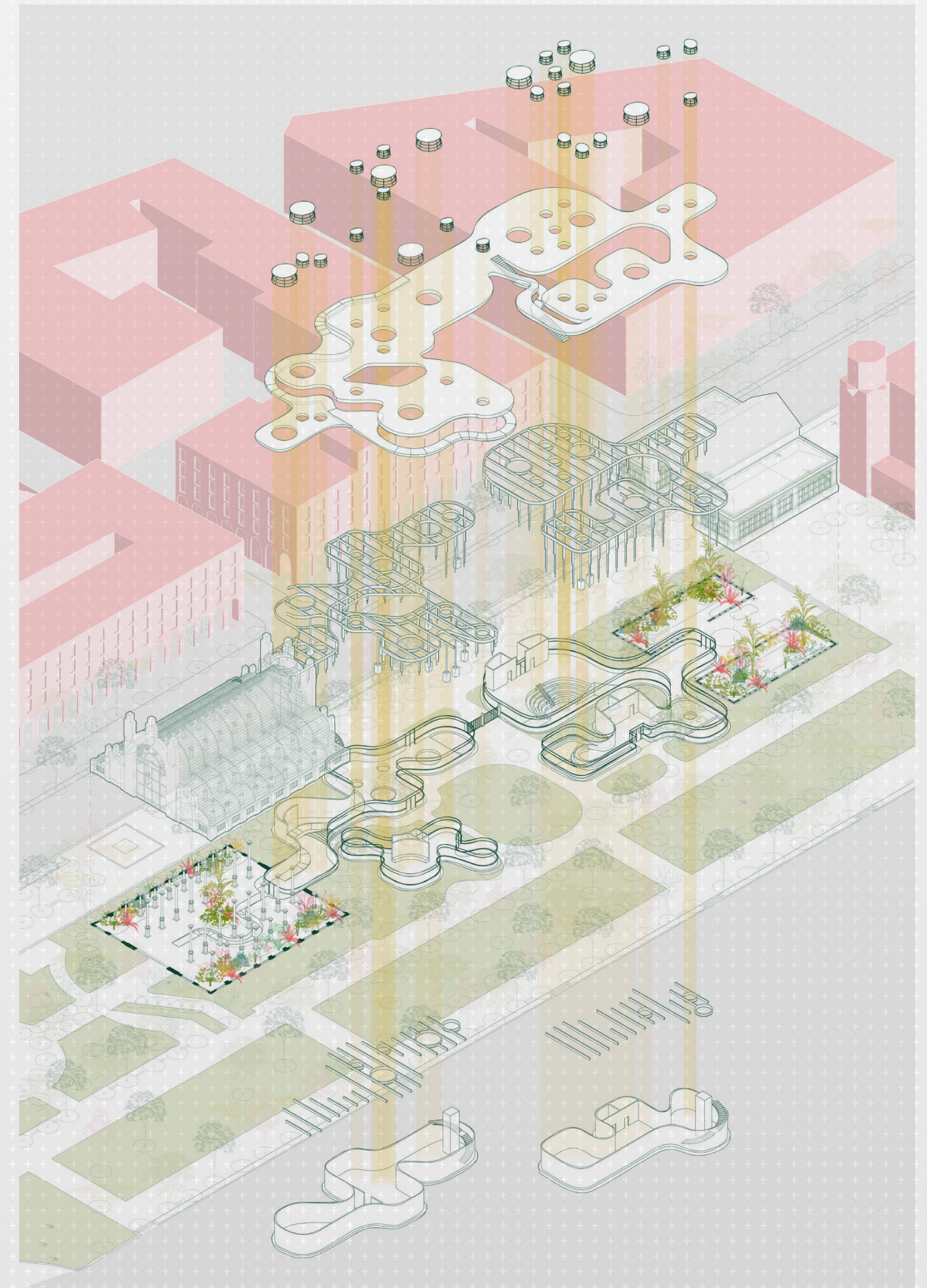
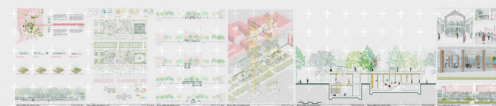
The design of the program is based on two things: the existing trees and a 5 meter by 5 meter grid. The program was distributed in-between the existing trees based on the spatial requirements of a library, auditorium, administration, exhibition and storage space. This allowed for the possibility of a meandering, more engaging experience for the visitor, inner courtyards, and a visual permeability that would not be there prior.

The visitor can access the site on three different entrances while the park is open: one between the connection of Passeig de Picasso to Parc de la Ciutadella, another in the Umbracle, and the last residing in the Hivernacle.

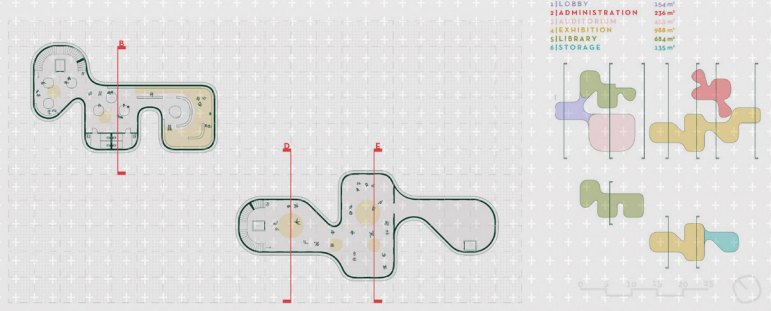
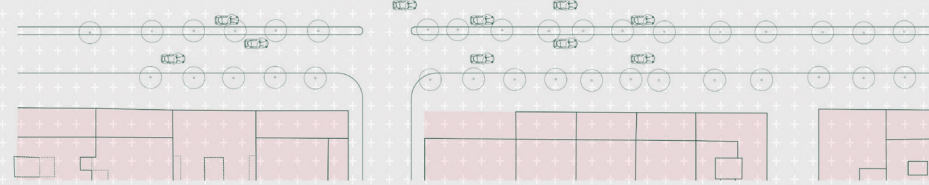
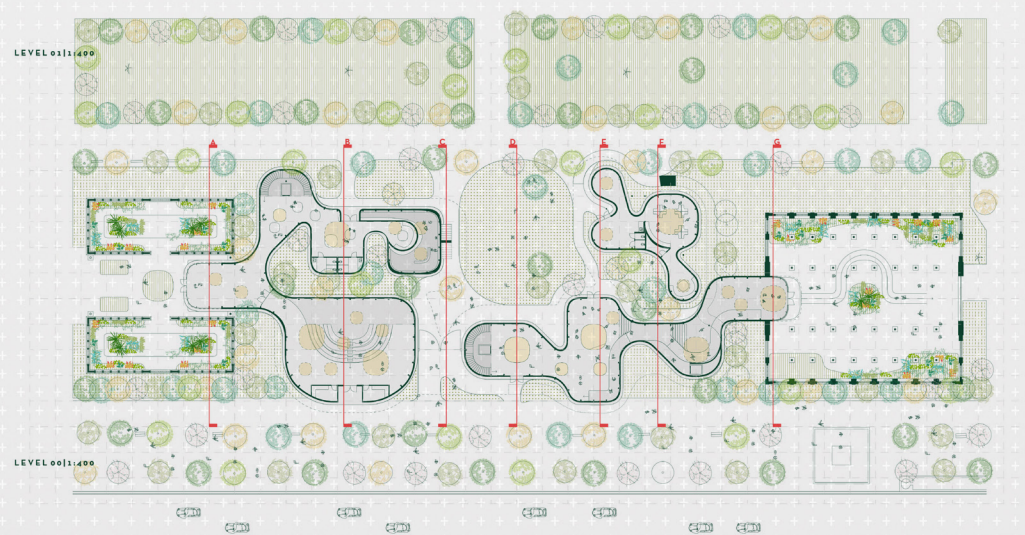
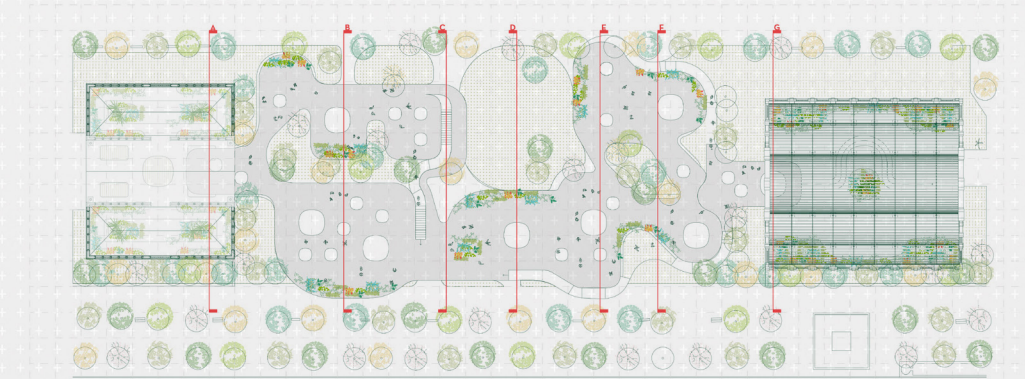
These connections further emphasize the importance of the interaction with the four main areas of the site without compromising the current park accessibility hours. If the park is open, the buildings are open; if closed, the buildings can still remain operable without needing to have access to the park.



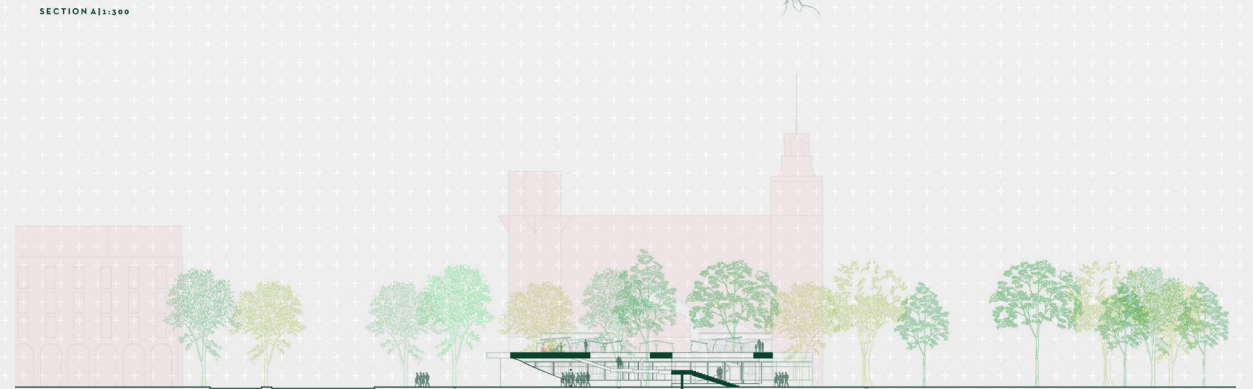
By maintaining the aspect of permeability with the materials, the majority of the pavilions have glazing around them. Since the pavilions are meant to incorporate passive systems, the walkway provides a minimum of one-meter overhang all around the spaces and skylights inclined towards different directions to provide different amounts of sunlight to the spaces below. Operable windows allow for cross ventilation. The auditorium also has an additional screening element for added sunlight protection. The skylights are designed to be double glazed windows to promote natural ventilation and reduce heat gain.



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LEVEL -031:400



FINAL JURY (edited by Stephen Caffey):

Leveraging liminality: think about liminal spaces as spaces of transgression and transformation and the possibilities that could be generated for the local population; also think about temporal liminality and its many possibilities. Program distribution parameters: were these your first choices?

Expansion and contraction: what would be the greatest congestion points when the complex is operating at full capacity?

Curved spaces are more friendly: upon what basis do you make this claim? if you feel so inclined, take a look at the research on this topic. Optimize the communicative potential of each design document so that no single element distracts from the success of your overall architectural expression.

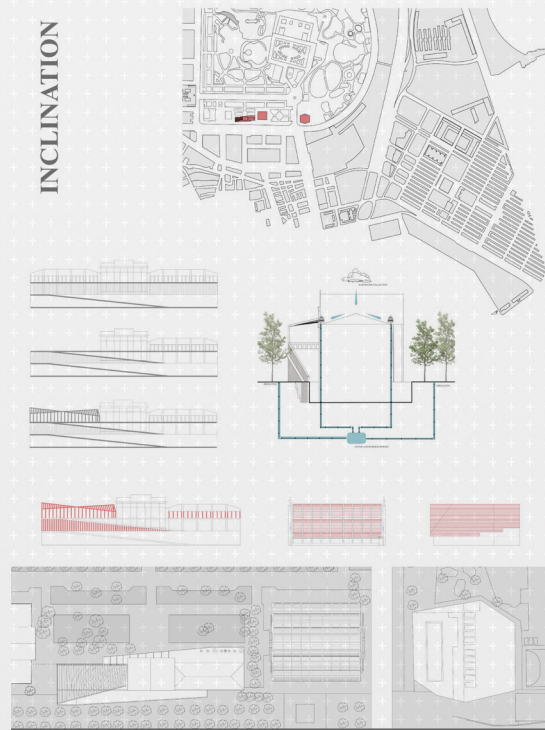
Coves: Look at Yelapa near Puerto Vallarta





INCLINATION

Christopher Rivera, Texas A&M University, Architecture Undergraduate
 Karen Cardenas, Texas A&M University, Architecture Undergraduate



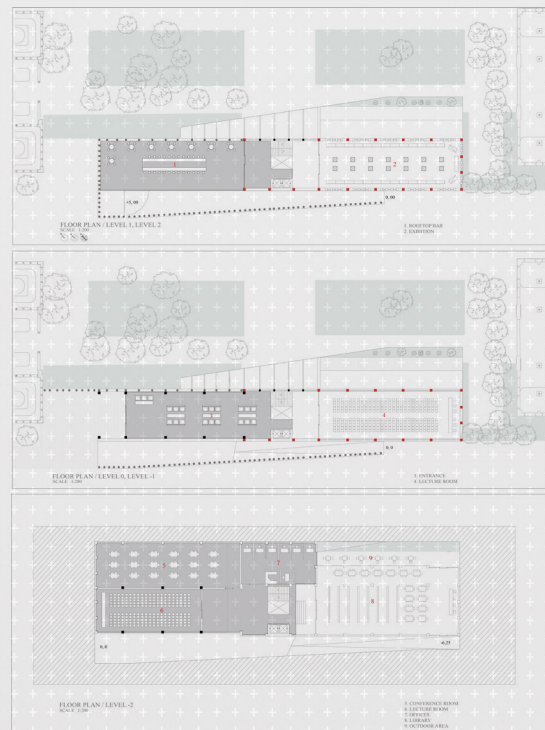
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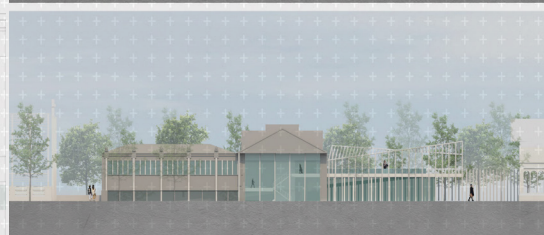
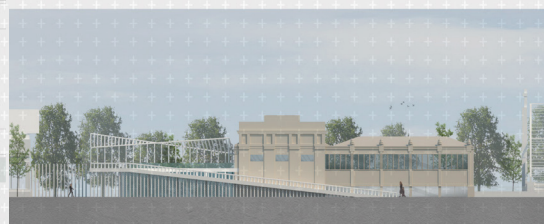
Inclination explores the idea of reviving a pre-existing architecture through the development of creating a new entrance and program. The approach of this project was to create a new architecture that relates to the existing. The idea of the pipes comes from the analysis of the site. Specifically, the Umbracle and the Parc de la Ciutadella, which utilize a system of shading through the use of a consistent material. The pipes are not only used to provide shading but also establish the new entrance of the building by using a different material.

While the main entrance to the building is cantilevered, there are two ramps on the side of the building that serve as external elements of circulation when the building is closed. One ramp slope from ground floor to the upper restaurant area while the other serves as a private entrance to the underground library.

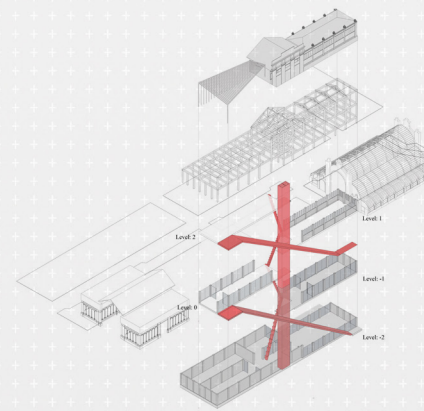
With the addition of the ramps, the floors in the building are shifted to separate the different programs. As you move through the building vertically, the spaces become more public as well as more transparent to the park to increase the relationship between the two. In order to establish a relationship between the underground and the park, there is an outdoor patio that also brings natural light into the spaces.



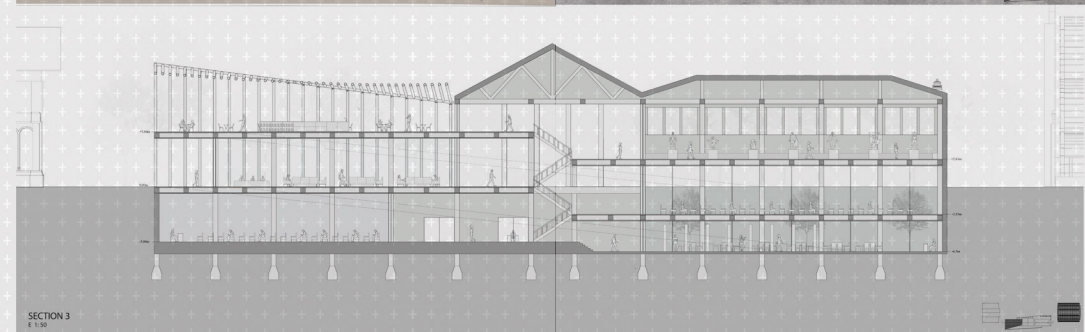
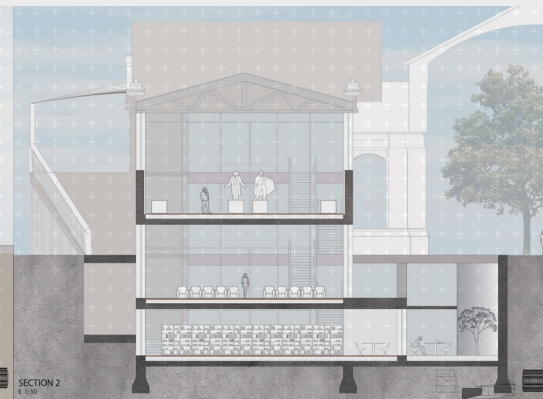
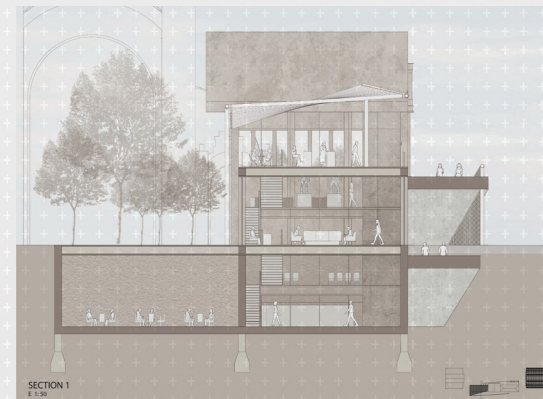
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 Christopher Rivera + Karen Cardenas / Texas A&M University / Undergraduate 02

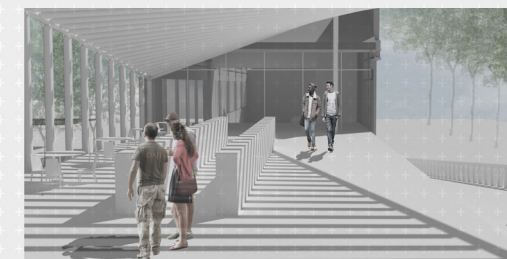


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FINAL JURY (edited by Stephen Caffey):

The project reads as a collection of features, effects, and affects: what would you say is the unifying element, move, or moment for you as an architectural team (the ramp).
 Inclination can also mean tendency or predilection: if you were to think about this project in terms of tendencies of the users and tendencies of the project, what would you say? if you were to think of inclination as a perpetual state of unrealized potential, how could you discuss this in terms of the site, structure, space, materials, etc.? (going out for a smoke is an inclination)
 Structure, shading, visual access, physical access, axes.
 Inspiration from existing buildings on the site.
 Gradations from public to private
 Transitional core with atrium
 Materiality (steel pipes without welding necessitate flange and bolt system for easy transport, assembly, and modification): can you think through a situation in which the pipe system would be modified for a new program?



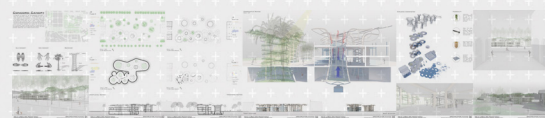
CONCORD CANOPY

Emmanuel De La Cruz Taylor, Clemson University, Arch Undergraduate
Jonathan Michael Newell, Clemson University, Architecture Undergraduate

Our proposed project is to unify the design of the surrounding buildings and implement the vegetation of the park into our building. We used biomimicry to design the structure of our building, from the roots of the foundation to the extension of the branches on each floor. Ciudadella Park is filled on a daily basis with people walking around with unoccupied buildings. We designed a building that would combine both public and private usage. We used the vegetation the park offers in our favor to implement a design that allows users to experience nature in and out of the building.

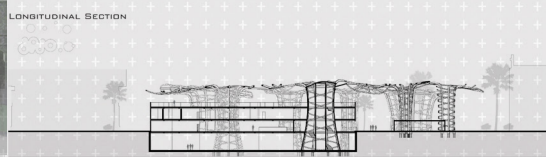
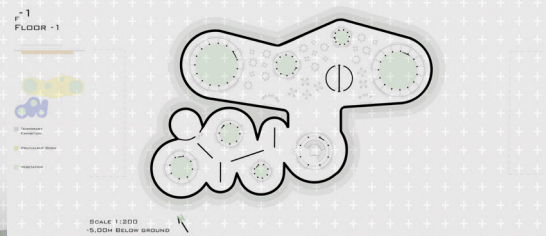
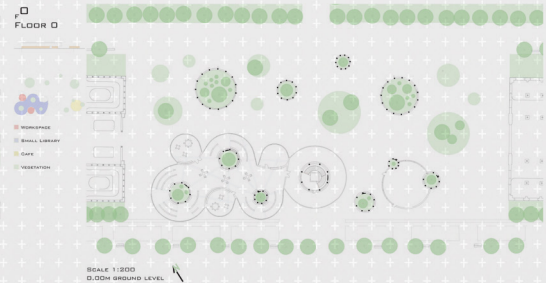
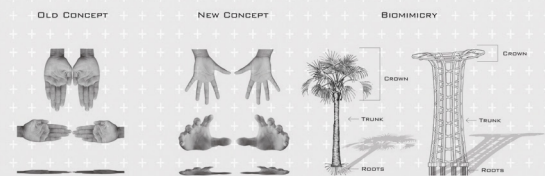
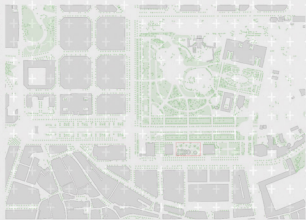
The building consists of wooden vertical beams that mimic the trunks of trees and the radial extension at the top mimic the branches. The beams inside each floor mimic the roots at the bottom and other branches throughout each floor. The floors are designed to mimic the shadow cast by the vertical structure. The structure also supports the growth of vegetation inside the structure and on it.

The project is based on the neighbouring buildings, it takes the vegetation aspect of the Umbracle and the nature aspect of the adjacent building that used to be a geological museum. The structure biomimics a tree that can be found in the park, the palm tree. It has a strong foundation and is made of layer to give it a strong trunk. The long leaves provide shade which we took into account during our design process. The concept of the building is to implement these factors to build a structure that can provide support to the building, give shade, and help support vegetation that is going to be planted.



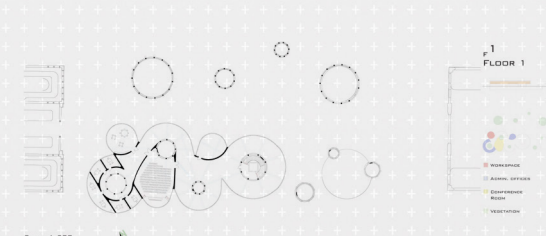
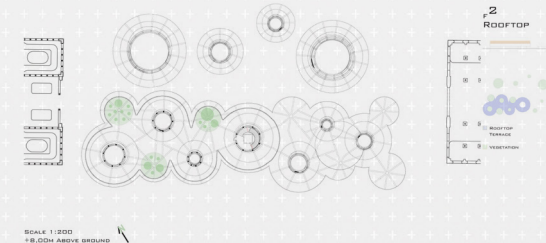
CONCORD CANOPY

THE PROJECT IS BASED ON THE NEIGHBOURING BUILDINGS, IT TAKES THE VEGETATION ASPECT OF THE UMBRACLE AND THE NATURE ASPECT OF THE ADJACENT BUILDING THAT USED TO BE A GEOLOGICAL MUSEUM. THE STRUCTURE BIOMIMICS A TREE THAT CAN BE FOUND IN THE PARK, THE PALM TREE. IT HAS A STRONG FOUNDATION AND IS MADE OF LAYER TO GIVE IT A STRONG TRUNK. THE LONG LEAVES PROVIDE SHADE WHICH WE TOOK INTO ACCOUNT DURING OUR DESIGN PROCESS. THE CONCEPT OF THE BUILDING IS TO IMPLEMENT THESE FACTORS TO BUILD A STRUCTURE THAT CAN PROVIDE SUPPORT TO THE BUILDING, GIVE SHADE, AND HELP SUPPORT VEGETATION THAT IS GOING TO BE PLANTED.

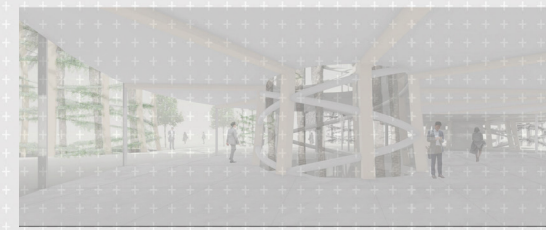
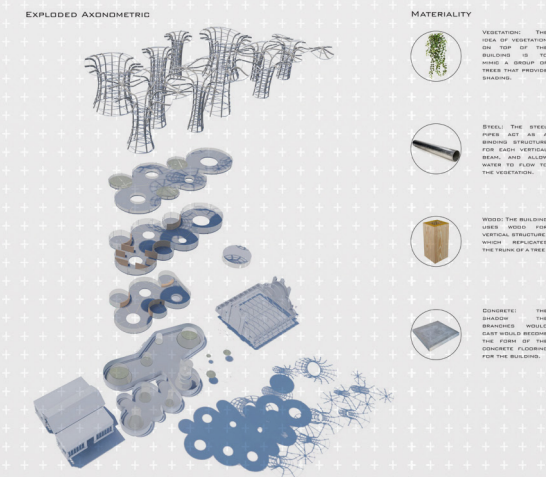


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Emmanuel Taylor & Jonathan Newell | Clemson University Undergraduate 01

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Emmanuel Taylor & Jonathan Newell | Clemson University Undergraduate 02



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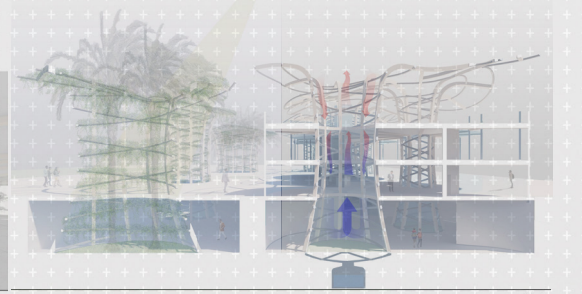
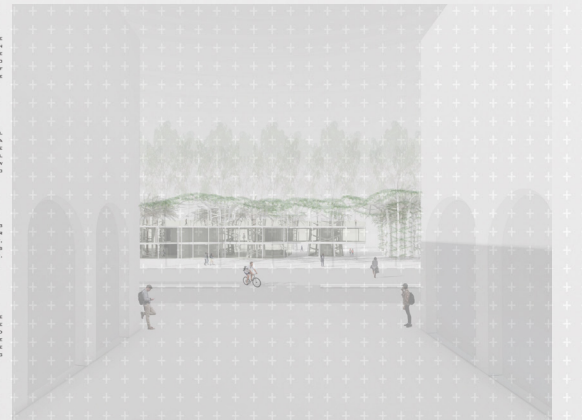
FINAL JURY (edited by Stephen Caffey):

Hand diagram: more fully explore the potential of this approach before shifting into the palm tree reference (gestures, the way that we cup our hands to collect water, the ways in which we welcome people). Biomimetic principles: palm tree features (fibrous nature of the palm tree).

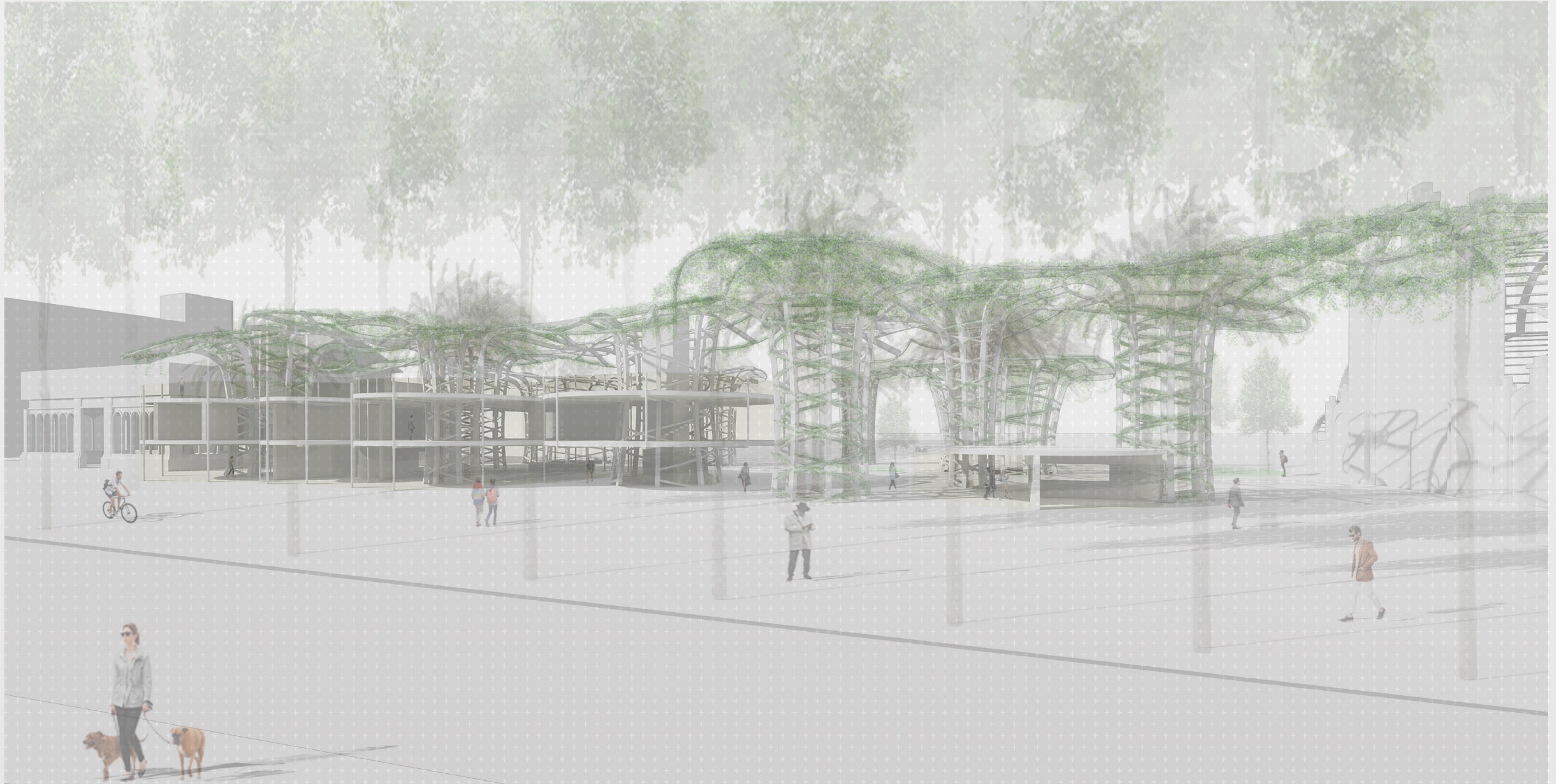
Light and shadow into the subgrade level.
Water collection / passive climate responsive features.
Shade + bonding + plan view of the tree canopies.

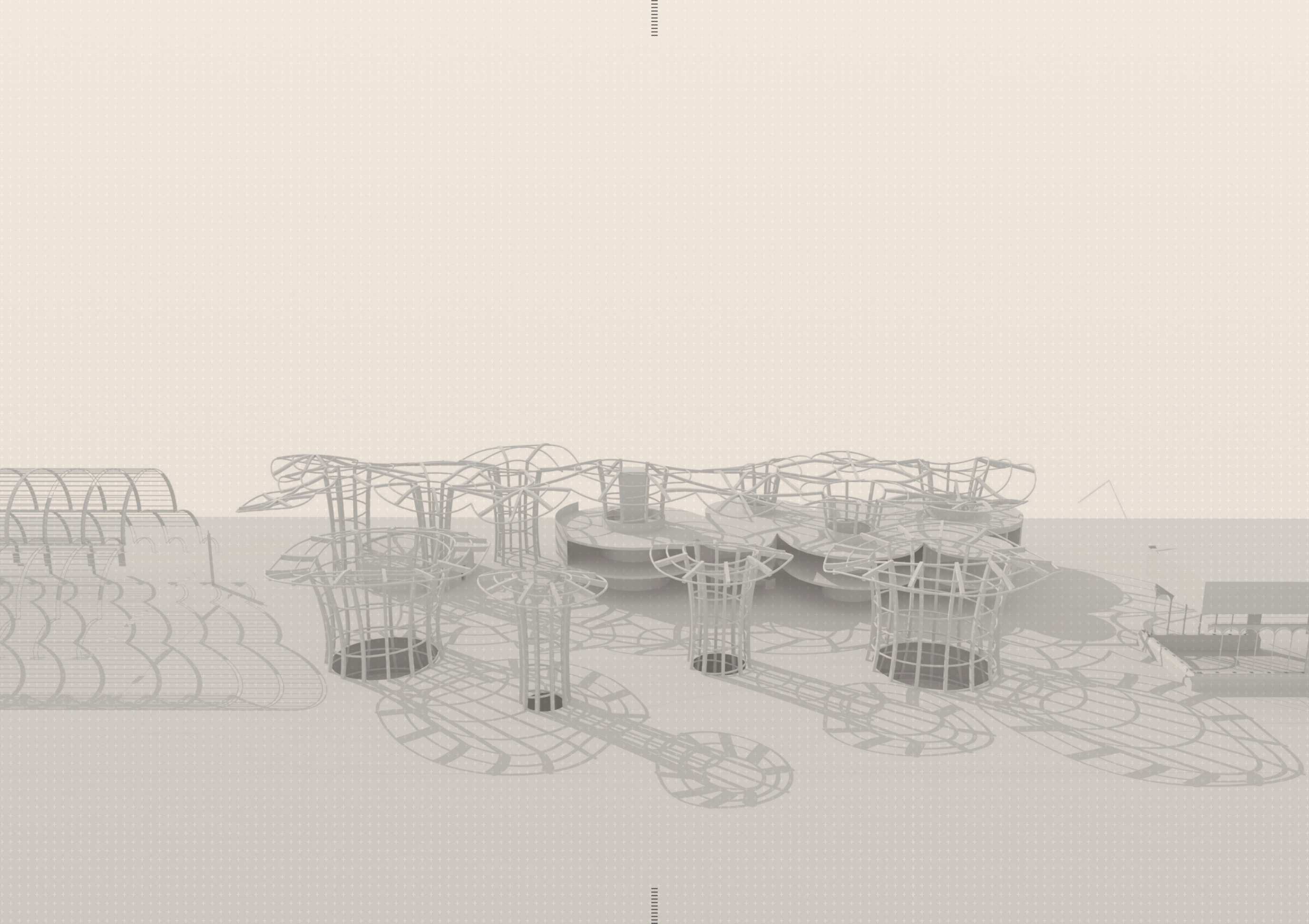
Can you talk a bit more about the biomimetic impulse: how deeply did you research different species, growth, patterns, root depth, ideal growth conditions, etc.? How does nutrient distribution happen for this species? How does photosynthesis happen in this species? Take this a bit further to deepen this potentially impressive choice.
Wood with steel binding: what other options could you consider?
Pasqual: bamboo would enrich the biomimetic aspect of the project (there is a specific, 3000-year old species rhizome with an 8- to 10-inch diameter for lumber).

Underground cistern: think about all of the possible collection points: how would the water be recirculated from the cistern?
The Apollo stage metaphor is a great way to think about curing "parti disease".
The cage could take on its own momentum without the biomimicry angle.
The porous and the fibrous.



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WALKING IN THE TREES

Michael James Donovan, Roger Williams University, Arch Undergraduate

The Museu Martorell is decaying and it is time for new seeds to be planted. "Walking in The Trees" is the new learning environment for students to grow. I wanted to keep the integrity of the historic building but create a new place for students to learn. The building is designed to grow out of the existing site and embody the features of a tree.

When researching Barcelona, it was apparent that the large carbon emission and temperature gain from its buildings. Bringing Northern American building techniques and passive strategies to create a building that will be a green lung. The timber frame creates a quick construction process that can be fabricated off site, and brought to the site to be reassembled.

The wood will lower construction carbon emissions, and ensure that in the future the building materials can be reused or recycled. The upper floor creates an area where students can walk through the trees and absorb knowledge. It creates a new perspective of how people can view Citadel Park, at the height of its largest inhabitants. The lower floor is a sheltered space where students can comfortably study and further their education.

The dense column and truss system create the feelings as if they are outdoors. The branches of the truss extend out of the existing museums windows growing outward to carry the load of the new expansion.



FINAL JURY (edited by Stephen Caffey):

How could you incorporate more variability in the classroom dimensions to promote activity-based learning rather than the traditional lecture format?

Be careful not to allow your site and climate analyses to subordinate the rigor and sensibility of your design

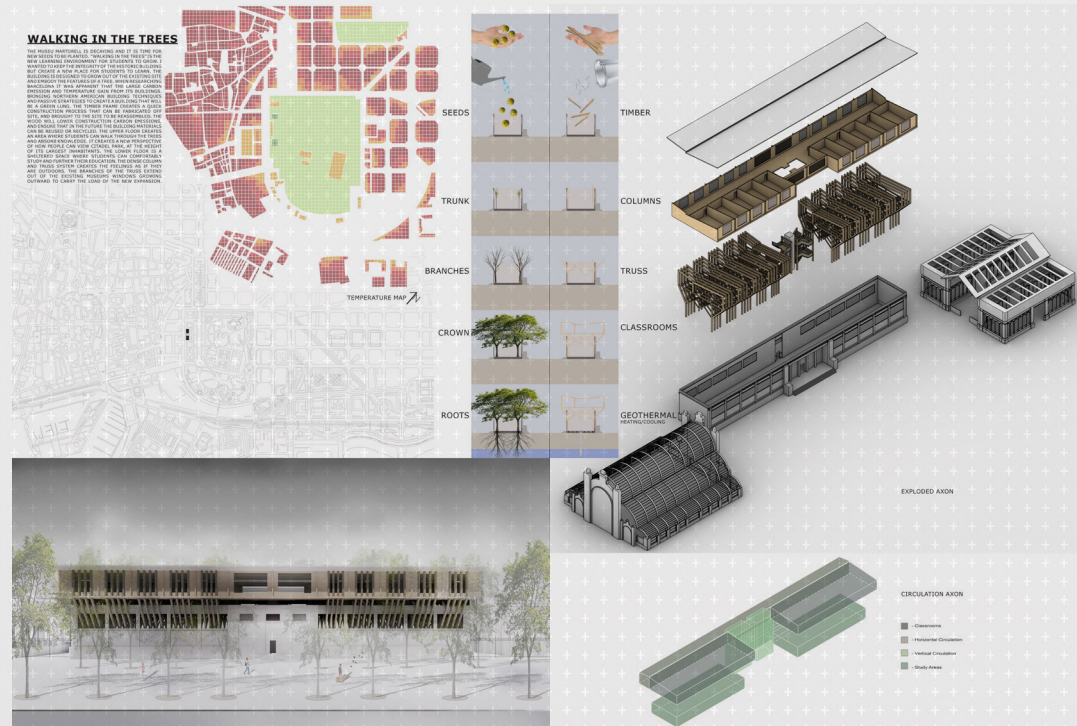
what if the whole building were generated on the principle of photosynthesis (including educational photosynthesis, cultural photosynthesis, intellectual photosynthesis, etc.)

Concrete is extraordinarily CO2 intensive, so maybe rethink that choice
Elena: be sure that your design documents fully communicate the narrative that you are putting forward; ignore Stephen's suggestion about photosynthesis

Dan: consider new options in wood construction (compare, contrast, and synthesize everything from traditional Chinese timber frame construction to the latest cross-laminated timber innovations to indigenous bamboo constructions, etc.)
Fay Jones to Jeanne Gang
When planning an educational facility, do a little research into current and emerging trends in classroom design spaces

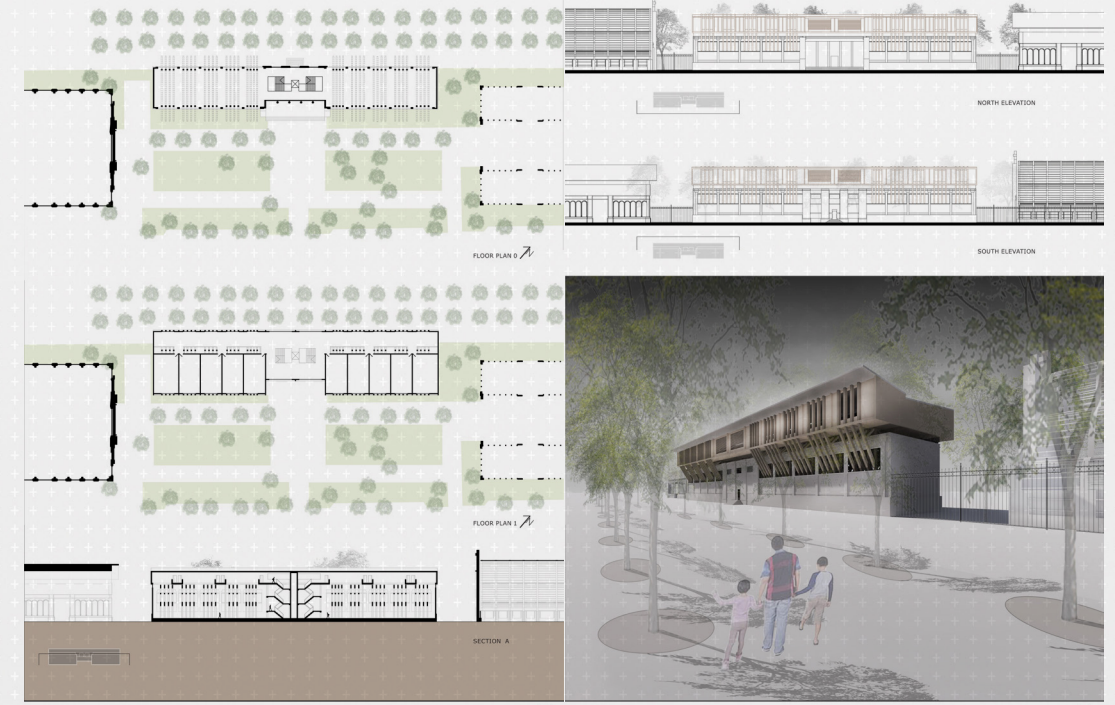
Pasqual: Canadian wells model

Miguel: symmetry does not imply identity, but refers more to equilibrium and balance



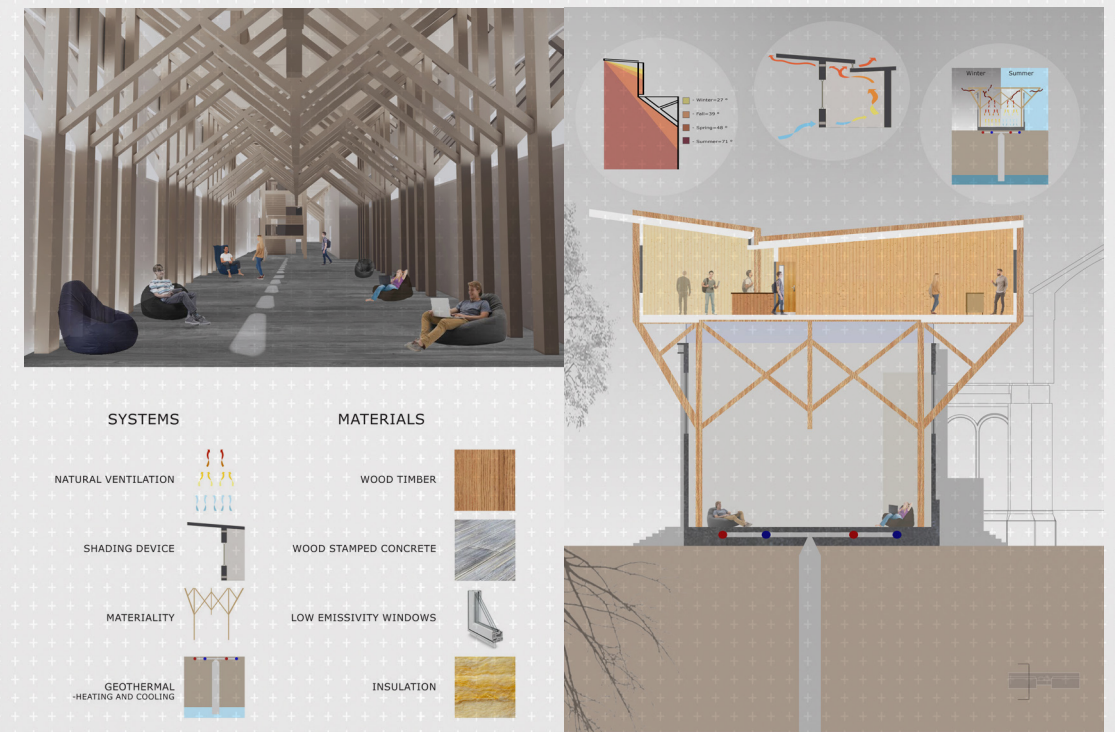
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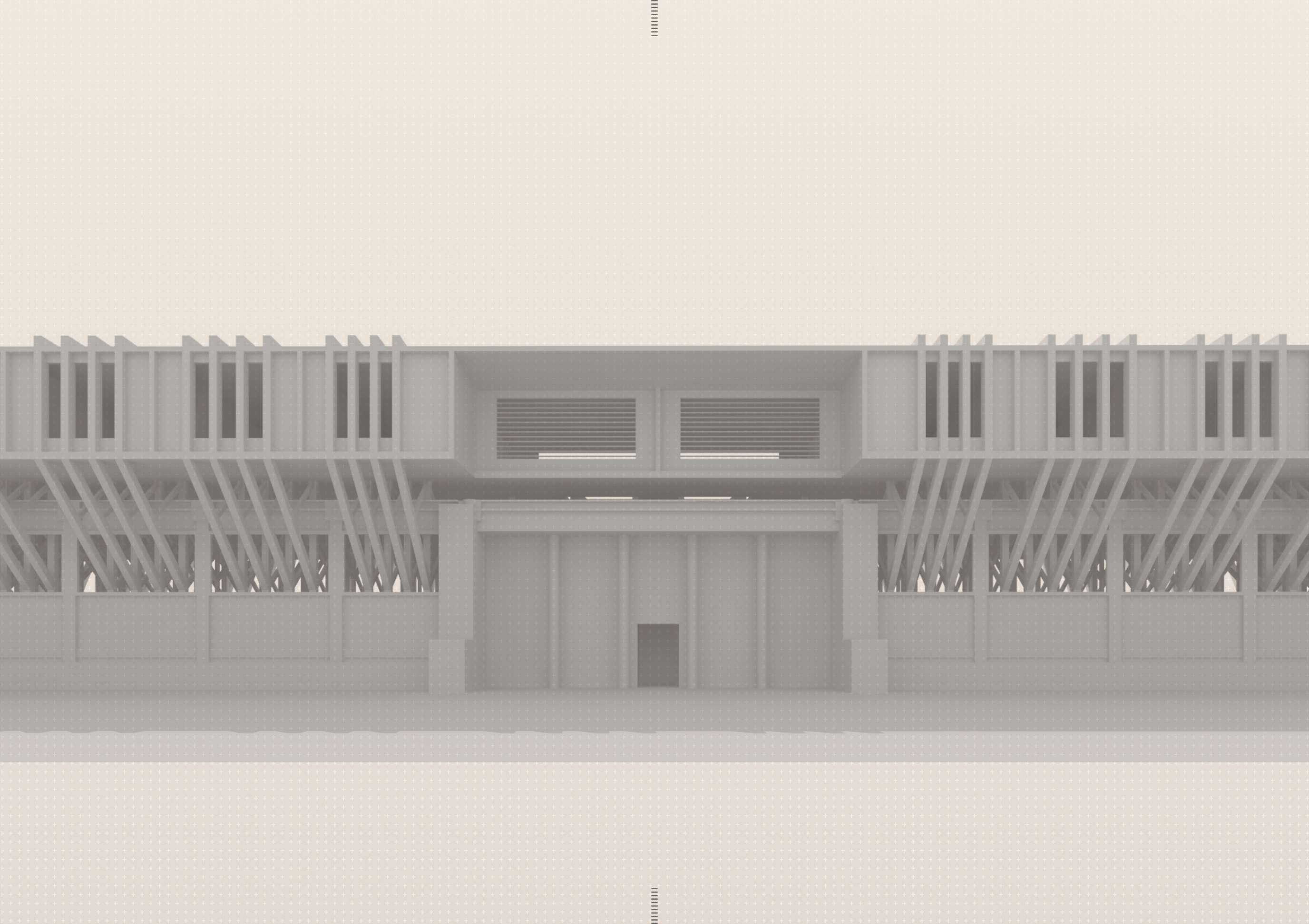
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 DESIGN STUDIO Final PHASE: Walking in The Trees
 Michael Donovan / Roger Williams University / Undergraduate 06

Park as: La Ribera | Gate | Research Campus
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 Michael Donovan / Roger Williams University / Undergraduate 05



VOIDS OF VEGETATION

Jared Reid Avery Gray IV, Roger Williams University, Arch Undergraduate

The intention of this project was to merge nature and architecture in order to create a space that recreates the feeling of being in a forest and doubles the green space inside and out. This can be felt through the system of steel towers which acts as the structure of the building but also supports perennial vines and ivies.

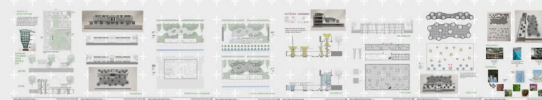
All of these towers also act as light wells bringing in natural light through a layer of rippled glass which simulates water. The forest feeling is best created in the double height space in the exhibition hall of the ground floor.

The first-floor acts as a new gate to the park, two glass curtain walls create a tunnel and separate the more private spaces.

The subterranean floor acts as an underground Plaza that is for university students/faculty and the public. There's a large auditorium, class rooms, a workshop space and a computer lab which are sectioned off by a frosted glass curtain wall. The library has a large open area to lounge which becomes a point of interaction for students and the public.

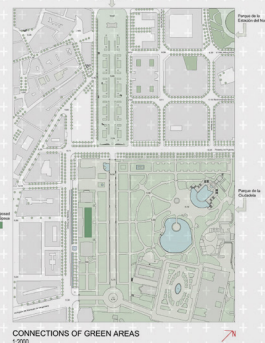
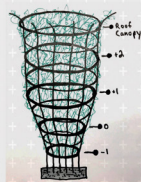
On the first floor there is space for a small cafe and a lounge area. The second floor offers panoramic views of the park under a canopy of steel that during the warmer months provides shade through the vines and ivies that grow.

These plants grow on thin steel wires strayed between the steel rods. The same canopy is located in the front of the building which also acts as a connection between the surrounding two greens spaces (L'Umbracle & L'Hivernacle) with its meandering path.



VOIDS OF VEGETATION

The structural grid system that supports the building acts as a light well to allow natural light into the interior spaces while also acting as a base for different kinds of vines and ivies controlling/filtering the amount of light that enters the interior environment. This organic form was inspired by a tree's general shape.



DOUBLING THE GREEN SPACE- INSIDE & OUT

BEFORE

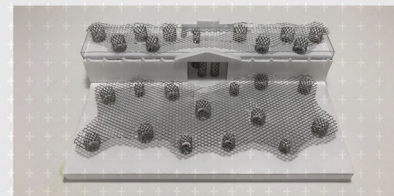
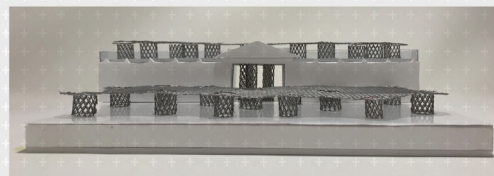


AFTER

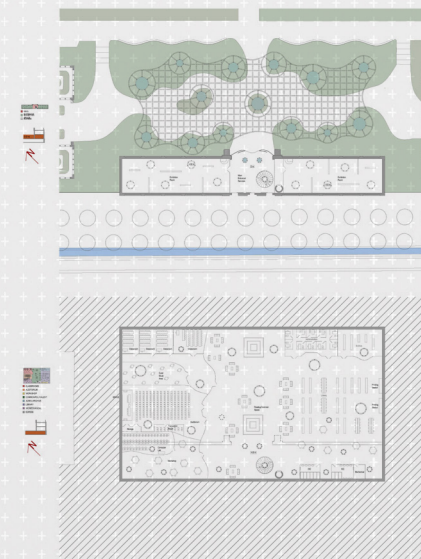
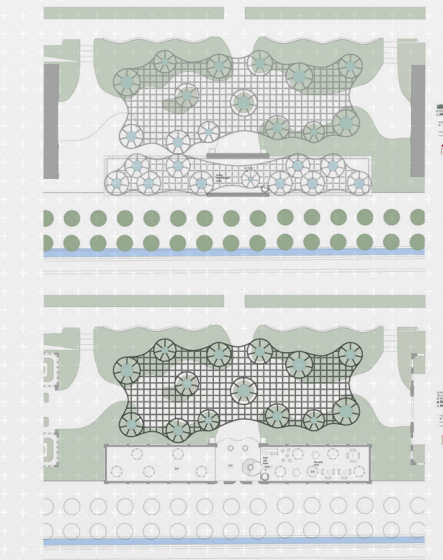


FINAL JURY (edited by Stephen Caffey):

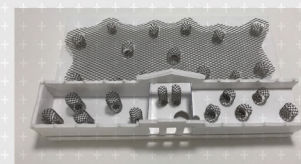
Vegetation-covered light wells
Glass curtain walls: common in this area of Barcelona?
When identifying precedents, did you rely on photographic representations or did you go deeper to find plans, sections, elevations, axons, etc.?
Moments of intimacy facilitated and catalyzed by light.
Organic form: think about all of the possibilities (how would a reinterpretation of the form of a rhizome, for example, differ from your reference to the tree?)
What led you from the oval to the circle?
Pasqual: explore the reality change generated by manually manipulating the model materials



ELEVATIONS



FLOOR PLANS & PROGRAM

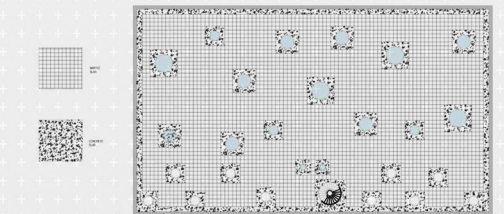
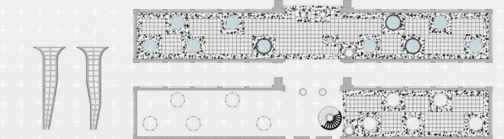


CONCEPT: LIGHT WELLS IN THE SLAB GET LARGER AS THEY RISE AND ARE ORIENTATED IN FOUR DIFFERENT DIRECTIONS IN ORDER TO MAXIMIZE NATURAL LIGHT.

STRUCTURE



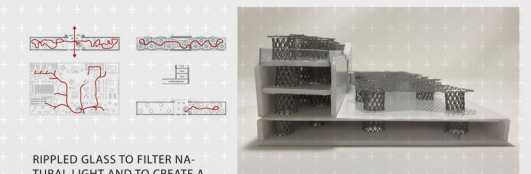
SECTION-CUT



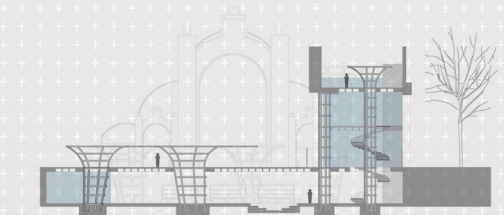
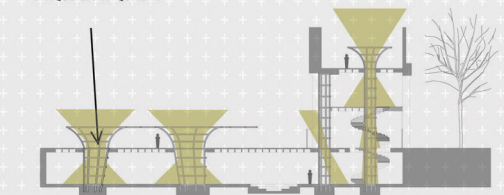
STRUCTURE

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DESIGN STUDIO 3RD PHASE: VOIDS OF VEGETATION
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RIPPLED GLASS TO FILTER NATURAL LIGHT AND TO CREATE A UNIQUE LIGHT QUALITY



SECTION-CUT

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 Jared Gray / Roger Williams University / Undergraduate 02

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DESIGN STUDIO 3RD PHASE: VOIDS OF VEGETATION
 Jared Gray / Roger Williams University / Undergraduate 07

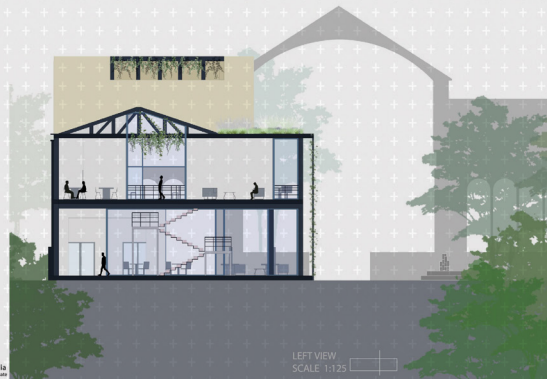
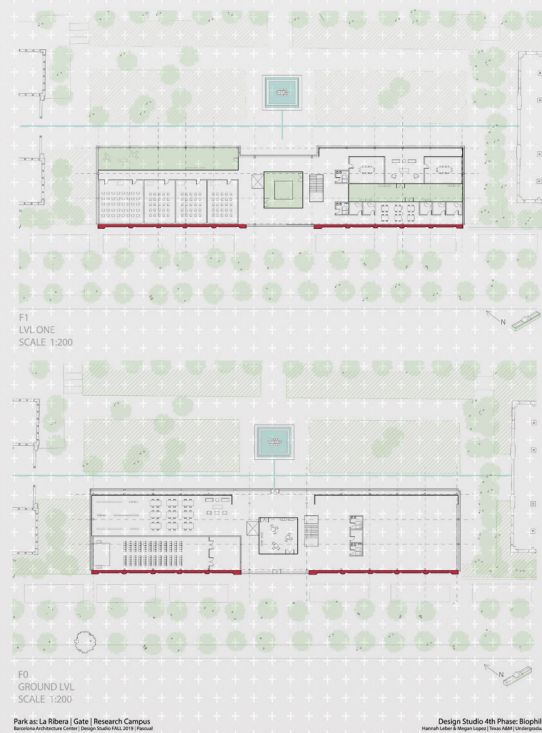
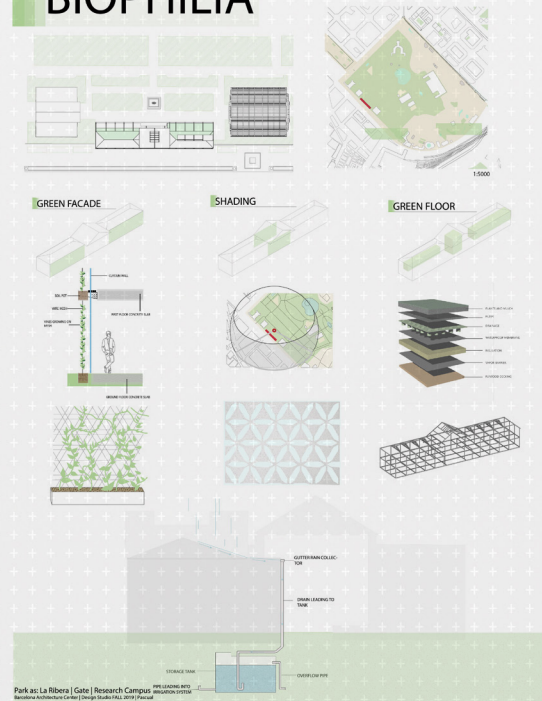
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BIOPHILIA

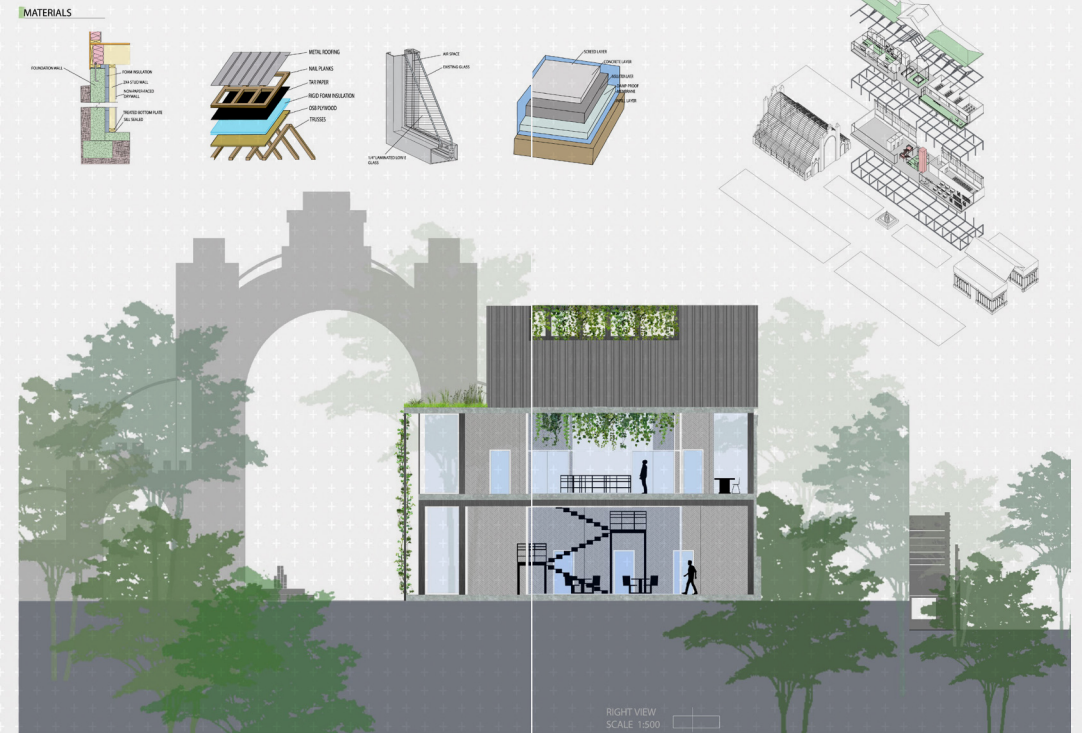
Megan Lopez, Texas A&M University, Architecture Undergraduate
 Hannah Nicole Leber, Texas A&M University, Architecture Undergraduate

BIOPHILIA



Biophilia has the main idea of bringing the park into the building. It's the idea of blurring the line between the interior and exterior. Since the building will function as a place of education, in many different forms. Such as a conference room, lecture rooms, classrooms and workshops. We felt that the idea of biophilic design would help improve the quality of learning. There are many studies stating that the incorporation of natural life such as plants can improve cognitive ability.

The project, Biophilia, was able to achieve this goal by having many different green atriums or corridors throughout the building. It also has a large patio and a green facade. Not only is our building covered in green but it is also a green building. It has a water storage tank that is used to water all the plants. Also it is built with new green technology as shown on the posters.



MUSEUM MARTORELL

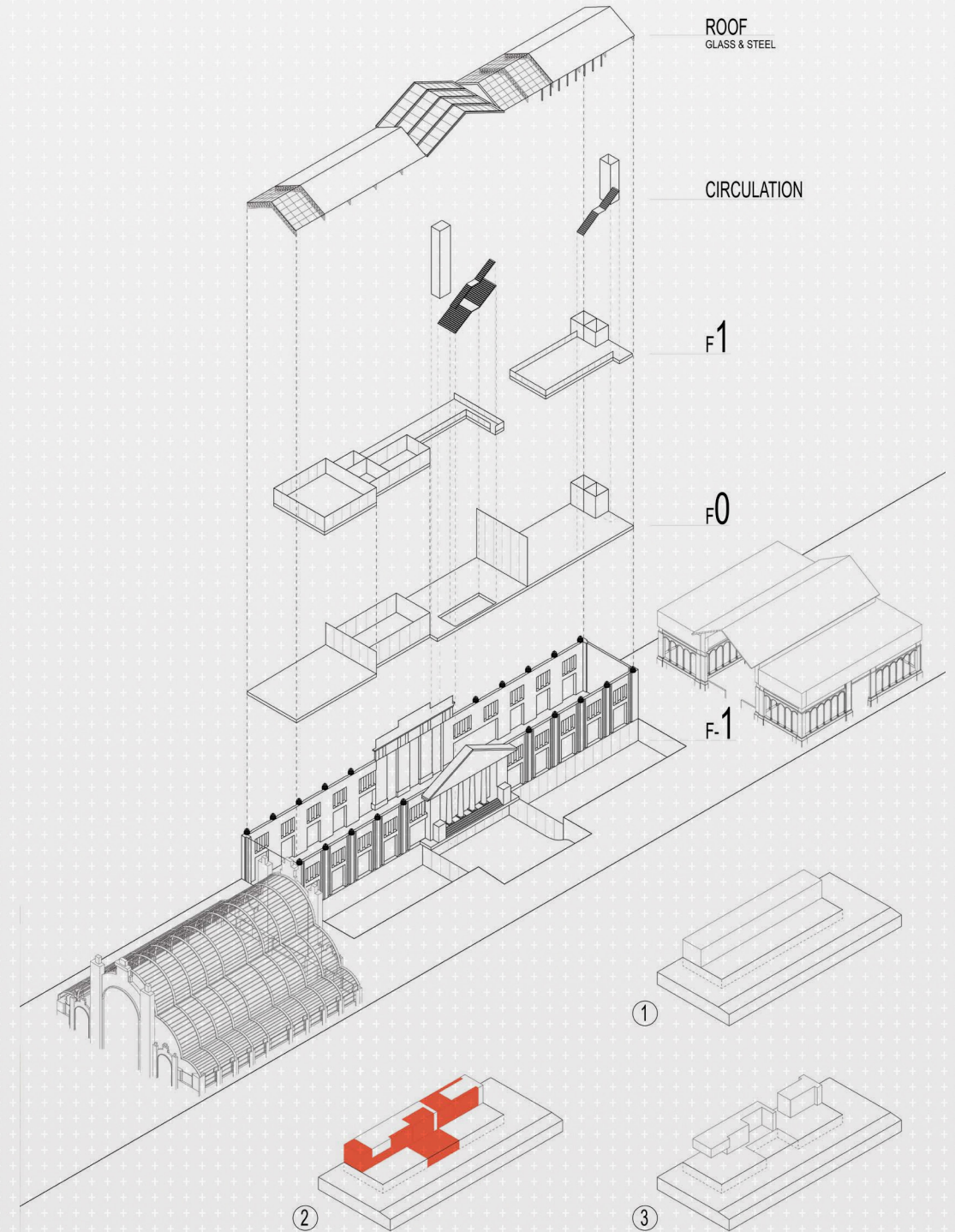
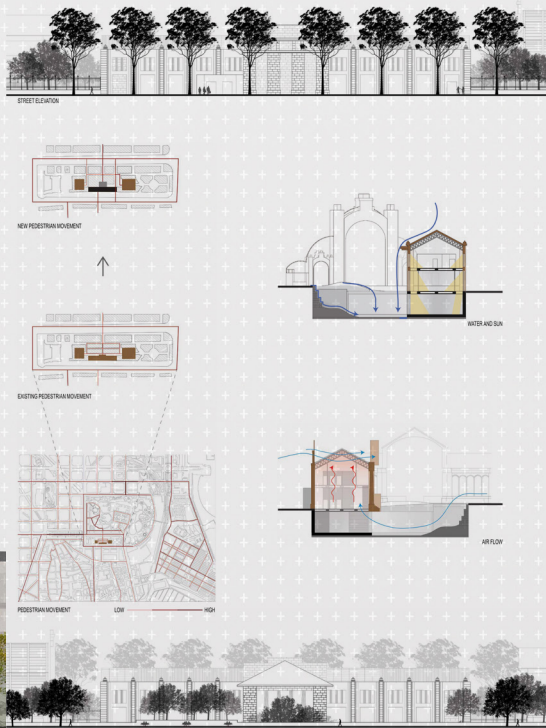
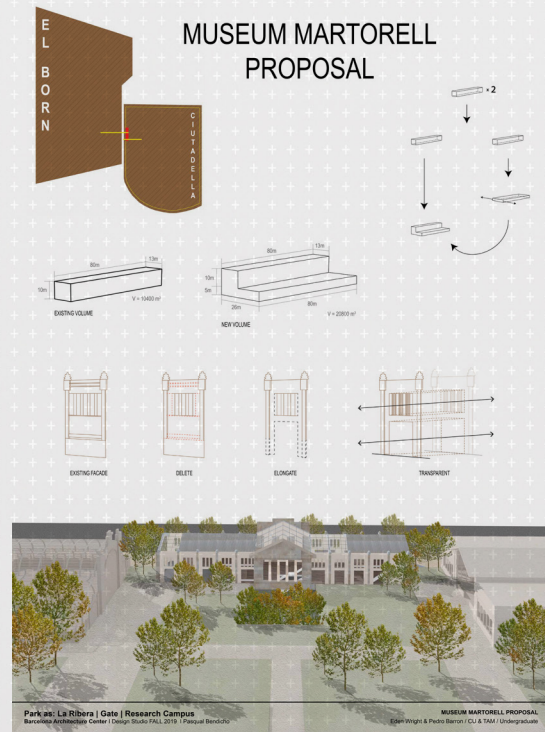
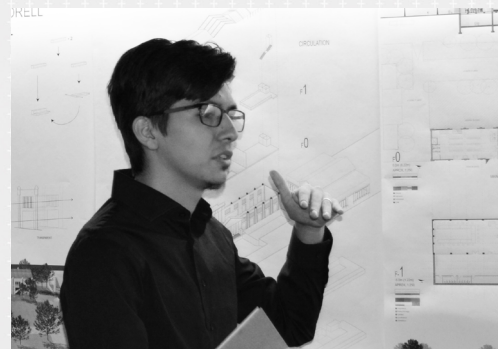
Eden Kristina Wright, Clemson University, Architecture Undergraduate
 Pedro Barron, Texas A&M University, Architecture Undergraduate

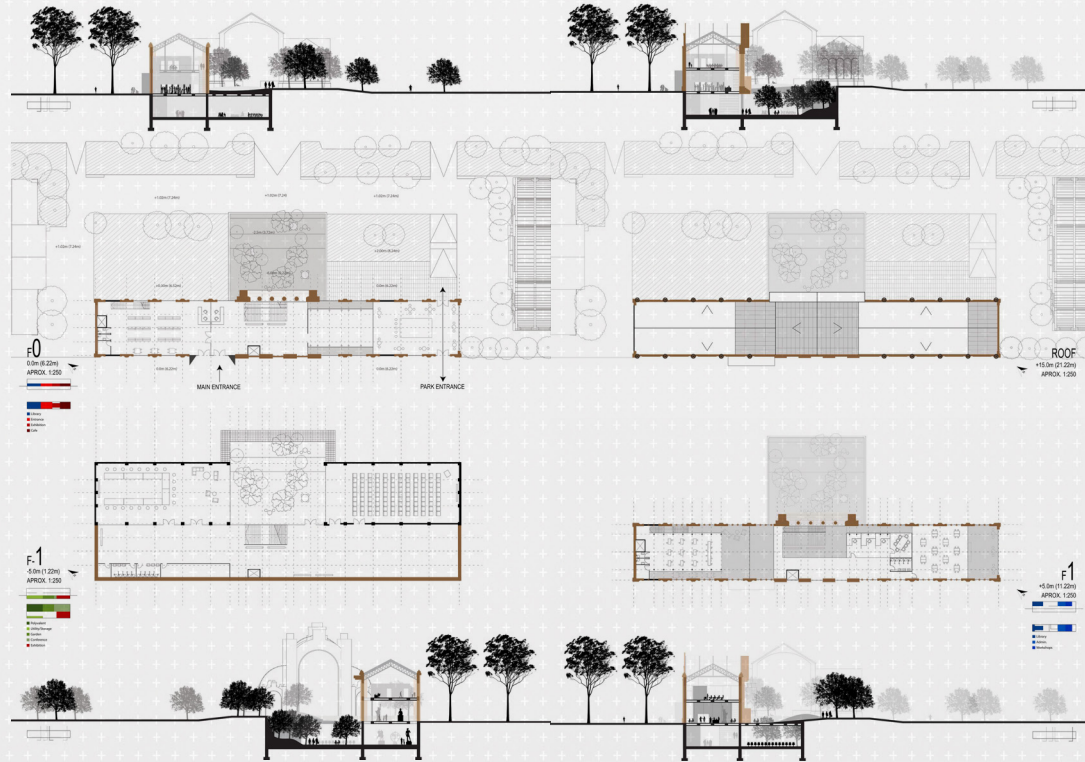
Our design proposal looks to transform the current Museum Martorell into a spatial connection between the Born neighborhood and Ciutadella Park.

The methodology behind the transformation stems from an analysis of pedestrian movement around the site, as well as, an understanding of hierarchical voids. A study of axes allowed for the creation of two new entrances; one entrance to the museum and another to the park. The entrance to the museum lies on the same axis as Carrer de la Fusina, a direct entrance into the Born neighborhood. The entrance to the park cuts through the far end of the building, allowing pedestrians to and from the park without disrupting those entering the museum. A visual connection between the Born neighborhood and Ciutadella Park is created through by opening up the existing façade.

Furthermore, the interior of the building uses an open floor plan, maintains the original building structure, and utilizes voids as a means of spatial hierarchy, airflow, light, and circulation. We managed to double the volume of the building by including underground program, consisting of polyvalent, exhibition, conference space, and a garden.

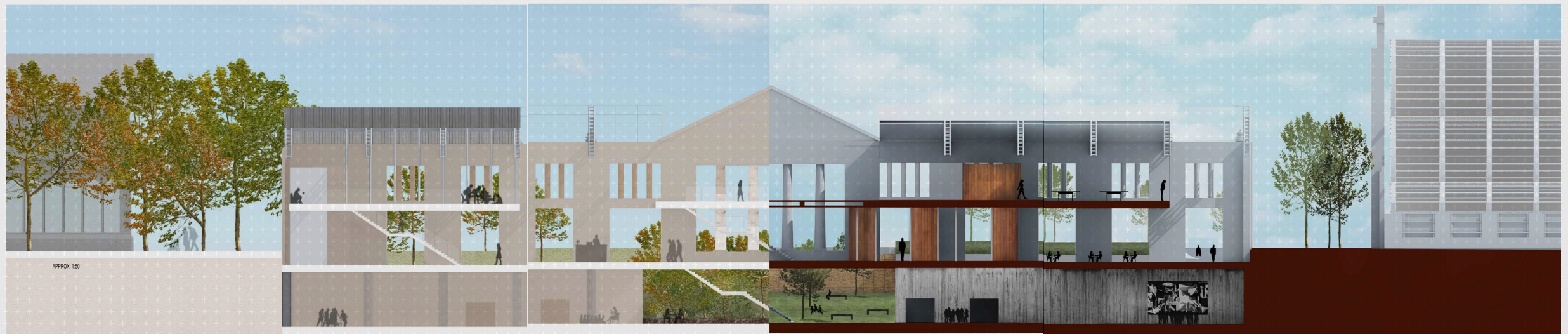
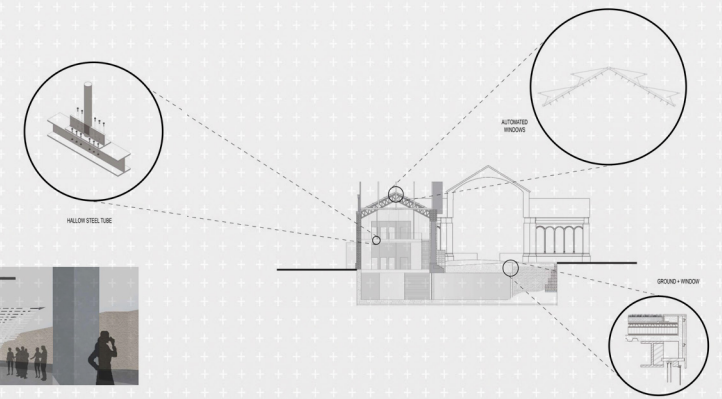
The garden is visible from within the Museum and from the exterior, park side. Park side, the garden grows from the middle of three buildings, the Hivernacle, the Museum Martorell and the Umbracle. The location of the garden in collaboration with the reorganization of the park side of Museum Martorell, allows the space to become a plaza for the three buildings.





FINAL JURY (edited by Stephen Caffey):

Connecting contextual elements through the building.
 "we hit you with a big staircase" – do some research on the history of the staircase so that you can more fully understand and convey the significance of this move.
 Thank you for telling the story while referring to the design documents.
 Hierarchy (striated space) and flow (smooth space): what tensions and what compatibilities do you perceive in the relations between these conceptual elements?
 What are the dimensions of your light slits?
 Think about whether your approach creates a sense that the building has been in the park in its new form for the entirety of its existence and if not, what additional modifications would lead to that sense.



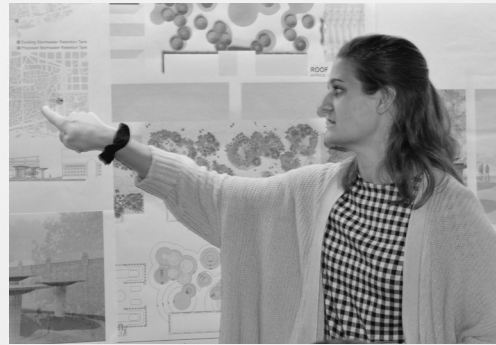
STORMWATER GARDEN

Ellen Wilkins, Clemson University, Landscape Undergraduate

The proposed Stormwater Garden located in Ciutadella Park was designed based on the driving force of stormwater management within Barcelona. The city has a unique climate due to the proximity with the Mediterranean Sea and the Collserola mountains. Storms in the city can bring up to 40% of Barcelona's annual rainfall in a period of 2-3 days, and the steep slopes of the mountains can cause flash flooding in the lower, flatter areas of the city. Currently, stormwater in Barcelona is channeled into 3 main catchment areas, where 391,000m3 of rainwater is stored in retention tanks. When the water level lowers, these tanks are pumped out into the Sea.

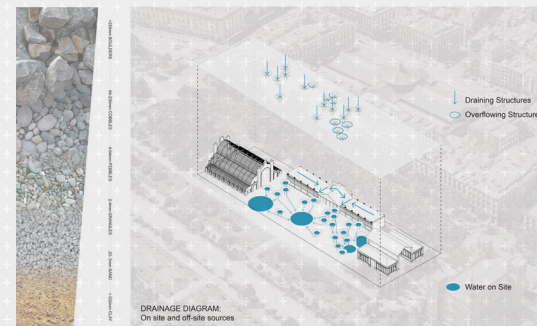
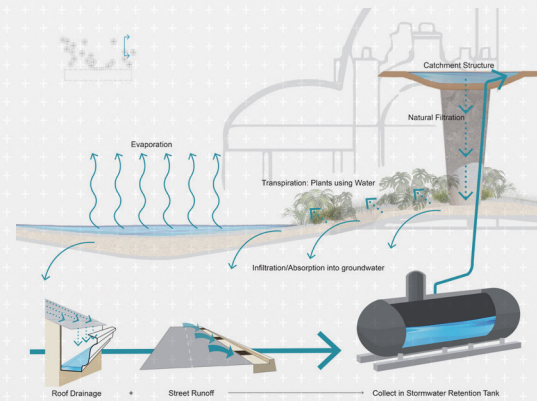
Stormwater Garden proposes a new stormwater retention tank, located on site at Museu Martorell, to collect runoff from Born neighborhood. This water will be pumped into large sculptural catchment structures, and move throughout the site: both taking advantage of the naturally occurring resource within the city, and educating the public on stormwater management and water retention.

Visually, these catchment structures provide a disruption from the rest of Ciutadella Park. They are monumental in nature, standing at close to 5 meters high. The structures will cast shade, creating a canopy of sorts over the site. This dappled landscape allows new opportunities for planting; drawing on species from both the Umbracle and L'Hivernacle structures neighboring the site. Water will act in two ways on site: cascading over the edges of these structures, creating dynamic movement and interaction, and filtering through the base of the structures, utilizing a natural filtration system and sloping topography to promote plant growth and ground water recharge.



FINAL JURY (edited by Stephen Caffey):

Stormwater management (the parking garage analog). The project serves as a permanent reminder and a permanent call to action.
Will climate change increase the number of these intense rainfall events? If so, how does your project anticipate the impact of climate change?
What types of chemicals might appear in the stormwater that is released into the sea? What are the specific impacts of those chemicals on the local marine ecosystems?
What is the primary source of the water system for the city of Barcelona?
If you had to identify one of the architecture projects that has been presented, which do you feel would most easily, logically, and successfully integrate your stormwater intervention? Poll the architects to see who thinks your intervention would most easily integrate into their proposed intervention.
Would the unglazed ceramic be subject to damage and thus require frequent maintenance and repair?



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DESIGN STUDIO FINAL PHASE: STORMWATER GARDEN
Ellen Wilkins / Clemson University / Undergraduate 04

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Ellen Wilkins / Clemson University / Undergraduate 05



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Ellen Wilkins / Clemson University / Undergraduate 01

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DESIGN STUDIO FINAL PHASE: STORMWATER GARDEN
Ellen Wilkins / Clemson University / Undergraduate 02

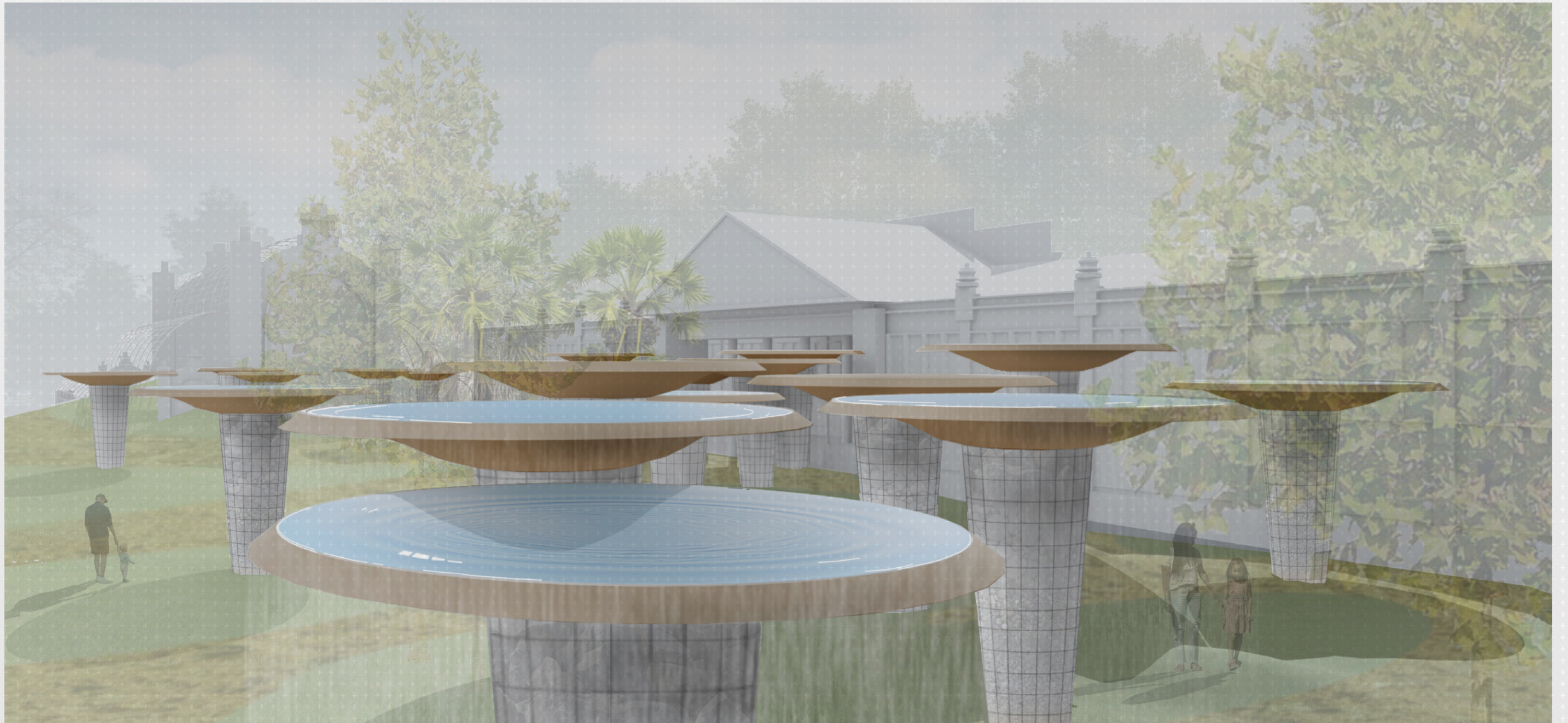


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DESIGN STUDIO FINAL PHASE: STORMWATER GARDEN
Ellen Wilkins / Clemson University / Undergraduate 07



INSTITUT STEAM DE LA CIUTADELLA

Adrianna Spence, Clemson University, Architecture Undergraduate

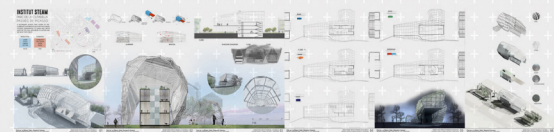
My proposal for the site is secondary school (specializing in science, technology, engineering, art and math) that caters to the community by providing a place for the younger student demographic to learn and create and for the local neighbors to gather and see what they create.

The site that we were given contained the geology museum of Ciutadella Park but when researching the area, I noticed that the community would benefit more from a building that has the potential for multiple uses. The geology museum currently acts as a fence to the park and I wanted the area to be more open in order to bring in neighbors from Passeig de Picasso and the Born area.

For that reason, I decided to demolish the existing building. To keep the memory of the geology museum, my design proposal uses stone that is similar to the material found at the existing site and the conceptual structure is based on a crystal. The existing greenhouse and shade house on the site are also important to my design proposal.

The top floor has an outdoor green area to introduce the benefit of greenery to the building and the opaque quality of the thin rock skin along with the rhythmic verticality of the structure responds to the shade house; which lets sunlight in but shades the inhabitants as well. One of the most important qualities of the design are the exhibition space. It is designed to be totally on display which is why it is separated from the rest of the building.

The intention is that from outside and inside the building, there is always a view to the cantilevered element. The fact that it is opaque allows the exhibited pieces to be shaded from the sun while also letting in enough natural light. When it is illuminated enough, you can observe the activity inside which makes it an inviting and important element to the park especially from Passeig de Picasso.



FINAL JURY (edited by Stephen Caffey):

What specific crystal or rock did you choose? what are its distinguishing mineralogical characteristics?

Clarify the difference between access and axis where relevant laminated marble to achieve the effect (and affect) of alabaster (see example in Passeig de Gracia).

The project seems to be asking that you more emphatically acknowledge the flanking morphologies to more seamlessly integrate the object into the context: the prospect of the illumination at night casting a glow on the existing structures.

One way to think about the relationships with the umbracle and the hibernacle.

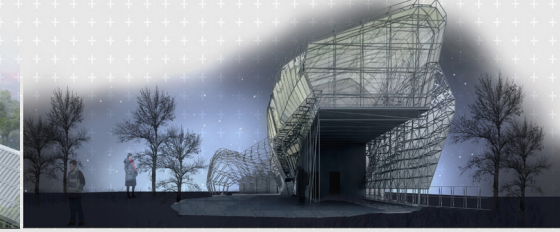
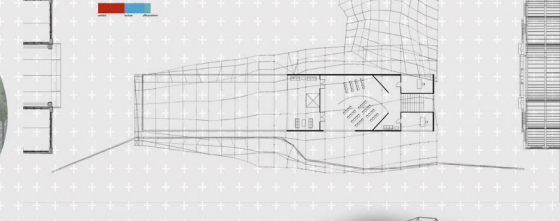
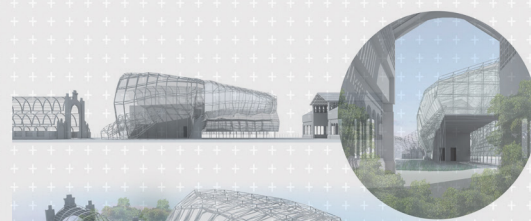
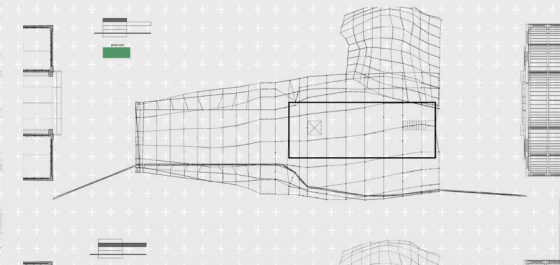
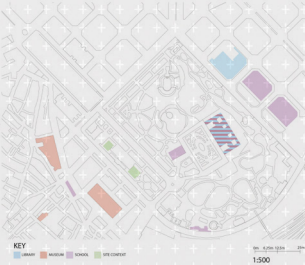
How does your object receive and process and register the forces of the existing buildings on the site?

INSTITUT STEAM

PARC DE LA CIUTADELLA
PASSIEG DE PICASSO

A SECONDARY SCHOOL THAT CATERES TO THE COMMUNITY OFFERING A PLACE FOR THE YOUNGER STUDENT DEMOGRAPHIC TO LEARN AND CREATE AND FOR THE LOCAL NEIGHBORS TO GATHER AND SEE WHAT THEY CREATE

PRODUCTION	EXHIBITION
LEARN STUDY LIBRARY LECTURE	COMMUNITY DISCUSSION SHOW PUBLIC
SOLID	VOID

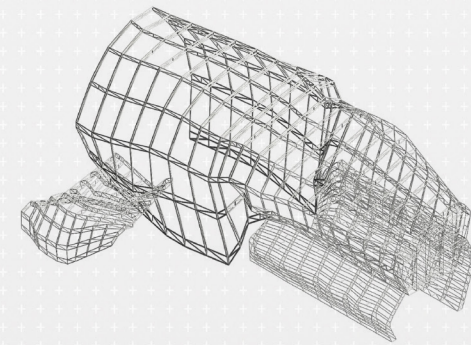


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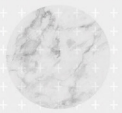
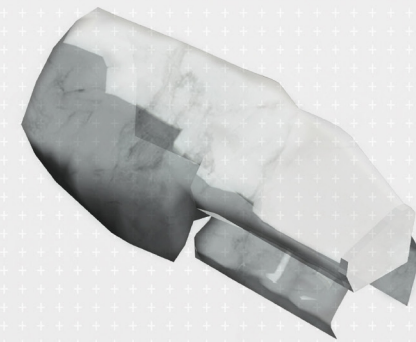
DESIGN STUDIO: INSTITUT STEAM DE LA CIUTADELLA
ADRIANNA SPENCE / CLEMSON UNIVERSITY UNDERGRAD 01

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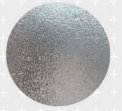
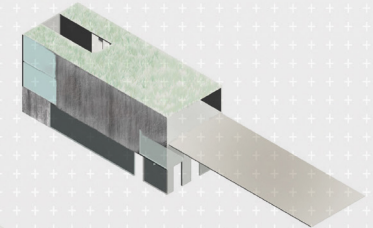
DESIGN STUDIO: INSTITUT STEAM DE LA CIUTADELLA
ADRIANNA SPENCE / CLEMSON UNIVERSITY UNDERGRAD 05



STEEL



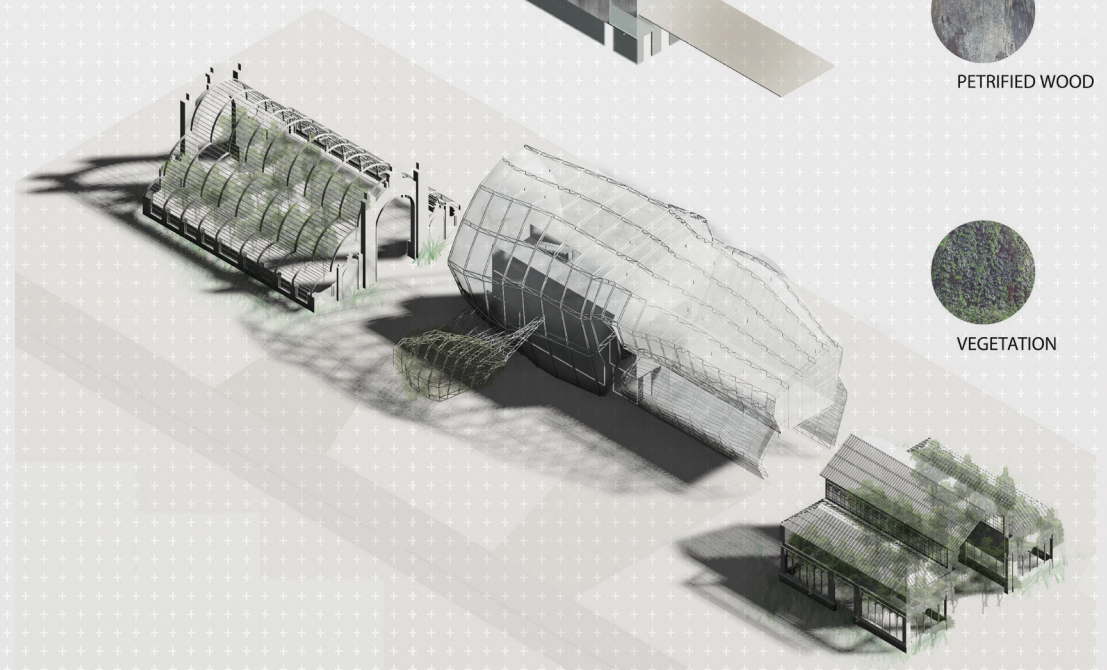
STONE



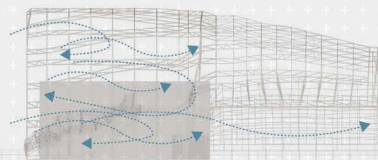
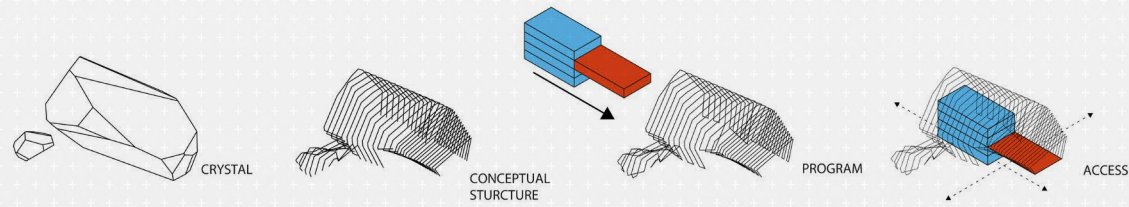
GLASS



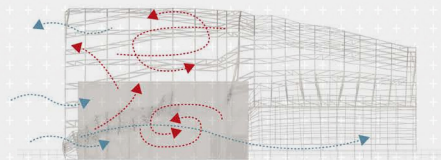
PETRIFIED WOOD



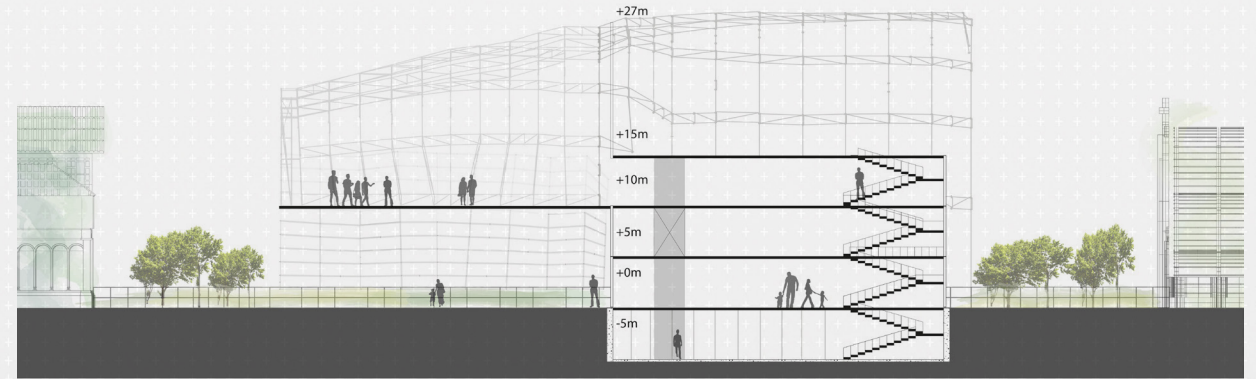
VEGETATION



SUMMER



WINTER

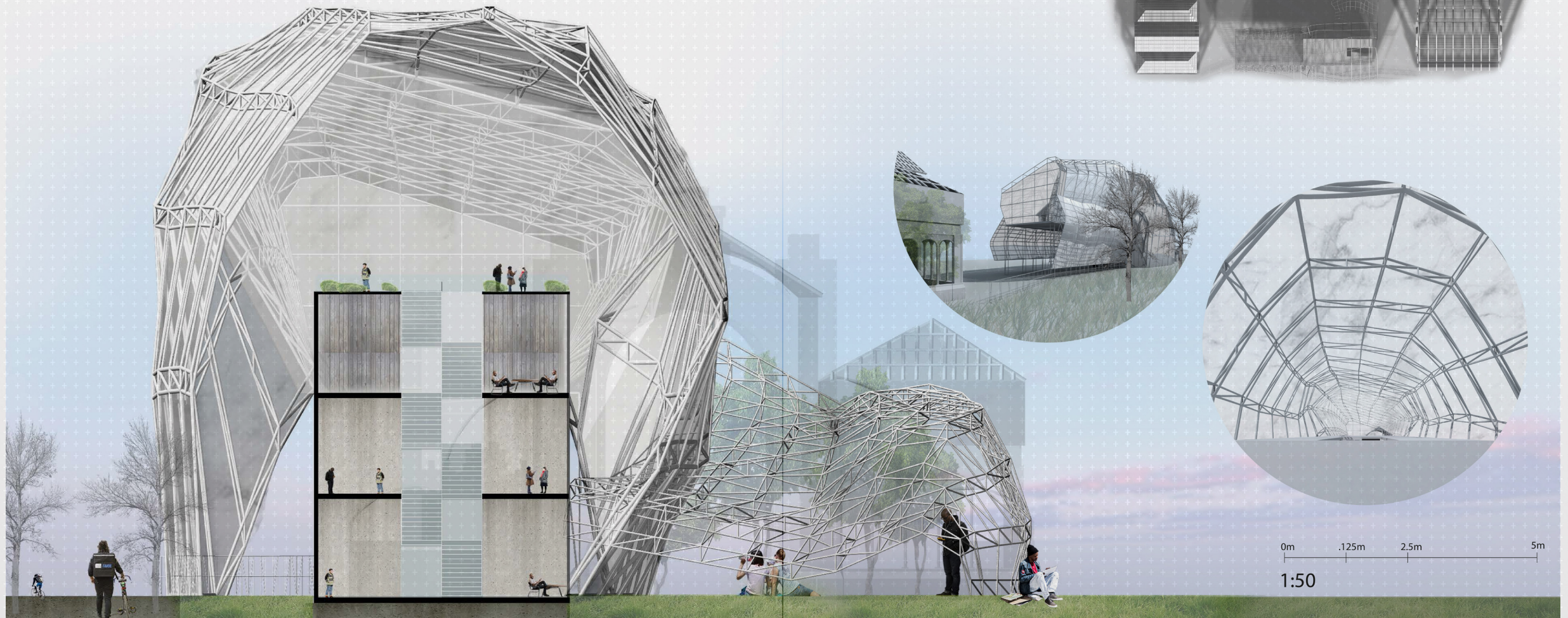
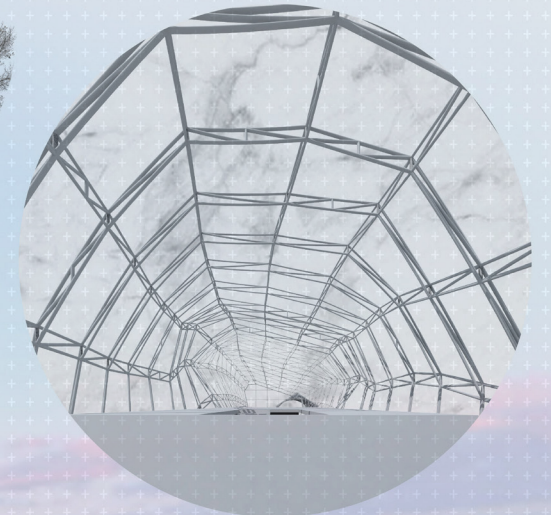
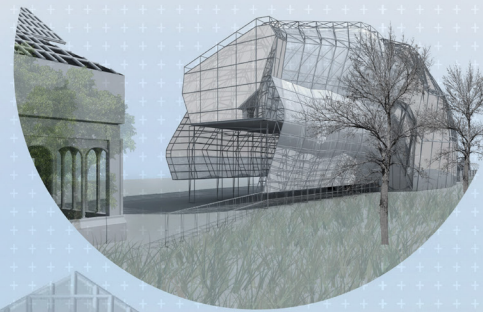
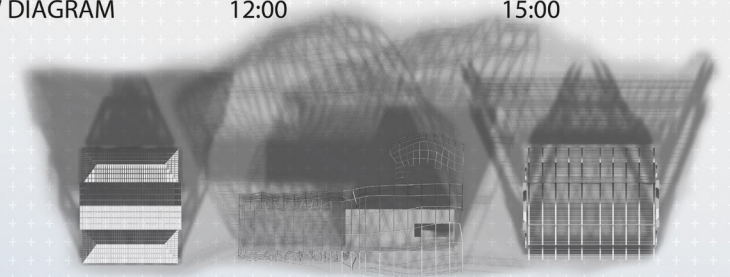


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SHADOW DIAGRAM

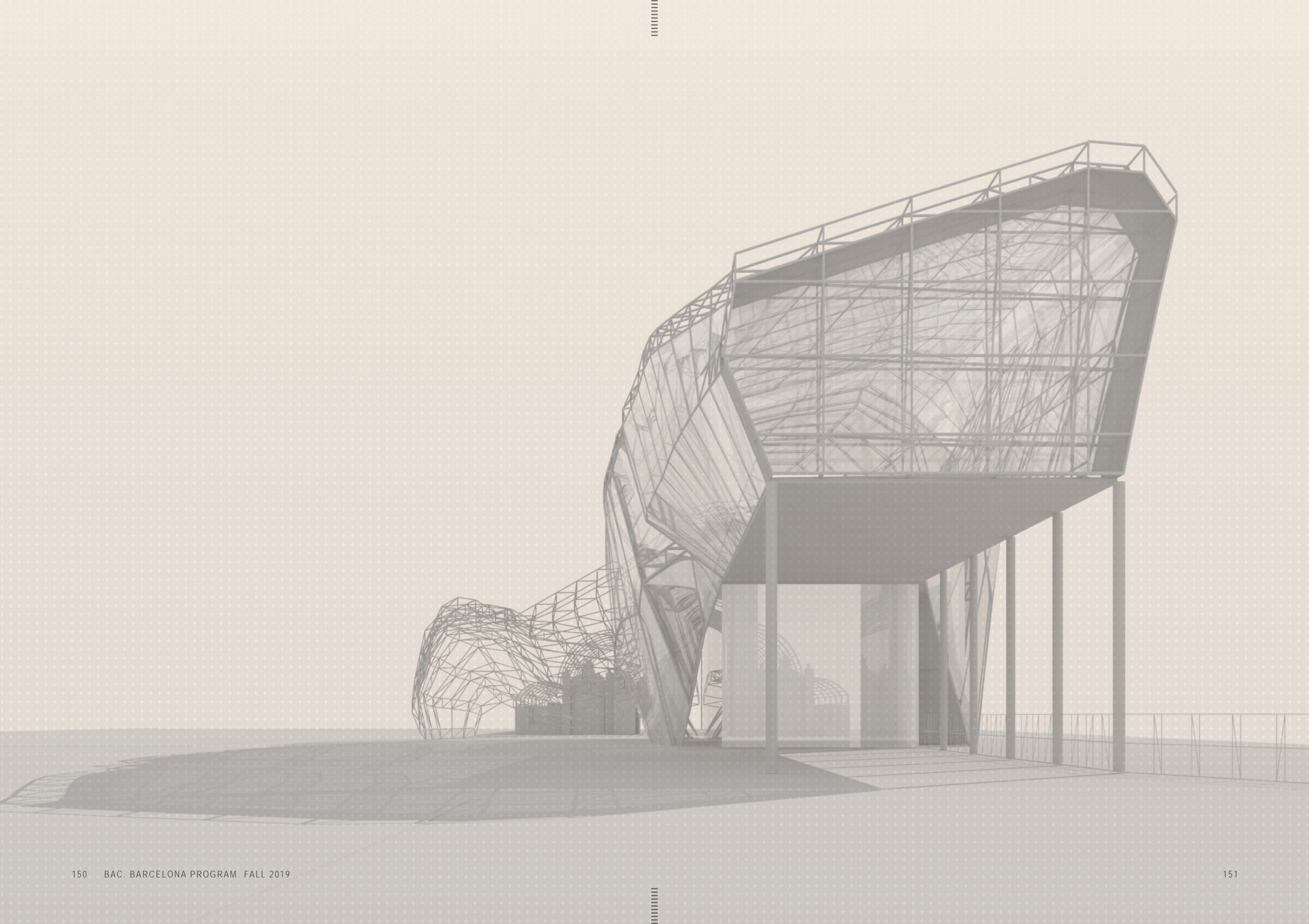
12:00

15:00



0m .125m 2.5m 5m

1:50



THE SHROUD

Jack Staples, Clemson University, Architecture Undergraduate

The inspiration stems from a desire to celebrate people by merging the Shadow and Green houses in Parc Ciutadella. This is effectively accomplished by utilizing contextual material and building techniques as a way to maintain the status quo of the site. The mindful use of material and method also serves to shade the "modernized" building within. In addition to introducing a new building typology, the project would not be nearly as impactful without the necessary changes made to the surrounding landscape. Two large, intentional apertures break the shading system that hugs the building on the park side and allow the passers-by to see inside the Shroud, and vice versa.

By opening the Park facade to the Meadows, it allows a more intentional connection to be made between building and site. With the addition of Tree Wall and Two Meadows, a logical order of spaces begins to arise. Whichever direction one approaches the Shroud, they will be subject to crossing through 3 unique thresholds-- Wall (tree or stone), Wood Sheath, and Glass + Steel. Nature regularly presents problems for architects, and tends to not be as forthcoming with solutions. Coincidentally, Parc Ciutadella was designed with the future in mind.



FINAL JURY (edited by Stephen Caffey):

What is the difference between celebrating people and privileging people in a way that subordinates the aesthetic potential of the project? Situational and geographical measures. Repurpose materials from the demolition and the displaced earth think about all of the potential (mis)interpretations of shroud and how those (mis)interpretations might enrich your project. How do you more subtly humanize the practical, technical, and statistical realities of your project?



The Shroud

INSPIRATION

The inspiration for this design comes from a desire to celebrate people by merging the Shadow and Green houses. It is effectively accomplished by utilizing contextual material and building techniques as a way to maintain the form of the site. The mindful use of material and method also serves to shade the "modernized" building within. In addition to introducing a new building typology, the project would not be nearly as significant without the necessary changes made to the surrounding landscape. A large, intentional aperture breaks the monotony of the wooden shroud that hugs the building and allows the passers-by to see inside the Shroud, and vice versa. By opening the interior facade to the Meadows, it enables the ability to introduce a newer, more intentional connection between building and site.

THRESHOLD

With the addition of Tree Wall and Two Meadows, a logical order of spaces begins to arise. Whichever direction one approaches the Shroud, they will be subject to crossing through 3 unique thresholds--

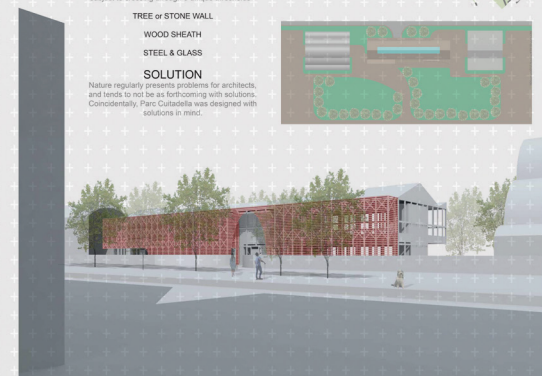
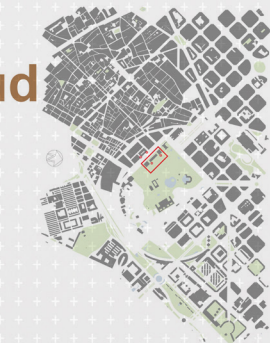
TREE or STONE WALL

WOOD SHEATH

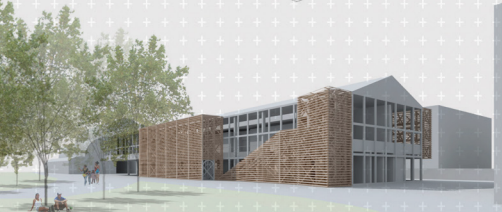
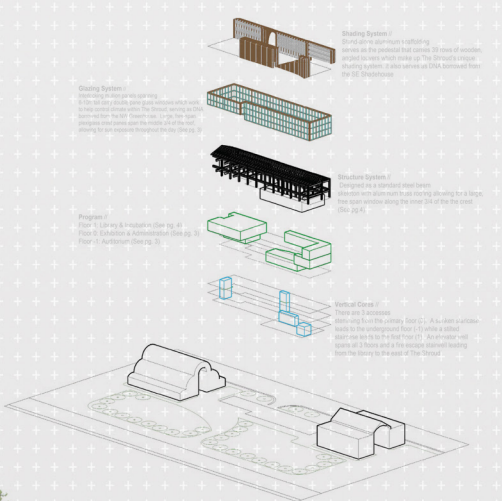
STEEL & GLASS

SOLUTION

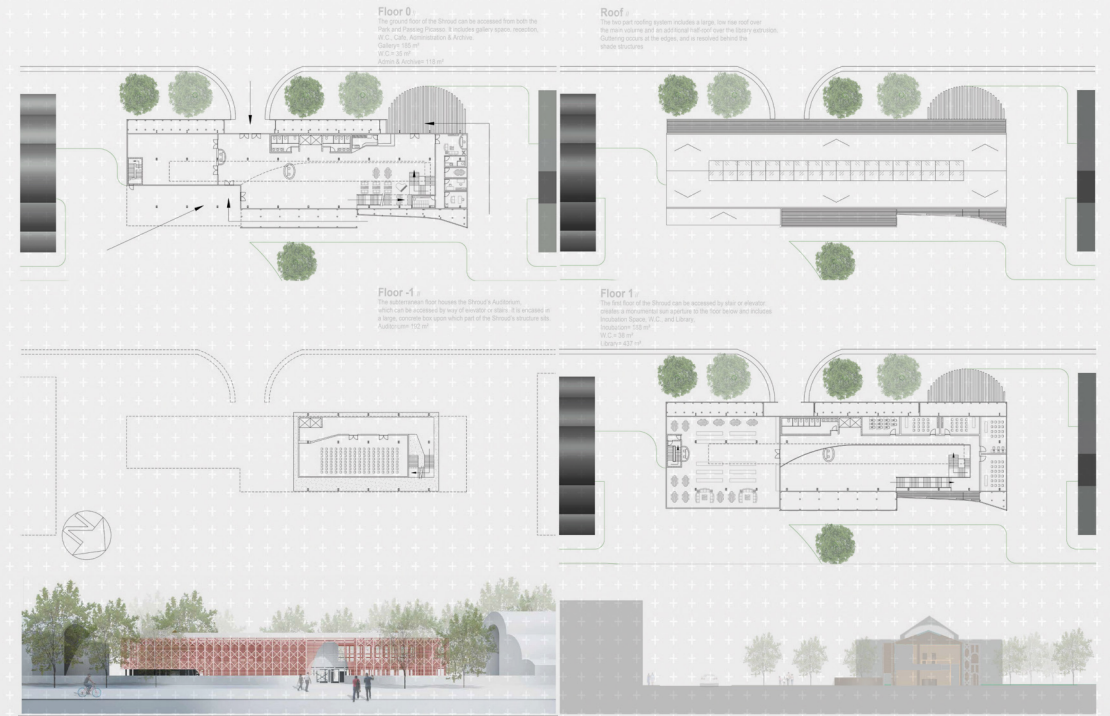
Nature regularly presents problems for architects, and tends to not be as forthcoming with solutions. Coincidentally, Parc Ciutadella was designed with solutions in mind.



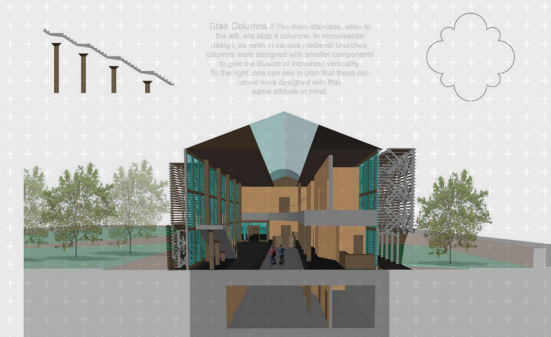
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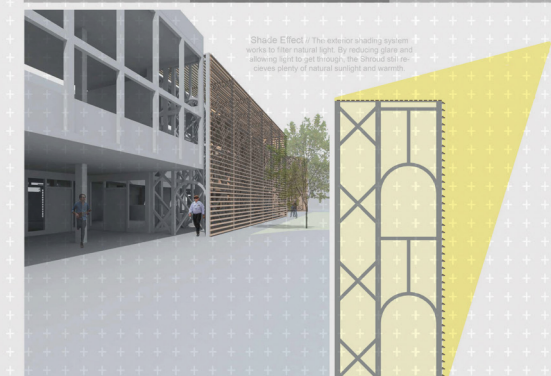
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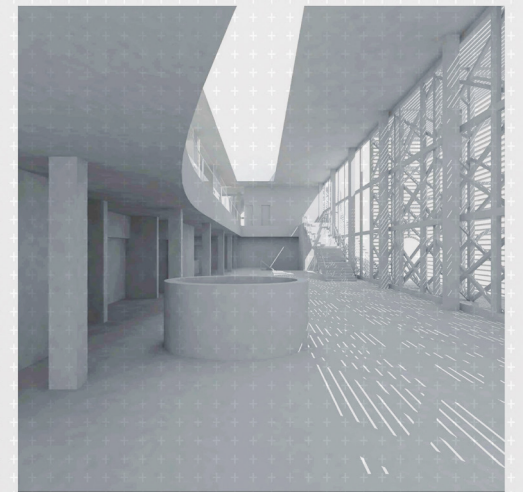


Stair Columns // The main stair case, seen to the left, sits atop 4 columns. In monumental design, all stairs are elevated, raised, or cut into columns, which are designed with various components to give the fluxion of movement variability. To the right, one can see in plan that these columns were designed with the same outside as inside.



Shade Effect // The side roof shading system works to filter natural light, by reducing glare and allowing light to get through. The Shroud also receives plenty of natural sunlight and warmth.

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The Shroud - Barcelona, Spain (Parc Ciutadella)
Lobby Experience
Friday-December 13th, 8:35 AM
"Here Comes the Sun"

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URBAN FABRIC

Amelia Shelton, Texas A&M University, Architecture Undergraduate
Curtis Carillo, Texas A&M University, Architecture Undergraduate

The Martorell Museum, located at the edge of Ciutadella Park near the Born neighborhood in Barcelona, has been viewed as a blockade between these two areas of Barcelona.

The new design proposes a gateway into the park as well as a hub for local fashion designers and artists of all mediums to come together and unleash their creativity in a dynamic and constructive space.

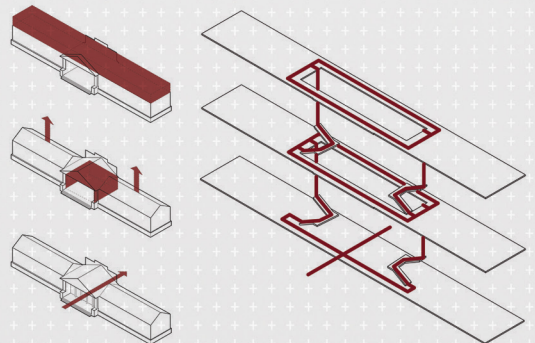
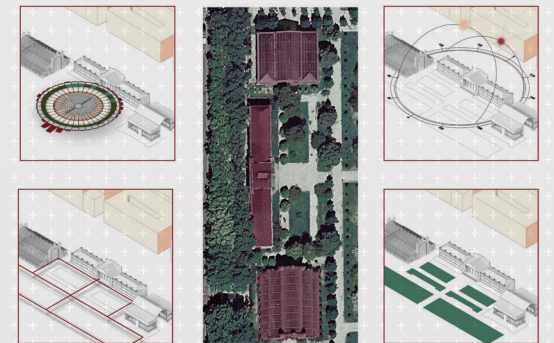
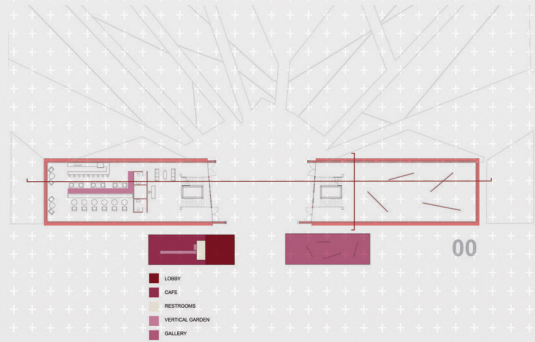
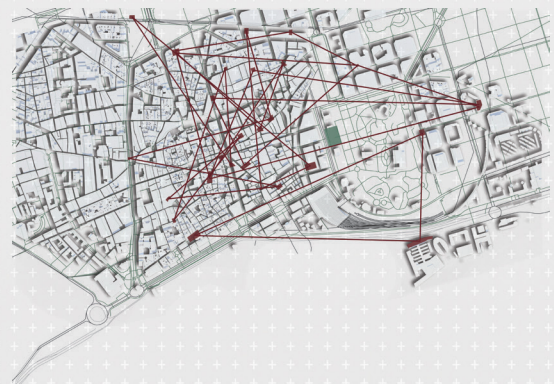
There are many fashion houses, body art studios, and art galleries scattered around the El Born neighborhood, and the new programming will house ample workspace and presentation space for local designers and artists to hone their craft. The ground floor houses a joint lobby and cafe space on one side, and a gallery space on the other side, split in the middle by a passageway that connects the sidewalk on the outside of the park with the park itself. The first floor houses an art studio, conference rooms, and a lounge area. The second floor houses a fashion workshop on one side and a runway space on the other.

FINAL JURY (edited by Stephen Caffey):

Integrate forms of creative cultural production: what is Barcelona fashion? What are Barcelona painting, sculpture, performance, mixed media, etc.? How can your building facilitate and catalyze engagement with past, current, emerging, and future forms of creative cultural production?

Beyond Picasso: how can you more explicitly integrate history, theory, and practice of art and fashion design in a specifically local context and how could that integration inform your approach?

What types of tacit knowledge come only from art and fashion? What types of data did your cartographic analysis of ateliers and studios generate that did NOT end up in your project design? How can you distinguish the façade of your building from such monuments as the Beijing Bird's Nest?



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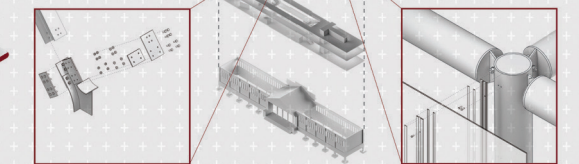
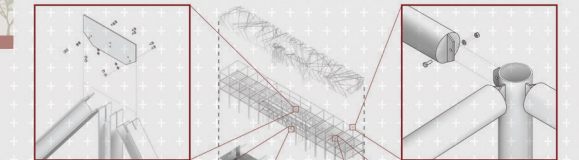
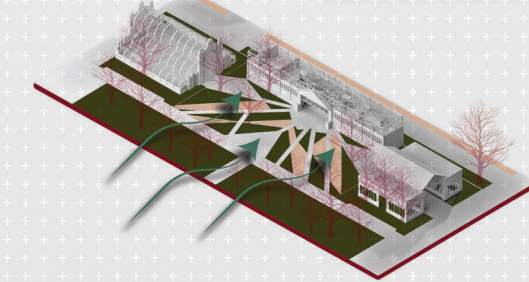
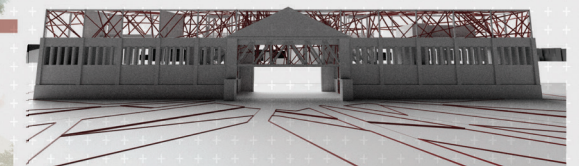
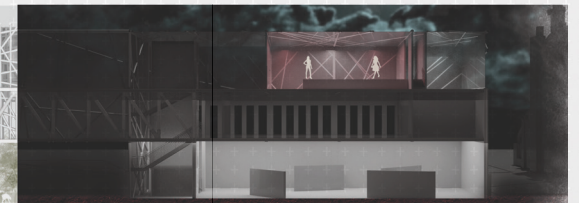
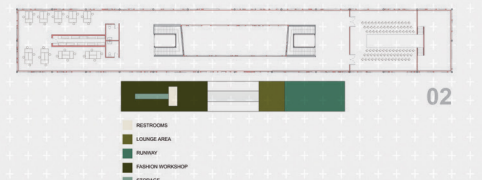
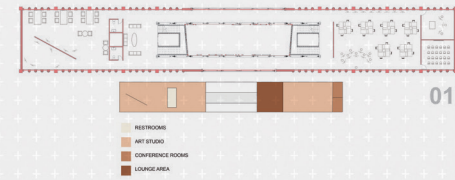
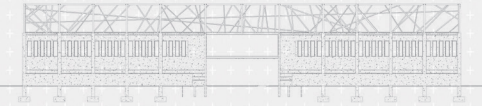
Design Studio Final Phase: Urban Fabric
Curtis Carillo + Amelia Shelton | Texas A&M | Undergraduate 01

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Design Studio Final Phase: Urban Fabric
Curtis Carillo + Amelia Shelton | Texas A&M | Undergraduate 02

Art and Fashion: how could you expand your programmatic possibilities to include a larger portion of the Barcelona population? look at the extraordinary examples of evaporative cooling from Muslim-era Spain. Think curatorially at all scales of the project so that your intervention triggers a sense of coherence that one might experience in an exhibition or in a runway presentation during fashion week

What are the metaphorical warp and weft of your project? How can you successfully integrate haute couture with historical "peasant" costume with street fashion and the symphony with the street busker and fine art painting with graffiti?



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Design Studio Final Phase: Urban Fabric
Curtis Carillo + Amelia Shelton | Texas A&M | Undergraduate 06

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Design Studio Final Phase: Urban Fabric
Curtis Carillo + Amelia Shelton | Texas A&M | Undergraduate 07

GIRAFFE'S FINAL HOME

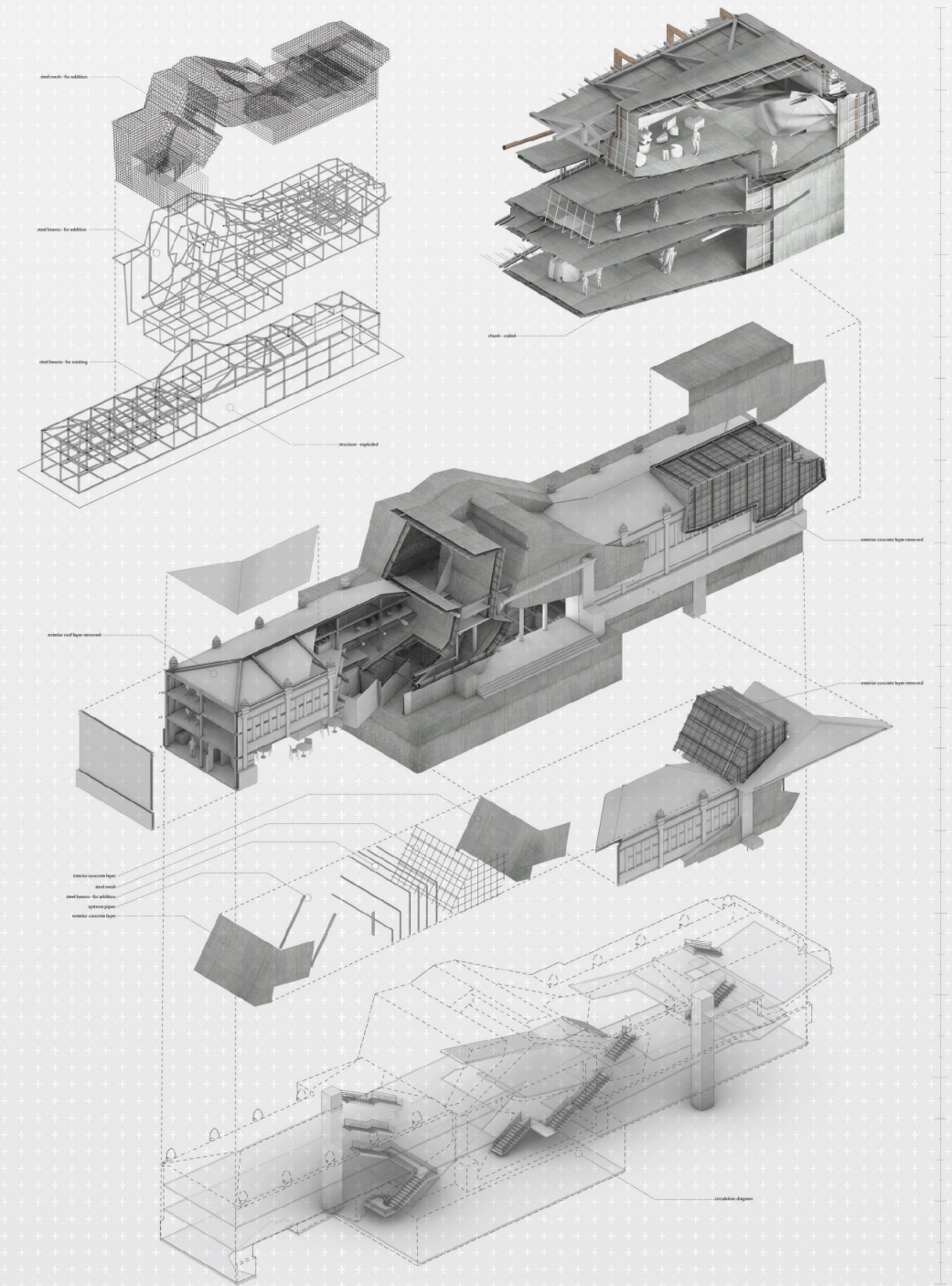
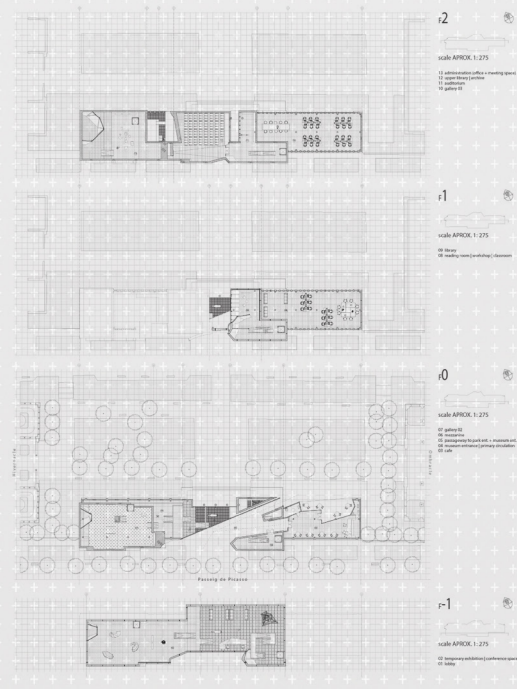
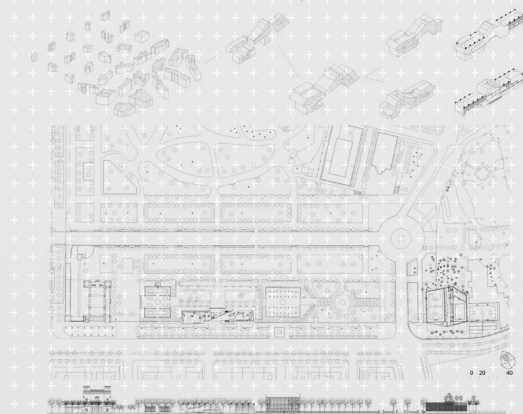
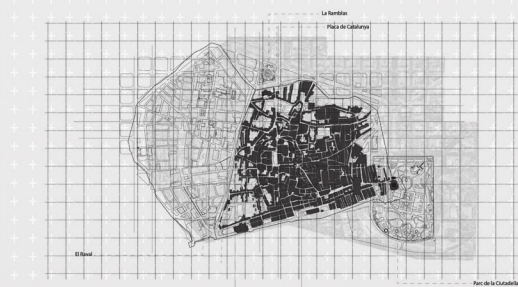
Courtney Ward, Texas A&M University, Architecture Undergraduate
Andrew Atwood, Texas A&M University, Architecture Undergraduate

This project uses the old Mediaeval city as the foundation to create a Museum and passageway to Ciutadella Park. The overlay of the historical context with today's buildings and roads created a diverse network of convergences. We defined these overlaps as interstitial spaces and explored the concept in terms of both what it meant to occupy interstices and traditional architecture interstitial spaces in plan and section.

With this new library of geometry, we selected specific components that would best lend themselves to the programmatic requirements according to the project brief. Once assembled, primitive operations were used to manipulate the masses in order to better serve their assigned function and integration with the existing building on site. The integration of the two elements serves to create a striking juxtaposition between the two time periods being displayed.

The interstitial spaces being displayed on the faces of the new geometry allow the user to visually experience the historical context, while the interstitial spaces found between levels on the interior provide the user with a palpable experience.

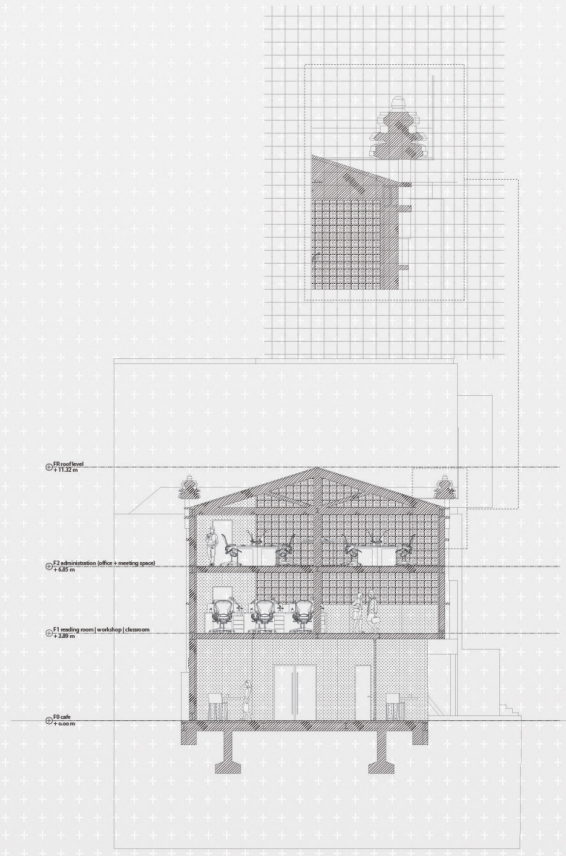
The museum has three gallery spaces, capable of housing permanent and temporary exhibitions, along with capacity for administrative, classroom, and workshop spaces, a library, and a cafe. It also establishes a new entrance to the park along the site of a road existing in the old Roman city. The existing building is partly preserved to maintain its historical context. The materiality of the new massing intends to tangibly distinguish the new from the old, while creating a cohesive whole.



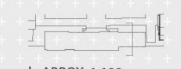
FINAL JURY (edited by Stephen Caffey):

*Convergences and overlaps (overlays?)
interstitiality as a condition? as an object? as an operation?
primitive operations to manipulate the masses: can you provide an example?
integration between (versus integration of) the two spaces
palatable and palpable (senseate)
palpable but not haptic (what is the interstitial state between the palpable and the haptic?)*

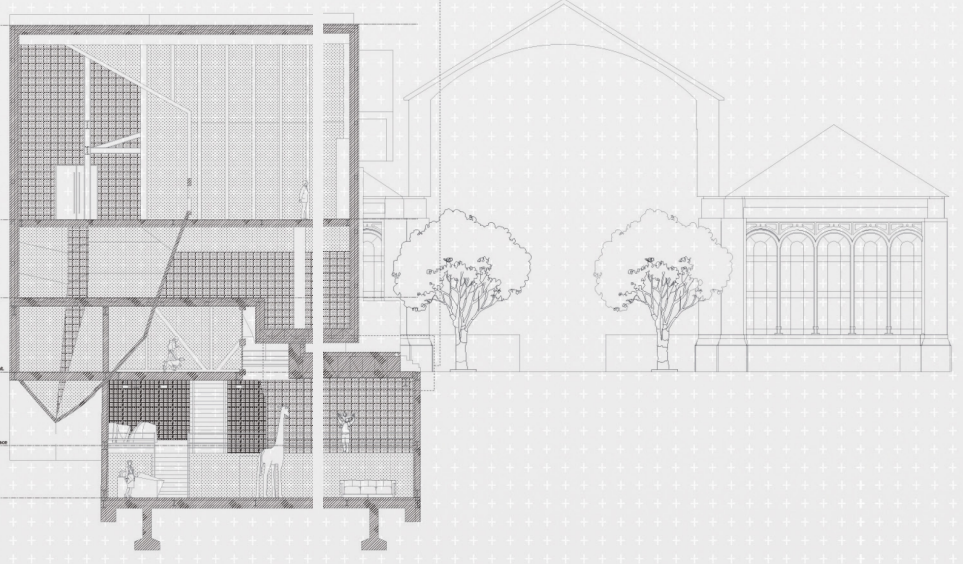
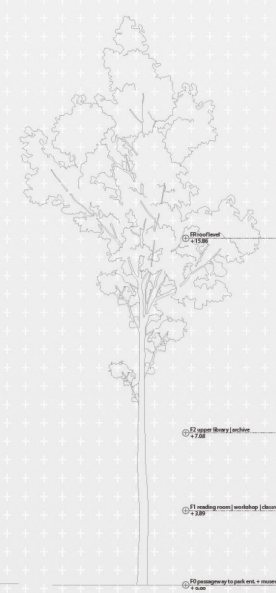
*Pleistocene/Holocene boundary in mountainous rural Scotland
Do you see any relationship between interstitiality and precariousness?
Look at Rachel Whiteread for further inspiration on materializing the interstitial
to what extent does the fragmentation inadvertently comment on our inability to conceive and perceive time? (time as the hyperobject?)
what are the phantoms of the Roman era?*



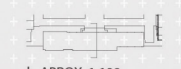
section 1



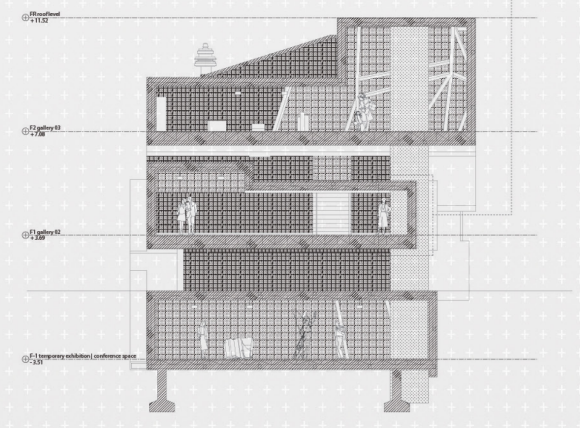
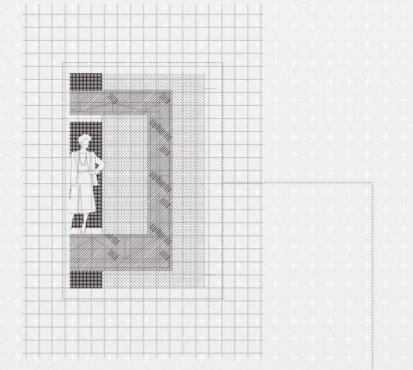
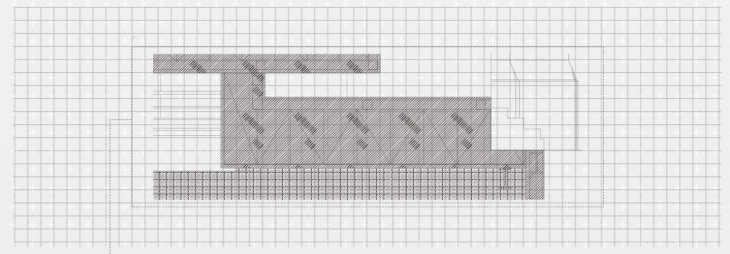
scale APROX. 1:100



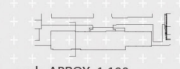
section 2



scale APROX. 1:100

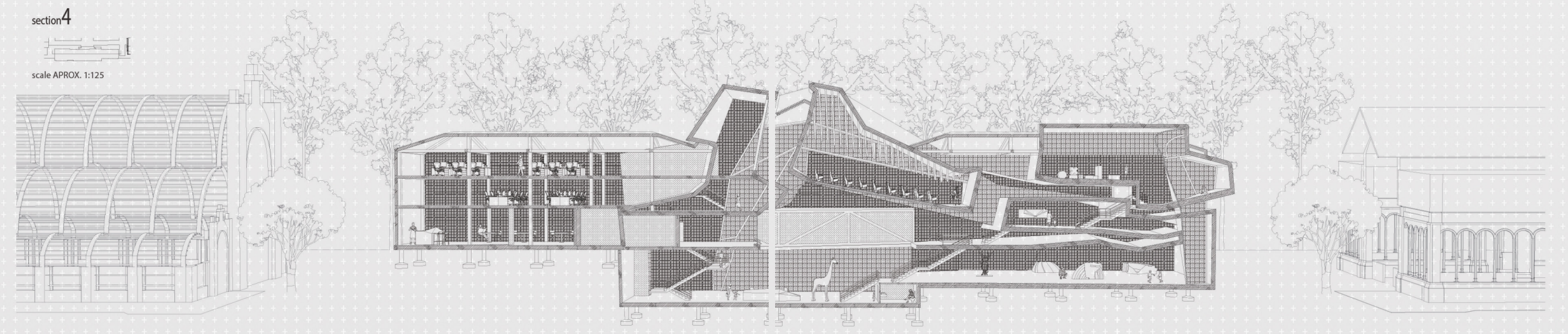


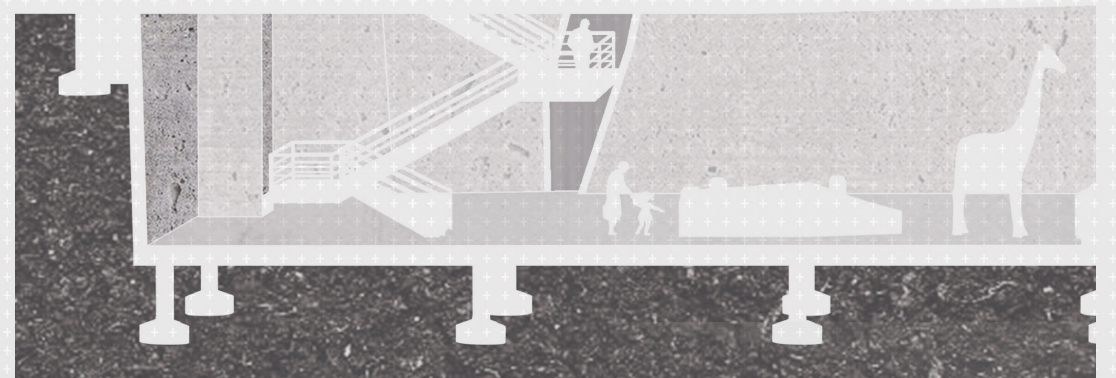
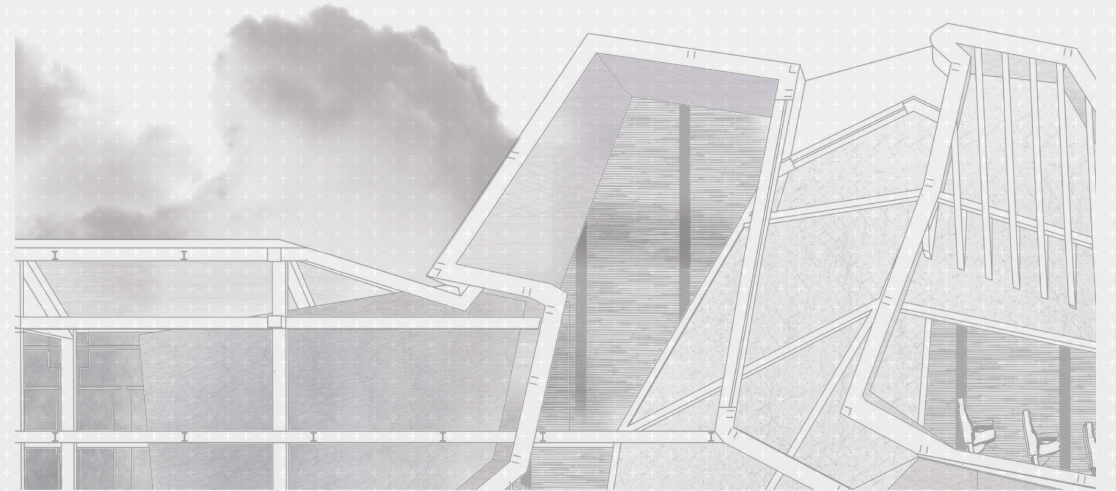
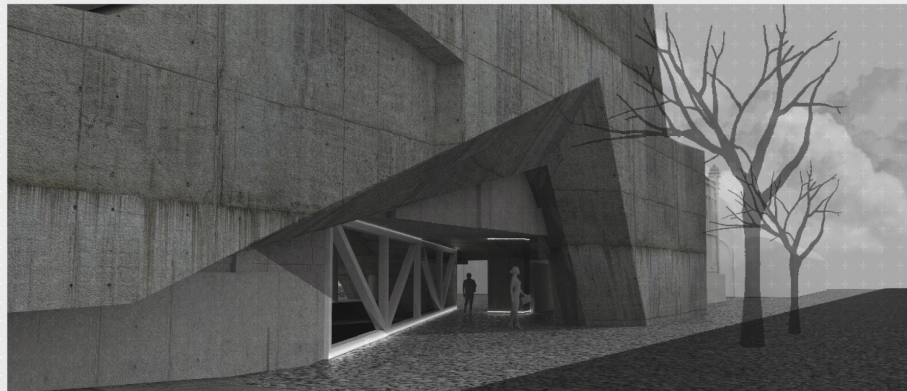
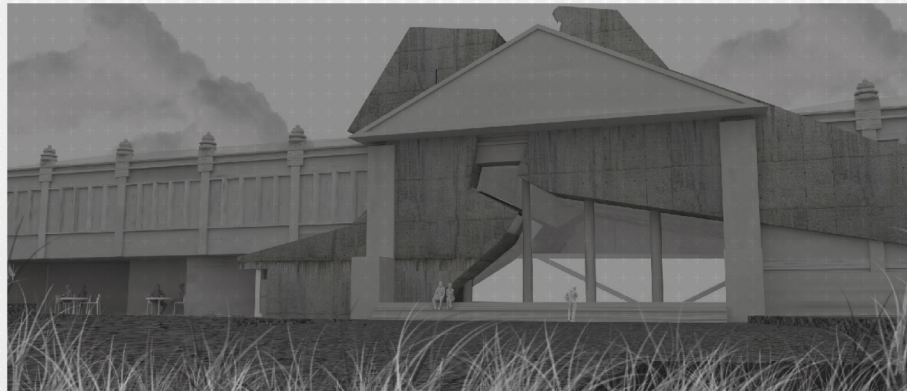
section 3



scale APROX. 1:100

section 4
scale APROX. 1:125





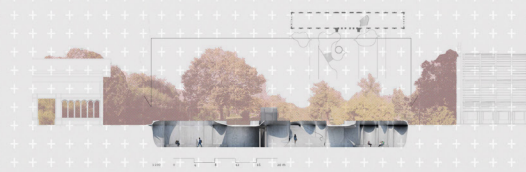
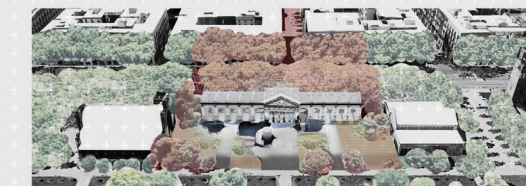
INTERLACE

Megan Gotsch, Clemson University, Architecture Graduate

Barcelona is a complex city of varying scales and densities of streets, neighborhoods and regions. Ciutadella Park exists as a seemingly contradictory element to this density. On a map, a block of green enclosed by the city. Yet, the park sometimes feels completely inaccessible from the city, with limited entry points and gates that usually feel more closed than open. The existing Geology Museum, a building leftover from the 1888 Barcelona Universal Exhibition, exists on this impenetrable edge. It is not an entry point, but more of a monolithic wall that must be walked along and encompassed to gain entry to the park.

Interlace proposes a threshold, a connecting tie between city and park. By retaining the existing museum and perforating the façade with openings, the museum acts as a permeable membrane between. Not a static, but a linear and continuous extension of the city to park and of park to city. By placing program beneath the public park and through the circulation, site and program are entwined within the greater park and city. Using flexible shared spaces and moveable walls, the programmed space is optimized to be a third less than the original required programmed space. Curvilinear concrete pieces create a fluid ribbon like boundary between the above and below; the programmed space, public park usage and city.

As it exists, the current relationship between park and city is relatively non-existent. These ideas present a way to not only connect, but to interlace the park, site and city in a multidimensional manner.

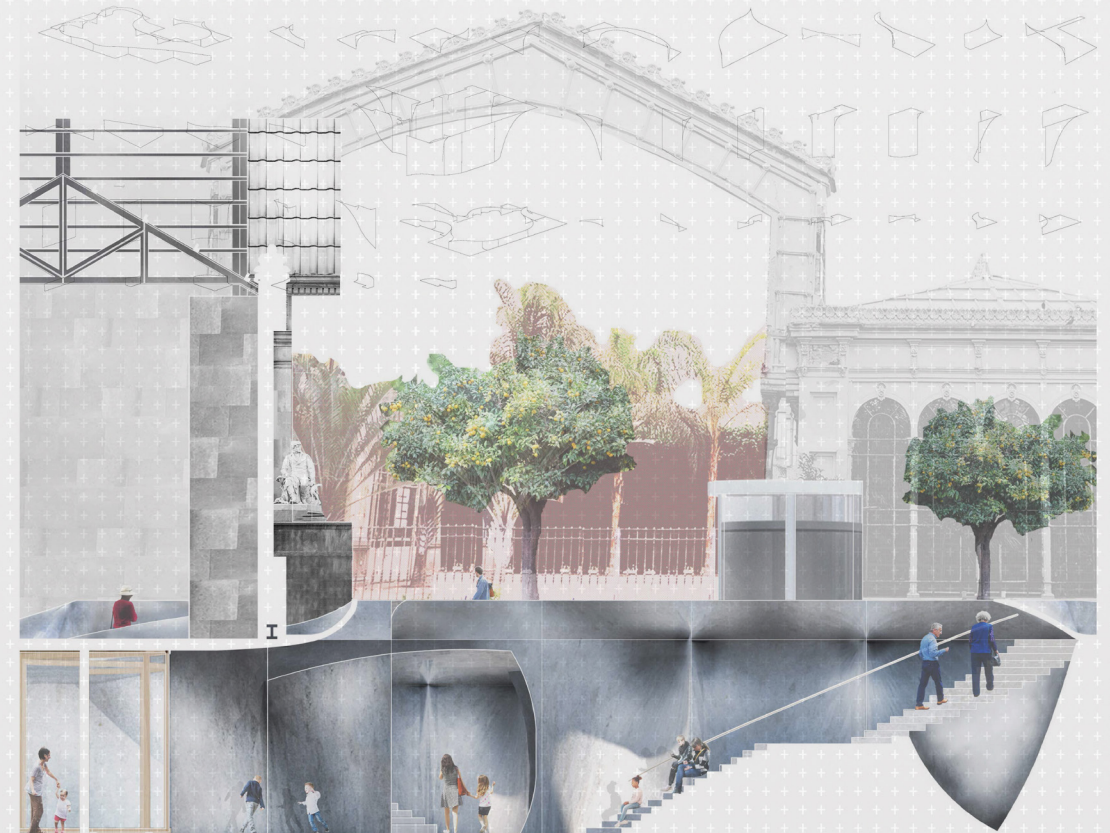
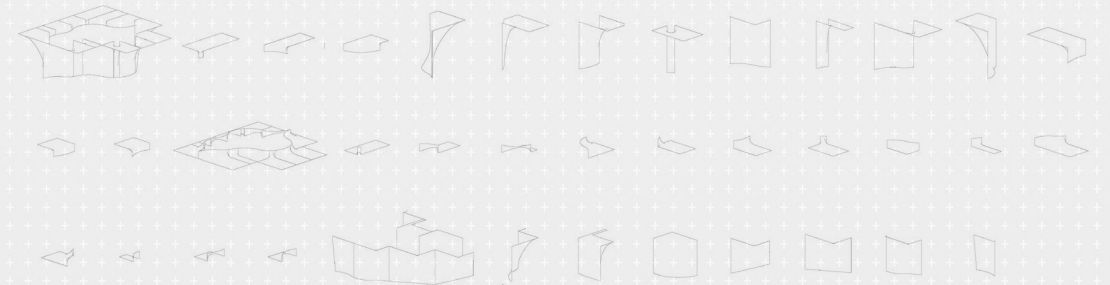
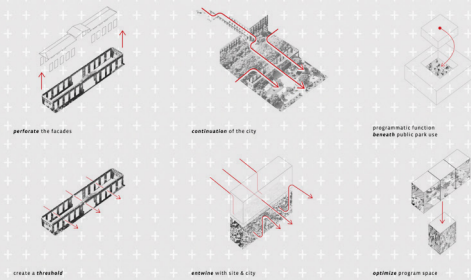
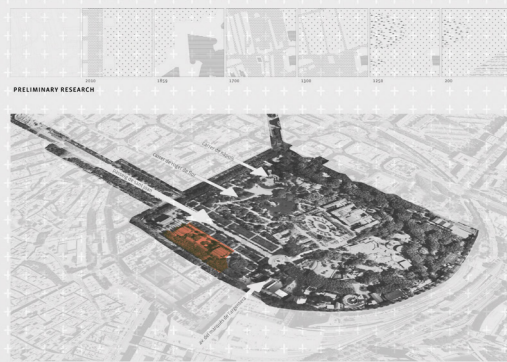


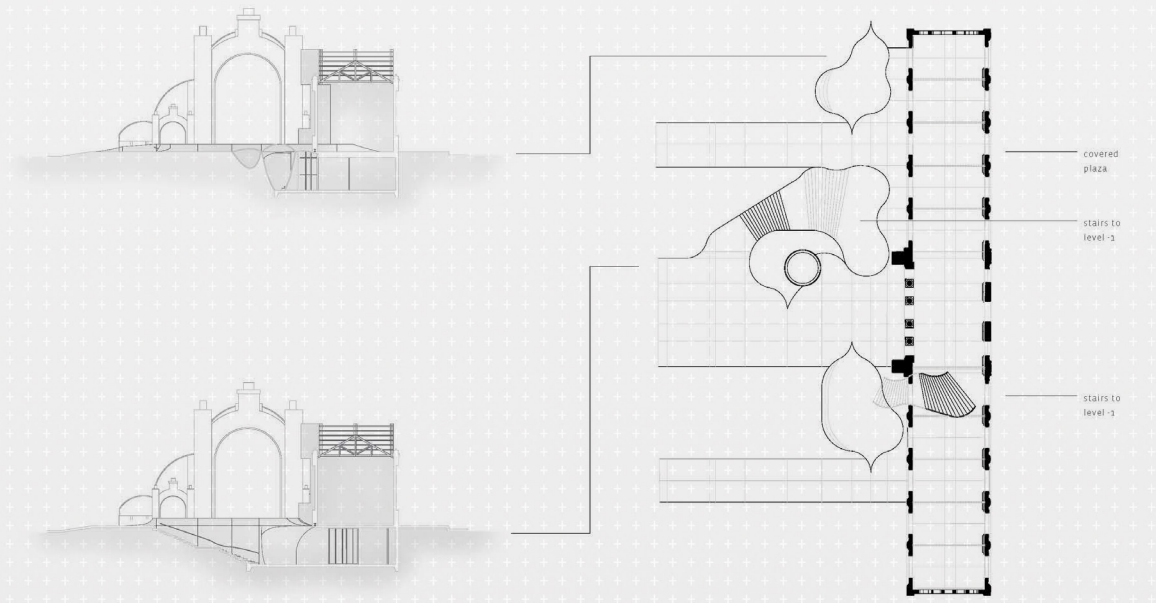
FINAL JURY (edited by Stephen Caffey):

Personal narrative welcomes the jury into your thought processes as an architect: nice touch! Impenetrable edge modified by an interlacing gesture additive layering perforations to create fluid threshold static, linear, continuous extension city-park-city flexibility fluid, rhythmic boundary. What would be the pathways for market stall delivery, setup, and disassembly?

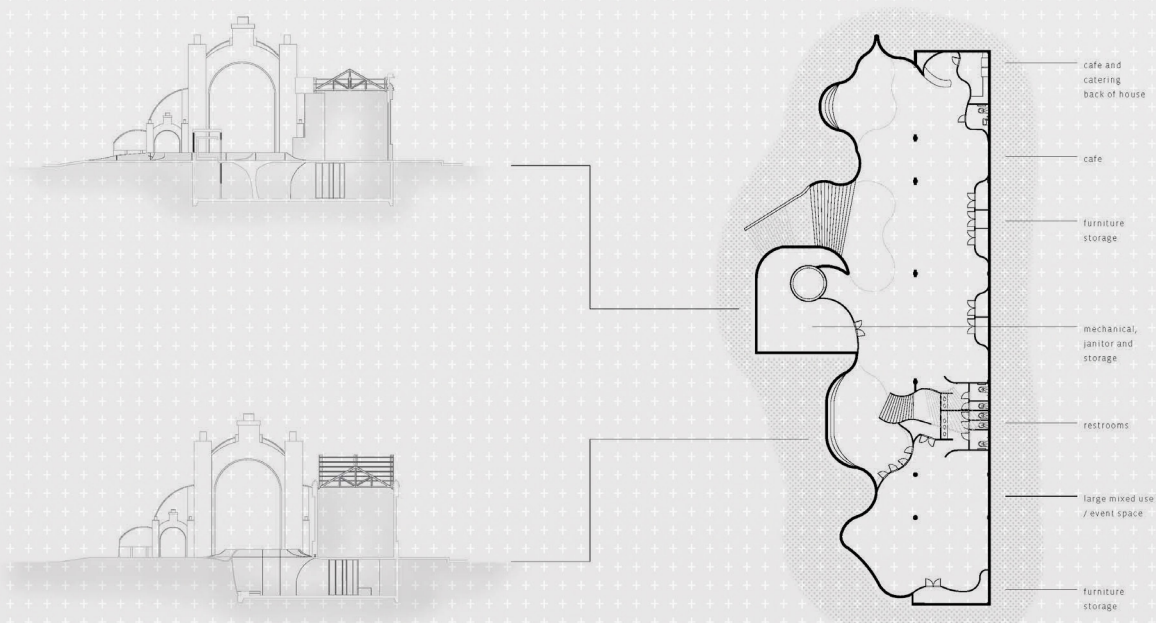
Provide a more thorough explanation and justification for your beautiful curvilinear walls thank you for providing custodial space. What types of impromptu and otherwise improvised user-generated programmatic interpretations that already happen in Barcelona might you imagine?

Think about the chemical implications of your foam forms and fiberglass materials (what are some less-toxic alternatives?) What does it mean to think about "complexity as homeostasis" rather than complexity as something to be understood and/or conquered (in architectural terms)? Returning to the personal narrative generates an elegant symmetry (like a good film that ends where it begins) - think about how to reflect that narrative approach in your design documentation so that you end with an image that punctuates the project with an image that references the first image. Look at the Nolli map.





LEVEL 0



LEVEL -1



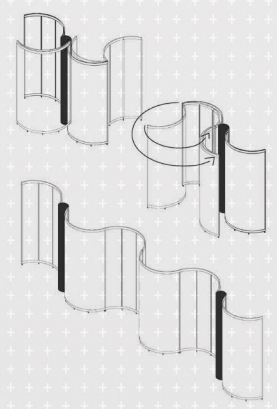
REQUESTED PROGRAM

main entrance + services	200 m ²
temporary exhibition	500 m ²
polyvalent room	500 m ²
conference room	400 m ²
lecture rooms / workshops	200 m ²
library	400 m ²
garden	600 m ²

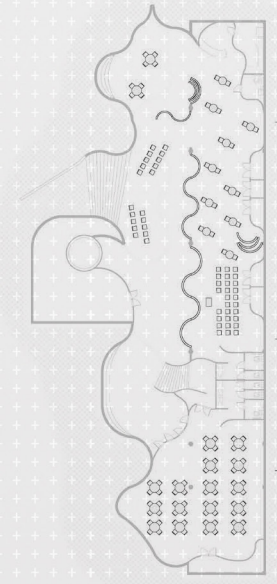
PROPOSED FLEXIBLE PROGRAM

1600 m ² of shared space	
+ administration	100 m ²
archive + storage	100 m ²

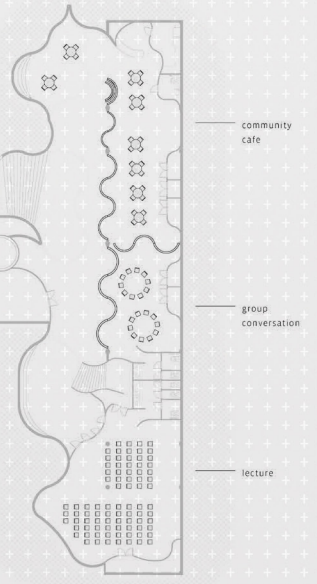
MOVEABLE WALL SYSTEM



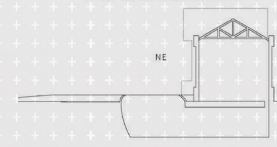
FLEXIBLE PROGRAM ONE



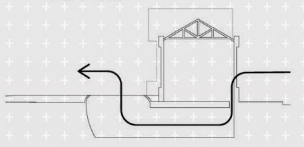
FLEXIBLE PROGRAM TWO

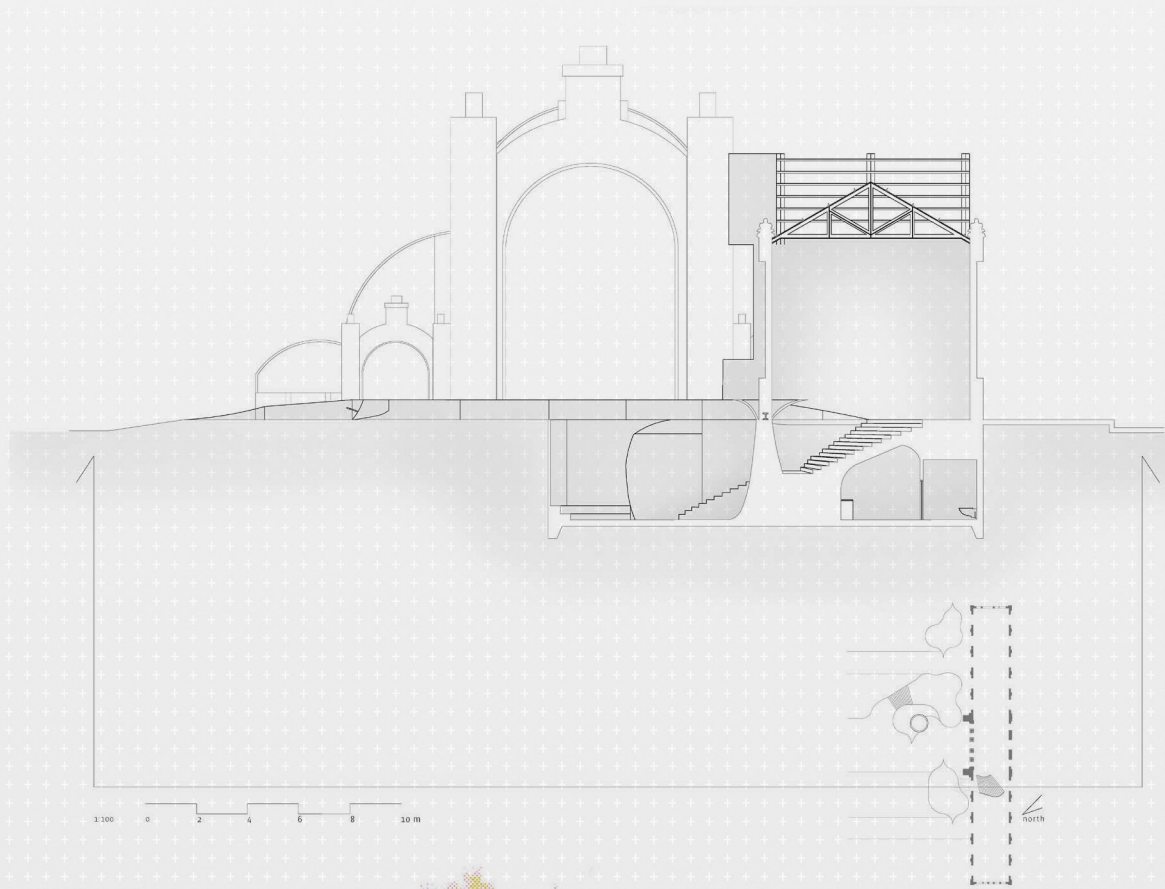


SUN DIRECTION

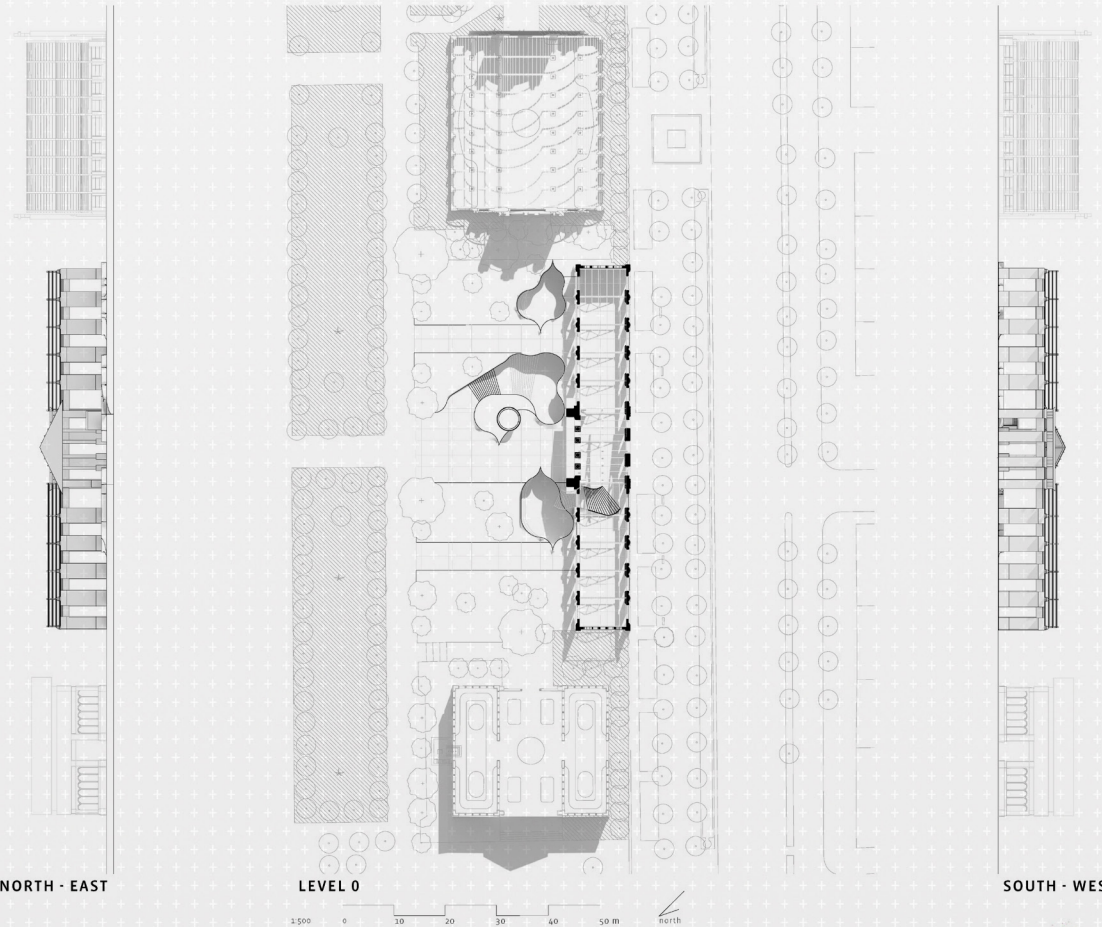


AIR FLOW





NORTH - EAST



LEVEL 0

SOUTH - WEST



ciutadella park



passeig de picasso
born cultural center

INTERFACING DECK

Roberto Diaz, Clemson University, Architecture Graduate

The proposed intervention consists of wooden surface that stretches and bends to accommodate its program and the general circulation of those visiting the park. Its main programmatic feature are workshops and plant growing spaces to teach residents of the area about urban gardening. The project's large-scale aim is to contribute to Barcelona's agenda to interconnect all green spaces across the city and to cover with vegetation as much of its surface as possible. The small-scale aim is to connect the park with the neighborhood and to blur the edge between the two.

The city has already started works to populate with vegetation some of the streets in El Born, but most of the surfaces with potential for vegetation are in private spaces such as buildings' courtyards, roofs and balconies, thus residents' contribution is needed.

The project uses its physical geometry to connect the park and the neighborhood by creating a bridging plane between them. Simultaneously, it uses its programmatic attributes to blur the edge between the two as it promotes the "greenification" of non-public spaces in el Born, which benefits Barcelona's general population as it improves air quality and reduces the heat island effect.



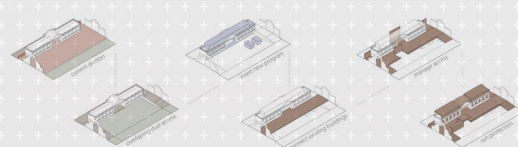
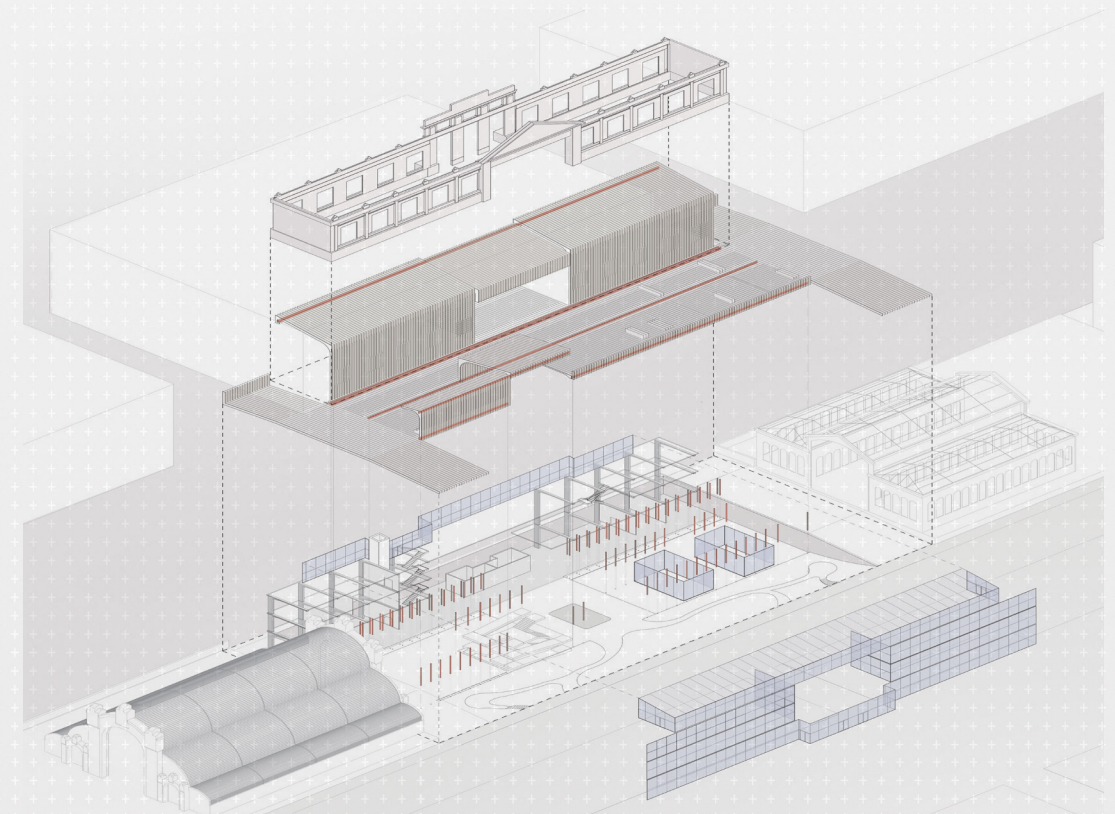
FINAL JURY (edited by Stephen Caffey):

Master plan goals (green spaces and connecting green spaces) for your portfolio, a timeline of the declining presence of greenspace in the Gothic city might be valuable stretching and bending to establish connections.

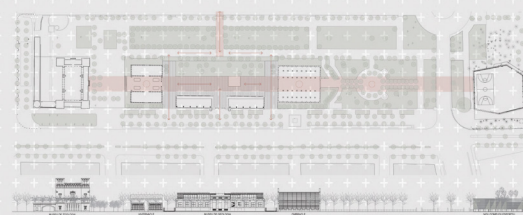
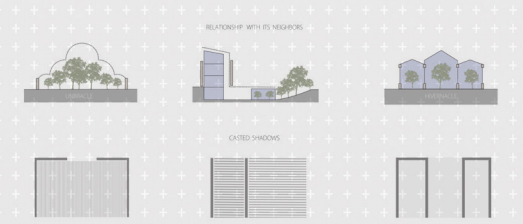
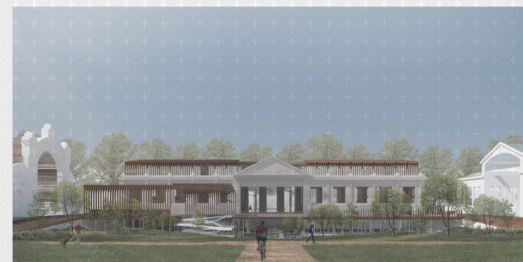
Urban gardening program

What is best existing example of urban gardening in Barcelona today? emphasis on relationships beyond the architect's relationship to the city and the site overcoming the technicalities of master plans through relationships.

Look at Kengo Kuma [would Shigeru Ban have anything to say here?] Facing the different fabrics (urban fabric face and park fabric face): melting point between the two realities. E(merge)nt relations in the interface.

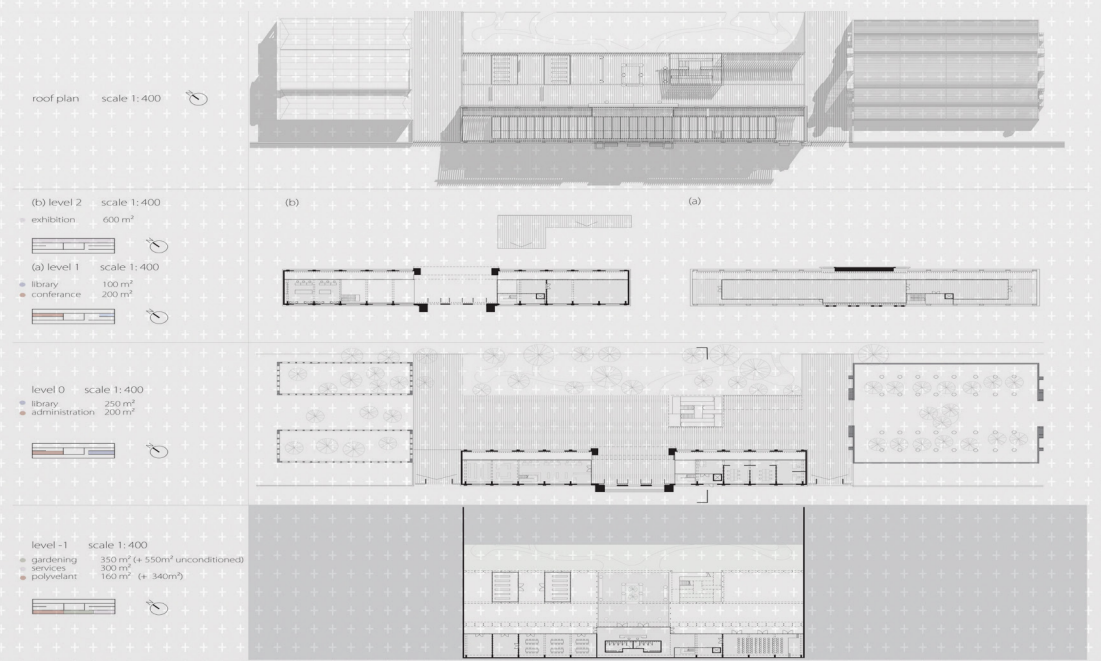


PROJECT DESCRIPTION
The proposed intervention consists of wooden surface that stretches and bends to accommodate its program and the general circulation of those visiting the park. Its main programmatic feature are workshops and plant growing spaces to teach residents of the area about urban gardening.
The project's large-scale aim is to contribute to Barcelona's agenda to interconnect all green spaces across the city and to cover with vegetation as much of its surface as possible. The small-scale aim is to connect the park with the neighborhood and to blur the edge between the two as it promotes the "greenification" of non-public spaces in el Born, which benefits Barcelona's general population as it improves air quality and reduces the heat island effect.
The project uses its physical geometry to connect the park and the neighborhood by creating a bridging plane between them. Simultaneously, it uses its programmatic attributes to blur the edge between the two as it promotes the "greenification" of non-public spaces in el Born, which benefits Barcelona's general population as it improves air quality and reduces the heat island effect.



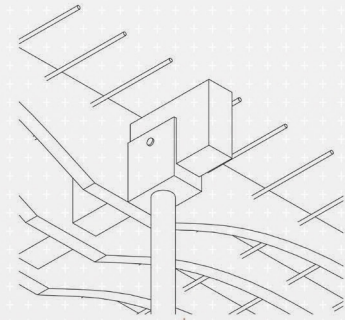
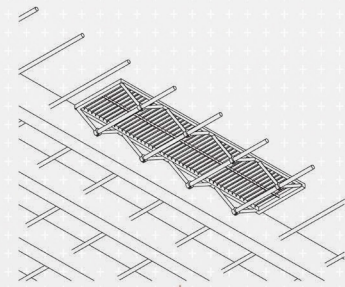
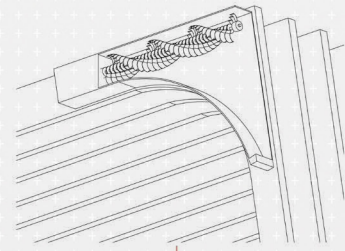
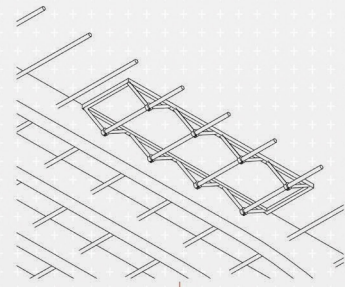
Park as: La Ribera | Gate | Research Campus
Barcelona Architecture Center | Design Studio FALL 2019 | Miguel Rotán

DESIGN STUDIO FINAL PHASE: INTERFACING DECK
Roberto Diaz, Marcelarans | Clemson | Graduate 01



Park as: La Ribera | Gate | Research Campus
Barcelona Architecture Center | Design Studio FALL 2019 | Miguel Rotán

DESIGN STUDIO FINAL PHASE: INTERFACING DECK
Roberto Diaz, Marcelarans | Clemson | Graduate 02

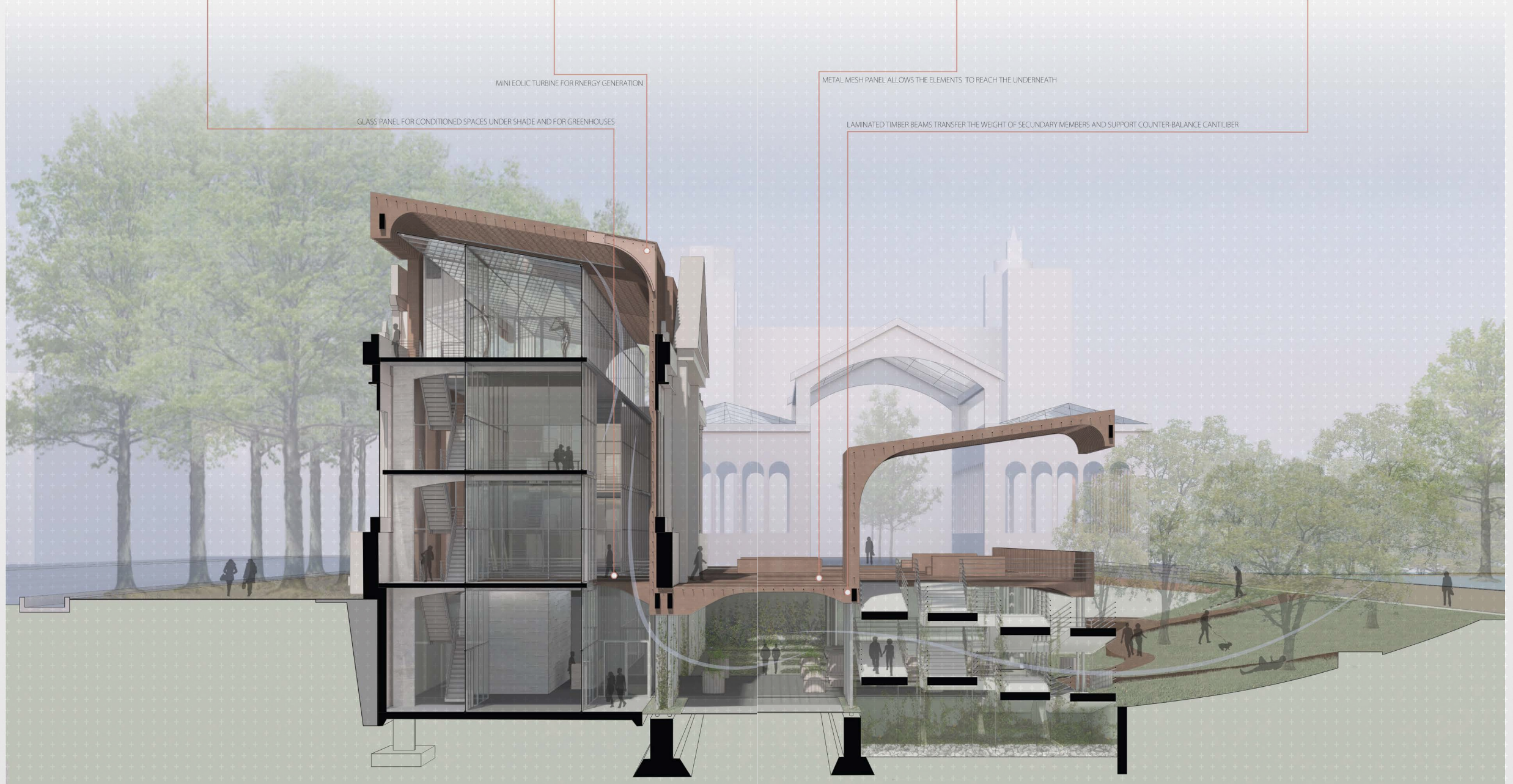


MINI EOLIC TURBINE FOR RENERGY GENERATION

GLASS PANEL FOR CONDITIONED SPACES UNDER SHADE AND FOR GREENHOUSES

METAL MESH PANEL ALLOWS THE ELEMENTS TO REACH THE UNDERNEATH

LAMINATED TIMBER BEAMS TRANSFER THE WEIGHT OF SECONDARY MEMBERS AND SUPPORT COUNTER-BALANCE CANTILIBER





Design studio lecture series

The Barcelona Architecture Center hosts the fall 2018 BAC Lecture Series. The conferences will take place at the "Barcelona Campus"; a network of architects, landscape architects, designers, projects, universities and centers which comprise the professional and academic context of the BAC architecture community. The lecture series seek to trace these connections, bringing students, professionals and local institutions into contact to create a forum for conversation and debate on current topics in architecture and related professions.

Invited Professors



ENRIC BATLLE



JOSEP FERRANDO



MERCE BERENGUE



MIQUEL RODRIGUEZ



JOSEP RICART



JORDI PASQUAL

25.09 Lecture:

Enric Batlle, Batlle i Roig_Ciutadella

Principal architect from Batlle i Roig Architects, internationally awarded architecture and landscape Barcelona based architecture office, explained to students the background and history of the Ciutadella park.

As well as ordination plan their office is in charge for the municipality and different projects in Ciutadella and connection with the sea that Batlle i Roig architects have been working on in the past years.



22.10 Lecture:

Josep Ferrando_Ephemeral

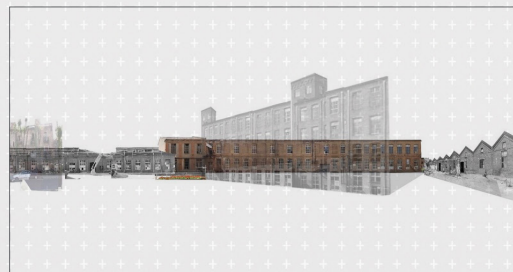
Josep Ferrando architect based in Barcelona that combines design, construction and teaching, has showed the students series of his recent ephemeral projects. For him the original ephemeral architecture is committed to the planet and materialises the historic language of construction and, therefore, of architecture.



14.10 Lecture:

Merce Berengue,Roldan + Berengue arqts_ Fabra i Coats, recycling as architectural policy

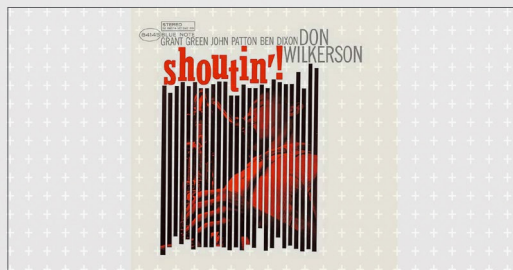
Previous to the visit Merce Berengué explained the students the concept and the process of construction of the newly built social housing and the human tower center in the old industrial nave of Fabra i Coats complex.



19.11 Lecture:

Miquel Rodriguez, Xmade_Elements

Expert on energy efficient building envelopes, explain the students the process of designing a contemporary envelope starting from extensive research of materials and construction systems, as well as a precise study of the climate conditions.



31.10 Lecture:

Josep Ricart, H Arquitectes_ Material Poetry

Principal architects of Barcelona based studio brought closer their architecture to students. The architecture studio HARQUITECTES has been characterized in recent years by an architecture that dialogues very directly with materials, with few intermediate elements between the user and the construction. They use the materials with great honesty, elevating some of them commonly considered poor, to the category of nobles.



21.11 Lecture:

Jordi Pasqual_ Energy vector for tertiary buildings

Engineer specialized on systems of energy zero buildings, gave the students an explanation of the general concepts of sustainability, volume, envelope, lighting, orientation, materials, renewable energy in the construction, that students could use for future projects and at the same time a landing at our project site through the most important concepts to apply in their design.



05.11 Visit:

Economists HQ_ Roldan + Berengué arqts

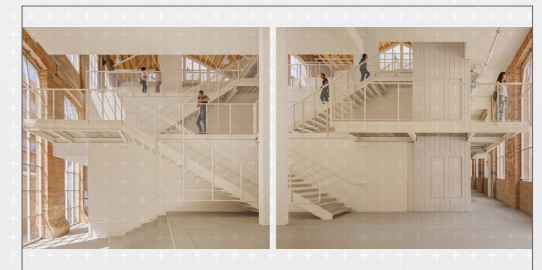
The students have received the tour and the lecture at the Headquarters of the Economists Association of Catalonia, project by Roldan + Berengué arqts.



15.10 Visit:

Fabra i Coats_Roldan Berengue arqts.

The students have visited the recent project by Roldan + Berengue that deals with a municipal urban strategy that combines the creation of social housing and the recovery of the city's industrial heritage: the transformation of an industrial warehouse into a social housing complex and the headquarters of human towers group on the site of the former Fabra & Coats factory in Barcelona.



05.11 Visit:

Vila Urania SUMO Architects

The students have received the tour and the lecture by one of the principals of SUMO Architects, of the new complex of facilities in Sarria Neighborhood, the intervention of the existing building and gardens by incorporating them into a new building with low environmental impact and reduced energy consumption.



29.11 Visit:

Olot Volcanic area and projects by RCR architects.

The students have received the tour of the volcanic protected natural park in la Garrotxa area of Catalonia. During their tour in Olot, they had opportunity to visit projects by RCR architects, Pritzker Awarded architecture team based in Olot







Professor



JELENA PROKOPLJEVIC

2. Barcelona History Research

The architectural history research course in Barcelona will be a sum of lessons learned through three different approaches to examining the diversity of topics related to the principal theme of the history of Barcelona, the European context and the critical analysis of key European examples. The intention of the course is for the student to build a map of Barcelona, key European cities and works within the cultural, urban, historical and theoretical contexts.

The course will be structured into 3 blocks, each focusing on a distinct theme. Daily classroom discussions and activities will be directed at exploring key questions related to each lesson in order to generate a dialog around the different theoretical concepts which may be applied to the design process. Students are expected to inform the classroom discussions with outside knowledge gained through library research and visits to sites and buildings.

BLOCK B: Urban History of Barcelona – Layers of urbanity

Instructor: Jelena Prokopljevic

This block pretends to explain the development and the urban history of Barcelona by linking it to the general urban planning concepts and strategies and changes that took place simultaneously throughout Europe. The accent will be placed on concepts rather than on specific historical facts in order to provide the students with the general relations and analytical tools that can be used in the process of rethinking and intervening in the existing urban tissue. Benefitting from the multi-layered urban history of Barcelona, visible and tangible in today's city, the course will drive special attention to the memory sensible projects that enhance the coexistence of structures from different times, often built for different uses.

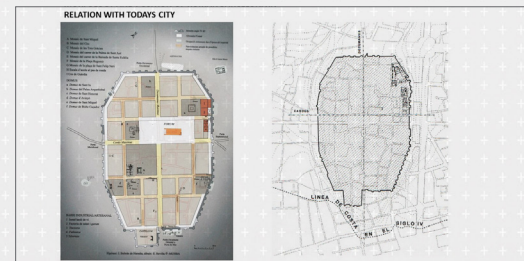
Just as Parthenon was once used as an ammunition storage or a Cristian church was built in the centre of the Roman Emperor's palace in Split, several residential houses of Barcelona or Tarragona have absorbed portions of Roman walls as their supporting structure or 19th century factories have been converted into education o cultural facilities, maintaining and adapting the original structure. This idea of juxtaposed layers of urban history: of material and sensible rests that form part of contemporary city, will give us an insight of the ways of envisioning the future cityscape by Catalan architects. The last part of the course will address the current problems and new solutions for re-naturalization of the urban space.

Part ONE. ORIGINS OF MODERN CITY

Session 1. Introduction and Roman city

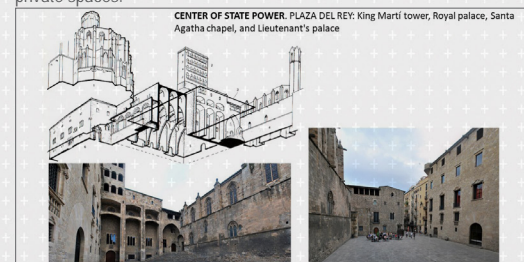
Urban history as a links between the past and the future. Tools for analysis and project.

Structure and urban layers of Barcelona and its place in the European context. Legacy of Barcino: rationality, functionalism, infrastructures, spaces of power. Forms and materiality of Roman walls. Roman housing typology.



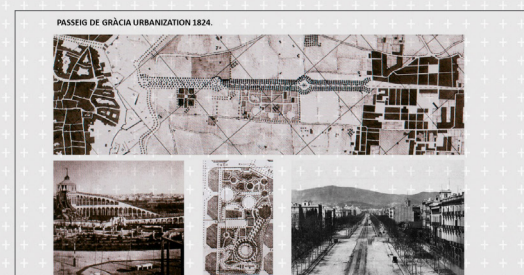
Session 2. Defining urban referents

Medieval densification of the roman structure; spatial concentration and fragmentation of power. Definition of public space and its dynamic use; the city's formal references. The cultural diversity of medieval walled city. Catalonia as a Mediterranean power. Relations with Spain and Europe. City's expansion and structure. Catalan gothic and typology of public and private spaces.



Session 3. Industrial city

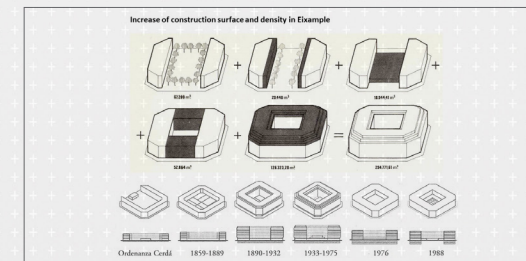
Urbanization of Ramblas: the new city centre. Industrial revolution and the appearance of the new bourgeoisie. Their impact on the cityscape and creation of secular referents: factory – market place- railway station. The new connectivity: roads and railroads. Expansion outside the city walls: Barceloneta urban plan and building typology.



Part TWO. FUNCTIONALIST UTOPIA

Session 4. Expanding the city

Outgrowing the walls- Paris, Vienna and Barcelona – advantages and problems of Pla Cerdà; parallel projects and colonial cities. 1888 Exhibition, Modernism, Art Nouveau, Secession – identity expressions at the turn of the century. Gaudi and structural experimentation.



Session 5. The New Century

New connections and public spaces. Re-organization of city's functions: transit, green spaces and squares. Plan Jaussely, Plaza Catalunya, Via Laietana. First metro line. Big events urbanism 1: international exhibition of 1929. Housing crisis.



Session 6. The International style

Modern movement and the civil war: GATCPAC, GATEPAC and CIAM. Functional city, collective housing and public facilities. European models and Spanish tradition. New functionalities: public buildings and housing models.



Part THREE. THE CITY OF ARCHITECTS

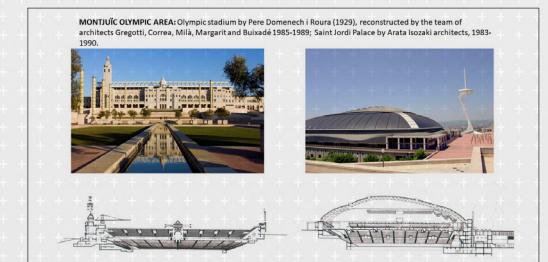
Session 7. Postwar reconstruction and new models

Post-war regime architecture in Spain and parallels to the post-war Europe. The new deal, the city reconstruction and the population growth. Mass housing, new neighbourhoods and polycentric city. Collective housing models of 70s and 80s and international models. Pre- Olympic interventions in public spaces.



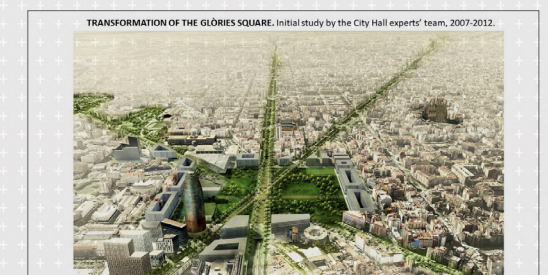
Session 8. Barcelona model

Big events urbanism 2: 1992 Olympic Games and Forum 2004. Structural benefits for the city and the base for the tourist industry. Large public facilities and public spaces as centres of urban reform. Crisis of the model and new sensibilities.



Session 9. New challenges

Naturalization of city limits: river-bank projects Besòs and Llobregat; Connections with Collserola Mountain. Naturalization of the centre: future of Glorias square. New ways of organization of planning and construction: participation processes, self-managed communities, and new housing models. Challenges of tourist industry.



3. Barcelona's Building Technology

Barcelona Building Technology course in Barcelona will be a sum of lessons learned through three different approaches to examining the diversity of topics related to the principal theme of materials, construction and technology. The intention of the course is for the student to build a map of methods for identifying, contextualizing and analyzing buildings and their construction in order to apply these concepts to the design process.

The course will be structured into 3 blocks. Within each block, there will be lessons, each directed at critically examining the topic of discussion. Students are expected to inform the classroom discussions with outside knowledge gained through library research and visits to sites and buildings.

BLOCK B: Barcelona Building Technology - BUILDING SCALE Instructor: Pia Wortham

The introduction of this block will be the signature of the timeline and dictionary of Barcelona building technology. Following the introduction this block will look at 7 buildings in Barcelona from a technological point of view. We will examine the materials and technology of each period in history, as well as the kind of tools the builder/craftsman, and later architect had at his disposal. We will place the buildings in their historical context in terms of structural analysis and innovations in building technology. We will explore how all buildings fit into a social and economic context by looking at the history that surrounds these five examples. How were the programmatic needs of each project met in terms of appropriateness of structure? Architectural history is often taught as a timeline of changes in style, without taking into account the scientific side to architecture. This class hopes to answer the question of how architecture is built to inform and reinforce what the architectural student faces in the design studio.

Professor

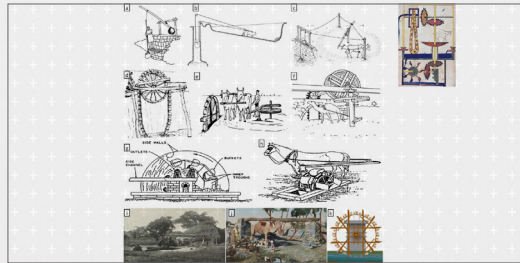


PIA WORTHAM

Session 1.

Intro - Technology: a brief history

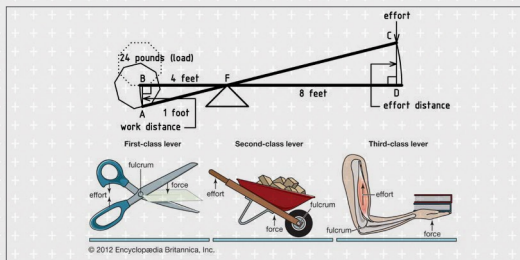
Introduction to human collective learning and it leads to innovation; a historical point of view.



Session 2.

Intro - Structure: basic building elements

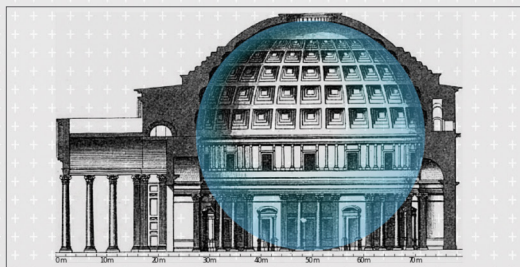
Introduction to technological advances beginning with the six simple machines and their application to salient technological breakthroughs throughout history.



Session 3.

Ancient structures: Egypt Greece and Rome

Egypt, Greece and Rome. How the process of construction reflects each culture as well as the technological advances that contributed to the success of each civilization.



Session 4.

Gothic: Santa Maria del Mar to the enlightenment

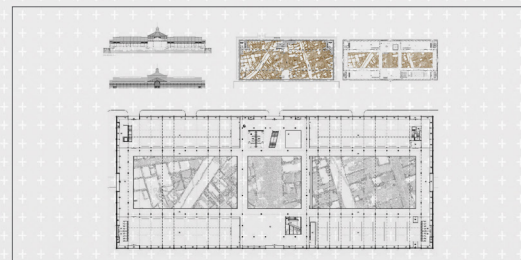
The Romanesque and the middle ages; how are technology and innovation affected by a radical change in the political structure of Europe. A close look at the advances in technology that will lead to the Renaissance.



Session 5.

Mercat del born and the industrial revolution

The Renaissance in Italy to the industrial revolution in England following closely the changes and progress in the production and use of iron.



Session 6.

Gaudi: Geometry and Structure

The art nouveau movement in Europe with a concentrated focus on Gaudi and Catalunya, how Gaudi fit into the Modernista movement and most importantly his structural innovations.



Session 7.

Caixa forum: industrial buildings and the catalan vault

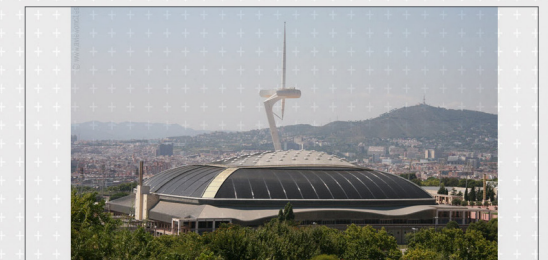
The Catalan vault! Structural innovations in brick industrial buildings in Catalunya and Guastavino's contribution to hundreds of iconic buildings in the United States.



Session 8.

Palau Sant Jordi and a history of domes

A focus on domes, from the Pantheon first discussed in lecture three to Palau Sant Jordi and the Pantadome system of construction.



Session 9.

Hotel Me and a history of towers

A focus on towers and skyscrapers, with a detailed discussion on wind loads, dynamic, static loads, top down construction and finally a focus on cantilevers with the Hotel Me by Perrault.



4. Field Studies in Architecture and Related Arts

The European territory is rich in history, culture and architecture. A certain common identity is perceived from outside its borders but it is difficult to detect from within. Public facilities, competitions and spaces are not exclusive of Europe but they have shaped the continent's territory over the centuries. The last years have brought important changes and cities have adapted according to political, economic, cultural and above all social transformations. European towns continue being attractive mostly because of their history but also because of their vibrancy. In the last years, one in ten enterprises in the European non-financial business economy belonged to the tourism industries. These 2.3 million enterprises employed an estimated 12.3 million persons. Students participating in the BAC program will become locals while they live in Barcelona and tourists while traveling around the territory and they will always be architects, with a specific awareness for how others live and how to understand different realities.

Cities have historically constituted a strategic area of intense exchange, dialogue and conflict. This space continues to play a key geopolitical role at a global scale. While in Europe, students will be able to travel to different locations on their own with some tools provided in Field Studies. Film makers, musicians, writers, painters and photographers among many others have created different perceptions of cities. As architects, all these visions together with the actual experience of a place help us understand it and design a project. All our previous life experiences will also be part of this personal relationship with a place. This is the aim of Field Studies: be aware of our role as architects at all times and make the most out of our discoveries.

Barcelona is the departure point to understand how visiting a city can be done in many different ways. Visits to its periphery: plaça Europa, Forum and Vall d'Hebron; to its elevated areas: Montjuïc, Parc del Laberint and Turó de la Rovira; and to its infrastructures: port, airport, "rondes" and Rambla de Sants-train system; will complement different ways of interpreting European cities such as London, Paris, Berlin, Vienna and Prague among others.

Visiting Madrid and Toledo will allow us to learn about part of Europe's Southern history, a culture of Arab, Jewish and Roman origins which built a capital (Toledo) which today is nearly a neighborhood of one of Europe's biggest metropolises (Madrid). A city growth focused on territorial expansion confronted with the territorial organization of the Randstadt, the Dutch conurbation of 7,100,000 inhabitants (Amsterdam, Utrecht, The Hague, Rotterdam), with a similar population to metropolitan Madrid and Toledo (6,600,000 inhabitants).

Address the current problems and new solutions for re-naturalization of the urban space.

Professor



IVAN BLASI

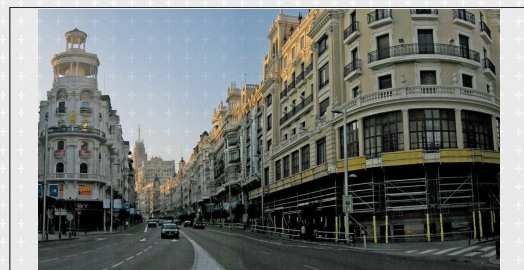
Session 1.
Montjuïc



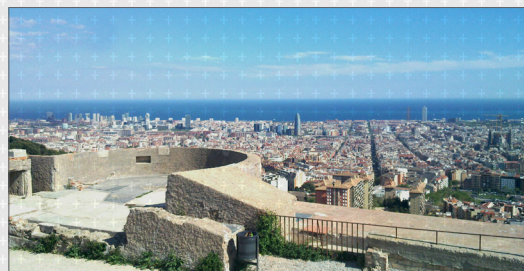
Session 2.
EU Mies Award



Session 3.
Madrid



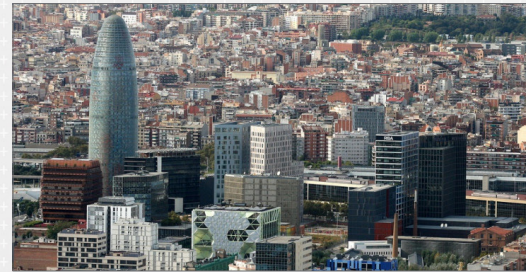
Session 4.
Bunkers – Turó de la Rovira



Session 5.
The Netherlands



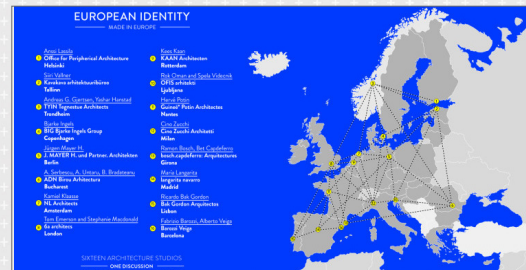
Session 6.
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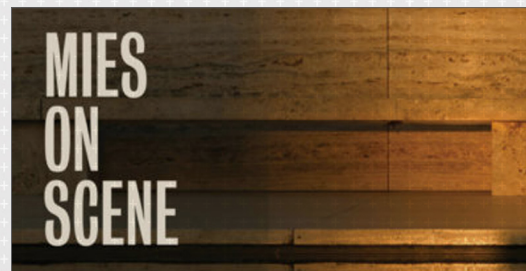
Session 7.
Water and Architecture exhibition



Session 8.
"European Identity"



Session 9.
Documentary Mies on Scene



Session 10.
Forum



Session 11.
Sants



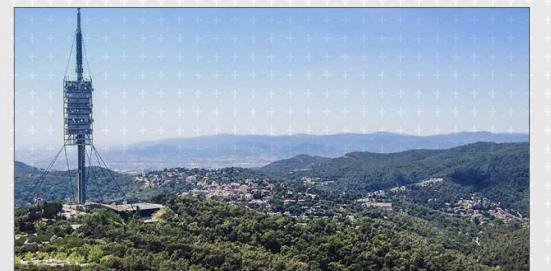
Session 12.
Park of the Labyrinth (Horta)



Session 13.
Plaça Europa



Session 14.
Collserola



Study Travel Spain: Madrid and Toledo

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

Day 1. History

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

Day 2. Culture

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

Day 3. Public Space

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

Day 4. Layers

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

Day 5. Experiments

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

Professor

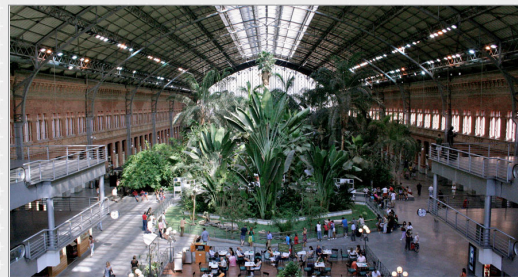


IVAN
BLASI



ZANA
BOSNIC

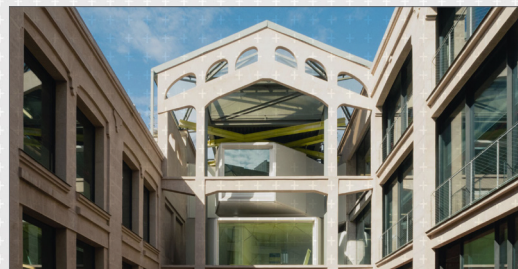
Visit 1.
Atocha Station_ Rafael Moneo



Visit 2.
Caixa Forum_ Herzog & de Meuron



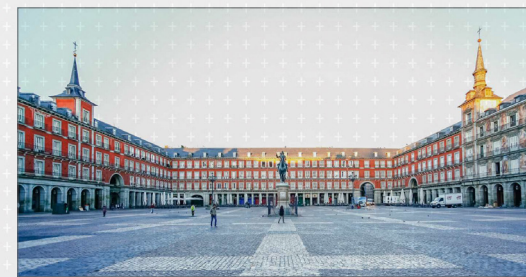
Visit 3.
MediaLab Prado_ Langarita Navarro



Visit 4.
Royal Palace



Visit 5.
The Madrid of the Austrians



Visit 6. El Retiro Park_ Crystal Palace and Velazquez Palace
_Ricardo Velázquez Bosco



Visit 7. El Prado Museum_ Juan de Vilanueva, extension by
Rafael Moneo



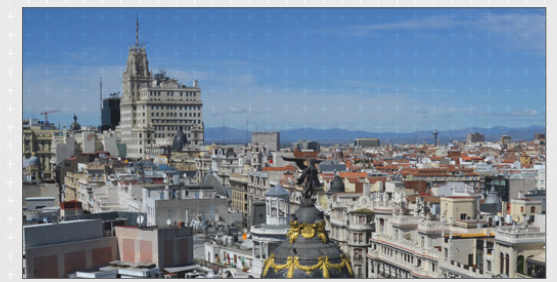
Visit 8.
Círculo de Bellas Artes_ Antonio Palacios



Visit 9.
Puerta del Sol



Visit 10.
Telefonica foundation

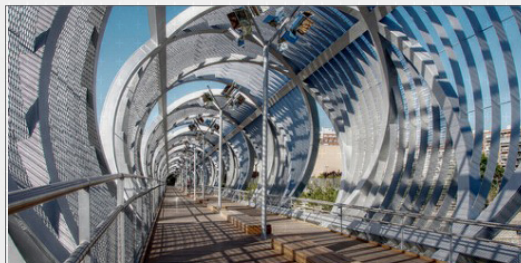


Visit 11.
Madrid Río _ West 8, Burgos & Garrido





Visit 12.
Madrid Rio bridges _ West 8, Dominique Perrault



Visit 13.
Matadero Madrid



Visit 14.
El Rastro Market



Visit 15.
Reina Sofia_ extension Jean Nouvel



Visit 16.
Reina Sofia_ la Guernica Picasso



Visit 16.
Spanish Cultural Heritage Institute_ Fernando Higueras



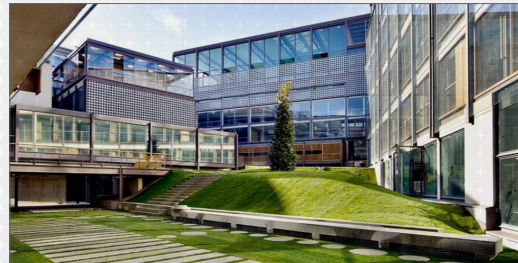
Visit 16.
ETSAM lecture by Valerio Olgiati



Visit 17.
Barcelo Market Nieto Sobejano



Visit 24.
COAM Architects Association Madrid, Gonzalo Moure



Visit 26.
Jaume Plensa "Julia", la Castellana



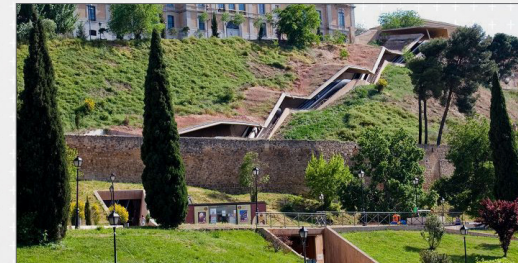
Visit 27.
Centro Centro



Visit 19.
Toledo



Visit 20.
la Granja escalator Elias Torres



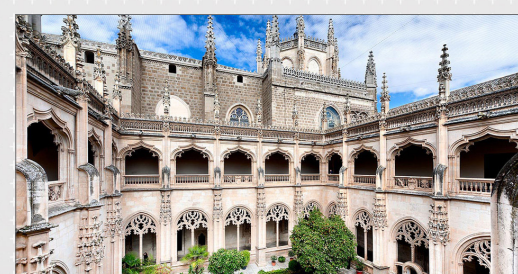
Visit 20.
Toledo University



Visit 21.
Cristina Iglesias, Cathedral Square, Toledo



Visit 22.
San Juan de los Reyes Monastery





Study Travel Europe: The Netherlands

8 cities in 8 days, is that possible? Is it possible to visit 9 neighbourhoods in 9 days? Obviously, the number is not important but instead, understanding a non-compact metropolis is one of the key issues of this visit to The Netherlands. Amsterdam, Rotterdam, The Hague, Delft, Utrecht, Hilversum, Almere, Haarlem and Zaandam are part of the Randstad, a perfectly interconnected area within the Netherlands and within Holland, also perfectly connected to Paris, London and Hamburg but also to Singapore, New York and Sao Paulo.

Day 1. **Zaandam + Rotterdam**

Day 2. **Delft + Rotterdam**

Day 3. **Rotterdam**

Day 4. **Hoge Veluwe National Park + Amsterdam**

Day 5. **Amsterdam**

Day 6. **Amsterdam Free Day**

Day 7. **Amsterdam Bike**

Day 8. **Utrecht**

Visit 1.
Zaanse Schans Windmills_ Zaandam



Visit 2.
Keringhuis



Visit 3.
Delft_Delft City Hall and Central Station_Mecanoo



Visit 4.
Nieuwe Kerk and city walk, Delft



Visit 5.
Delft_ TU Delft Merkel Park



Professor



IVAN
BLASI



ANNA
SALA

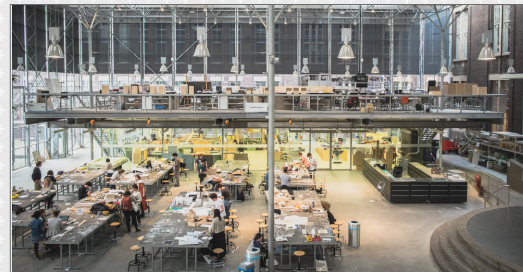
Visit 6.
Delft_Aula TU Delft_Van Den Broek + Bakema



Visit 7.
Delft_ TU Delft University Library_ Mecanoo



Visit 8.
Delft_ TU Delft University Architecture_MVRDV



Visit 9.
Rotterdam_Fenix Food Factory



Visit 10.
Rotterdam_De Rotterdam_ OMA



Visit 11.
Rotterdam_ Timmerhuis_ OMA



Visit 12.
Rotterdam_ Rotterdam Central Station / Benthem Crouwel Architects + MVSA Architects + West 8



Visit 13.
Rotterdam_ Market hall_MVRDV



Visit 14.
Rotterdam_Cube houses_Piet Blom



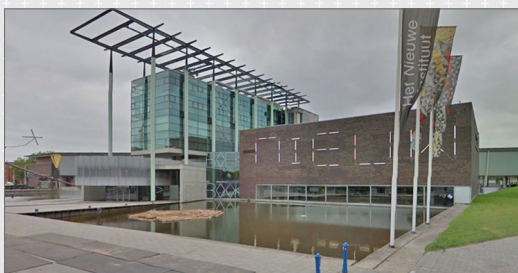
Visit 15.
Rotterdam_Kunsthal_OMA



Visit 16.
Rotterdam_Sonneveld House_Brinkman and Van der Vlugt



Visit 17.
Rotterdam_Het Nieuwe Instituut



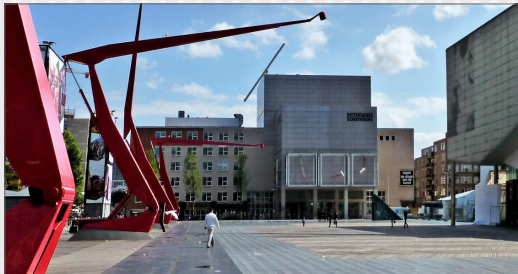
Visit 18.
Rotterdam_De Brug_JKH Architecten



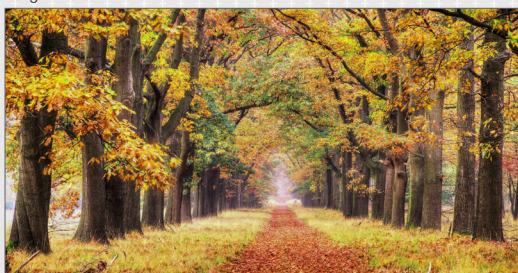
Visit 19.
Rotterdam_KPN Telecom Office Tower_Renzo Piano



Visit 20.
Rotterdam_Schouwburgplein_West 8



Visit 21.
Hoge Veluwe National Park



Visit 22. Hoge Veluwe National Park_ St. Hubertus Hunting Lodge_
Hendrikus Petrus Berlage



Visit 23. Hoge Veluwe _ Krölller-Müller Museum and Sculpture
garden _H. van de Velde / W.G. Quist



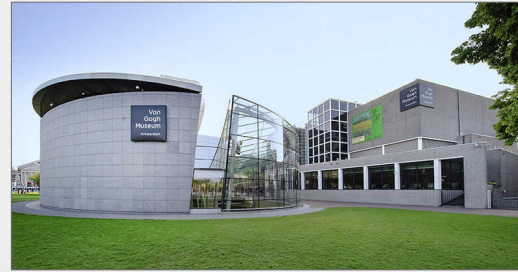
Visit 24. Hoge Veluwe _ Krölller-Müller Museum _
Rietveld Pavilion_Gerrit Rietveld



Visit 27.
Amsterdam_ Rijksmuseum_Pierre Cuypers/ Cruz Ortiz



Visit 26.
Amsterdam_Vincent van Gogh Museum / Gerrit Rietveld



Visit 25. Amsterdam_ Stedelijk Museum Amsterdam Benthem
Crouwel Architects



Visit 28.
Amsterdam_ Dam Square and the Royal Palace



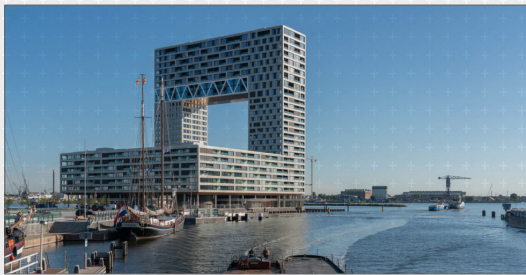
Visit 29.
Amsterdam_Silodam Housing_MVRDV



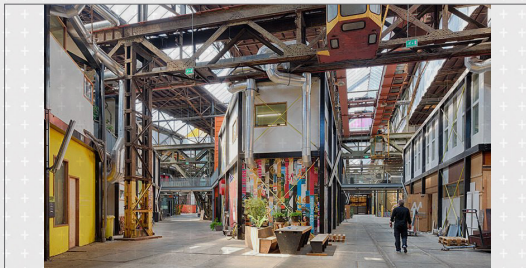
Visit 30.
Amsterdam_ Palace of Justice_ KAAAN Architecten



Visit 31.
Amsterdam_ Ferry terminal_Arons en Gelauff architects



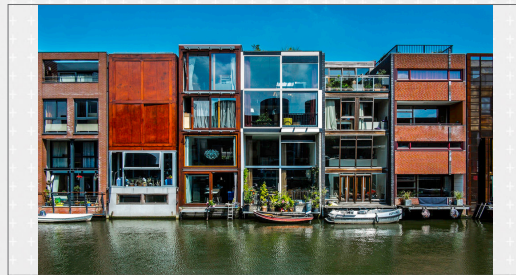
Visit 32.
Amsterdam_ NDSM LOODS



Visit 33. Amsterdam_ EYE - Dutch Film Institute_ Delugan Meissl Associated Architects



Visit 34. Amsterdam_ Eastern Docklands Borneo-Sporenburg - West 8



Visit 35.
Amsterdam_ Borneo Sporenburg apartments_EMBT



Visit 36. Amsterdam_ Borneo Sporenburg apartments MAP Lluís Mateo



Visit 37. Amsterdam_ Borneo Sporenburg Apartments_ the Whale_ De Architekten CIE



Visit 38.
Amsterdam_ Borneo Sporenburg Bridge_ West 8



Visit 39.
Amsterdam_ IJ Tower Apartments_ Neutelings Riedijk



Visit 40.
Amsterdam_ Funenpark_ Landlab



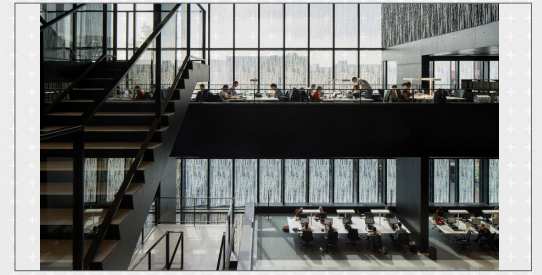
Visit 41.
Utrecht_ Educatorium OMA



Visit 42.
Utrecht WKK energy plant Dok Architecten



Visit 43.
Utrecht_ Utrecht Library / Wiel Arets Architects



Visit 44.
Utrecht_ Schröder-Schröder House_ Gerrit Rietveld



Visit 45.
Utrecht_ KBWW Twin House_ MVRDV + SeARCH





5. Semester highlights:

Program Presentation



Program Presentation



Spanish Cultural Heritage Institute, Madrid visit



Spanish Cultural Heritage Institute, Madrid visit



Bunkers of Carmel visit, Barcelona



Grec Theater. Montjuic, Barcelona visit



Toledo visit



Cristina Iglesias three waters artwork, Toledo visit



Mies van der Rohe Pavilion. Montjuic, Barcelona visit



Royal Palace, Madrid visit



Fine Arts Center rooftop, Madrid visit



Caixa Forum, Herzog & de Meuron, Madrid visit



Cristal Palace, Retiro Park, Madrid visit



Cristal Palace, Retiro Park, Madrid visit



Design Studio, Invited lecture and critique Josep Ferrando



Design Studio, Invited lecture and critique Miquel Rodriguez



Design Studio, Invited lecture and critique Merce Berengue



Fabra i Coats, Roldan + Berengue arqts. visit



Design Studio, Invited lecture H Architectes



Economists HQ by Roldan + Berengue arqts. visit



Fabra i Coats, Roldan + Berengue arqts. visit



Keringhuis, Rotterdam



Villa Urania by Sumo Arquitectes visit



Bath Pavilion by RCR, Olot



City model, Rotterdam center



Cube houses, Rotterdam



Les Cols Restaurant by RCR, Olot



Thanksgiving dinner at BAC family



Python Bridge, Amsterdam



Hermes by MVRDV Amsterdam



Design Studio Final Presentations



Design Studio Final Presentations



Rijks Museum visit Amsterdam



TU Delft University Library_ Mecanoo



Design Studio Final Presentations



Design Studio Final Presentations

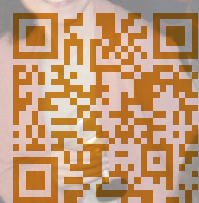






BAC

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BARCELONA ARCHITECTURE CENTER is an educational organization founded in 1998 and chaired by Miguel Roldán. The BAC was created with the aim of developing academic and research collaborations with other universities and higher education institutions across the globe.