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BAC Barcelona Architecture Center
 @BACprogram

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.

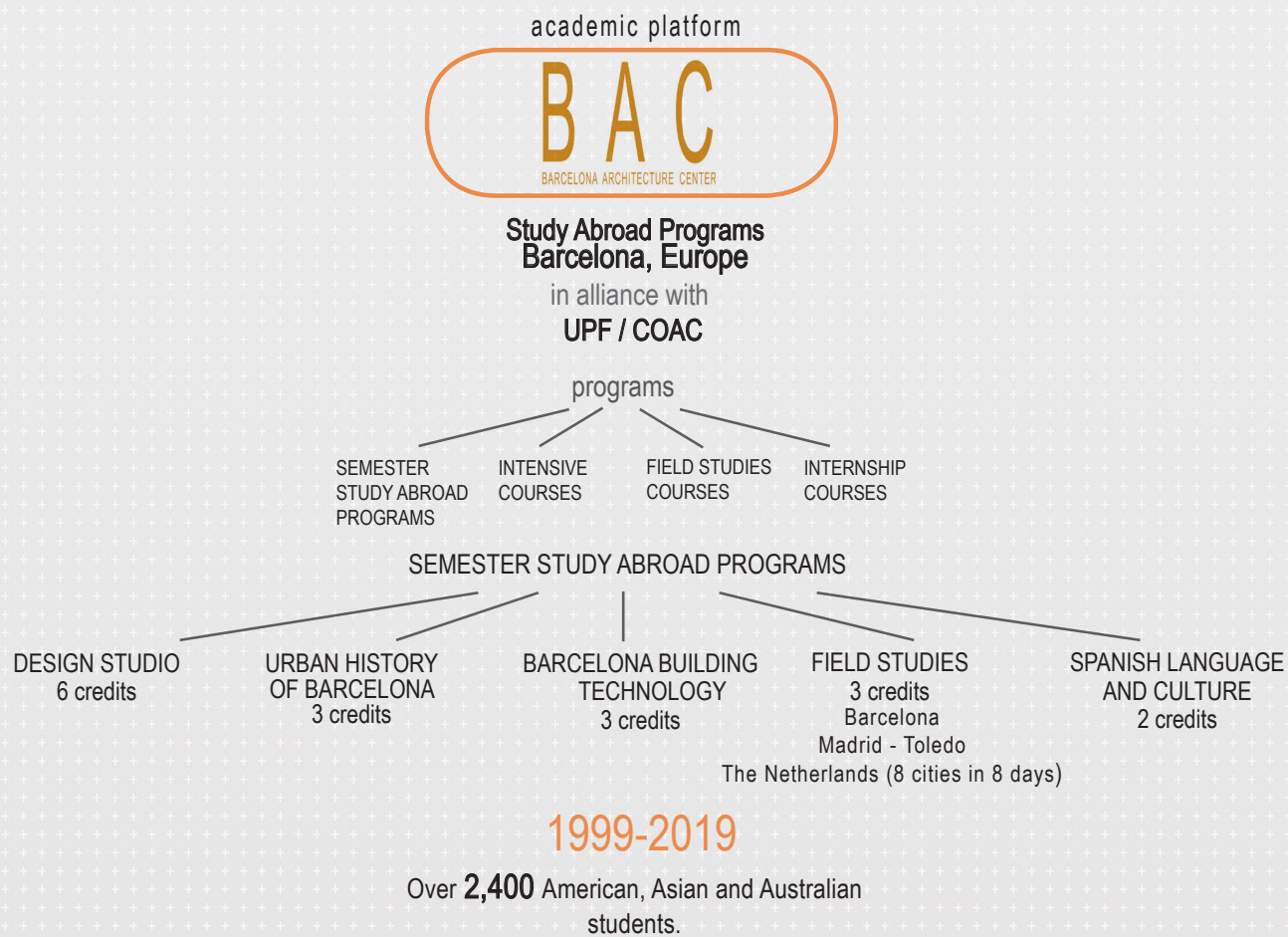
00 Fall 2018 BAC, Barcelona Architecture Center

BCN Urban project

Sagrada Família public spaces after 2026

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

Gaudi Museum, Spring 2019
BAC, Barcelona Architecture Center **02**



BARCELONA ARCHITECTURE CENTER

STUDENTS |

CLEMSON UNIVERSITY | Kaylee Samantha Alvarez, Aaron Joseph Cordle, Lauren Foster Davis, Joshua Thomas Guertin, Justin Michael Edward Hoppe, Rachael Maeri Jackson, Thalia De Los Angeles Jimenez Escobar, Jordan Virginia Johnson, David Dong Jai Lee, Robert Michael Levey, Jessica Nicole Longhurst, Phillip Chapman Luquire, David Robert Mackey, Libby Alyse Pelzel, Mary Margaret Stokes, David Bradley Turcotte Jr, Chloe Voltaire, Xingjian Wang, Joseph Micheal Whipple

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ROGER WILLIAMS UNIVERSITY | Paul Preussner Bryant, Mitchell Thomas Dasilva, Sean Howell Flannery, Joshua Harrison Galarza, Anne Sinclair Imondo, Kevin John Keegan, Evan Alexander Lautz, Sam Michael Nasby, Michael Patrick Norwood, Tyler Monique Porter, Haley Ann Riley, Felicia Maria Timpano

BAC STAFF and PROFESSORS | Director Miguel Roldan; Merce Berengue, Academic Coordinator Zana Bosnic; Design studio professors: Miguel Roldan, Miquel Rodriguez, Pasqual Bendicho, Zana Bosnic and Katrin Baumgarten. History Research Seminar Professor Jelena Prokopljevic; Building Technology Seminar Professor Pia Wortham; Field Studies seminar and travels Professor Ivan Blasi; travel professor Anna Sala; Spanish Professors Marta Molina and Alicia Puche.

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LECTURERS and VISITS PROFESSORS | Eric Rusiñol, Enric Massip, Robert Brufau, Toni Cumella, Escofet, Colominas, Alberto Veiga

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BAC THANKS TO YOU ALL

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Spring 2019
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Sagrada Familia public spaces after 2026
#2

INDEX

BAC PROGRAM. Introduction letter by Miguel Roldán

1. Barcelona Design Studio | CU - ARCH 3540, ARCH 8520, LARC 3550/3551 | TAMU- CARC 301 |

Program

Participating students

Student projects

. Final study Master of Architecture project

Design studio lecture series

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

3. Barcelona Building Technology | CU - ARCH 4000, ARCH 6000 | TAMU- CARC 311 |

4. Field Studies | CU - ARCH 4160, ARCH 6160, LARC 3190 | TAMU- CARC 311 |

Seminar

Travel Spain - Madrid

Travel Europe - The Netherlands

5. Semester highlights



BAC PROGRAM

EXECUTIVE
DIRECTOR



MIGUEL
ROLDAN

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** and a number of Japanese universities and the CEDIM of Monterrey.

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

Sagrada Família and most of Gaudí's works in Barcelona, such as Casa Milà, Casa Batlló, Parc Güell, are an inevitable attraction pole for tourists, for visitors and/or Barcelona citizens as well. These places are indispensable and have to be seen, photographed, experienced...when you are visiting or staying in the city. The attraction generated by the Buildings and its Architect is constantly increasing, as the number of visitors is. This very important movement of people (buses, coaches, private cars, cruisers), and activities are happening in a very limited urban space and have to deal with Barcelona's and the architectural attractor's neighbors' daily living and working habits, especially when they are placed in very central spots of Barcelona, such as Sagrada Família.

Spain's (4.5 Millions of visitors) in 2017, make the areas and streets around it difficult to live in, to work in, even to pass by
Paradoxically two very big public spaces next to the Temple (Plaça Gaudí and Plaça Sagrada Família) do not soften the situation but do concentrate people in the street rather than the Plazas themselves. The design of both Plazas cannot cope with the new urban program that the city is demanding for the area next to Sagrada Família.

This urban public space has to be seen as an opportunity, rather than an issue for the city. The opportunity to use all these urban urges us to generate a new public space that can mediate between the City and the Temple, the neighbors and the visitors. The possibility of backing up the magnetism that generates the Sagrada Família, by bringing closer the information and material about Gaudí, which is currently spread out in the city, and to concentrate the knowledge on his work and his achievements in a new building. The chance of solving the current chaotic urban flows around the temple, through the rethought public space and the new building.

Rethinking Plaça de Gaudí will allow us to house the needs of visitors and citizens, who are not constantly, neither in time, nor in intensity, the same through the year and can therefore, be alternated and / or combined. The new building will house a new attraction pole on the site, the Gaudí Museum. This new volume should not congest the urban space around Sagrada Família more, so it would have to be a non-visible volume, a platform to support the Plaça Gaudí, an excavated space, a connector, a mediator.

Site Description:

Plaça de Gaudí / Sagrada Família / Plaça de la Sagrada Família
The urbanization of the surroundings of the Sagrada Família has been historically controversial. When the construction of the temple began in 1883, it was located in an open field in the municipality of Sant Martí de Provençals, which was soon engulfed by the growth of the neighbor city of Barcelona. In the expansion plans, the "Eixample" by Ildefons Cerdà, the Temple was not included, because it was approved 23 years before Sagrada Família's breaking ground. Ildefons Cerdà had planned for the construction of a large racecourse in that area, which occupied 14 Eixample blocks.

In 1903 after a public tender, the City Council of Barcelona commissioned to the urban planner Léon Jaussely with a project of expanding and widening the city again that connected the plan designed by Cerdà with the municipalities that were annexed in 1897, and among them was Sant Martí de Provençals, the neighborhood where Sagrada Família was standing. In his preliminary draft, Jaussely had planned the construction of a Hygiene Museum in front of the future façade of the Passion of the Holy Family, with a small square separating both buildings.

To elaborate the definitive plan, in 1906 Jaussely requested that Antoni Gaudí define an urban environment for his work. By studying the geometry and visuals of the temple, Gaudí and his team decided to situate it within a plaza in the shape of an octagonal star, but due to the high cost, it ended up being reduced to a four-pointed star plan.

This proposal had the approval of Jaussely; However, his definitive plan, approved in 1907 after municipal review, placed the Sagrada Família in a circular square 98 meters in diameter. Jaussely also included the creation of a diagonal track - now Avinguda Gaudí - to satisfy the desired perspectives by the Architect and new ways connecting Sagrada Família with the main entrance to the Hospital de Sant Pau, another very important building of the "Modernisme" movement.

Our site is the recently renovated Plaça de Gaudí. It is located alongside of Sagrada Família in front of the "Portal del Naixement de la Sagrada Família" (southwest façade).

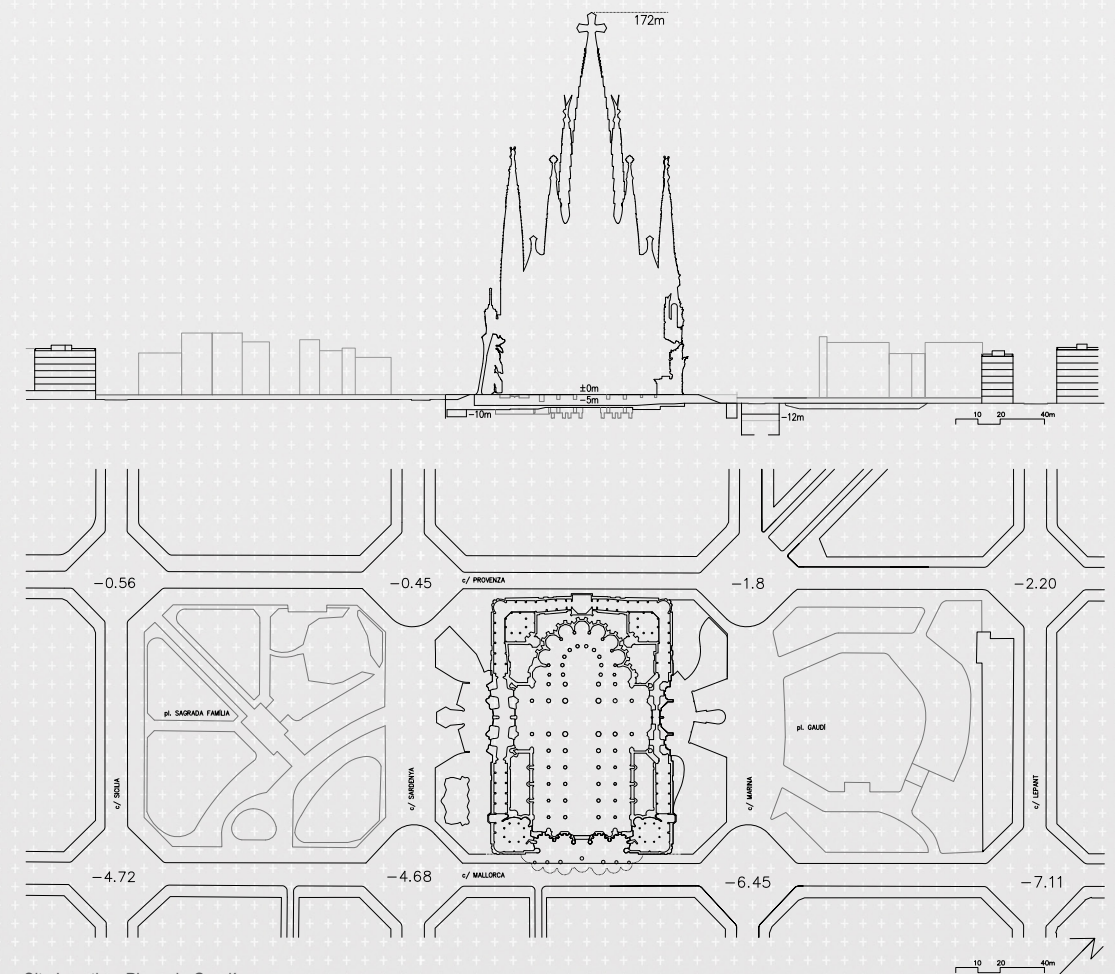
The square occupies most of the squared block generated by the streets Mallorca, Provença, Marina, and Lepanto. Its gardens are posthumous work done by the local landscape architect Nicolau Rubió i Tudurí, who is also responsible for the urbanization of the neighboring Plaça de la Sagrada Família.

From the square you can see the entire Southwest Facade of the Temple and the confluence, which is to the North, with the Avinguda Gaudí, an important pedestrian axis on the neighborhood of Sagrada Família currently. The Plaza itself is probably more than just a square, it is a park with playgrounds, a meeting place, a green area with a lot of vegetation, and also, a huge pond that occupies 3000 square meters. According to the designer, the water of the pond was intended to be a mirror to reflect the Sagrada Família.

At the same time, the plaza is an "oasis" amidst a bustling city, roads, and crowds of people, that is why it is particularly used both by locals and visitors. On the contrary, the design can also serve as a source of urban conflicts due to the hidden corners and areas where people can gather far from the view of others.

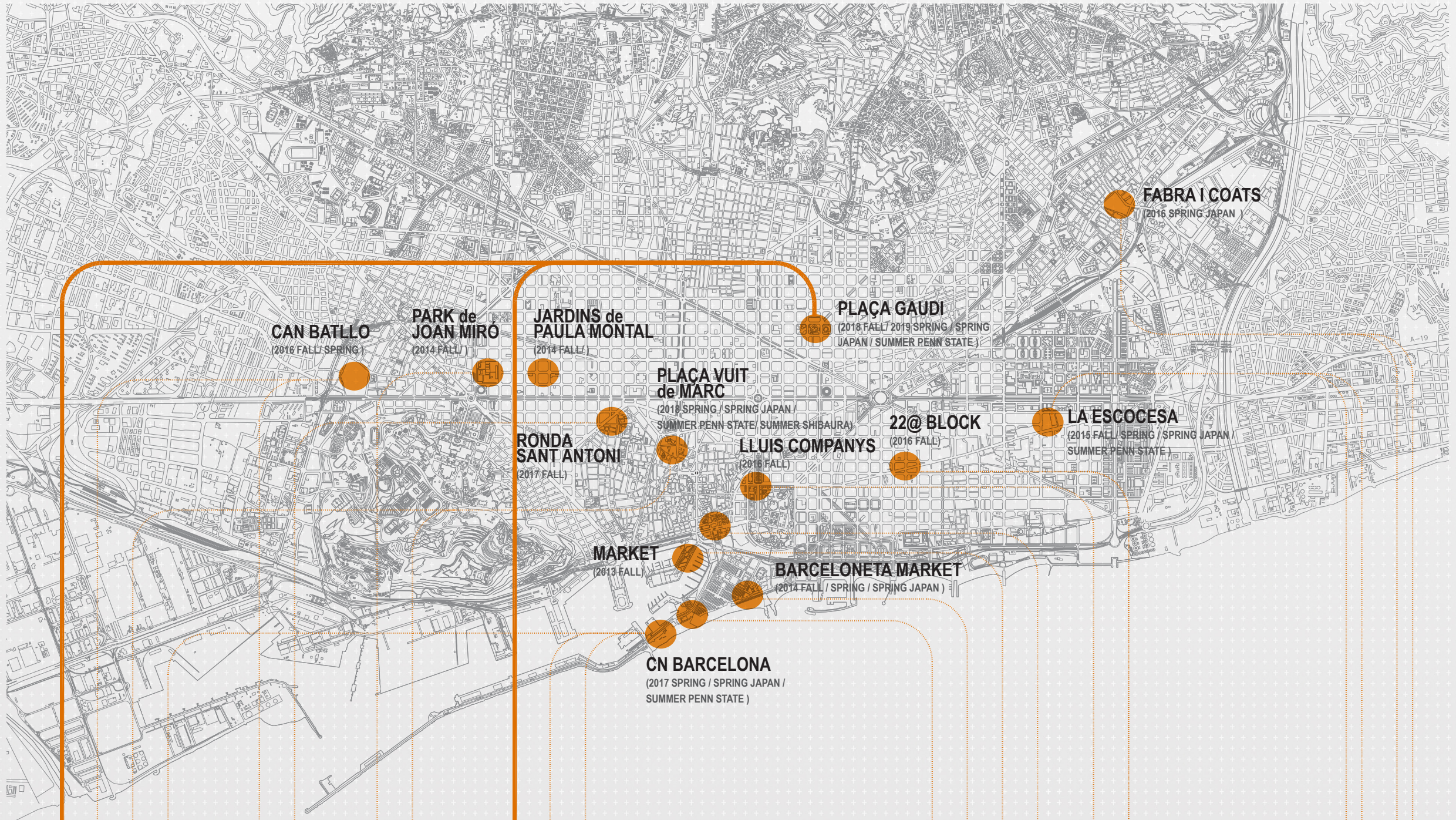
In conclusion, the square was initially conceived as a space specifically aimed for those who would like to gaze on the magnificent church.

Between the Temple and the Plaza, the Metro Station Sagrada Família seats underground below Carrer de Marina. It is a considerably big interchanger, distributed in several underground levels that links metro Line 2 (blue) Station with metro Line 5 (purple) Station. This infrastructure offers the possibility to link any future activity on the Plaza with the Sagrada Família, and it is also a fast link with other areas of the city of Barcelona.



Site Location: Plaça de Gaudí
_google link: <https://goo.gl/maps/nstKHhPQ7EP2>





NATURE as INFRASTRUCTURE

PUBLIC SPACE ?

WATER LANDSCAPE

MARKETS as PUBLIC SPACE

DIALOGS with INDUSTRIAL HERITAGE

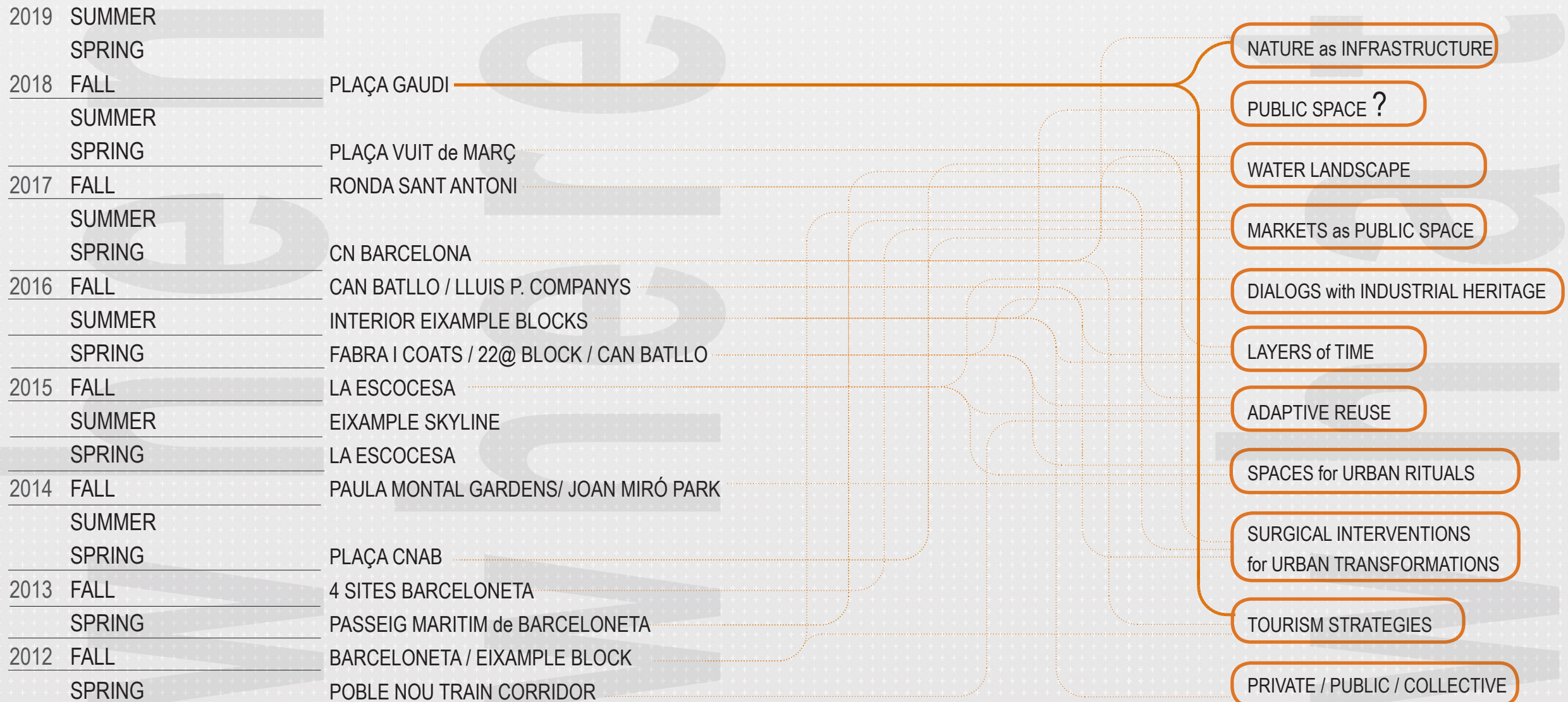
LAYERS of TIME

ADAPTIVE REUSE

TOURISM STRATEGIES

SURGICAL INTERVENTIONS for URBAN TRANSFORMATIONS

SPACES for URBAN RITUALS



1. Barcelona Design Studio _ project 1st phase

There are infinity paths to approach to a specific project. The project for the next Design Studio program is charged by a strong presence, one of the most known Gaudí's masterpieces, La Sagrada Família.

As a starting point we will try to discover and investigate the singular approach that Gaudí did over the water on whole of his projects. How he played and dealt with this precious element. The water paths on Gaudí's work: how he canalized it, evacuated it, and how he reused it, and so on. The water management.

Afterwards we will use this background to develop a small exercise. A quick proposal: build a watchtower somewhere on the site. The students should chose a spot to place a lookout to enjoy watching the SF Nativity's façade, resolved as a new cover platform or canopy over the square.

An exercise to discuss about how to contact with the ground, how to control the movement of the rainwater and to think about what can we do with, collect it, reuse it for vegetation or other proposes, or just throw it away. Since the beginning we will work about the importance of the outlines and the edges, the slopes and the gaps of our future big project but centered on a small intervention. A crossable roof connected to the site that rises at the same time to think about how to organize the people movement, the circulation and the management of the public space.

The idea is to introduce the water cycle management as a development tool. A small project that can be used as a part on the final intervention or just an investigation element that searches a consideration over gravity, the natural resources, the site, its singularity and the contact with the land.

GAUDÍ BUILDINGS TO STUDY

- **CASA BATLLÓ**
Tiles on the deck. Water tank on the roof - traditional pressure system
 - **LA PEDRERA**
Rounded façade. Inner patios. Roof and drips. Sinuose cornice
 - **ESCOLES DE LA SF**
Roof and façade geometry
 - **PARK GÜELL**
Hypostyle hall. Water collector. Gargoyles
 - **PALAU GÜELL**
Drips over windows. Sloped balconies. Gargoyles
 - **SAGRADA FAMILIA**
Gargoyles
- | | |
|-------------------------------|----------------------------------|
| • Finca Miralles. | Tiles and rounded shapes |
| • Casa Vicens | Fountains |
| • Pavellons de la Finca Güell | Roof geometry. |
| • Cripta de la Colonia Güell | Stairs.Gargoyles.Grooved columns |
| • Casa Calvet | Balconies sections |
- XIX Century Sustainable buildings Ciutadella Complex.
Ombracle (shadehouse)
Hivernacle (greenhouse)
Diposit de les Aigües (Rainwater tank)
 - XXI century building that unify the concepts of the previous ones
Vil.la Urània. SUMO arquitectes

PROFESSORS



PASQUAL BENDICHO



ZANA BOSNIC



KATRIN BAUMGARTHEN

EXERCISE:

The paper model defining the watch point based on the technique of folding paper (origami)

lookout / watch point / crossable roof:

- 5 meters maximum platform height
- 100m2 approximately of watch surface
- Decide how to deal with water. Re-use it, just canalize it, throw it away
- Origami model made of paper or cardboard glued over an A4 rigid base
- Origami model individually E 1/200

Design Studio 2nd phase: Participating students

1. Casa Batllo

group 1			
	Jordan Virginia Johnson CLEMSON UNIVERSITY ARCH UNDERGRAD	Phillip Chapman Luquire CLEMSON UNIVERSITY LAND UNDERGRAD	Sean Howell Flannery ROGER WILLIAMS UNIVERSITY ARCH UNDERGRAD
	group 2		
Morgan Leigh Breux TEXAS A&M UNIVERSITY ARCH UNDERGRAD		Keira Elise Elkins TEXAS A&M UNIVERSITY ARCH UNDERGRAD	James Anthony Perez TEXAS A&M UNIVERSITY ARCH UNDERGRAD
group 3			
	Felicia Maria Timpano ROGER WILLIAMS UNIVERSITY ARCH UNDERGRAD	Kevin John Keegan ROGER WILLIAMS UNIVERSITY ARCH UNDERGRAD	Joshua Harrison Galarza (Josh) ROGER WILLIAMS UNIVERSITY ARCH UNDERGRAD

2. La Pedrera

group 1			
	Joseph Paul Reich (Joey) TEXAS A&M UNIVERSITY ARCH UNDERGRAD	Ashley Lynn Baughman TEXAS A&M UNIVERSITY ARCH UNDERGRAD	Katherine Marie Gesing TEXAS A&M UNIVERSITY ARCH UNDERGRAD
	group 2		
Chloe Voltaire CLEMSON UNIVERSITY ARCH GRAD - TA		Ariella Leandro Dempsey TEXAS A&M UNIVERSITY ARCH UNDERGRAD	
group 3			
	Libby Alyse Peisel CLEMSON UNIVERSITY ARCH GRAD	Lauren Foster Davis CLEMSON UNIVERSITY ARCH UNDERGRAD	

3. Escoles de la Sagrada Familia

group 1			
	Paul Preussner Bryant ROGER WILLIAMS UNIVERSITY ARCH UNDERGRAD	Daniel Richard Eynon TEXAS A&M UNIVERSITY ARCH UNDERGRAD	Mitchell Thomas Dasilva (Mitch) ROGER WILLIAMS UNIVERSITY ARCH UNDERGRAD
	group 2		
David Robert Mackey CLEMSON UNIVERSITY ARCH UNDERGRAD		Aaron Joseph Cordle CLEMSON UNIVERSITY ARCH UNDERGRAD	David Bradley Turcotte Jr (Brad) CLEMSON UNIVERSITY LAND UNDERGRAD
group 3			
	Joshua Thomas Guertin (Josh) CLEMSON UNIVERSITY ARCH GRAD	David Dong Jai Lee CLEMSON UNIVERSITY ARCH UNDERGRAD	Sergio Antonio Arreola TEXAS A&M UNIVERSITY ARCH UNDERGRAD

4. Park Guell

group 1			
	Tyler Monique Porter ROGER WILLIAMS UNIVERSITY ARCH UNDERGRAD	Halley Ann Riley ROGER WILLIAMS UNIV ARCH UNDERGRAD - TA	Anne Sinclair Imondo ROGER WILLIAMS UNIV. ARCH UNDERGRAD
	group 2		
Mary Margaret Stokes CLEMSON UNIVERSITY ARCH UNDERGRAD		Kaylee Samantha Alvarez CLEMSON UNIVERSITY ARCH UNDERGRAD	Xingjian Wang (Echo) CLEMSON UNIVERSITY LAND UNDERGRAD
group 3			
	Michael Patrick Norwood ROGER WILLIAMS UNIV. ARCH UNDERGRAD	Evan Alexander Lautz ROGER WILLIAMS UNIVERSITY ARCH UNDERGRAD	Sam Michael Nasby ROGER WILLIAMS UNIVERSITY ARCH UNDERGRAD

5. Palau Güell

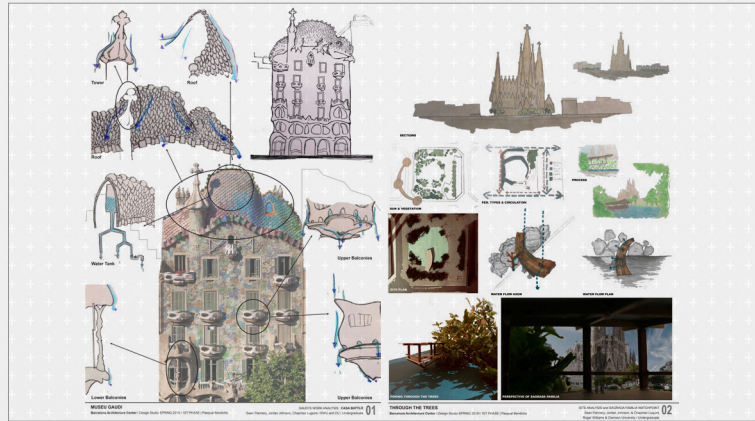
group 1			
	Rachael Maeri Jackson CLEMSON UNIVERSITY ARCH UNDERGRAD	Jessica Nicole Longhurst CLEMSON UNIVERSITY ARCH UNDERGRAD	Joseph Michael Whipple (Joe) CLEMSON UNIVERSITY ARCH UNDERGRAD
	group 2		
Robert Michael Levey (Robbie) CLEMSON UNIVERSITY LAND UNDERGRAD		Justin Michael Edward Hoppe CLEMSON UNIVERSITY ARCH UNDERGRAD	Thalia De Los Angeles Jimenez Escobar (Thaly) CLEMSON UNIVERSITY ARCH UNDERGRAD

6. Sagrada Familia

group 1			
	Sydney Beth Lemanski TEXAS A&M UNIVERSITY ARCH UNDERGRAD	Ashleigh Michele Thoele TEXAS A&M UNIVERSITY ARCH UNDERGRAD	Andrea Valentina Aponte TEXAS A&M UNIVERSITY ARCH UNDERGRAD
	group 2		
Maclane Elizabeth Regan TEXAS A&M UNIVERSITY ARCH UNDERGRAD		Angela Alissa Keele TEXAS A&M UNIVERSITY ARCH UNDERGRAD	

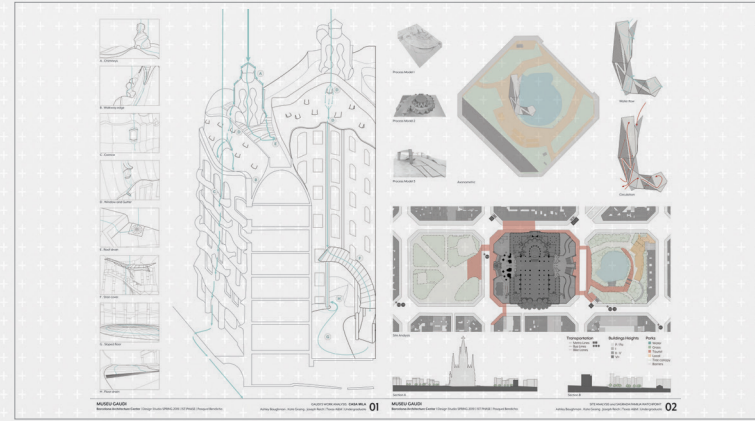
CASA BATLLO Group 1

Jordan Johnson , Clemson University, Architecture Undergraduate
 Chapman Luquire, Clemson University, Landscape Undergraduate
 Sean Flannery, Roger Williams University, Architecture Undergraduate



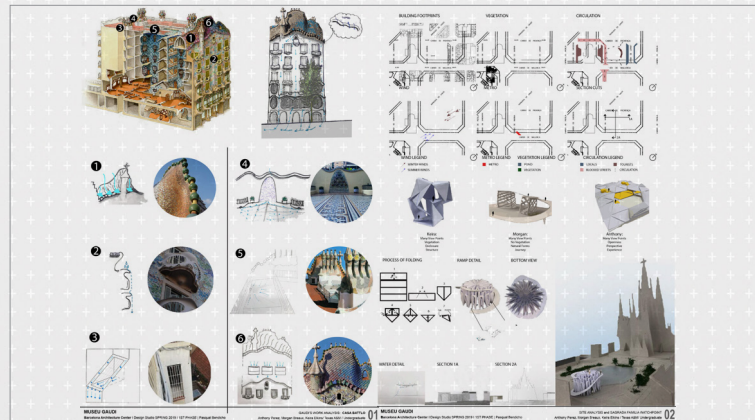
LA PEDRERA Group 1

Joseph Reich , Texas A&M University, Architecture Undergraduate
 Ashley Baughman, Texas A&M University, Landscape Undergraduate
 Kate Gesing, Texas A&M University, Architecture Undergraduate



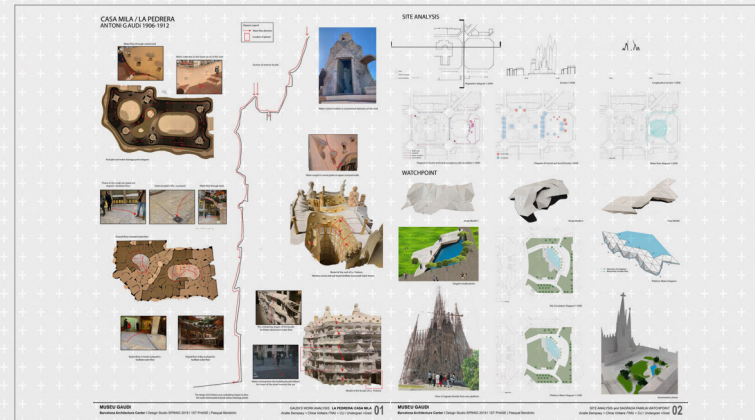
CASA BATLLO Group 2

Morgan Breaux , Texas A&M University, Architecture Undergraduate
 Keira Elkins, Texas A&M University, Landscape Undergraduate
 James Perez, Texas A&M University, Architecture Undergraduate



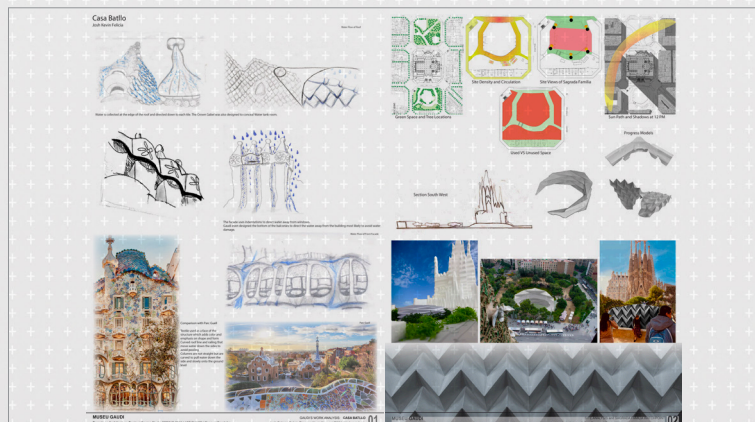
LA PEDRERA Group 2

Chloe Voltaire, Clemson University, Architecture Graduate
 Arialle Dempsey, Texas A&M University, Architecture Undergraduate



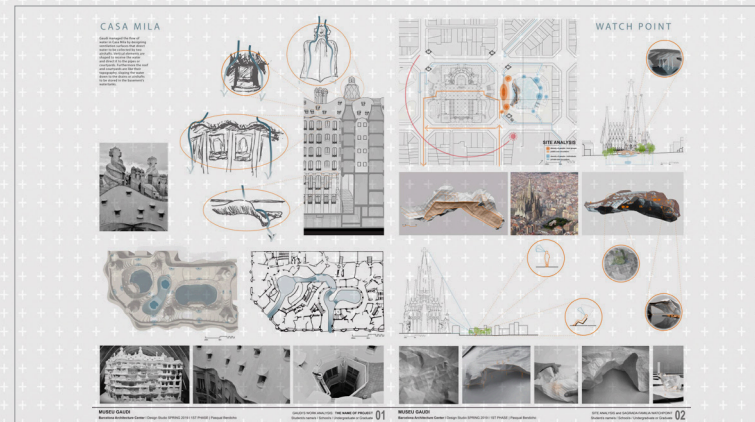
CASA BATLLO Group 3

Felicia Timpano , Roger Williams University, Architecture Undergraduate
 Kevin Keegan, Roger Williams University, Landscape Undergraduate
 Joshua Galarza, Roger Williams University, Architecture Undergraduate



LA PEDRERA Group 3

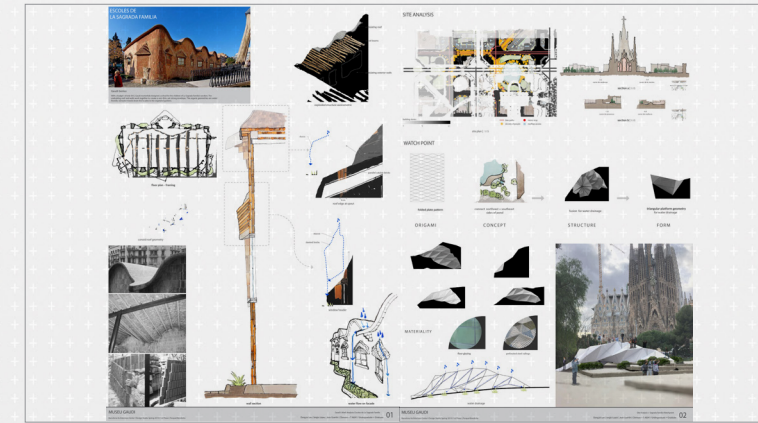
Libby Pelzel , Clemson University, Architecture Graduate
 Lauren Davis, Clemson University, Architecture Undergraduate



ESCOLES DE LA SAGRADA FAMILIA Group 1
 Paul Preussner, Roger Williams University, Architecture Undergraduate
 Daniel Eynon, Texas A&M University, Architecture Undergraduate
 Paul Mitchell Dasilva, Roger Williams University, Architecture Undergraduate



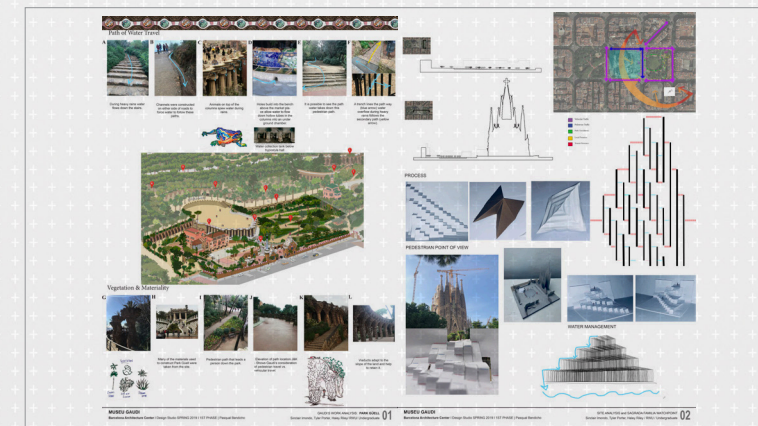
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 Sergio Arreola, Texas A&M University, Architecture Undergraduate



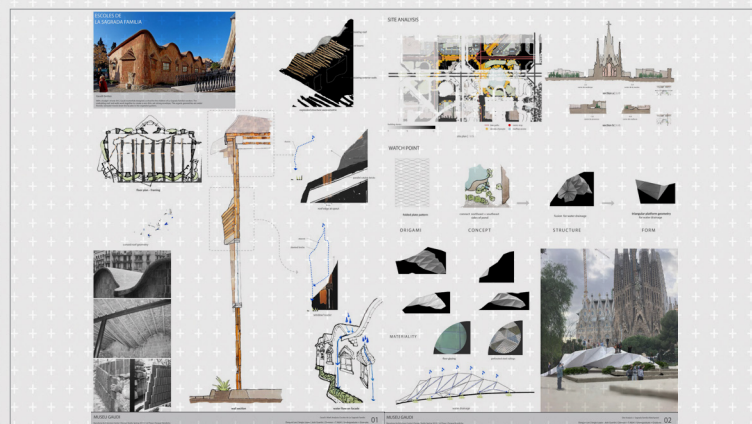
ESCOLES DE LA SAGRADA FAMILIA Group 2
 David Mackey, Clemson University, Architecture Undergraduate
 Aaron Cordle, Clemson University, Architecture Undergraduate
 Brad Turcotte, Clemson University, Landscape Undergraduate



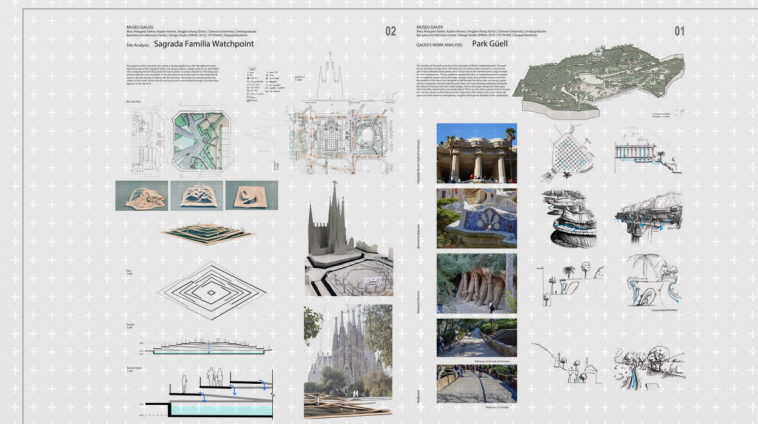
PARK GÜELL Group 1
 Tyler Porter, Roger Williams University, Landscape Undergraduate
 Haley Riley, Roger Williams University, Architecture Undergraduate
 Sinclair Imondo, Roger Williams University, Architecture Undergraduate



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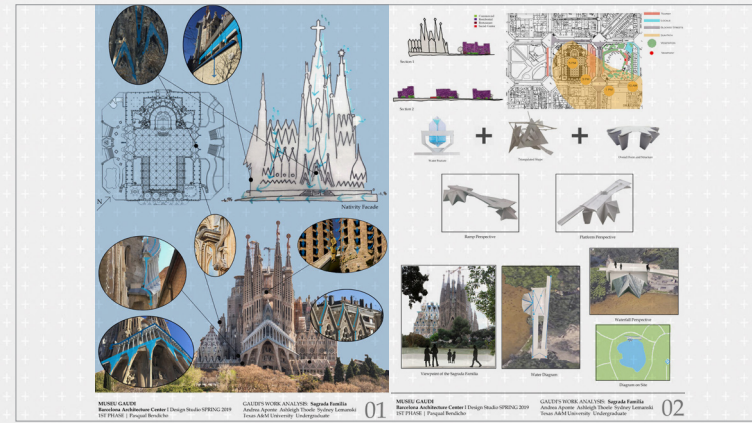
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Michael Norwood , Roger Williams University, Architecture Undergraduate
 Evan Lutz , Roger Williams University, Architecture Undergraduate
 Sam Nasby , Roger Williams University, Architecture Undergraduate



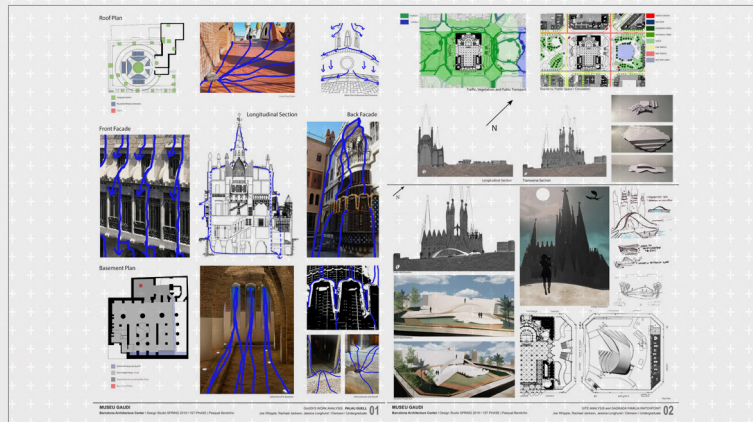
SAGRADA FAMILIA Group 1

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 Ashleigh Thoele, Texas A&M University, Architecture Undergraduate
 Andrea Aponte, Texas A&M University, Architecture Undergraduate



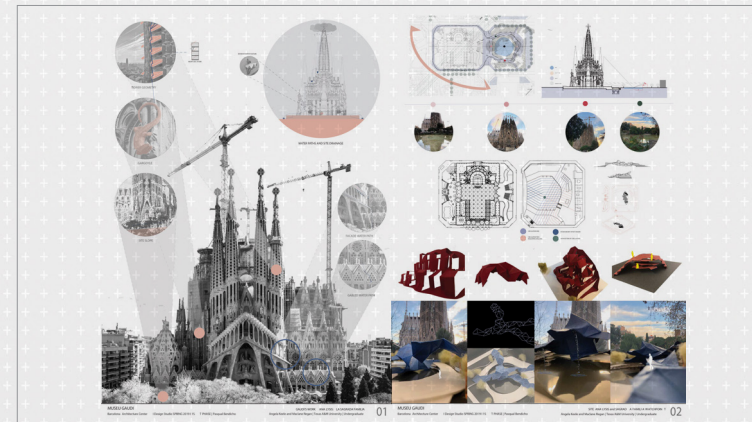
PALAU GÜELL Group 1

Rachael Jackson , Clemson University, Architecture Undergraduate
 Jessica Longhurst, Clemson University, Architecture Undergraduate
 Joseph Whipple, Clemson University, Architecture Undergraduate



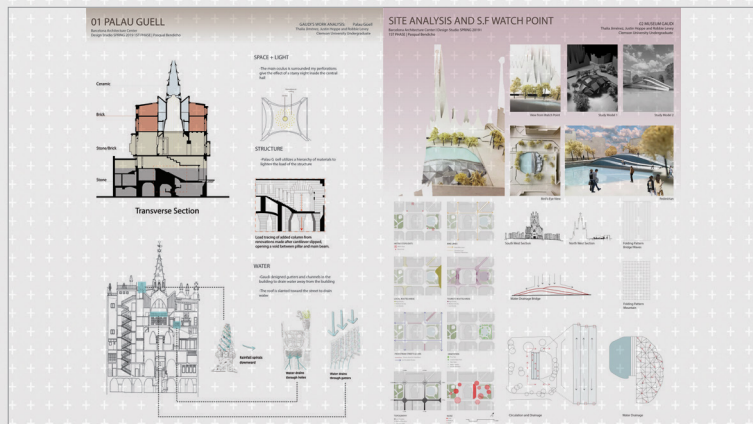
SAGRADA FAMILIA Group 2

Maclane Regan , Texas A&M University, Architecture Undergraduate
 Angela Keele, Texas A&M University, Architecture Undergraduate

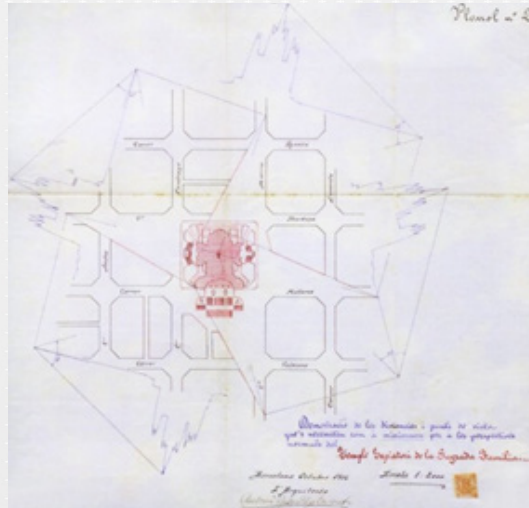


PALAU GÜELL Group 2

Robert Levey, Clemson University, Landscape Undergraduate
 Justin Hoppe, Clemson University, Architecture Undergraduate
 Thalia Jimenes Escobar, Clemson University, Architecture Undergraduate



1. Barcelona Design Studio _ project 2nd phase



Program:
1. Building: Museu GAUDI (net surface) 2.600 m²

Main Entrance	200 m ²
Shop, Toiletes	50 m ²
Permanent Exhibition	600 m ²
Temporary Exhibition	400 m ²
Conference Room	400 m ²
Seminar & Visitor Rooms	100 m ²
Research Center	50 m ²
Workshop / Studio	100 m ²
Library	200 m ²
Archive and Storage	400 m ²
Administration (Offices + Meeting rooms)	100 m ²

2. Plaza 10.000 m²

A place that can gather urban activities: such as small concerts, neighborhood activities, markets, sports...

3. Existing volume / Party Wall

The party wall facing the Sagrada Família should be integrated in the overall design, possibly becoming the background of the activities of the Museum and the Plaza.

Keywords for the program:

. Urban public catalyst: the new building must act as a connector and/or as a meeting point for the different protagonists of the area: tourists, visitors, but also neighbors ... to sew and relate their activities through contemporary events inspired by Sagrada Família, Gaudí, Barcelona, Eixample, etc...

. Dynamic public urban space: the main Plaza, with a rather huge scale for the city, and the Museum, a covered / protected public space, have to be linked, bound, related... with the Sagrada Família, Avinguda Gaudí and generate a gathering space, an urban shelter for both the neighbors and the visitors.

PROFESSORS



MIGUEL ROLDAN



MIQUEL RODRIGUEZ

ASSISTANT PROFESSORS



ZANA BOSNIC



KATRIN BAUMGARTEN



The Plaza and the Museu Gaudí should become a new organism in the urban tissue, acting as an important urban organizer.

Code Limitations / City conditions:

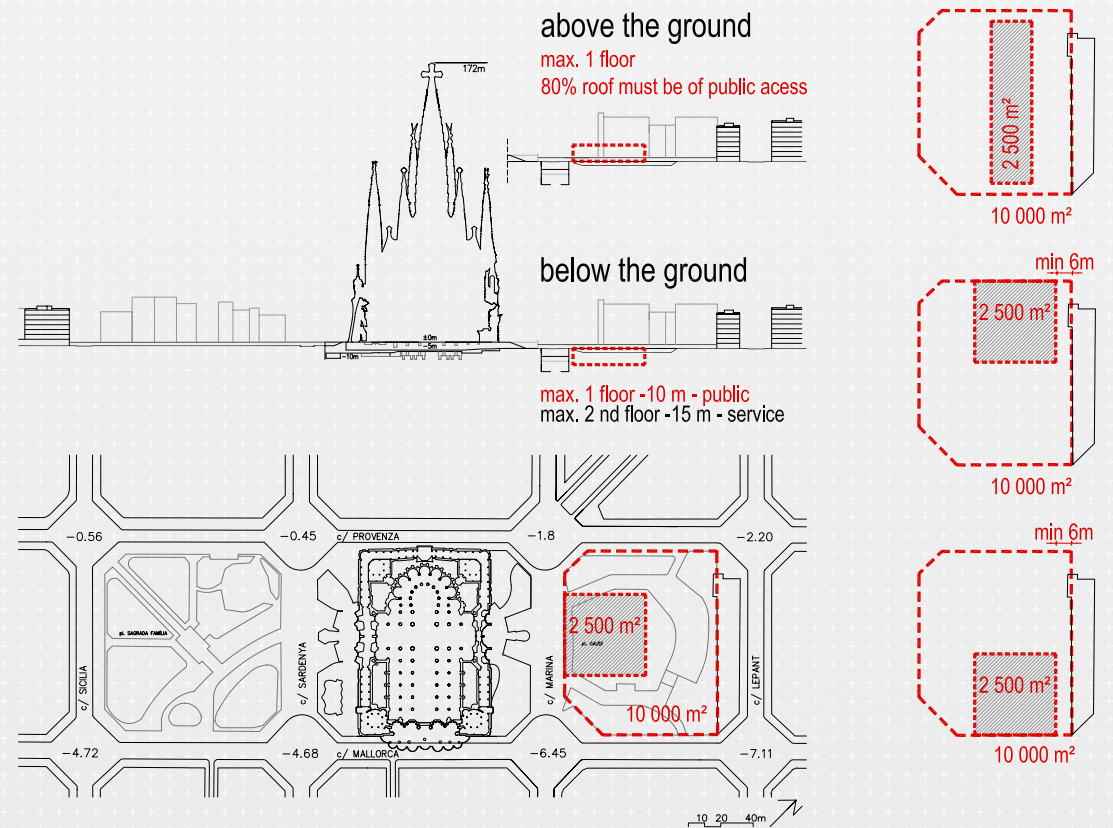
Code:	
Maximum Volume / Gross Area in total	10.000 m ³ / 2.600 m ²
. Underground volume	
footprint	existing footprint of Plaça Gaudí
maximum height	2 floors up to 10 m
maximum percentage of the volume (underground)	from 70 to 100%
maximum volume	≤ 10.000 m ³
. Above ground volume	
footprint	existing footprint of Plaça de Gaudí
maximum height	≤ 6,00m (next to the party wall, ≤ 24,00m)
maximum percentage of the volume (above ground)	from 0 to 30%
maximum volume	≤ 3.000 m ³

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.



This FALL 2018 Barcelona Design Studio has confronted with the following questions which might be divided in different scales/titles:

A. City scale

1. What opportunities do you see in this open area?
 2. Can this area connect to existing Barcelona green / public space system?
 3. Can you trace main circulations around Sagrada Família?
 4. Are there any alternative accesses to avoid the concentration only in c/ Marina and c/ Sardenya and c/ Mallorca?
- Should this area be entirely pedestrian? How should we pacify this area?
5. Can our strategy be equally useful for the all three scales involved in this design challenge?






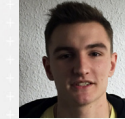



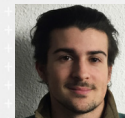
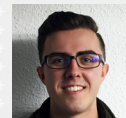



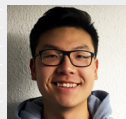
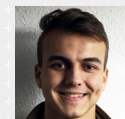

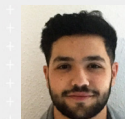

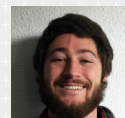

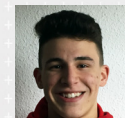
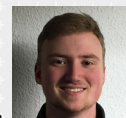














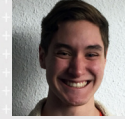



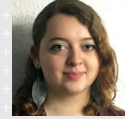



B. Urban scale above the ground

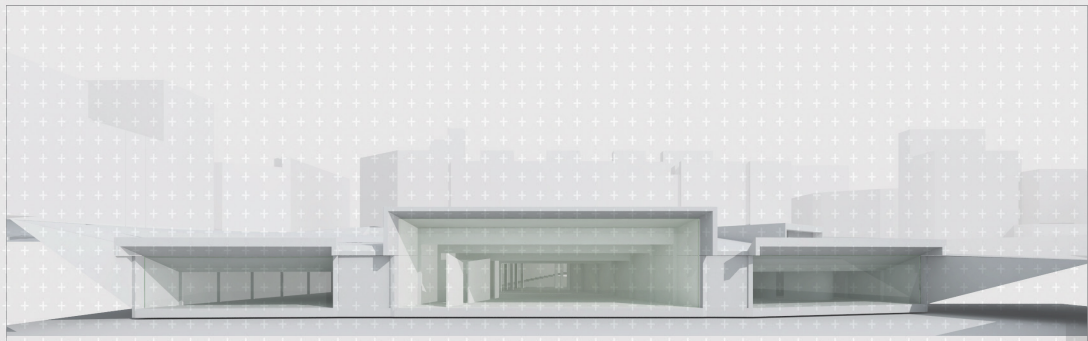
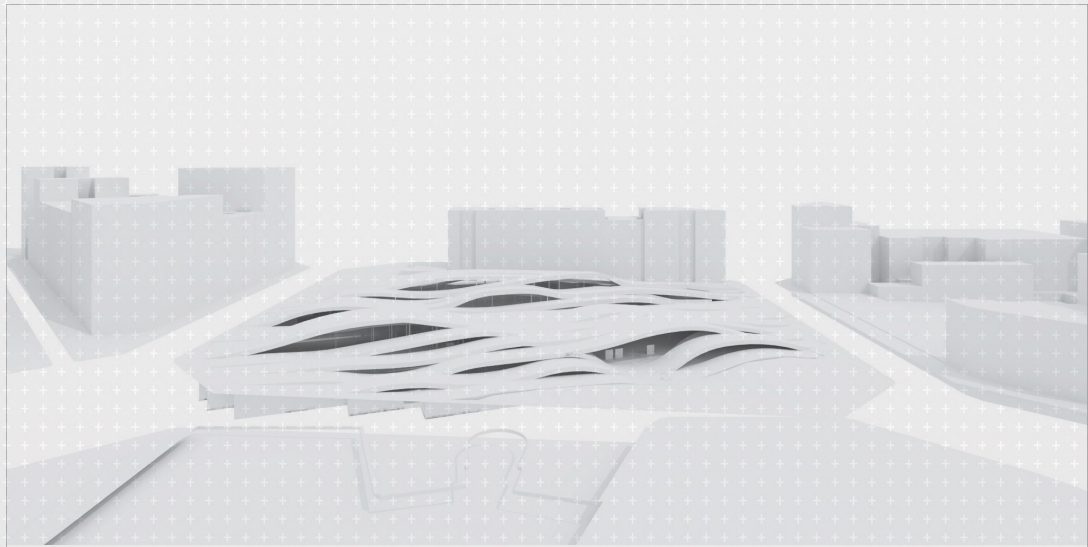
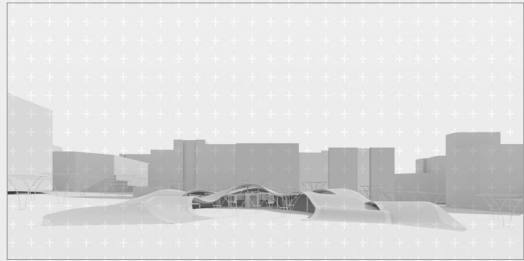
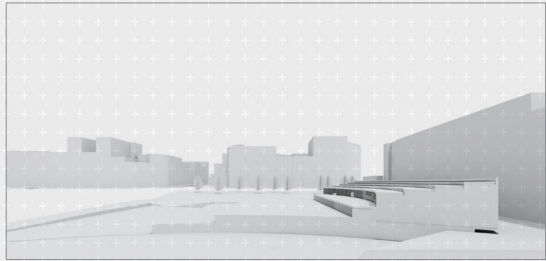
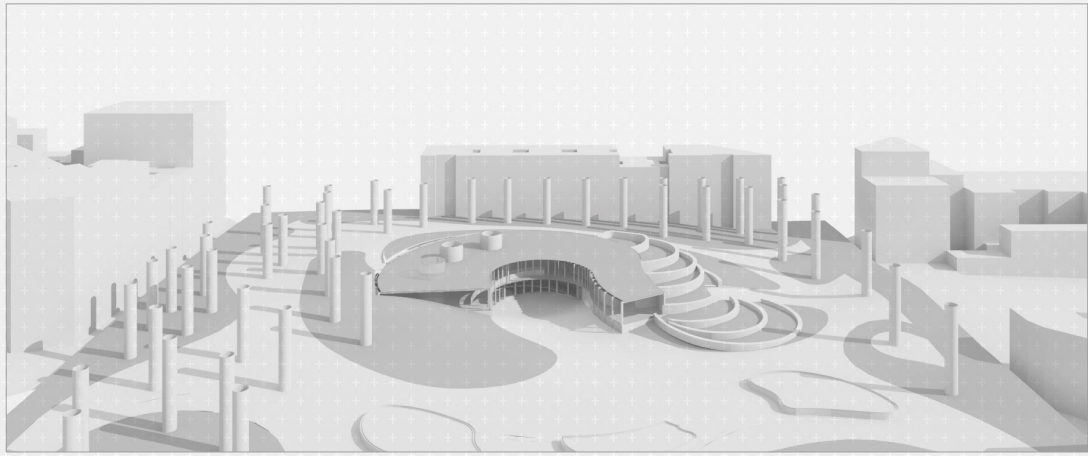
6. Could we enter to Sagrada Família directly from the Metro station?
7. What type of urban plaza Sagrada Família deserves in its surroundings?
8. Is there any type of public space or landscape that can be connected with symbiosis of nature and architecture of Gaudí's work?
9. What is the role of the public space and landscape in this transformation?
10. Is it possible to search for a new type of public space and landscape, with a new vocabulary in relation to the sacral architecture, an industry called "tourism" and at the same time maintain the local identity?
11. Can this plaza / square be at the same time the access to the Basilica?
12. Should this public space be a neighborhood square or the Turistic square, or it is possible to be both?
13. Can we extend the horizontal plane of the square to the vertical plane of the blind wall of the housing in c/Lepant?

C. Architecture scale under the ground

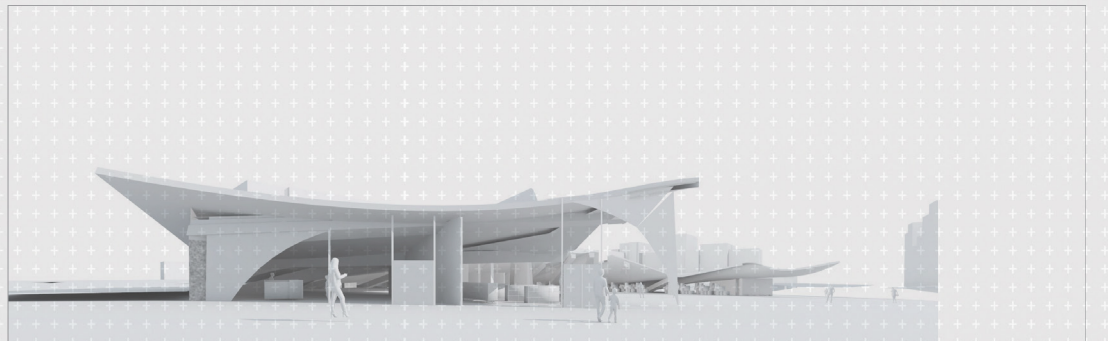
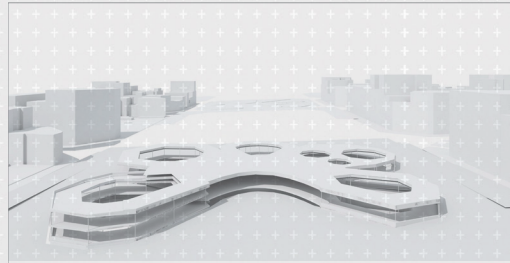
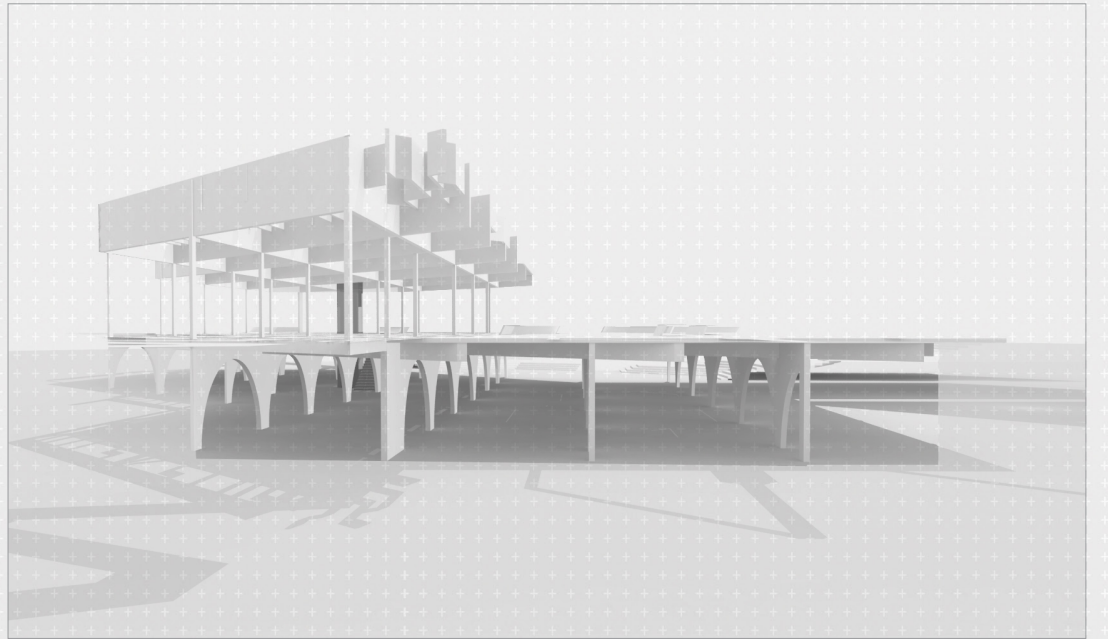
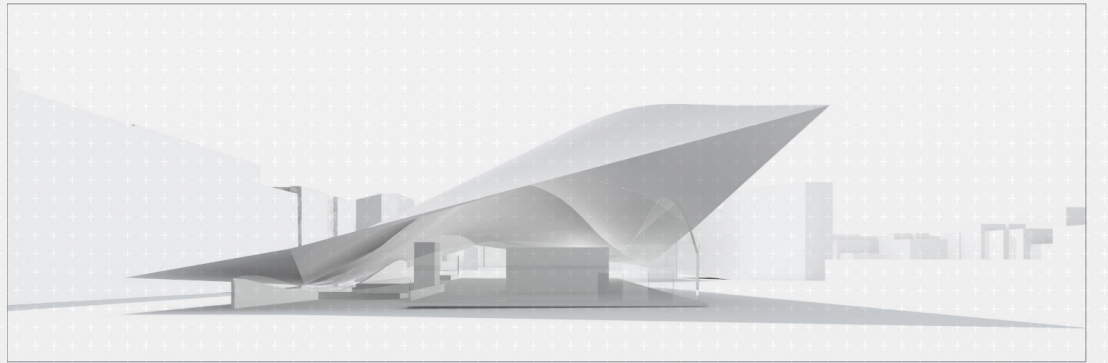
14. Are we able to add new layer to the project that has been building for the last 100 years and that is contemporary and specific for this place and time?
15. What does it mean that this building/square needs to be Mediterranean?
16. Do we need a museum/ hangar/ open deposit to expose all Gaudí's work? Does this need to be close to one of Gaudí's works?
17. Is it possible to design a museum next to Gaudí's masterpiece and not fall into the trap making the "copy" of another Gaudí?
18. Are we able to design the entrance atrium that not necessary means reduce the public space around the Sagrada Família.
19. Why do we need to understand Gaudí in order to design next to his building?
20. How would you imagine Mies van der Rohe designing a museum next to Sagrada Família?
21. Which architects you would be in order to design in symbiosis with Gaudí?
22. Which opportunities do you see by having Gaudí museum on this site?
23. Which other uses should we have in this museum?
24. Which materials would you add to this new architecture and to be in symbiosis with Gaudí's palette?
25. Can we add in our design the complexity of a renovated discourse about energy, water, biological cycles, fauna and materials?

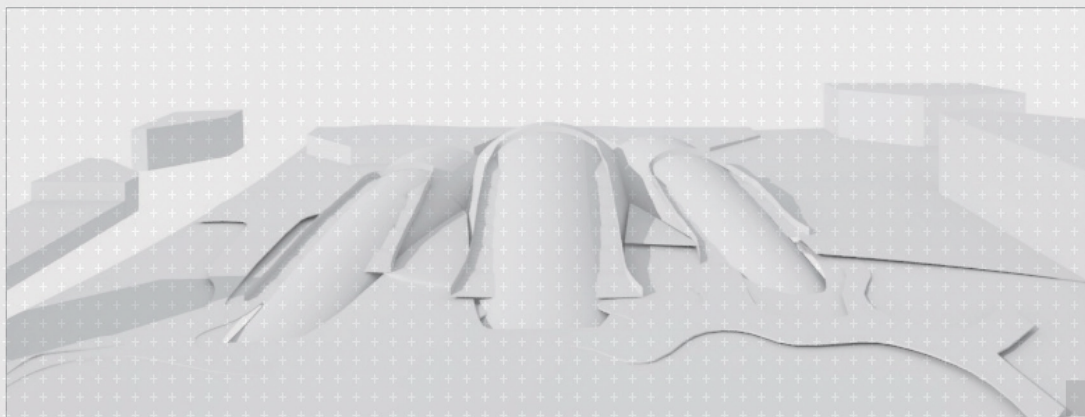
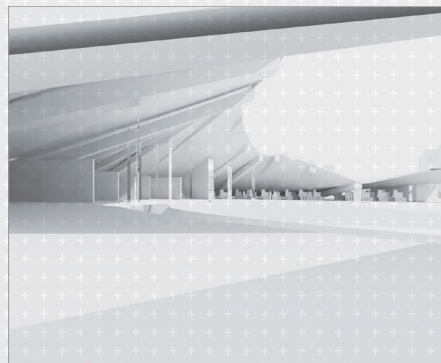
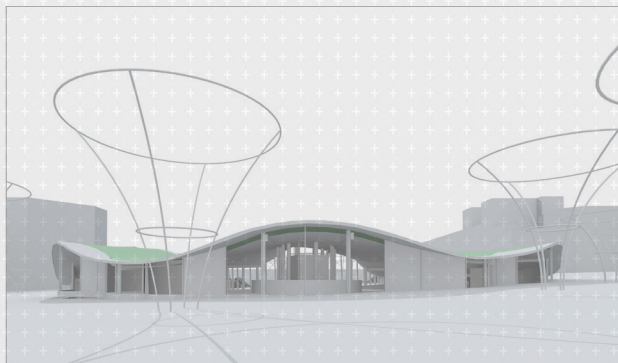
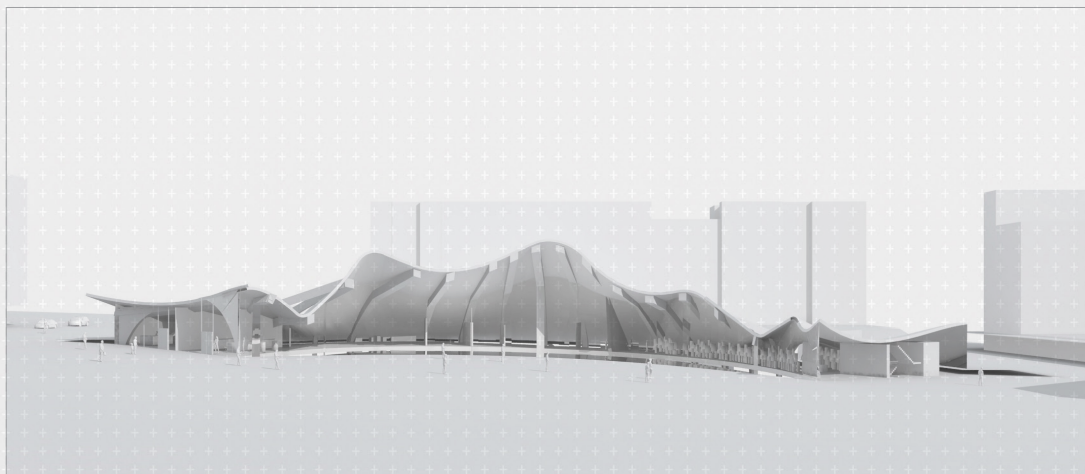
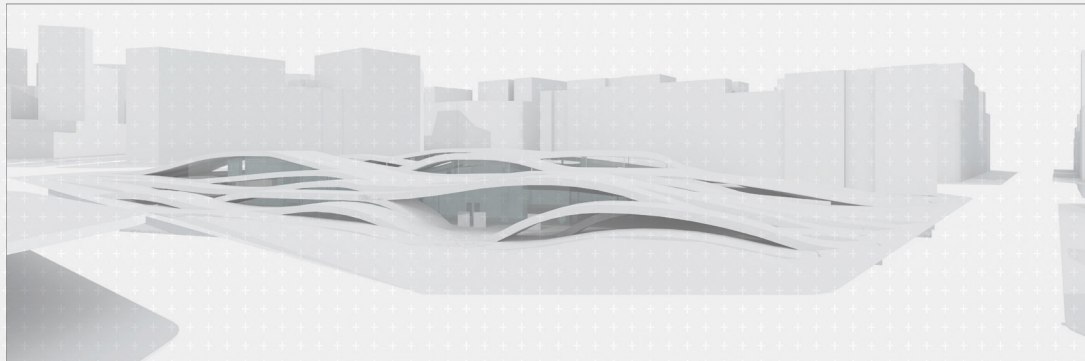
Design Studio 2nd phase: Participating students

<p>group 1 Miguel Roldán</p>	 Morgan Leigh Breaux TEXAS A&M UNIVERSITY ARCH UNDERGRAD	 Arielle Leandra Dempsey TEXAS A&M UNIVERSITY ARCH UNDERGRAD	<p>group 9 Miguel Roldán</p>	 Maclane Elizabeth Regan TEXAS A&M UNIVERSITY ARCH UNDERGRAD	 Angela Alissa Keele TEXAS A&M UNIVERSITY ARCH UNDERGRAD	<p>group 17 Miguel Roldán</p>	 Kaylee Samantha Alvarez CLEMSON UNIVERSITY ARCH UNDERGRAD	 Sean Howell Flannery ROGER WILLIAMS UNIVERSITY ARCH UNDERGRAD
<p>group 2 Miguel Rodriguez</p>	 Katherine Marie Gasing TEXAS A&M UNIVERSITY ARCH UNDERGRAD	 Ashleigh Michele Thoole TEXAS A&M UNIVERSITY ARCH UNDERGRAD	<p>group 10 Miguel Rodriguez</p>	 Daniel Richard Eynon TEXAS A&M UNIVERSITY ARCH UNDERGRAD	 Mitchell Thomas Dasiva (Mitch) ROGER WILLIAMS UNIVERSITY ARCH UNDERGRAD	<p>group 18 Miguel Roldán</p>	 Aaron Joseph Cordle CLEMSON UNIVERSITY ARCH UNDERGRAD	 Tylar Monique Porter ROGER WILLIAMS UNIVERSITY ARCH UNDERGRAD
<p>group 3 Miguel Rodriguez</p>	 Jessica Nicole Longhurst CLEMSON UNIVERSITY ARCH UNDERGRAD	 Thalia De Los Angeles Jimenez Escobar (Thaly) CLEMSON UNIVERSITY ARCH UNDERGRAD	<p>group 11 Miguel Rodriguez</p>	 David Dong Jai Lee CLEMSON UNIVERSITY ARCH UNDERGRAD	 Paul Preussner Bryant ROGER WILLIAMS UNIVERSITY ARCH UNDERGRAD	<p>group 19 Miguel Rodriguez</p>	 Halley Ann Riley TEXAS A&M UNIVERSITY ARCH UNDERGRAD - TA	 Joshua Harrison Galarza (Josh) ROGER WILLIAMS UNIVERSITY ARCH UNDERGRAD
<p>group 4 Miguel Roldán</p>	 James Anthony Perez TEXAS A&M UNIVERSITY ARCH UNDERGRAD	 David Bradley Turcotte Jr (Brad) CLEMSON UNIVERSITY LAND UNDERGRAD	<p>group 12 Miguel Rodriguez</p>	 Phillip Chapman Luquire CLEMSON UNIVERSITY LAND UNDERGRAD	 Kevin John Keegan ROGER WILLIAMS UNIVERSITY ARCH UNDERGRAD	<p>group 20 Miguel Roldán</p>	 Joseph Michael Whipple (Joe) CLEMSON UNIVERSITY ARCH UNDERGRAD	 Sam Michael Nasby ROGER WILLIAMS UNIVERSITY ARCH UNDERGRAD
<p>group 5 Miguel Roldán</p>	 Mary Margaret Stokes CLEMSON UNIVERSITY ARCH UNDERGRAD	 Robert Michael Levey (Robbie) CLEMSON UNIVERSITY LAND UNDERGRAD	<p>group 13 Miguel Roldán</p>	 Anne Sinclair Imondo ROGER WILLIAMS UNIV. ARCH UNDERGRAD	 Felicia Maria Timpano ROGER WILLIAMS UNIVERSITY ARCH UNDERGRAD	<p>group 21 Miguel Rodriguez</p>	 Sergio Antonio Arreola TEXAS A&M UNIVERSITY ARCH UNDERGRAD	 Keira Elise Elkins TEXAS A&M UNIVERSITY ARCH UNDERGRAD
<p>group 6 Miguel Rodriguez</p>	 Joseph Paul Reich (Joey) TEXAS A&M UNIVERSITY ARCH UNDERGRAD	 Ashley Lynn Baughman TEXAS A&M UNIVERSITY ARCH UNDERGRAD	<p>group 14 Miguel Rodriguez</p>	 Jordan Virginia Johnson CLEMSON UNIVERSITY ARCH UNDERGRAD	 Evan Alexander Lutz ROGER WILLIAMS UNIVERSITY ARCH UNDERGRAD	<p>group 22 Miguel Rodriguez</p>	 Lauren Foster Davis CLEMSON UNIVERSITY ARCH UNDERGRAD	 Xingjian Wang (Echo) CLEMSON UNIVERSITY LAND UNDERGRAD
<p>group 7 Miguel Rodriguez</p>	 David Robert Mackey CLEMSON UNIVERSITY ARCH UNDERGRAD	 Justin Michael Edward Hoppe CLEMSON UNIVERSITY ARCH UNDERGRAD	<p>group 15 Miguel Roldán</p>	 Joshua Thomas Guertin (Josh) CLEMSON UNIVERSITY ARCH GRAD		<p>group 23 Miguel Roldán</p>	 Libby Alyse Pelzel CLEMSON UNIVERSITY ARCH GRAD	
<p>group 8 Miguel Roldán</p>	 Michael Patrick Norwood ROGER WILLIAMS UNIV. ARCH UNDERGRAD	 Rachael Maeri Jackson CLEMSON UNIVERSITY ARCH UNDERGRAD	<p>group 16 Miguel Rodriguez</p>	 Andrea Valentina Aponte TEXAS A&M UNIVERSITY ARCH UNDERGRAD	 Sydney Beth Lemanski TEXAS A&M UNIVERSITY ARCH UNDERGRAD	<p>group 24 Miguel Roldán</p>	 Chloe Voltaire CLEMSON UNIVERSITY ARCH GRAD - TA	

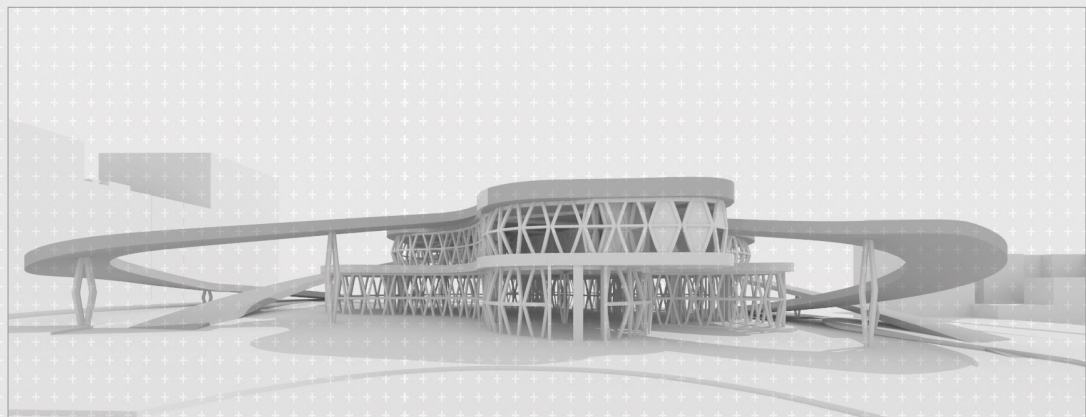
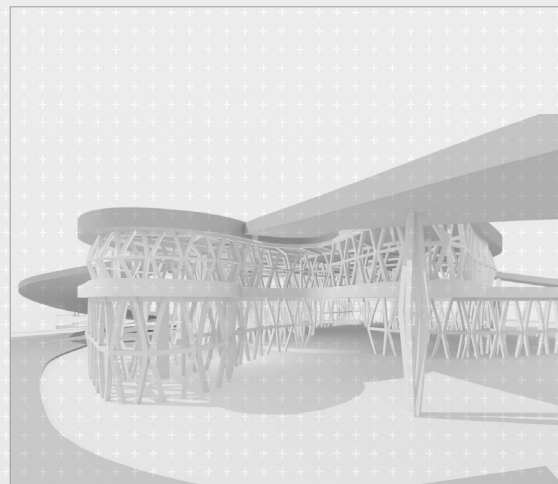
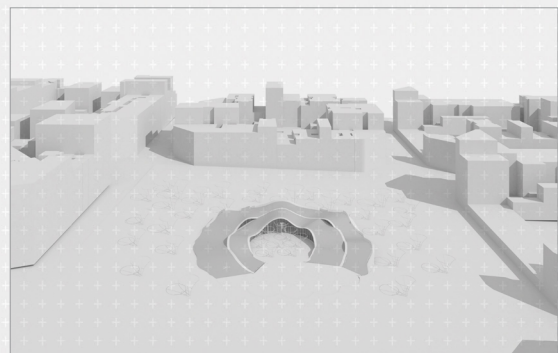
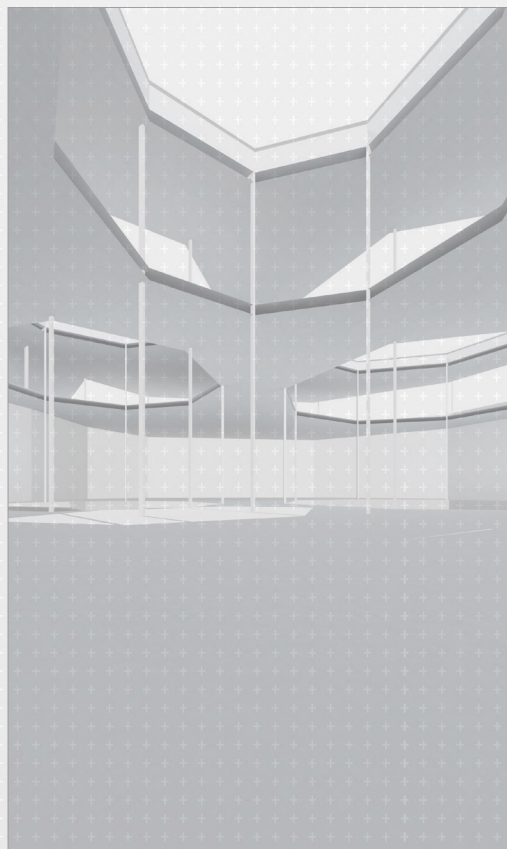
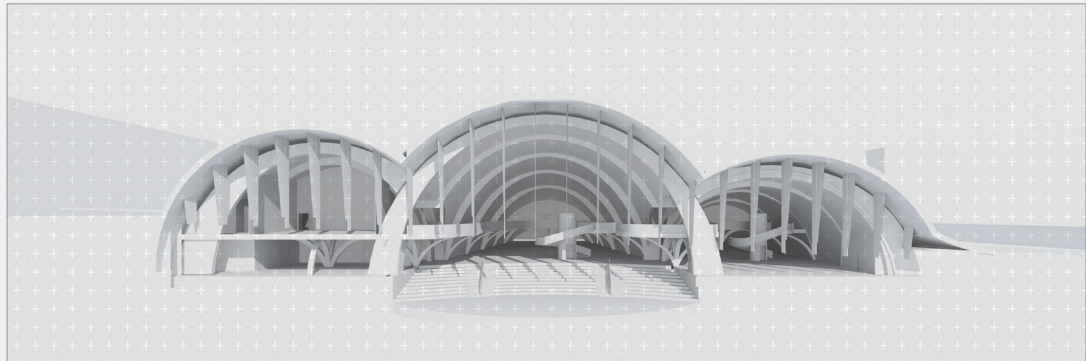


in processes





in processes



HARMONIC CONFIGURATION

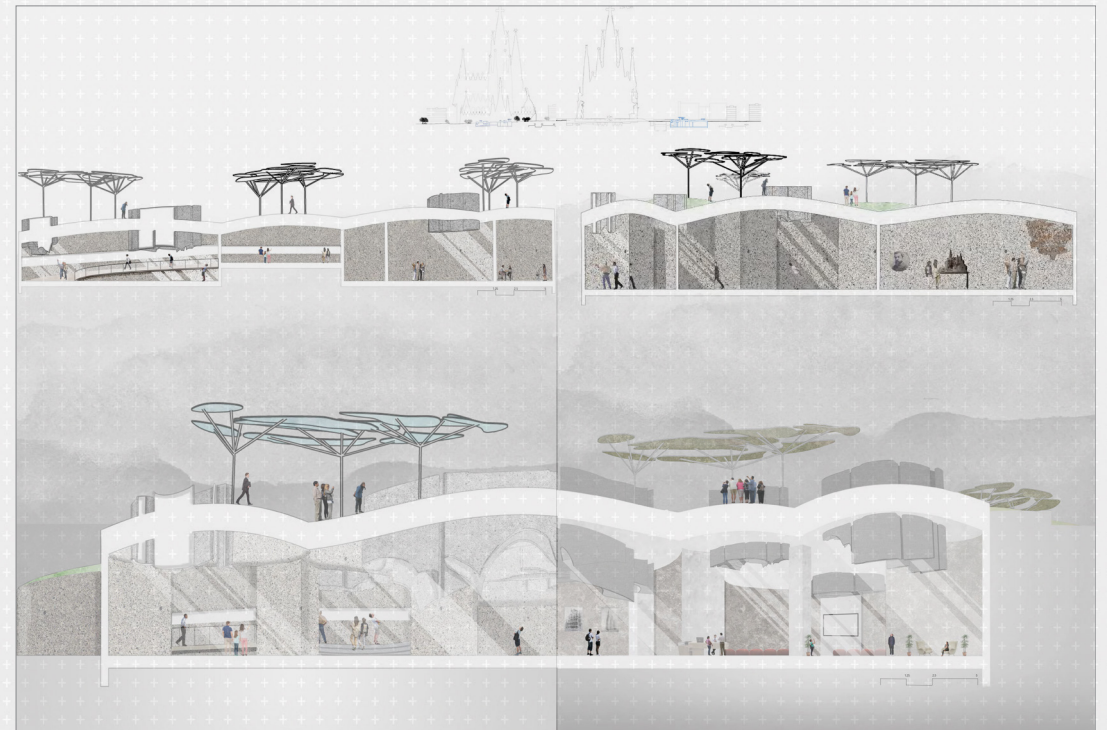
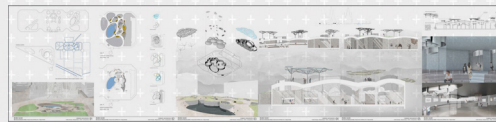
Morgan Breaux , Texas A&M University, Architecture Undergraduate
 Ariele Dempsey, Texas A&M University, Architecture Undergraduate

The project design explores harmonic configuration within the three architectural planes through the continuation of forms and elements contingent on one another. Before the design, the two parks and Sagrada Familia were read as three separate chapters, however, incorporating the final design unifies each site through the circulation and the relation of shapes. The design process began by studying the shapes created when branches overlap, which then directed the design throughout the project.

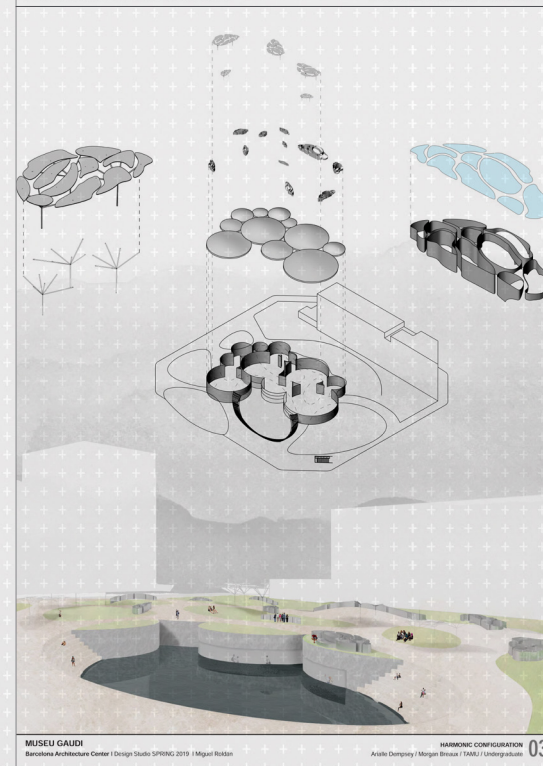
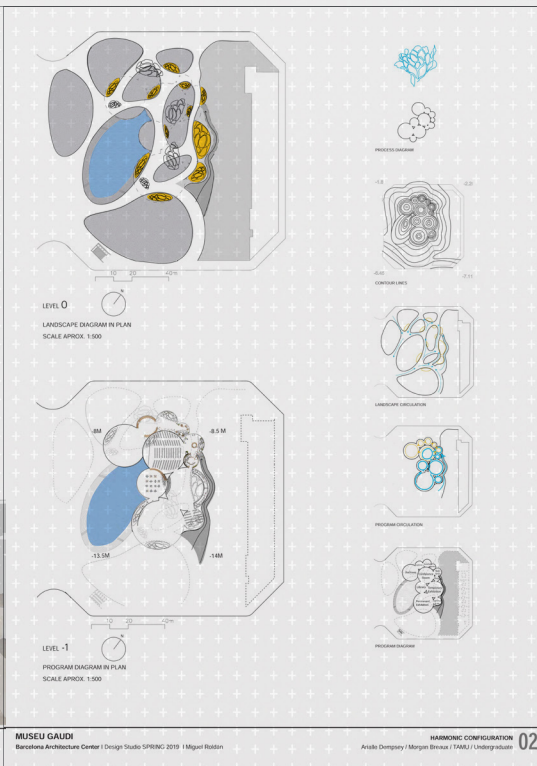
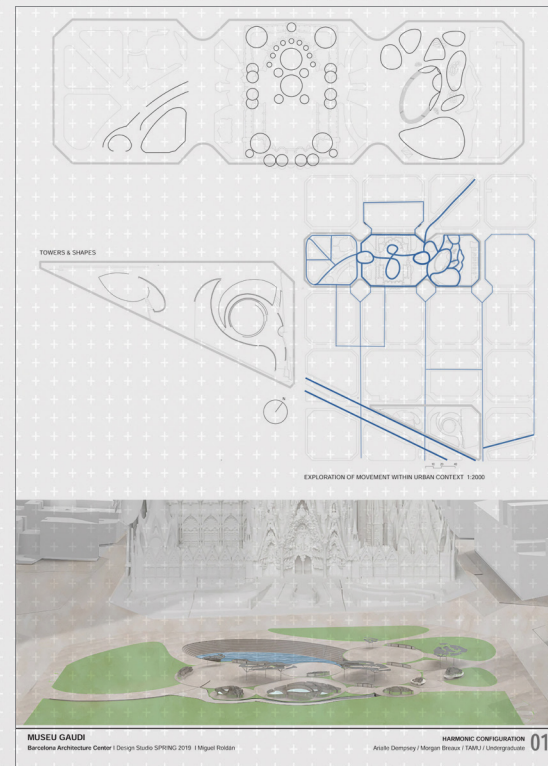
The design of the landscape allows a continuity of movement from the urban context surrounding it. The museum is placed underground as to not disrupt the public use of the park or the views of Sagrada Familia. Visitors enter the building through a ramp that descends into the lobby. The program is arranged into two separate wings, private and public, allowing for easy access to both workers and visitors, as well separation between the two..

The form of the building is made up of circular voids that are mended together. This permits the interior space to be open, allowing for fluid circulation. Each space is circular in form, causing rounded walls and domed ceilings. The domes create another three-dimensional layer that is experienced not only within the building but also on the landscape.

Upon entering the museum, natural light floods the building through lightwells that are extruded from the landscape above. The shape of the lightwells is coherent with the shape of the pavilions. The tree-like design of the pavilions, made up of photovoltaic panels, provides shade to the visitors exploring the landscape. This pattern is seen throughout each architectural plane, allowing for the design to flow harmoniously. **There is a steady rhythm to the project that is seen throughout each architectural plane due to every design decision building upon one another. Due to this, the project is in unison in every scale: from the design specificity of each lightwell and**

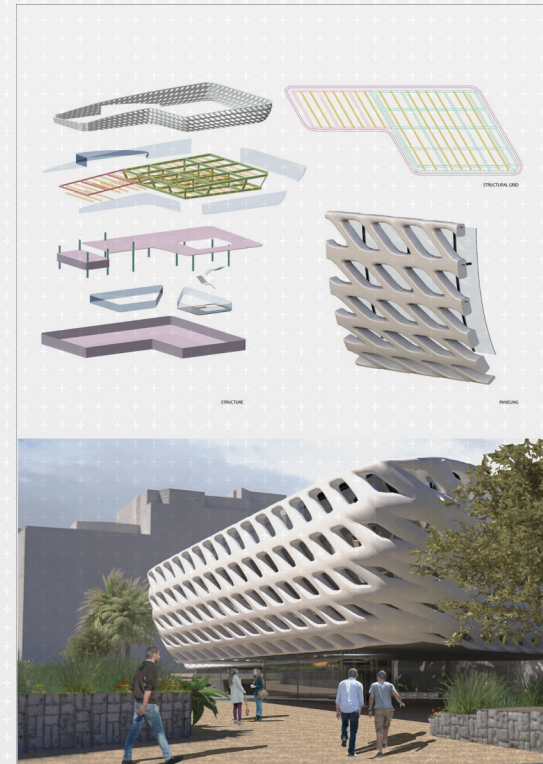
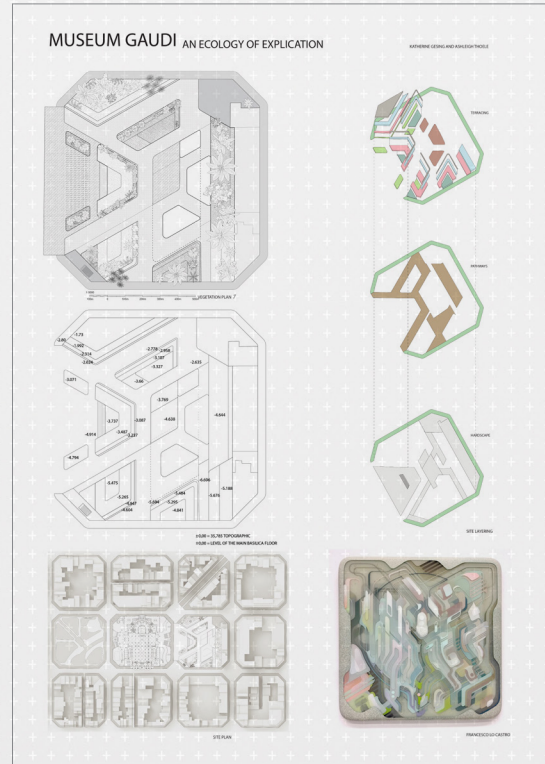


MUSEU GAUDI | Barcelona Architecture Center | Design Studio SPRING 2019 | Miguel Ribón
 Ariele Dempsey | Morgan Breaux | TAMU | Undergraduate



AN ECOLOGY OF EXPLICATION

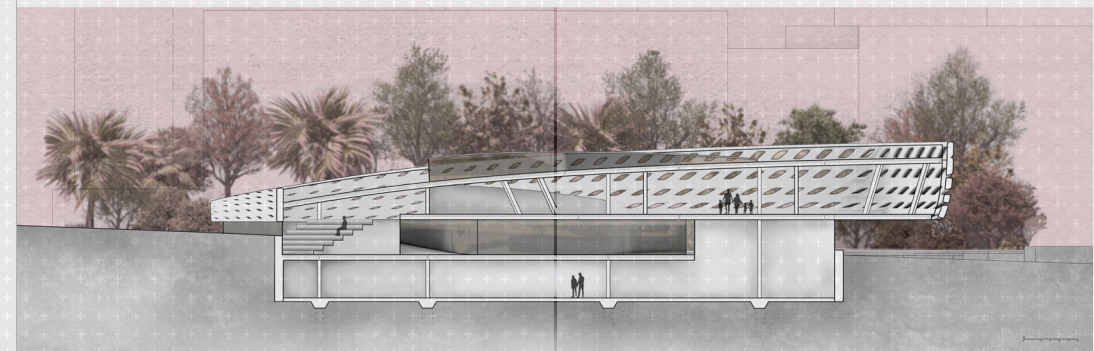
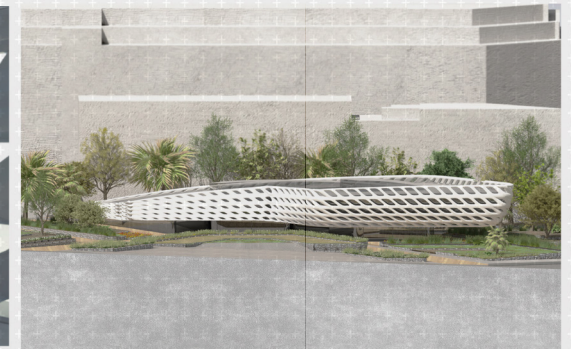
Katherine Gesing, Texas A&M University, Architecture Undergraduate
Ashleigh Thoelke, Texas A&M University, Architecture Undergraduate



Inspired by the artist Francesco Lo Castro, our project deals with the idea of layering and transparency, both phenomenal and perceptual. Formally, the site resembles Lo Castro's geometry, through the lamination of multi-leveled terracing and carving of pathways. This was achieved through the overlapping of orthogonal and axonometric grids.

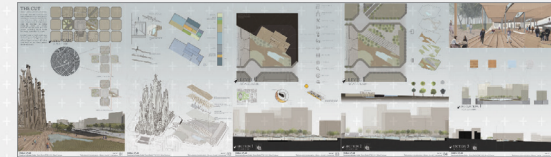
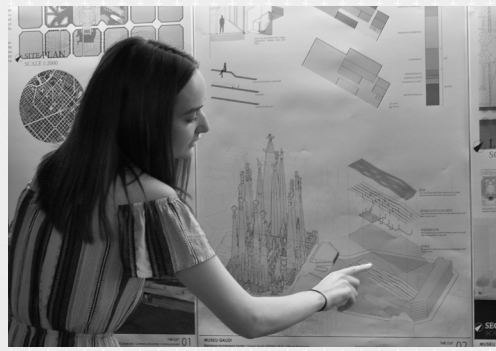
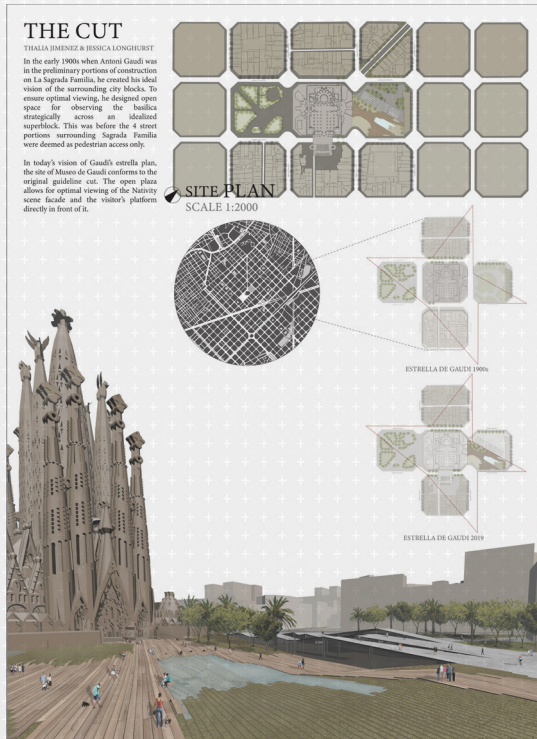
In addition, museum has two pathways which pass underneath it, allowing the park to remain open, and the viewer to maintain site of the park. Spatially, a sense of compression and expansion is perpetuated throughout the building by layers of atriums and cantilevers.

The building cantilevers toward La Sagrada Familia creating a space to view the Basilica. It is supported with a Vierendeel beam, and a structural grid that mimics the geometry of the site. From the space within the cantilever, and on the roof above, ceramic paneling on the facade is used both as a shader, and a balustrade. Openings within the paneling increase in size as the view of the church is more substantial.



THE CUT

Thalia Jimenez, Clemson University, Architecture Undergraduate
 Jessica Longhurst, Clemson University, Architecture Undergraduate

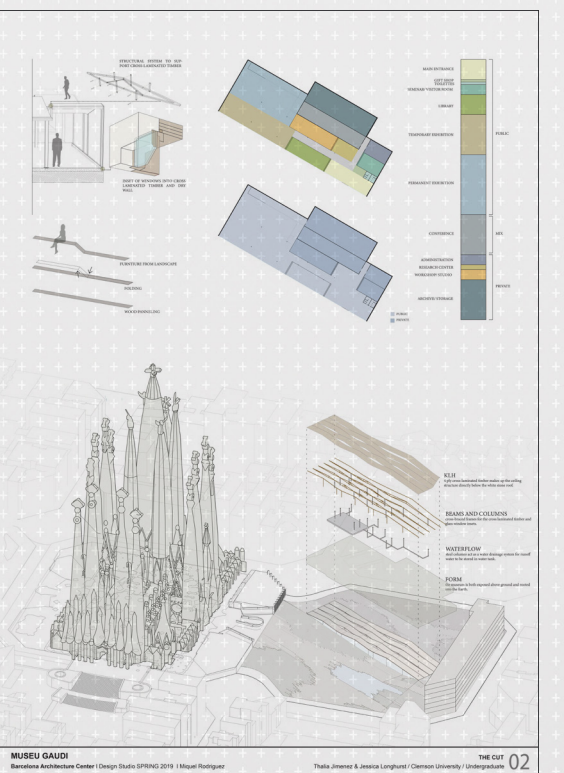
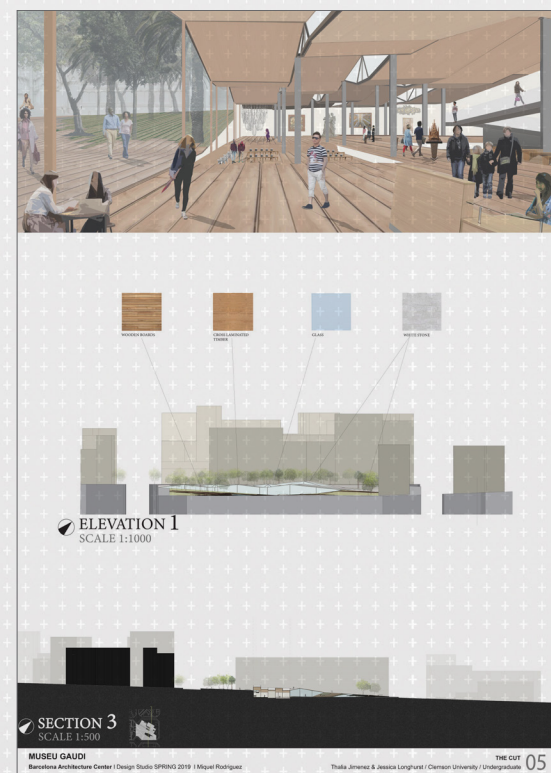


Our proposal of "The Cut" revolves around two main concepts: **framed views and fluid materiality**. When first presented with the project, research led to the "Estrella plan" by Antoni Gaudí. In this plan, Gaudí zones the areas surrounding La Sagrada Família to create the best observation spaces. In order to respect the original intent of Antoni Gaudí, the museum was intentionally placed on the diagonal "cut" of the site.

La Sagrada Família's nativity facade can be seen in its full glory in the plaza surrounding the museum. Large, open spaces were designed for locals and tourists alike to observe the basilica. **The slope of the topography in which the museum is inset allows for the structure to be both at ground level and below the ground level. The upper portion of the slope and the roof of the museum is accessible to the public.** Therefore, the roof of the museum has optimal observation space towards La Sagrada Família as well. There are three main materials used to define the plaza and the museum: grass, wood, and white stone. These three materials are used in a fluid, poetic motion to define paths and spaces throughout the site.

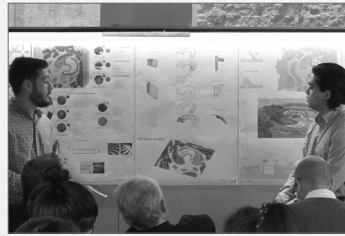
The front portion of the plaza adjacent to Mallorca street, is a soft landscape with larger vegetation and green spaces. The upper portion of the site closer to Provenca street has more of a hardscape. The white stone and small green patches are stitched together to create a comfortable and inviting space. In terms of the interior, the wooden boards used in the hardscape extrude into the floors of the museum. **The linear quality of the thin strips of material define the space and give the illusion of more depth to the building.** The white stone of the accessible roof folds into the hardscape of the upper portion of the site. Therefore, the materiality is carried throughout the site and creates intricate spaces and depth. Each individual that enters the plaza and the museum will experience the change in materiality as they circulate across the site.

With the diagonal orientation of the museum and the fluid materiality of the space our proposal is to both admire La Sagrada Família and also allow visitors and locals alike to gain a new perspective that Gaudí intended for the Basilica all along.



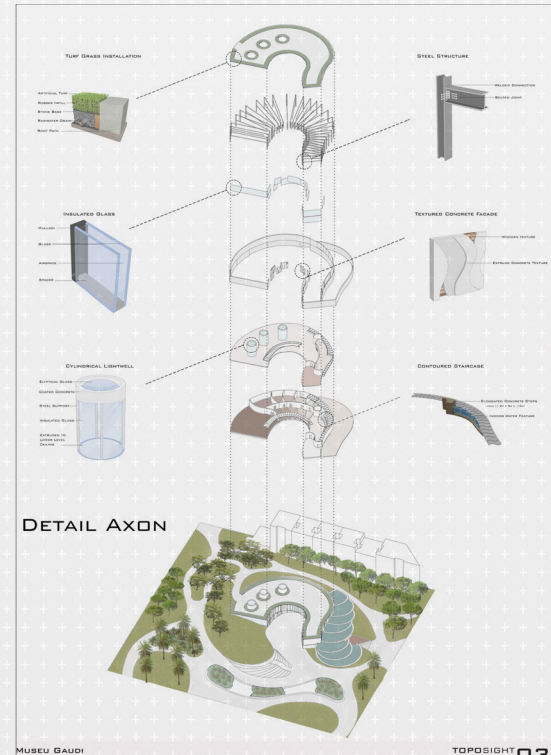
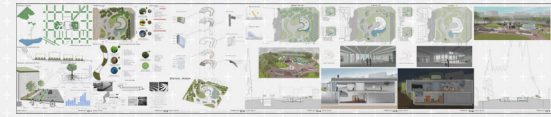
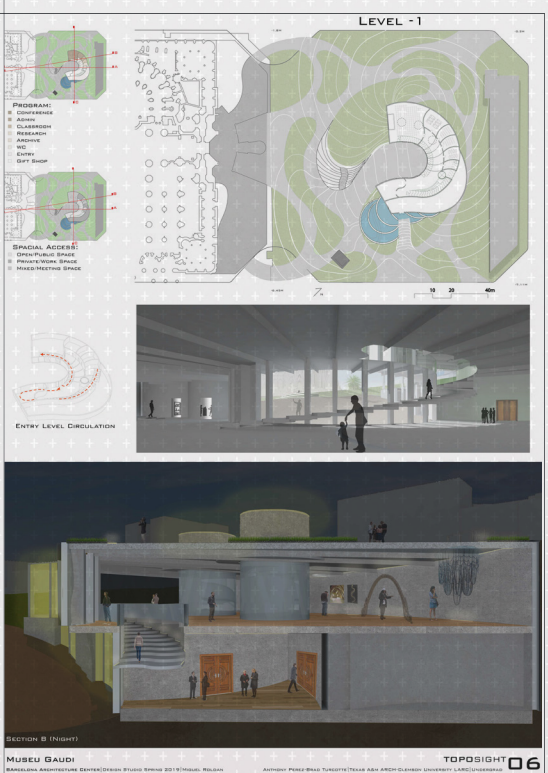
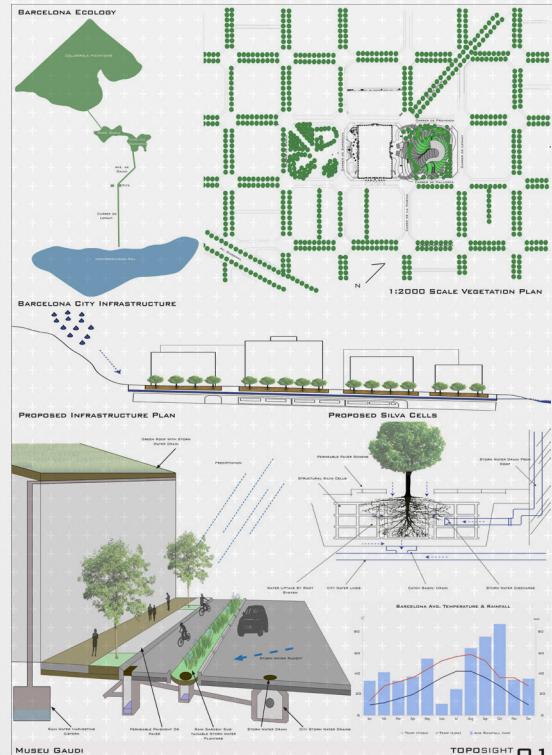
TOPOSIGHT

Antony Perez, Texas A&M University, Architecture Undergraduate
 Brad Turcotte, Clemson University, Landscape Architecture Undergraduate



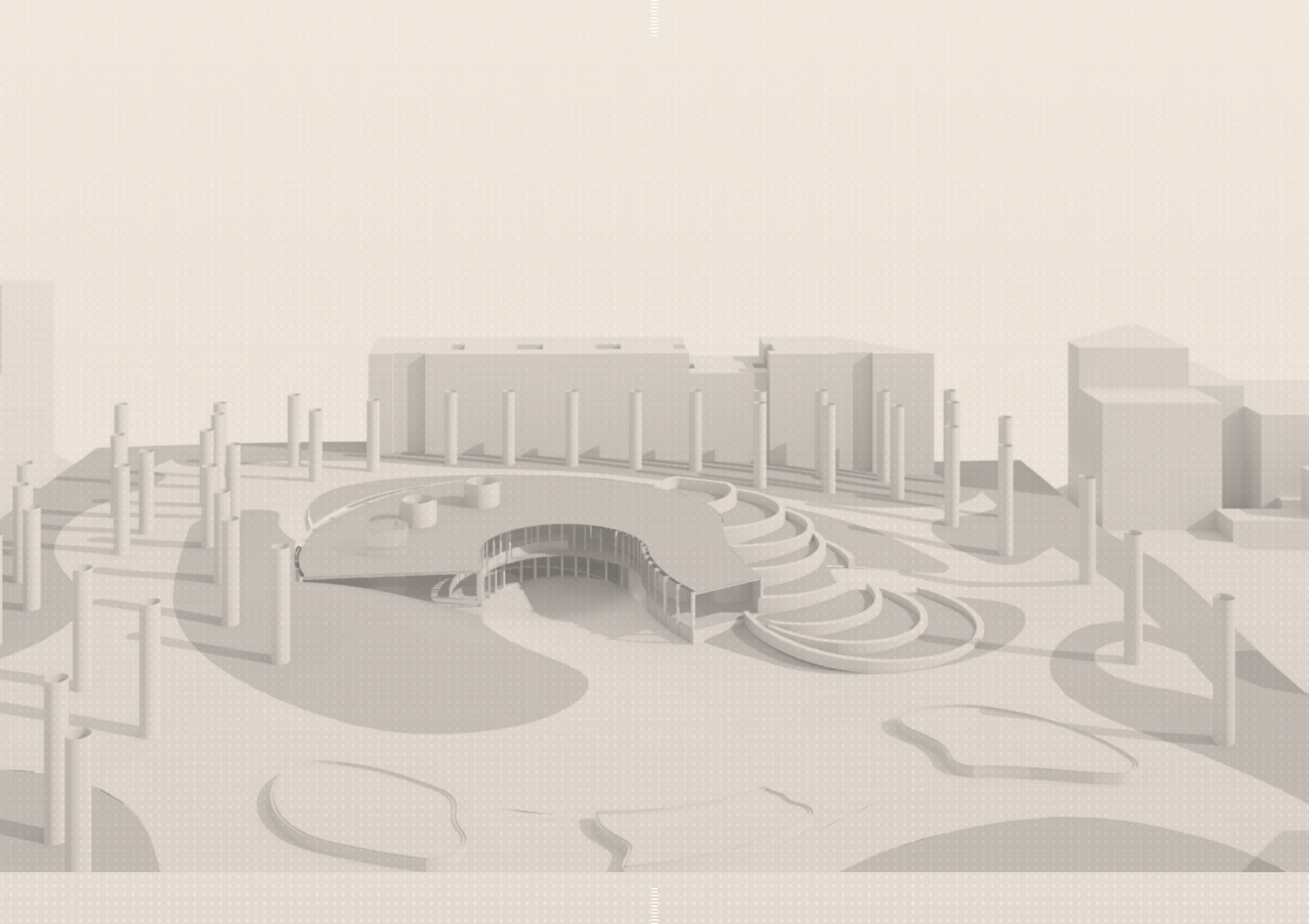
Inspiration behind the development of the site was derived from the need to create an ecosystem that connects key areas of the city based on geographical contexts which address the issues regarding the cities infrastructure. One of the biggest problems regarding the city's ability to become sustainable is how to manage storm water and filtration throughout the city and creates a green ecosystem that helps clean the current conditions of Barcelona. The **TopoSight** is a site that diminishes the lines between Landscape Architecture and Architecture in order to address ecological, structural and social issues within the site. The motion of the landscape creates a type of whirlpool movement that allows the topography to engulf the museum from above and allows access into the building below ground level which melds the Architecture to the beauty of landscape.

The relationship between Architecture and Landscape Architecture is expressed through the plantings, site features, and circulation as well as the movement, structure and contents within the museum itself. By directly connecting the paths of TopoSight to the entrances of the Nativity facade of Sagrada Familia, the museum can be seen as an extension to the temple that welcomes visitors into a natural scene within an urban environment. Gaudi's design process continuously shows relation to nature and the natural forms it creates. Playing off of this, the TopoSight is to not only give optimal views and respect to the Sagrada Familia but also commemorates Gaudi by using nature to its advantage and incorporating it in, out, and around the museum. The vegetation in site, fluid pathways, topography and drainage system, water features inside and outside of the museum, contoured floor plan and staircases, and circulative lightwells are all examples of nature



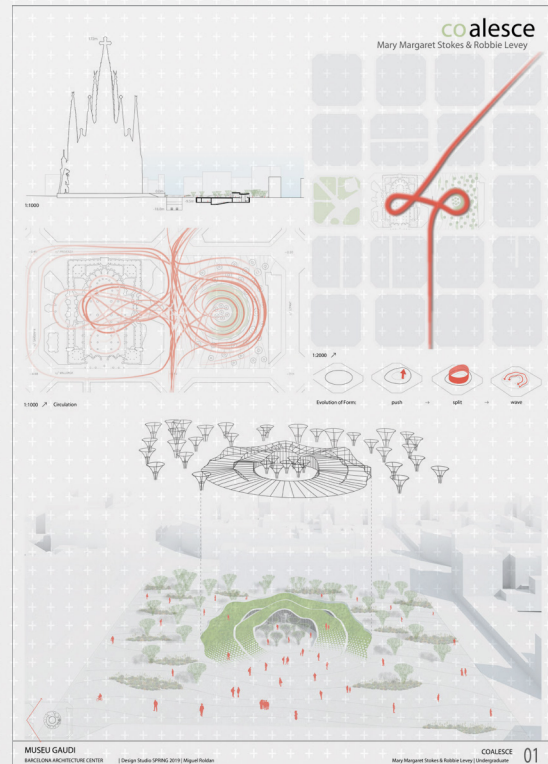
Choosing the types vegetation for the site was based on the weather, soil conditions and rainfall regarding the Mediterranean environment. **All forms of vegetation selected are hardy species that require little maintenance and can tolerate a variety of conditions especially drought.** The branching formations and shapes of the trees selected are a representation of architecture by their structural formations that support the tree canopy and are directly correlated to the supports Gaudi used inside of the Sagrada Familia. **The idea and positioning of the planted tree are designed to introduce an urban forest while adding shade to the site and creating natural hallways throughout the canopies that offer select views into and through the site. The topographic movement continues inside the building in both the floor plan and staircase.** The floor design has various hardwood flooring types that change in order by color from a lighter to a darker shade with a contoured shape for each segment to relate to level changes found in land. The contour shaped floor also gives purpose to defining the programmatic spaces by changing wood type for each. Moving up from the entry level, the staircase follows the same design of the floor by using topography as its design and shape. Each step is the same size but the elongation of them and the fluidity of the steps creates a gentle incline and natural feel as well as providing a constant lookout to Sagrada Familia. Large light-wells are used to bring in more sunlight and reduce the need for artificial. To have more of a natural relation they were placed along a central axis within the exhibition spaces and extrude through the ceiling of the first floor to allow lighting into the educational spaces. By using a double pain glass system of the exterior windows the museum is able reduce the amount of energy used through the glass insulation. This strategy also allows lighting to enter throughout the front facade of the building while adding a consistent view of the Sagrada Familia throughout the museum. In conclusion the **TopoSight invokes nature into a city block squares that is an extension of the nature represented through the Sagrada Familia. Using the topography as the controlling factor the sight is able to develop a Landscape dialogue that incorporates the foundations of Architecture creating a multi-purpose space that is easily accessible.**



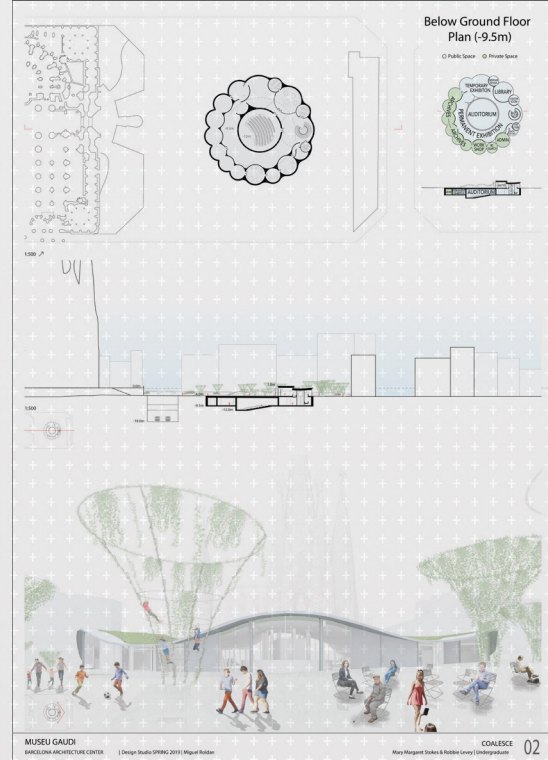


COALESCE

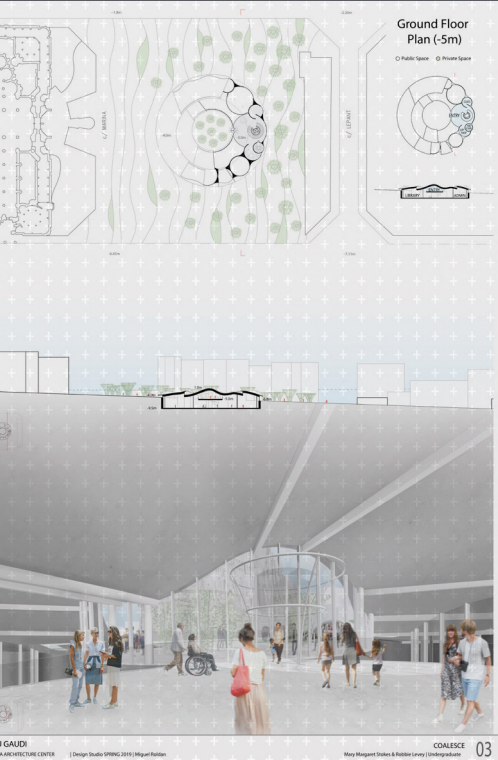
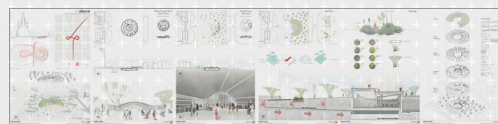
Mary Margaret Stokes, Clemson University, Architecture Undergraduate
 Robert Levey, Clemson University, Landscape Architecture Undergraduate



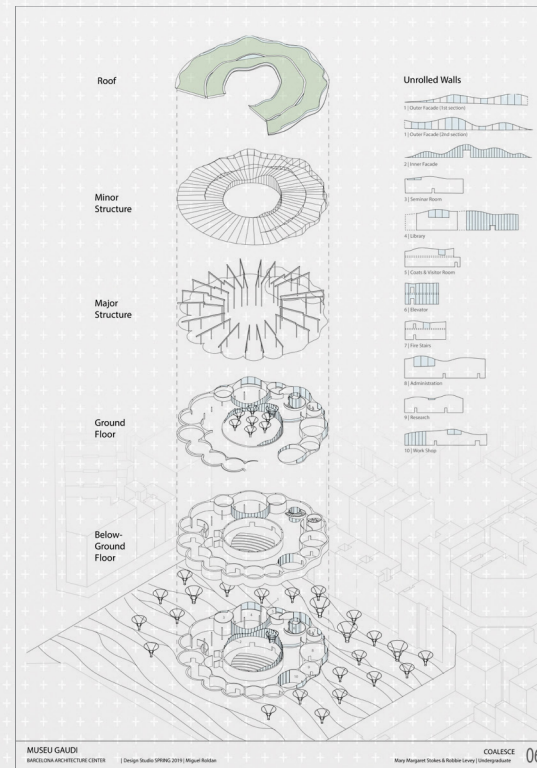
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 COALESCE Mary Margaret Stokes & Robbie Levey | Undergraduate



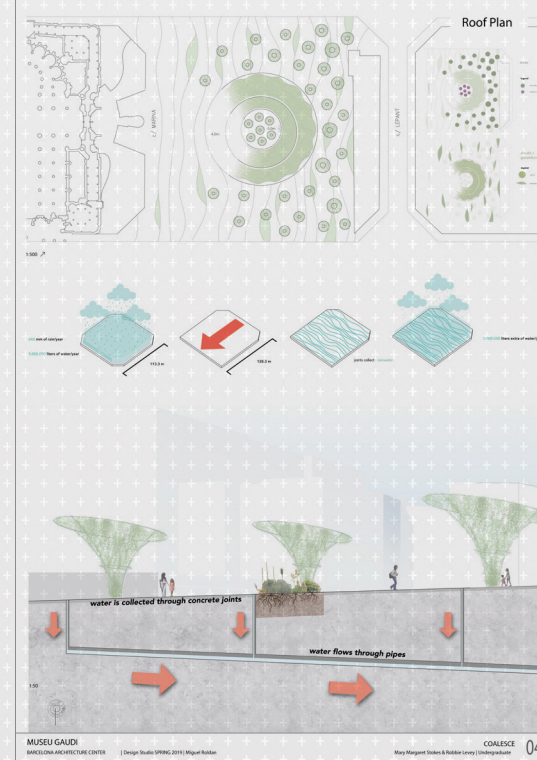
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 COALESCE Mary Margaret Stokes & Robbie Levey | Undergraduate



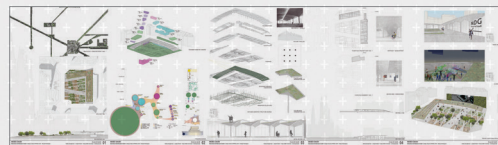
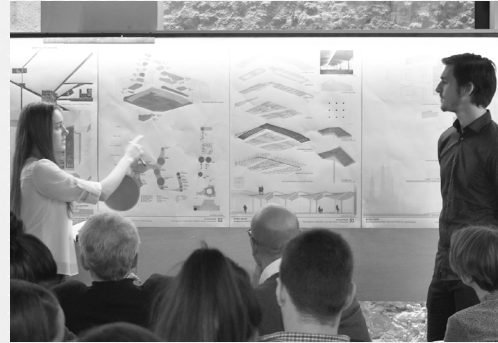
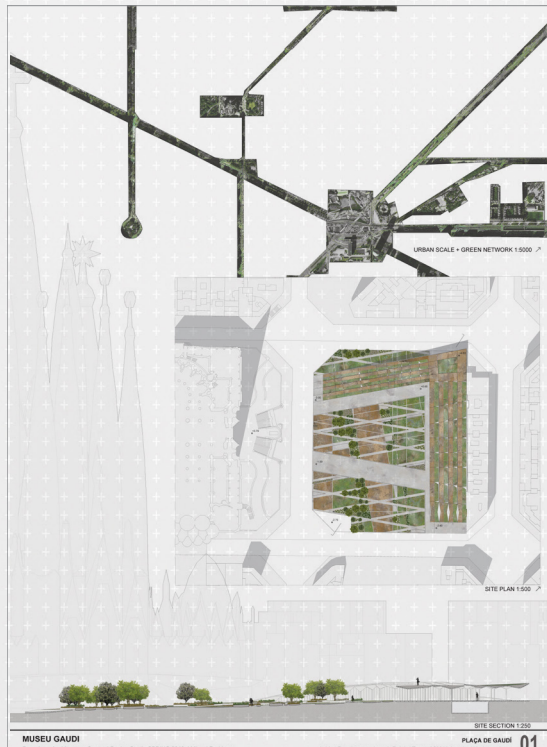
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 COALESCE Mary Margaret Stokes & Robbie Levey | Undergraduate

"Coalesce" defines two different elements coming together to form one mass or a whole. The word "coalesce" comes from the Latin word "coalescere" which means to grow together. This proposal utilizes the concepts of architecture and landscape architecture to create a system that grows together in concept and design. The union creates a functional system in the site where the architecture becomes the landscape and the landscape becomes the architecture. The form for the museum started with a circle below the surface. This form was used for its functionality in the small space required to build the museum. A part of the circle was then pushed up from the earth to create an entrance at the surface level. The circle is then split into 2 alternating bands to allow natural light into the museum. These 3 moves create an efficient space with a light footprint on the site.

The circle is also articulated into the landscape. To increase biodiversity in the site, as well as the city of Barcelona, a new type of "tree" was created. A normal tree can take 5-10 years to grow to an effective height to provide shade. Instead, large, tree-like, trellis' were designed to allow for vines to grow on them and provide full shade below within a year's growth. This coalescing of architecture and landscape creates a habitat in which people and plants can coexist.

PLAÇA DE GAUDÍ

Ashley Baughman, Texas A&M University, Architecture Undergraduate
Joseph Reich, Texas A&M University, Architecture Undergraduate



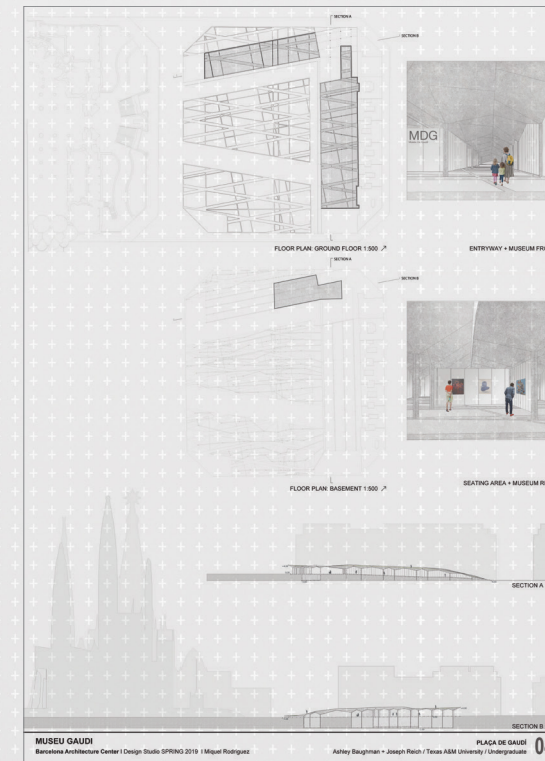
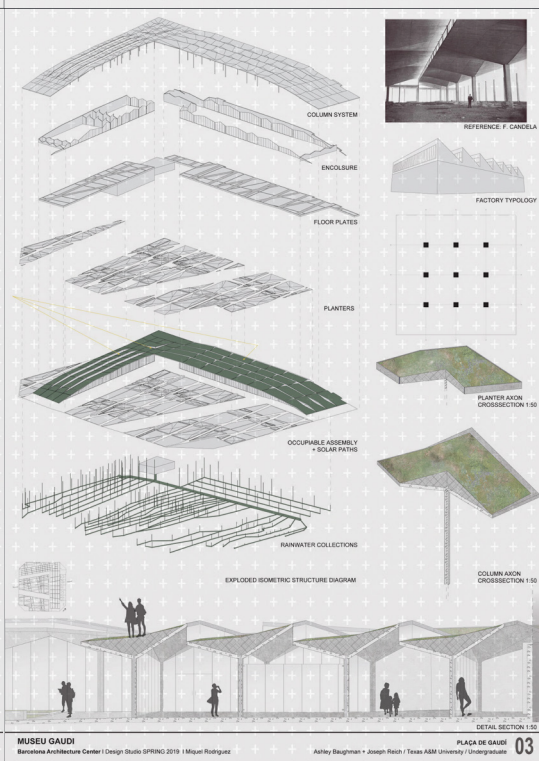
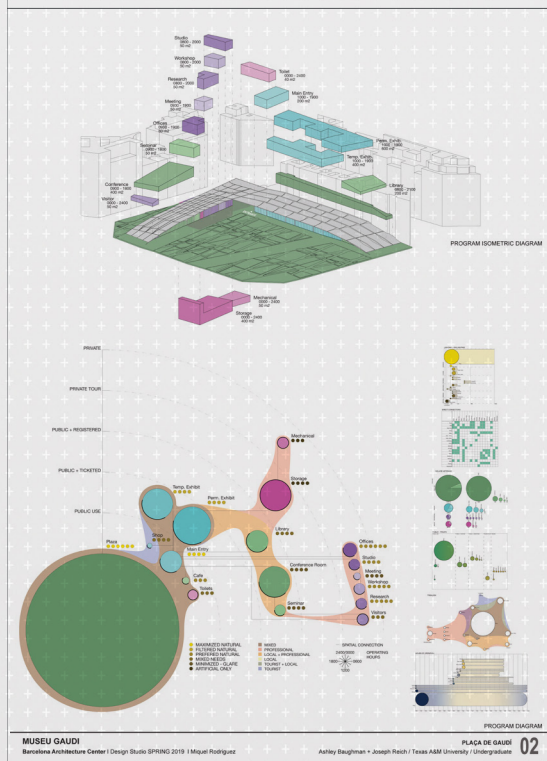
In this age of rampant tribalism, it comes as no surprise that isolationism would permeate architectural discourse in reaction to our constant redefinition of territory. In this specific context, the facilitation of tourism and its associated gentrification has led to a growing discontent among locals.

A hotspot in this conflict is the Sagrada Família, a global destination inviting millions annually to further exacerbate this conflict by creating a floating population that does not contribute to maintaining the systems they utilize. Within this conflict zone a museum is to be built, one which is in a unique position to address this conflict. In our own exploration, we found ourselves compelled to take advantage of this potential and push the ever famous concept of 'Convivencia' to the forefront of our exploration in our pursuit of this public space and cultural center that is not only the people of Barcelona but of the world.

Our project began with the exploration of the programmatic elements that would contribute to the final product. Our findings demonstrate the high potential for mixing between normally segregated groups, especially within cultural spaces and public spaces. This shifted our focus to providing a plaza, covered porch, and covered walkways as the main circulation elements in order to further maximize mixing and engagement in the urban context and community. With our focus on the public space, we examined the larger connection of the site into the developing green network of Barcelona and the way this site lost its original value.

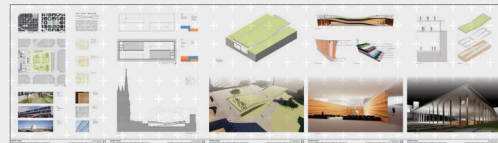
By reintroducing Mediterranean species and water collection methods into the landscape we work towards a more viable framework for the ongoing process of climate change. Our project continued by establishing a structural system that met the natural lighting, spans, and flexibility that we felt was need in a contemporary art gallery. By examining the factory typology and its growing popularity as a space that is suitable for re-purposing into exhibition space, we came to the conclusion that a column based grid structure would be ideal for our assembly. We furthered this concept by referring to Felix Candela's Warehouses that utilized an umbrella structure to unite roof and structure into one element, all while reducing material used to create the space.

We adapted this model to better fit our orientation and furthered his innovation by capitalizing on the potential for generating a viable rooftop topography and drainage system. Beyond this structural assembly, we also took the time to capture the overall intentions of the project, which are best understood through our diagrams that display projection methods, embracing new traditions, use of graphics as decoration and way-finding, and the highly evident emphasis on this space's primary role as a public space for all people within this context.



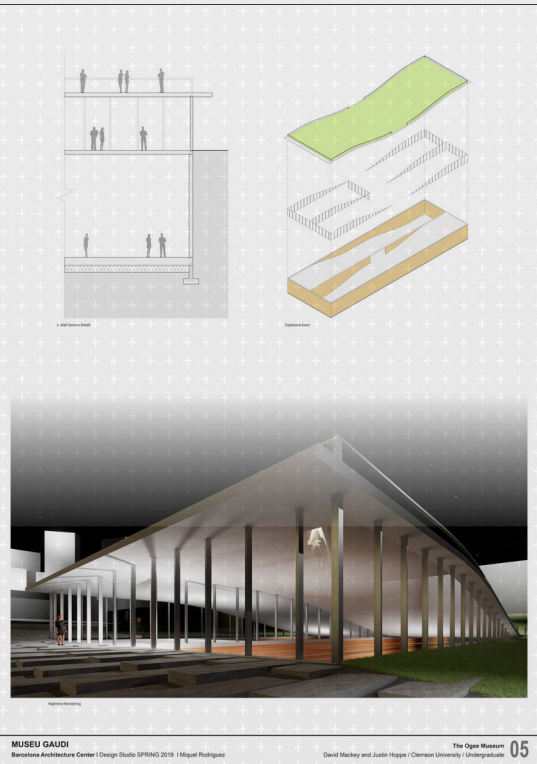
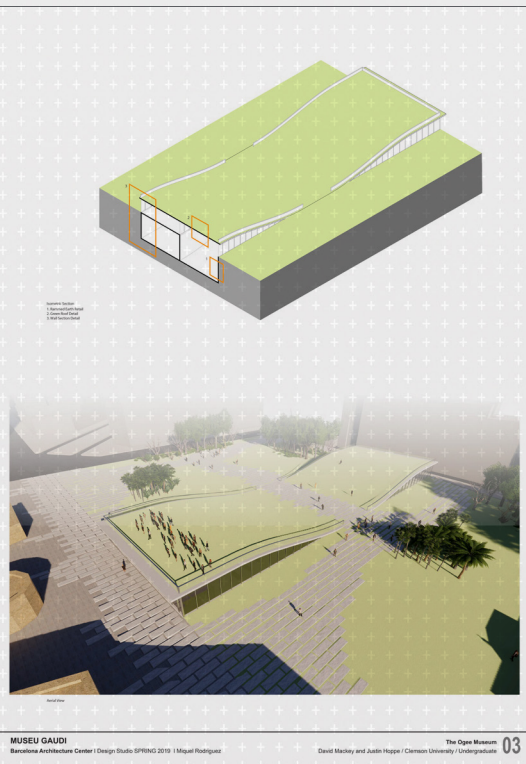
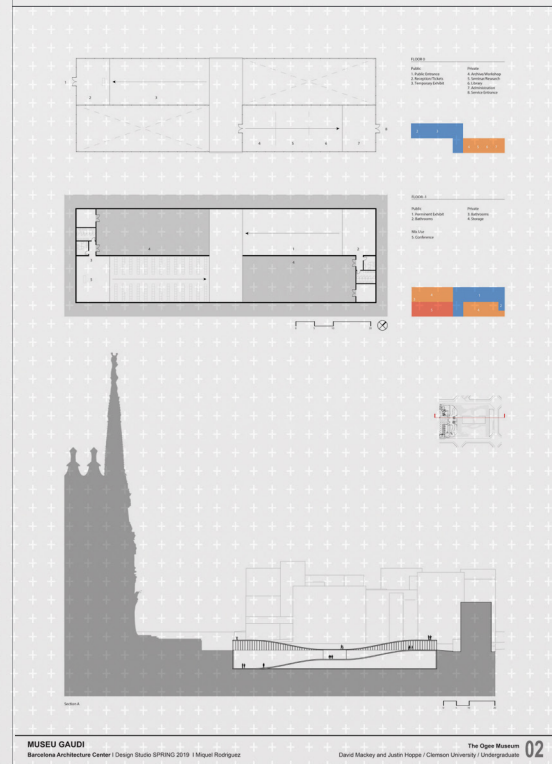
THE OGEE

Justin Hoppe, Clemson University, Architecture Undergraduate
 David Mackey, Clemson University, Architecture Undergraduate



The Ogee. Defined by its continuity of space and uninterrupted circulation, aims to achieve a connection with the Sagrada Família visually, contextually, and historically. Utilizing a double-continuous S-shaped curve, this design naturally orients the occupants into a laminar procession while also maintaining full freedom of movement throughout the structure. Integration into the existing site through the use of local materials in rammed earth wall methods and implementation of a green roof for natural cooling and drainage serves as a cost-effective approach to construction while providing a viewing area for the visitors of the Sagrada Família on said green roof.

Since Antoni Gaudi was influenced heavily by natural forms for the Sagrada Família, we wanted to create resonance with his architecture by extracting inspiration from the same muse and materializing our own architectural ideals. The initial inspiration for the form was taken from water, sound, and light due to their capabilities of being found in nature as sine waves. We saw Sagrada Família as this overpowering tsunami of architecture that should not be contested by any other structure for significance, and we wanted our building to be the ripple that came after the storm so that it was not distracting from Sagrada Família. The inlaid path would be reminiscent of the new stone used for Sagrada Família as opposed to the Montjuïc stone that was originally used on the Nativity facade, juxtaposing the old to the new and connecting directly to its materiality.



THE OGEE

Rachael Jackson, Clemson University, Architecture Undergraduate
 Michael Norwood, Roger Williams University, Architecture Undergraduate

MUSEU GAUDI

The city's need for an infrastructure in Placa Gaudi to serve as a green space for the public as well as a museum to house the collection of artifacts currently displayed under the cathedral was the challenge we faced.

We first approached this challenge by looking towards Gaudi's use of the catenary curve to map out the footprint of our building. We applied the same concept such to explore the flow of visitors walking up Carrer de la Marina. The slope allows us to frame views of the Sagrada Familia from both the interior and exterior.

By lifting the earth to create an undulating green roof we create views of the Sagrada Familia within a new context. This green roof creates opportunities to view Sagrada Familia from elevated viewpoints. Underneath this flying structure is shelter for the museum to inhabit. Once inside the museum, visitors will descend into the exhibition space having the opportunity to view the Sagrada Familia at another angle with the slanted reflective pond and underside of the roof framing the view.

Site Analysis: Views of Sagrada Familia 1:200

Genius Diagram

Site Plan 1:500

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 Rachael Jackson & Mike Norwood / Clemson & Roger Williams Undergraduate
 Los Corribe de Gaudi 01



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 Los Corribe de Gaudi 01

Site Vision

- Weeping Willow - provides shade
- Italian Cypress - creates green barrier for residents
- Plane Tree - provides shade and sweet scent of flowers
- Yellow Winter Jasmine - sweet and colorful flowers

Rain Flow Diagram

Rain Collector Diagram

Exterior Perspective

1 Exhibition Perspective

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 Los Corribe de Gaudi 02

1:500 View Section

Wall Section

- Green Roof Top
- Walk Wall Concrete
- Glass Panels
- Steel Beams
- Partitions
- Circulation

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 Los Corribe de Gaudi 03

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 Los Corribe de Gaudi 06

1:500 View Section

Wall Section

- Green Roof Top
- Walk Wall Concrete
- Glass Panels
- Steel Beams
- Partitions
- Circulation

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 Los Corribe de Gaudi 04

1:500 View Section

Wall Section

- Green Roof Top
- Walk Wall Concrete
- Glass Panels
- Steel Beams
- Partitions
- Circulation

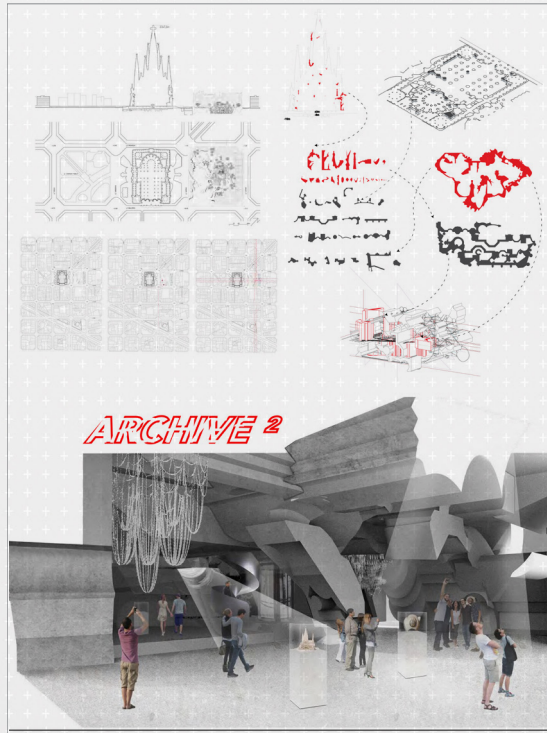
MUSEU GAUDI
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 Rachael Jackson & Mike Norwood / Clemson & Roger Williams Undergraduate
 Los Corribe de Gaudi 05

The city's need for an infrastructure in Placa Gaudi to serve as a green space for the public as well as a museum to house the collection of artifacts currently displayed under the cathedral was the challenge we faced. We first approached this challenge by looking towards Gaudi's use of the catenary curve to map out the footprint of our building. We applied the same catenary arch to capture the flow of visitors walking up from Carrer de la Marina. **The shape widens to frame views of the Sagrada Familia from both the interior and exterior.**

By lifting the earth to create an undulating green roof we create views of the Sagrada Familia within a new context. This green roof creates opportunities to view Sagrada Familia from elevated viewpoints. Underneath this flying structure is shelter for the museum to inhabit. Once inside the museum, visitors will descend into the exhibition space having the opportunity to view the Sagrada Familia at another angle with the slanted reflective pond and underside of the roof framing the view.

ARCHIVE²

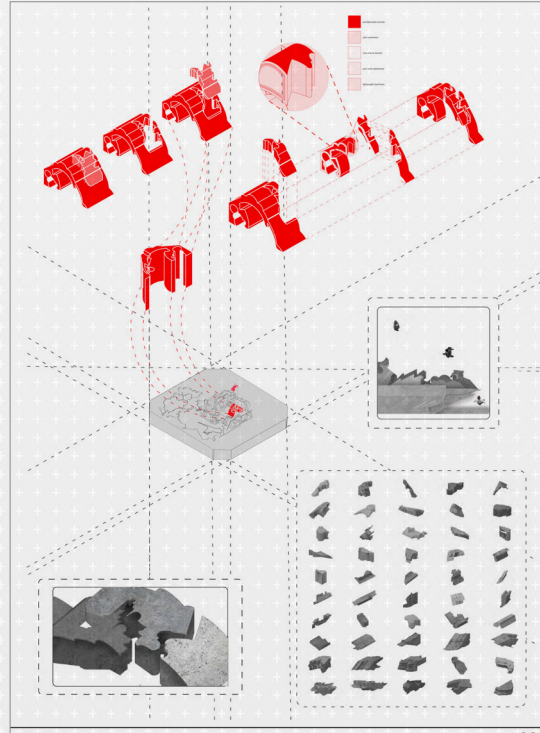
Angela Keele, Texas A&M University, Architecture Undergraduate
 Maclane Regan, Texas A&M University, Architecture Undergraduate



MUSEU GAUDI
 Barcelona Architecture Center | Design Studio SPRING 2019 | Miguel Robles
 ARCHIVE 01
 Angela Keele & Maclane Regan / Texas A&M University / Undergraduate

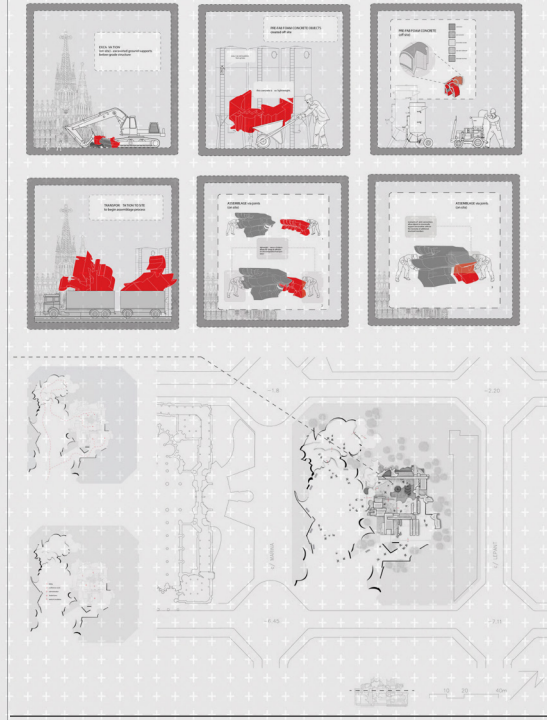


MUSEU GAUDI
 Barcelona Architecture Center | Design Studio SPRING 2019 | Miguel Robles
 ARCHIVE 02
 Angela Keele & Maclane Regan / Texas A&M University / Undergraduate



MUSEU GAUDI
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 ARCHIVE 03
 Angela Keele & Maclane Regan / Texas A&M University / Undergraduate

Archive² facilitates within its program the archival display of Gaudi's works, while also holding within its structure and form an "archive" of Gaudi's methods of architecture. A catalogue of forms originating from formal analyses of La Sagrada Familia, transgressed through a contemporary interpretation of Gaudi's techniques of "sculptural carving", manifests into an inventory of monolithic objects. These **objects are prefabricated off site using foam concrete, which provides the objects with lightweight structural characteristics, making them easy to transport, and porosity which allows for artificial lighting and acoustic absorption.** The materiality ironically juxtaposes a brutalist aesthetic with hollow, lightweight tangibility; this dichotomous relationship alludes to the imposing presence of La Sagrada Familia within the urban fabric of Barcelona. **Once on site, the objects operate in a tripartite construction process consisting of: excavation, assemblage, and joints.** The resulting aggregation exists in a duality wherein it spatially acts as a unified whole, while the joint connections act as an index to the initial components, preserving the identity of the artifacts. **Similar to the initial assemblage process, the joint connections can be redefined to reconfigure spaces, allowing the building to transition into an ephemeral pavilion that adapts to society's changing needs for a museum.**



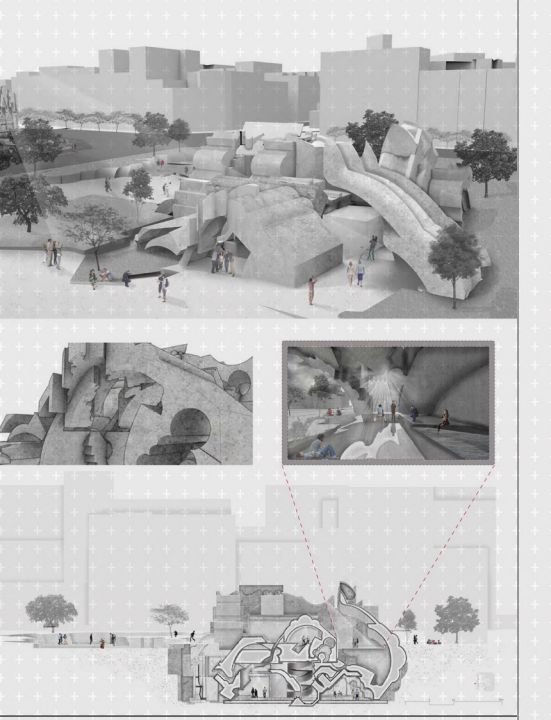
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 ARCHIVE 03
 Angela Keele & Maclane Regan / Texas A&M University / Undergraduate



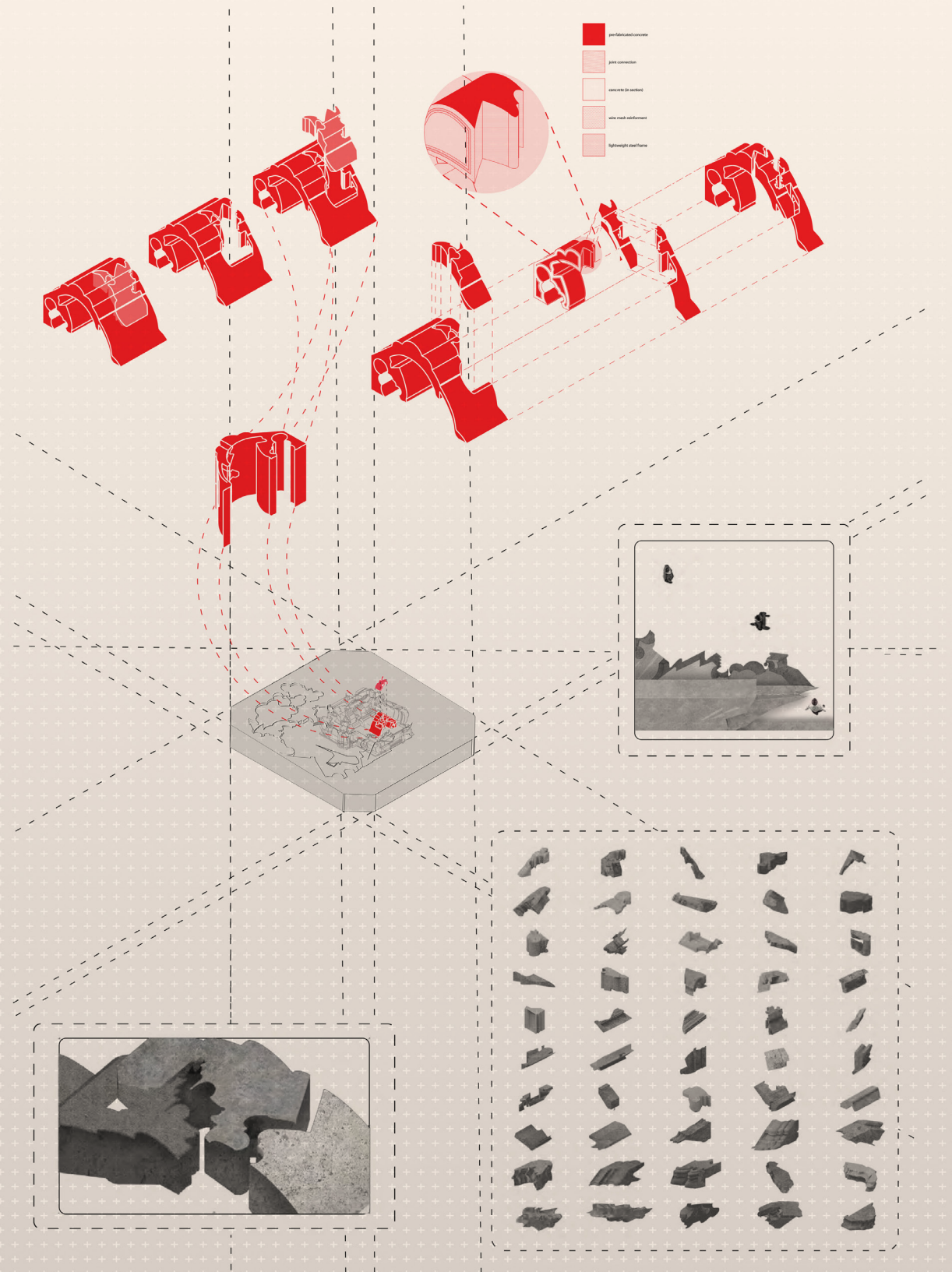
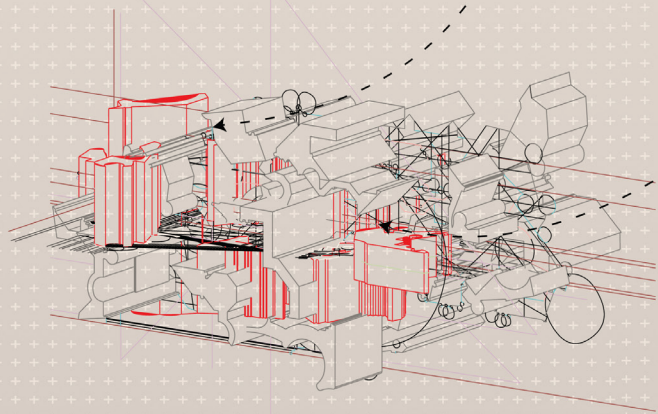
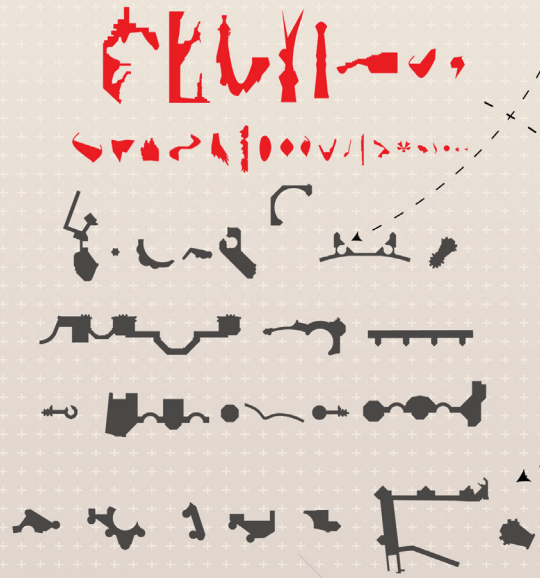
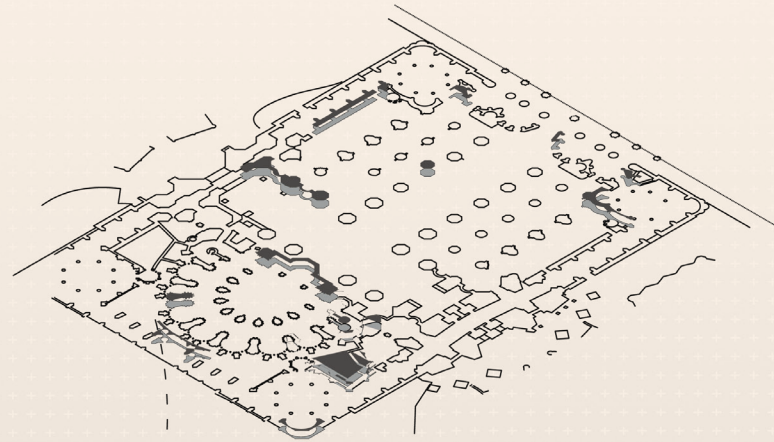
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 ARCHIVE 04
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 ARCHIVE 05
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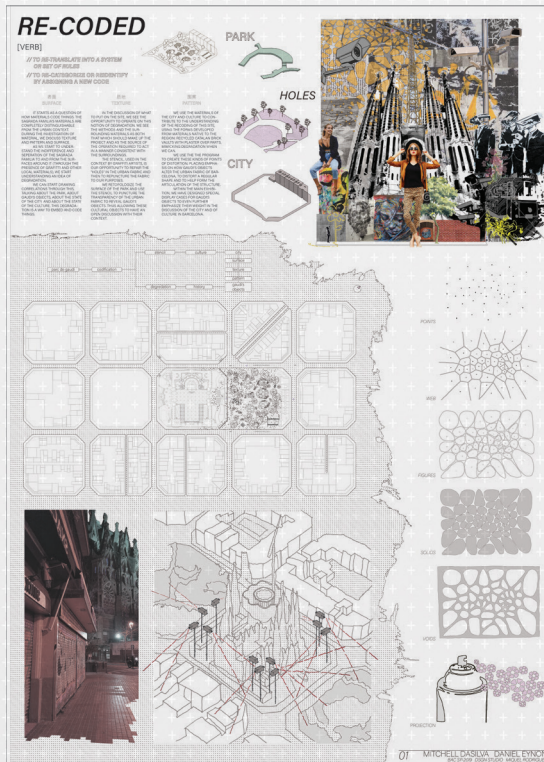


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 ARCHIVE 06
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RECODED

Daniel Eynon, Texas A&M University, Architecture Undergraduate
 Mitchell Dasilva, Roger Williams University, Architecture Undergraduate



It starts as a question of how materials code things. The Sagrada Familia's materials are completely distinguishable from the urban context. During the investigation of material, we discuss texture and pattern and surface.

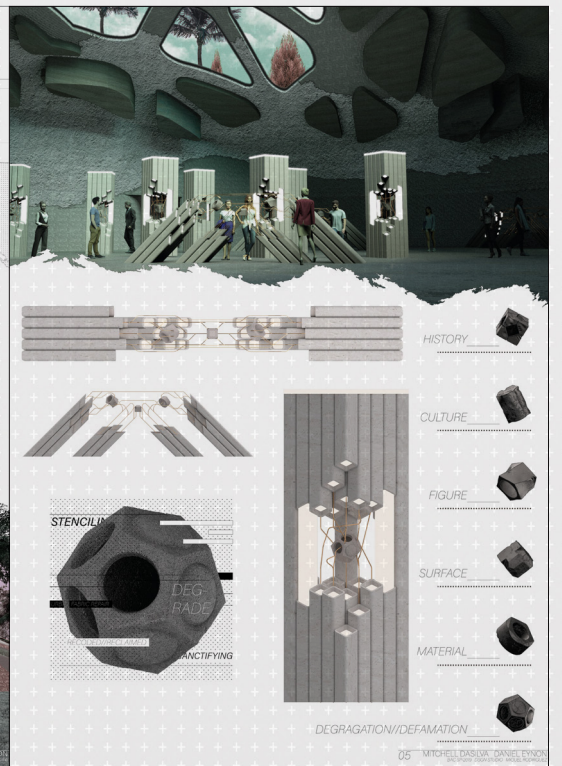
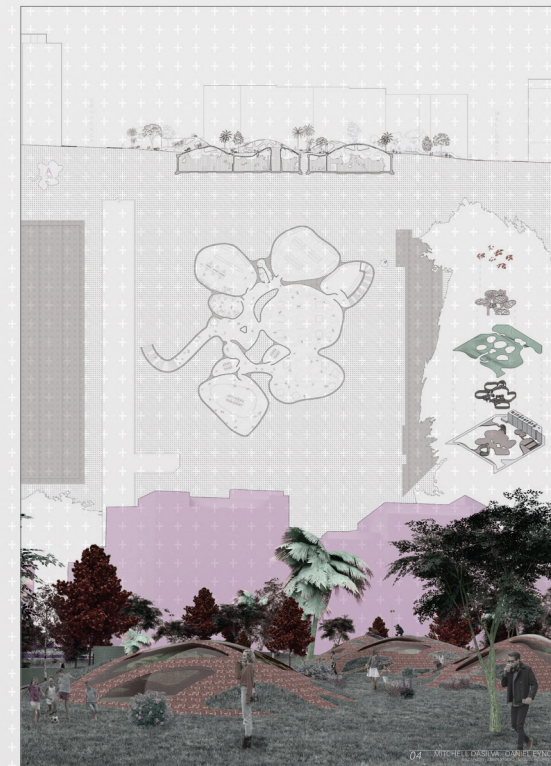
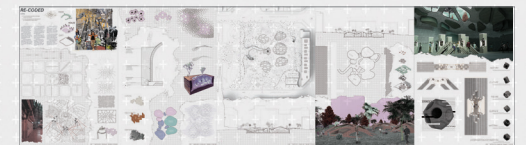
As we start to understand the indifference and separation of the Sagrada Familia to and from the surfaces around it (through the presence of graffiti and other local materials), we start understanding an idea of degradation. We can start drawing correlations through this, talking about the park, about Gaudi's objects, about the state of the city, and about the state of the culture. this degradation is a way to embed and code things.

In the discussion of what to put on the site, we see the opportunity to operate on this notion of degradation. We see the methods and the surrounding materials as both that which should make up the project and as the source of the operation required to act in a manner consistent with the surroundings. The stencil, used in the context by graffiti artists, is our opportunity to repair the "holes" in the urban fabric and then to re-puncture the fabric to our purposes.

We re-topologize the surface of the park and use the stencil to puncture the transparency of the urban fabric to reveal Gaudi's objects. Thus allowing these cultural objects to have an open discussion with their context.

We use the materials of the city and culture to contribute to the understanding of the recoding of this site, using the forms developed from materials native to the region: recycled Catalan brick vaults with plaster over parts, mimicking degradation when we can.

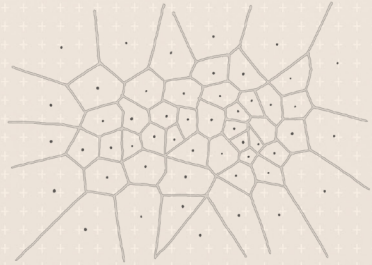
We use the program to create these kinds of points of distortion, placing emphasis on how Gaudi's objects alter the urban fabric of Barcelona, to distort a regular shape and to help form the articulation of the structure. Within the main exhibition, we have designed special display cases for Gaudi's objects to even further emphasize their weight in the discussion of the city and of culture in Barcelona.



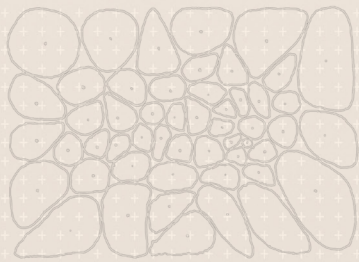
POINTS



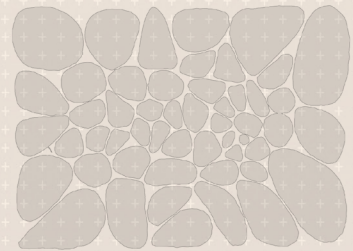
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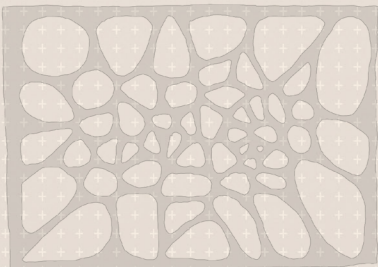
FIGURES



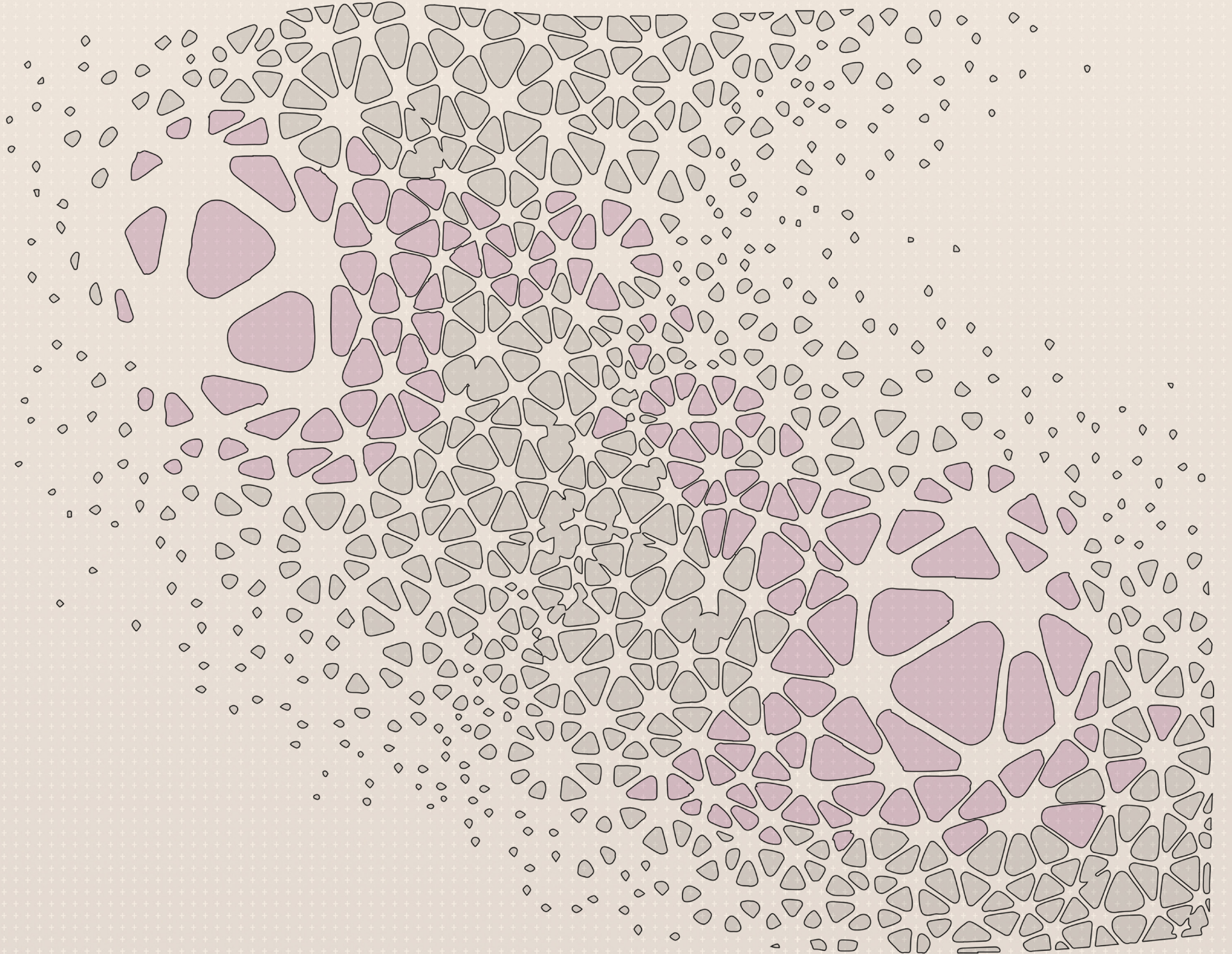
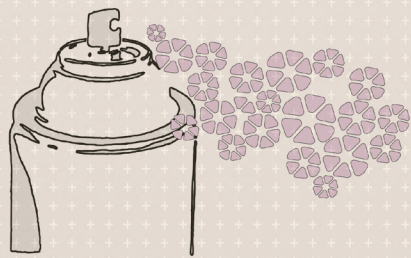
SOLIDS



VOIDS



PROJECTION



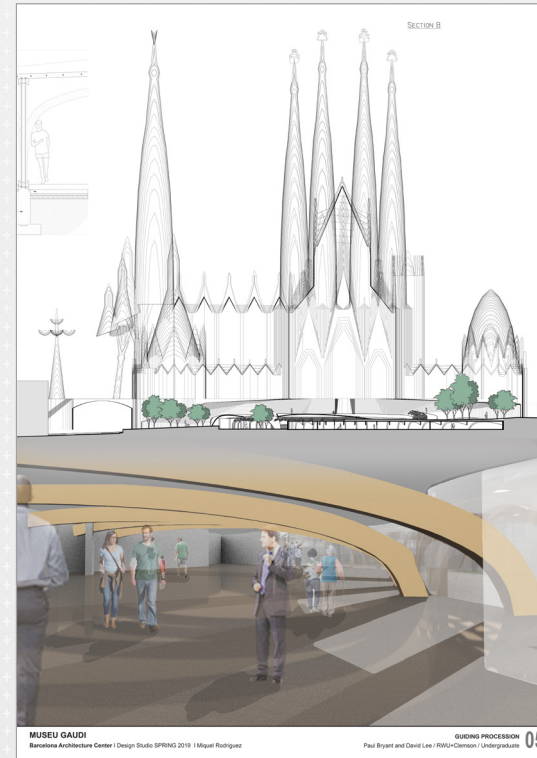
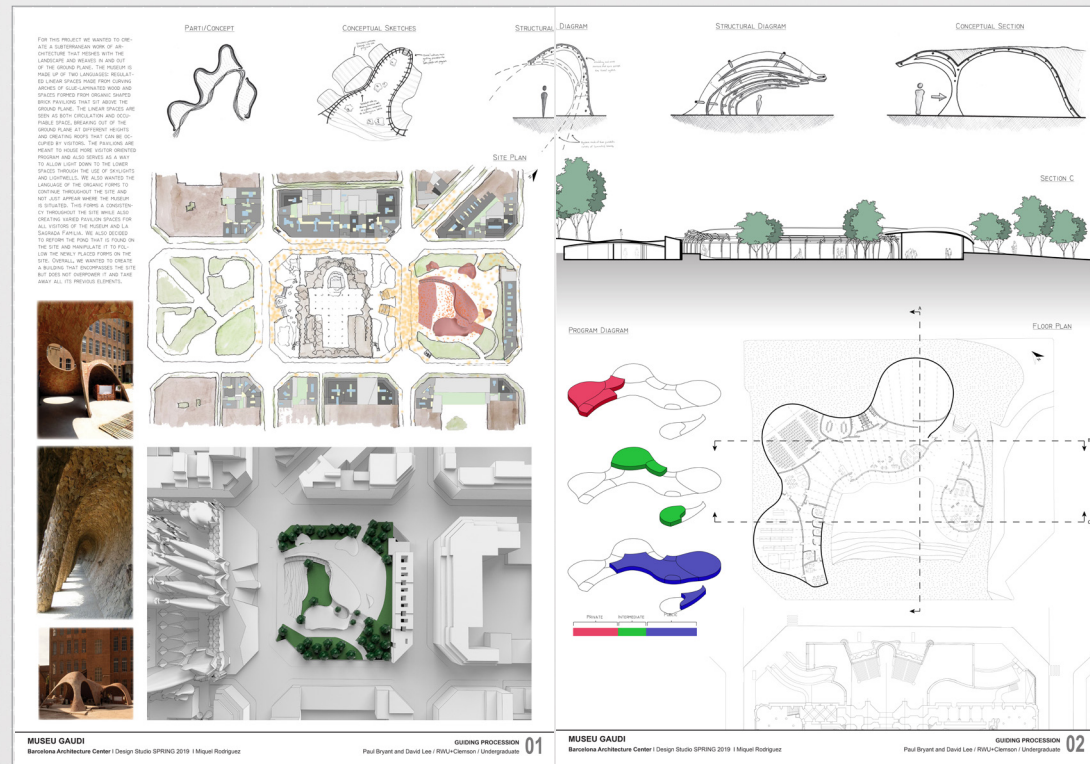
GUIDING PROCESSION

Paul Bryant, Clemson University, Architecture Undergraduate
 Dong Jai Lee, Roger Williams University, Architecture Undergraduate



For this project we wanted to create a subterranean work of architecture that meshes with the landscape and weaves in and out of the ground plane. **The museum is made up of two languages: regulated linear spaces made from curving arches of glue-laminated wood and spaces formed from organic shaped brick pavilions that sit above the ground plane.**

The linear spaces are seen as both circulation and occupiable space, breaking out of the ground plane at different heights and creating roofs that can be occupied by visitors. **The pavilions** are meant to house more visitor oriented program and also serves as a way to allow light down to the lower spaces through the use of **skylights and lightwells**. We also wanted the language of the organic forms to continue throughout the site and not just appear where the museum is situated. This forms a consistency throughout the site while also creating varied pavilion spaces for all visitors of the museum and La Sagrada Familia. We also decided to reform the pond that is found on the site and manipulate it to follow the newly placed forms on the site. Overall, we wanted to create a building that encompasses the site but does not overpower it and take away all its previous elements.

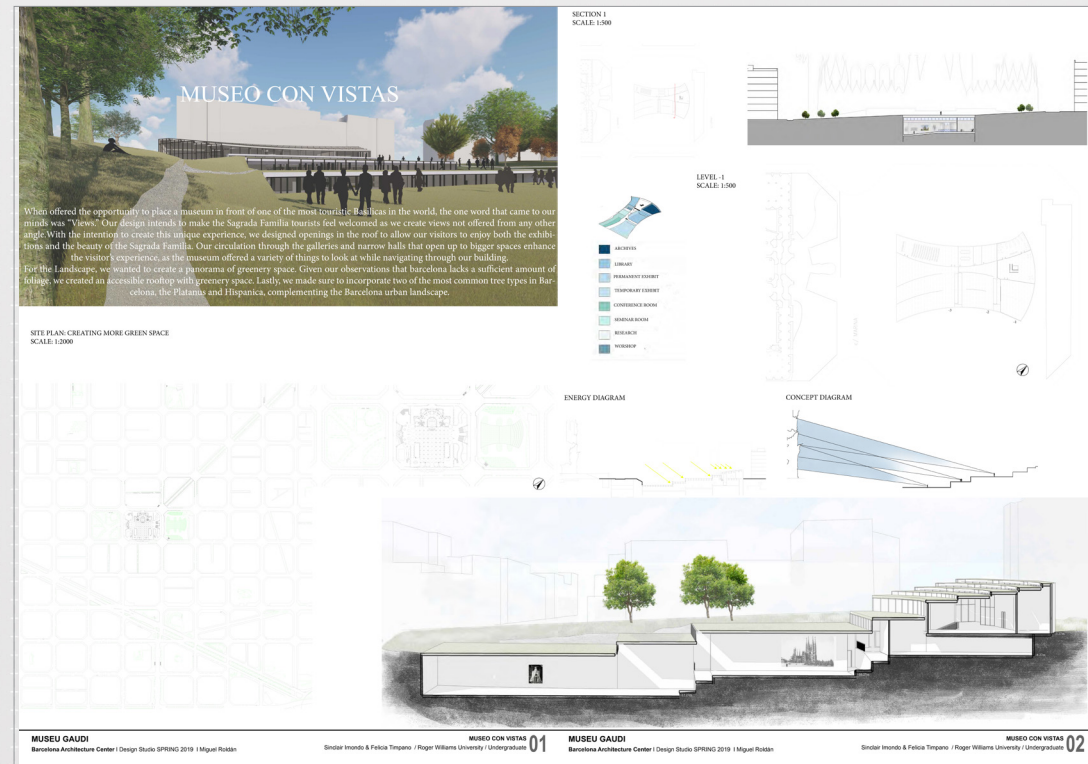
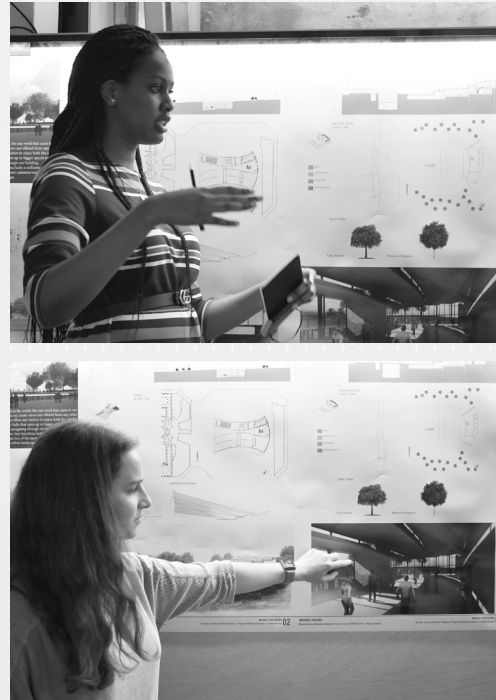


MUSEO CON VISTAS

Sinclair Imondo, Roger Williams University, Architecture Undergraduate
 Felicia Timpano, Roger Williams University, Architecture Undergraduate

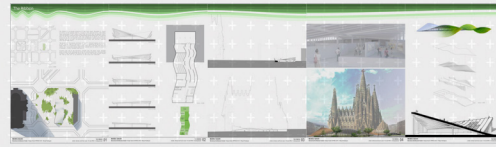
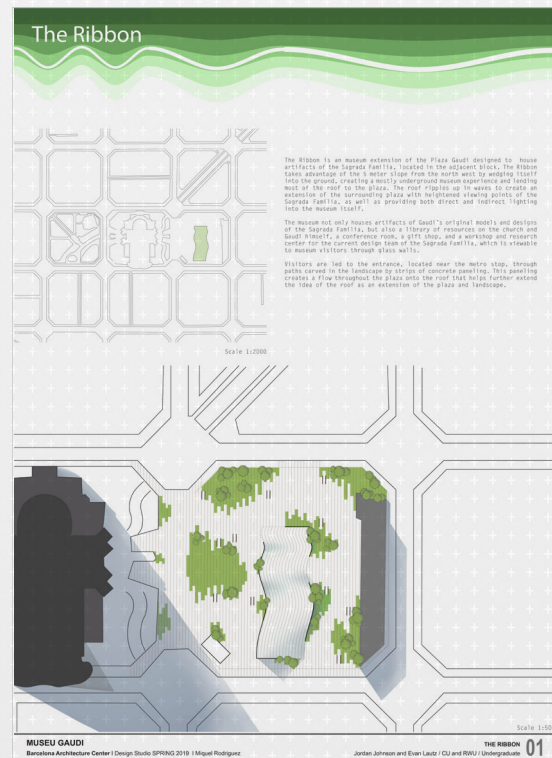


When offered the opportunity to place a museum in front of one of the most touristic Basilicas in the world, the one word that came to our minds was **"Views."** Our design intends to make the Sagrada Familia tourists feel welcomed as we create views not offered from any other angle. With the intention to create this unique experience, we designed **openings in the roof to allow our visitors to enjoy both the exhibitions and the beauty of the Sagrada Familia.** Our circulation through the galleries and narrow halls that open up to bigger spaces enhance the visitor's experience, as the museum offered a variety of things to look at while navigating through our building. For the Landscape, we wanted to create a panorama of greenery space. Given our observations that Barcelona lacks a sufficient amount of foliage, we created an accessible rooftop with greenery space. Lastly, we made sure to incorporate two of the most common tree types in Barcelona, the Platanus and Hispanica, complementing the Barcelona urban landscape.



RIBBON

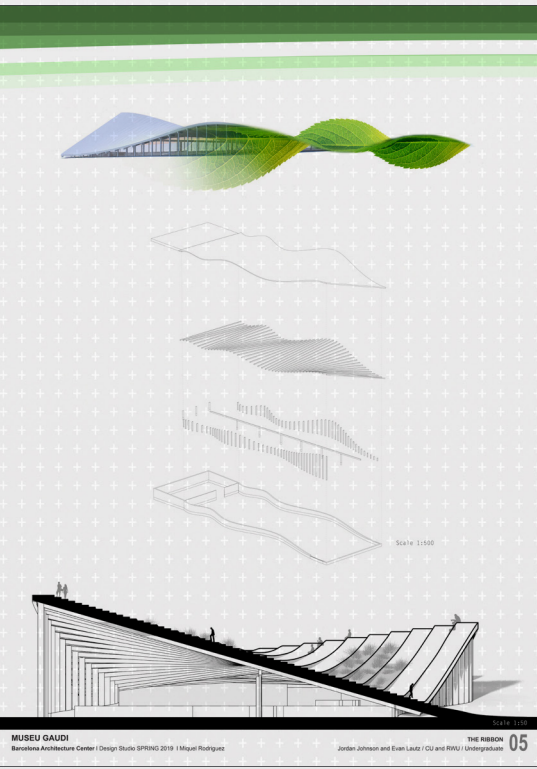
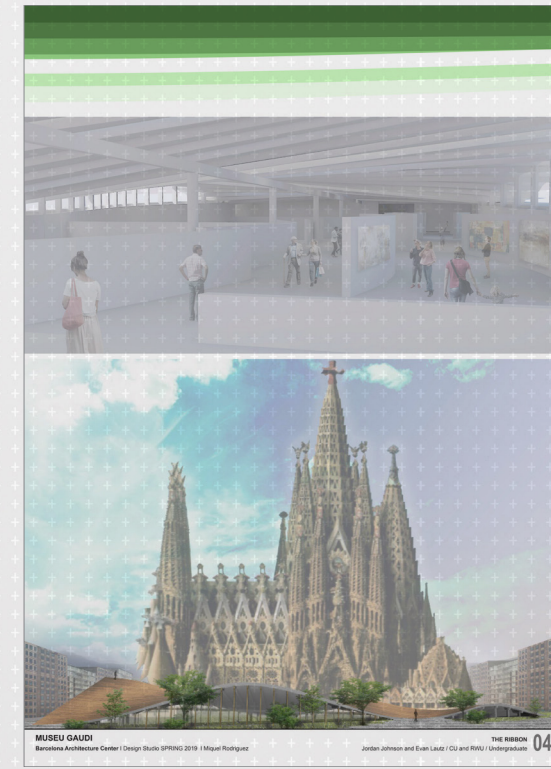
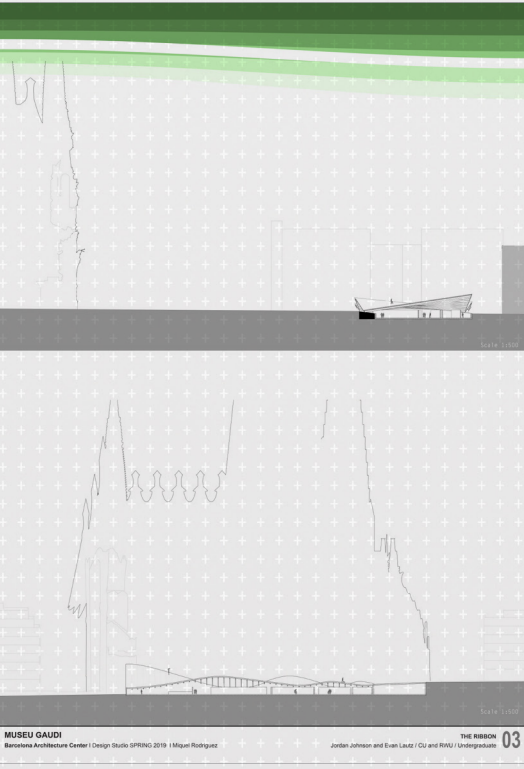
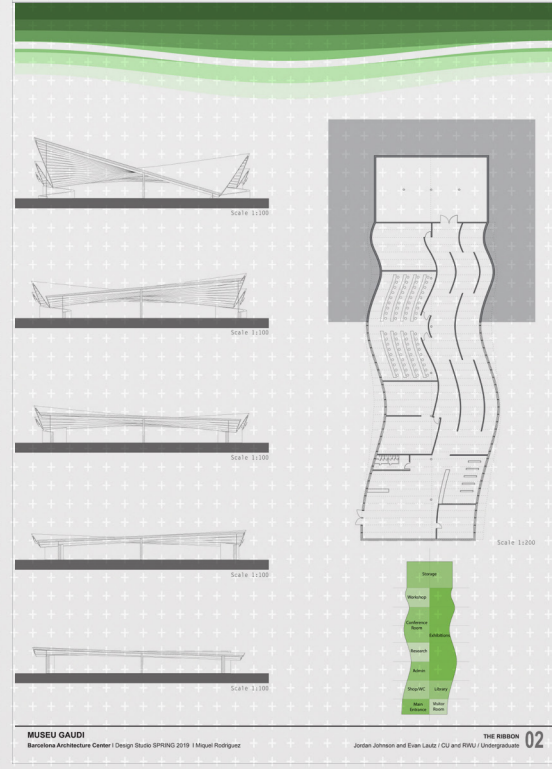
Jordan Johnson, Clemson University, Architecture Undergraduate
 Evan Lautz, Roger Williams University, Architecture Undergraduate



The Ribbon is an museum extension of the Plaza Gaudí designed to house artifacts of the Sagrada Família, located in the adjacent block. **The Ribbon takes advantage of the 5 meter slope from the north west by wedging itself into the ground, creating a mostly underground museum experience and lending most of the roof to the plaza.** The roof ripples up in waves to create an extension of the surrounding plaza with heightened viewing points of the Sagrada Família, as well as providing both direct and indirect lighting into the museum itself.

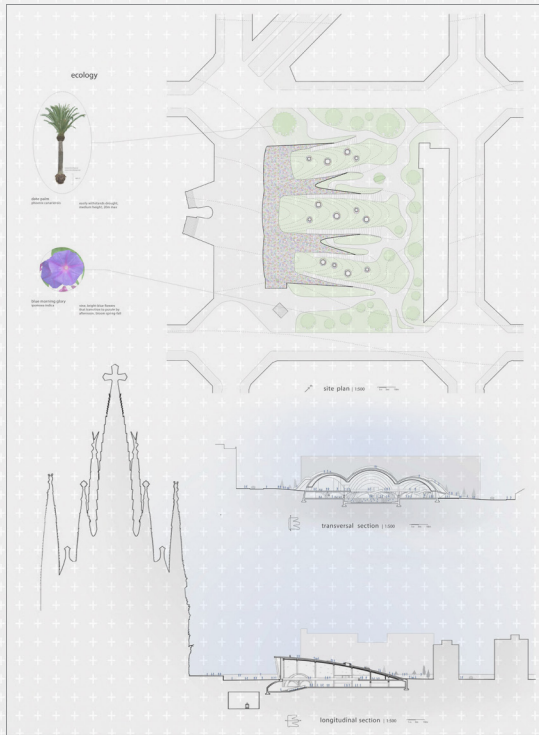
The museum not only houses artifacts of Gaudí's original models and designs of the Sagrada Família, but also a library of resources on the church and Gaudí himself, a conference room, a gift shop, and a workshop and research center for the current design team of the Sagrada Família, which is viewable to museum visitors through glass walls.

Visitors are led to the entrance, located near the metro stop, through paths carved in the landscape by strips of concrete paneling. This paneling creates a flow throughout the plaza onto the roof that helps further extend the idea of the roof as an extension of the plaza and landscape.

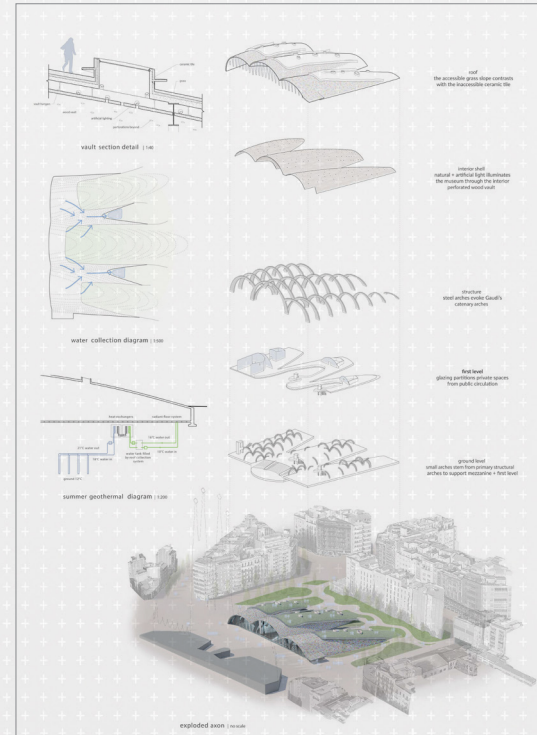


MUSEUM AS A PROJECTOR

Josh Guertin, Clemson University, Architecture Undergraduate

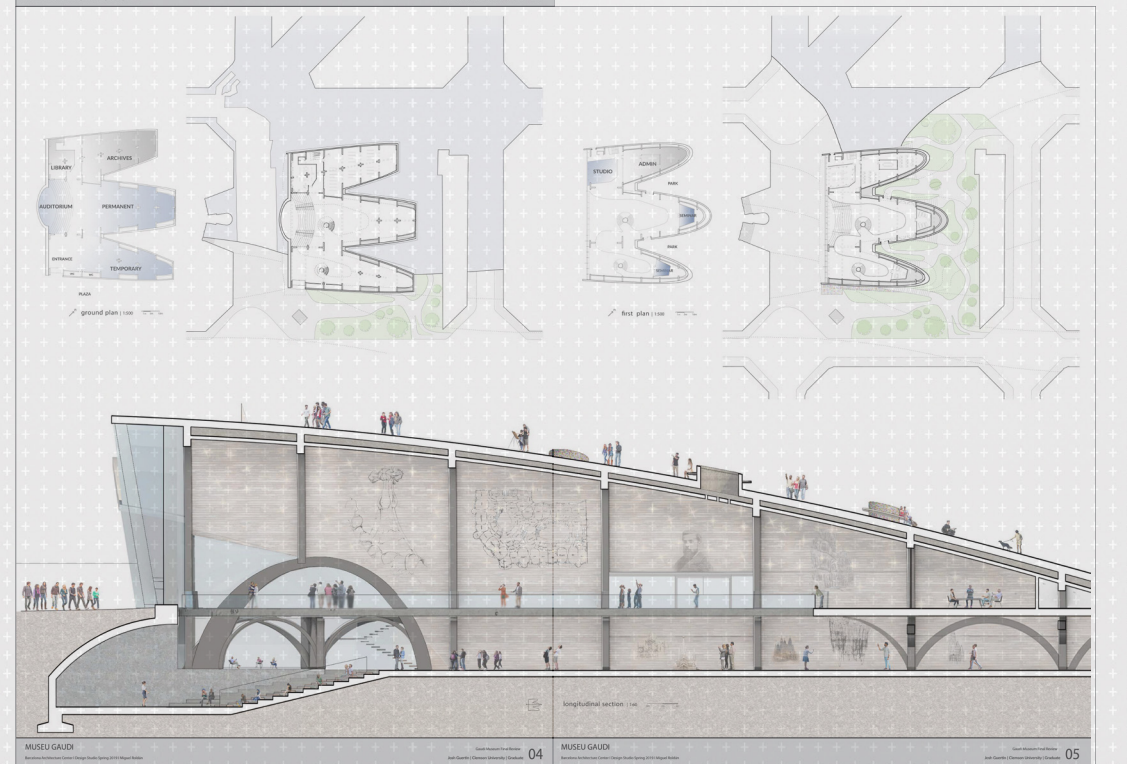
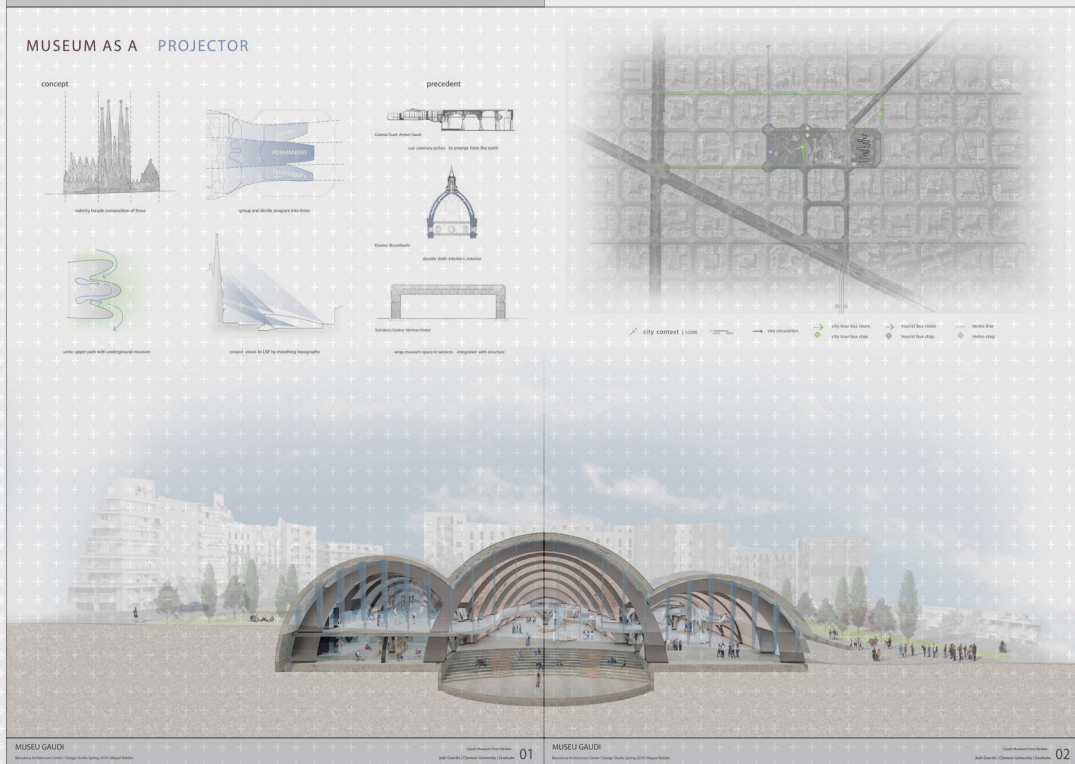


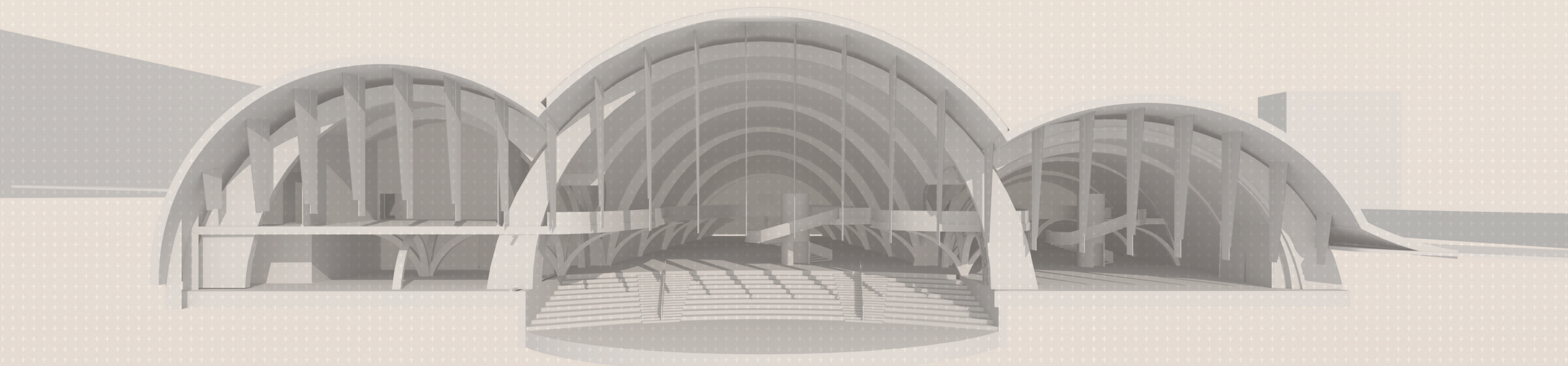
Currently, Plaça de Gaudí insufficiently serves La Sagrada Família's 20 million annual visitors: crowds of tourists form in awkward spots, hindering circulation around Gaudí's Basilica. **This proposal unites pedestrian circulation between an upper park and lower museum, while creating a variety of views of La Sagrada Família. The three museum volumes derive from the tripartite composition of the Nativity façade.** Emerging from the earth, the vaults recall Gaudí's catenary arches and project views to the Basilica.



The three volumes each house a major programmatic component of the museum: the permanent collection, temporary collection, and administrative zone. This arrangement of program creates a sinuous circulation through the museum that is reflected above in the park. Visitors can ascend and descend the vault roofs on perimeter paths or freely navigate the grass slopes for diverse views of La Sagrada Família. In between the hills, visitors can enter the museum on the mezzanine level, uniting the park and museum. A ceramic tile mosaic indicates the inaccessible parts of the vault roofs, creating a fantastical play of light and reflection, while ceramic tiled light-wells emerge on the grassy slopes.

A steel arched structural system supports the three vaults of the museum. The vault is double layered with an exterior concrete shell and an interior wood shell. The wood vault is perforated to produce a glittering illumination by means of both natural and artificial lighting, evoking a rainfall of light. The interior vault wraps into the double vault cavity, creating intimate alcoves in the exhibition spaces and mezzanine promenade. The inverse, the closed-off segments of the vault cavity, house the services of the building. The three volumes of the museum intersect as they project toward La Sagrada Família, forming the main public circulation zone, that culminates in the submerged auditorium space. The main entrance is positioned to form a relationship with the metro stop and the entrance to La Sagrada Família across the street, creating a gathering zone at the south corner of the block. The ceramic tiled part of the roof directs rainwater to underground collection cisterns. The collected rainwater is treated on site and circulated in the building. Geothermal heat pumps use the energy from the earth to chill and heat water using the heat exchanger process. This process feeds the radiant floor system in the slab, which heats the slab in the winter and cools in the summer. The museum takes advantage of its submerged position to sustainably heat and cool a space for viewing the process of La Sagrada Família and the unfinished final product.





ESCALERAS

Andrea Aponte, Texas A&M University, Architecture Undergraduate
 Sydney Lemanski, Texas A&M University, Architecture Undergraduate

ESCALERAS Barcelona Architecture Center | SPRING 2019 | Miquel Rodríguez, Andrea Aponte + Sydney Lemanski | Texas A&M | Undergraduate

OUR DESIGN OF GAUDI MUSEO 'ESCALERAS' CENTERS AROUND FLUIDITY IN RELATION WITH THE SITE AND IN REGARDS TO CIRCULATION THROUGHOUT THE BUILDING AND SITE AS A WHOLE. THE FORM OF OUR MUSEUM IS DERIVED FROM ESTE PUBLI-CADAFALCH'S FLOWER TILE WHICH CAN BE FOUND ALL AROUND THE CITY OF BARCELONA, AND THE LOCALLY SOURCED TILE MATERIALITY OF THE FAÇADE FURTHER STRENGTHENS THIS CONNECTION. THE STRUCTURE OF LA ESCALERA IS REINFORCED CONCRETE WITH RETAINING AND LOAD BEARING WALLS PAIRED WITH COLUMNS SPACED AROUND THE EXTERIOR TO PROVIDE SUPPORT FOR THE BUILDING. THE MUSEUM FOLLOWS THE TOPOGRAPHY OF THE SITE WHICH HAS A LEVEL CHANGE OF 4 METERS. THIS IS REFLECTED IN BOTH THE FLOOR AND ROOF PLANS WHICH STEP DOWN WITH THE TOPOGRAPHY. THE ROOF OF THE MUSEUM IS ENTIRELY ACCESSIBLE, AND CAN BE TRAVERSED VIA A SERIES OF RAMPS AND STAIRS WHICH WRAP AROUND THE BUILDING AND SITE. THERE IS A CENTRAL WATER FEATURE WHICH THE MUSEUM SURROUNDS ON 3 SIDES WHICH CAN BE CIRCUMNAVIGATED AND BRINGS A SENSE OF SERENITY TO THE INTERIOR SPACE OFFERING RELIEF FROM THE DENSE URBAN SURROUNDINGS. THE RELATIONSHIP WITH THE SAGRADA FAMILIA IS CREATED BOTH THROUGH THE TOPOGRAPHY AND THE OPEN ENTRANCE WHICH SERVES AS A TRANSITION SPACE AS IT IS A COVERED BUT IS NOT ENCLOSED BY WALLS. THIS MAINTAINS THE VISUAL CONNECTION WITH THE SAGRADA FAMILIA AND WELCOMES VISITORS INTO THE MUSEUM BY REMOVING THE PHYSICAL BARRIER OF THE WALLS AND ENCOURAGING THE CIRCULATION FLOW INTO THE BUILDING.

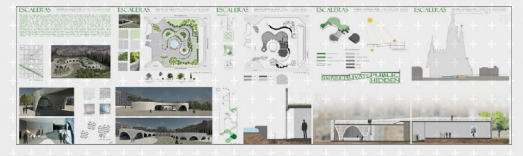


The Sagrada Familia is the most visited attraction in Barcelona, receiving 3 million people a year. Because of this, it was important for us to design a museum that will circulate this abundant amount of visitors throughout the site. **Our design of Gaudi Museo 'Eskaleras' centers around fluidity, in relation with the site and in regards to circulation throughout the building and site as a whole.** The form of our museum is derived from Josep Puig Cadafalch's flower tile, which can be found all around the city of Barcelona, and the locally sourced tile materiality of the façade further strengthens this connection.

The structure of Escaleras is reinforced concrete, with retaining and load bearing walls paired with columns spaced around the exterior to provide support for the building. **The museum follows the topography of the site which has a level change of -4 meters. This is reflected in both the floor and roof plans, which step down with the topography.**

The roof of the museum is entirely accessible, and can be traversed via a series of ramps and stairs which wrap around the building and site. There is a central water feature which the museum surrounds on 3 sides, which can be circumnavigated and brings a sense of serenity to the interior space, offering relief from the dense urban surroundings.

The relationship with the Sagrada Familia is created both through the topography and the open entrance, which serves as a transition space, as it is a covered but is not enclosed by walls. This maintains the visual connection with the Sagrada Familia and welcomes visitors into the museum by removing the physical barrier of the walls and encouraging the circulation flow into the building.



ESCALERAS Barcelona Architecture Center | SPRING 2019 | Miquel Rodríguez, Andrea Aponte + Sydney Lemanski | Texas A&M | Undergraduate

DESIGN PROCESS

ESCALERAS Barcelona Architecture Center | SPRING 2019 | Miquel Rodríguez, Andrea Aponte + Sydney Lemanski | Texas A&M | Undergraduate

DESIGN PROCESS

ESCALERAS Barcelona Architecture Center | SPRING 2019 | Miquel Rodríguez, Andrea Aponte + Sydney Lemanski | Texas A&M | Undergraduate

PROGRAM DIAGRAM

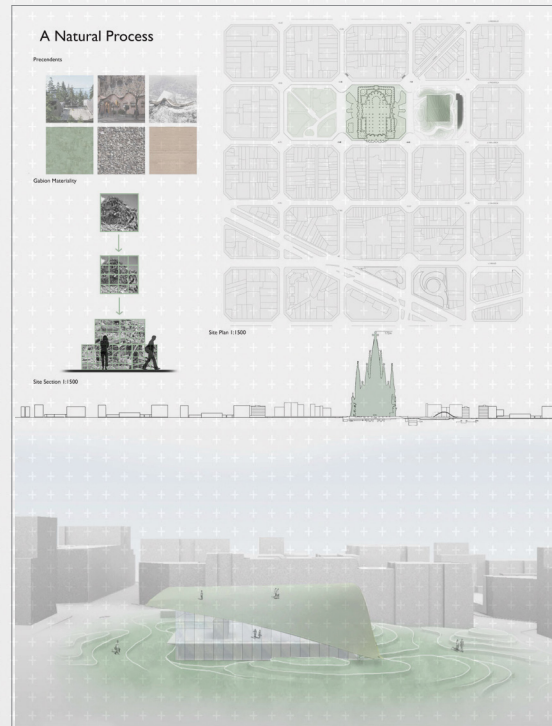
- Cafe and tickets
- Entrance
- Permanent temporary exhibit
- Vehicles
- Admin
- Conference room
- Storage and storage II
- Library
- Archives

SEMI-PUBLIC PRIVATE PUBLIC HIDDEN

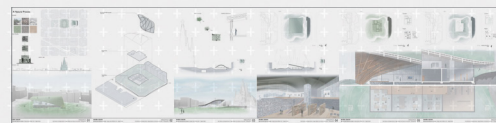
ESCALERAS Barcelona Architecture Center | SPRING 2019 | Miquel Rodríguez, Andrea Aponte + Sydney Lemanski | Texas A&M | Undergraduate

A NATURAL PROCESS

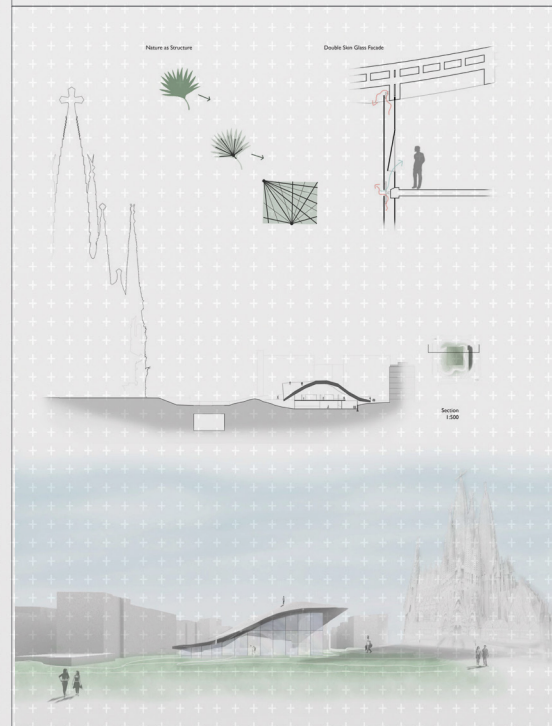
Kaylee Alvarez, Clemson University, Architecture Undergraduate
 Sean Flannery, Roger Williams University, Architecture Undergraduate



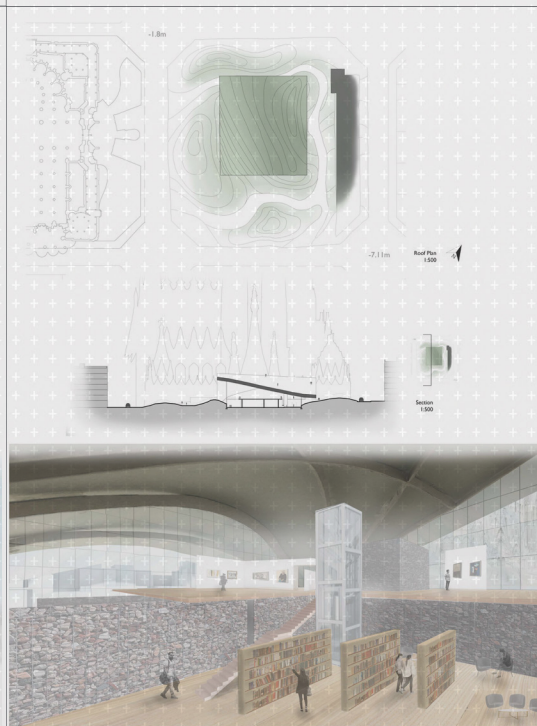
MUSEU GAUDI | Barcelona Architecture Center | Design Studio SPRING 2019 | Higuai Rodas | Sean Flannery and Kaylee Alvarez | Roger Williams and Clemson Universities | Undergraduate 01



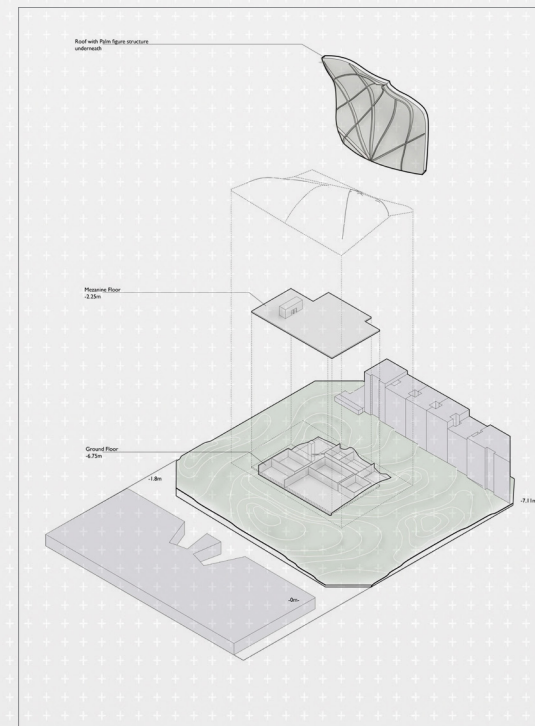
Barcelona is a city, that is moving forward towards creating more green and sustainable public spaces. For our project, we wanted to take advantage of the fact that our site is directly in front of Sagrada Familia, one of the most prominent buildings in Barcelona to further push these ideas and inform the public of the future of sustainability while remaining within the context of Gaudi's ideas. **In many of Gaudi's works he derives his form from nature and mythology to create his buildings. In our design process we wanted to go beyond this and use natural forms, not only as forms but also as functional and sustainable components.** The plaza is inspired from Mediterranean/ Latin gardens, filled with ornamental vegetation which in the end serves no functional purpose to the user or space.



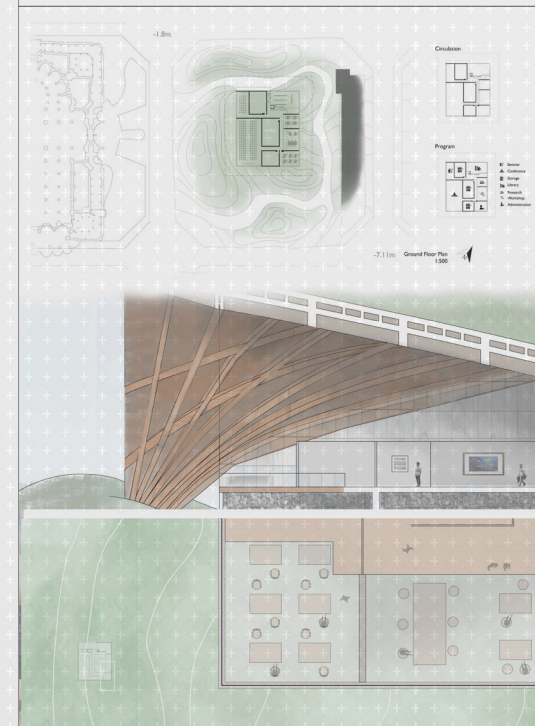
MUSEU GAUDI | Barcelona Architecture Center | Design Studio SPRING 2019 | Higuai Rodas | Sean Flannery and Kaylee Alvarez | Roger Williams and Clemson Universities | Undergraduate 03



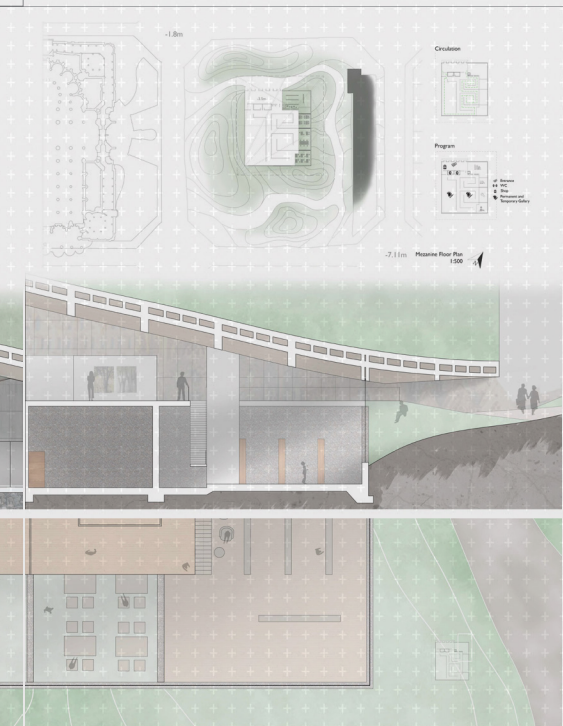
MUSEU GAUDI | Barcelona Architecture Center | Design Studio SPRING 2019 | Higuai Rodas | Sean Flannery and Kaylee Alvarez | Roger Williams and Clemson Universities | Undergraduate 04



MUSEU GAUDI | Barcelona Architecture Center | Design Studio SPRING 2019 | Higuai Rodas | Sean Flannery and Kaylee Alvarez | Roger Williams and Clemson Universities | Undergraduate 02



MUSEU GAUDI | Barcelona Architecture Center | Design Studio SPRING 2019 | Higuai Rodas | Sean Flannery and Kaylee Alvarez | Roger Williams and Clemson Universities | Undergraduate 05



MUSEU GAUDI | Barcelona Architecture Center | Design Studio SPRING 2019 | Higuai Rodas | Sean Flannery and Kaylee Alvarez | Roger Williams and Clemson Universities | Undergraduate 06

Although the landscape gives no purpose the people who inhabit it give it function and meaning nonetheless. It is filled with tourist who are taking pictures of the Sagrada Familia from a distance. **We decided to represent the true nature of the site by stripping the land and creating a whole new form to the land.** Thus enhancing the purpose of what the tourist give it by creating large open space filled with hills that provide many different unobtrusive views of Sagrada Familia. This also maintains a connection with the concept of our building, that is the roof which is the largest "mountain" of these hills.

For the structure of our roof we were inspired by the structure of palm leaves; which is a motif that Gaudi uses throughout his work. This structure is express on the interior of the building and allows people to experience of the connection we are creating between nature and structure.

In terms of sustainability and relation to Gaudi, there was some things that he did which would be considered sustainable but he did not do these things for the purpose of being sustainable. One of the examples would be recycled materials. Our project makes use of gabion walls however instead of being filled with just rocks they are filled with rubble from buildings that have been demolished in Barcelona. This gives our sustainability a visible formal quality. Other stainable elements we used include, water drainage system, and our double skin glass facade.

Our building is organized by two floors that are divided by functionality, private and public space. This serves two functions: One is that the exhibition area is above the more private spaces which allows them to keep the work areas open after hours. And two the exhibits are also pulled back from the workshop, administration, library, and research area in order to allow people to see in and observe the processes and in turn makes them apart of the museum.

SYMBIOSIS

Tyler Porter, Roger Williams University, Architecture Undergraduate
 Aaron Cordle, Clemson University, Architecture Undergraduate

Symbiosis

Culture Museum

The design behind Symbiosis stems from our analysis of the straight, rigid pathways of the Eixample grid in contrast with the organic, natural elements scattered throughout the city. As a museum dedicated to La Sagrada Família, Symbiosis follows in Gaudi's footsteps by aiming to connect visitors back to nature in every way. The curvilinear ramps create a meandering pathway, allowing the public to slow down and traverse the area freely while taking in the sites around them. In a similar way, the organic shape of the museum and the open floor plan allow guests to experience the exhibits in whatever way feels natural. Antoni Gaudi was heavily inspired by nature and her forms, as is made evident throughout La Sagrada Família. To further connect the public to the work of Gaudi, we chose to model the structure after the one element that all life on Earth has in common, DNA and the Chromosome. This can be seen in the shape of the ramps and the steel structures that hold the windows and give support to the structure.

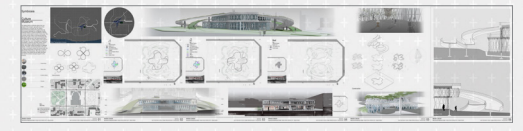
MUSEU GAUDI
 Barcelona Architecture Center | Design Studio SPRING 2019 | Miguel Rollán
 Tyler Porter/Aaron Cordle / Roger Williams/Clemson | Undergraduate



Section 1-50

Section 1-50

MUSEU GAUDI
 Barcelona Architecture Center | Design Studio SPRING 2019 | Miguel Rollán
 Tyler Porter/Aaron Cordle / Roger Williams/Clemson | Undergraduate

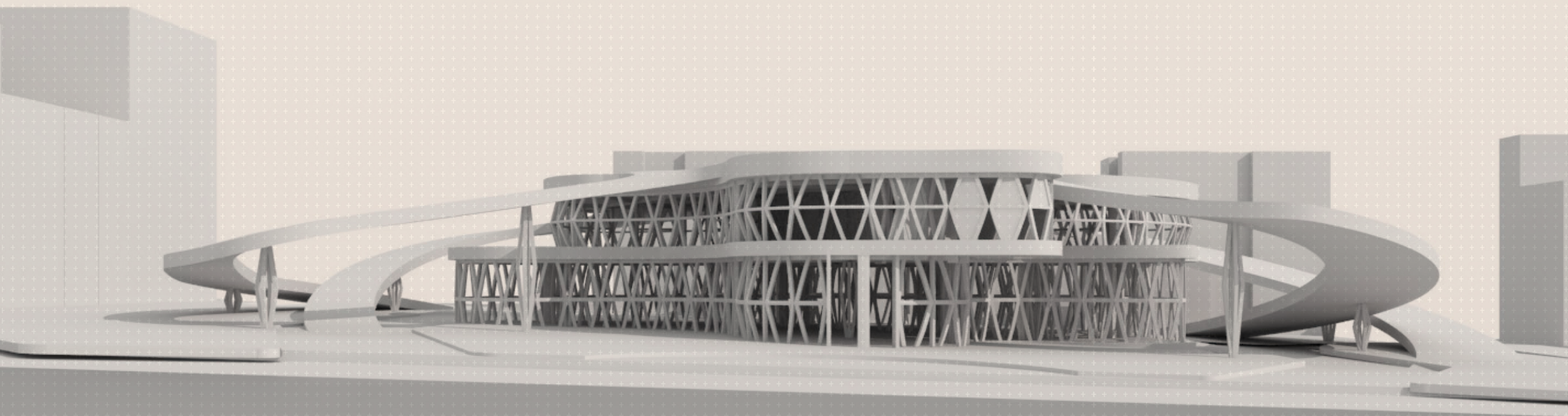


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MUSEU GAUDI
 Barcelona Architecture Center | Design Studio SPRING 2019 | Miguel Rollán
 Tyler Porter/Aaron Cordle / Roger Williams/Clemson | Undergraduate

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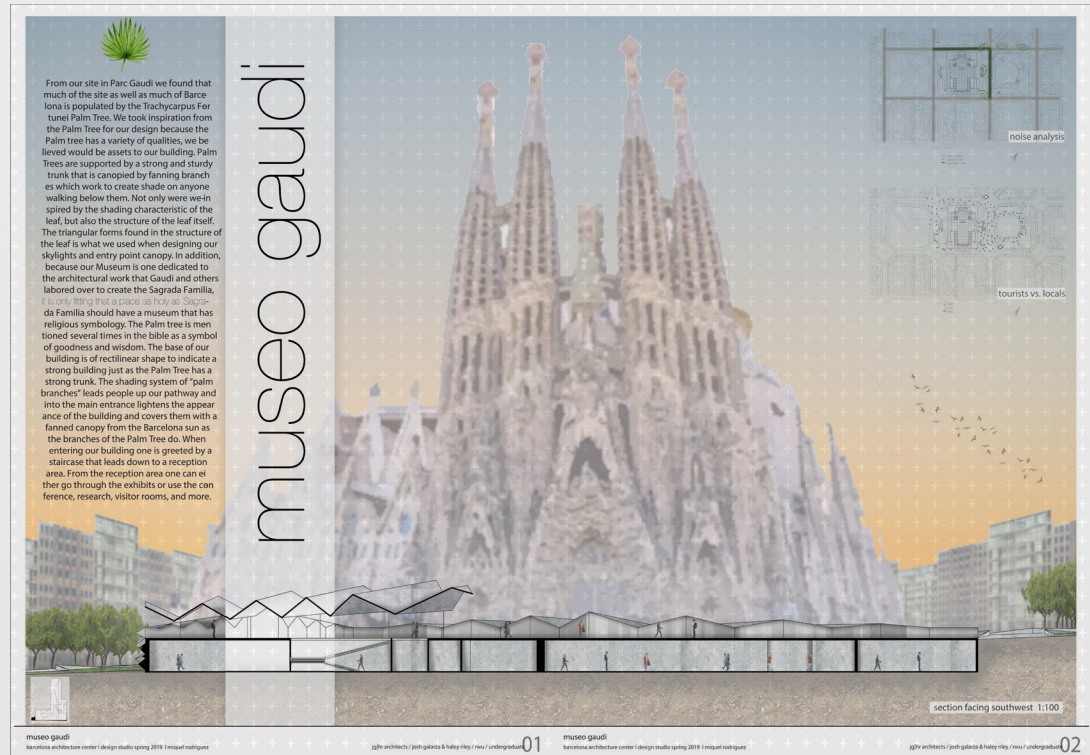
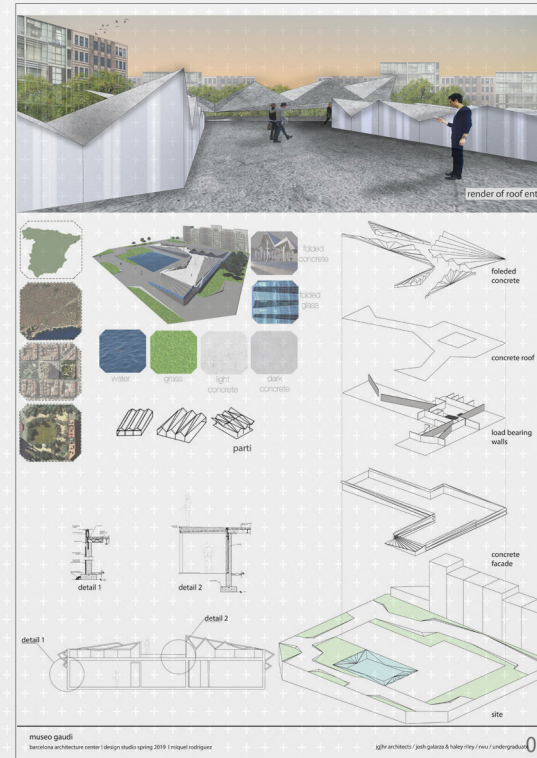
MUSEO GAUDI

Josh Galarza, Roger Williams University, Architecture Undergraduate
 Haley Riley, Roger Williams University, Architecture Undergraduate



From our site in Parc Gaudi we found that much of the site as well as much of Barcelona is populated by the Trachycarpus Fortunei Palm Tree. We took inspiration from the Palm Tree for our design because the Palm tree has a variety of qualities, we believed would be assets to our building. Palm Trees are supported by a strong and sturdy trunk that is canopied by fanning branches which work to create shade on anyone walking below them. Not only were we inspired by the shading characteristic of the leaf, but also the structure of the leaf itself. The triangular forms found in the structure of the leaf is what we used when designing our skylights and entry point canopy. In addition, because our Museum is one dedicated to the architectural work that Gaudi and others labored over to create the Sagrada Familia, it is only fitting that a place as holy as Sagrada Familia should have a museum that has religious symbolism. The Palm tree is mentioned several times in the bible as a symbol of goodness and wisdom.

The base of our building is of rectilinear shape to indicate a strong building just as the Palm Tree has a strong trunk. The shading system of "palm branches" leads people up our pathway and into the main entrance lightens the appearance of the building and covers them with a fanned canopy from the Barcelona sun as the branches of the Palm Tree do. When entering our building one is greeted by a staircase that leads down to a reception area. From the reception area one can either go through the exhibits or use the conference, research, visitor rooms, and more.



A DIFFERENT ANGLE

Joseph Whipple, Clemson University, Architecture Undergraduate Sam Nasby, Roger Williams University, Architecture Undergraduate

A DIFFERENT ANGLE

GAUDI WAS INSISTENT THAT THE SAGRADA FAMILIA BE VIEWED FROM ON DIAGONAL PLANES AS TO BETTER PRONOUNCE THE FORMS OF THE FACADES, SO WE BECAME INSISTENT ON CREATING THESE VIEWS THROUGH THE FORM OF THE MUSEUM. THE BUILDING BREAKS THROUGH THE GROUND AND THE ROOF PITCHES UP TO BRING AS MUCH OF THE SAGRADA FAMILIA INTO THE EXHIBITION AS POSSIBLE. THE MOVE NOT ONLY FRAMES THE BASILICA WITHIN EACH INTERIOR SPACE BUT ALSO CREATES A SYSTEM OF LIGHT WELLS THAT ILLUMINATE THE MAIN ATRIUMS.

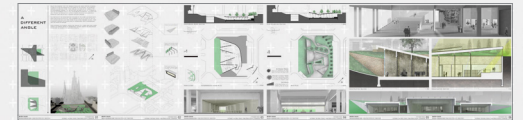
UPON ENTERING THE MUSEUM, GUESTS ARE TREATED TO A LARGE OPEN AREA WHERE THERE IS NO FORCED ORDER OF PROGRESSION, RATHER, GUESTS ARE ENCOURAGED TO EXPLORE THE MUSEUM IN A NONLINEAR FASHION.

THE POSITION OF THE STRUCTURE AND THE BASE OF THE FLOOR PLAN SHAPE BOTH COME FROM GAUDI'S STAR PLAN. THE STAGGERED WALLS THAT MAKE UP THE FIVE MAIN SPACES ARE BUILT OUT FROM WHERE GAUDI'S STAR CROSSES THE SITE. THEIR PLACEMENT CREATES TWO DYNAMIC SPATIAL EXPERIENCES, ONE OF COMPRESSION AND THE OTHER OF RELEASE.

MUSEU GAUDI
Barcelona Architecture Center | Design Studio SPRING 2019 | Miguel Rodón
Joe Whipple + Sam Nasby + Clemson + Roger Williams University | Undergraduate



MUSEU GAUDI
Barcelona Architecture Center | Design Studio SPRING 2019 | Miguel Rodón
Joe Whipple + Sam Nasby + Clemson + Roger Williams University | Undergraduate



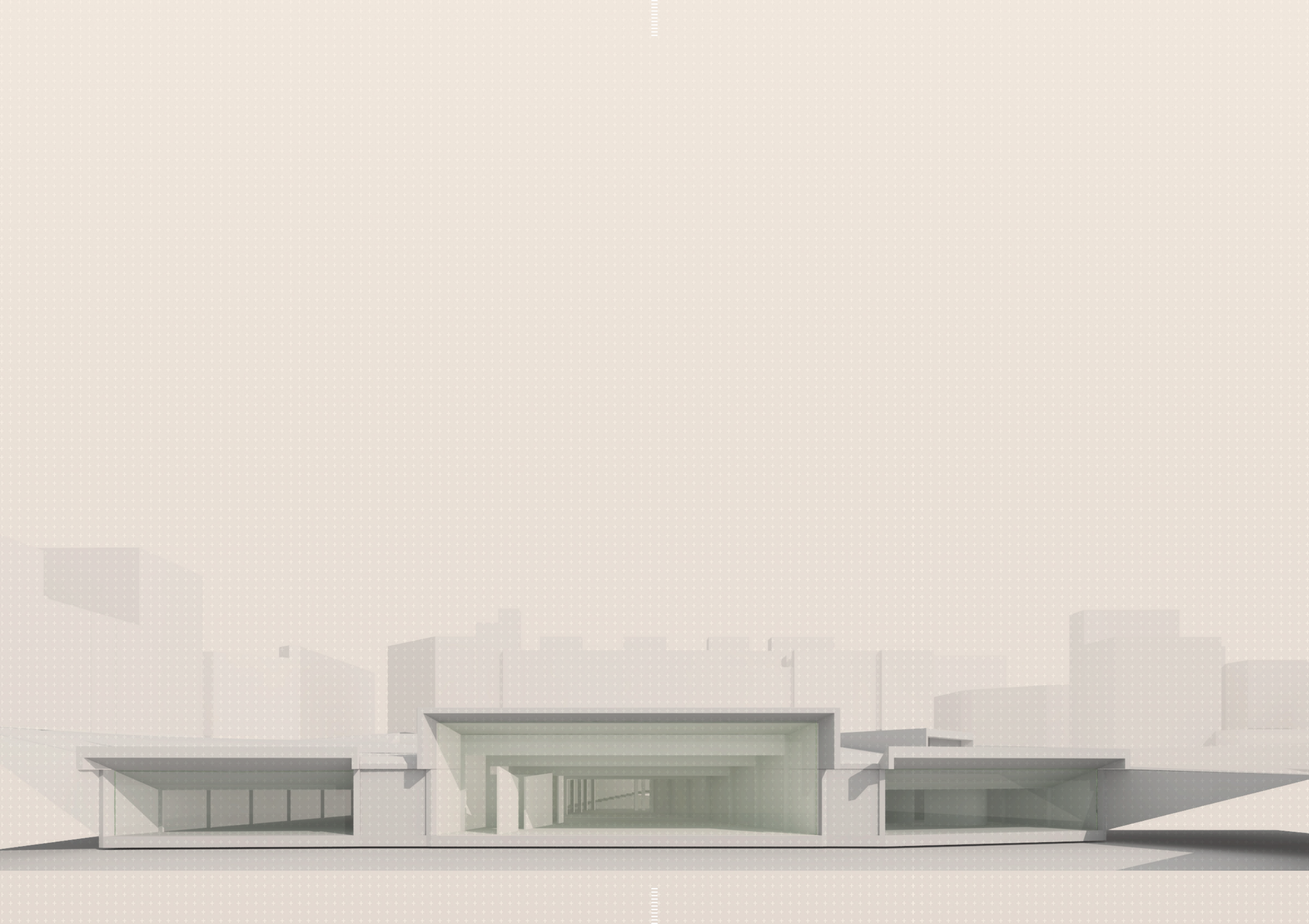
Gaudi was insistent that the Sagrada Família be viewed from on diagonal planes as to better pronounce the forms of the facades, so we became insistent on creating these views through the form of the museum. The building breaks through the ground and the roof pitches up to bring as much of the Sagrada Família into the exhibition as possible. This move not only frames the Basilica within each interior space but also creates a system of light wells that illuminate the main atriums. Upon entering the museum, guests are treated to a large open area where there is no forced order of progression, rather, guests are encouraged to explore the museum in a nonlinear fashion.

The position of the structure and the base of the floor plan shape both come from Gaudi's star plan. The staggered walls that make up the five main spaces are built out from where Gaudi's star crosses the site. Their placement creates two dynamic spatial experiences, one of compression and the other of release. The primary materials used in construction are concrete, steel, and glass. These are purposefully understated as to direct attention out from the museum to the Sagrada Família while simultaneously offering a new understanding of Gaudi and his work.

MUSEU GAUDI
Barcelona Architecture Center | Design Studio SPRING 2019 | Miguel Rodón
Joe Whipple + Sam Nasby + Clemson + Roger Williams University | Undergraduate

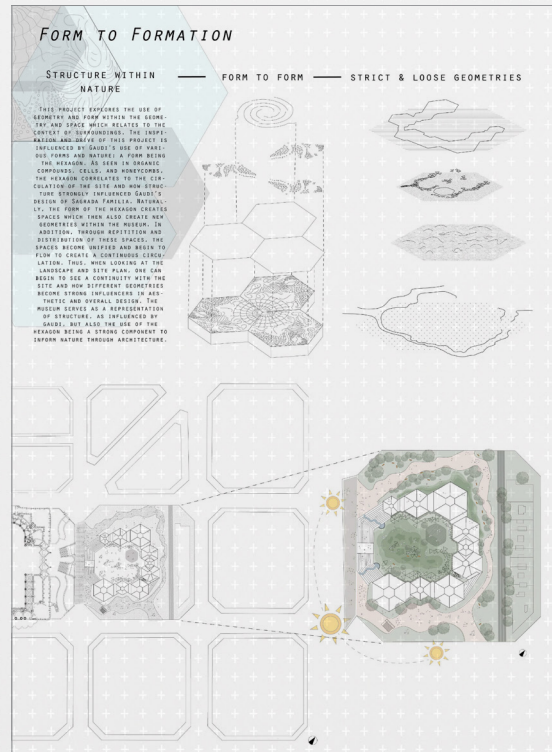
MUSEU GAUDI
Barcelona Architecture Center | Design Studio SPRING 2019 | Miguel Rodón
Joe Whipple + Sam Nasby + Clemson + Roger Williams University | Undergraduate

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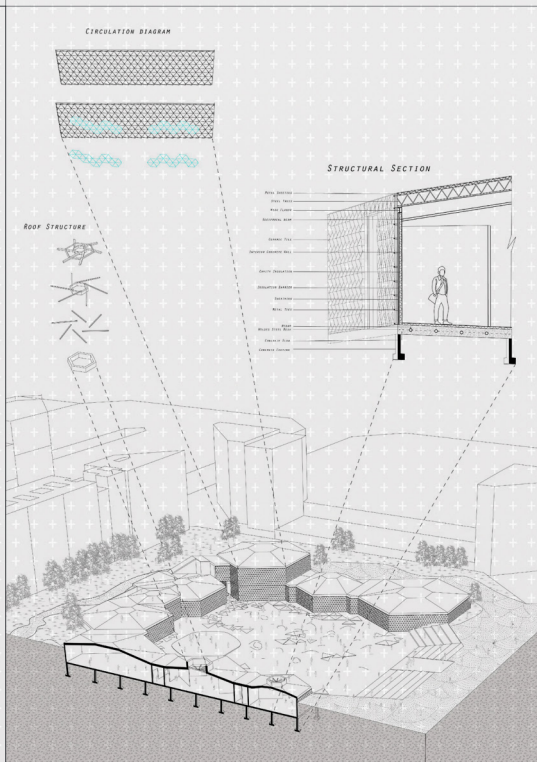
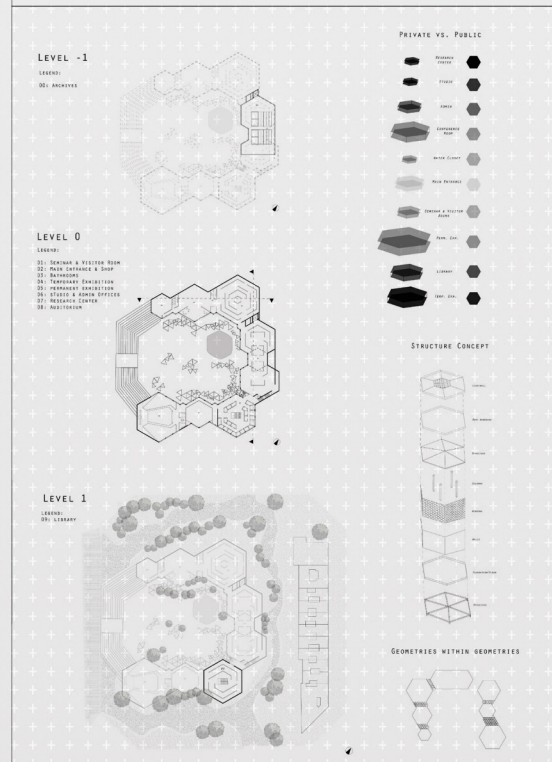


FORM TO FORMATION

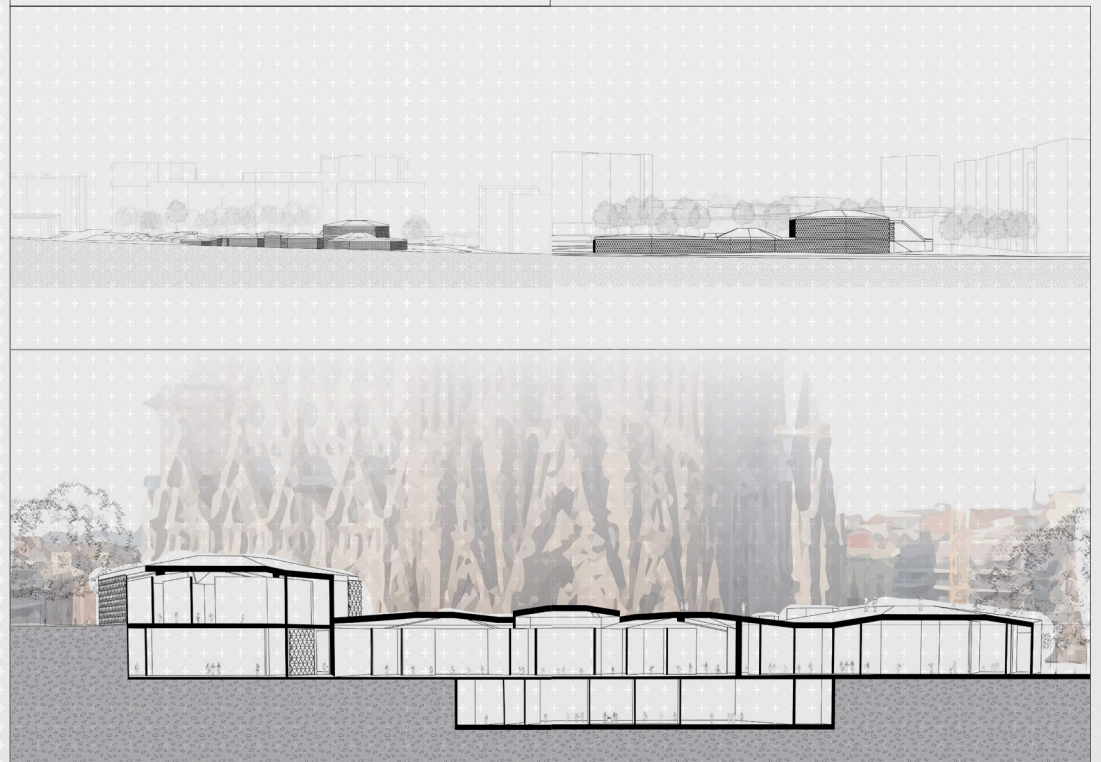
Keira Elkins, Texas A&M University, Architecture Undergraduate
 Sergio Antonio Arreola, Texas A&M University, Architecture Undergraduate



This project explores the uses of geometry and form to further exemplify the various geometries Gaudi used throughout his architectural designs. Through the use of the hexagon, this shape among others is one that occurs naturally. As seen in organic compounds, cells, and honeycombs, the hexagon represents a process and form which the spaces are executed. Naturally, the form of the hexagon creates spaces which then represent new geometries within the museum. In addition, through repetition and distribution of these spaces become unified and begin to flow to create a continuous circulation through promenade and form. The plaza area of the site becomes a representation of circulation, but the use of the triangles represents the deformation of the hexagon. The hills serve as a major source of interaction in the site and designed for various events.

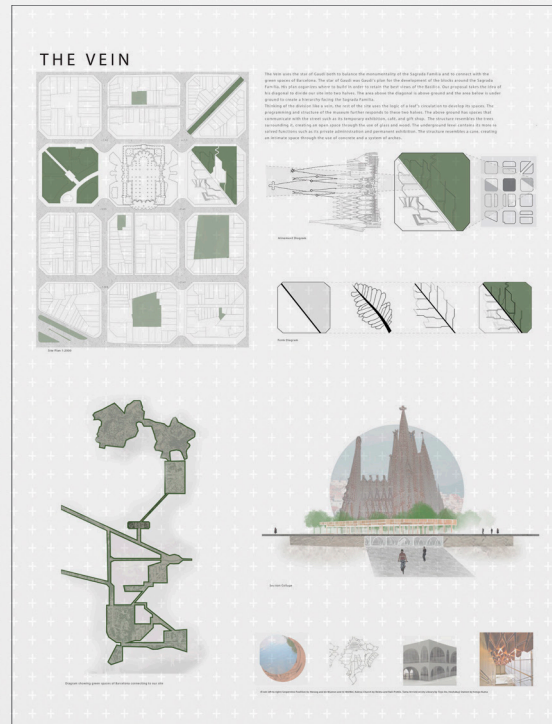


When looking at the floor plans, there are new geometries presented in the design. The rooms throughout each space refer to various geometries just as Gaudi used throughout his designs. Not only do they create new spaces, but these spaces exemplify the experience of openness and enclosure. When walking through the museum from the entrance to the permanent exhibition, one would feel enclosed, but then opened to a new experience when circulating throughout each room. The spaces are divided based on the private vs. public and formally designed based on program of spaces. In addition to the promenade of spaces, the element of lighting plays a significant role in the museum. Throughout the spaces, there are lightwells, diffused lighting, and windows which inform each new "space" or area and refer to circulation as well. The structure in each room is reciprocal which relates to the waves or currents of a sea. Not only does the interior suggest the interior suggest the interactive nature, but the exterior invites people to walk and enjoy the façade, surroundings, and La Sagrada Familia. There are hills and the walkable, triangulated paneled surfaces that people can walk on to enjoy the views and scenery. Consequently, this project further exemplifies geometries that Gaudi used throughout the city and in Sagrada Familia. **The project represents nature through structure and symbolizes the use of a mosaic of a hexagon throughout the site.**

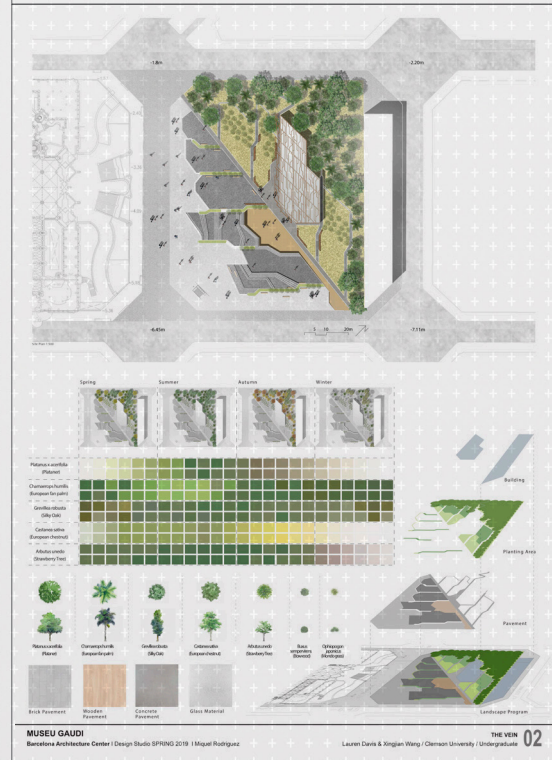
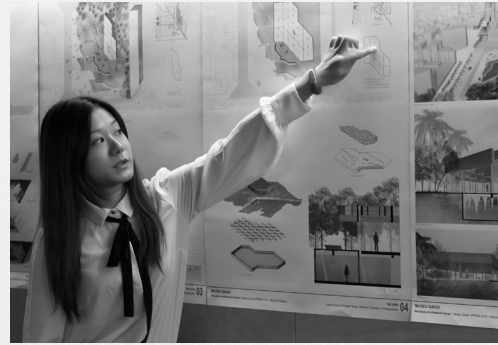


THE VEIN

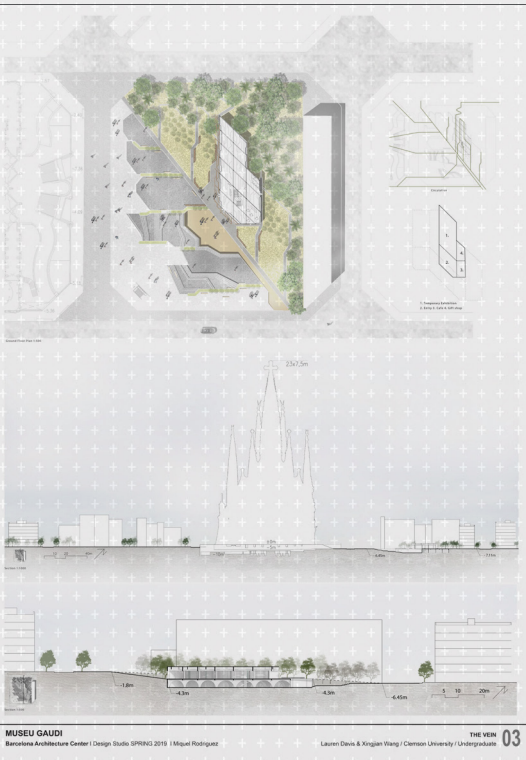
Lauren Davis, Clemson University, Architecture Undergraduate
 Xingjian (Echo) Wang, Clemson University, Landscape Arch. Undergraduate



MUSEU GAUDI | Barcelona Architecture Center | Design Studio SPRING 2019 | Miquel Rodriguez
 Lauren Davis & Xingjian Wang | Clemson University | Undergraduate 01



MUSEU GAUDI | Barcelona Architecture Center | Design Studio SPRING 2019 | Miquel Rodriguez
 Lauren Davis & Xingjian Wang | Clemson University | Undergraduate 02

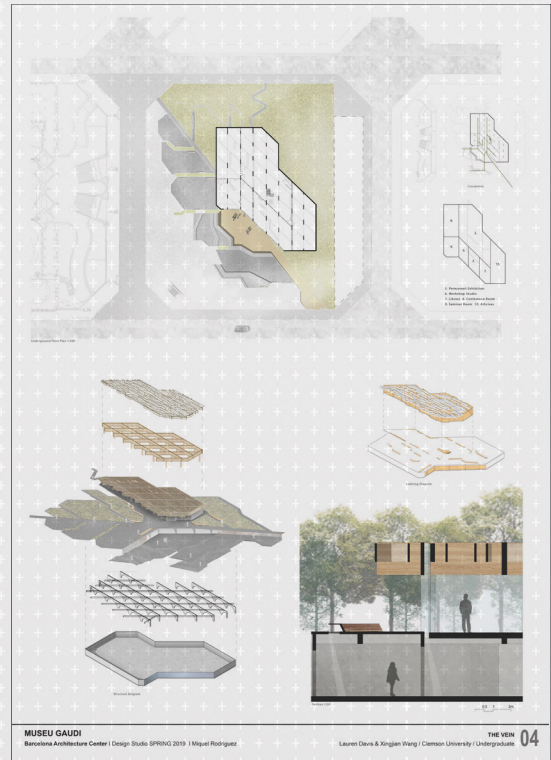


MUSEU GAUDI | Barcelona Architecture Center | Design Studio SPRING 2019 | Miquel Rodriguez
 Lauren Davis & Xingjian Wang | Clemson University | Undergraduate 03



The Vein uses the star of Gaudi both to balance the monumentality of the Sagrada Família and to connect with the green spaces of Barcelona. The star of Gaudi was Gaudi's plan for the development of the blocks around the Sagrada Família. His plan organizes where to build in order to retain the best views of the Basilica. Our proposal takes the idea of his diagonal to divide our site into two halves. The area above the diagonal is above ground and the area below is underground to create a hierarchy facing the Sagrada Família.

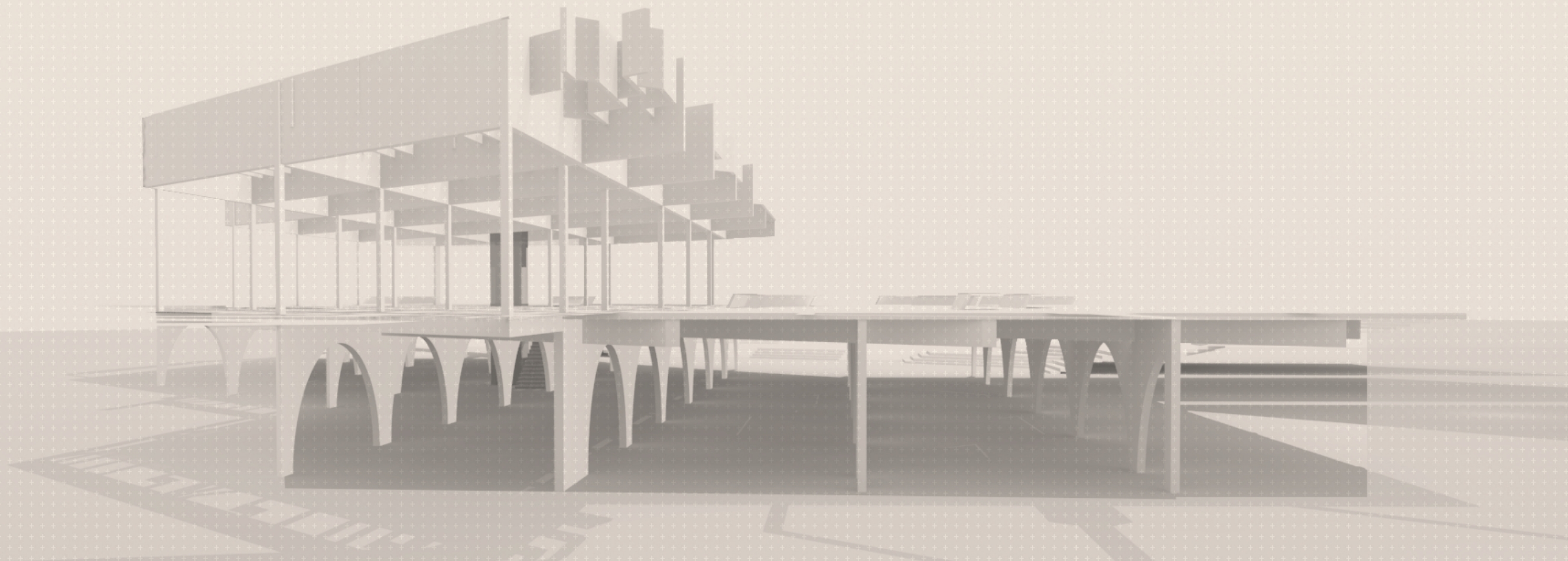
Thinking of the division like a vein, the rest of the site uses the logic of a leaf's circulation to develop its spaces. The programming and structure of the museum further responds to these two halves. The above ground has spaces that communicate with the street such as its temporary exhibition, café, and gift shop. The structure resembles the trees surrounding it, creating an open space through the use of glass and wood. The underground level contains its more resolved functions such as its private administration and permanent exhibition. The structure resembles a cave, creating an intimate space through the use of concrete and a system of arches.



MUSEU GAUDI | Barcelona Architecture Center | Design Studio SPRING 2019 | Miquel Rodriguez
 Lauren Davis & Xingjian Wang | Clemson University | Undergraduate 04

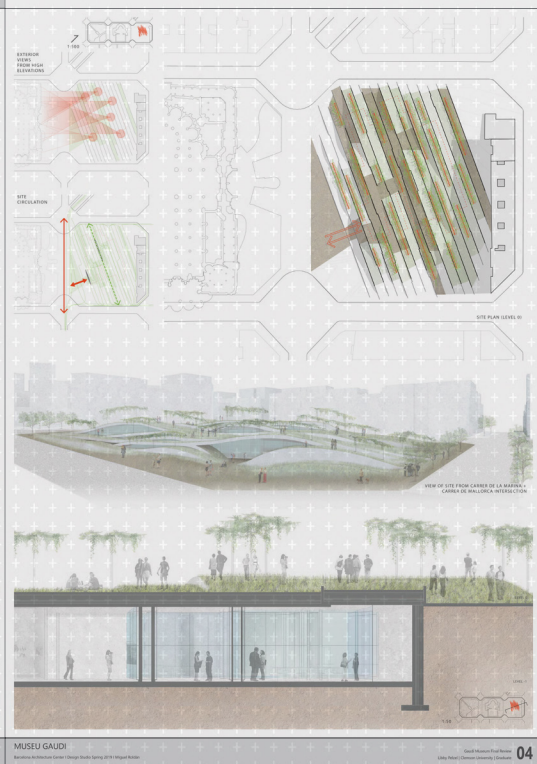
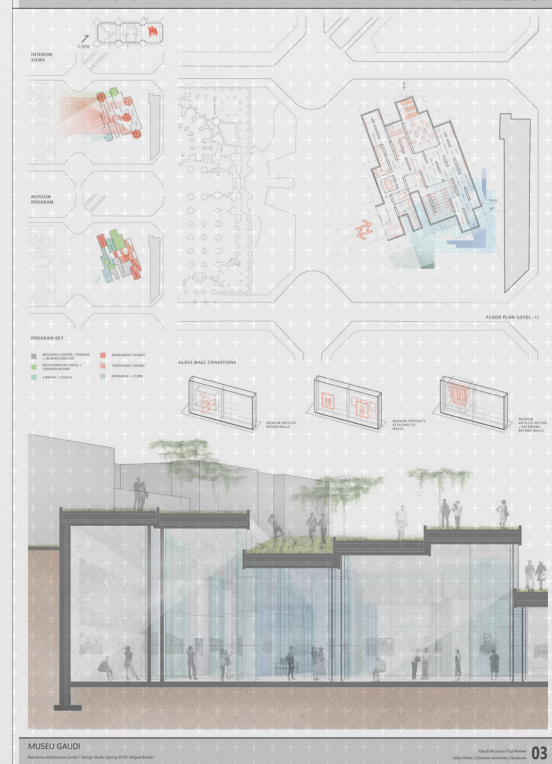
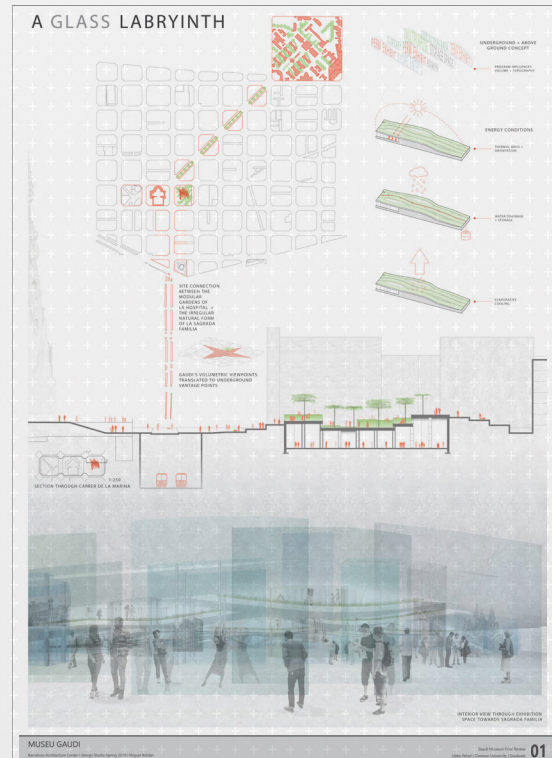


MUSEU GAUDI | Barcelona Architecture Center | Design Studio SPRING 2019 | Miquel Rodriguez
 Lauren Davis & Xingjian Wang | Clemson University | Undergraduate 05



A GLASS LABRYINTH

Libby Pelzel, Clemson University, Architecture Graduate

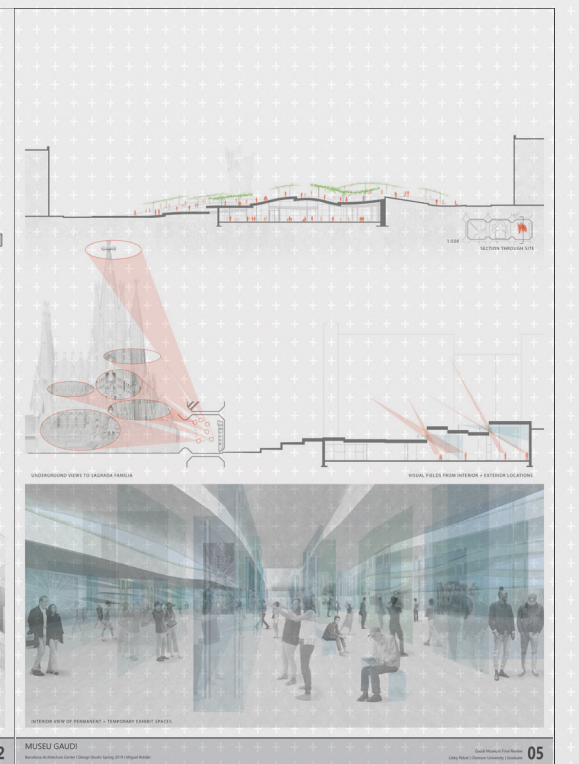
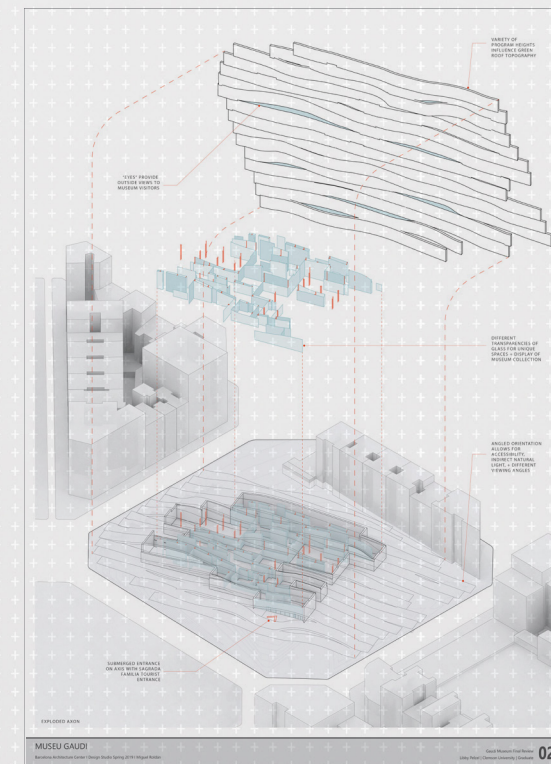


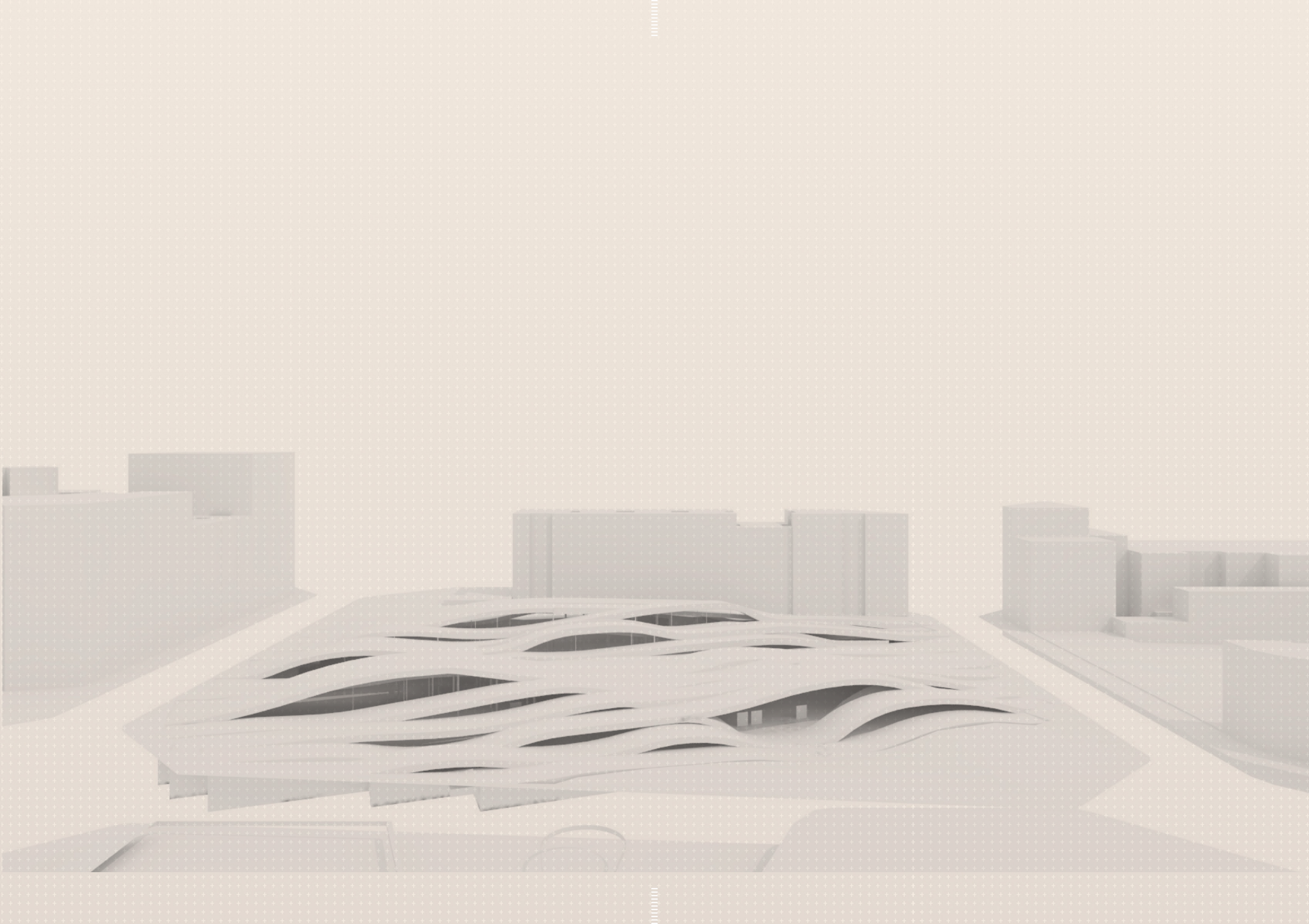
Within La Sagrada Familia, Gaudi explored light, scale, and structure in regard to architecture. The culmination of these elements produce an awe-inspiring and thought-provoking space for the thousands of tourists that visit the Basilica every day. An underground glass labyrinth situated in the adjacent site aims to evoke similar feelings of reflection and wonder while exploring a new set of materials and natural forms.

From materiality to volumes and program layout, the museum pays homage to La Sagrada Familia in a contemporary manner. Each programmatic area has a different height to not only give hierarchy of space, but to also offer views of the Basilica. Through glass eyes, a visitor can look up and see La Sagrada Familia outside. As one meanders throughout the museum in between glass walls of different opacities, these underground viewpoints offer a sense of orientation within the glass labyrinth.

The spaces of high occupancy, such as the multipurpose/auditorium room and the exhibition spaces, have taller ceiling heights to attract visitors and let natural light in through the glass eyes. For this reason, the program below ground directly corresponds to the topography of the green roof. An underground view of La Sagrada Familia from within the museum means visitors will have a higher vantage point above ground. The site becomes a series of natural undulating ribbons on which tourists and locals can walk, play, and view the Basilica.

The site is rotated off of the main Eixample grid for three main reasons. Just as Gaudi proposed a star plan for volumetric views of his project, the orientation gives a variety of volumetric views through glass eyes based on body alignment to the building. Additionally, natural light is received and diffused in the underground spaces as it plays off the transparent materiality of the museum. This furthers the glass labyrinth concept by creating mystic spaces full of reflection and liquidity. Above ground, the slightly rotated orientation allows for long accessible paths so that all users can enjoy a variety of vantage points at different elevations.



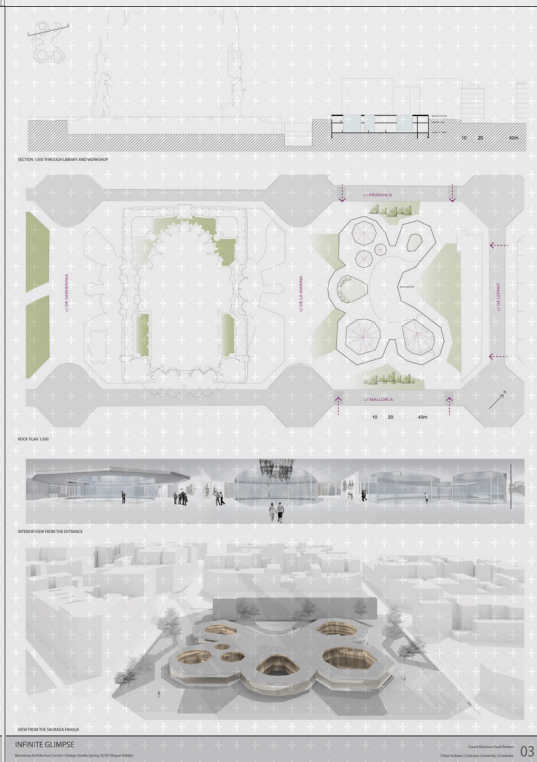
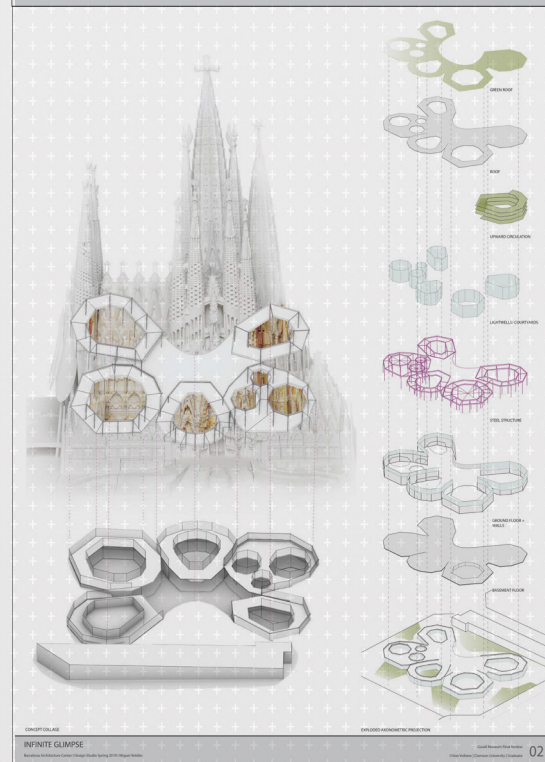
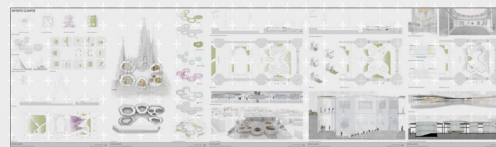
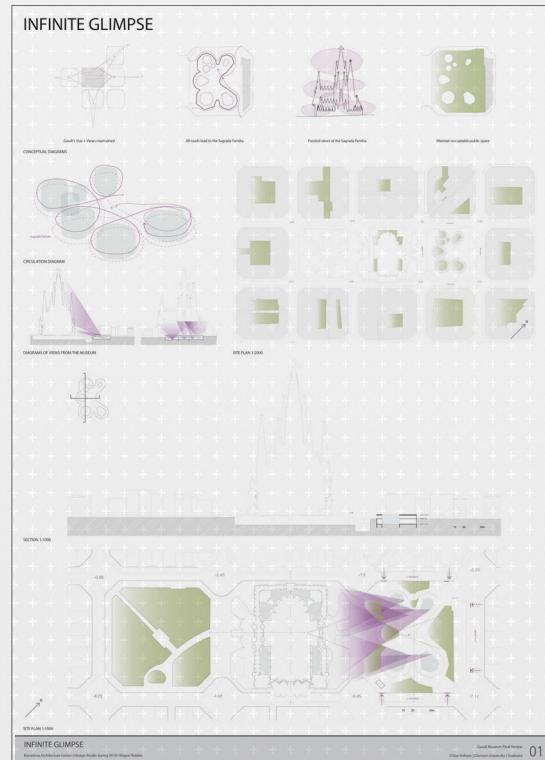
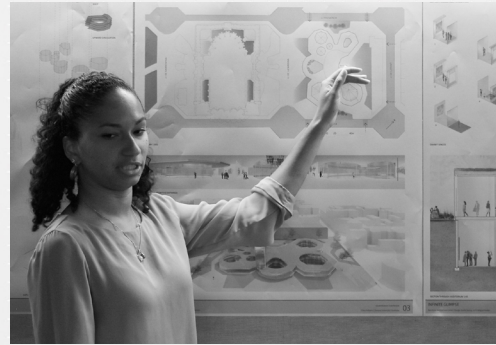


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INFINITE GLIMPSE

Chloe Voltaire, Clemson University, Architecture Graduate



The basilica of la Sagrada Familia finds itself in a very interesting context which has evolved since the time of its design. It is now a major touristic destination and attracts an enormous number of visitors daily. In designing the Sagrada Familia, Gaudi had established key viewing points for the basilica which nowadays are almost all blocked by the construction of housing. Through this project we were able to maintain one of the views from Gaudi's star as an endpoint to the visitor's journey through the life and works of Gaudi. The main idea of this proposal is allowing the visitors or locals to have a constant view of the Sagrada Familia. The tourists can enjoy these views throughout their journey in the museum through the glass facades and lightwells which hold within them, the programs of the museum.

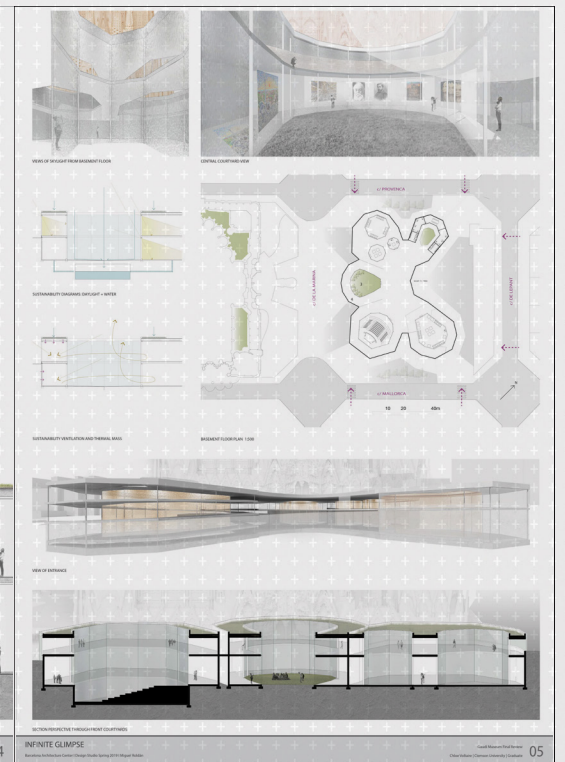
These are fragmented/framed view of the sagrada Familia allowing each to catch endless glimpses at Gaudi's project. The visitors are learning about Gaudi and stitching together his life story during their continuous meandering path, only when they reach the occupiable roof, will they get the luxury to enjoy the complete unobstructed view to the Sagrada Familia.

On the path, the exhibits inhabit the rings surrounding the courtyards just like the people of the Eixample inhabit the apartments around their courtyards. The structure is made out of a series of rings guiding the exhibition around these different courtyards.

On the path, the exhibits inhabit the rings surrounding the courtyards just like the people of the Eixample inhabit the apartments around their courtyards. The structure is made out of a series of rings guiding the visitor through the exhibition around these different courtyards.

This museum is not meant to compete with the Sagrada Familia but to contrast it with its discretion and lightness through use of glass. The height of the museum stops at level 0 of the sagrada Familia which allows us to highlight the Sagrada Familia's grandeur. One will always look up at the Sagrada Familia (Look up towards the heavens), giving the same effect that is found inside the Basilica when looking up at the metaphorical trees/lightwells.

A museum as a glass labyrinth adjacent to La Sagrada Familia adapts Gaudi's original discourse for La Sagrada Familia in a contemporary manner. Transparent materiality, a variety of spaces working in relation to the human scale and visual field, and a thin, light structure contrasts the heavy stone and extreme scale of Gaudi's Sagrada Familia. However, both projects evoke emotional responses from users and offer space for reflection and thought.



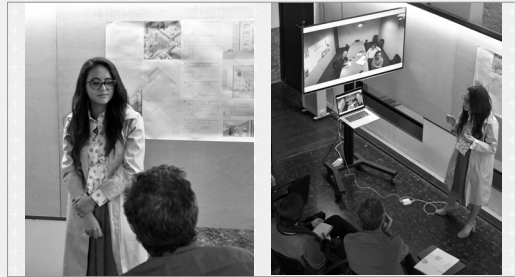
Final study Master of Architecture Project

URBAN EMBROIDERY

Roxy Treviño , Texas A&M University Architecture Graduate
 FALL 2018 COLLEGE STATION / SPRING 2019 BARCELONA

Barcelona Architecture Center Program offers Master of Architecture students to select the Design Studio project in Barcelona. Roxy Treviño has started her project during the Fall 2018 in Texas A&M and concluded in Spring 2019 in Barcelona.

Chair: **Erminy Marcel**
 Co Chair Member: **Miguel Roldan**
 Member: **Robert Brown**
 Member: **Stephen Caffey**
 Department: **Robert R Warden**, Proxied by: **Shelley D Holliday**
 Office of Graduate and Professional Studies: **Ginger A White**

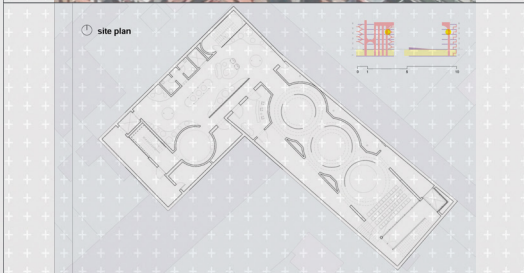
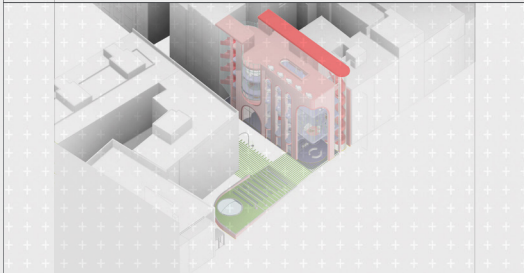
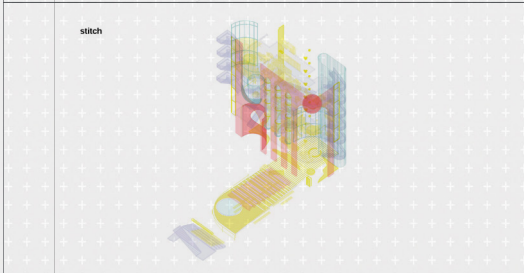
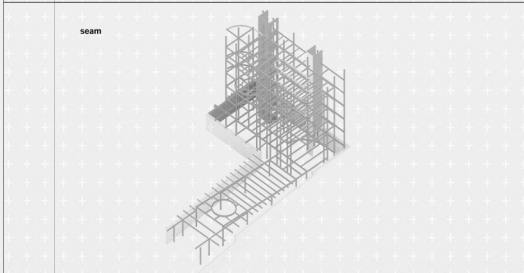
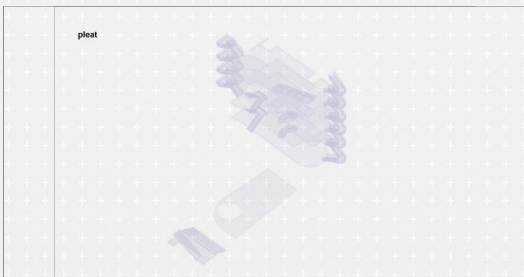
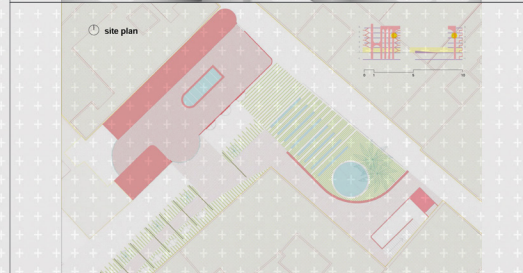
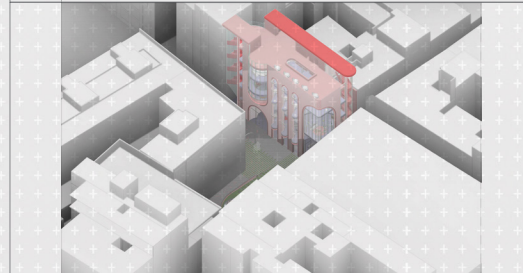
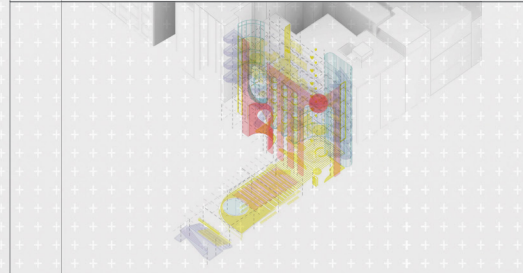
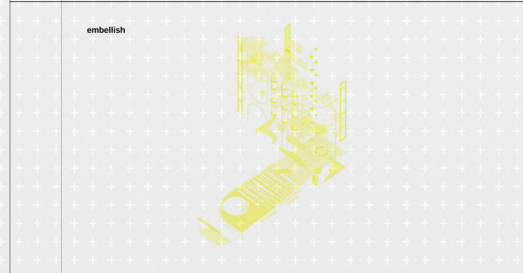
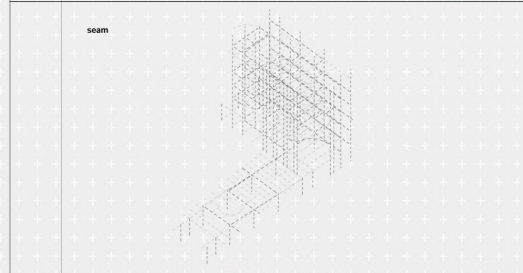
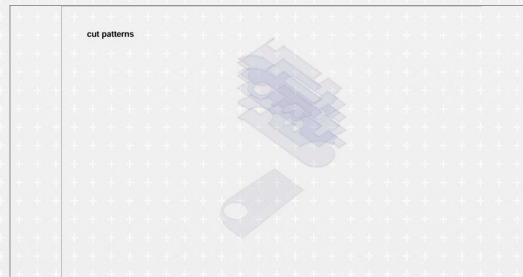
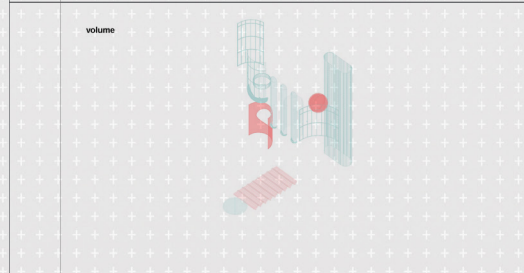
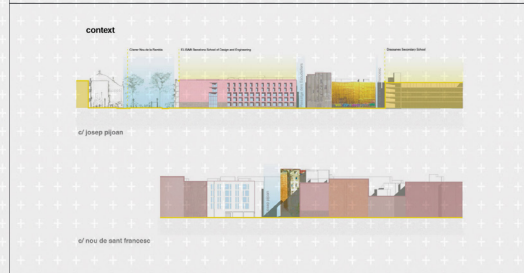
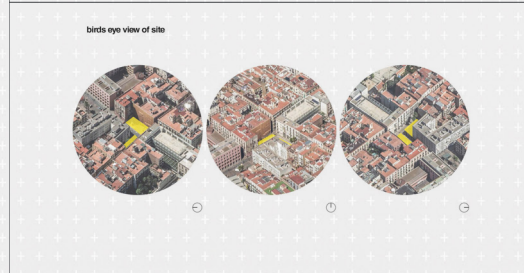
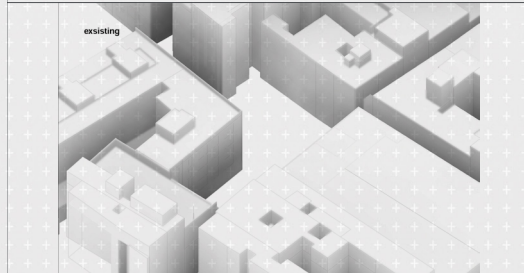
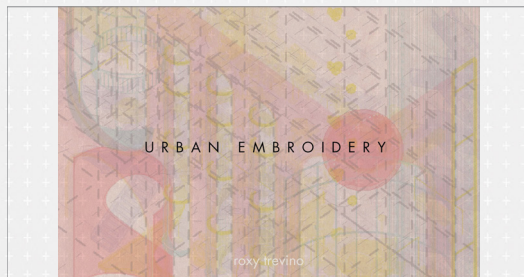


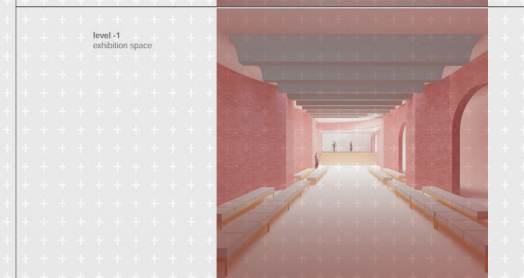
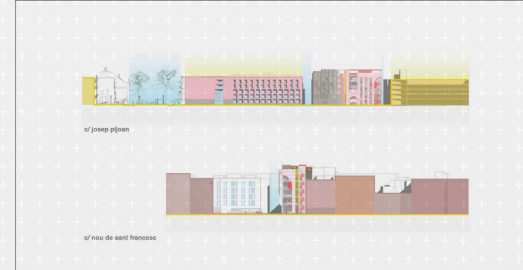
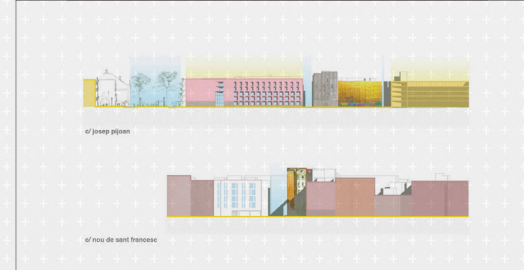
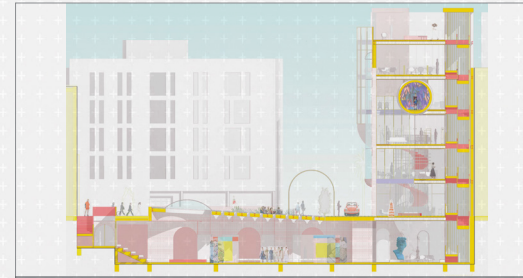
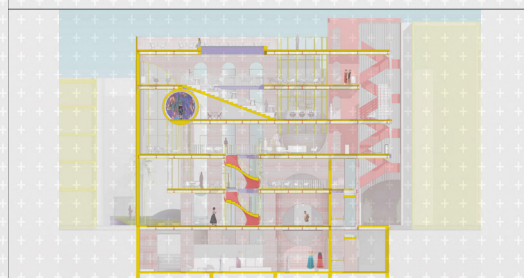
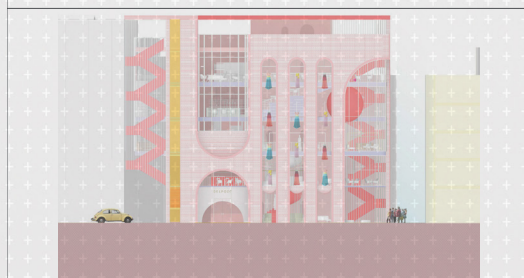
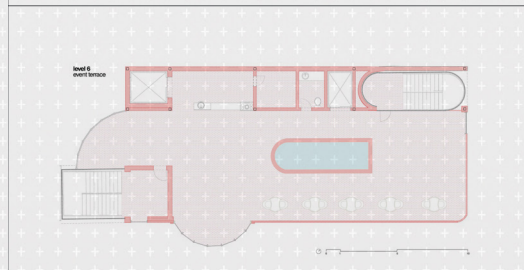
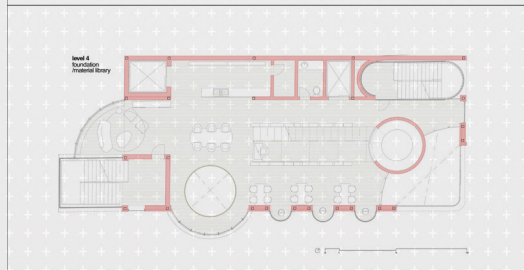
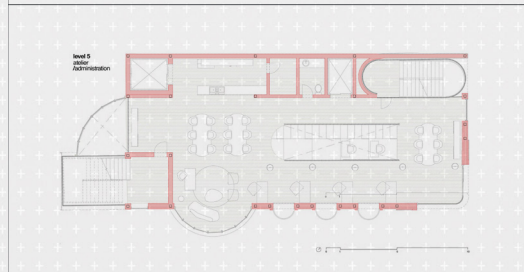
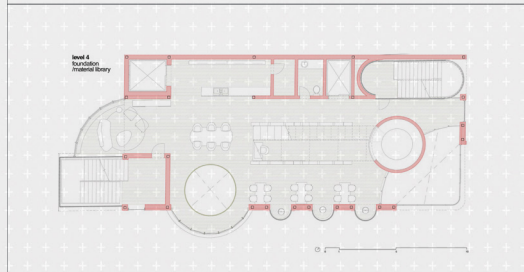
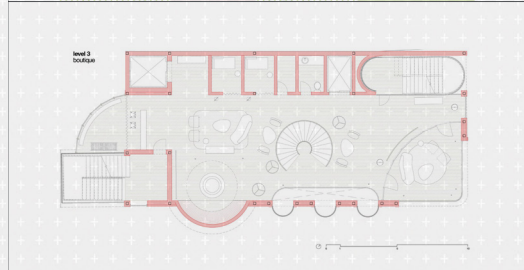
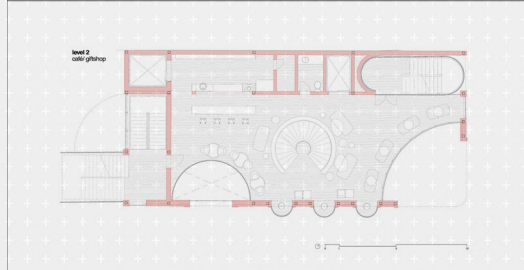
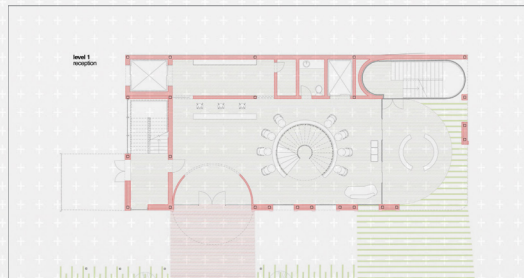
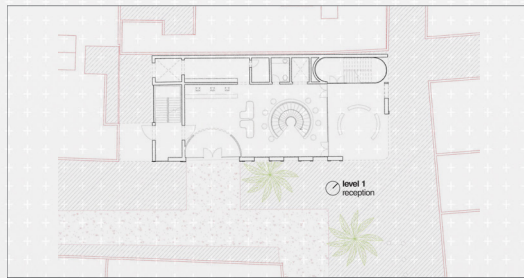
2019 Texas A&M University Department of Architecture Award of Excellence

It was Gottfried Semper who declared that **'The beginning of building coincides with the beginning of textiles.'** This investigation sought to meld my interest in interdisciplinary design in order to derive new meaning in creating architecture. The project is set in the dense urban fabric of the Gothic Quarter of Barcelona.

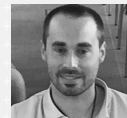
Through the vessel of creating a design foundation for Spanish Prêt-À-Couture house Delpozo, I explored how architecture can be fashioned. The process of garment making informed the process of designing a built space with elements such as pleats, volume, and silhouette.



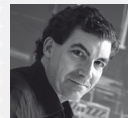




INVITED PROFESSORS



ERIC
RUSSIÑOL



ENRIC
MASSIP



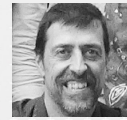
ROBERT
BRUFAU



TONI
CUMELLA



MANUEL
COLOMINAS



PASQUAL
BENDICHO

Design studio lecture series

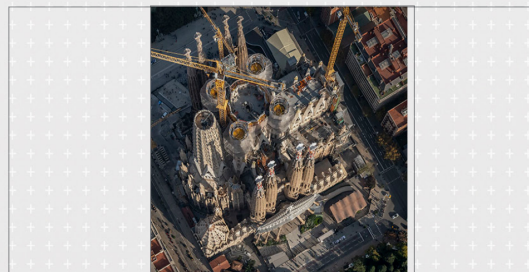
The Barcelona Architecture Center hosts the fall 2018 BAC Lecture Series. The conferences will take place at the "Barcelona Campus"; a network of architects, landscape architects, designers, projects, universities and centers which comprise the professional and academic context of the BAC architecture 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.

25.09 Lecture and Visit:

Eric Rusiñol_ Sagrada Familia

Architects in charge of actual construction of La Sagrada Familia will give us tour and the lecture at the basilica. Lecture will be the insight to the project by Antoni Gaudi through the history until the actual construction and the future previsions to its completion planned in 2026.

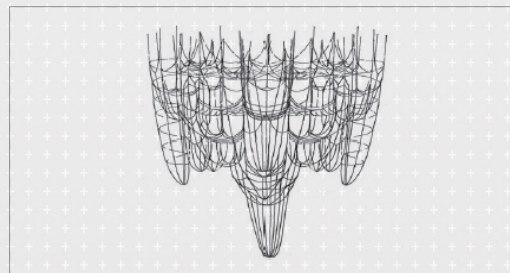
The content of the lecture has included aspects related to the history, religion and symbolic of the temple, the concepts of geometry and structures, the process and the constructive details.



04.10 Lecture:

Robert Brufau_ Gaudi shaping the structure

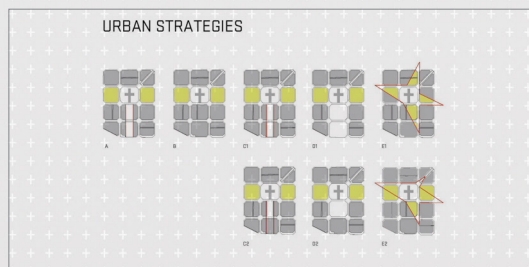
Architect who designed structures for the most important national and international projects will explain us the presence and the importance of the structure in Antoni Gaudi's projects.



27.09 Lecture:

Enric Massip_ Saló Sagrada Familia

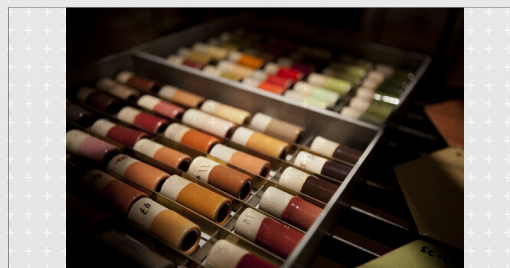
Urban study around the Sagrada Familia by the Architect. Proposals connected to the reproduction of the Gaudí's urban "star" and other urban solutions around the basilica and the problematic / discussion that those imply.



23.10 Visit:

Toni Cumella workshop

Toni Cumella is the third generation of family of ceramists and one of the most important ceramists working with architectural national and international projects. He explains his pieces as artisanal ceramics using new technologies. Students have received the tour of this workshop and get the first-hand explanation on the process of design and fabrication.



25.10 Lecture:

Manuel Colominas

Manel Colominas, Agricultural Engineer, Geographer & Historian, specialist working on a design and construction of landscape architecture projects, has explained to students two squares Plaça de Sagrada Família and Plaça Gaudí through the history, their connection with the green system of Barcelona. Gaudí as landscape architect – Park Güell and the connection of vegetation in Gaudí's works.

He has also introduced to students the pallet of families of Mediterranean plants that can be used for a future square / park.



30.10 Visit:

Economists HQ_ Roldan + Berengué arqts

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



30.10 Visit:

Vila Urania SUMO Architects

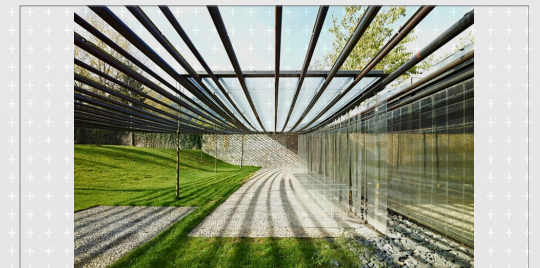
The students will receive the tour and the lecture by one of the principals of SUMO Architects, of the new complex of facilities in Sarria Neighborhood, the intervention of the existing building and gardens by incorporating them into a new building with low environmental impact and reduced energy consumption.



30.10 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





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.

PROFESSOR



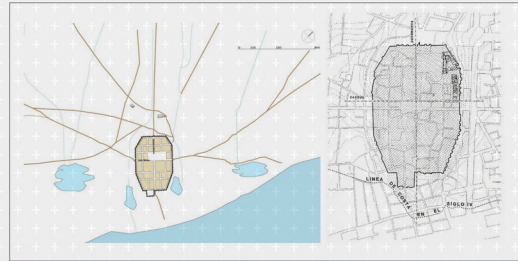
JELENA PROKOPLJEVIC

Part ONE. ORIGINS OF MODERN CITY

Session 1. Introduction and Roman city

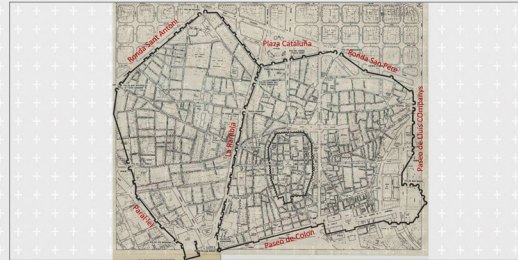
Urban history as a links between the past and the future. Tools for analysis and project.

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.



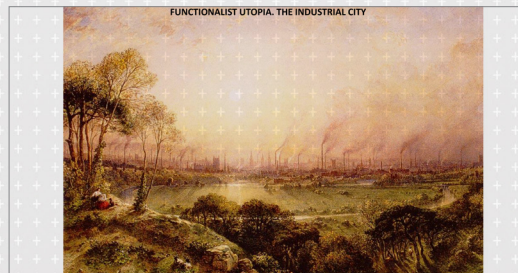
Session 2. Defining urban referents

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

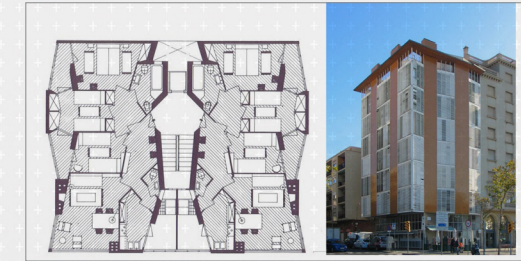
Modern movement and the civil war: GATCPAC, GATEPAC and CIAM. Functional city, collective housing and public facilities. European models and Spanish tradition. New functionalities: public buildings and housing models.



Part THREE. THE CITY OF ARCHITECTS

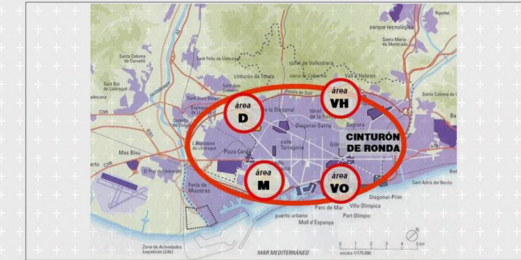
Session 7. Postwar reconstruction and new models

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.



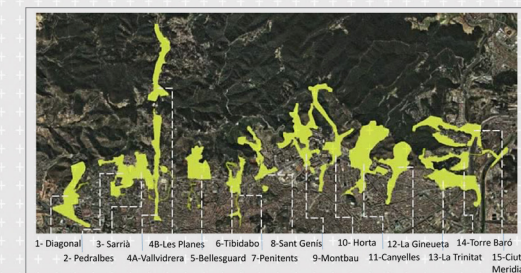
Session 8. Barcelona model

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.





PROFESSOR



PIA WORTHAM

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

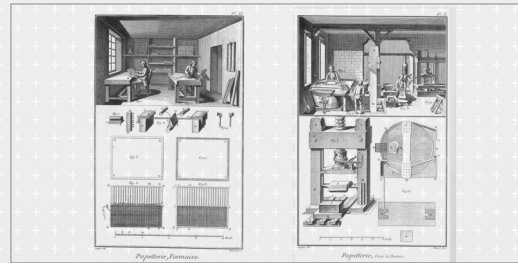
Instructor: Pia Wortham

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.

Session 1.

Intro - Technology: a brief history

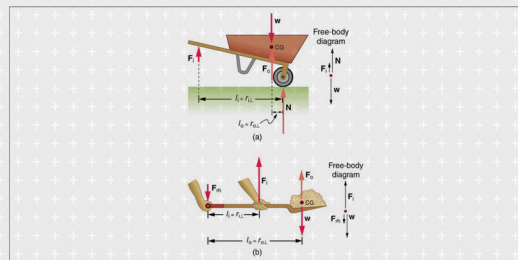
Introduction to human collective learning and it leads to innovation; a historical point of view.



Session 2.

Intro - Structure: basic building elements

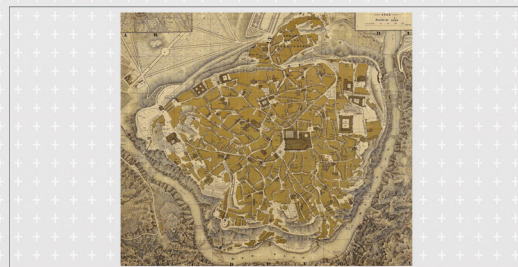
Introduction to technological advances beginning with the six simple machines and their application to salient technological breakthroughs throughout history.



Session 3.

Ancient structures: Egypt Greece and Rome

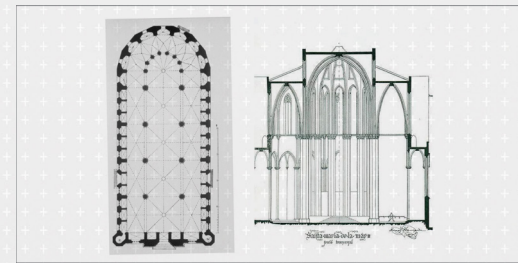
Egypt, Greece and Rome. How the process of construction reflects each culture as well as the technological advances that contributed to the success of each civilization.



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

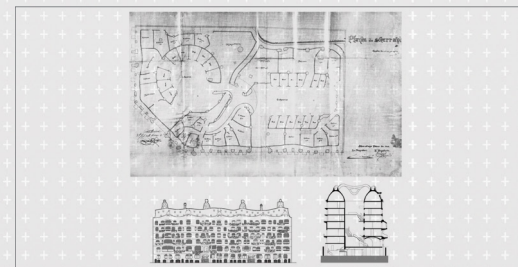
The Renaissance in Italy to the industrial revolution in England following closely the changes and progress in the production and use of iron.



Session 6.

Gaudi: Geometry and Structure

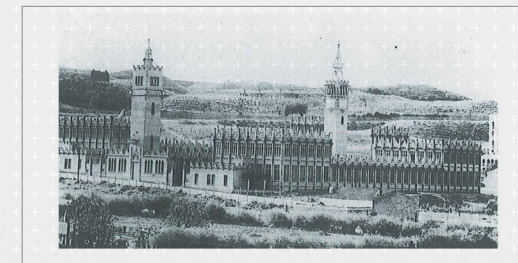
The art nouveau movement in Europe with a concentrated focus on Gaudi and Catalunya, how Gaudi fit into the Modernista movement and most importantly his structural innovations.



Session 7.

Caixa forum: industrial buildings and the catalan vault

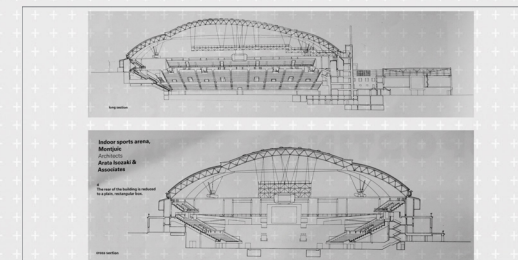
The Catalan vault! Structural innovations in brick industrial buildings in Catalunya and Guastavino's contribution to hundreds of iconic buildings in the United States.



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 metropolis (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

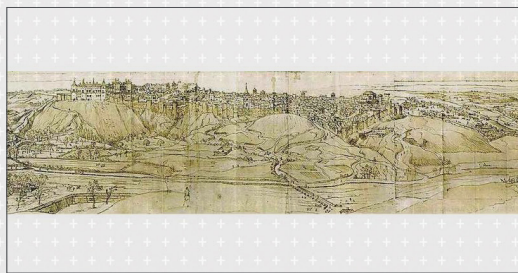
Session 1.
Montjuïc



Session 2.
"Mies on scene" documentary



Session 3.
Madrid



Session 4.
"Vall d'Hebron" and Rambla de Sants"



Session 5.
"Olympic Village"



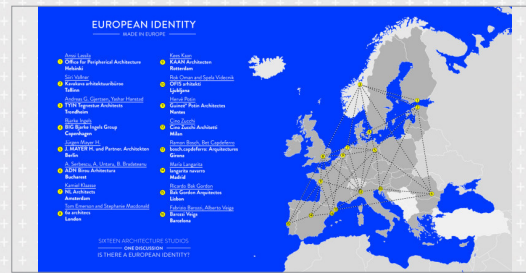
Session 8.
The Netherlands



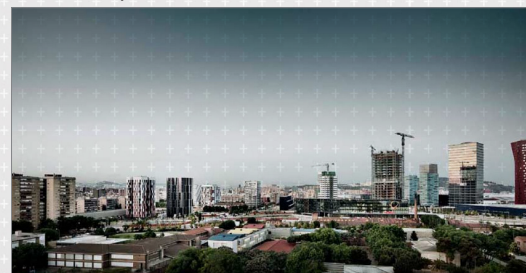
Session 6.
"Vall d'Hebron"



Session 7.
"European identity"



Session 9.
Plaza Europa



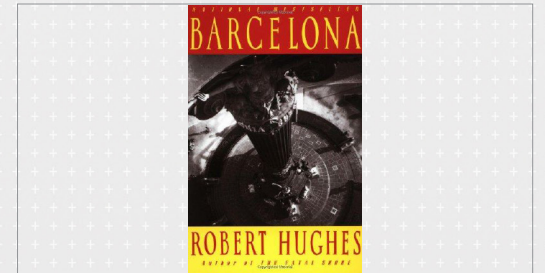
Session 5.
"22@"



Session 8.
"Forum Diagonal Mar"



Session 7.
"Barcelona resilience"



Session 8.
"Curating architecture"



Session 9.
EU Mies Award 2019



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, Ábalos, Herreros, are just some of the names of the architects who transformed the city centre and its extension. Which are their strategies? Re-Use, new constructions, demolishing heritage, what can be done? We will be visiting several buildings by these architects.

Day 3. Public Space

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

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.

PROFESSORS



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BLASI



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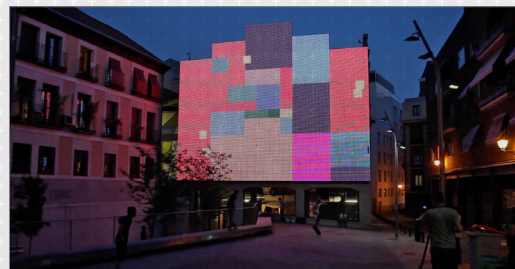
Visit 1.
Atocha Station_ Rafael Moneo



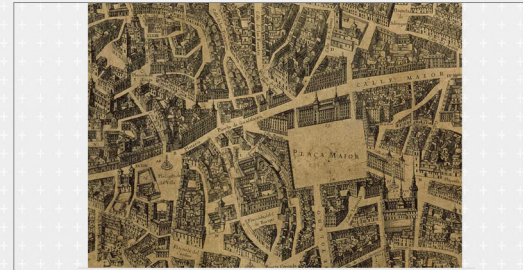
Visit 2.
Caixa Forum_ Herzog & de Meuron



Visit 3.
MediaLab Prado_ Langarita Navarro



Visit 4.
The Madrid of the Austrians



Visit 5.
Museo ICO exposition 'Francis Kéré
ELEMENTOS PRIMARIOS
PRIMARY ELEMENTS



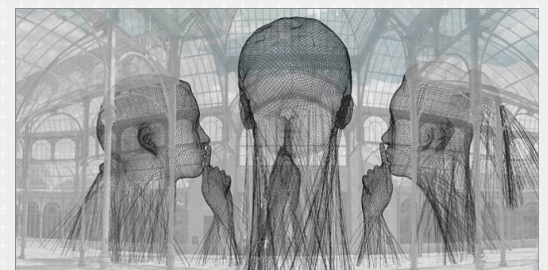
Visit 6.
Circulo de Bellas Artes_ Antonio Palacios



Visit 7. El Retiro Park_ Crystal Palace and Velazquez
Palace _Ricardo Velázquez Bosco



Visit 8. Jaume Plensa Exhibition at the Crystal
Palace



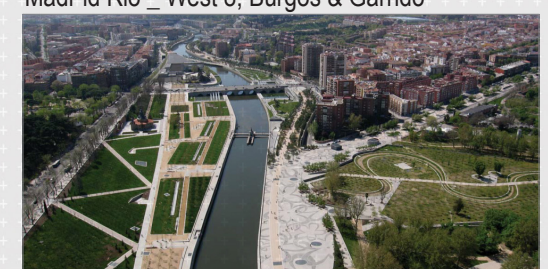
Visit 9. El Prado Museum_ Juan de Vilanueva,
exterior by Rafael Moneo



Visit 10.
Royal Palace



Visit 11.
Madr id Rio _ West 8, Burgos & Garrido





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



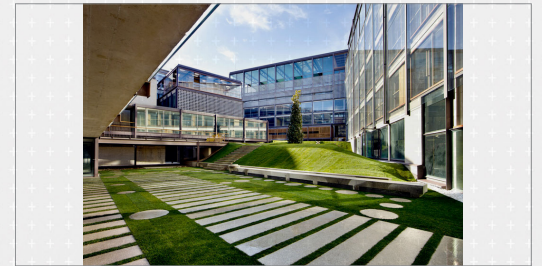
Visit 16.
Reina Sofia_ extension Jean Nouvel



Visit 20.
la Granja escalator Elias Torres



Visit 24. COAM Architects Association Madrid,
Gonzalo Moure



Visit 13.
Matadero Madrid



Visit 17.
Reina Sofia_ la Guernica Picasso



Visit 21.
Cristina Iglesias, Cathedral Square, Toledo



Visit 25.
Barceló Market Nieto Sobejano



Visit 14.
Matadero Madrid_ Langarita Navarro



Visit 18.
El Rastro Market



Visit 22.
San Juan de los Reyes Monastery



Visit 26.
Jaume Plensa "Julia", la Castellana



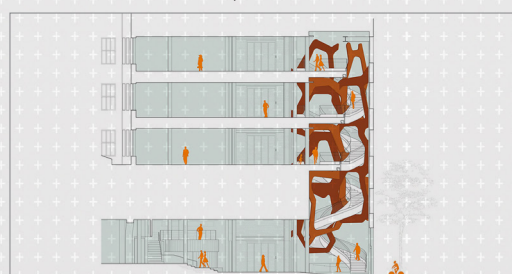
Visit 15.
Matadero Madrid_ Andres Jaque



Visit 19. Toledo



Visit 23.
Telefonica Foundation, Moneo Brock



Visit 27.
Centro Centro





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. **Rotterdam**

Day 3. **Hague**

Day 4. **Delft**

Day 5. **Hoge Veluwe National Park**

Day 6. **Amsterdam bike**

Day 7. **Amsterdam**

Day 8. **Utrecht**

Visit 1.
Zaanse Schans Windmills_ Zaandam



PROFESSORS

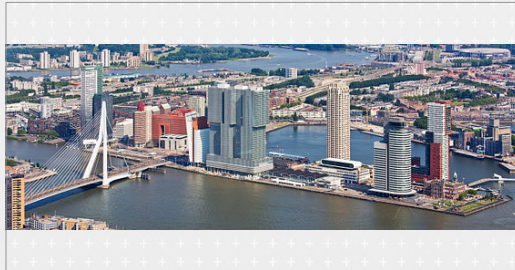


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Visit 2.
Rotterdam_Wilhelminapier



Visit 3.
Rotterdam_De Rotterdam _ OMA



Visit 4.
Rotterdam_ Market hall_MVRDV



Visit 5.
Rotterdam_ Cube houses_ Piet Blom



Visit 6.
Rotterdam_ Rotterdam Central Station / Bentham
Crowell Architects + MVSA Architects + West 8



Visit 7.
Rotterdam_ Timmerhuis_ OMA



Visit 8.
Rotterdam_ Euromast Tower



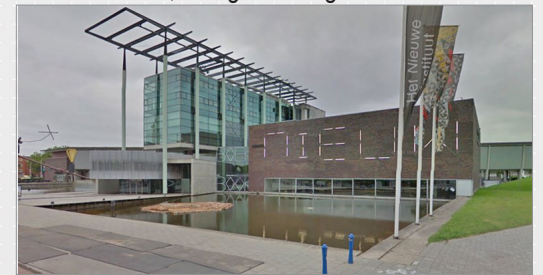
Visit 9.
Rotterdam_ Kunsthal_ OMA



Visit 10.
Rotterdam_ Sonneveld House_ Brinkman and Van
der Vlugt



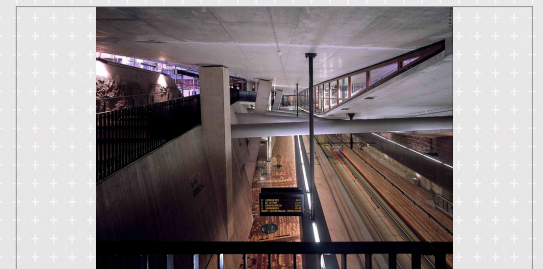
Visit 11. Rotterdam_ Het Nieuwe Instituut_ Museum
for Architecture, Design and Digital Culture



Visit 12.
The Hague_ new City Hall_ OMA



Visit 13. The Hague_ Station Spui, The Hague
(Souterrain/tram tunnel)_ OMA



Visit 14.
The Hague_City Hall and Library_ Richard Meyer



Visit 15.
Delft_Delft City Hall and Central Station_Mecanoo



Visit 16.
Delft_TU Delft Mekelpark



Visit 17.
Delft_Aula TU Delft_Van Den Broek + Bakema



Visit 18.
Delft_TU Delft University Library_ Mecanoo



Visit 19.
Delft_TU Delft University Architecture_MVRDV



Visit 20.
Delft_The Old City and the New Church



Visit 21.
Hoge Veluwe National Park



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



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



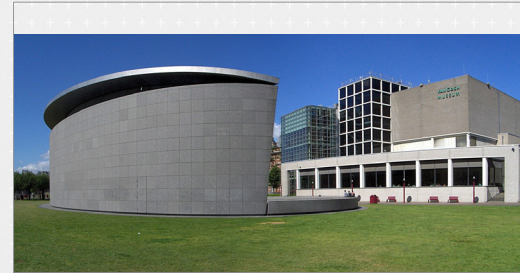
Visit 24. Hoge Veluwe _ Kröller-Müller Museum _ Rietveld Pavilion_ Gerrit Rietveld



Visit 25. Amsterdam_ Stedelijk Museum Amsterdam Benthem Crowwel Architects



Visit 26. Amsterdam_ Vincent van Gogh Museum / Gerrit Rietveld



Visit 27. Amsterdam_ Rijksmuseum_ Pierre Cuypers/ Cruz Ortiz



Visit 28.
Amsterdam_ Dam Square and the Royal Palace



Visit 29.
Amsterdam_Silodam Housing_ MVRDV



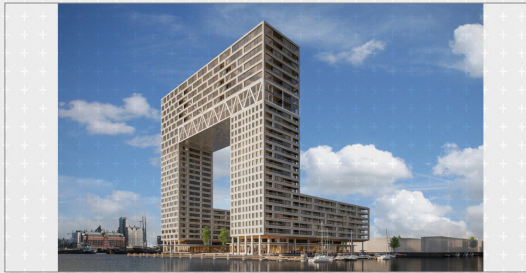
Visit 30. Amsterdam_ Palace of Justice_ KAA
Architecten



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



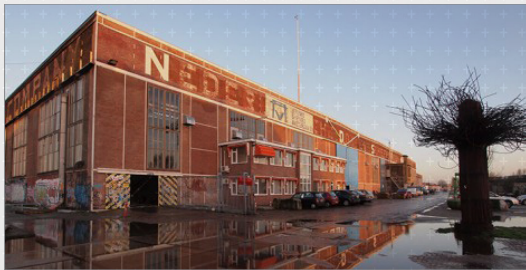
Visit 31. Amsterdam_ Ferry terminal_Arons en Gelauff
architects



Visit 35. Amsterdam_ Borneo Sporenburg
apartments_EMBT



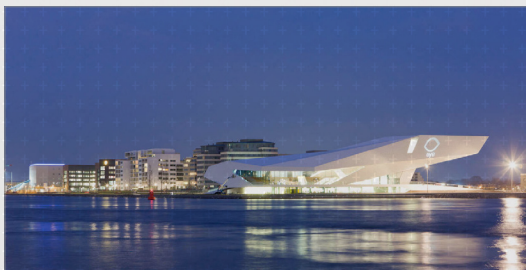
Visit 32. Amsterdam_ NDSM LOODS



Visit 36. Amsterdam_ Borneo Sporenburg
apartments



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



Visit 37. Amsterdam_ Borneo Sporenburg
Apartments_ the Whale_De Architekten CIE



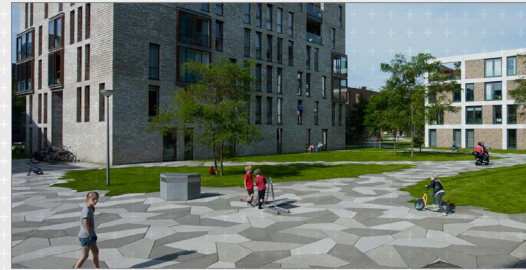
Visit 38. Amsterdam_ Borneo Sporenburg Bridge_ West 8



Visit 39. Amsterdam_ IJ Tower Apartments_
Neutelings Riedijk



Visit 40. Amsterdam_ Funenpark_ Landlab



Visit 41. Utrecht_ Educatorium OMA



Visit 42. Utrecht Medical Faculty_ Erick van Egeraat
Associated Architects



Visit 43. Utrecht_ Utrecht Library / Wiel Arets Architects



Visit 44. Utrecht_ Schröder-Schröder House_ Gerrit Rietveld



Visit 45. Utrecht_ KBWW Twin House_ MVRDV + SeARCH





ΠΚΦ

ORANGE COUNTY
COMMUNITY COLLEGE

5. Semester highlights:

Welcome Reception at Roldan+ Berengue arqts.



The CCCB, Barcelona



Royal Palace, Madrid visit



Raval area walks



Orientation walks in Plaza Real, Barcelona



Born Cultural Center, Barcelona visit



Design Studio First phase presentations



Design Studio First phase presentations



Toledo visit



Sant Juan de los Reyes Monastery Toledo visit



Montjuic visit, MNAC, Barcelona



At Mies van der Rohe Pavilion, Barcelona



Reina Sofia Museum, Madrid visit



Cristal Palace, Retiro Park Madrid visit



At Mies van der Rohe Pavilion, Barcelona



Montjuic visit, Greek Theater, Barcelona



Bonding with BAC Japan students



la Sagrada Familia visit



Rotterdam_De Rotterdam _ OMA



Hoge Veluwe National Park_Country Residence Museum by Hendrikus Petrus Berlage



Lecture in Sagrada Familia



Les Cols restaurant by RCR, Olot visit



Windmills in Zaandam area



Design Studio Final Presentations



Students designs at the Escofet visit



Bath Pavilion by RCR, Olot visit



Design Studio Final Presentations



Design Studio Final Presentations



Colonia Guell Museum visit



Guell's Cript, Colonia Guell visit



Design Studio Final Presentations



Design Studio Final Presentations









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 BAC Barcelona Architecture Center
 @BACprogram

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.