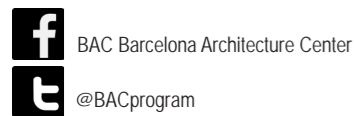


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BARCELONA ARCHITECTURE CENTER is an educational organization founded in 1998 and chaired by Miguel Roldán. The BAC was created with the aim of developing academic and research collaborations with other universities and higher education institutions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

Spring 2020 BAC, Barcelona Architecture Center

BCN Urban project Barcelona Studio "La Ribera Gate"

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

Park as: La Ribera | Gate | Research Campus, Spring 2020
BAC, Barcelona Architecture Center 02



BAC

BARCELONA ARCHITECTURE CENTER

STUDENTS |

CLEMSON UNIVERSITY | Nehemiah Ashford-Carroll, William Alexander Basco, Connor James Brady, Addison Brook Callahan, Kathleen Mc Namara Cullen, Molly Ann Glaser, Alyssa M Halloran, Eric Richard Jackson, Emily Katherine Long, Ross Harrington Mackenzie, Ashley Nicole Meade, Thomas Crawford Murray, Alexis Payton Pagano, Bridget Madeleine Rodgers, Zara Izabella Silva-Landry, Emma Elizabeth Stark, Elizabeth Vera, Sarah Jule Wagner, John Michael Ward, Krista Nicole Wise.

TEXAS A&M UNIVERSITY | Jeannelle Fernandez, Nathaniel Lee Gonzalez, Gabriel Herrera Jr, William Joshua Howard, Katlyn Michelle Jackson, Lauren Eileen James, Alexia Jade Konopka, Georgia Elizabeth Lupton, Michael Anthony Marroquin, Eleazar Quintanilla, Alex Joseph Rosenbalm, Wyatt Calhoun Springer, Kaci Leigh Tate, Kyran Blake Tschoepe.

ROGER WILLIAMS UNIVERSITY | Brooke Alicia McDermott, Cameron E. Mixner, Georgios Pissanidis, Ligia Lisett Ronchi, Brianna Lee Valcourt, Josue R. Vides-Erazo.

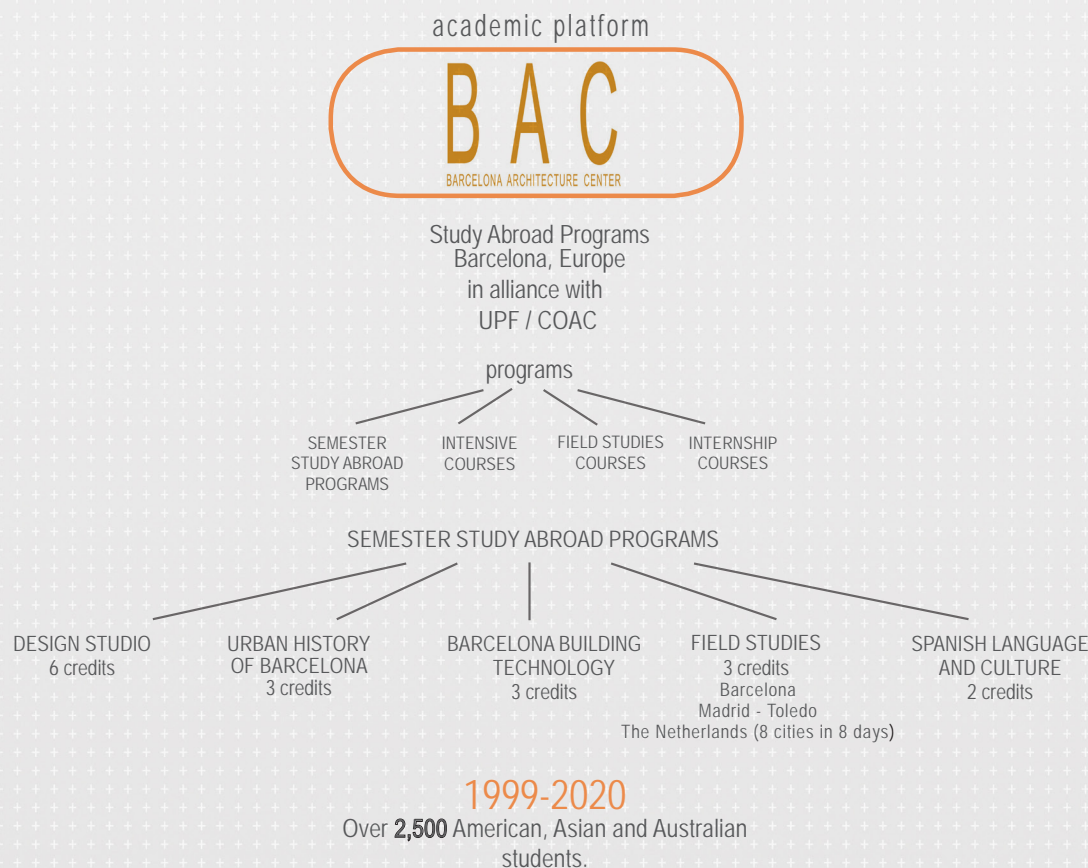
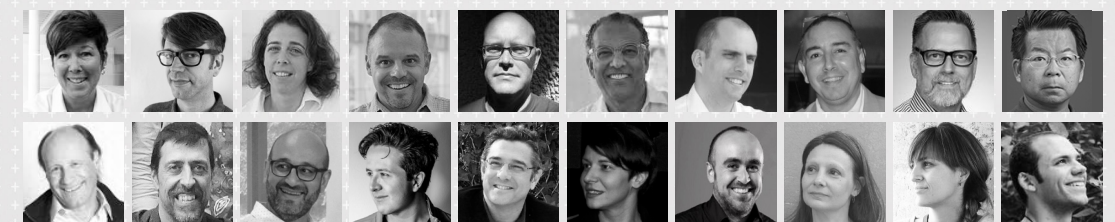
CEDIM | Juliana Fanjon Valdes

BAC STAFF and PROFESSORS | Director Miguel Roldan, Academic Coordinator Zana Bosnic, Design studio professors: Miguel Roldan, Zana Bosnic, 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 Laia Roca and Montserrat Gal.

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LECTURERS and VISITS PROFESSORS | Pasqual Bendicho, Pau Villalonga, Clàudia Amias

FINAL JURY | Kate Schwennsen, Director and Professor School of Architecture, Clemson University; Jim Stevens, new appointed Director School of Architecture, Clemson University; Ulrike Heine Associate Professor and Assistant Director School of Architecture, Clemson University; Dan Harding Director Graduate Studies in Architecture, School of Architecture, Clemson University; Tim Brown Director of Undergraduate Architecture Programs, School of Architecture, Clemson University; Ray Huff Director of the Clemson Architecture Center in Charleston, Henrique Houayek Professor in Residence / Lecturer School of Architecture, Clemson University; Marcel Erminy, Associate Professor of Practice Department of Architecture, Texas A&M University; Stephen Caffey Associate Department Head for Research, Department of Architecture, Texas A&M University; Koichiro Aitani, Associate Department Head for Undergraduate Programs Associate Professor Department of Architecture, Texas A&M University; Andrew Cohen Professor of Architecture Roger Williams University; Pasqual Bendicho, Principal Architect Sumo Arquitectes; Miquel Rodríguez Principal Architect XMade; Paul McCoy BAC Alumni MArch'21 The University of Pennsylvania Stuart Weitzman School of Design; Miguel Roldan BAC Director, Design Studio, Principal Architect Roldan + Berengué arqts; Zana Bosnic, BAC Coordinator, Design Studio, Seminar Visits/Travels, Architect Roldan + Berengué arqts; Ivan Blasi, Field Studies Seminar, Travels, Architect and Mies van der Rohe Foundation and Award coordinator; Jelena Prokopljevic, Urban History Seminar, Architect, Curator and Critic; Anna Sala, Seminar Visits/Travels, Architect and Mies van der Rohe Foundation and Award collaborator, Pau Villalonga, Seminar Visits/Travels, Principal Architect Son Estudi.





BAC thanks to YOU ALL

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BAC Barcelona Architecture Center Alumni

Spring 2020
BCN Urban project
Park as:
La Ribera | Gate | Research Campus #2

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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 |

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Executive
Director



MIGUEL
ROLDAN

BAC PROGRAM

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

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

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

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

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

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



1. Barcelona Design Studio Program

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Site description:

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

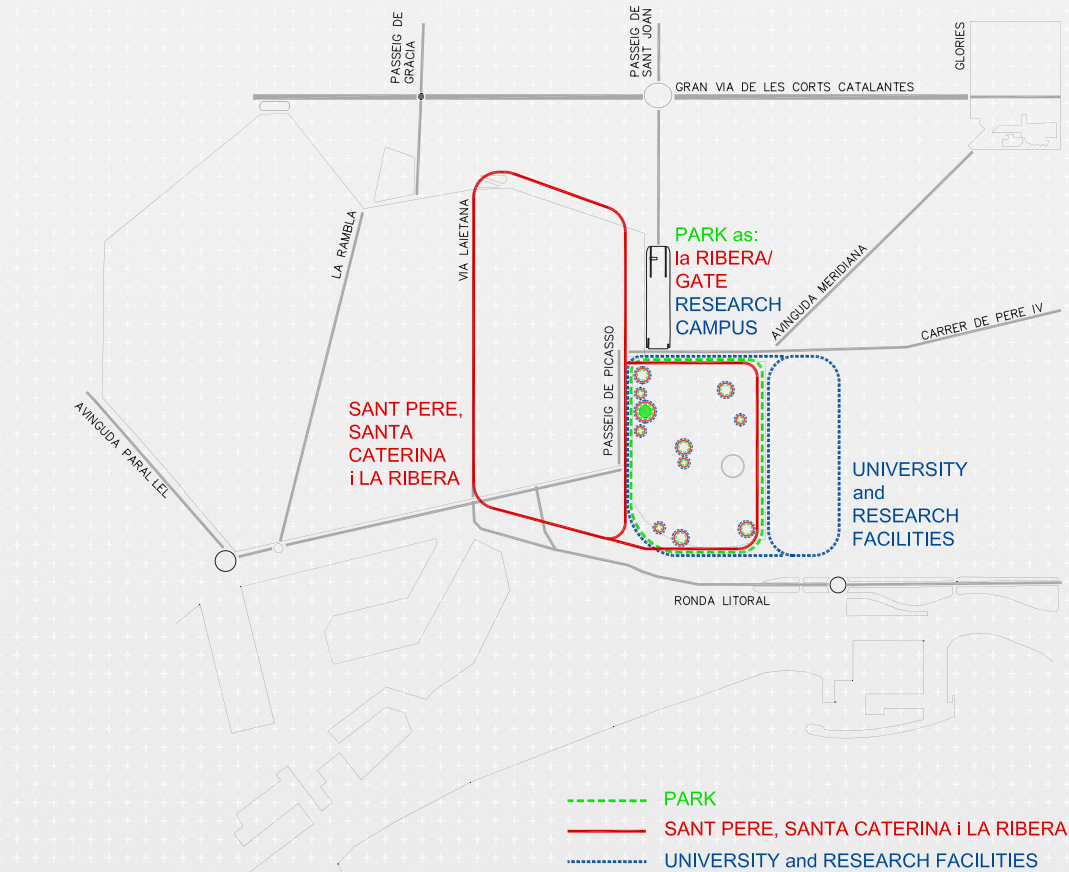
The axis culminates at the roundabout with the statue of General Prim as a central landmark. The roundabout and the statue also mark the culmination of the axis perpendicular to the Paseo de los Til-leres from the other main access point of the park from Av. Marquès de l'Argentera. The arrangement of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

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

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



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



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

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- The Martorell Museum of Geology built in 1882 according to the project by Antoni Rovira i Trias.
- L'Umbracle, built according to the 1883 project by Josep Fontseré.

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

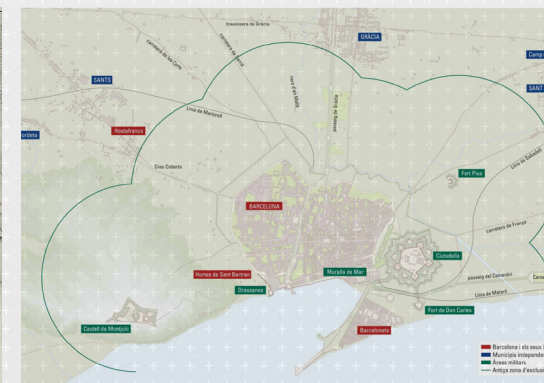
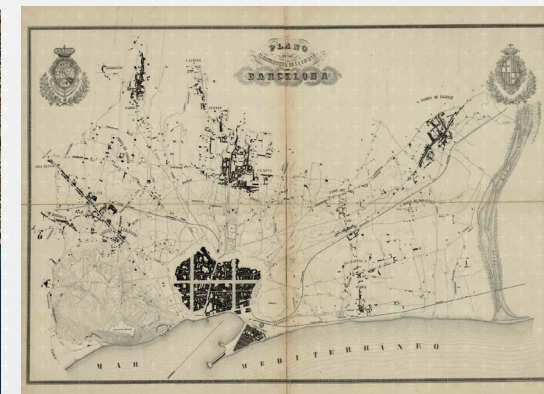
All of these buildings/ park pavilions, although very different in terms of their architecture, maintain some characteristic features common:

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

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

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

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



Cultural context of our project:

ART MOVEMENTS



ROMANESQUE

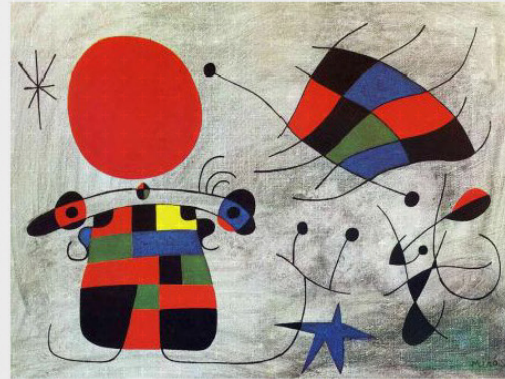


GOTHIC



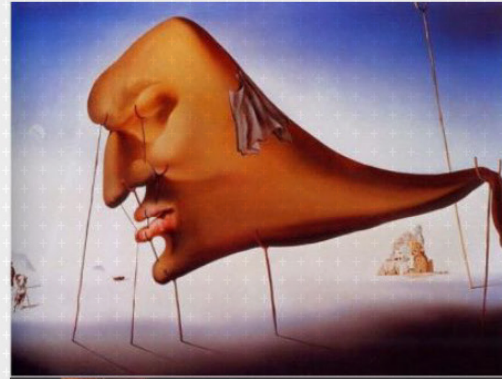
MODERNISME (ART NOUVEAU)

ARTISTS:



JOAN MIRO

_1893-1983
FUNDACIO MIRO (BCN)



SALVADOR DALI

_1904- 1989
MUSEU DALI (Figueres)



PABLO PICASSO

_1881 -1973
CENTRO ARTE REINA SOFIA (Madrid)



ANTONI TÀPIES

_1923 -2012
FUNDACIO ANTONI TAPIES (BCN)

ARCHITECTS



LLUÍS DOMÈNECH
i MONTANER
_1850-1923



ANTONI GAUDÍ
_1852-1926



ENRIC MIRALLES
_1955- 2000



NATURE as INFRASTRUCTURE

PUBLIC SPACE ?

WATER LANDSCAPE

GATES

MARKETS as PUBLIC SPACE

LIMITS/ BORDERS

DIALOGS with INDUSTRIAL HERITAGE

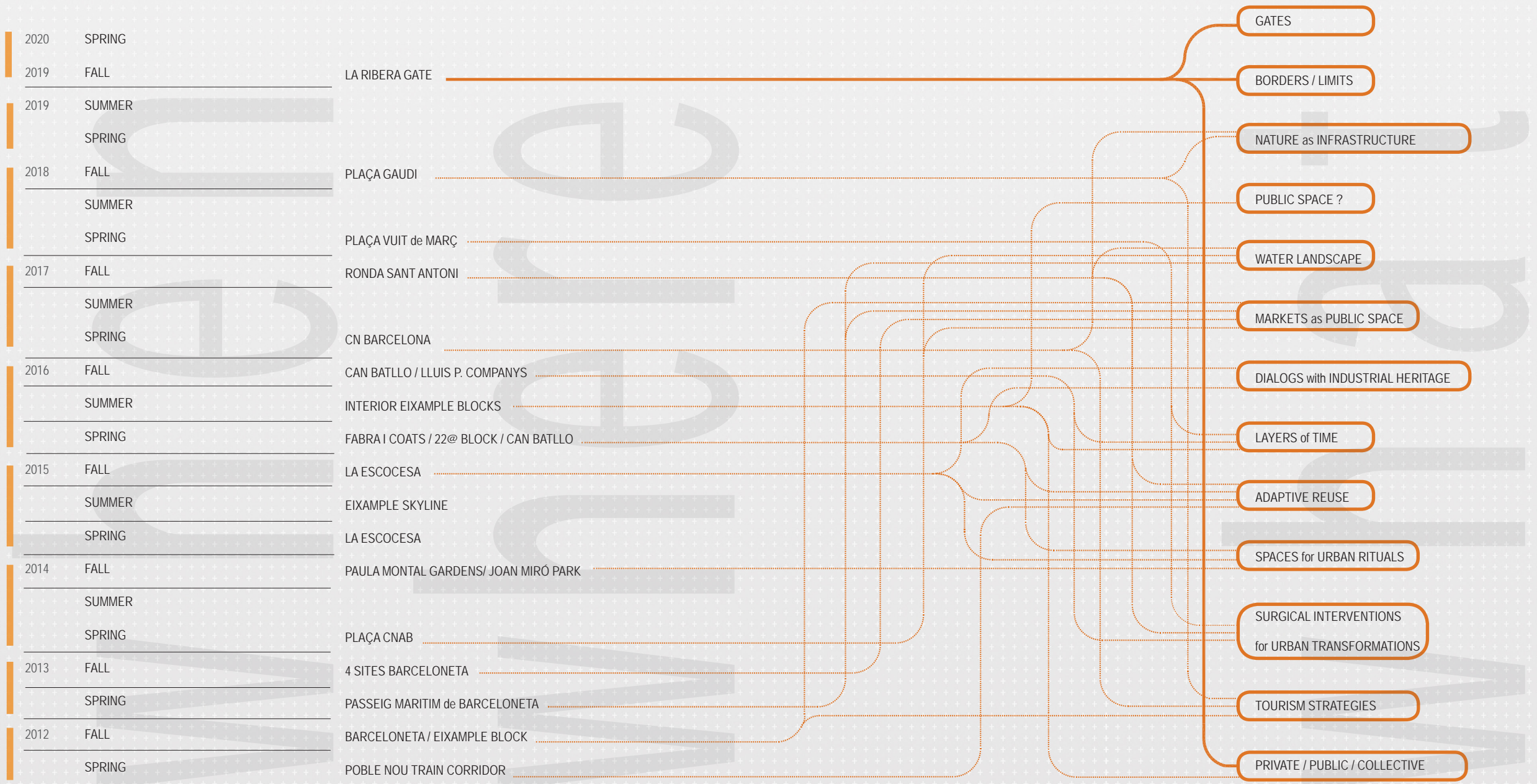
LAYERS of TIME

ADAPTIVE REUSE

TOURISM STRATEGIES

SURGICAL INTERVENTIONS for URBAN TRANSFORMATIONS

SPACES for URBAN RITUALS



1. Barcelona Design Studio _ project 1st phase

Professors



MIGUEL ROLDAN



ZANA BOSNIC

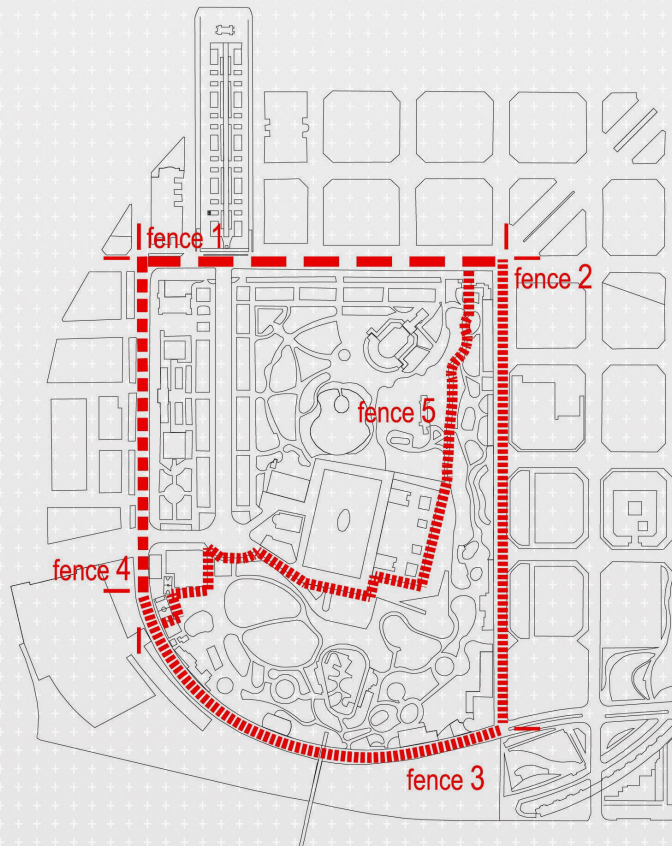
Fence / limits / the edge / the in-between condition / outside and inside are some of the titles of our First Design studio phase.

In order to understand our site of Ciutadella park, students have been analyzing the actual limit/ border conditions of Ciutadella Park, the 4 or better said 5 different conditions that is limiting the park nowadays.

Students are divided in groups of 10 (5 smaller teams of 2) and are asked to redesign the 5 border conditions of the park.

The exercise for this phase is to redesign one edge of the park per group of 2 joining the conceptual approach between the group of 10. In their fence design students are asked to focus on the limit fence path, geometry materiality, construction etc.

Group 1 Park - Arc de Triomf | Group 2 Park - UPF
Group 3 Zoo - Estació Franca | Group 4 Park - Born
Group 5 Park - Zoo



Where did the word fence come from ?

Our modern word "fence" is really just an aphetic, or cropped, form of the word "defense" (or in British spelling "defence")

"Defence" entered English in the early 14th century from the Old French "defense" which derived from the Latin "defendere" meaning to protect; defend.

fence noun, often attributive
Definition of fence

- 1 archaic : a means of protection : defense
- 2 a : a barrier intended to prevent escape or intrusion or to mark a boundary especially : such a barrier made of posts and wire or boards
- b : an immaterial barrier or boundary line on the other side of the fence in the argument

Design Studio 1st phase: Student Teams

team 1

zoo estació franca	 Krista Nicole Wise CU ARCH UG	 Thomas Crawford Murray CU ARCH UG	park upf	 Josue R. Vides-Eraza RWU ARCH UG	 Emily Katherine Long CU LAND UG	park arc de triomf	 Brianna Lee Valcourt RWU ARCH UG	 Brooke Alicia McDermott RWU ARCH UG
	 Zara Izabella Silva-Landry CU ARCH UG	 Molly Ann Glaser CU ARCH UG		 Alyssa M Halloran CU ARCH UG	 Alexis Payton Pagano apagano@ig.clemson.edu CU ARCH UG			

team 2

park arc de triomf	 Wyatt Calhoun Springer TAMU ARCH UG	 Kyrán Blake Tschoepe TAMU ARCH UG	park upf	 Georgios Pissanidis RWU ARCH UG	 Elezar Quintanilla RWU ARCH UG	park born	 Ashley Nicole Meade CU ARCH UG	 Sarah Jule Wagner CU ARCH UG
	 William Joshua Howard Josh TAMU ARCH UG	 Kaci Leigh Tate TAMU ARCH UG		 Ross Harrington Mackenzie CU ARCH UG	 Addison Brook Callahan (Addie) CU ARCH UG			

team 3

park zoo	 William Alexander Basco (Will) CU ARCH UG	 Emma Elizabeth Stark CU LAND UG	park arc de triomf	 Lauren Eileen James TAMU ARCH UG	 Nathaniel Lee Gonzalez (Nathan) TAMU ARCH UG	park upf	 Jeannelle Fernandez TAMU ARCH UG	 Michael Anthony Marroquin TAMU ARCH UG
	 Georgia Elizabeth Lupton TAMU ARCH UG	 Alexia Jade Konopka (Lex) TAMU ARCH UG		 Alex Joseph Rosenbalm TAMU ARCH UG	 Gabriel Herrera Jr (Gabe) TAMU ARCH UG			

team 4

park born	 Elizabeth Vera CU ARCH UG	 Nehemiah Ashford-Carroll CU ARCH UG	park arc de triomf	 Ligia Lisett Ronchi RWU ARCH UG	 Juliana Fanjon Valdes CEDIM ARCH UG	park zoo	 Connor James Brady CU ARCH UG	 John Michael Ward CU ARCH UG
	 Bridget Madeleine Rodgers (Maddie) CU LAND UG	 Cameron E. Mixner RWU ARCH UG		 Kathleen Mc Namara Cullen CU ARCH UG	 Eric Richard Jackson CU ARCH UG			

How would you define what is a fence?

are fences limits?
are fences borders?
are fences in-between spaces?

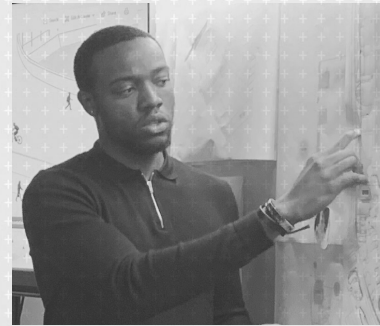
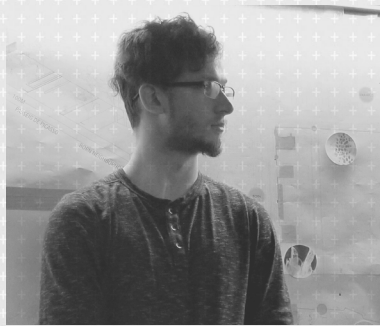
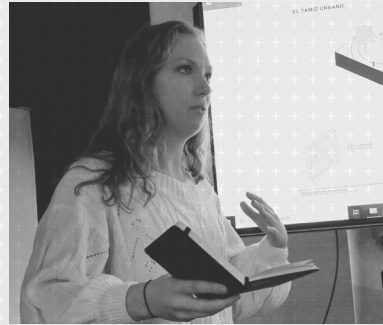
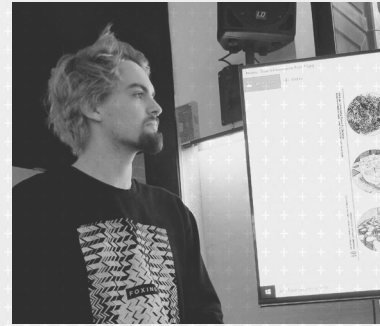
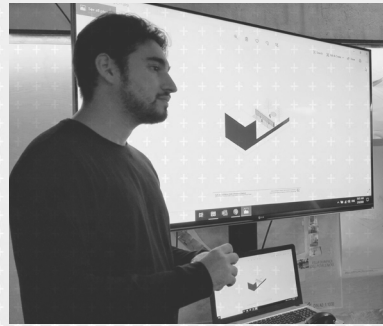
are buildings fences?

.....
.....

<p>forms and materiality</p>	<p>symbolism</p>	<p>transparency/opacity/vegetation</p>
<p>buildings as fences</p>	<p>music as limit</p>	<p>void/fence as defense?</p>
<p>if we talk about voids, how would you define this one?</p>	<p>limit that becomes connector</p>	<p>the space in-between</p>
<p>does architect design the courtyard or the building?</p>	<p>between the profane and sacred</p>	<p>faces</p>

How are we going to draw our fence?

<p>can water be drawn?</p> <p>can water be drawn?</p>	<p>can sugary cinnamon smell pink could be drawn?</p> <p>can sugary cinnamon smell pink could be drawn?</p>
<p>Urban Catalysts _ Manuel Balo</p>	<p>Olympic Archery_Erric Miralles</p>
<p>Diagonal Mar_Erric Miralles</p>	<p>Gas Tower_Erric Miralles</p>
<p>How to layout a croissant_Erric Miralles</p>	<p>Sagrada Familia urban layout_Antoni Gaudi</p>



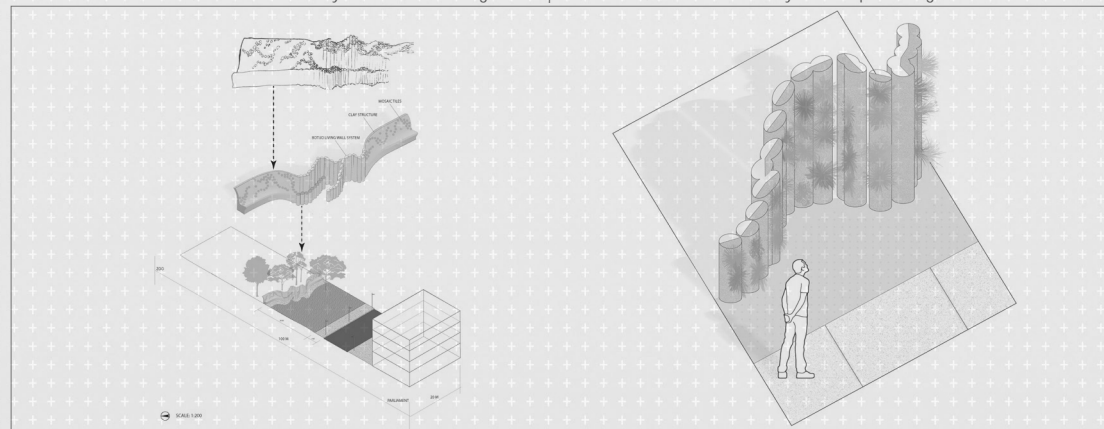
TEAM 3

Lauren James, Nathan Gonzalez, Jeannelle Fernandez, Michael Marroquin, Georgia Lupton, Alexia Konopka, Alex Rosenbalm, Gabriel Herrera, William Basco, Emma Stark



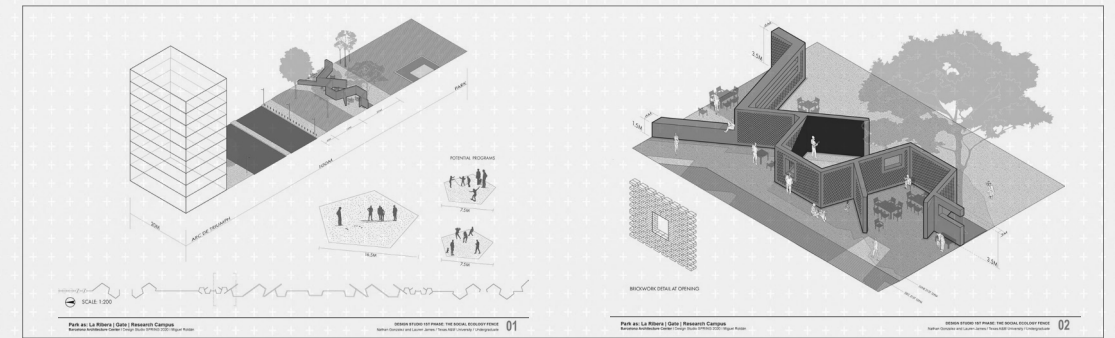
GROUP PARK - ZOO

William Alexander Basco, Clemson University Architecture Undergraduate | Emma Stark, Clemson University Landscape Undergraduate



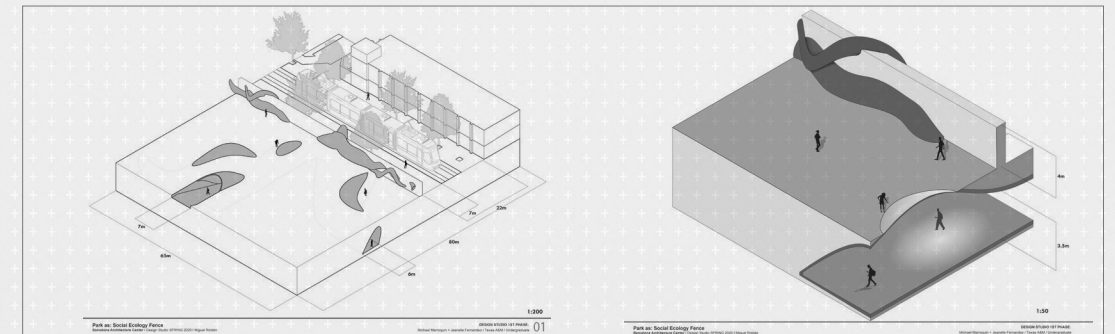
GROUP PARK - ARC DE TRIOMF

Lauren James, Texas A&M University, Architecture Undergraduate | Nathan Gonzalez, Texas A&M University, Architecture Undergraduate



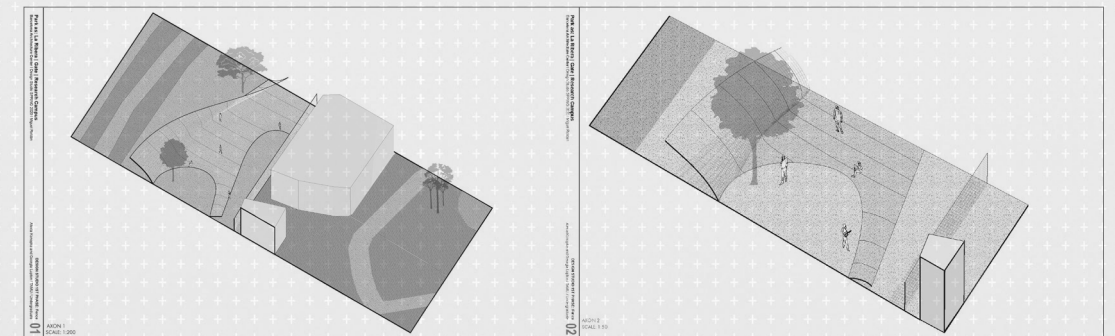
GROUP PARK - UPF

Jeannelle Fernandez, Texas A&M University, Architecture Undergraduate | Michael Marroquin, Texas A&M University, Architecture Undergraduate



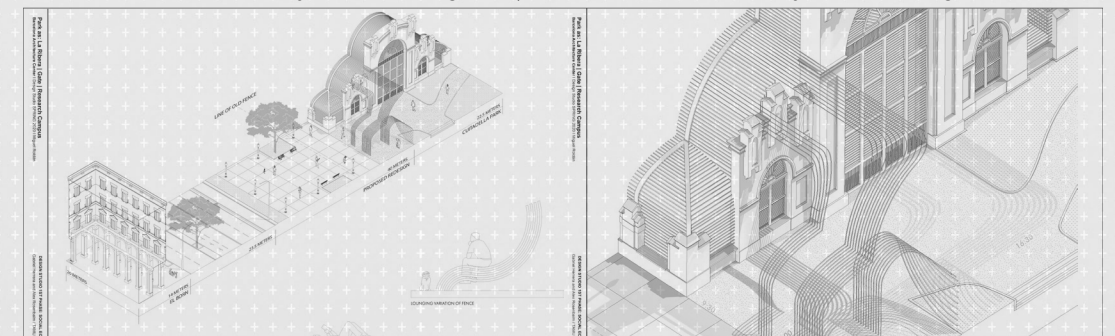
GROUP ZOO - ESTACIÓ FRANCA

Georgia Lupton, Texas A&M University, Architecture Undergraduate | Alexia Konopka, Texas A&M University, Architecture Undergraduate



GROUP PARK - BORN

Alex Rosenbalm, Texas A&M University, Architecture Undergraduate | Gabriel Herrera, Texas A&M University, Architecture Undergraduate



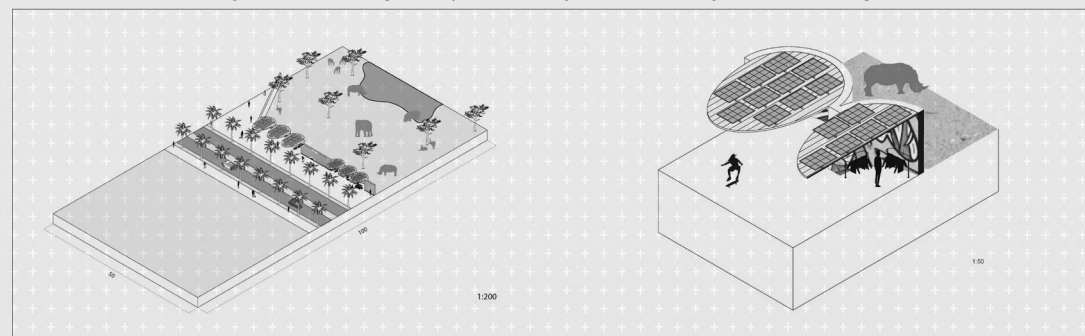
TEAM 1

Brianna Valcourt, Brooke McDermott, Josue Vides-Eraza, Emily Long, Krista Wise, Thomas Murray, Zara Silva-Landry, Molly Glaser, Alyssa Halloran, Alexis Pagano



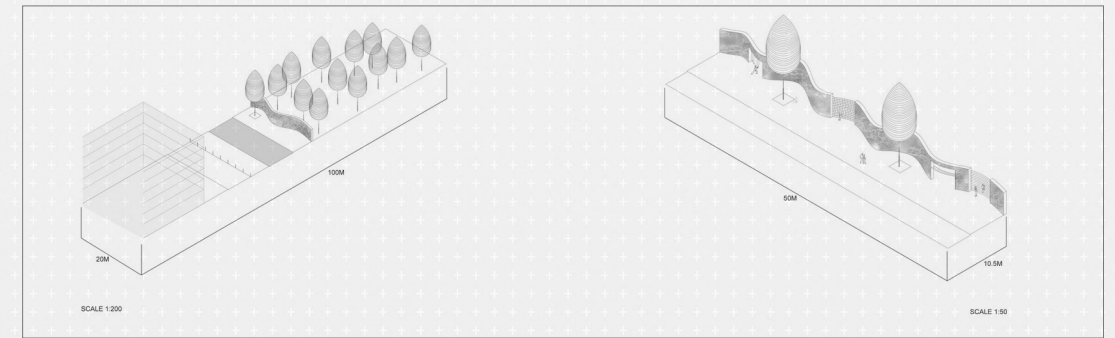
GROUP ZOO - ESTACIÓ FRANCA

Krista Wise, Clemson University, Architecture Undergraduate | Thomas Murray, Clemson University, Architecture Undergraduate



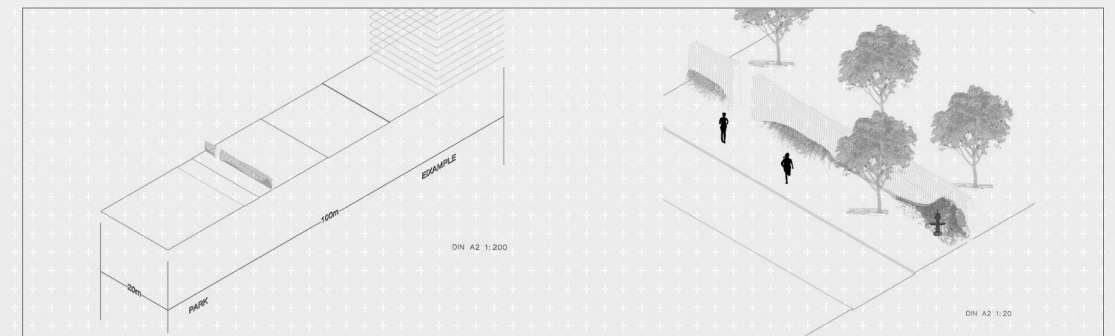
GROUP PARK - UPF

Josue Vides-Eraza, Roger Williams University, Architecture Undergraduate | Emily Long, Clemson University, Landscape Undergraduate



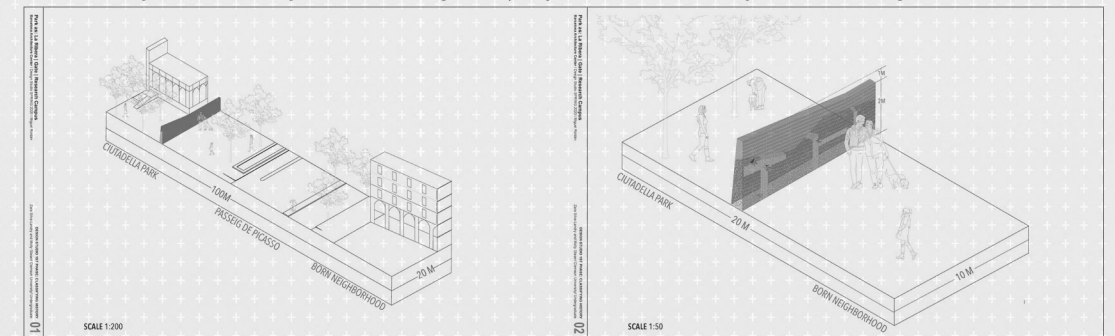
GROUP PARK - ARC DE TRIOMF

Brianna Valcourt, Roger Williams University, Architecture Undergraduate | Brooke McDermott, Roger Williams University, Architecture Undergraduate



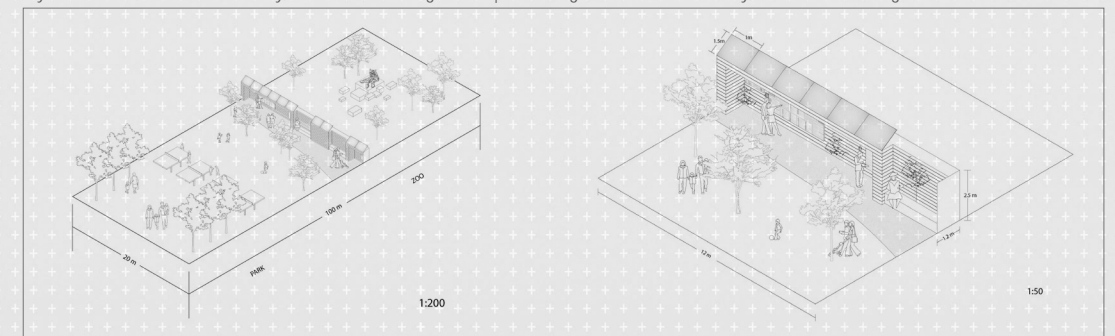
GROUP PARK - BORN

Zara Silva-Landry, Clemson University, Architecture Undergraduate | Molly Glaser, Clemson University, Architecture Undergraduate



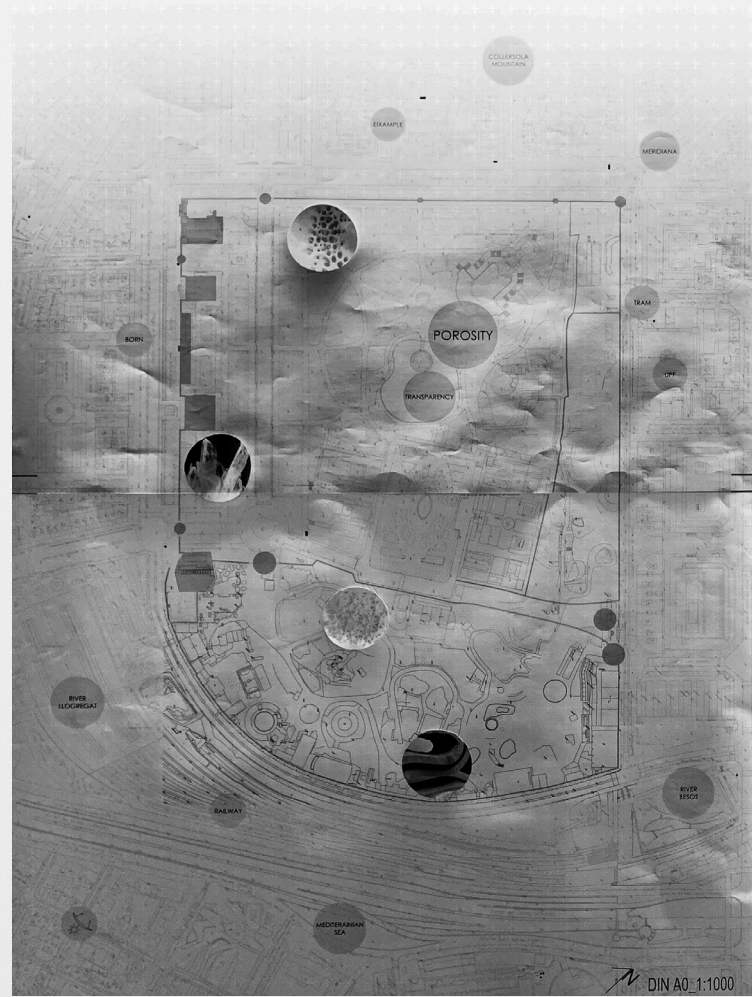
GROUP PARK - ZOO

Alyssa Halloran, Clemson University, Architecture Undergraduate | Alexis Pagano, Clemson University, Architecture Undergraduate



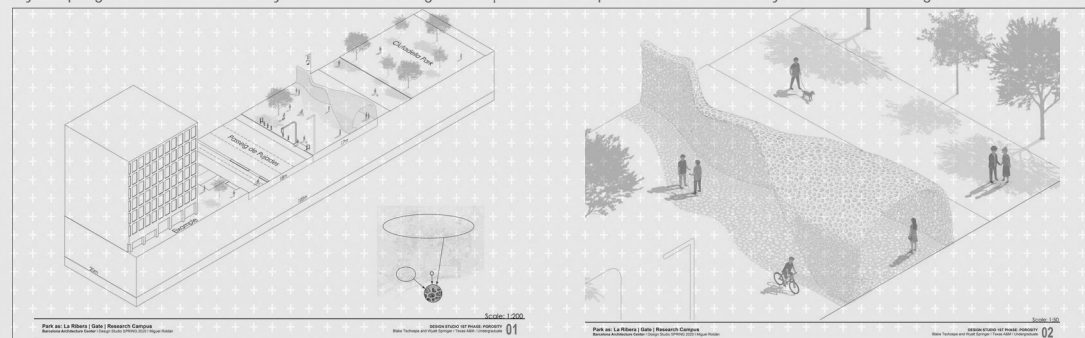
TEAM 2

William Howard, Kaci Tate, Georgios Pissanidis, Eleazar Quintanilla, Ashley Meade, Sarah Wagner, Wyatt Springer, Blake Tschoepe, Ross Mackenzie, Addison Callahan



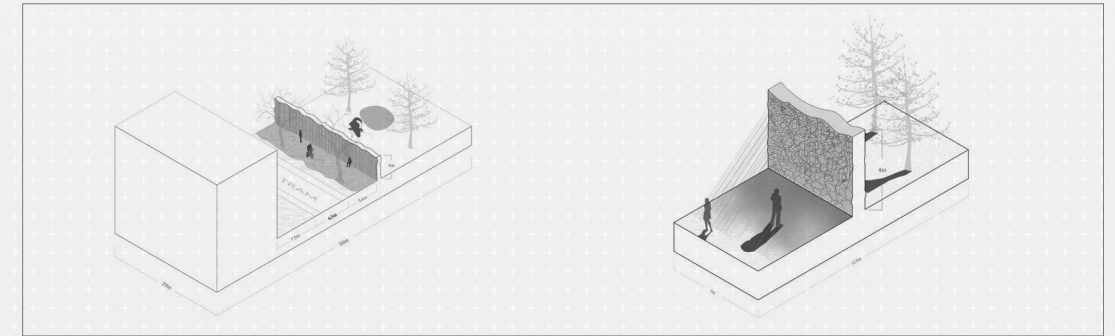
GROUP PARK - BORN

Wyatt Springer, Texas A&M University, Architecture Undergraduate | Blake Tschoepe, Texas A&M University, Architecture Undergraduate



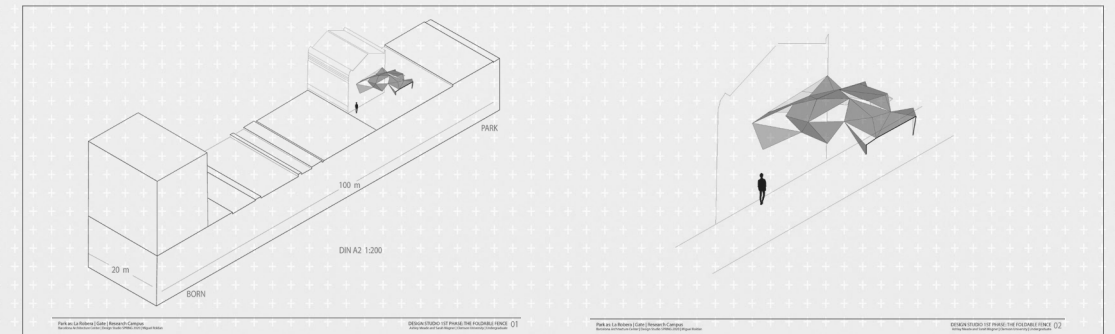
GROUP PARK - UPF

Georgios Pissanidis, Roger Williams University, Architecture Undergraduate | Eleazar Quintanilla, Texas A&M University, Architecture Undergraduate



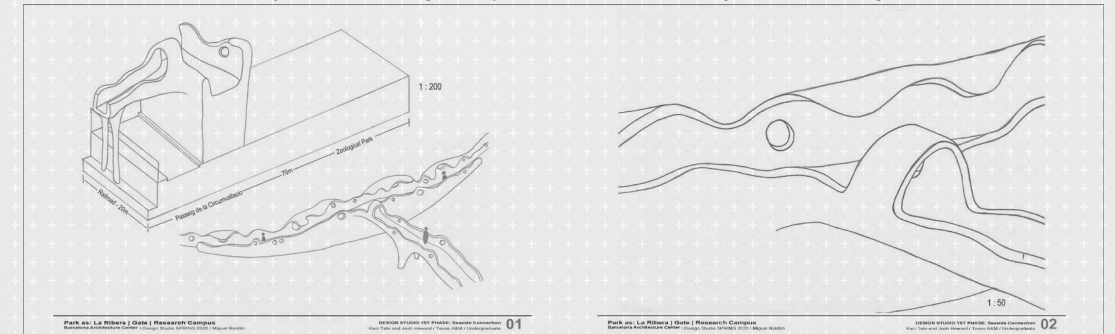
GROUP ZOO - BORN

Ashley Meade, Clemson University, Architecture Undergraduate | Sarah Wagner, Clemson University, Architecture Undergraduate



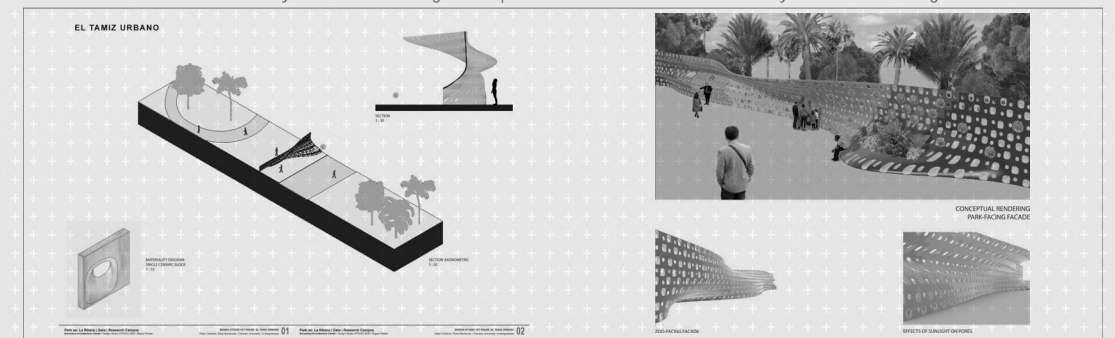
GROUP GROUP ZOO - ESTACIÓ FRANCA

Josh Howard, Texas A&M University, Architecture Undergraduate | Kaci Tate, Texas A&M University, Architecture Undergraduate



GROUP PARK - ZOO

Ross Mackenzie, Clemson University, Architecture Undergraduate | Addison Callahan, Clemson University, Architecture Undergraduate



1. Barcelona Design Studio _ project 2nd phase

Professors



MIGUEL ROLDAN



ZANA BOSNIC

PROGRAM:

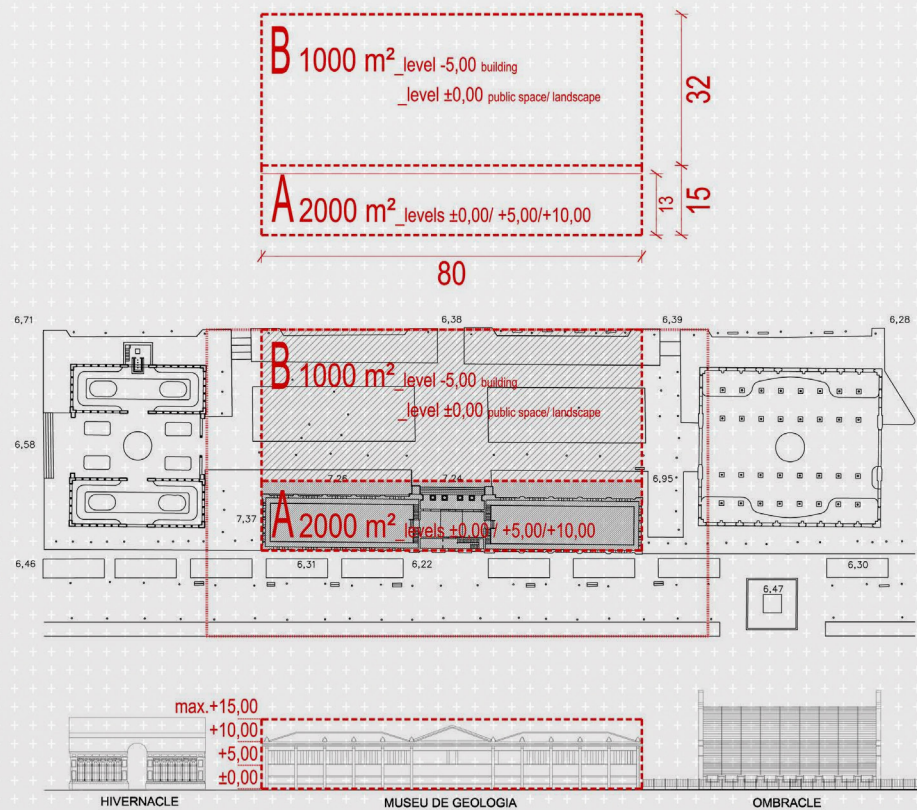
. Building: LA RIBERA GATE Main Entrance + services	200 m ²
Temporary Exhibition	500 m ²
Polyvalent room (old people or children/ casal)	500 m ²
Conference Room	400 m ²
Lecture Rooms/ workshops	200 m ²
Small library (with a possible independent access)	400 m ²
Administration (Offices + meeting rooms)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

Conditions:

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

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

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



This SPRING 2020 Barcelona Design Studio have confronted with the following questions which might be divided in different scales/titles:

A. City scale

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

B. Urban scale

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



C. Architecture scale

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

D. DESIGN STUDIO

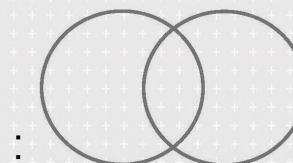
T O P I C S : COMPLEXITY
EUROPEAN CULTURE



1. OBJECT s ... SITE s
2. OBJECT s ... EFFECT s
3. SHAPE s ... ARCHITECTURE s

D. DESIGN STUDIO

T O P I C S :
MEDITERRANEAN SEA CULTURE



1. PUBLIC / PRIVATE... COLECTIVENESS
2. IN / OUT..... IN BETWEEN
3. OLD / NEW..... LAYERS

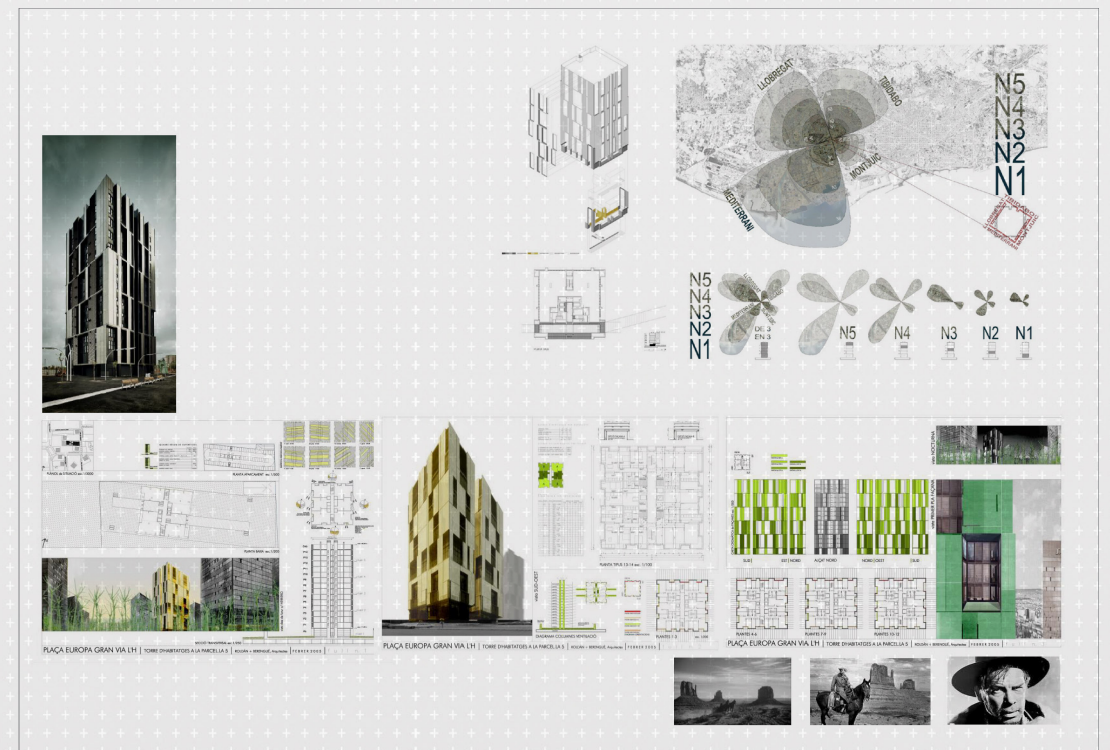
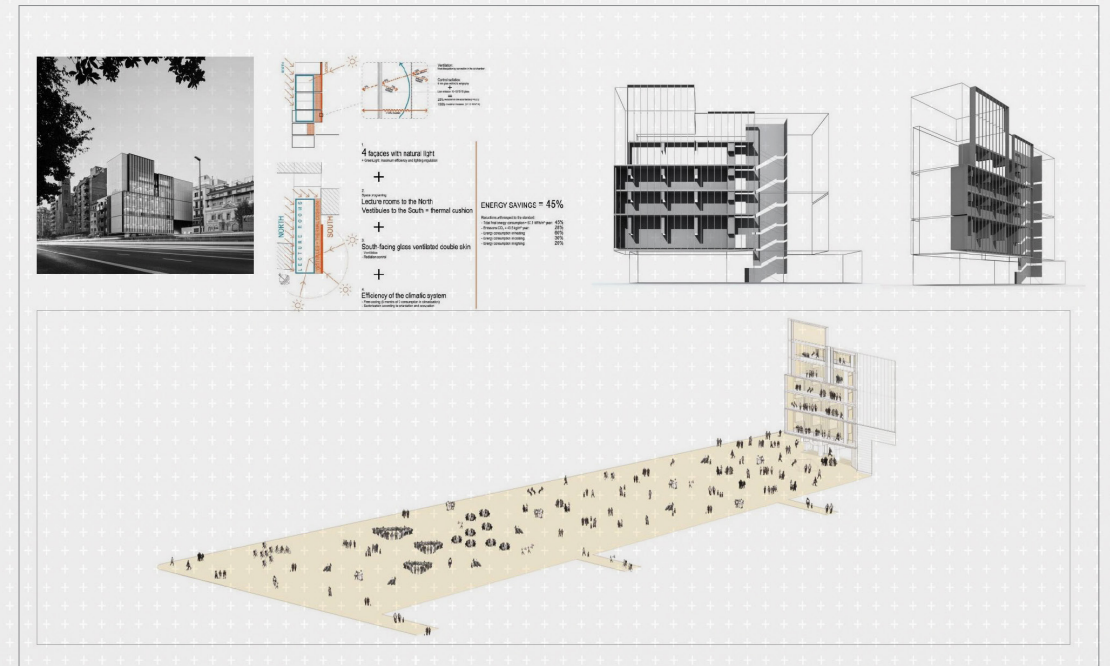
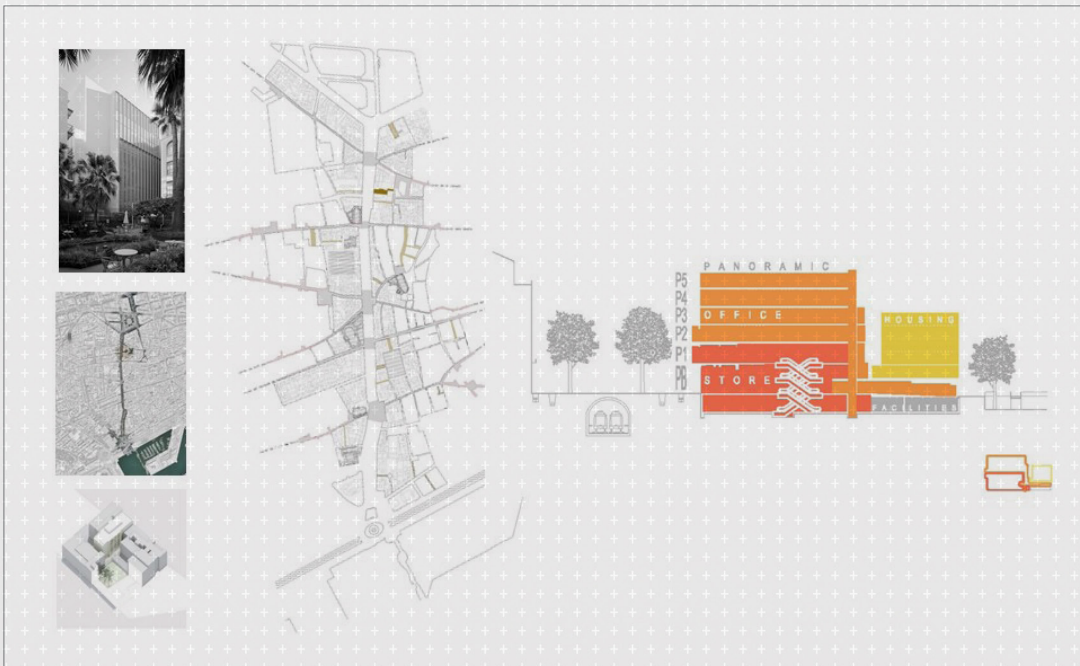
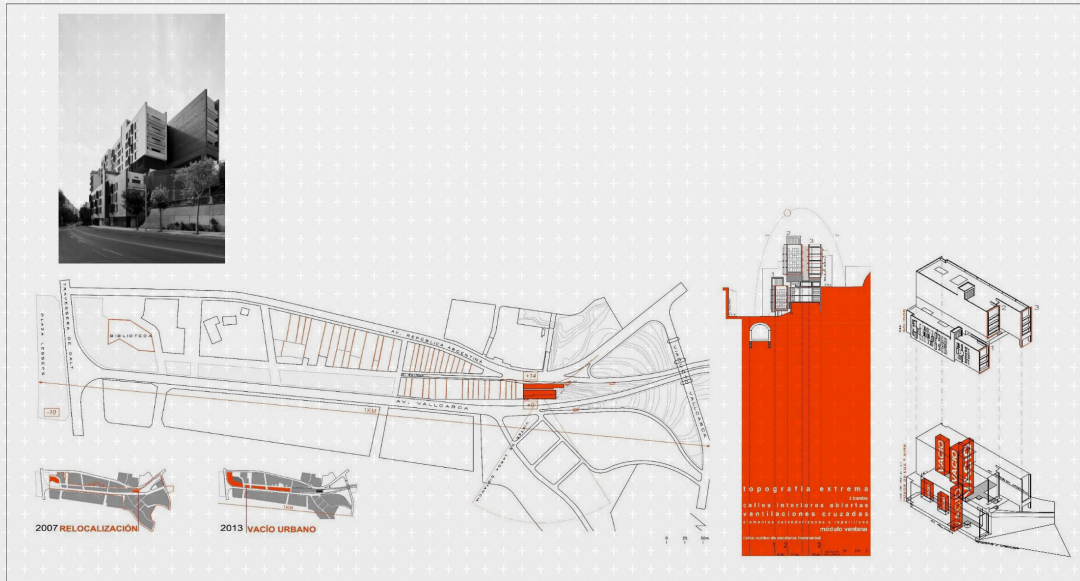
D. DESIGN STUDIO

TOPICS : COMPLEXITY












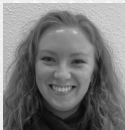





















miguel roldan

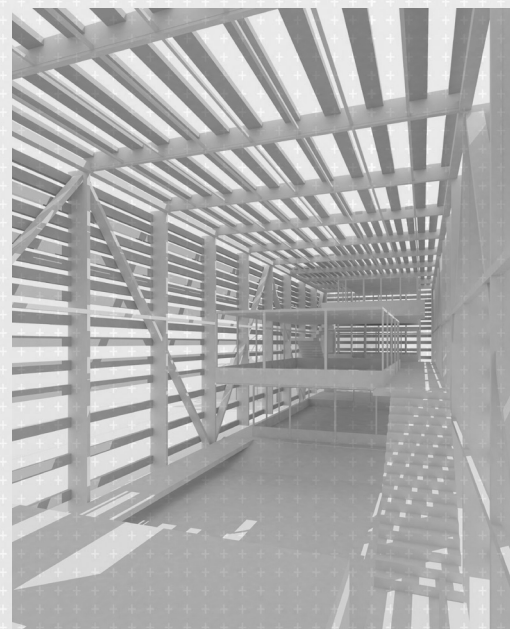
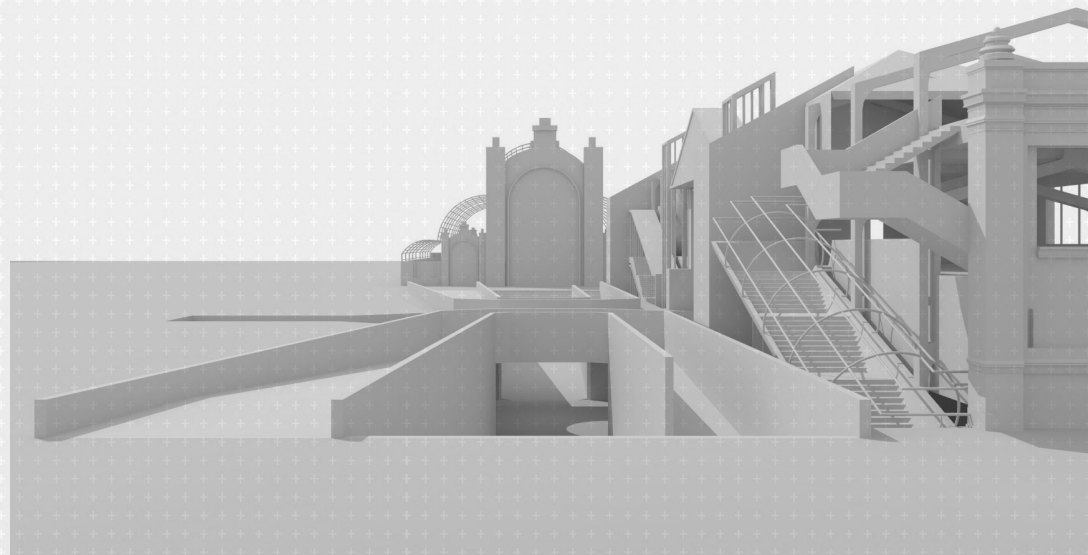
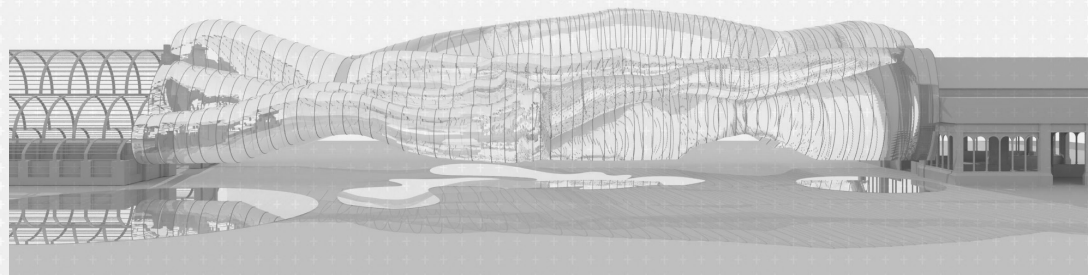
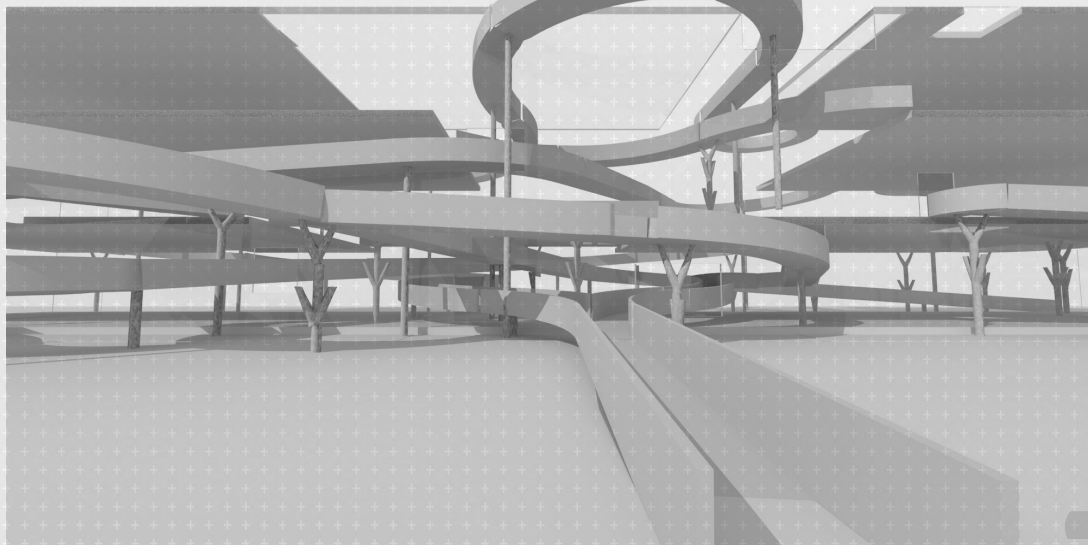
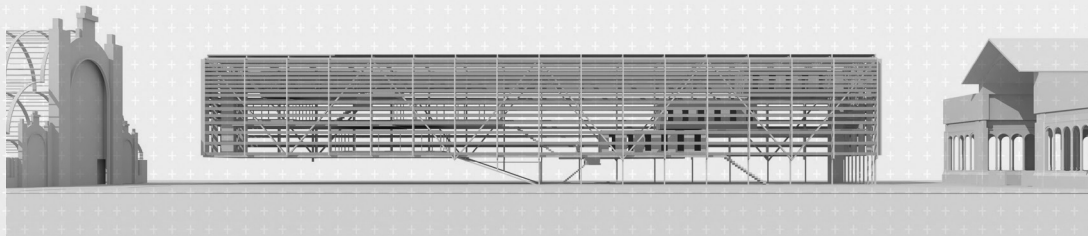
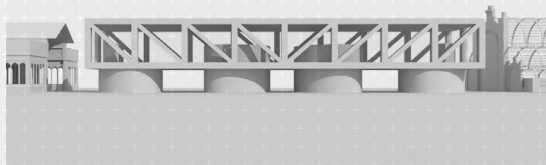
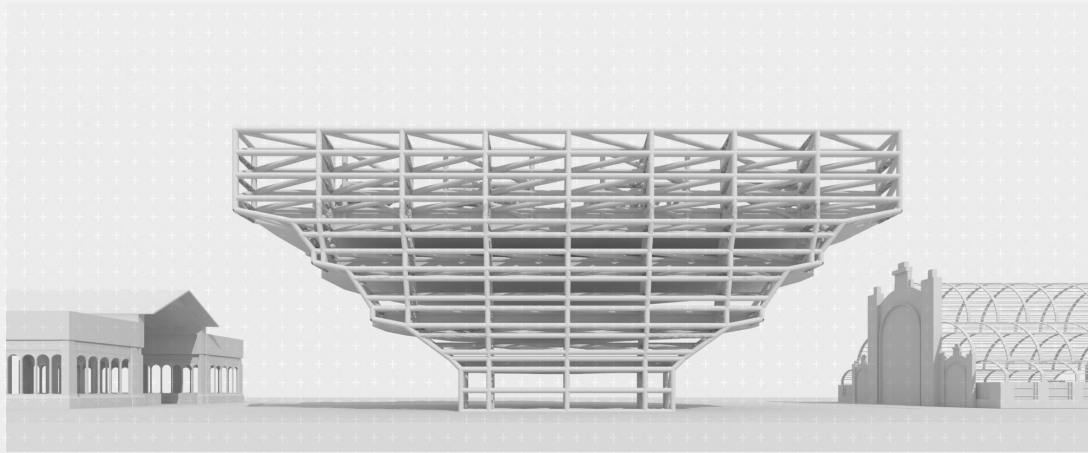


1. CONCEPTUAL FRAMEWORK
2. MULTI-SCALE
3. NARRATIVE + COMMUNICATION

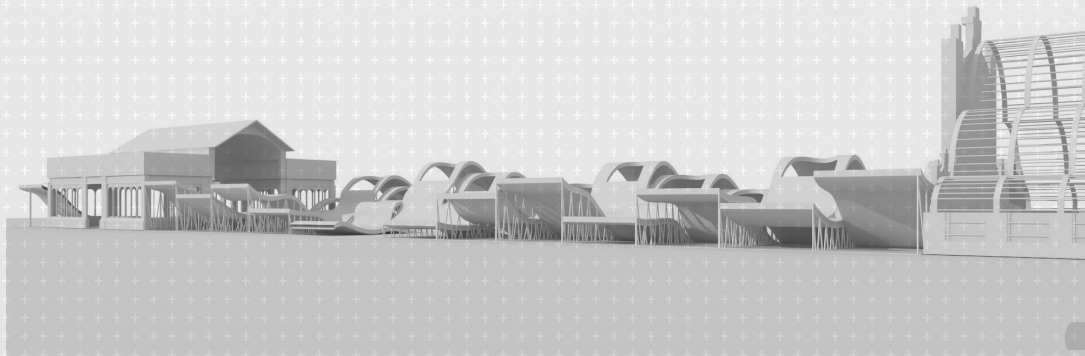
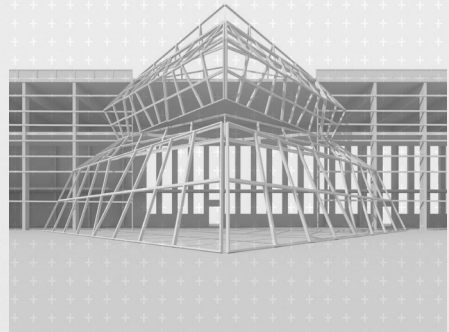
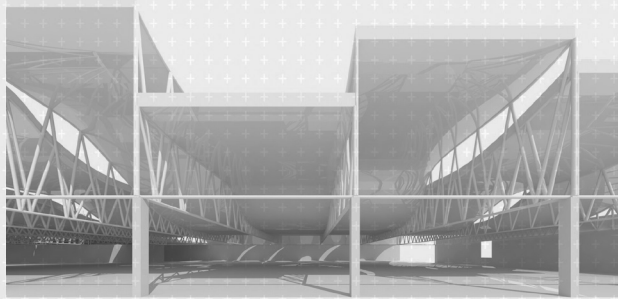
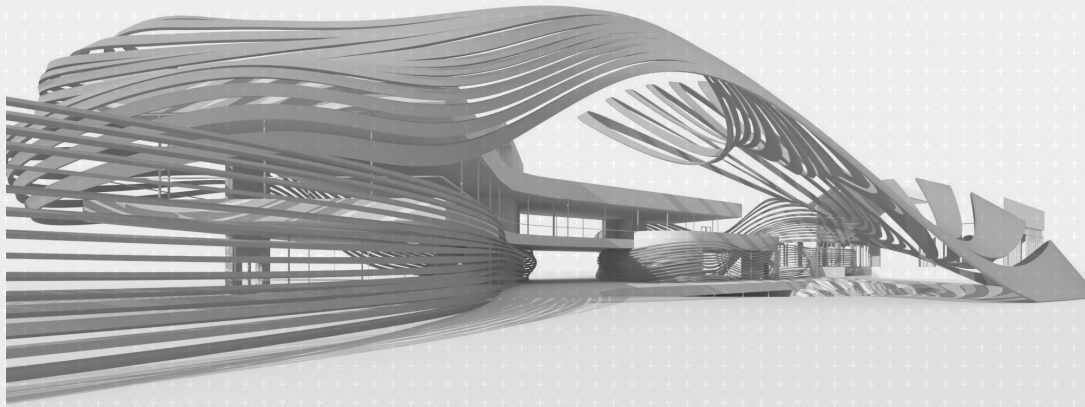
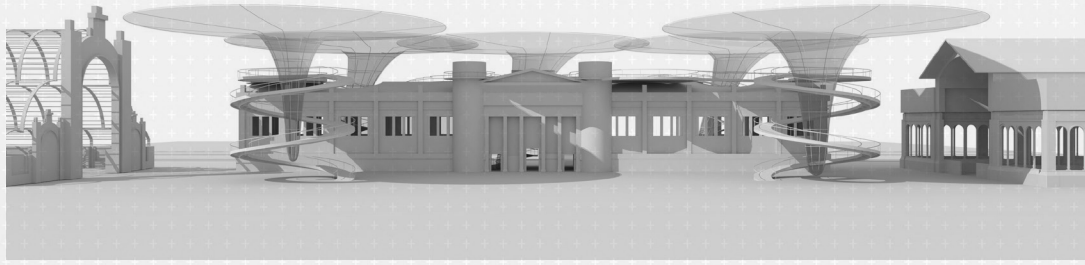


Design Studio 2nd phase: Student Teams

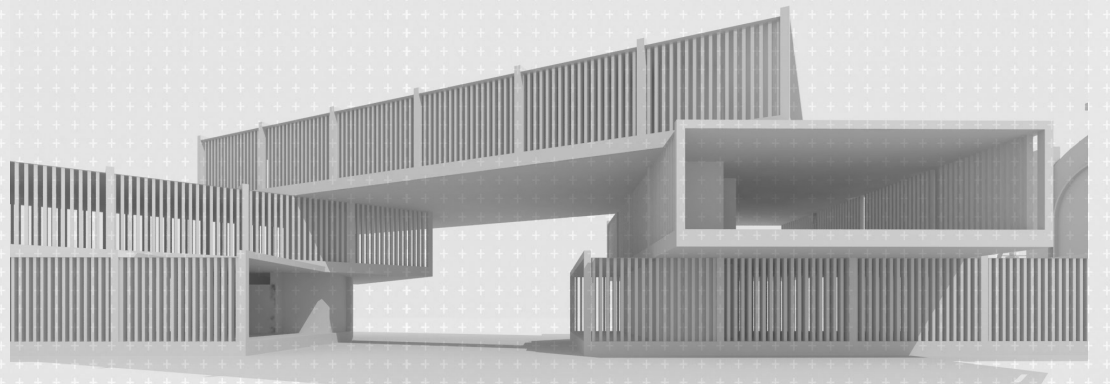
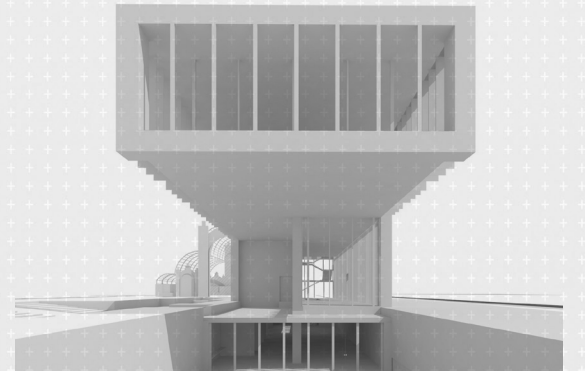
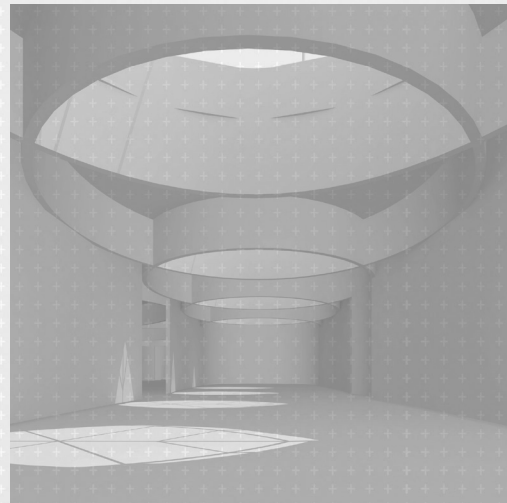
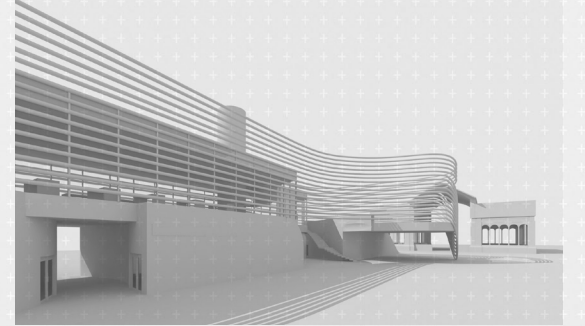
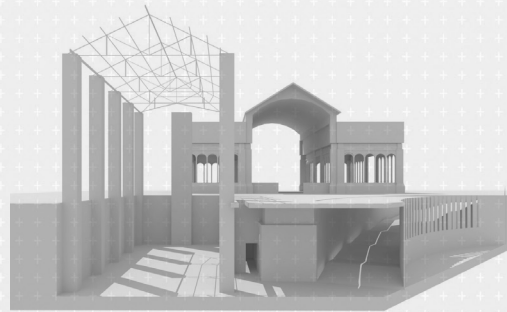
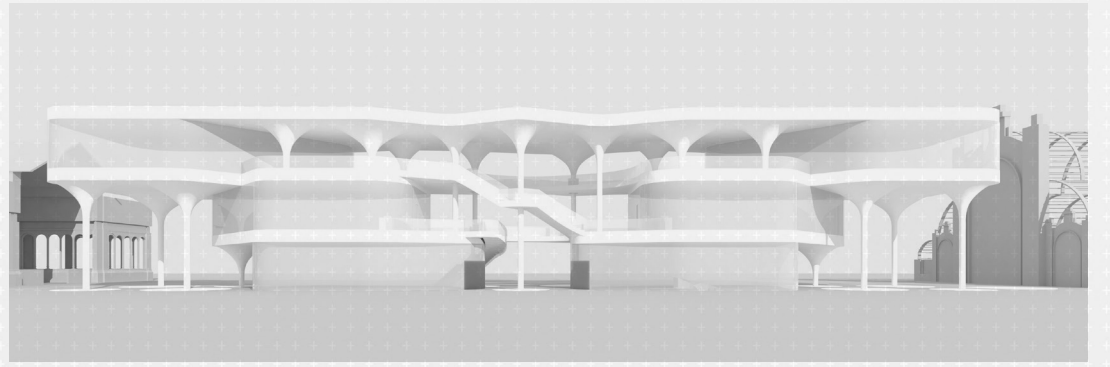
group 1	 Nehemiah Ashford-Carroll <small>CU ARCH UG</small>	 Georgios Pissanidis <small>RWU ARCH UG</small>	group 8	 Wyatt Calhoun Springer <small>TAMU ARCH UG</small>	 Kylan Blake Tschoepe <small>TAMU ARCH UG</small>	group 15	 Ligia Lisett Ronchi <small>RWU ARCH UG</small>	 Juliana Fanjon Valdes <small>CEDM ARCH UG</small>
group 2	 William Joshua Howard (Josh) <small>TAMU ARCH UG</small>	 Kaci Leigh Tate <small>TAMU ARCH UG</small>	group 9	 Kathleen Mc Namara Cullen <small>CU ARCH UG</small>	 Eric Richard Jackson <small>CU ARCH UG</small>	group 16	 Georgia Elizabeth Lupton <small>TAMU ARCH UG</small>	 Alexia Jade Konopka (Lexi) <small>TAMU ARCH UG</small>
group 3	 Ross Harrington Mackenzie <small>CU ARCH UG</small>	 Addison Brook Callahan (Addie) <small>CU ARCH UG</small>	group 10	 Ashley Nicole Meade <small>CU ARCH UG</small>	 Sarah Jule Wagner <small>CU ARCH UG</small>	group 17a	 Connor James Brady <small>CU ARCH UG</small>	
group 4	 Brianna Lee Valcourt <small>RWU ARCH UG</small>	 Brooke Alicia McDermott <small>RWU ARCH UG</small>	group 11	 Josue R. Vides-Erao <small>RWU ARCH UG</small>	 Cameron E. Mixner <small>RWU ARCH UG</small>	group 17b	 John Michael Ward <small>CU ARCH UG</small>	
group 5	 William Alexander Basco (Will) <small>CU ARCH UG</small>	 Emma Elizabeth Stark <small>CU LAND UG</small>	group 12	 Emily Katherine Long <small>CU LAND UG</small>	 Eleazar Quintanilla <small>RWU ARCH UG</small>	group 18	 Zara Izabella Silva-Landry <small>CU ARCH UG</small>	 Molly Ann Glaser <small>CU ARCH UG</small>
group 6	 Krista Nicole Wise <small>CU ARCH UG</small>	 Thomas Crawford Murray <small>CU ARCH UG</small>	group 13	 Alyssa M Halloran <small>CU ARCH UG</small>	 Alexis Payton Pagano <small>CU ARCH UG</small>	group 19	 Elizabeth Vera <small>CU ARCH UG</small>	 Bridget Madeleine Rodgers (Maddie) <small>CU LAND UG</small>
group 7	 Lauren Eileen James <small>TAMU ARCH UG</small>	 Nathaniel Lee Gonzalez (Nathan) <small>TAMU ARCH UG</small>	group 14	 Alex Joseph Rosenbalm <small>TAMU ARCH UG</small>	 Gabriel Herrera Jr (Gabe) <small>TAMU ARCH UG</small>	group 20	 Jeannelle Fernandez <small>TAMU ARCH UG</small>	 Michael Anthony Marroquin <small>TAMU ARCH UG</small>



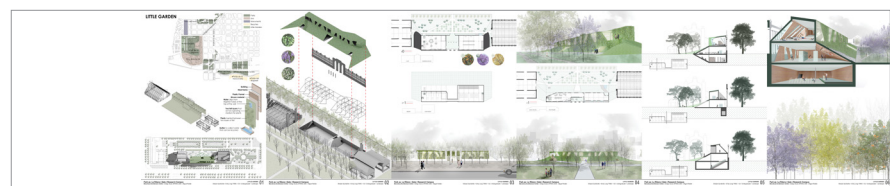
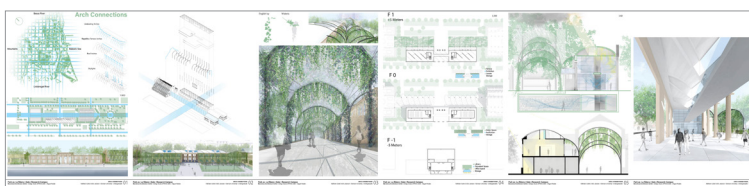
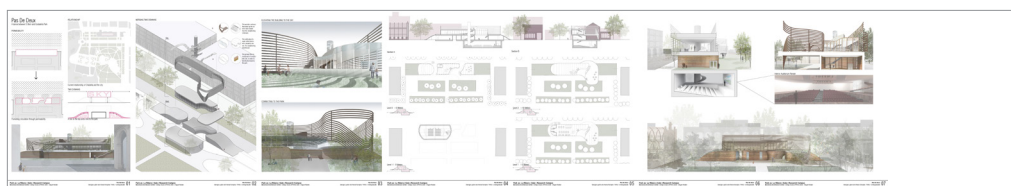
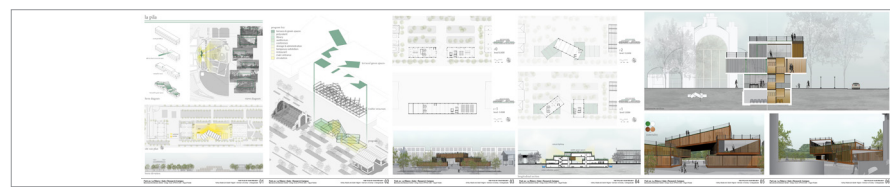
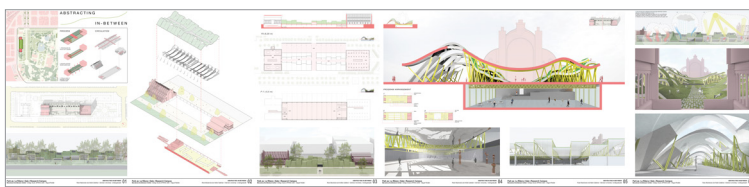
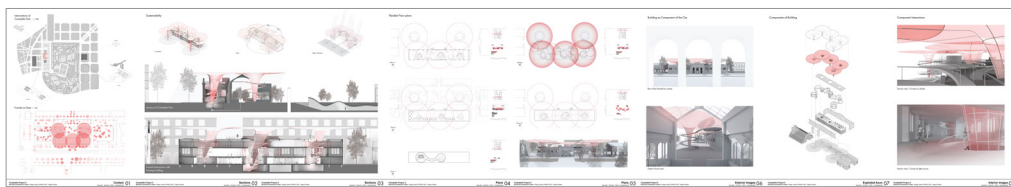
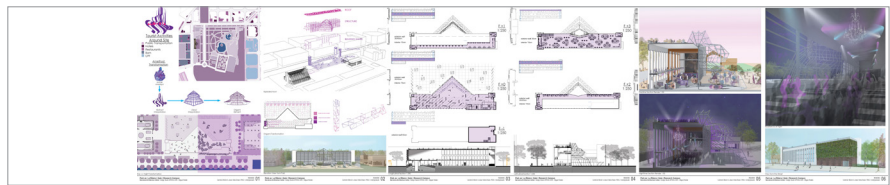
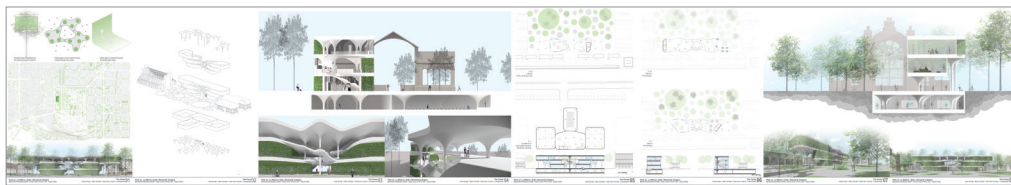
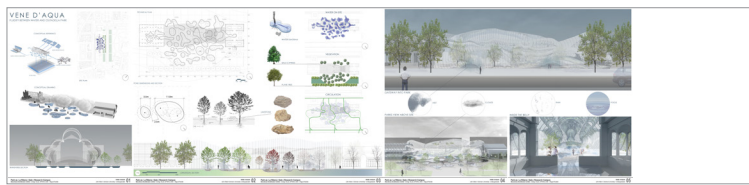
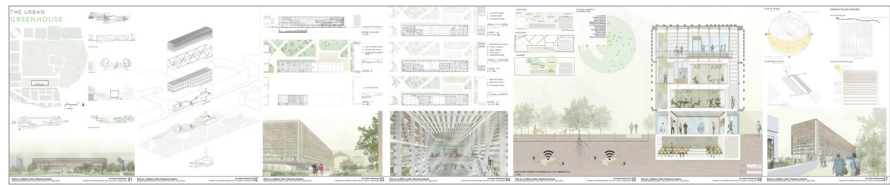
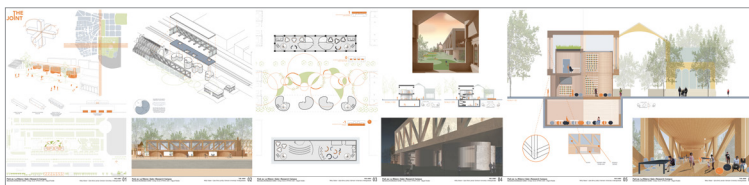
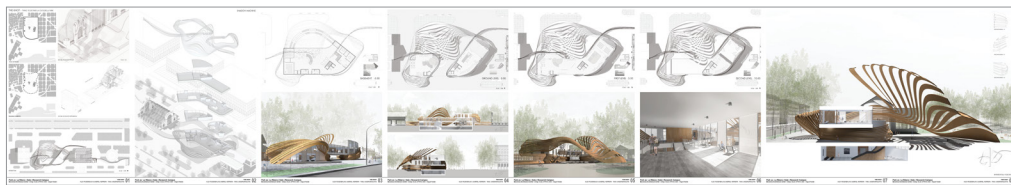
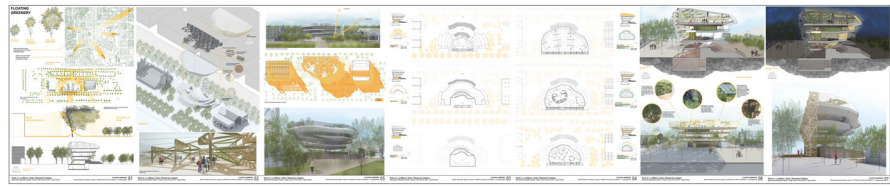
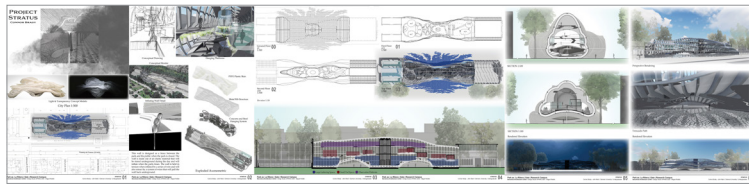
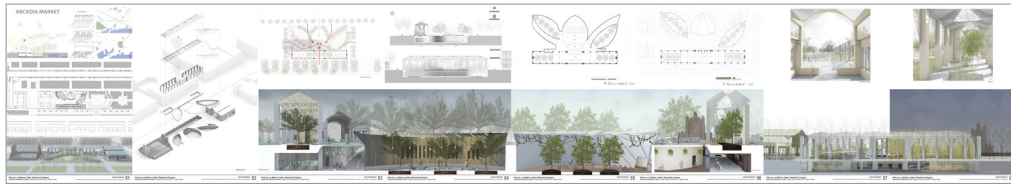
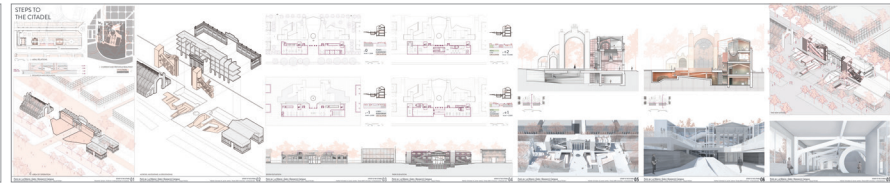
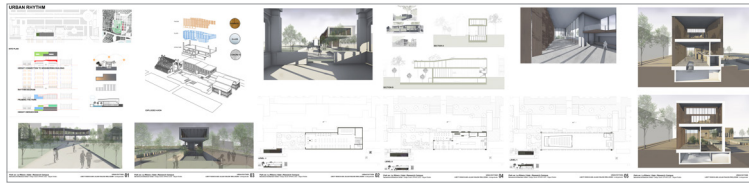
in processes



processes



in



ARCADIA MARKET

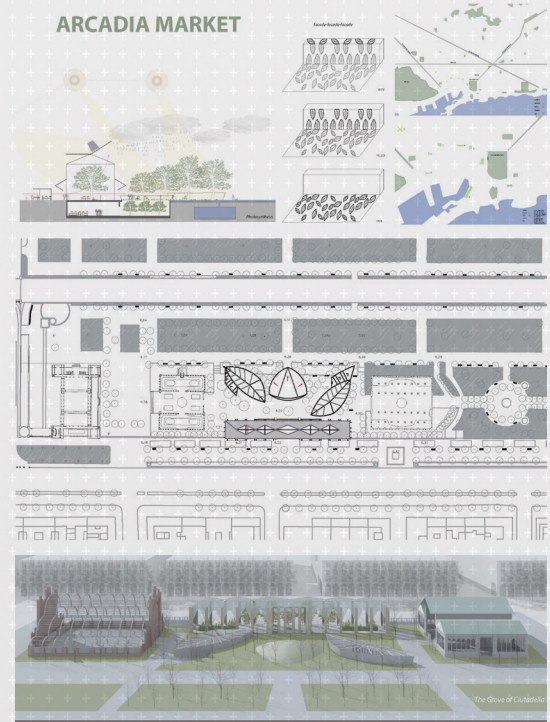
Nehemiah Ashford-Carroll, Clemson University, Architecture Undergraduate
 Georgios Pissanidis, Roger Williams University, Architecture Undergraduate

Our design concept of the Arcadia Market is meshing the history of the area with a current need for the surrounding community with the existing park and building.

The Born neighborhood is known for its history in relation to the old citadel of Barcelona as well as a once popular market turned museum. We wanted to use the function of a market and garden to host the main programs within the space.

Making the building the park was a driving force in this by blending the lines of where the sidewalk outside of the building ends and where the park on the Northeastern side of the building is. We were able to accomplish this by keeping the existing masonry columns that can be seen on the facade of the current building and taking out the rest of the walls and replacing them with glass so the visual barrier is now non-existent.

By creating a transparent barrier and housing it with plants, we effectively create a greenhouse similarly to the neighboring buildings inside the park. To create air flow and reduce energy use in this new space, we plan to open the roof and glass walls to create passive heating and cooling circulation. The rest of the programs happen underground with the addition of interactive gardens and laboratories for the users. The entirety of the constructed space is inhabited with plants that help create a comfortable and healthy environment for users to inhabit.



Park by: La Ribera | Gate | Research Campus
 Barcelona Architecture Center | Design Studio SPRING 2020 | Miguel Ribera
 Nehemiah Ashford-Carroll | Georgios Pissanidis | Clemson University | Roger Williams University | Undergraduate 01

FINAL JURY:

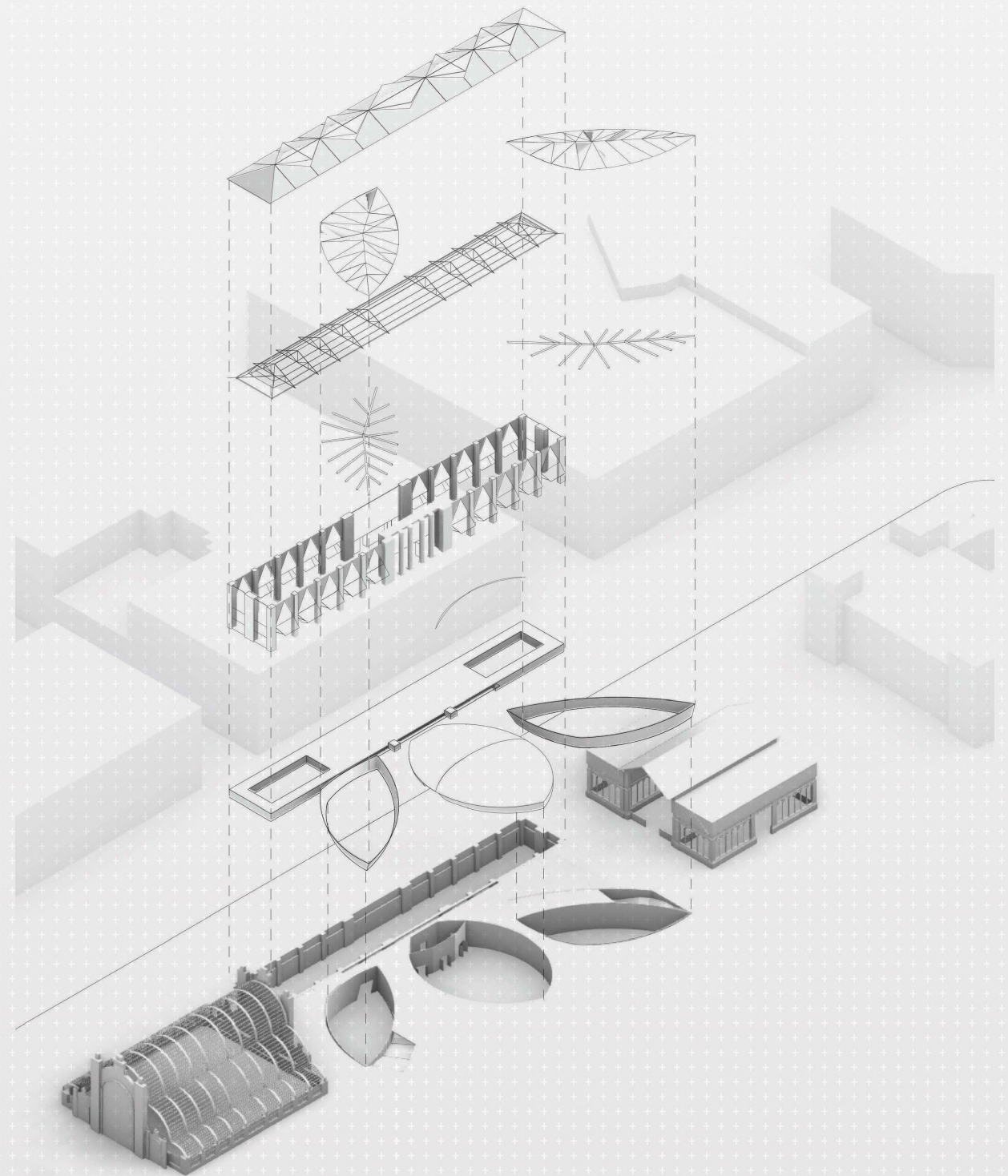
Andrew Cohen RWU:
 I love the poetics of this project in conceptual basis. the leaves falling down expressing themselves on the ground.
 Exploded axon very powerful.
 Can those leaves come closer to the ground manipulating the landscape so people can see down.
 Explore idea of productive garden addies series of planted growings.
 Densify the production to create more productive land and urban farming within the building.

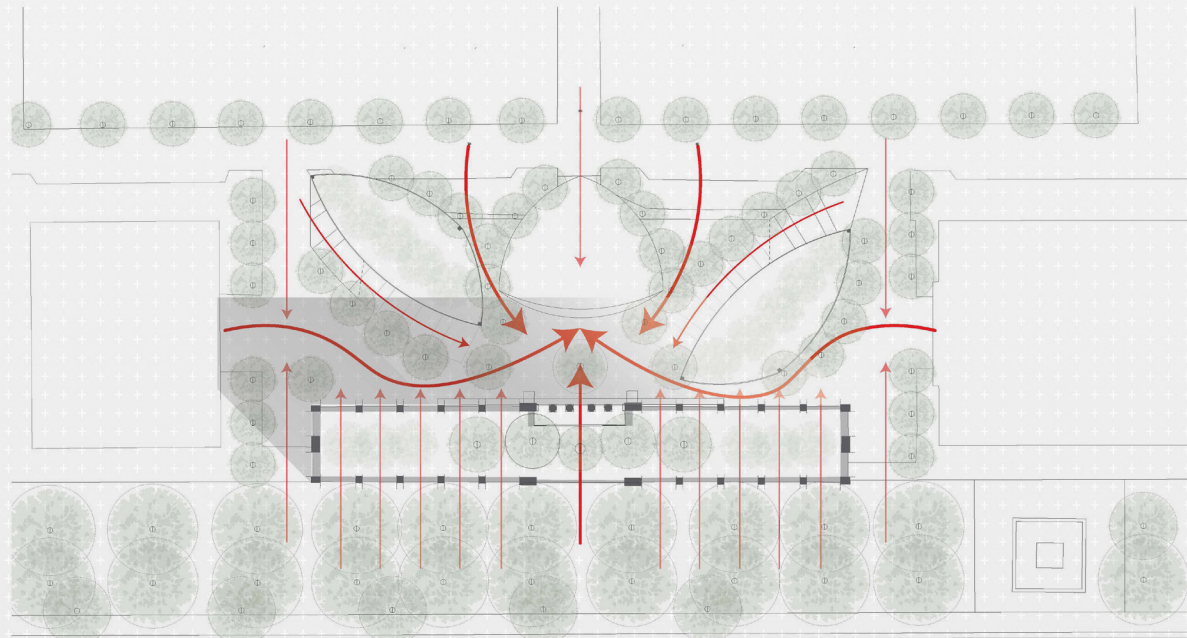
Ulrike Heine CU:
 Beautiful project. I like the initial idea to merge the garden with the market and have its lifecycle within the building.
 The graphic representation is very successful. you have brought us inside of your project.
 Be more specific when you are talking about sustainability. Explore the layers of your skylights and think about the sun protection.
 Explore more productive landscape.

Ray Huff CU:
 It is sectional project. I'd like to see more expressed the movement between the levels and how the landscape is connected with the inner space on both levels.

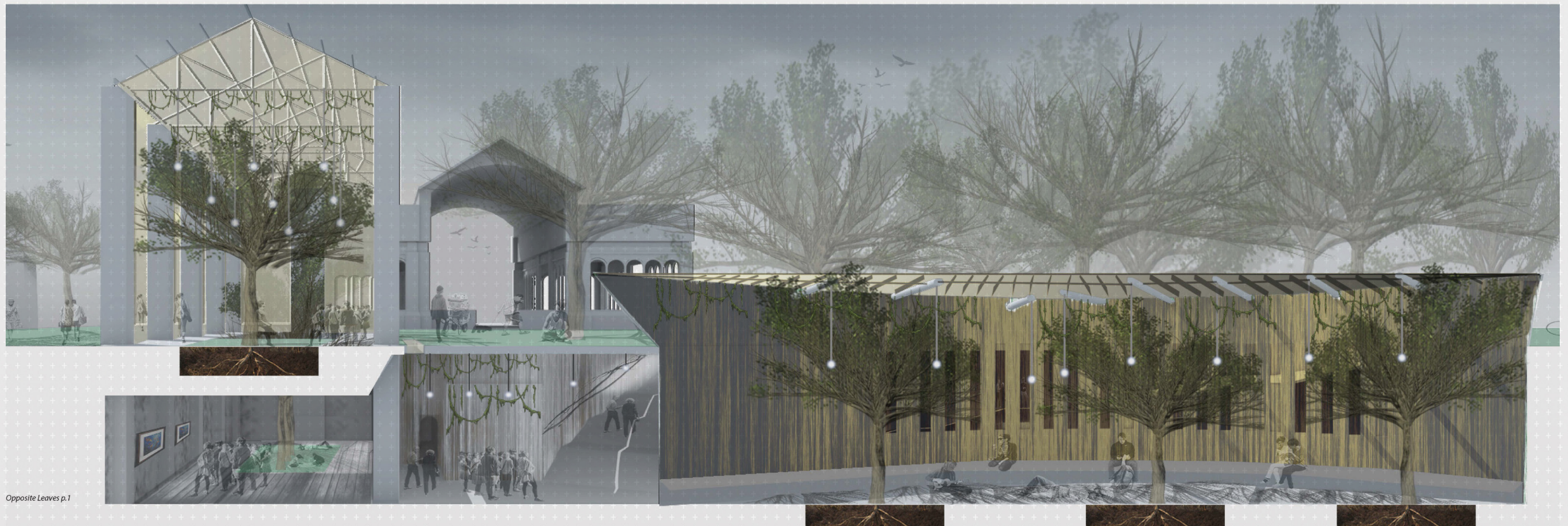
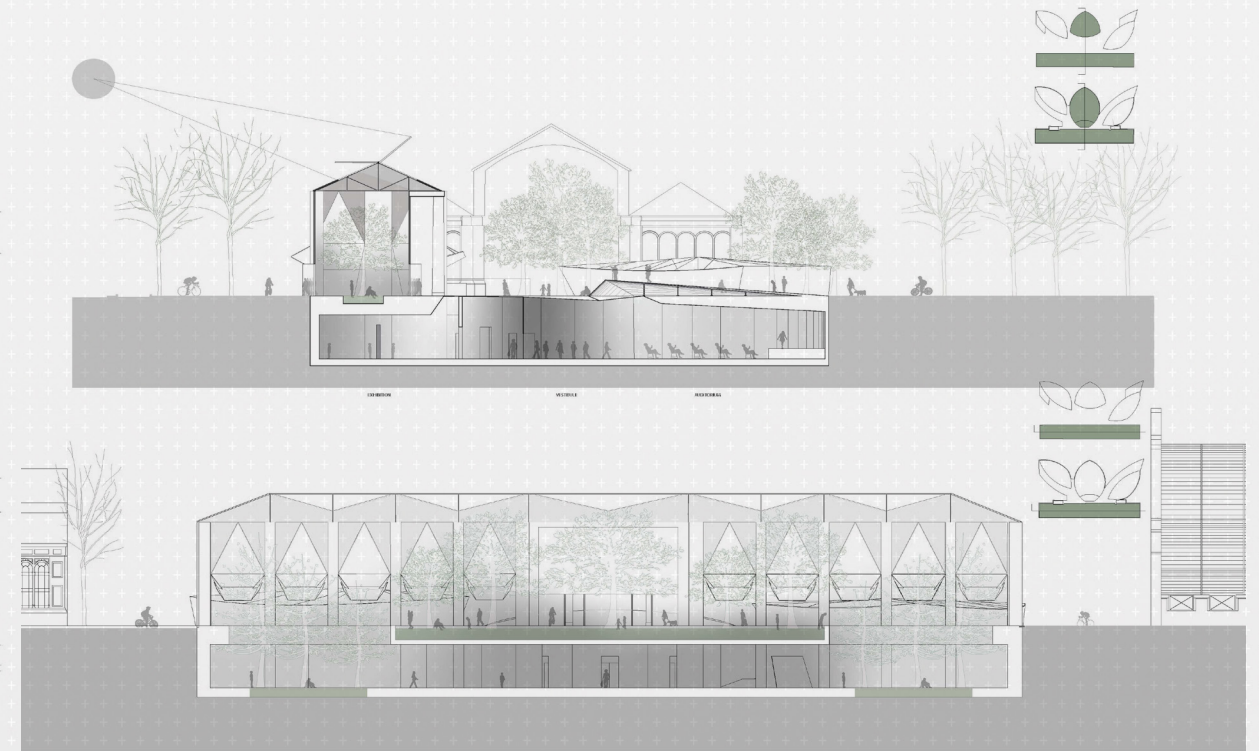
Marcel Erminy TAMU:
 This project has such a complexity of what the site means and you have tackled every point of this complexity.
 I appreciate the dialog the the context leaving the original structure exposed that is reflecting the arches pathway on the other side of the street on Born side.
 I'm moved by the way you have expressed this project in form of architectural drawings. There is no doubt in each drawing what each wants to communicate.
 You can clearly read the ideas of this project. Thank you for this.
 This is the way you show the architecture in this scale.

On the negative side, your ideal or having the market and the productive building turn out not to be either the market or the farm, but it doesnt really matter. Your building is the extension of the park in the contemporary way and it was perfectly adapted to the site.

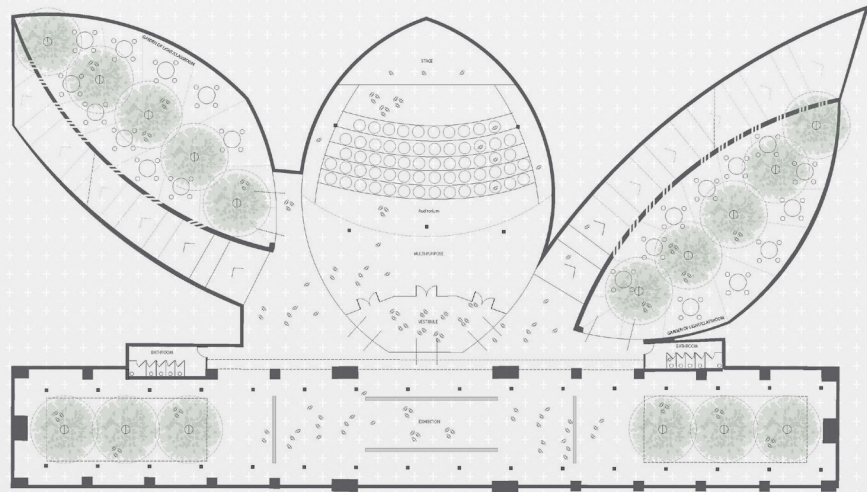




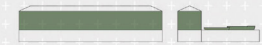
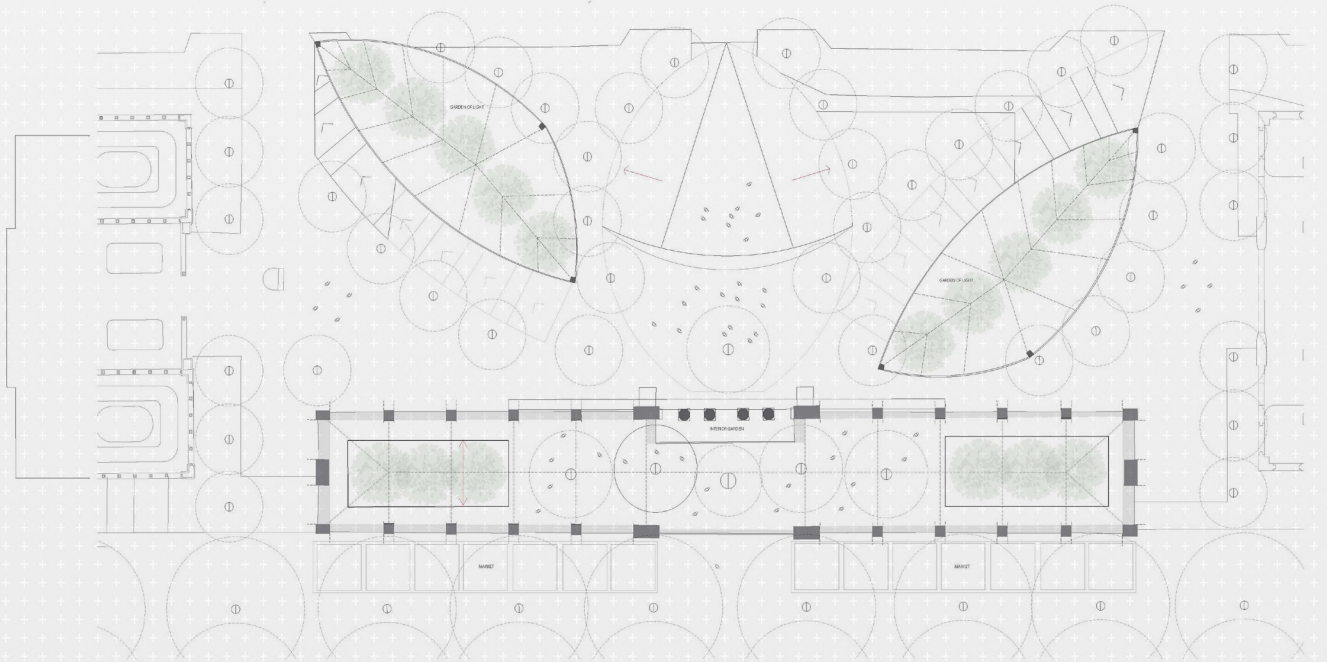
Life source of the leaves



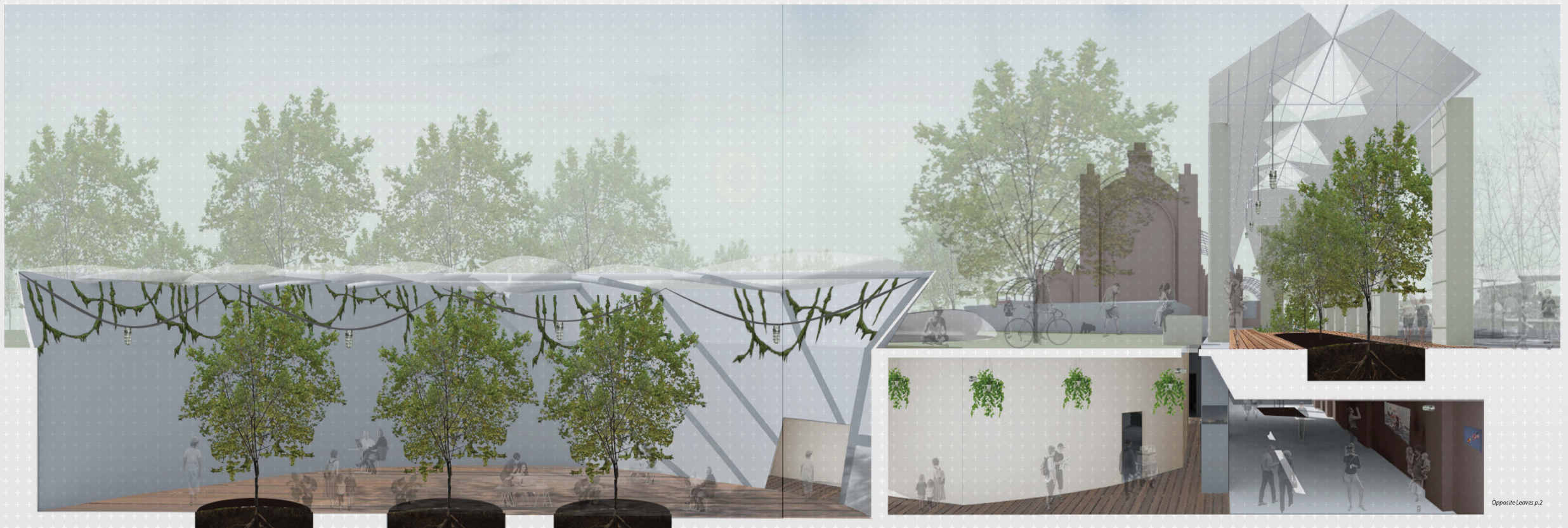
Opposite Leaves p.1



F-1 [Level: -6.00m] 1:200



F 1 [Level: 0.00m] 1:200



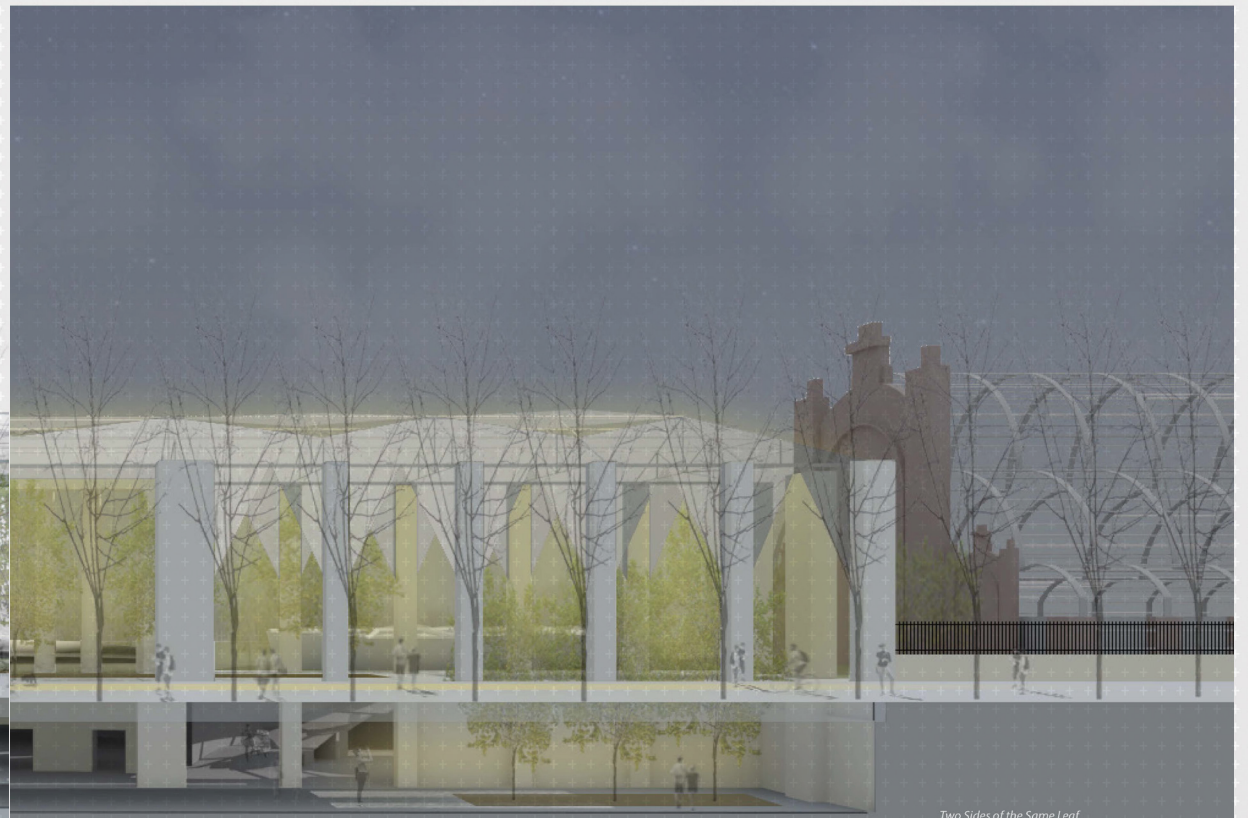
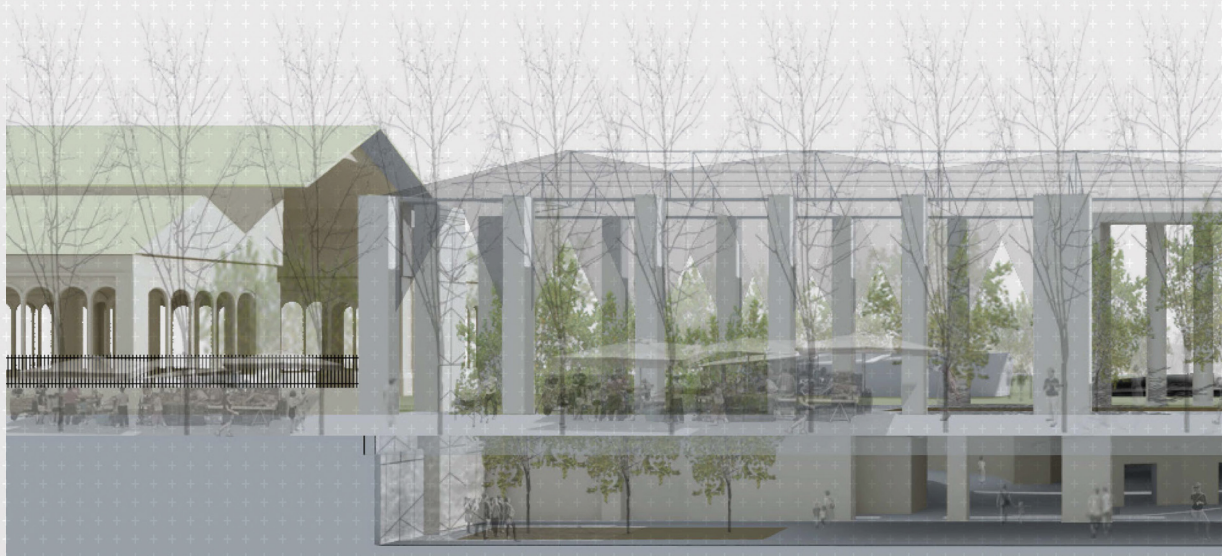
Opposite Leaves p.2



Greenhouse freeway



Blossom



Two Sides of the Same Leaf

LA OMBRA

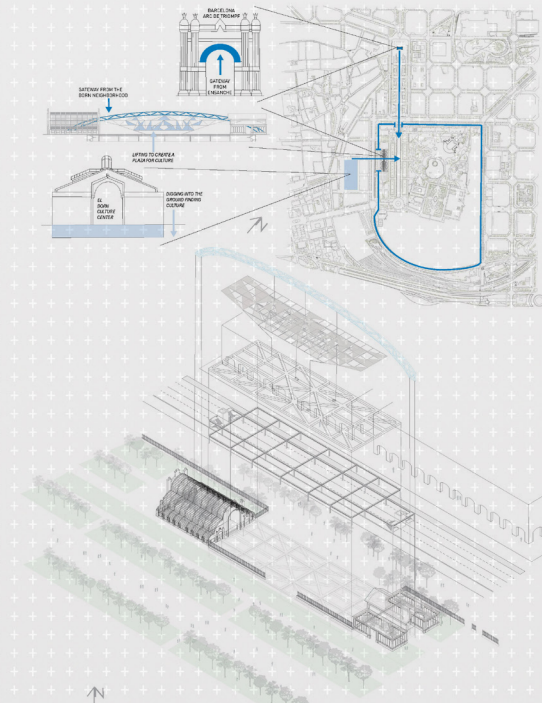
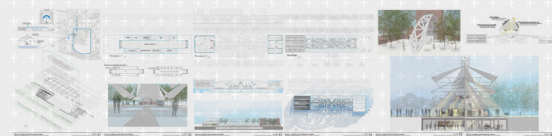
William Joshua Howard, Texas A&M University, Architecture Undergraduate
 Kaci Leigh Tate, Texas A&M University, Architecture Undergraduate

This new gate to Ciutadella Parc focuses on creating an adaptable and mixed-use underground space, as well as a large plaza shaded by an overhead canopy structure. Referred to as La Ombra ("the shadow"), the project seeks to bring the Born neighborhood and the park together by creating a community and social space. The plaza connects to the street, Passeig de Picasso, and invites people from the Born neighborhood into the park. The canopy structure, held up by the truss, creates an incredible shadow, which dances across the plaza as the sun moves across the sky. Two entrances, one in the Umbracle and the other in the Hibernacle, lead people into the underground space. The floorplan shows, but is not limited to, a library, learning center, social space and a small auditorium for community meetings. Skylights on the plaza floor visually connect the underground space to the ground level.

For the shade canopy, recycled materials, such as plastic from water bottles, are incorporated into the individual panels. The canopy is UV filtering and is designed to cool the plaza. The arched truss supports the shading, with its design drawing inspiration from the Arc de Triomphe and the Born Market. La Ombra is intended to create a space for people to gather and to accommodate for the uses of the community.

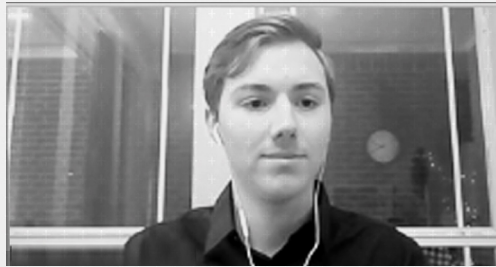
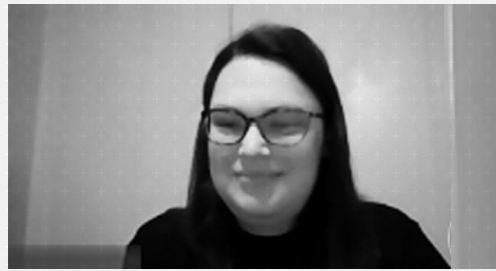
FINAL JURY:

Ulrike Heine CU:
 I think is a very beautiful like that I think you designed a cloud. Think of how to create relationship between the plaza space and underground that now work as the individual forms, so that there is a more dynamic spatial interaction between what is below and what is walked on.



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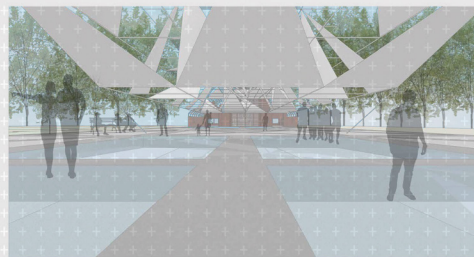
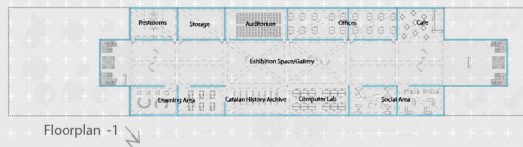
LA OMBRA
 Josh Howard and Kaci Tate | Texas A&M | Undergraduate 01



Andrew Cohen RWU:
 I think that the poetry of this project is in the shading device on the arch as a mechanism for supporting the shading device. Arch itself is not an iconic form relative to your Design intentions. It doesn't frame an entrance it just supports an element that you want to have tremendous power and tremendous influence on the people that come to the site. I would step back and say is that arch really what we need to support that mechanism I would think it would be fabulous if the shading mechanism itself was sufficiently structural that it held itself up.

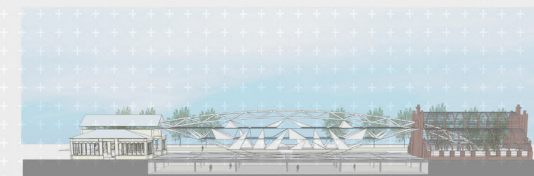
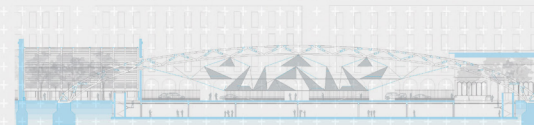
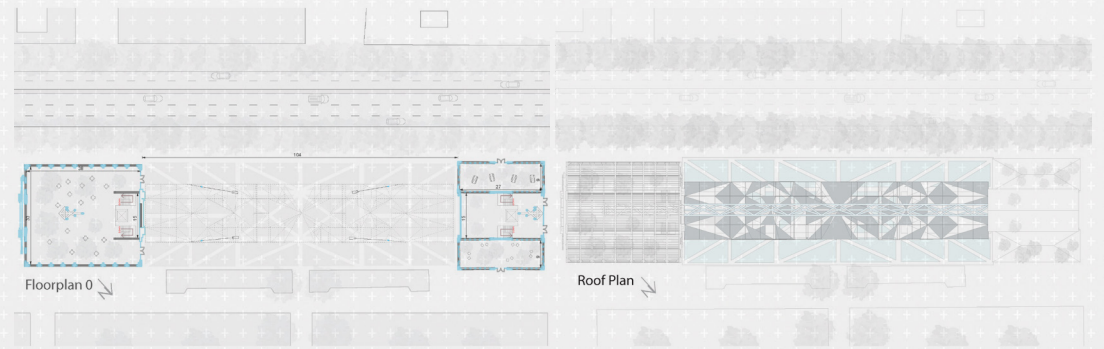
Jelena Prokopljevic BAC:
 I'd like to congratulate you on really impressive quality of the presentation and graphic representation. Your project doesn't really work in favor with your idea of punching into the Umbracle and Hibernacle buildings.

What I'd like to see how this shading devices could be included with the idea of flexibility thru the seasons and through different necessities. It is always a brave idea to create a new public space and this connection between the Born neighborhood and Ciutadella park is very well done.



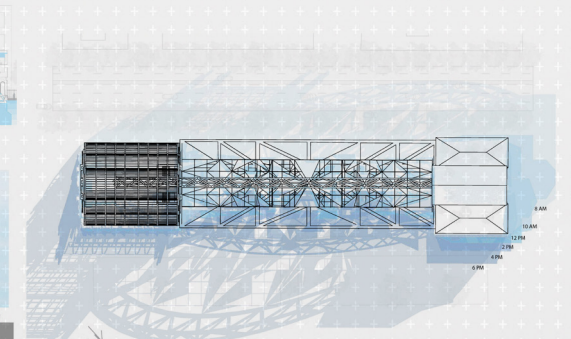
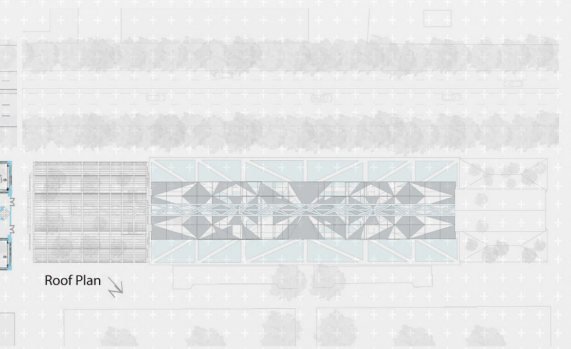
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LA OMBRA
 Josh Howard and Kaci Tate | Texas A&M | Undergraduate 02



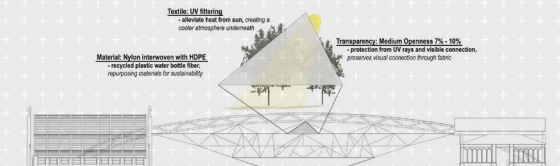
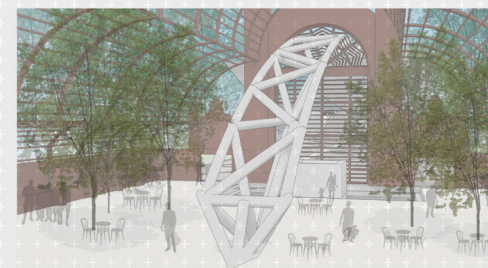
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 Barcelona Architecture Center | Design Studio SPRING 2020 | Miguel Rodón

LA OMBRA
 Josh Howard and Kaci Tate | Texas A&M | Undergraduate 03



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 Barcelona Architecture Center | Design Studio SPRING 2020 | Miguel Rodón

LA OMBRA
 Josh Howard and Kaci Tate | Texas A&M | Undergraduate 04

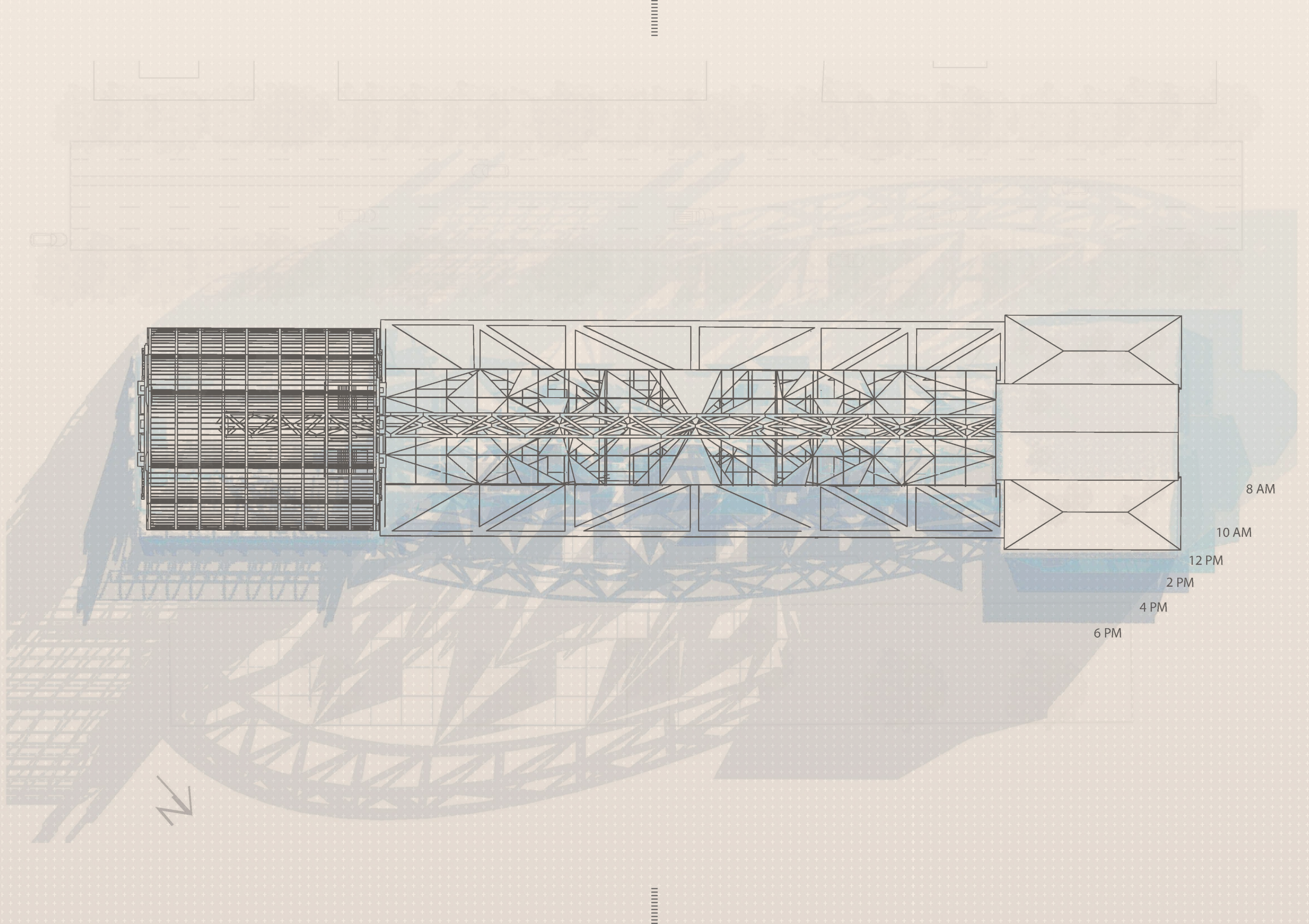


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LA OMBRA
 Josh Howard and Kaci Tate | Texas A&M | Undergraduate 05

Park as: La Ribera | Gate | Research Campus
 Barcelona Architecture Center | Design Studio SPRING 2020 | Miguel Rodón

LA OMBRA
 Josh Howard and Kaci Tate | Texas A&M | Undergraduate 06



8 AM

10 AM

12 PM

2 PM

4 PM

6 PM

ABSTRACTING IN-BETWEEN

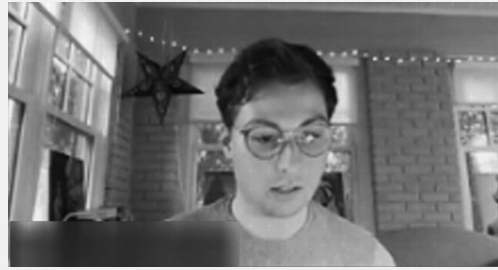
Ross Harrington Mackenzie, Clemson University, Architecture Undergraduate
 Addison Brook Callahan, Clemson University, Architecture Undergraduate

The most fundamental interventions which our project hopes to achieve are to maximize the amount of green space within the site as well as to create a sort of vestibule to Ciudadella Park. By deconstructing the Minerology Museum and pulling up the landscape on the site, we utilize a series of undulating ribbon forms which bring the park closer to the street and frame the "in-between space" which connects the two greenhouses. Unifying the site by creating a path between the two greenhouses logically led us to use these two existing buildings as entrances to the project's underground space.

By entering either greenhouse and descending a ramp with limited access to natural light, the user's experience in emerging into the underground space is intended to elicit surprise and delight.

For the design of this space, we were inspired by the possibility of visual connections between different grades, as well as between the city and the park. Using a series of mirrored surfaces on the underside of the ribbons, our intervention reflects and distorts vistas of the city and park in order to invite users to engage with its spaces. The curving mirrors create a point of visual interest and performance for passersby on the street, as well as users of the building. This element of distortion is meant to interrupt the perceptions of those who experience the space and encourage them to reevaluate their relationship to the urban context.

In order to best serve the needs of the Born community as well as the students of the neighboring university, an almost completely adaptable program is provided with the use of translucent industrial strip curtains which can be drawn and removed at the users' desire. These curtains are hanging from runners which are attached to the sequence of brightly colored trusses which supported the load of the ribbons.

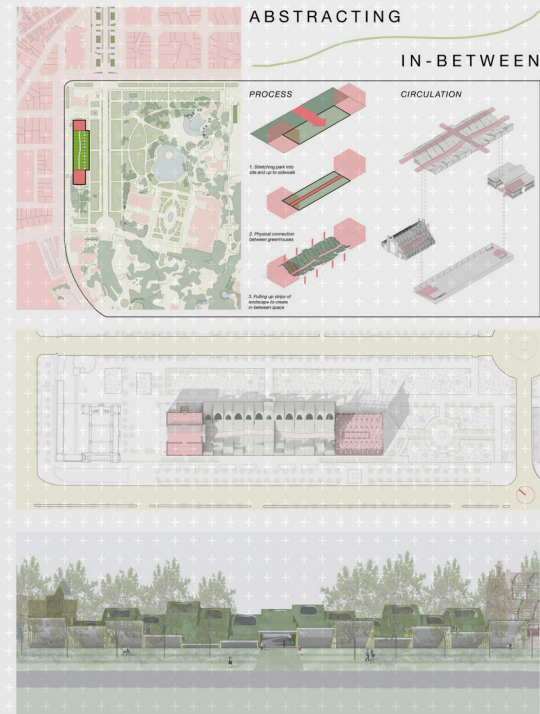
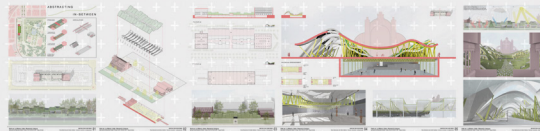


FINAL JURY

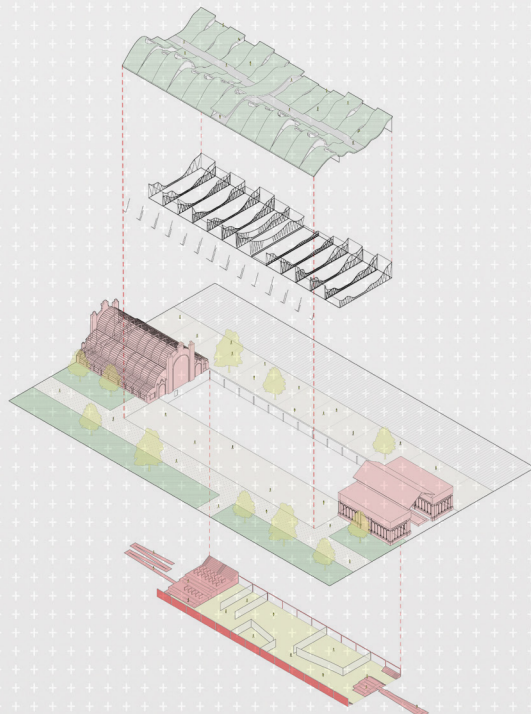
Ulrike Heine CU:

I think is actually visionary proposal that you're setting up landscape element that you're trying to bring into a very urban place. I wish that the spaces below under the waves, that now it's kind of an ordinary place below would start being spectacular as being above. I think we have to start thinking about the edge condition of those waves, especially where they are so steep and design hand rails are railings or limitations where you can walk. And I wish to see visualizations of for example roller skaters, or people riding the bikes there, someone who interacts with that space in a different way.

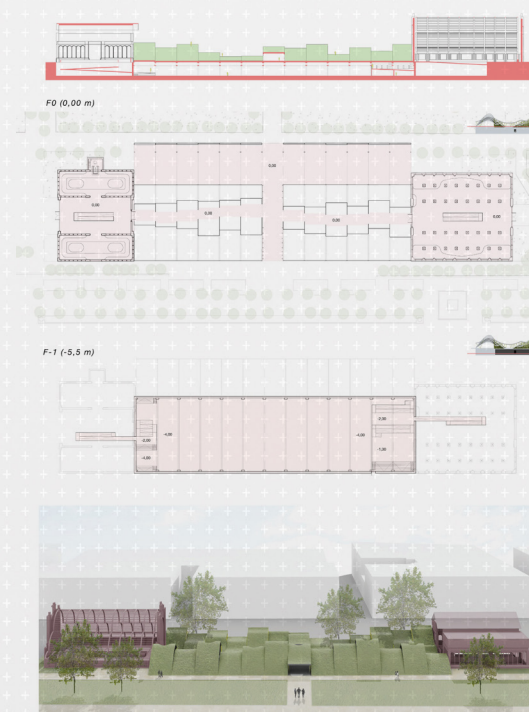
At the moment your waves are all very rigidly structured and maybe working with the context would have meant that you're starting to have different widths, so that you really start to create a landscape and not just like an artificial landscape. But I think it's a beautiful vision.



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 Ross Mackenzie and Addison Callahan | Clemson University | Undergraduate
 ABSTRACTING IN-BETWEEN 01



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 Ross Mackenzie and Addison Callahan | Clemson University | Undergraduate
 ABSTRACTING IN-BETWEEN 02



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 Barcelona Architecture Center | Design: Studio SPRING 2020 | Miguel Roldán
 Ross Mackenzie and Addison Callahan | Clemson University | Undergraduate
 ABSTRACTING IN-BETWEEN 03



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 ABSTRACTING IN-BETWEEN 06



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 Ross Mackenzie and Addison Callahan | Clemson University | Undergraduate
 ABSTRACTING IN-BETWEEN 04
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 Barcelona Architecture Center | Design: Studio SPRING 2020 | Miguel Roldán
 Ross Mackenzie and Addison Callahan | Clemson University | Undergraduate
 ABSTRACTING IN-BETWEEN 05



FLOATING GREENERY

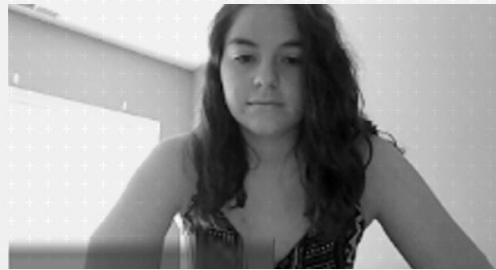
Brianna Lee Valcourt, Roger Williams University, Architecture Undergraduate
 Brooke Alicia McDermott, Roger Williams University, Architecture Undergraduate

Floating Greenery emerges as the new passage between El Born and La Ciutadella Park. This design is inspired by the dense groups of trees seen throughout the park. Similar to the growth of a tree, this building maintains stability from underground. Beginning at -6,00m, the building roots from a concrete storage space completely underground. A truss then begins underground and grows out of the ground towards El Born. At +24,00m, the truss grows four branches towards the park where cables connect to suspend a canopy of three hanging floors.

Floating Greenery calls people to enter with the perplexing shadow that protects a large area in front and behind the building, depending on the time. This building exhibits seating and games on the first floor which serves as a main entrance as well as a lobby to gather with small groups. The second floor consists of a large area for work space and access to a small public library. Above the library there is a grand foyer with a cafe. The cafe leisure space on the third floor surrounds a large multipurpose room.

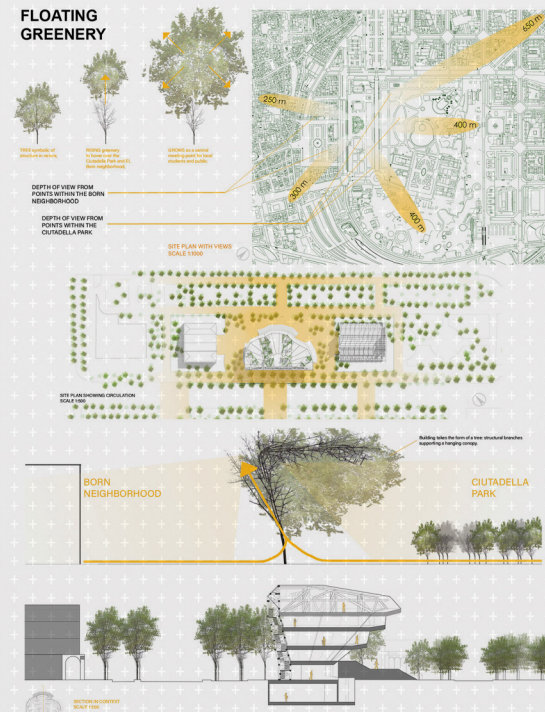
This multi-purpose room is the only individually constructed room in the design and it is formed by plant walls which can be altered to change the shape and size of the room. The fourth floor has rich qualities and is experienced differently than every floor below.

The entire fourth floor is designed to be a gallery or exhibition space. This floor is intense due to the truss that stretches between the entire floor. You find yourself navigating through the truss while having the opportunity to browse at art or exhibitions at your own pace.

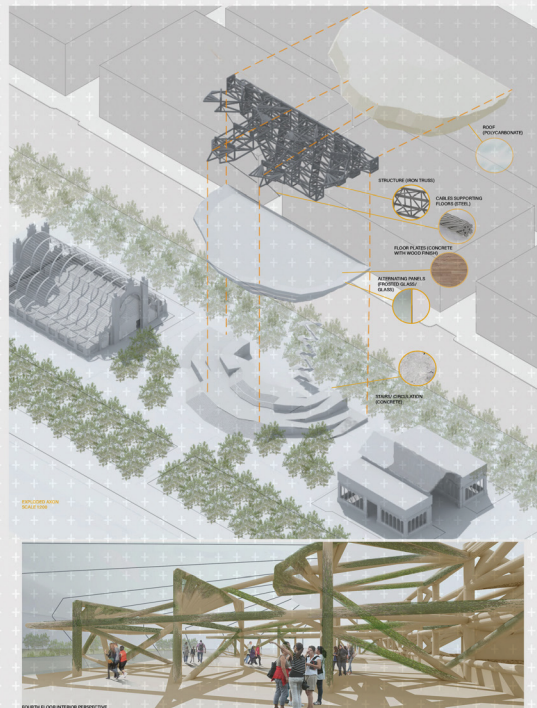


Our goal is to display the importance of nature in the growing city. We took an enthusiastic approach creating a greenhouse and gallery on the fourth floor. The greenhouse is accomplished with details such as a polycarbonate facade and foliage growing along the truss to create shade for preferred temperatures. Additional features incorporated in order to maximize greenery on the second and third floors is the use of plant wall dividers and plant wall bookshelves.

Not only do these features maximize greenery, yet the air is naturally purified and acoustics are improved with these features too. In order to connect the park in the design of this building, the perimeter of each floor slopes upward and alternates between glass of different transparencies. By allowing small scenes of the park to appear through the glass slopes, Floating Greenery remains connected with the life of La Ciutadella Park.



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 Floating Greenery 01
 Brooke McDermott, Brianna Valcourt / ROGER WILLIAMS UNIVERSITY / Undergraduate



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 Floating Greenery 02
 Brooke McDermott, Brianna Valcourt / ROGER WILLIAMS UNIVERSITY / Undergraduate

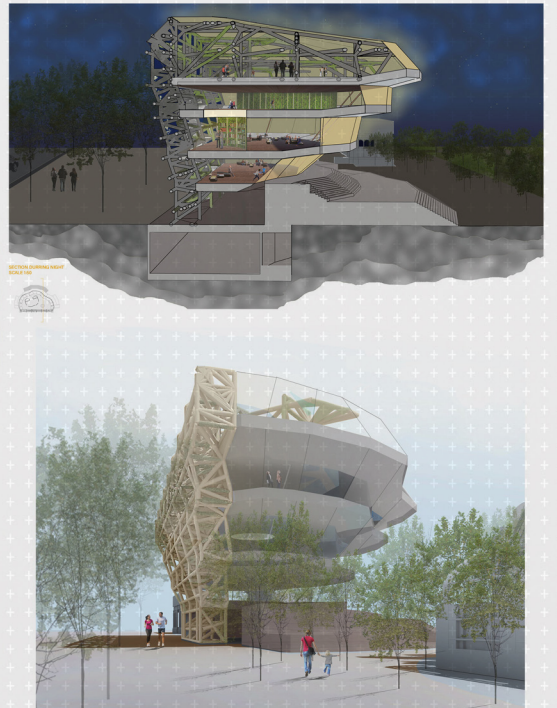


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 Barcelona Architecture Center | Design Studio SPRING 2020 | Miguel Rusón
 Floating Greenery 04
 Brooke McDermott, Brianna Valcourt / ROGER WILLIAMS UNIVERSITY / Undergraduate

Park as: La Ribera | Gate | Research Campus
 Barcelona Architecture Center | Design Studio SPRING 2020 | Miguel Rusón
 Floating Greenery 05
 Brooke McDermott, Brianna Valcourt / ROGER WILLIAMS UNIVERSITY / Undergraduate

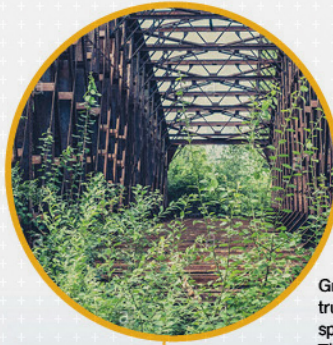


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 Floating Greenery 03
 Brooke McDermott, Brianna Valcourt / ROGER WILLIAMS UNIVERSITY / Undergraduate



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 Floating Greenery 07
 Brooke McDermott, Brianna Valcourt / ROGER WILLIAMS UNIVERSITY / Undergraduate

Plant wall dividers help to create a healthy living and working environment by acting as a natural air purifier. These green wall dividers also work to create good acoustics within the space.



Greenery grows along the truss creating a comfortable space to be inhabited. These elements together create shaded areas to escape the heat of the sun.



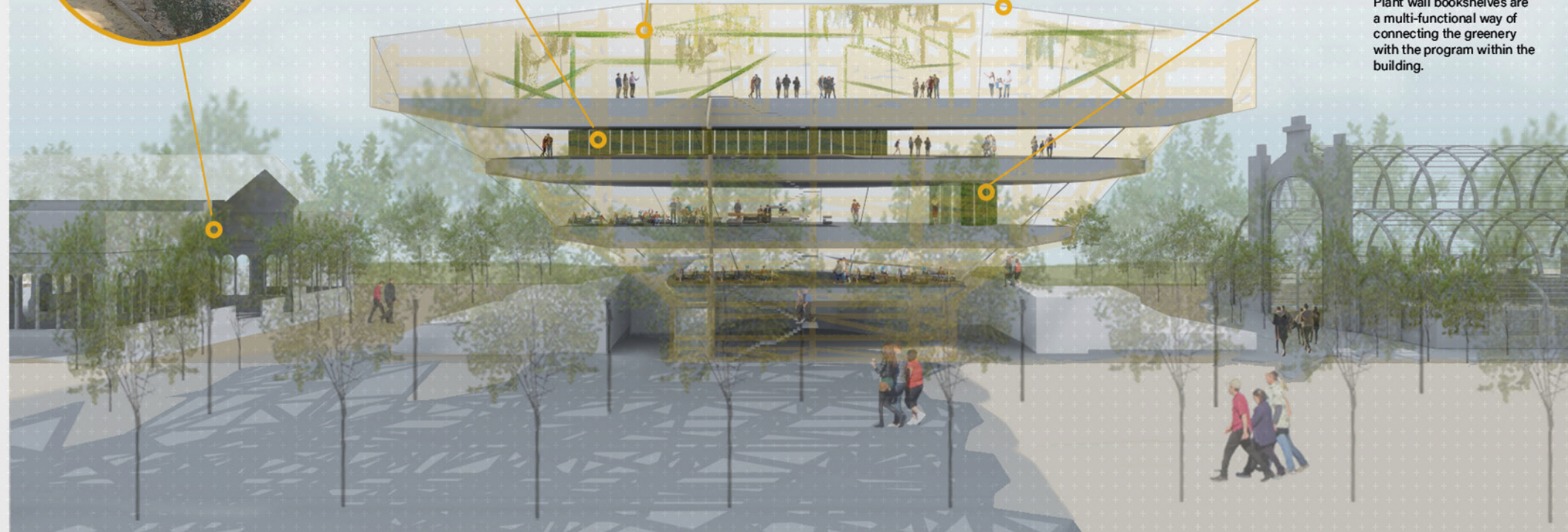
Polycarbonate panels can transmit up to 92% of light which is ideal for greenhouses. This material is a long-lasting, recyclable material that naturally filters ultraviolet protecting the plants from too much exposure to harmful radiation.



Plant wall bookshelves are a multi-functional way of connecting the greenery with the program within the building.



Connecting to surrounding by adding greenery and trees that are native to the area like hydrangeas, gardenias, and ficus trees.



FINAL JURY

Andrew Cohen RWU:

I am fascinated by the structure which I'm not convinced would work. If you have a tree and you have a canopy that's only growing in one direction, you have a half a tree. To work as a tree, it should complete the form of the crown that is symmetrical. All the forces are balancing each other and the entire structure won't fall over.

The net effect of this kind of overall envelope around that framework is very powerful and I like the way that you kind of bring people up from the ground into it not at the street level but on the garden side dynamism of coming in above I think is really an interesting thing to do.

Marcel Erminy TAMU:

The attraction that I have for this building is that seeing buildings that I would have never imagined or done myself seem interesting seed. See Conference Center in Plasencia by Selgascano architects in one of the last Mies van der Rohe awards.

This is a daring solution I find it very daring which I'm not opposed to, but then you fall into conventions as such as those three concrete slabs hanging making the cantilever.

Try thinking what do you want to see in this building. What is the image of this building and what are we aiming for this building to be there at this point?

Miquel Rodriguez:

I would invite you to look at Diller Scofidio Blur Building for the Swiss Exhibition. The structure in this project is really minimal and the perception that is really like a floating cloud on top of the Lake. It's very poetic and efficient at the same time.

What they do there with the water I think you could imagine it with the greenery. If you want to see the branches of your project as a tree.

The referenced building is done with very light metal planes on cables in order to make it as light as possible. So you could perhaps think of your plates in wood, instead of these heavy concrete plates.

Ulrike Heine CU:

This is another great project and I think it's super challenging to be able to solve the structure of it.

I was hoping that with the increasing size of the floor plates that there would also be the possibility to set up actually connections between the floors.

With the conversation between the floors that you actually can overlook certain other functions. In this way you go back to the image of the tree and its freedom of flow and light in the middle where now is darker every time the floor increases.

Start to study the negative spaces and the possible voids that you can create in the middle of a tree.

FÒRUM CATALUNYA

GATE TO THE CIUTADELLA PARK

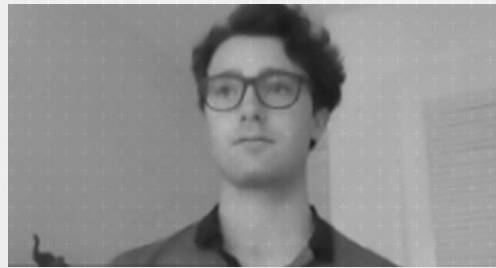
Emma Elizabeth Stark, Clemson University, Landscape Arch Undergraduate
 William Alexander Basco, Clemson University, Architecture Undergraduate

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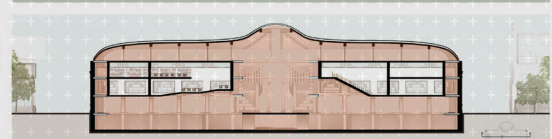
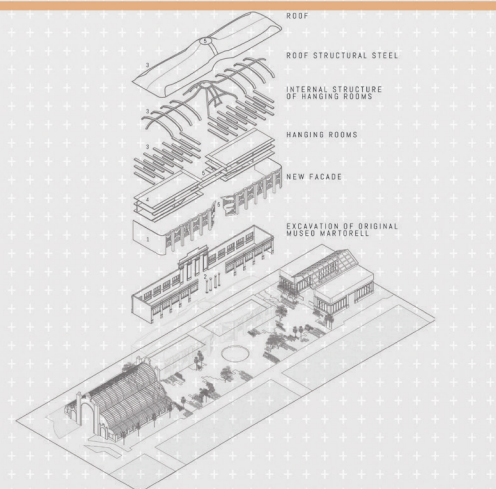
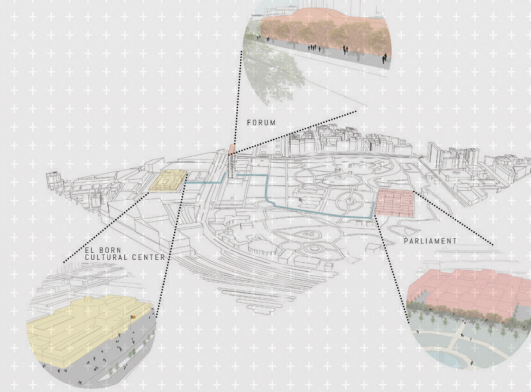
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FÒRUM CATALUNYA

- Sustainability
- Adaptability
- Identity
- Gate to Parc de la Ciutadella



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FINAL JURY

Stephen Caffey TAMU:
 Date palms and Forum Romanum reference: what is 21st-century Catalan perception of the Ancient Roman occupation of the Iberian peninsula?

"pixilated nature": think about the poetic potential of this phrase by considering all of its possible

sustainability of materials: to what extent have you factored embodied energy into that characterization?

To what extent do you feel that your project would differ if you had been able to spend the entire semester in Barcelona?

When you refer to Catalan identity, to what, exactly do you mean?

Ulrike Heine CU:
 I think you have a very interesting mix of referencing to ancient architecture and trying to weave contemporary architecture into it and to a certain degree, especially your concept is very successful. I would love to have a clearer a differentiation when you're pulling from ancient architecture and what you're inserting your architecture.

I wish you weren't hard with the borders between inside out where you insert very carefully insert these two volumes into the big volume.

Marcel Erminy TAMU:
 I commend you for very well articulated narrative or the project.



STROLL THROUGH THE PARK

NEW COMMUNITY CIUDELLA CENTER (NCCC)

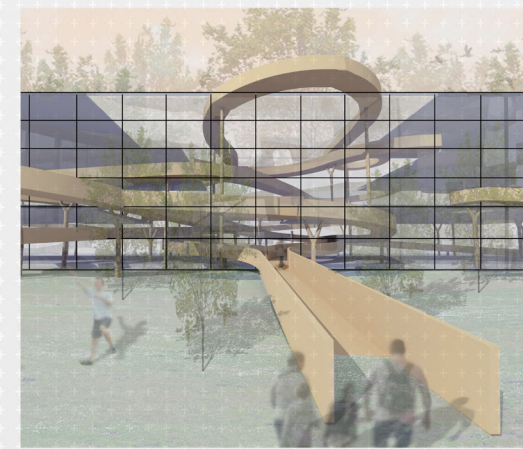
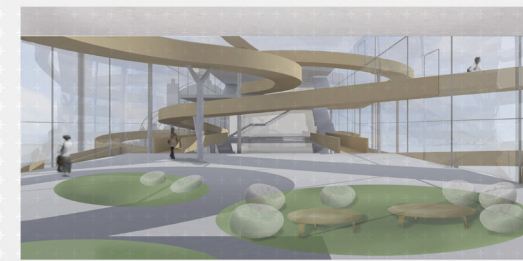
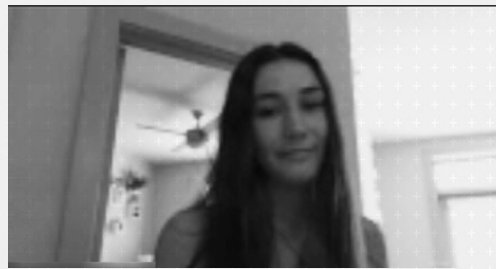
Krista Nicole Wise, Clemson University, Architecture Undergraduate
 William Alexander Basco, Clemson University, Architecture Undergraduate

Inspired by the variation of paths throughout the Ciutadella Park, we wanted our building to have the same effects, through our circulation, as the wandering paths of the Ciutadella Park do to its occupants. We noticed that these unique paths create a relaxing or free flow experience, so in our building we have replicated these unique experiences by using ramps to extend these pathways of the park into our building. These ramps allow for free flow access from floor to floor and create a wandering experience, like a stroll through the park, in our building.

Within our building, we felt it necessary to use material that resembles a park while making the ramps themselves appear light. The building is envelope in a glass curtain facade that holds four floors of concrete which are connected through the wooden ramps. The wooden ramps and the structure covered in vegetation are meant to resemble lightness and make the ramps almost look floating and natural. We felt it was important to make our buildings materials similar to materials found in a park since we are trying to make our building an extension of the park.

This roller accessible building is meant to encourage movement, from local skateboarders to wandering visitors. The New Community Ciutadella Center (NCCC) contains a mixture of spaces to be used by residents of the community, visitors to the area, or to anyone strolling through the historical park. Guests are invited to enter into the central atrium space that is opened up with a grand triple-height gallery, enclosed by sky lights to allow for optimal natural light. The staggered floor slabs create additional intermittent double heighted spaces on either end of the building.

The circulation ramps are lifted by tree inspired columns equipped with a rainwater collection system, promoting growth of plants onto the columns, extending the nature of the park into the building. Most of the citizens spaces like offices, co-working space, and the library can be found on the right side while most tourist spaces like the Ciutadella History exhibition, temporary exhibitions, and the gift store are found on the left. The network of ramps ultimately leads up to the building's green roof and bar, an accessible feature allowing anyone and everyone to relax and enjoy views of the Park.



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 Krista Wise and Thomas Murray / Clemson University / Undergraduate

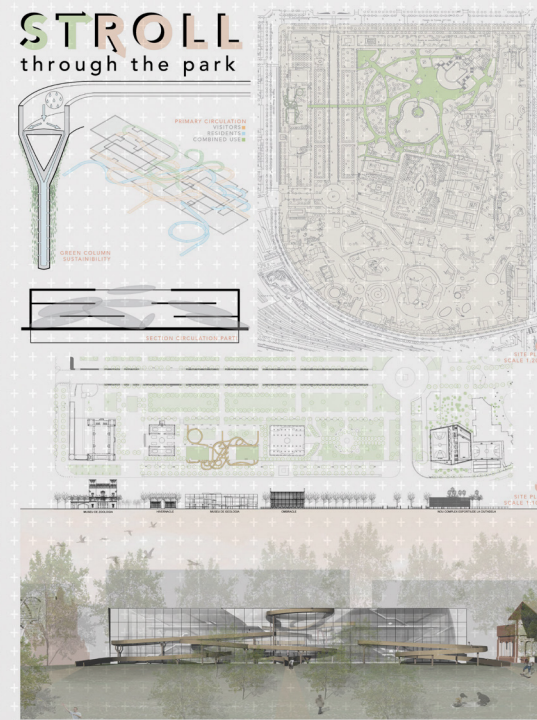
FINAL JURY
Ulrike Heine CU:
 I think this is a special explosion project, so I'm pretty intrigued by the idea.
 The success of these kind of pieces of architecture actually are unfortunately paired with certain functional moments. For example when the ramp is punching through the façade is this is an unconditioned space inside or is there a glass façade door between outside and inside?
 We have to find the way that this flow is uninterrupted and the movement is continuous.
 Your design is perfect place of interaction between movement and slow down people who are just there to hang out in cafes or restaurants. There is a certain level of urban interaction here that could be very successful. I think it needs a little bit of fine tuning to get there.

Marcel Erminy TAMU:
 I commend you for geometrically resolving the connections of the tangent points all these things that otherwise i wouldn't have been able to sleep. It is an interesting project, but I think the rest of the elements are underdeveloped.
 Study the limits between the inside and outside.

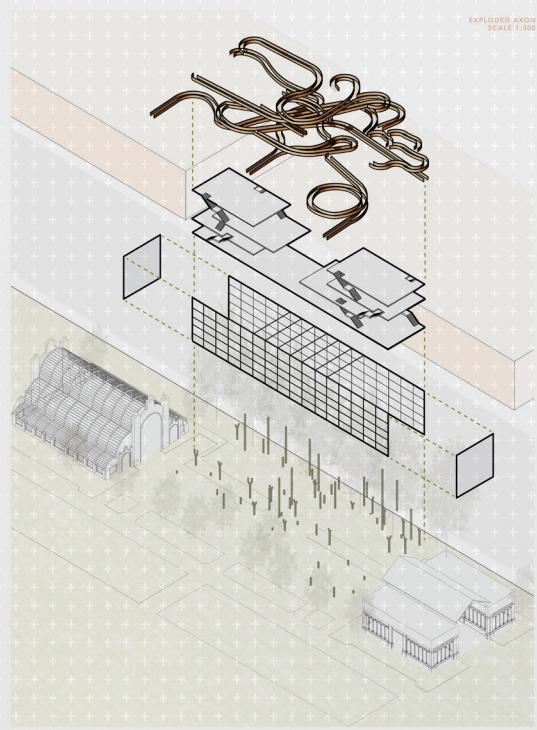
Stephen Caffey TAMU:
 How do the architectural and programmatic features of your community center compare to the community centers already present in Barcelona?

What features do existing community centers share? Do any of those features appear in your project?

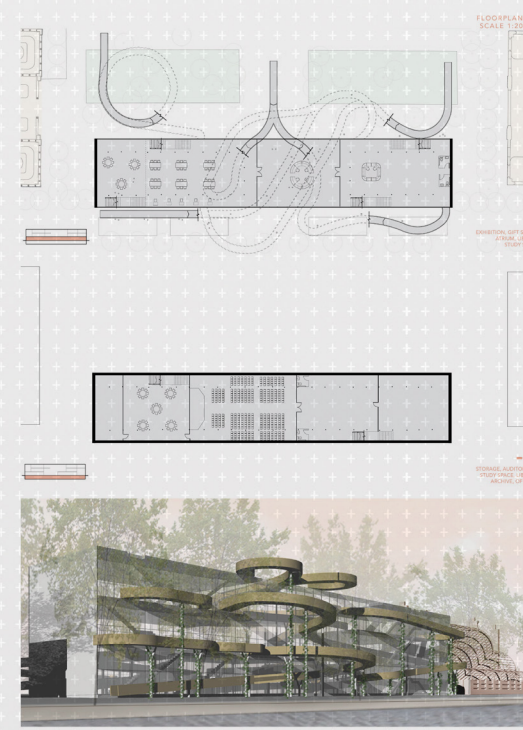
Do the ramps provide sufficient gathering space for users? How would the building function with the ramps completely removed? What strategic refinements could you introduce to maximize passive climate responsiveness of the project?



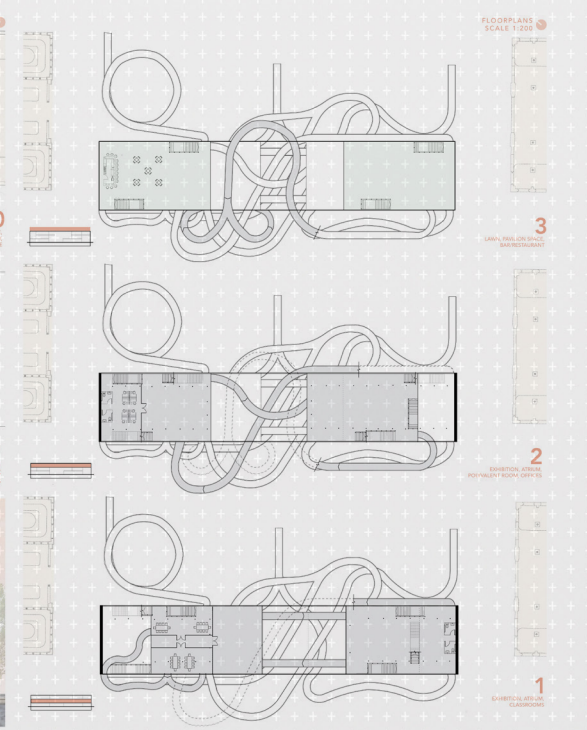
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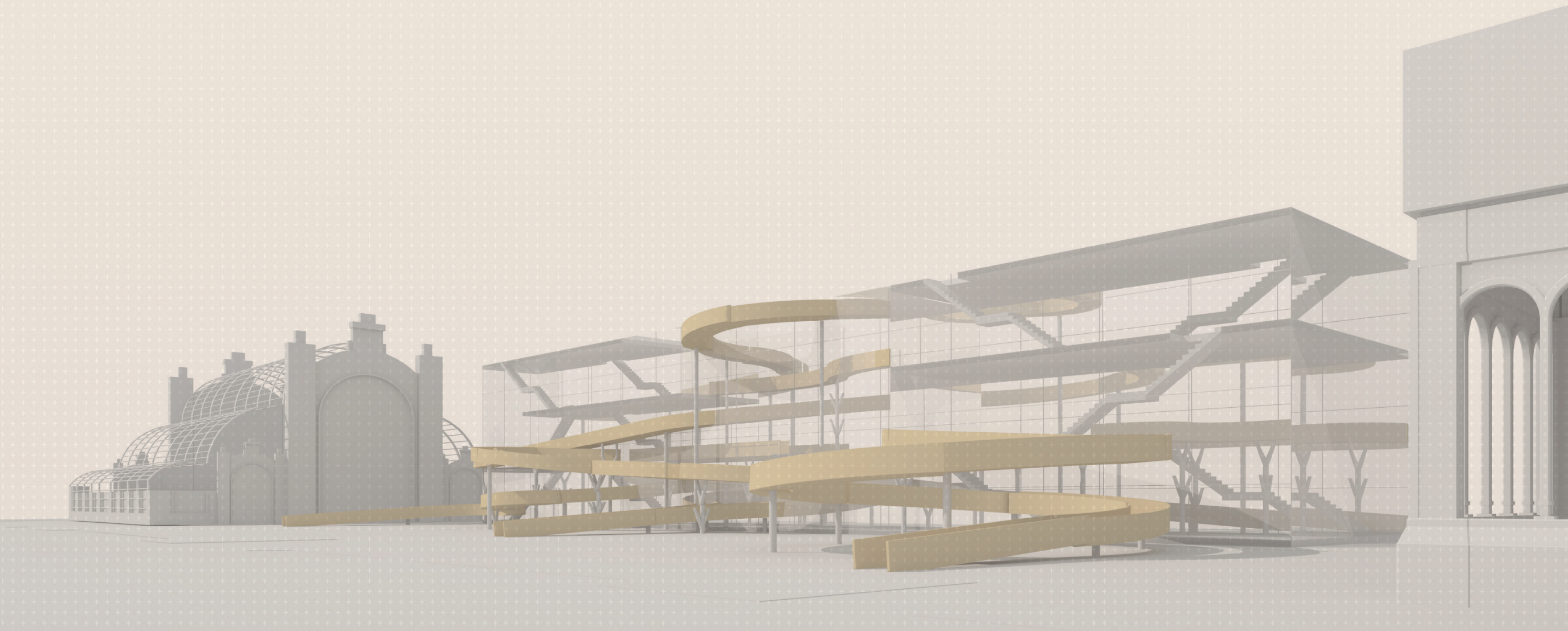
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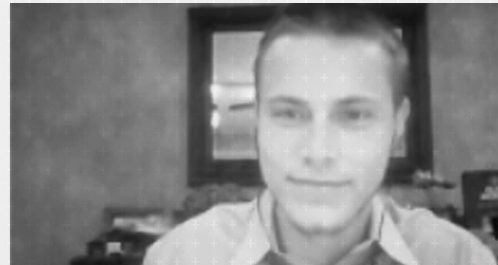
THE STEPS TO THE CITADEL

Lauren Eileen James, Texas A&M University, Architecture Undergraduate
 Nathaniel Lee Gonzalez, Texas A&M University, Architecture Undergraduate

Inspired by the variation of paths throughout the Ciutadella Park, we wanted our building to have the same effects, through our circulation, as the wandering paths of the Ciutadella Park do to its occupants. We noticed that these unique paths create a relaxing or free flow experience, so in our building we have replicated these unique experiences by using ramps to extend these pathways of the park into our building. These ramps allow for free flow access from floor to floor and create a wandering experience, like a stroll through the park, in our building.

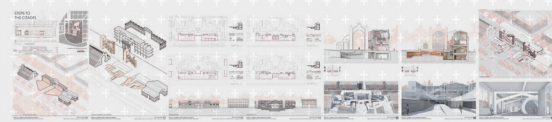
Within our building, we felt it necessary to use material that resembles a park while making the ramps themselves appear light. The building is envelope in a glass curtain facade that holds four floors of concrete which are connected through the wooden ramps. The wooden ramps and the structure covered in vegetation are meant to resemble lightness and make the ramps almost look floating and natural. We felt it was important to make our buildings materials similar to materials found in a park since we are trying to make our building an extension of the park.

This roller accessible building is meant to encourage movement, from local skateboarders to wandering visitors. The New Community Ciutadella Center (NCCC) contains a mixture of spaces to be used by residents of the community, visitors to the area, or to anyone strolling through the historical park. Guests are invited to enter into the central atrium space that is opened up with a grand triple-height gallery, enclosed by sky lights to allow for optimal natural light. The staggered floor slabs create additional intermittent double heighted spaces on either end of the building.

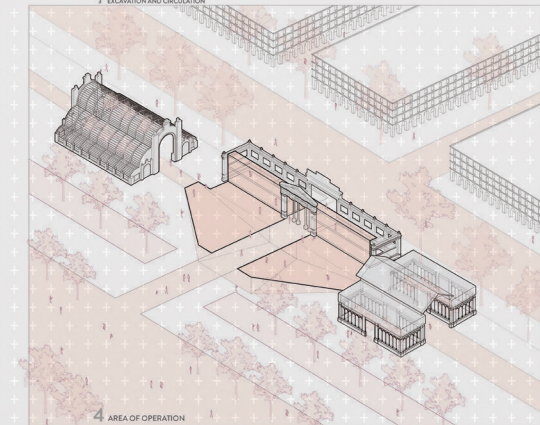
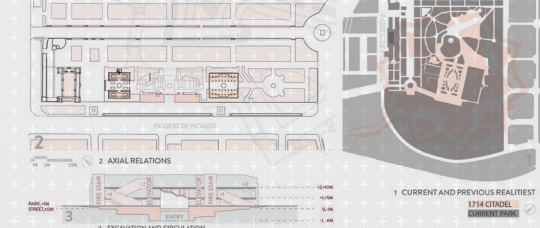


The horizontal movement of the user forced by the ramp transforms to vertical movement as a result of the placement of multiple circulation objects generating the "new front" of the Martorell. These objects allow the user to explore their own path throughout the building and experience the relationship of the four structures from a different perspective depending on the way the user decides to circulate.

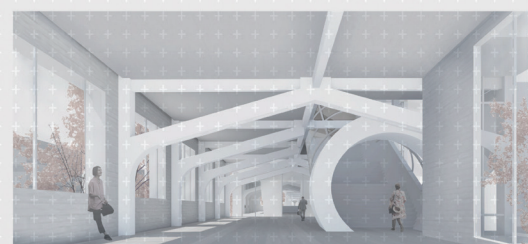
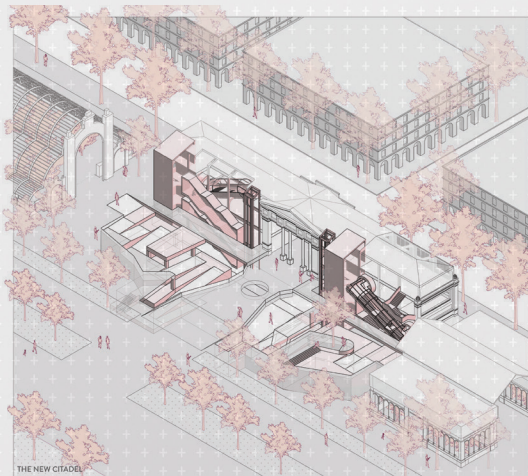
With this, we are not proposing a new building to sit on top of what existed before, we are proposing an addition to the citadel. Where it can be rediscovered and experienced in ways that it hasn't before.



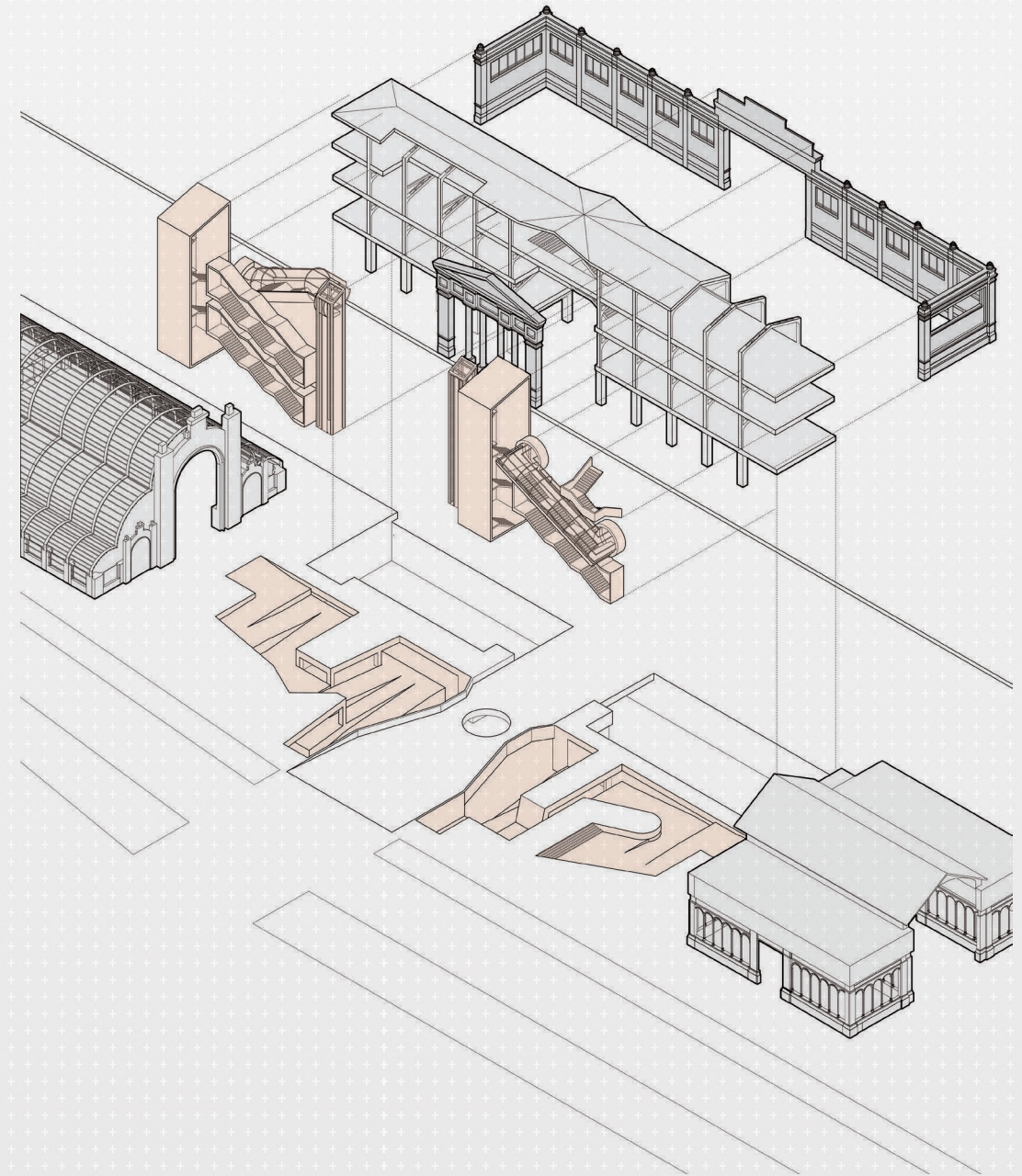
STEPS TO THE CITADEL



Park as: La Ribera | Gate | Research Campus
 Barcelona Architecture Center | Design Studio: STEPHEN, OSCAR | Miguel Rodas



Park as: La Ribera | Gate | Research Campus
 Barcelona Architecture Center | Design Studio: STEPHEN, OSCAR | Miguel Rodas



FINAL JURY

Marcel Erminy TAMU:

Incredibly well drawn, incredibly represented. I personally like the way you have explained and treated the existing building. The addition to the building and then the carving of the plaza in front. It's beautifully done. I'm very happy to see that representation is not an obstacle to understand the project.

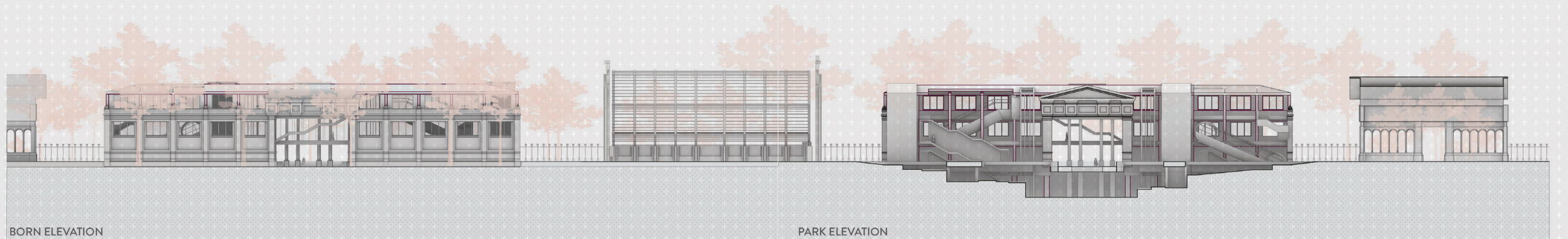
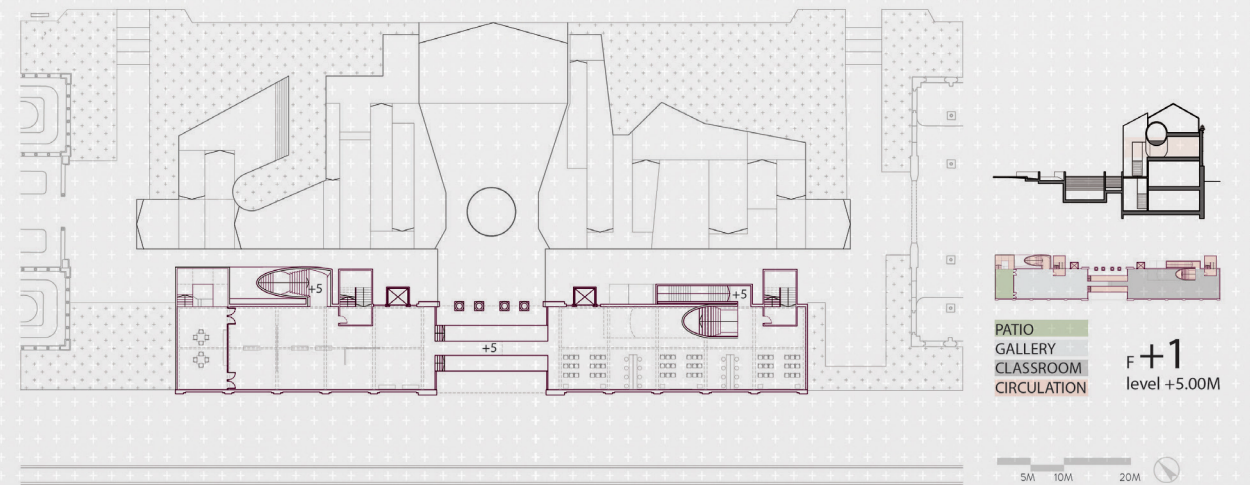
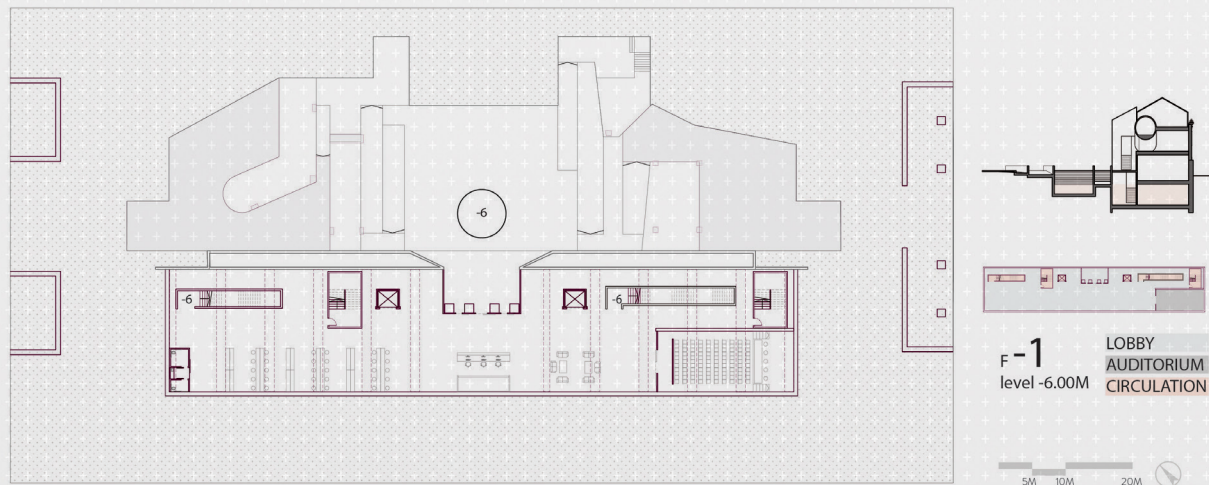
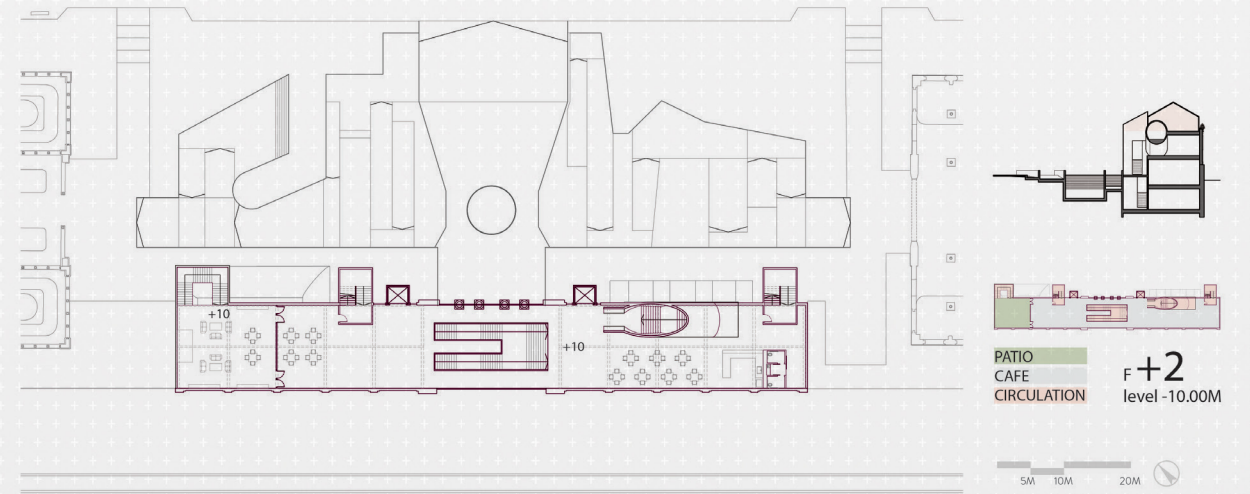
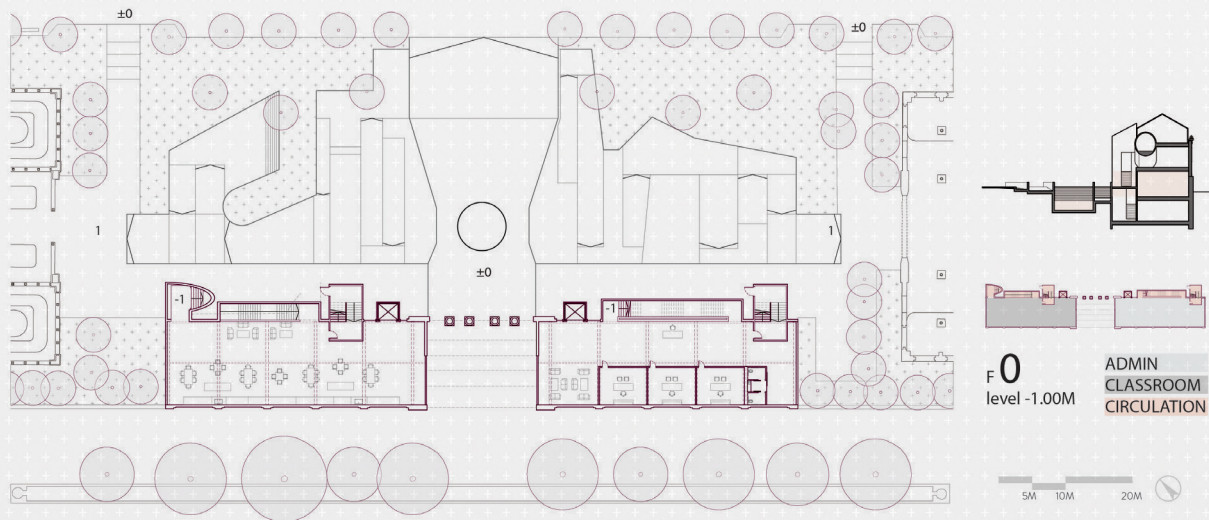
Miquel Rodriguez BAC

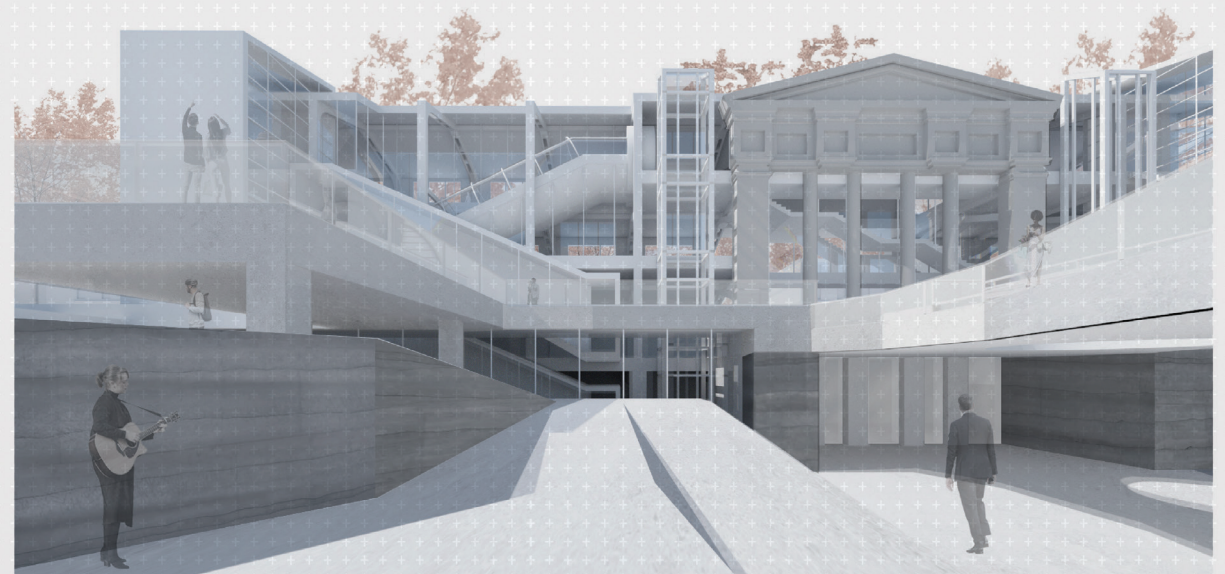
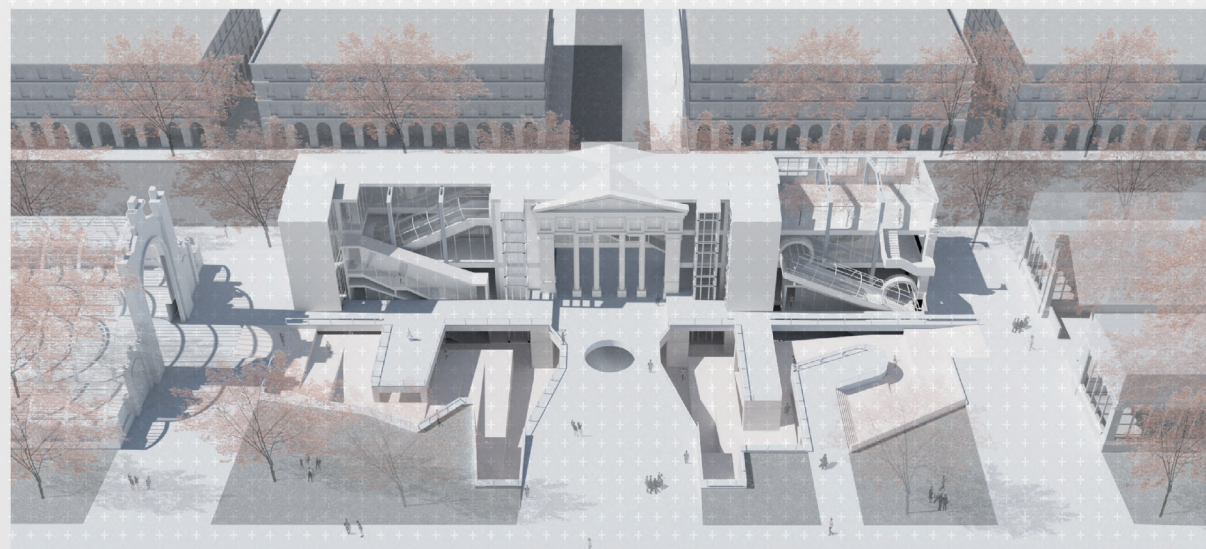
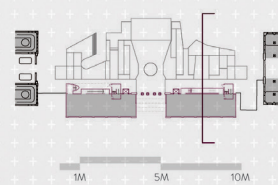
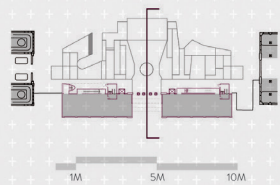
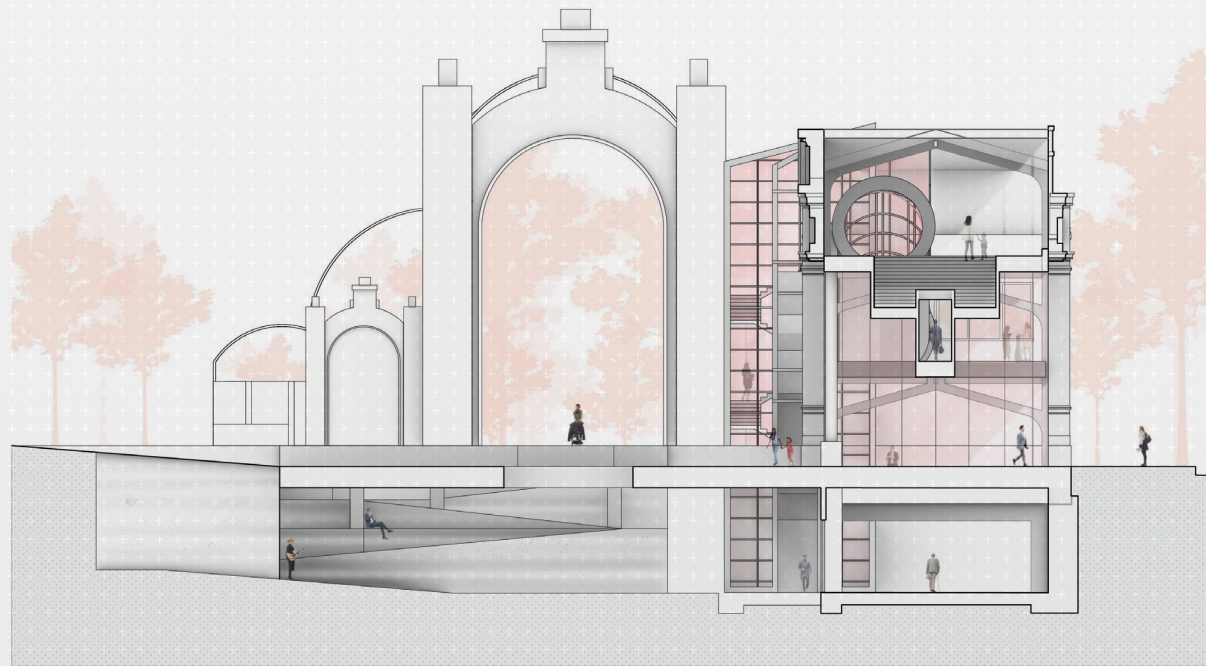
I think you do a very simple mechanism that super efficient which is to keep the 3 facades that face the city and then open up the building to the park. It's a fantastic mechanism and also understand the horizontal as you could understand the building as an a folded facade. Reminds me on a totally different scale, but which I think it's very interesting how they develop the Pompidou Center by Renzo Piano and Richard Rodgers.

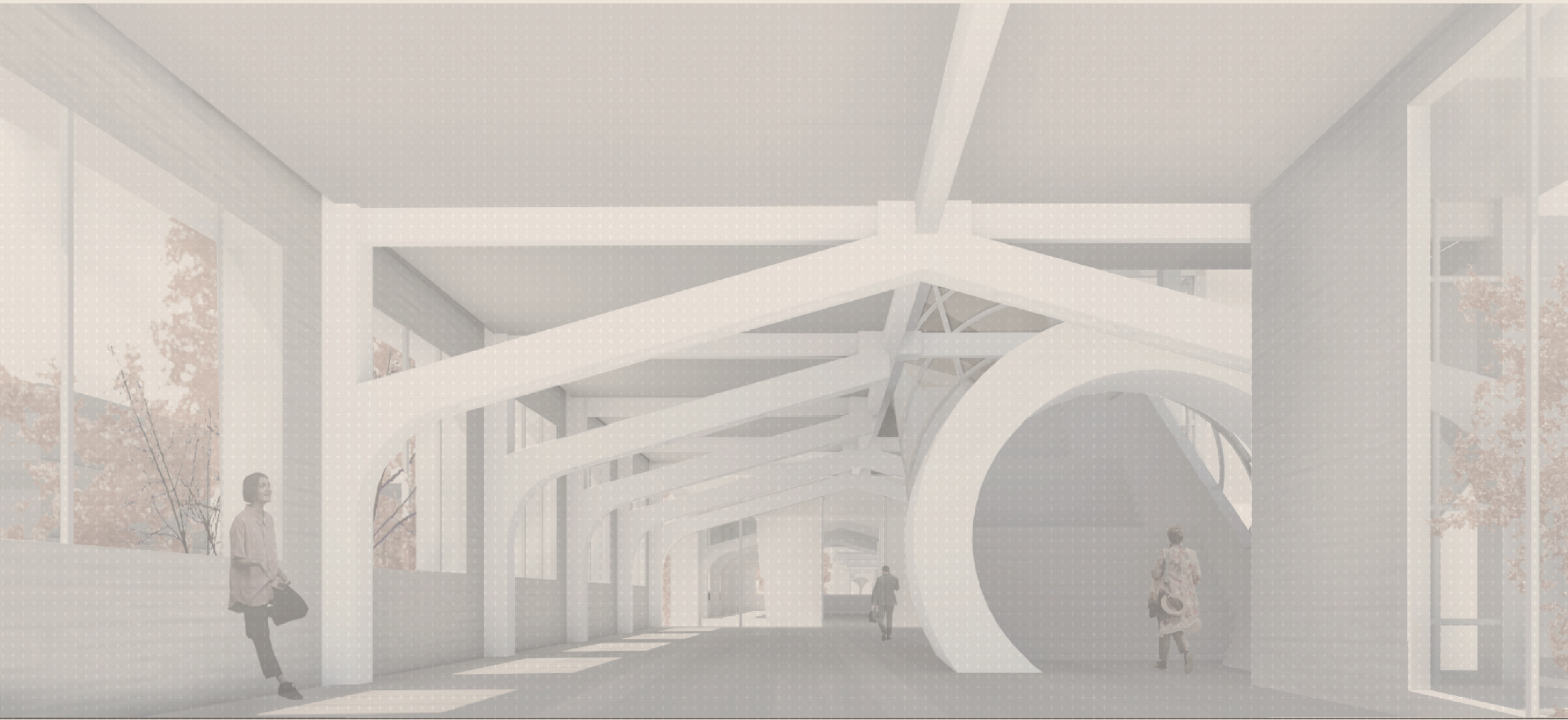
I think that more you enhance just the movement of the people that use to the park and the less complexity of facade probably reinforces this concept of very efficient design. Also it makes sense in terms of energy because you're keeping the walls that have more sun radiation and you open up the north east facade.

Stephen Caffey TAMU:

Does your description of the historical layers of Barcelona reflect how a 10th-generation Catalanian would characterize the historical layers of the city? "shell for the new tectonics" – what, exactly, does that mean? Exposed circulation and interior+exterior visual access: is this something that seems to be important to the inhabitants of Barcelona? As you refine this project for your portfolio, think very deeply – exhaustively, even – about all implications, connotations, and denotations of "excavation"







THE FORREST

Wyatt Calhoun Springer, Texas A&M University, Architecture Undergraduate
 Kyran Blake Tschoepe, Texas A&M University, Architecture Undergraduate

The main concept of our project was to connect the Ciutadella Park to the Born neighborhood by using the idea of an urban forest. We wanted to bring the idea of a forest and nature into the city of Barcelona.

To create this forest, we decided to use columns in our building that fan out at the top to resemble the canopy of a tree. To create the look of separate trees that are connected we made separate masses that house different programmatic functions surrounding an open-air atrium and connected them with bridges. To further expand on the idea of the tree canopy we have decided to use green walls on the exterior of the volumes containing the program.

The program of our building is split up between four different levels. On the ground level we have the main entrance with access to the basement and on the other side of the atrium we have one of the library spaces. The first floor is comprised of the second library space placed on top of the first library space. The rest of the first floor is one of the study room and workshop spaces. The second floor houses another study room space as well as offices. The basement level holds the larger spaces. These spaces include a polyvalent room, an exhibition space, as well as an auditorium.

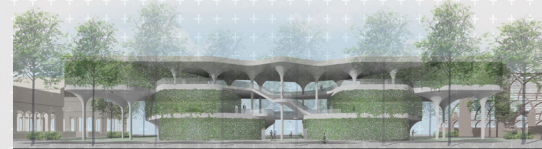
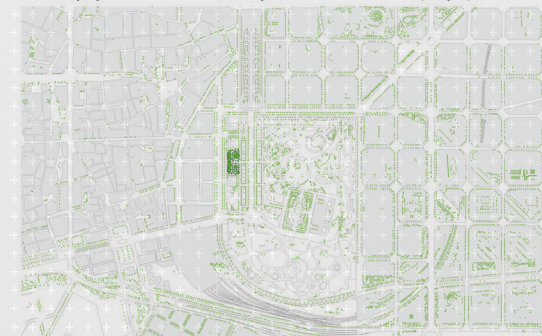
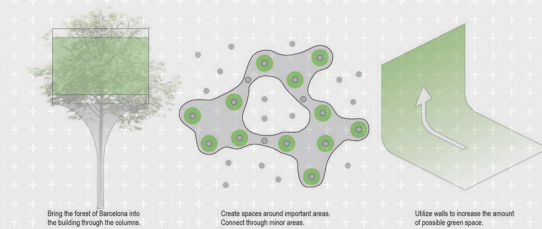
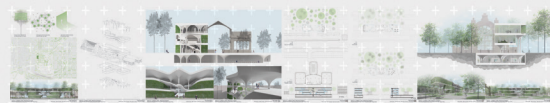
FINAL JURY

Koichiro Aitani TAMU:

It is very interesting project. You are using a tree shaped column structure. How the clusters of the structure are related to the floor plate and how they are forming the floor plate?

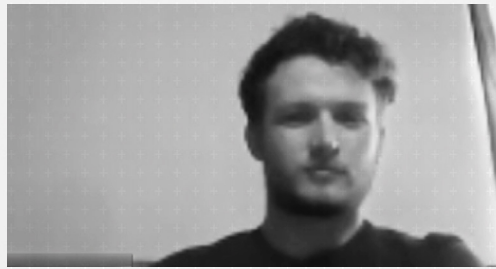
Did you study the Johnson Wax buildings by Frank Lloyd Wright? And also, the National library for Taiwan by Toyo Ito.

I would study the possibility of the light entrance and connection of the floors through the structure.



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The Forrest
 Wyatt Springer - Blake Tschoepe / Texas A&M University / Undergraduate 01



Pasqual Bendicho BAC:

Congratulations, I think it's a very attractive project.

Frank Lloyd Wright in Wax Building managed to make a very slim structure, but very powerful.

Beautiful metaphor with the trees. For sure it has much more possibilities than just only the shape. One thing that it comes to my head when I saw these shapes is that maybe you were looking for a system to catch rainwater. For example.

It's very interesting the transparency that you create on the ground level from the street. The visual connection between the street and the park

Explain how your green wall is made. Where the water comes thought. How's the maintenance of the vegetation?

Kate Schwensen CU:

I'm seeing the influence of Colonia Guell here. You should look at it in the future. The contrast between the lowest level and the columns there in the way they shape that space versus the soaring columns above. I think it's really interesting. I think it's unfortunate that there really aren't that many soaring columns because you have very little. Three story space where we get to see them. I think you could have created more opportunities for that.

I would either make that third floor open air or you need to think about how glazing changes. How we understand this building from the exterior and interior, because it will change the way we see it and occupy it. But when I look at that interior rendering that. Makes it look like we're outside on the top floor. It very attractive project.

Jim Stevens CU:

I really appreciate how the columns elevate the roof and get a lightness.

Why the perimeter of the floor plate is so thick and generally when structured content leaders in this way you have the opportunity that pin it on the edge structurally? It feels like you wanted to push the four plates out to treat it more like a traditional.

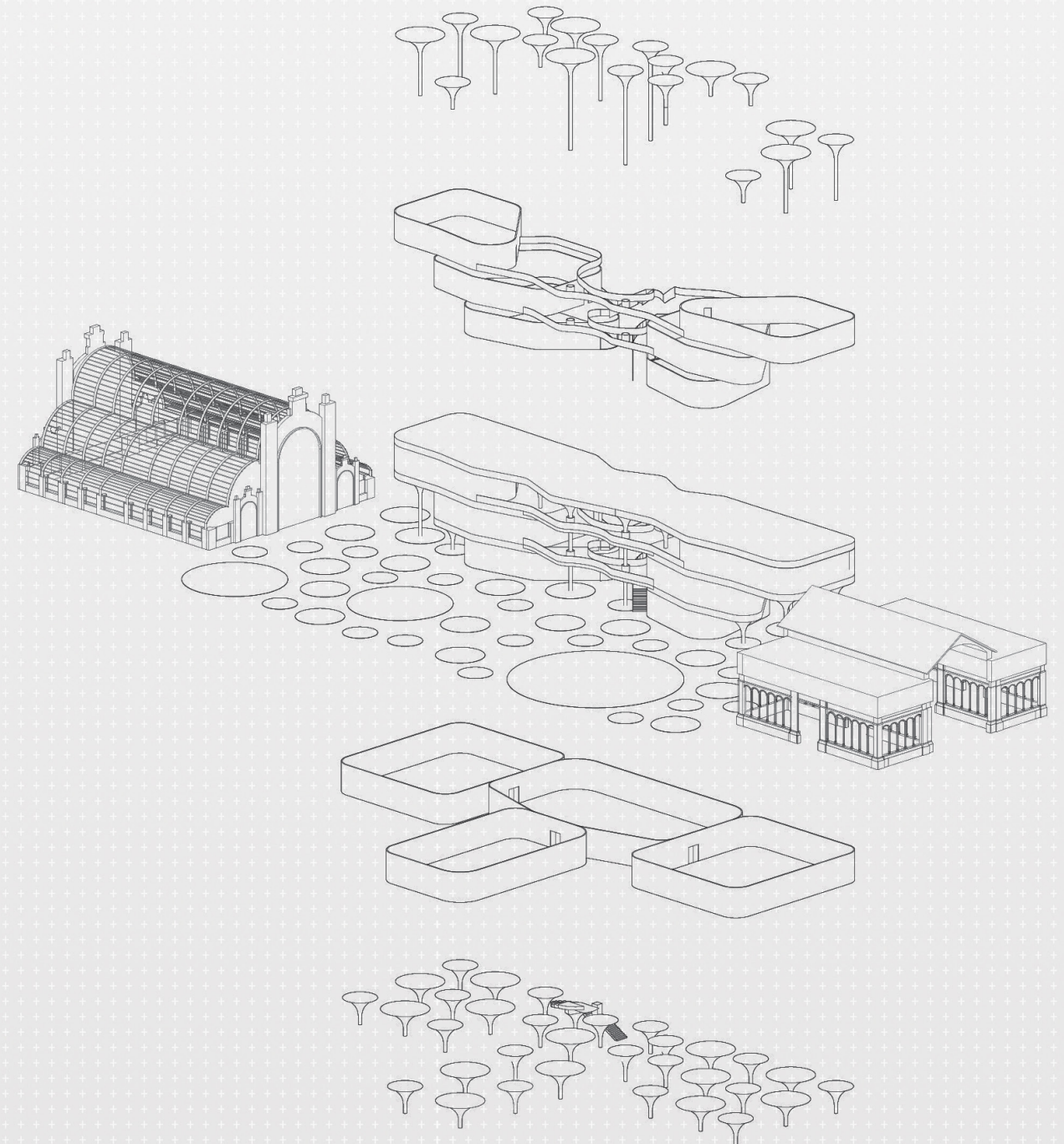
I would like to see it light and on the edges to the point that I almost want to push another floor underground so that I'm just seeing the lightness of the roof. I do think kind of pushing the structure a little bit more, particularly on the edges is something that would help project quite a bit, but it's very nice.

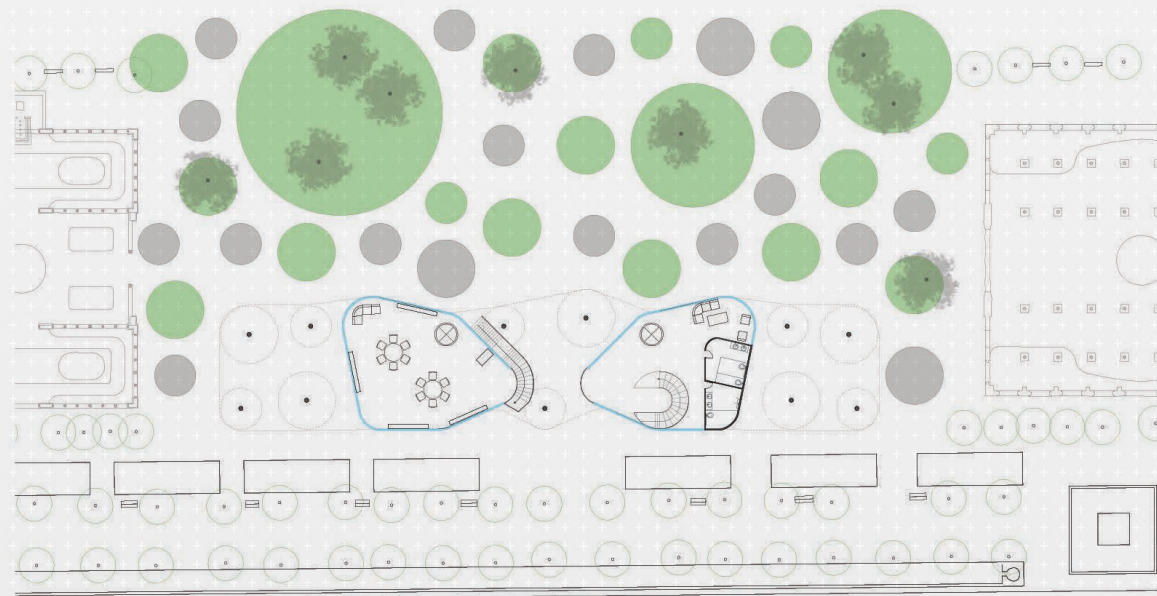
Ray Huff CU:

I'm really fascinated by this building. It has this quality that really quite remarkable that we hadn't really necessarily seen. There's a kind of refinement to it.

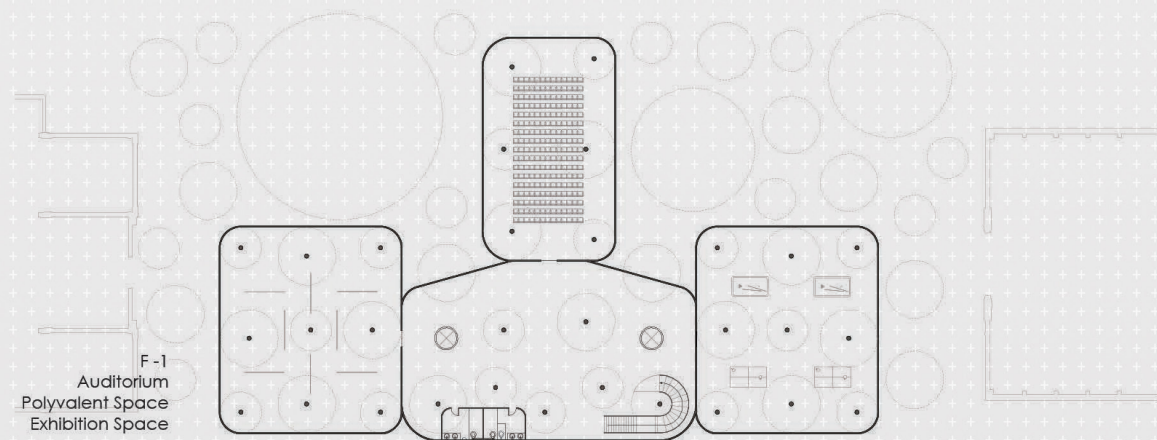
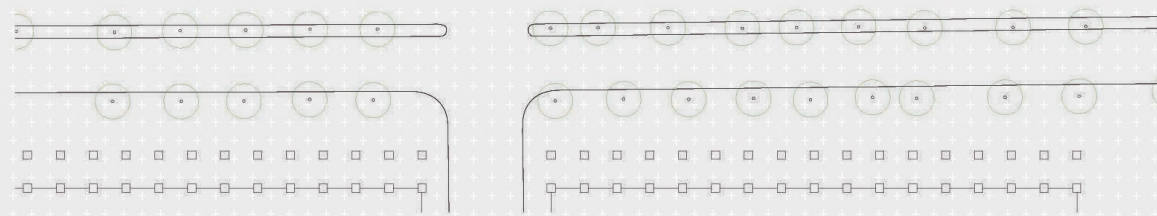
The idea of this sort of vegetative building. Is one thing and by leaving the bands on the floor I would explore part of that is the case and part of the vegetation supersedes the floor, so you get them manipulate this building in terms of simply where the planting exactly exists on the outside.

I think that could have been driven much further, but overall, it's it's a wonderful project. Just needs that level of refinement that I'm confident you'll develop.

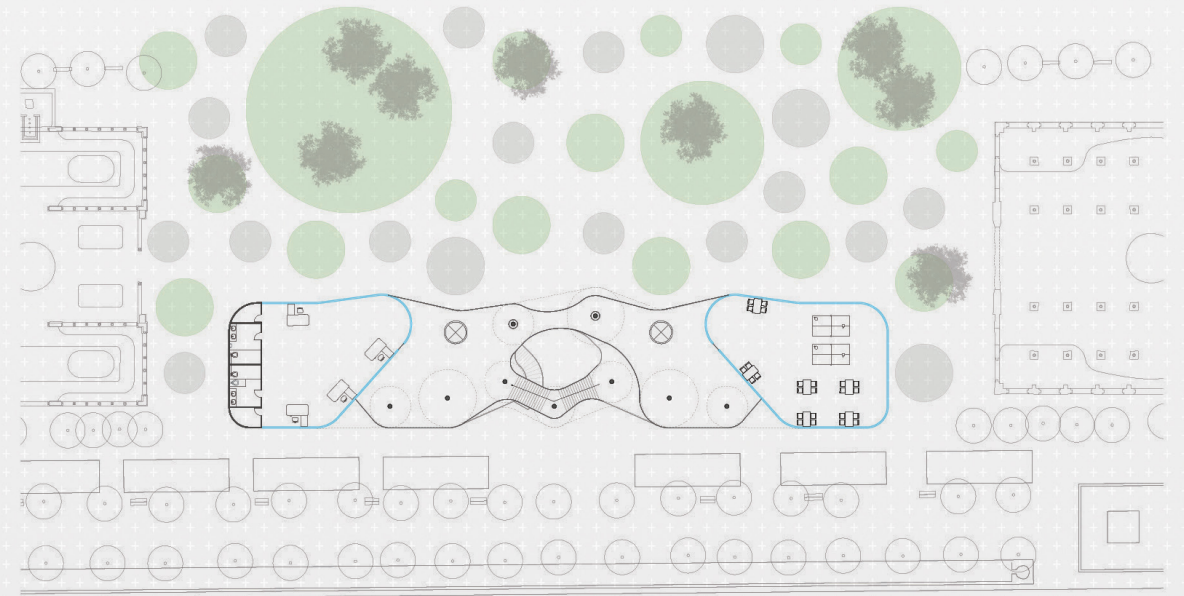
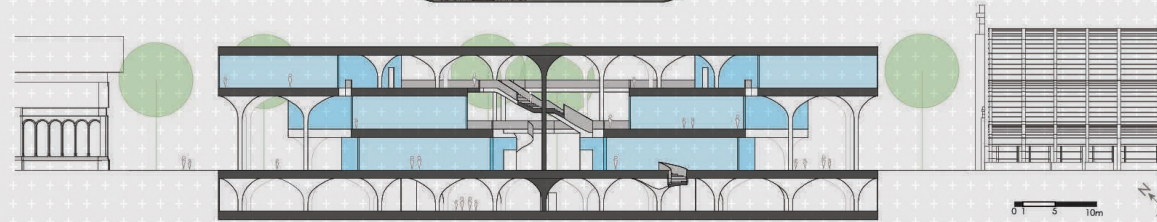




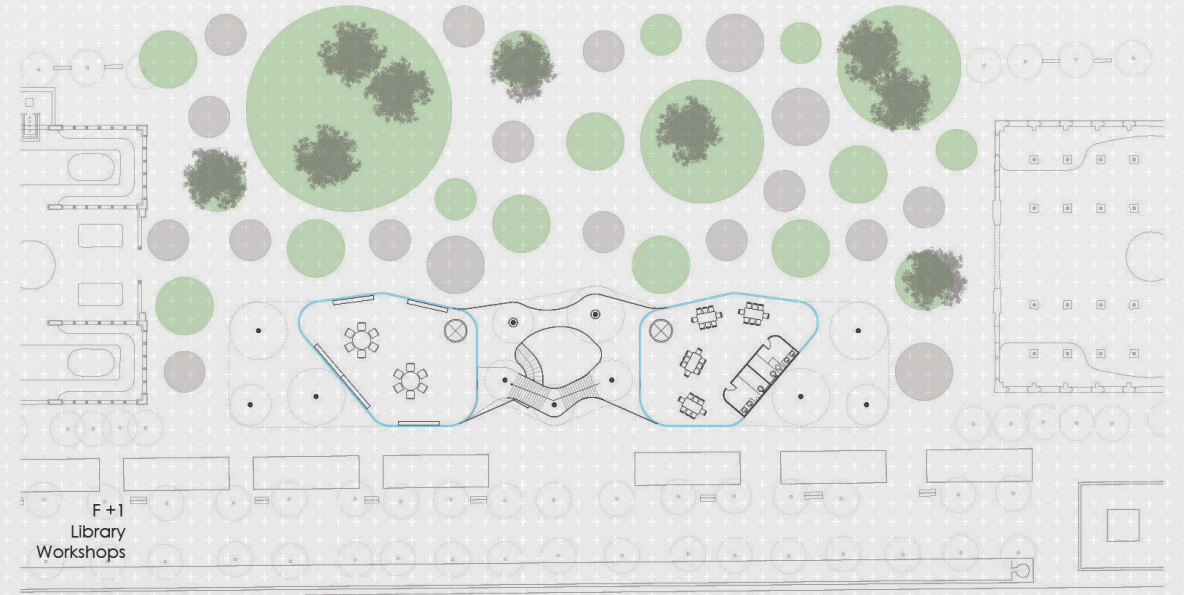
F +0
Library
Entry and Services



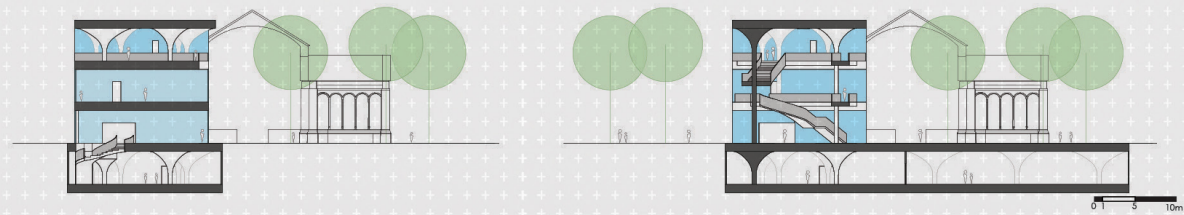
F -1
Auditorium
Polyvalent Space
Exhibition Space

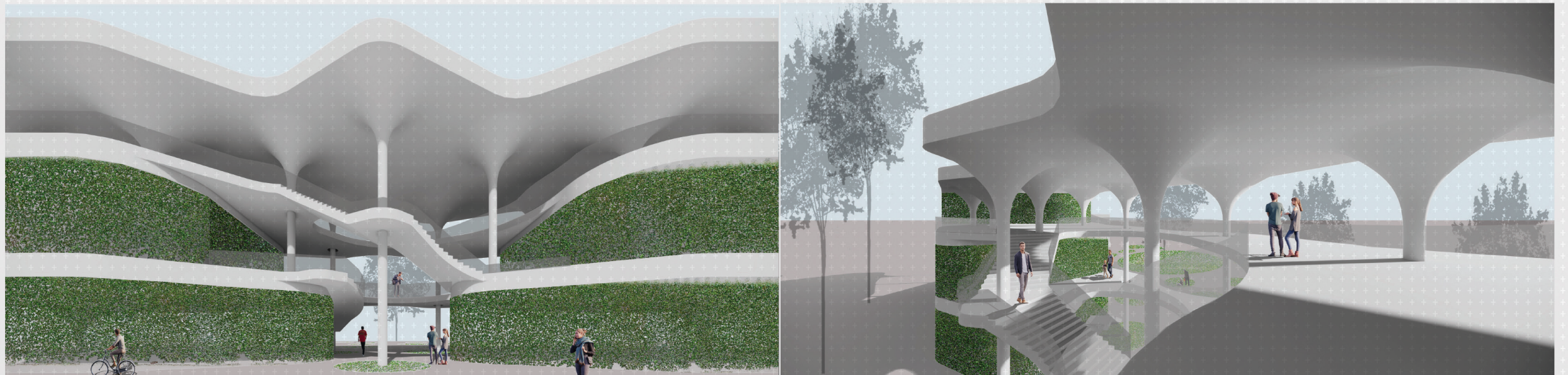
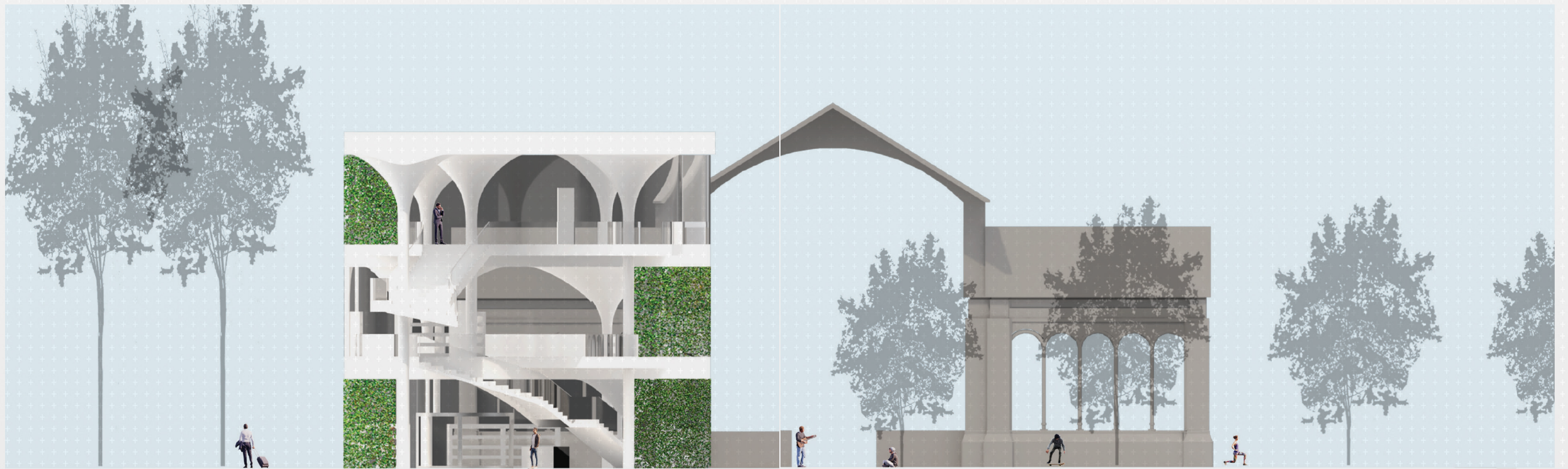


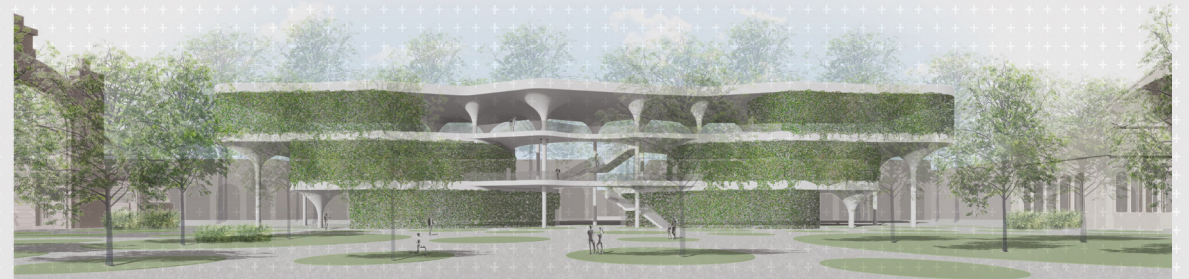
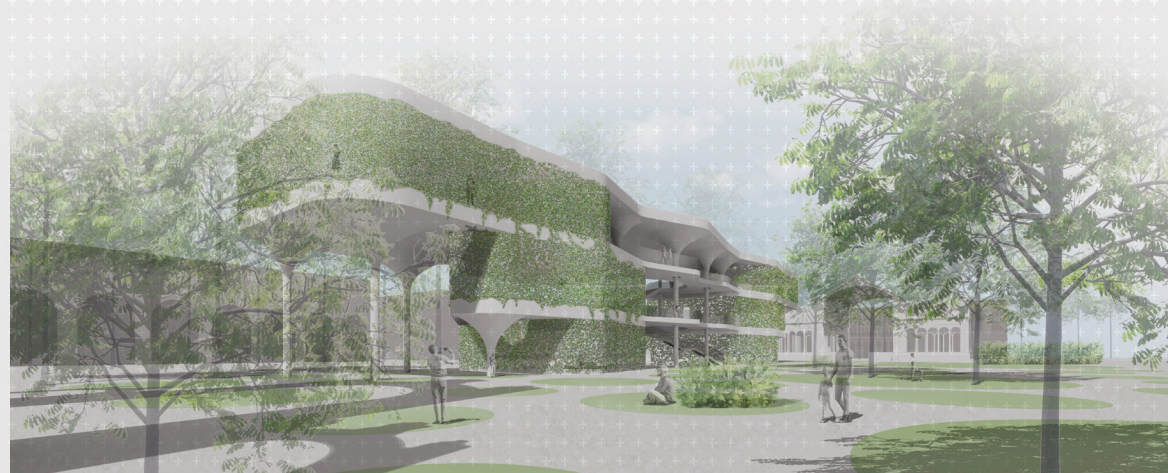
F +2
Offices
Workshops



F +1
Library
Workshops







ARCH CONNECTIONS

Kathleen Mc Namara Cullen, Clemson University, Architecture Undergraduate
Eric Richard Jackson, Clemson University, Architecture Undergraduate

Arch Connections aims to connect the Ciutadella Park with the Born District of Barcelona while simultaneously creating a connection between the existing greenhouse and shadow house. A strong axis is designed by opening the facades of the existing building and pulling the consistent arches from the facades of the greenhouse and the shadow house. Iron arches are arrayed across the park side of the building in a rhythmic, undulating manner emulating the structure in the existing building.

The new roof structure continues the arch shape but is angled to create a northern facing skylight that captures consistent sunlight that illuminates the exhibition space that resides in the first floor. A mezzanine space is pulled out and connects to the structure of the pathway arches and reflects the ground floor facade extension. The windows on this face once again mirror the arch from continuing the connection with the context.

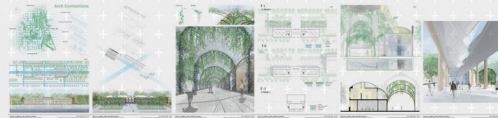
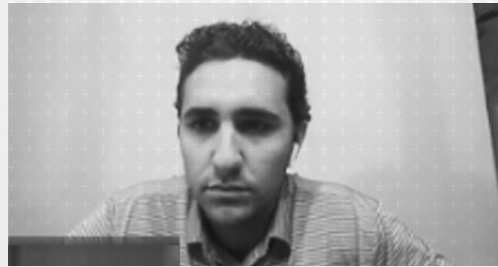
FINAL JURY:

Ray Huff CU:

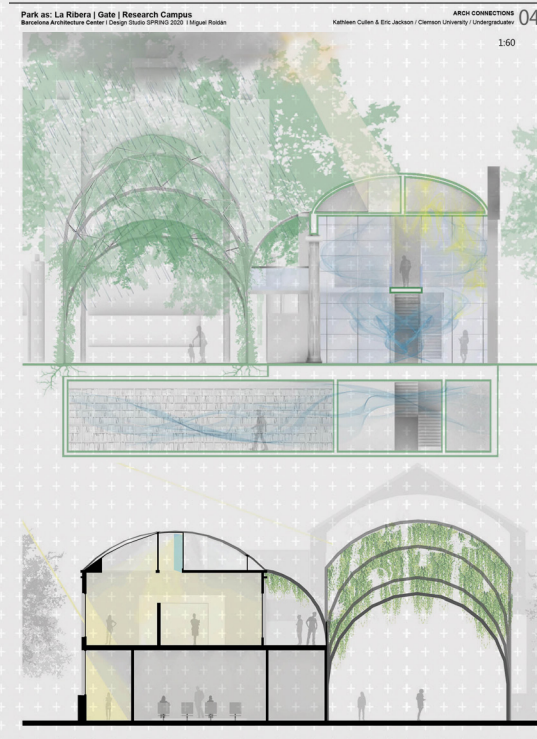
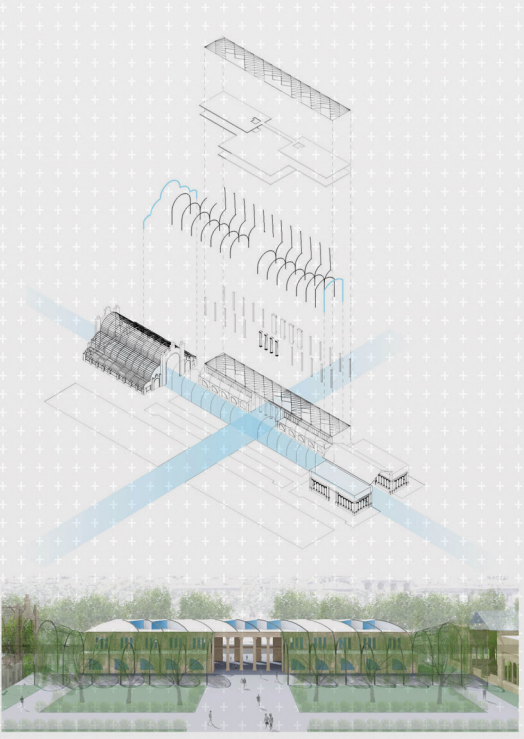
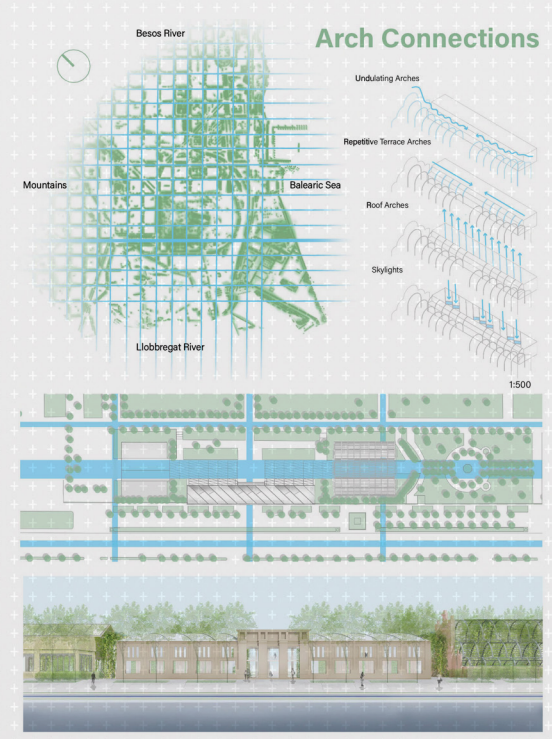
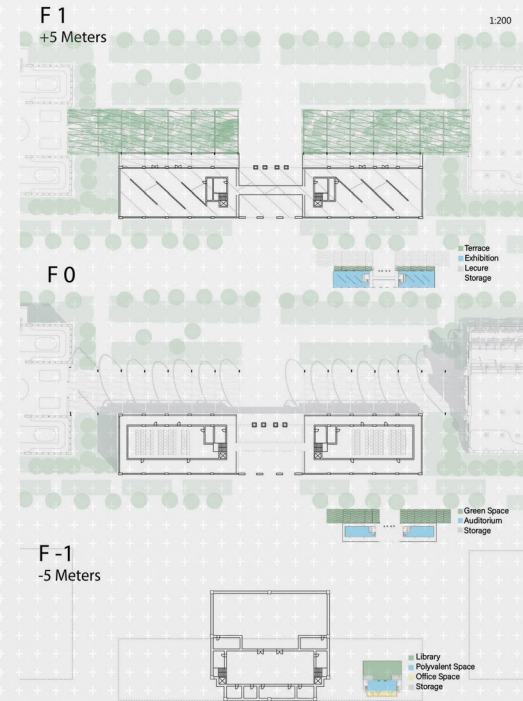
I think there's a reasonable rationale for the somewhat classically inspired site organization. Very axial coming to the sense of building, it makes it clear connection between what is within the park and what is outside. It also reinforces the relationship between these two secondary buildings will make up their composition.

There's a clear rationale for that. What I would have liked to see is that driven a little bit further in terms of how does one think about organization. Do you establish a firm classical axial relationships than you may be conspired to undermine that create some tension in that to look for some translation of the clear ordering that exists and what you're doing to introduce it on a rethinking of a public space.

The reality is that the structure or the arbor is going to be required to be more substantial and probably a little bit more redundant. I think it needs some weight. It's a bit too lights off, but I think the idea of having that as a kind of Redundancy to the interior organization as a. Backdrop to the park is a very, very strong idea. It's a really handsome project.



Kate Schwensen CU:
There it is I handsome project. Following up on the Rays coming about the Redundancy, it may also. You should probably also think about how you join things in line with your middle axes space which is connected in the same plane to the existing, sometimes you want to overlap. Sometimes a gap is helpful. In this case, I think gaps would have been helpful. Pulling that arbor more away from the existing form so that we can identify it more clearly. And that may overcome certain redundancy.



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ARCH CONNECTIONS 01
Kathleen Cullen & Eric Jackson / Clemson University / Undergraduate

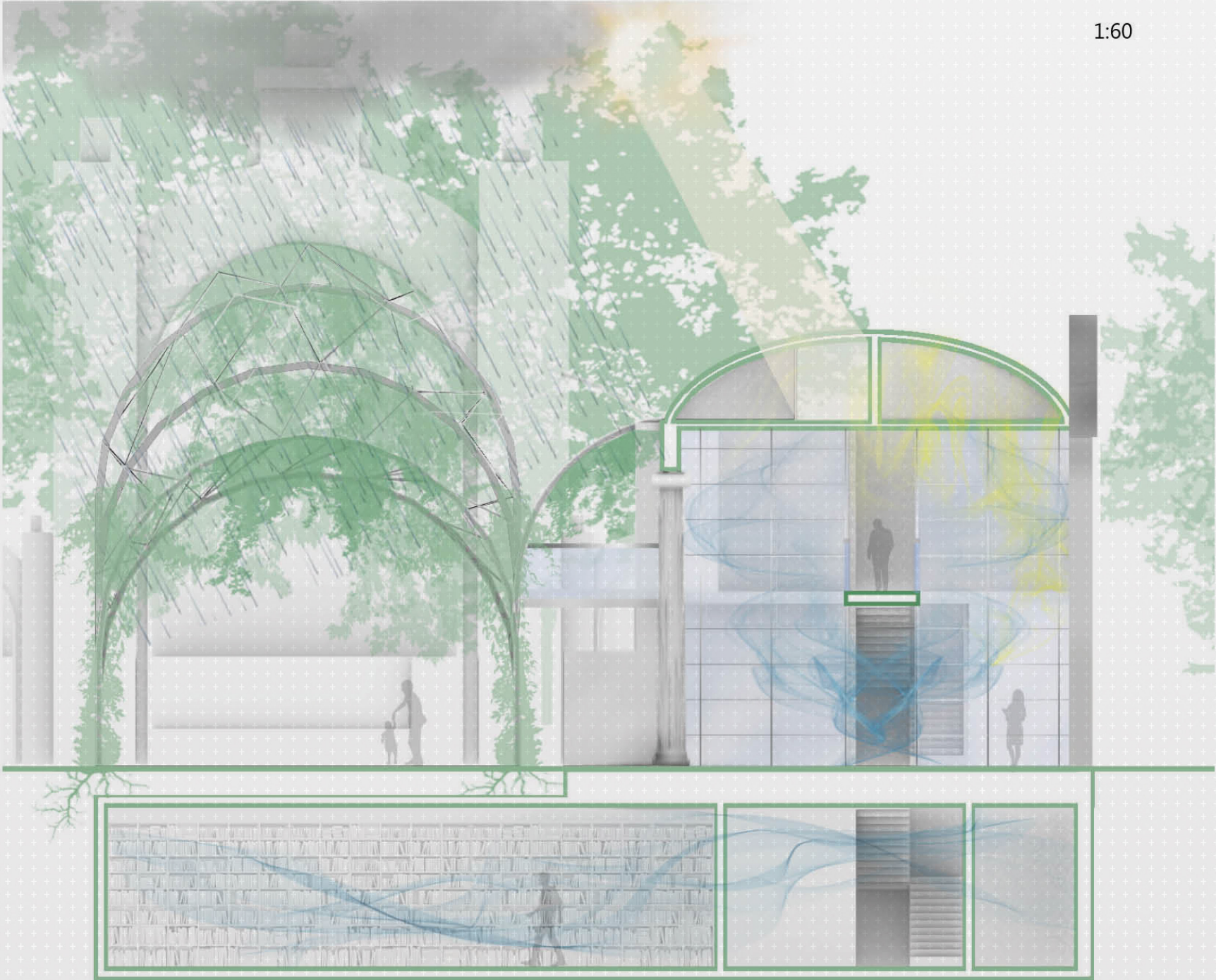
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ARCH CONNECTIONS 02
Kathleen Cullen & Eric Jackson / Clemson University / Undergraduate

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Barcelona Architecture Center | Design Studio SPRING 2020 | Miguel Roldan
ARCH CONNECTIONS 04
Kathleen Cullen & Eric Jackson / Clemson University / Undergraduate

Park as: La Ribera | Gate | Research Campus
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ARCH CONNECTIONS 03
Kathleen Cullen & Eric Jackson / Clemson University / Undergraduate



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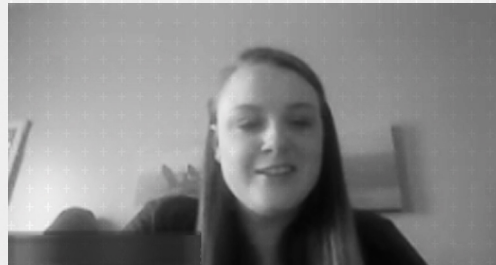
LA PILA

Ashley Nicole Meade, Clemson University, Architecture Undergraduate
 Sarah Jule Wagner, Clemson University, Architecture Undergraduate

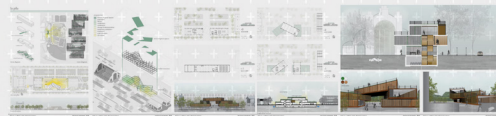
Within all cities, public green spaces are one of the most vital places for citizens to utilize. In Barcelona, Park Citudella is one of these important landmarks. In this site, this project is the reaction of this context. To begin, the main concept was to focus on the views of the site so that the entire building would be oriented toward its surroundings which are also nature based, a shadow house and greenhouse. This led to the demolishing of the existing building. However, keeping in mind the importance of context, the building still implies the prior form of the geology museum on the ground oor. This, in turn, created the inability to enter the park easily. Using a cut through the middle, citizens would now have direct access into the park along a path of simple landscaping. In terms of structure, each rotated 'block' is independent from each other due to the use of lightweight material, wood.

While using a timber frame, the buildings share common points along a set of rings that connect the entire building together. The wooden material also allowed for prefabrication of laminated or glued beams which makes it economic and time efficient. This structure would be visible at all points of the building so that users may interpret the structure along the exterior. This includes the outdoor terraces on top of each block which is a physical green connection from the shadow house and the greenhouse. In order to maintain a clean and sustainable building, in combination with terraces, the vertical elements are placed on the long side to filter natural light through the slats.

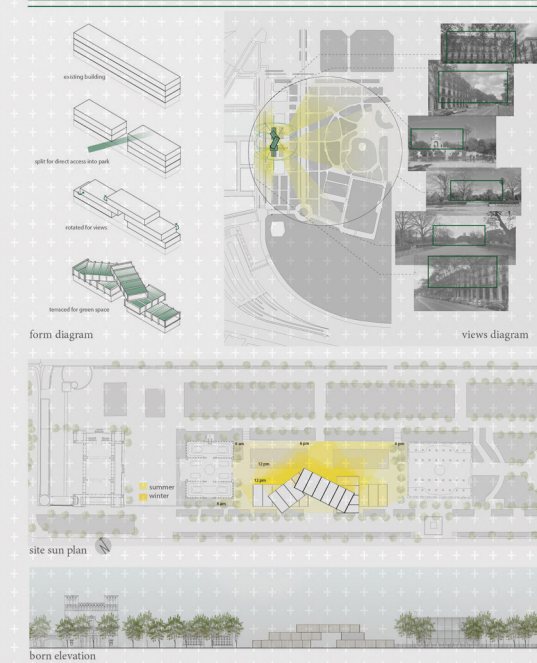
This light is concentrated toward the ends in an attempt to reduce artificial energy. A rain water collection is also used- collecting from the terraces. Programatically, the floors are left fairly open; to the point where the top two floors only consist of one program in each block. Besides functionality, the amount of circulation required for people had a great impact of where it would be placed. At the top of the building, the polyvalent room is placed due to the actual use that it would receive. Going along with amount of use, the conference and temporary exhibit are on the first floor. Besides the required program, the building also obtains a restaurant that will invite more users to the park and specifically the people of Born. Underground, lies more private spaces such as administrative offices and storage but also introduces public space, the auditorium, due to the limited amount of movement required.



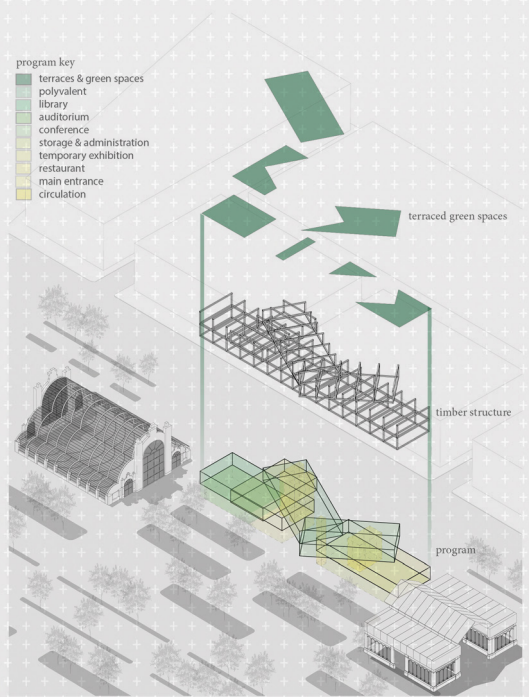
FINAL JURY
Jim Stevens CU:
You mentioned the timber framing or the wood framing for the building. I understand that the sustainable advantages of taking that approach, but could you address how the context of Barcelona and its location in this part of Spain that? Does that still work? Did you look into the wood availability? How far it would have to come? Is that productive strategy in this location.



la pila



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 01

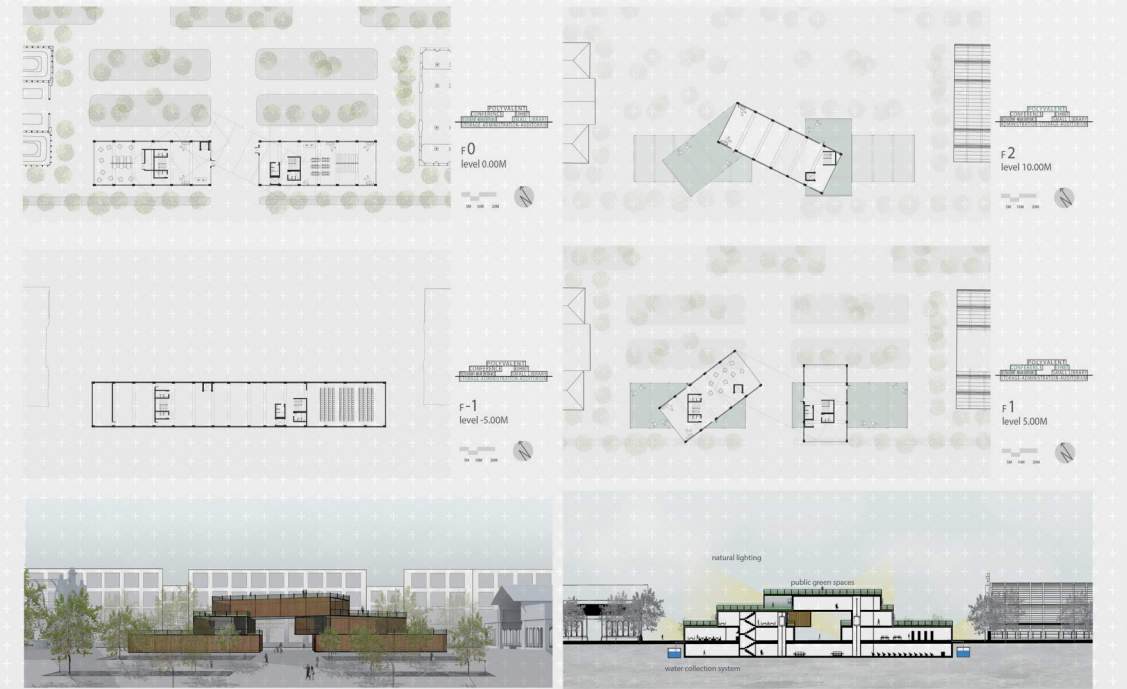


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 THE TITLE OF YOUR PROJECT
 02

Pasqual Bendicho BAC:
I see the control of the scale on the site. I feel very comfortable with these images because you feel that. It's not so monumental. It's something that it really fits the scale of the site. So, congratulations on this.

Kate Schwensen CU:
Very comprehensive visual and oral presentation. The plan and your site strategy are very thoughtful. You've convinced us with the views and you're thinking about those views. Stacking strategy, I think had work and does work. Explore connection from the public space to the roof and terraces.

Marcel Erminy TAMU:
I see interesting the idea of heavy timber boxes, but then when you start shifting and placing on the top, I begin to wonder about the structural integrity of each one of these. If you imagine that you work with filled containers. To put another container on top of each other and if you don't match the point switch, the loads cannot come down. Horizontal members of these containers are not intended to support loads on top of things like that. Study your entrance point. You are missing the opportunity of space generated by moving boxes. I wonder if relationship of these new spaces of the stacked boxes are also the guide of how I'd move around.



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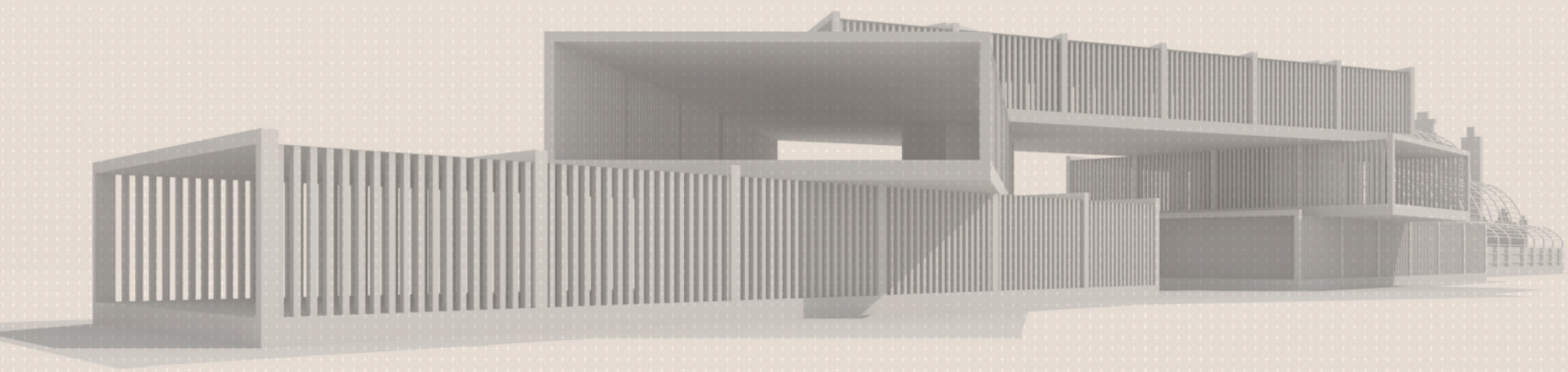
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AMENISTA

Josue R. Vides-Eraza, Roger Williams University, Architecture Undergraduate
Cameron E. Mixner, Roger Williams University, Architecture Undergraduate

Amenista is the newest experience in Barcelona. During the day, it is an exhibition and event space, and at night it transforms into a nightclub. The way this happens is with origami-inspired elements throughout the site. The exterior elements are these moving cubes with triangular panels that fold and become fencing at night. The interior elements are moveable walls that can be tucked away under the stage at night. Both of these elements move on a grid track allowing for various layouts that can adapt to any event.

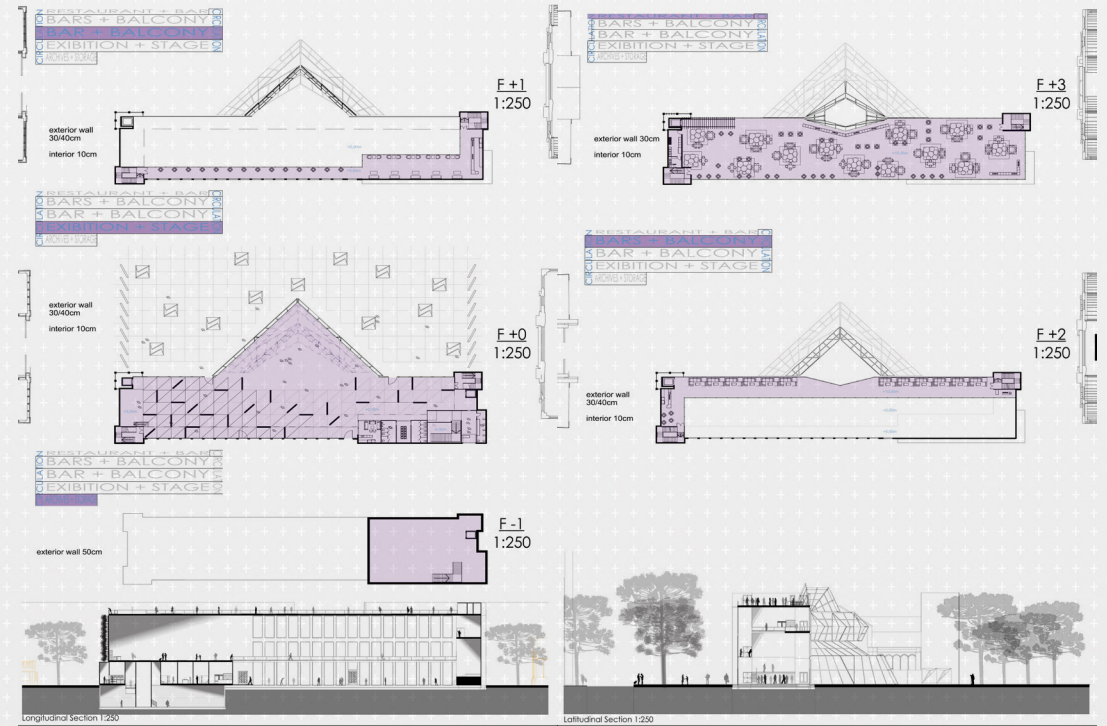
Amenista is the Catalan word for Amethyst, and it became our inspiration because the original building was a geology museum for the World's Fair in 1888. The amethyst crystal was abstracted to create the form for the multi-story glass structure. During the day it provides natural light on the inside and at night the structure starts to glow and illuminate in the night.

The building's exterior incorporates concrete, wood and glass. Concrete, the main material making up most of the building, including the street-side facade as well as circulation towers. Glass is the other element used most, and opaque glass curtain on the park-side facade, and regular glass used to make "The Amethyst." Wood is used for the facade of a protruding space which is used as the club entrance at night. Above the wood facade is a vegetation wall that wraps around the corner.

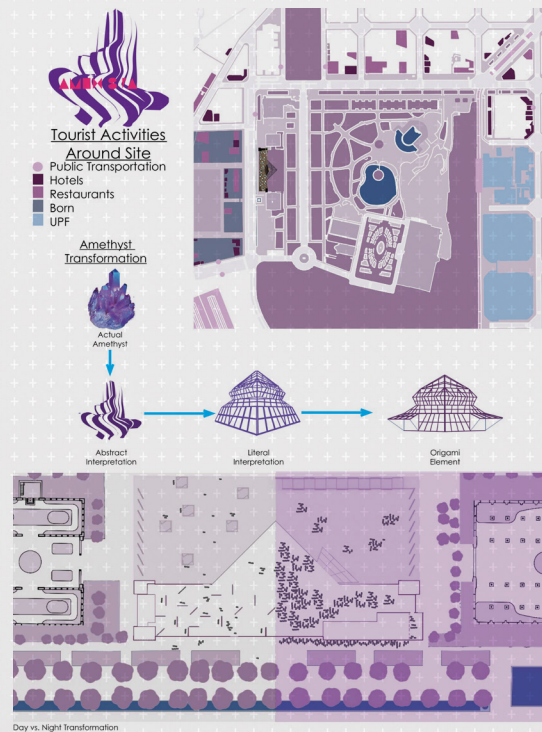
The building's program provides different spaces. The ground floor is an exhibition and event space with a stage, a set of bathrooms as well as a bar, and at the entrance of the club, there is a coatroom. The first and second floors are balconies that face on opposite sides of each other with bars and seating. Going up, there is a large rooftop bar with a kitchen. The basement is used as storage and archive space.



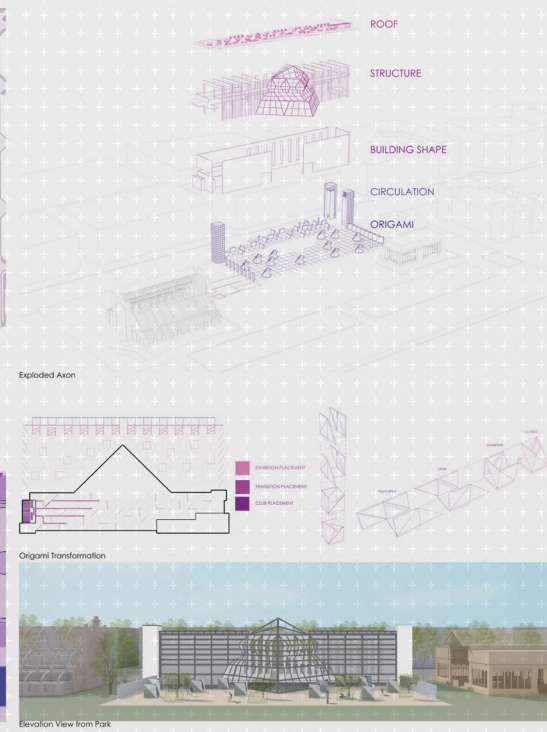
FINAL JURY
Andrew Cohen RWU:
Interesting issues in terms of symmetry which seems to be, a significant element in all of this sort of classical art construction that we see. Then in your schemes you make sort of sculptural elements that are derived from a conception of a certain kind of folding as you describe it and plays it symmetrically in a frame. You deliver a continuation of a certain kind of strategy of organization that is part of the site. The floors above, also follow certain kind of symmetry that is established in relationship to the way the program is laid out and then on the Born side you have no symmetry in terms of their relationship with community entry doors. I'm not saying you have to be symmetrical all the way, but if you choose to be asymmetrical in one aspect, how come everything else is symmetrical?



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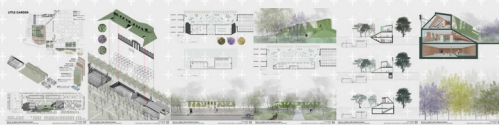
LITTLE GARDEN

Emily Katherine Long, Clemson University, Landscape Undergraduate
 Eleazar Quintanilla, Texas A&M University, Architecture Undergraduate

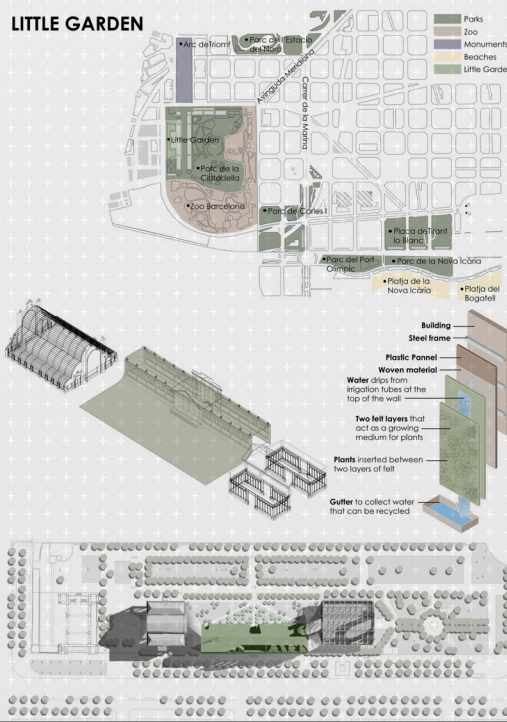
The Little Garden is a restored community building that is covered in a carpet of vegetation. This vegetation works to bring the Ciutadella Park out towards the Born neighborhood. The building encourages pedestrians to interact with vegetation by walking through it, under it, and above it. The Little Garden distorts the traditional idea that the landscape and the building are two separate entities by bridging the gap between the two. The landscape extends up and over the building connecting the hardscape and the landscape into one.

Along with creating a space filled with texture, fragrance, and taste, the Little Garden has many diverse benefits. The vegetation that carpets over the building helps generate a richer ecosystem, enhance biodiversity, improve mental health, recycle water, and alleviate pollution and runoff. The green exterior also functions as insulation that reduces energy costs for heating the building in the winter months and in the summer months, lowers wall surface temperatures, saving energy and air conditioning costs.

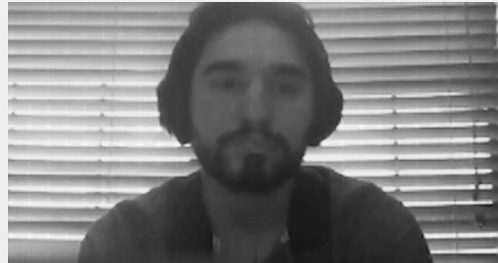
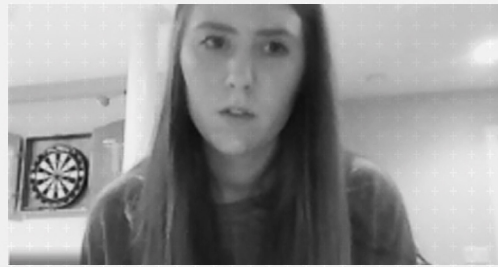
The program is divided into two main parts that balance the needs of Ciutadella park and the needs of the Born neighborhood. One side of the building consists of a cafe, library, and study space that can be accessed from the Born neighborhood after park hours. The other side, made up of an exhibition space, auditorium, and polyvalent space, are locked up when the park closes. This division allows for the Little Garden to continue functioning as a fence for the park, while still allowing visitors to enjoy aspects of the building at night.



LITTLE GARDEN



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 Eleazar Quintanilla • Emily Long TAMU • CUJ Undergraduate • Landscape 01

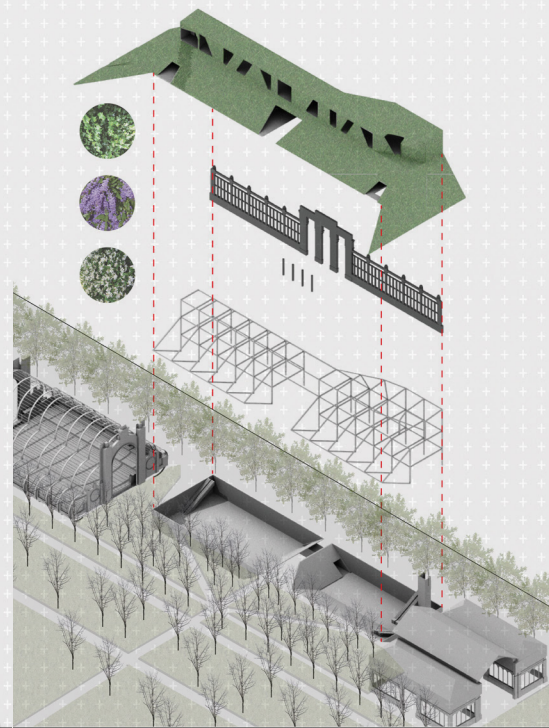


FINAL JURY

Jim Stevens CU:

Your presentation is nicely done and I really appreciate it. You described the landscape from experiential standpoint and then you had really wonderful graphics to back that up. But more importantly you explained it through the actual species and fact it up with data.

The more formal question that I would pose to both of you about the architectural space in shape of the proposal? The thing that I struggle with this a landscape that happens to have a building under it or is it a building that has had a landscape place on it? And what I mean by that is which? Which is the dominant force? We may have struggled with this many times, another version, but I would love to see what happens when the landscape actually went occasionally in the building doesn't and vice versa. And how that balance in that way between?

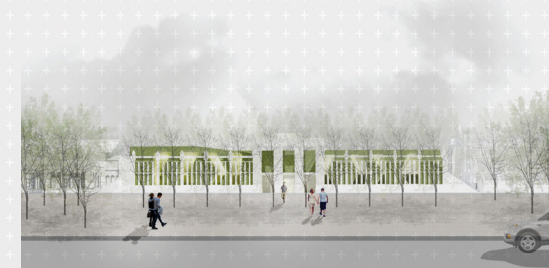
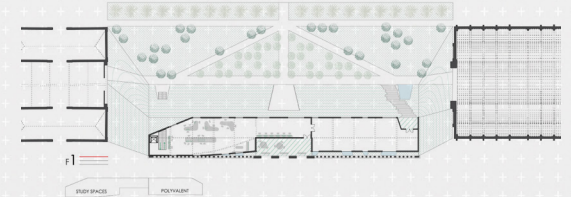
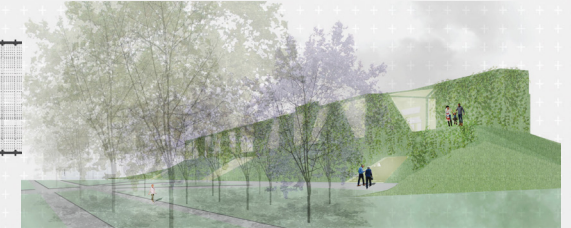
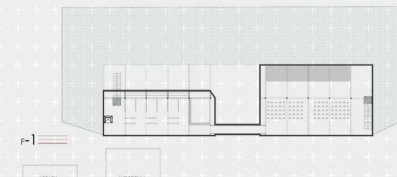


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 Eleazar Quintanilla • Emily Long TAMU • CUJ Undergraduate • Landscape 02

Ray Huff CU:

This is really quite remarkable. There are two basic moves that you have made. I think very respectful on the street side you retain the façade. The other half of it was just left to frame as a respectful sort of run rate of what was there, there's this green vale. The one comment I would make is. I wish that the vale moved into the side even more.

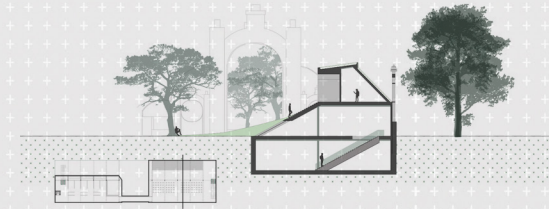
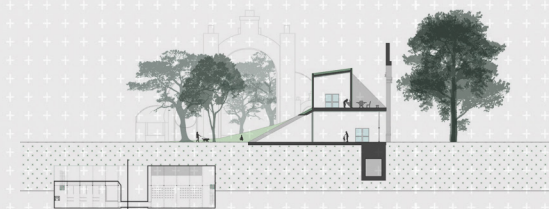
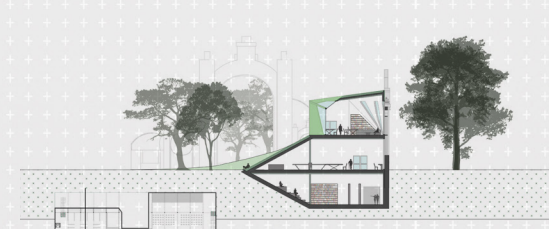
And then again there is kind of negotiation which is which and then when the wrapped looks condition of the building hits the ground. It's pretty absolute and this really isn't about the absolute actually. It should be seeing are this grain blurring of things. I think it's really quite extraordinary Emily's description of the park and I can smell it. I mean, I really do get that sensibility so. Marvelous job.



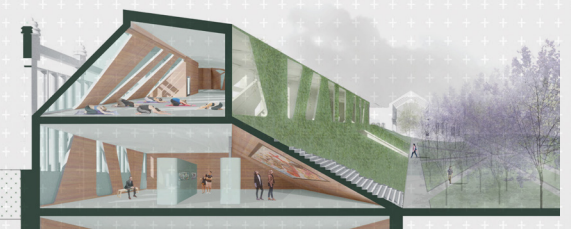
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 Eleazar Quintanilla • Emily Long TAMU • CUJ Undergraduate • Landscape 03



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 Eleazar Quintanilla • Emily Long TAMU • CUJ Undergraduate • Landscape 06

THE DEN

Alyssa M Halloran, Clemson University, Architecture Undergraduate
Alexis Payton Pagano, Clemson University, Architecture Undergraduate

Barcelona is known for its dense, urban population. Green spaces and public plazas offer the public an oasis away from this density. It's a way for them to reconnect with nature and each other. Our proposal is to restore the site where the current Martorell Museum is located and give back usable public, green space.

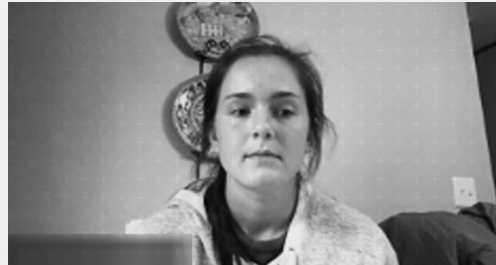
As of late, the Martorell Museum acts as a barrier between the Born neighborhood and the Ciutadella Park. Because of this, The Den is a community building that has been sunken underground in order to give public plaza space back to the surrounding community. The program that would originally be placed inside the existing museum will now be spread out within the site limits underground.

The Den's unique organic form originates from the particular placement of program bubbles around a central light well inside the buildable limits. From there, a specific structure has been designed to support not only the building itself and what lies within, but also what lies above it. Whenever unique intersections happen between certain program bubbles, skylights have been placed in order to filter natural light and air down into the area below. The Den is a flexible design that will be able to accommodate any type of program that is desired. Above ground, the landscape reflects what lies beneath. Where skylights jut from the ground, users can catch a small glimpse into what lies beneath the surface. Water fountains collect rainwater in order to be filtered into a biofiltration system that will supply water to not only the atrium below but also to the bathrooms. Access water can be used elsewhere in the park. Greenery that once existed on the current site has been replanted and dispersed into the new, desired landscape as well as additional greenery.

FINAL JURY

Jim Stevens CU:

I think the strategy of displacing the building and putting it mostly underground and providing remaining the park a park is something that I would probably, as a primary strategy, support and in this location I think it's a nice way to go about it and bring light in from above.

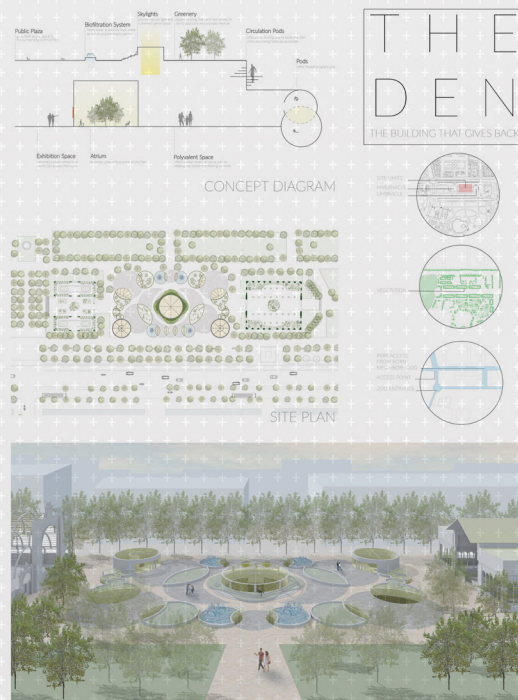


I don't know if you are familiar with Nelson Mandela garden in Paris, which is where the narrow haul where center Pompidou is done. I'm not advocating necessarily for that specific design, but it's very similar approach that you're taking here, where you have a historic park, the building was removed and then they placed something underground and then placed the park. I would point you to that project more for it's a strategy and not its implementation.

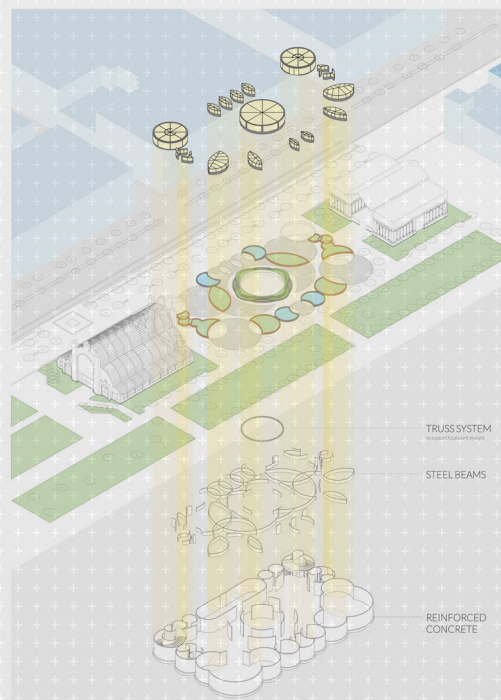
I'm missing from the project is a couple of things. You've implied some of the materials on the wall. It looks like some type of wood, etc. I think once you go underground, the importance of how you represent materials, light and texture, and even tectonics is even more important because you now are relying on lights form above and those materials and textures to kind of generate the architectural experience more than if we had to vista or panorama of looking out of window.

Kate Schwensen CU:

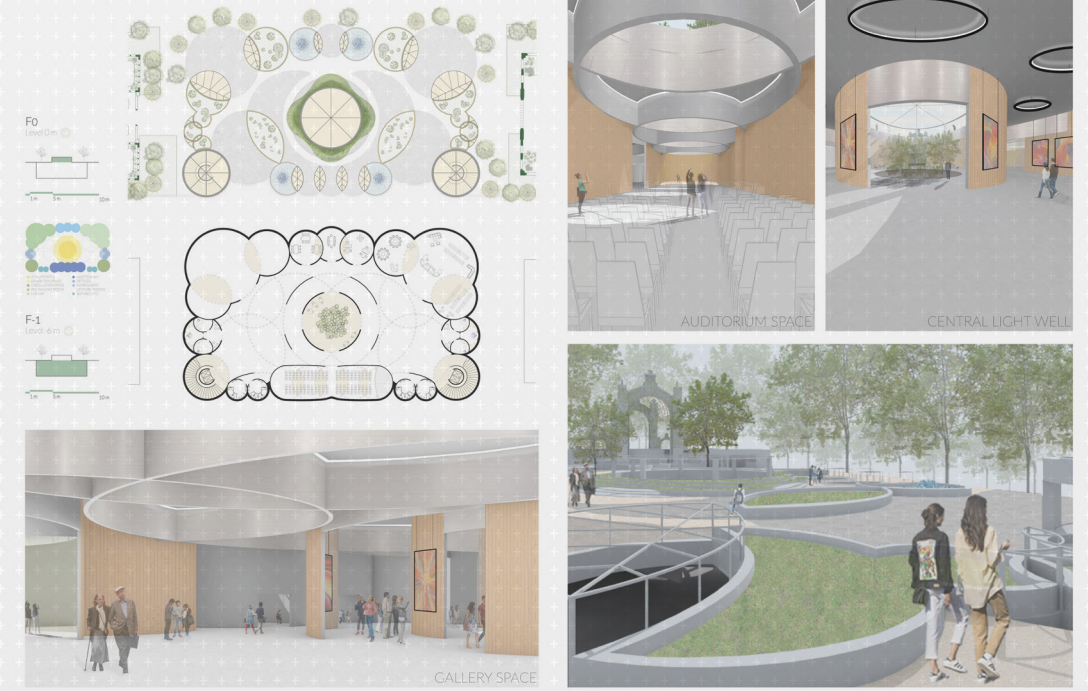
My comments have to do about with entry and vertical circulation. Especially with an underground building, many of your interior perspectives make it feel connected to the sky, because the way light comes into this building, and that's really important in a below grade building. But I'm not convinced that the movement through from above to below and back is as connected as it should be. I would encourage you to think about that vertical connection of people as much as you're thinking about the vertical connection of air and sky and space.



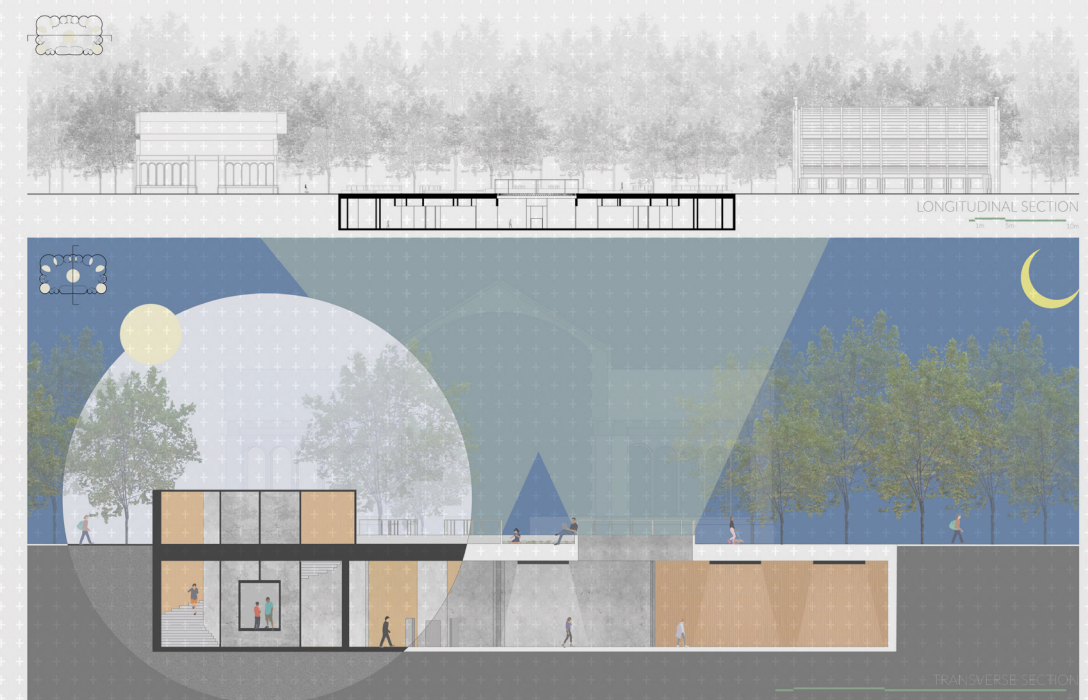
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THE DEN 01
Alyssa Halloran, Alexis Pagano | Clemson University | Undergraduate



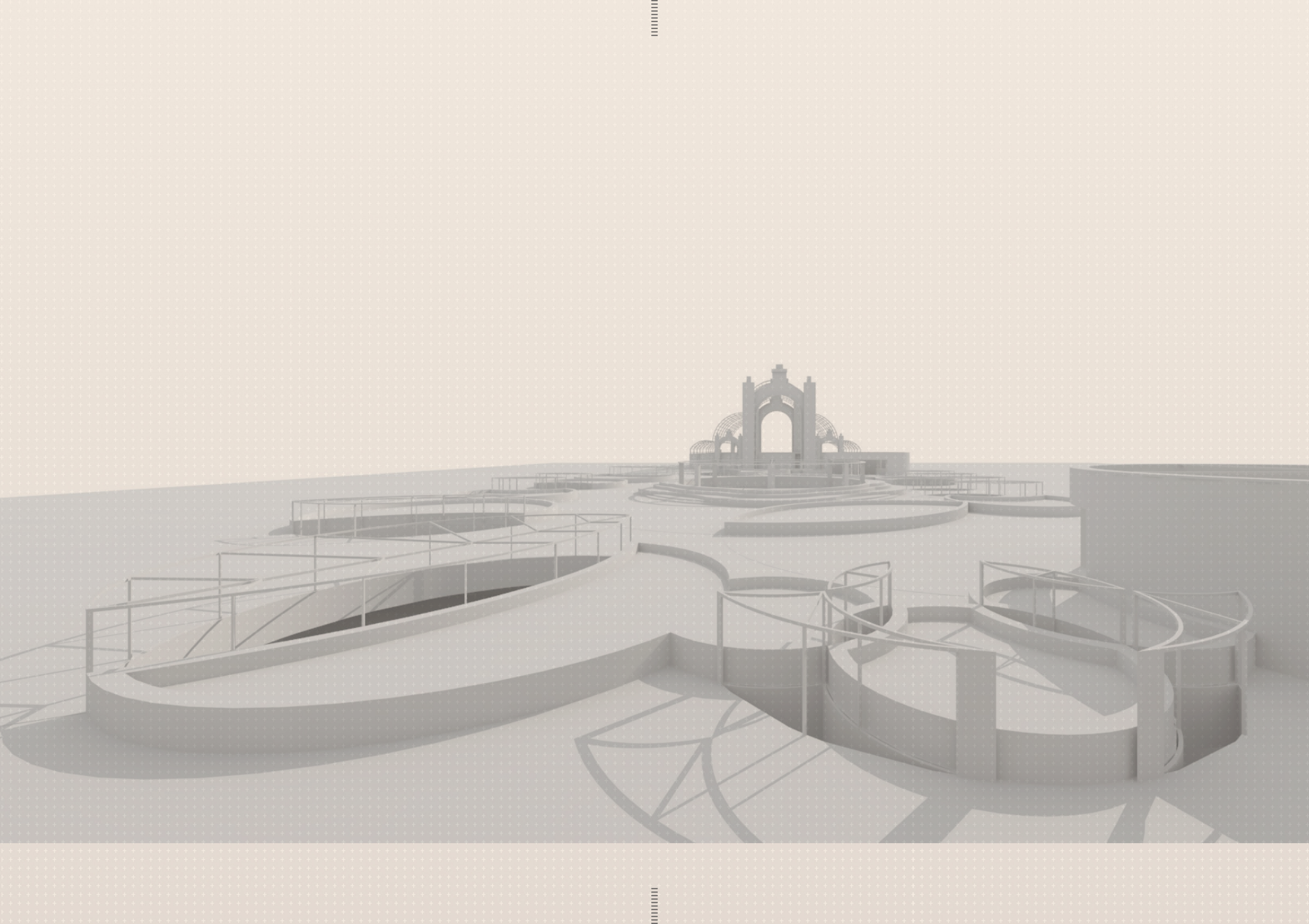
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Barcelona Architecture Center | Design Studio SPRING 2020 | Miguel Rodón
THE DEN 02
Alyssa Halloran, Alexis Pagano | Clemson University | Undergraduate



Park as: La Ribera | Gate | Research Campus
Barcelona Architecture Center | Design Studio SPRING 2020 | Miguel Rodón
THE DEN 03
Alyssa Halloran, Alexis Pagano | Clemson University | Undergraduate
THE DEN 04
Alyssa Halloran, Alexis Pagano | Clemson University | Undergraduate



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THE DEN 05
Alyssa Halloran, Alexis Pagano | Clemson University | Undergraduate
THE DEN 06
Alyssa Halloran, Alexis Pagano | Clemson University | Undergraduate



THE KNOT

Alex Joseph Rosenbalm, Texas A&M University, Architecture Undergraduate
Gabriel Herrera Jr, Texas A&M University, Architecture Undergraduate

Our project began with the exploration and study of the fences that surround the Ciutadella Park in Barcelona, Spain. As a team we noticed an opportunity to turn the fence into an inhabitable space rather than just a dividing wall. This new fence created a smooth transition and a sense of openness, while also generating courtyards and entrances between the two. The new fence, extended off the wood slats of the shadow house, contrasts the horizontal nature of the roof structure by echoing a vertical rhythm that cascades down to the ground.

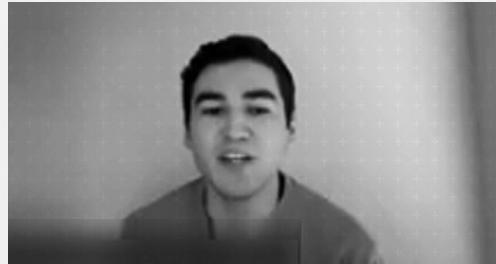
A similar concept was then incorporated into the transformation of the Geology Museum. Rather than turning the building into a fence, we transformed a fence into a building, further blurring the border between the park and surrounding neighborhood.

To accomplish this, we established an overlapping line in plan that runs between the Greenhouse and the Shadow House. The overlaps created by this curve were imperative as they dictated the two separate volumes that appear on the ground floor.

To allow for this new structure to act as gateway, it was critical to manipulate the curve in three dimensions. The final curve allowed for a passageway into the park while still maintaining an uninterrupted connection between the two neighboring buildings.

To further emphasize a rhythm of continuity, we implemented an undulating surface of wood slats along the established curve. These wood slats wrap around the building to produce shading on all facades. These slats also produce a pavilion structure on the northeast end of the site by flowing off the sides of the building and touching down on the ground. Each individual slat would be constructed from prefabricated recycled wood and would be divided into smaller more manageable pieces to allow for easier transportation and construction.

Overall, our project aims to tie and form a KNOT to make a seamless connection between all that surround it: The students and the residents, the Umbracle and the Hivernacle, and El Born neighborhood and the Ciutadella Park.



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FINAL JURY

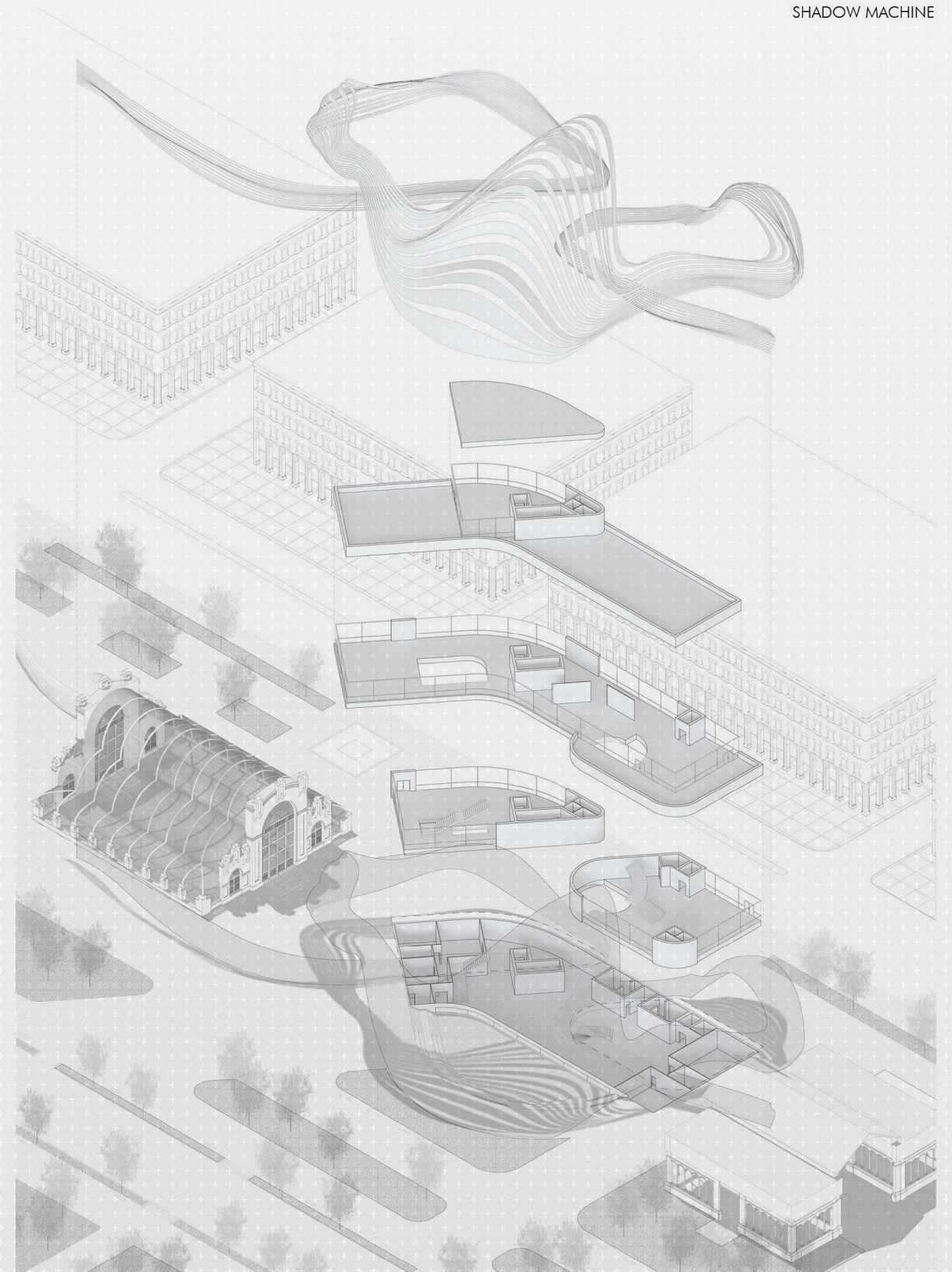
Koichiro Aitani TAMU:
I'm curious about the construction of these undulate surface, is that just the shading or it's climbable? I feel like it should be interesting if people are allowed to go on those structures. You have rectangular boxes and undulated shading not very integrated with each other. They are totally independent. Was this your intention? I think if these two elements get to integrate more to each other, you wouldn't need to worry about the structure of these devices.

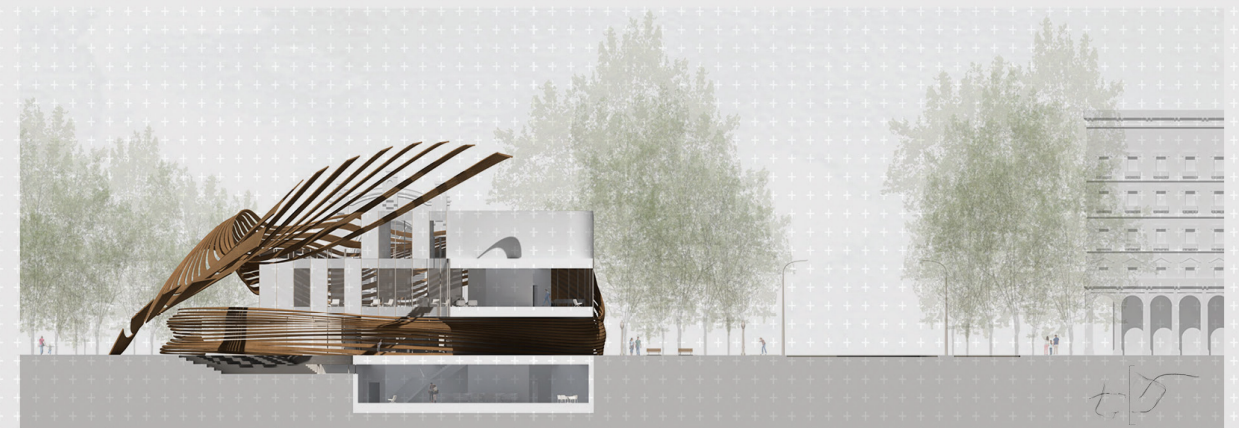
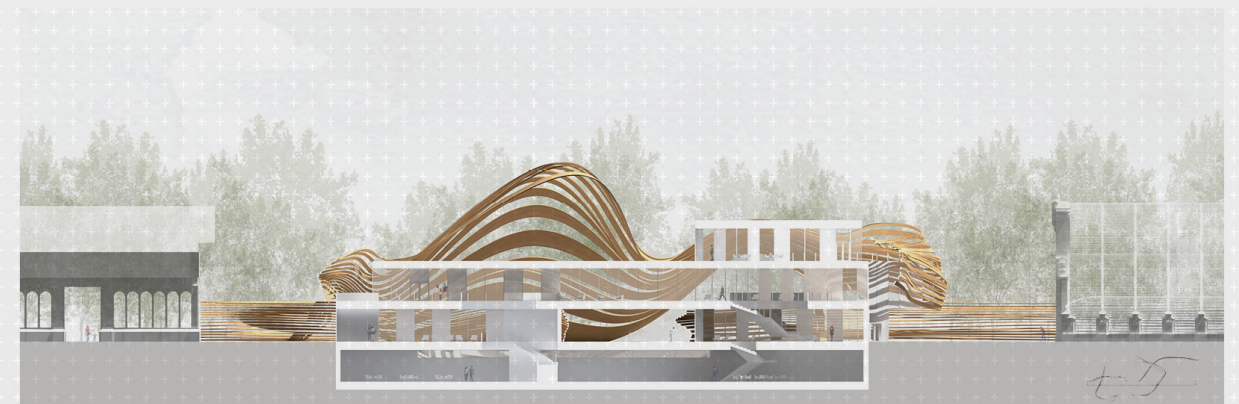
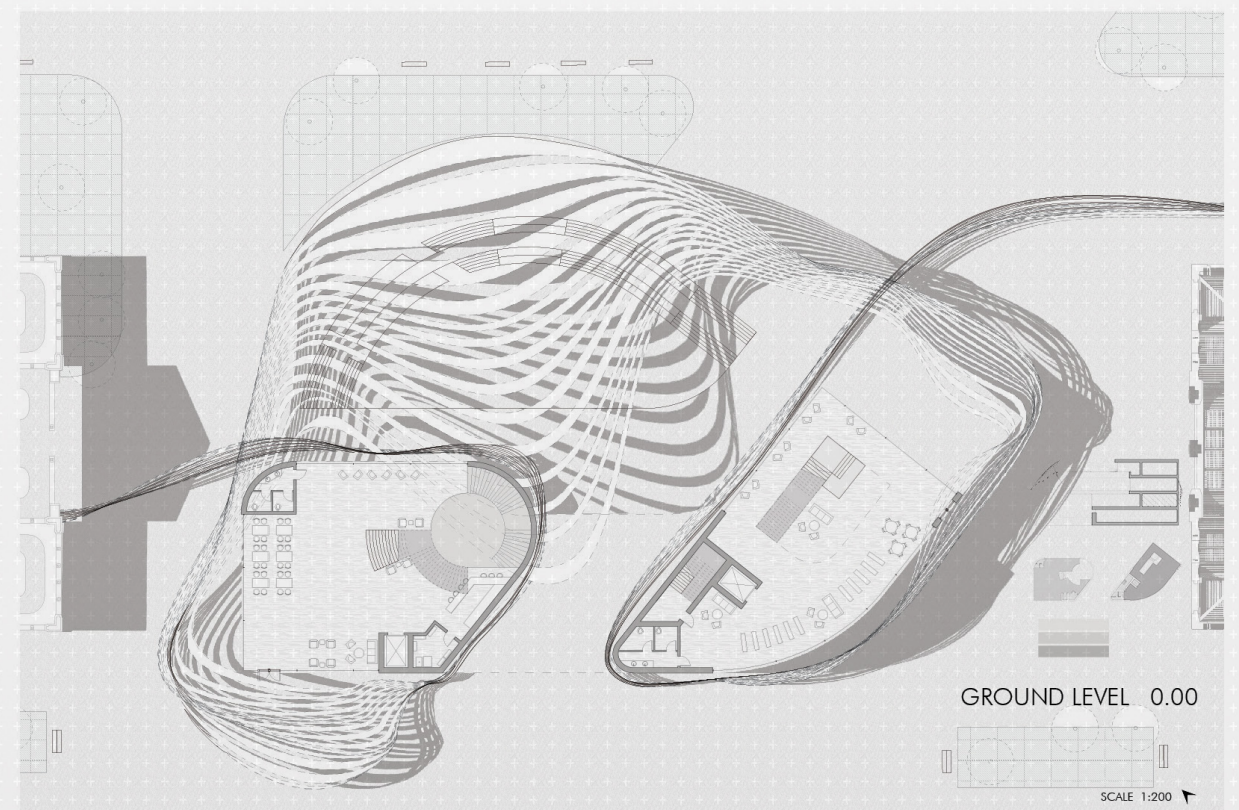
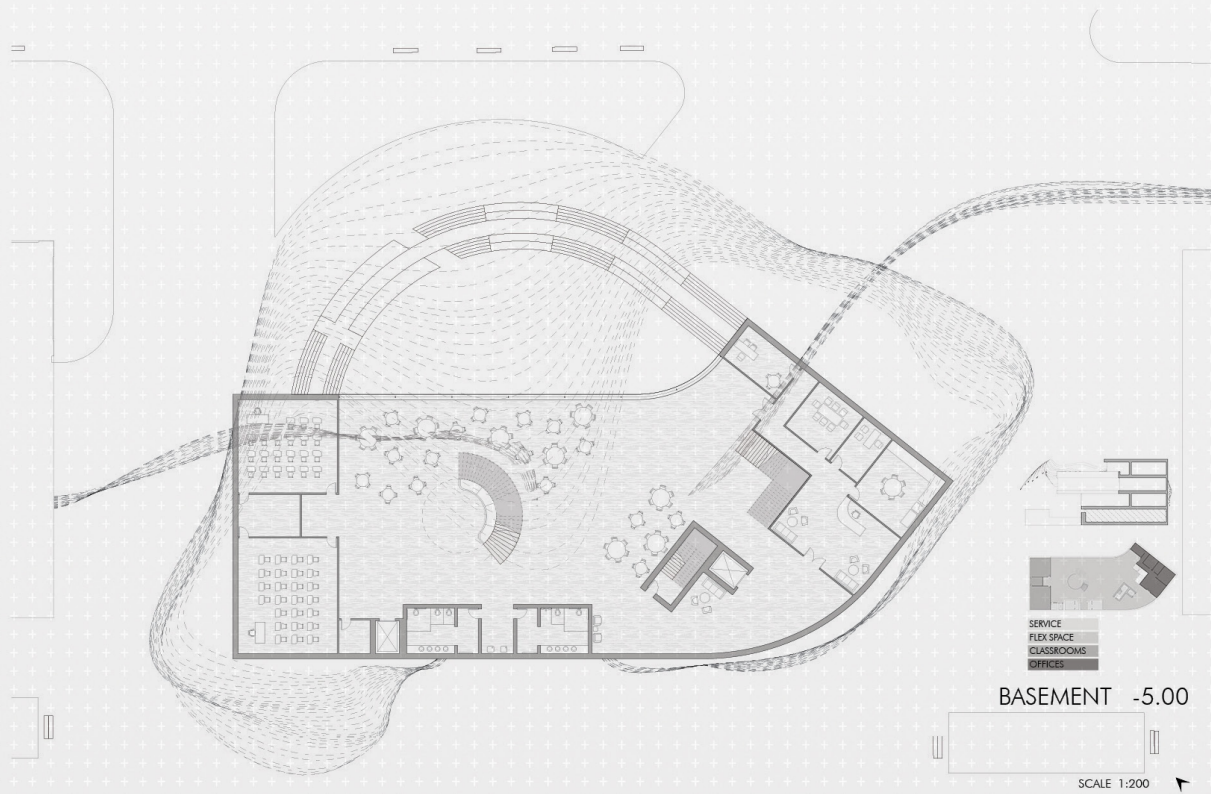
Andrew Cohen RWU:
I would try the engaging in a dialogue which is on the ground level, you shape the buildings to be integrated with the low undulating portion of your screen and then up above you contrast these sort of architectural form of the buildings with the undulating organic form of the screens.

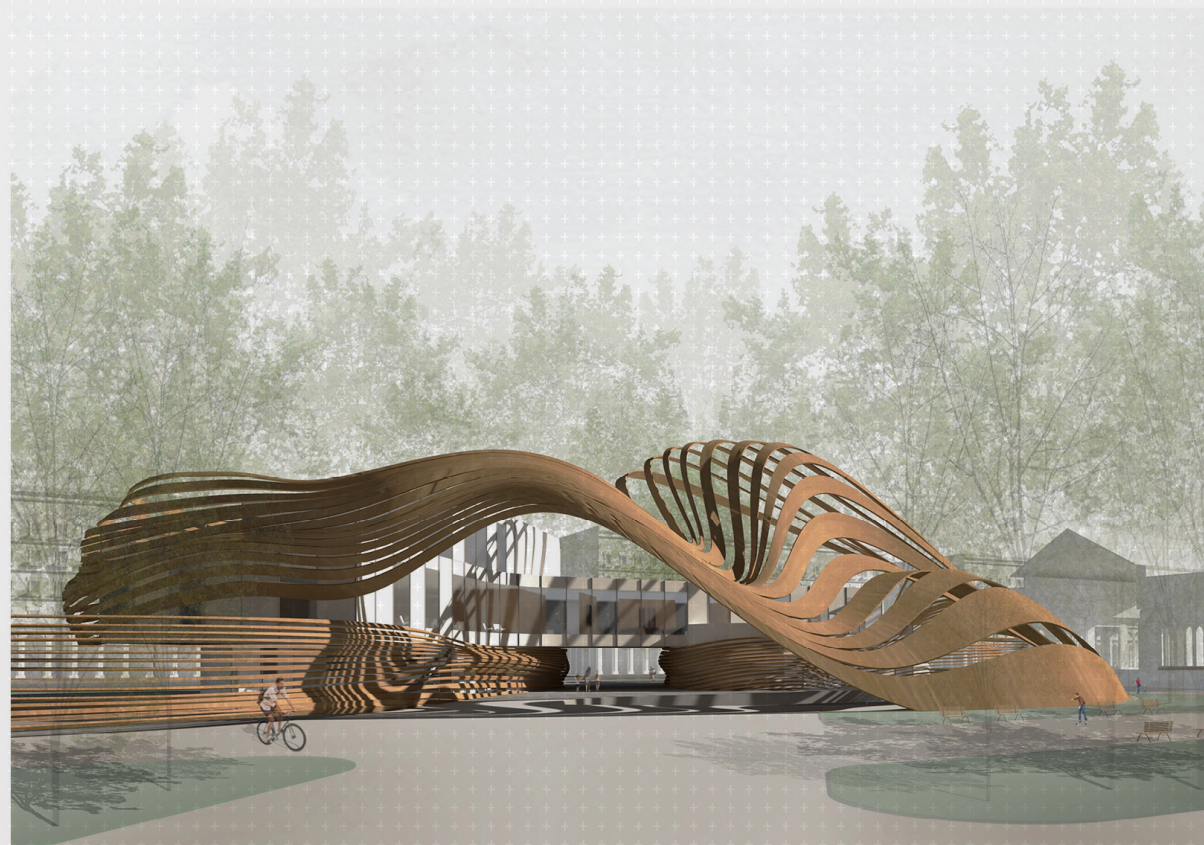
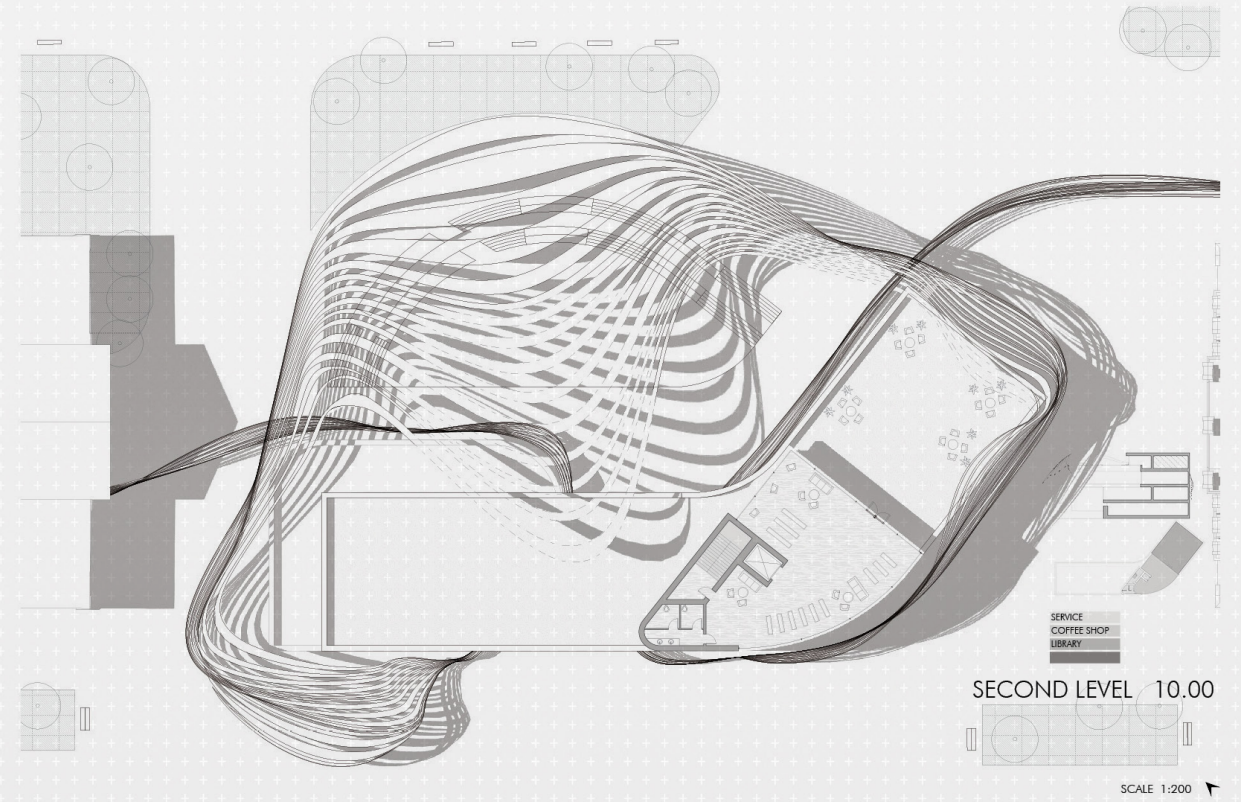
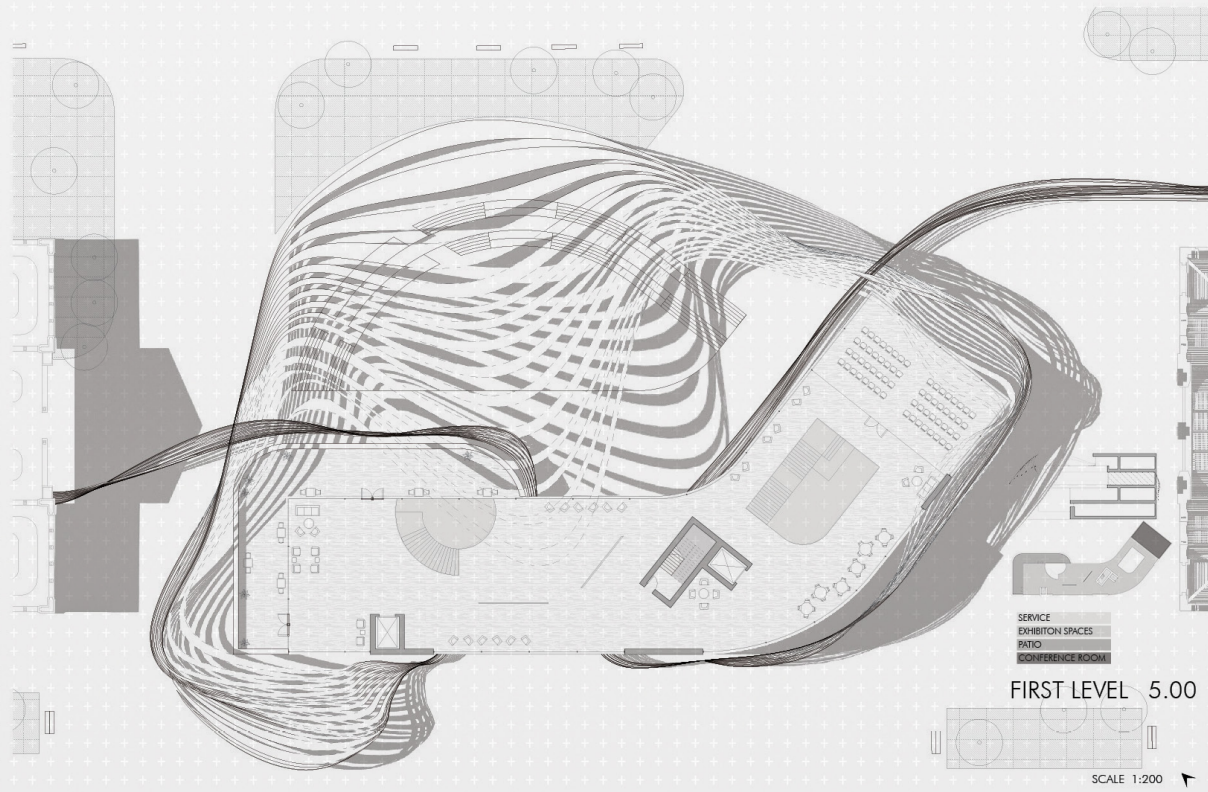
I would say that if you want to make the contrast between the boxing of the architecture and the tenuosness of the screen that you try to make the architecture purer. If it's a pure rectangle that floats and then the screen hovers around it. There is a dialogue between this stereotomy of the of the box and the organic nature of the screen by bending the building. I totally respect that if you contrast with the two systems, and I would totally respect that if you integrated the two systems, but right now you're sometimes integrating it and sometimes not integrating it.

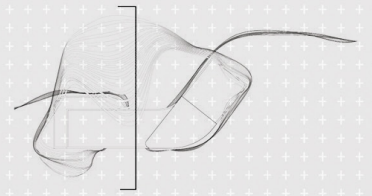
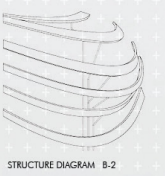
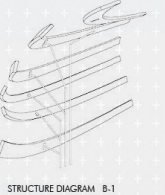
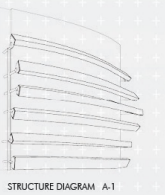
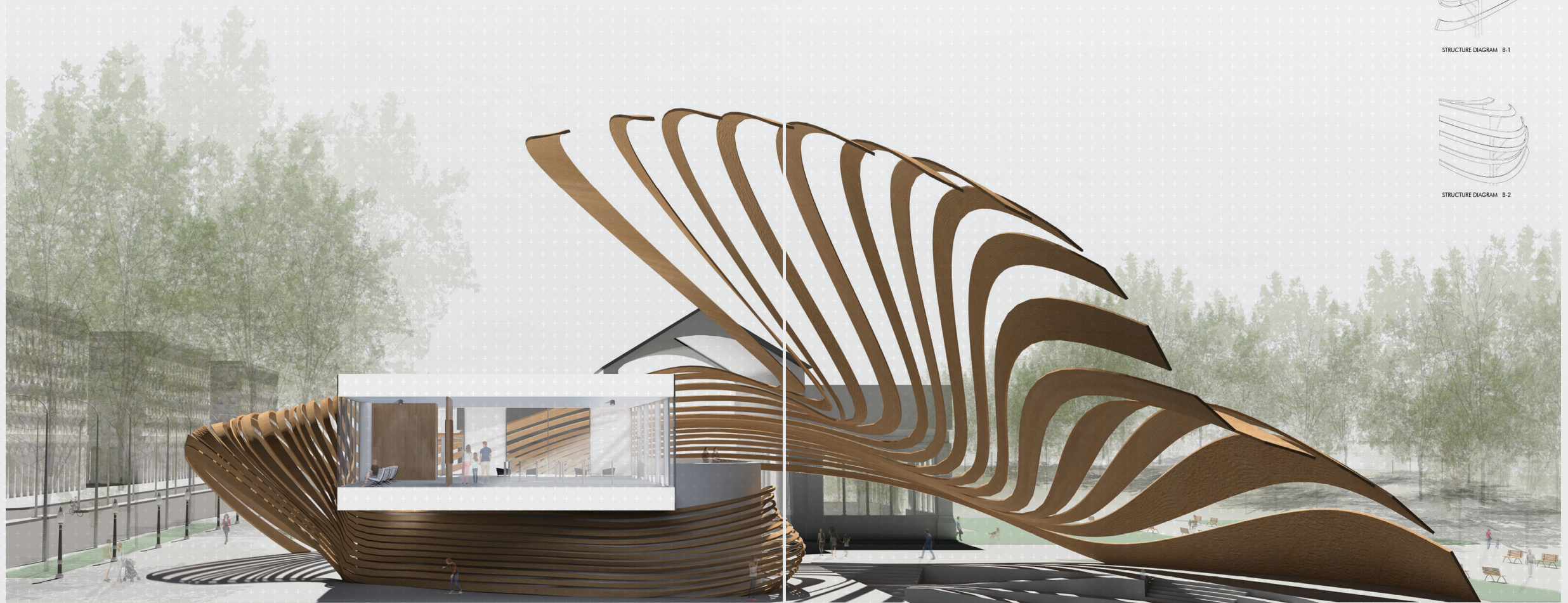
Marcel Erminy TAMU:
The first 2 diagrams of the straight lines of the park and the curvy lines are the seed to everything. I just want to go back to this idea saying that the fence becomes also inhabitable. Is this fence entire building? Or does the building design become the fence to the park? So, I think conceptually that's fascinating starting point.

I wish that conceptually we could take that really far really radically to where how does the fence become the space that you inhabit and how does the fence become a building? That's what this is about. This was your first statement.









URBAN RHYTHM

Ligia Lisett Ronchi, Roger Williams University, Architecture Undergraduate
Juliana Fanjon Valdes, CEDIM, The School of Design, Arch. Undergraduate

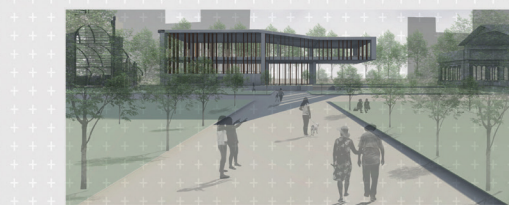
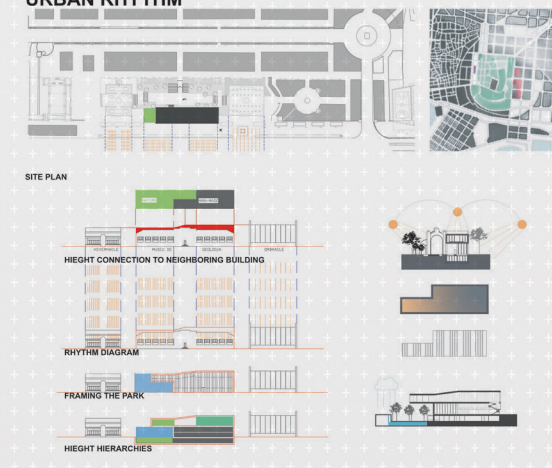
In the city of Barcelona, the Ciutadella park is a way of joining nature to the city, within it, people are able to come not only to interact with its vegetation and beauty that visit it throughout the day. However, the park also creates a border between the Universidad neighborhood and the Born neighborhood. Our design acts as a union between manmade and nature as a reflection of the Ciutadella park and the connection to the Born and Universidad neighborhoods and creates a space that both students, workers and overall resident can use.

Our design plays with transparency, level changes and shadows to cause people to interact with each other and the park as they are in the interior and exterior of the building. Although we wanted a structure that stood out and captured the eye of passing residents, we wanted to keep the original building's rhythm in its facade which then mimicked the interior walls and garden design as well.

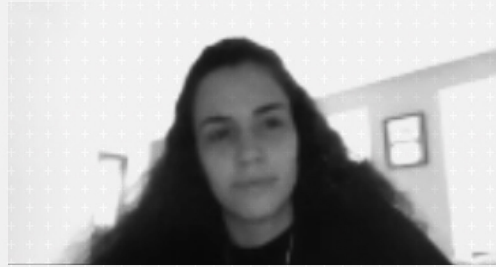
Our design goal is to provide an experience with special volumes and force people to interact and take notice of others whether passing by the park, sidewalk, choosing a book, eating, walking up the stairs or talking. Our design is essentially a glass box protected by structure and a one meter long bamboo facade that is able to create privacy from people not directly within or directly in front of the building while also creating shadows that are able to control the temperature of the building in the hot climate.



URBAN RHYTHM



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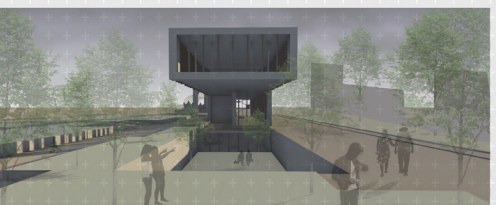
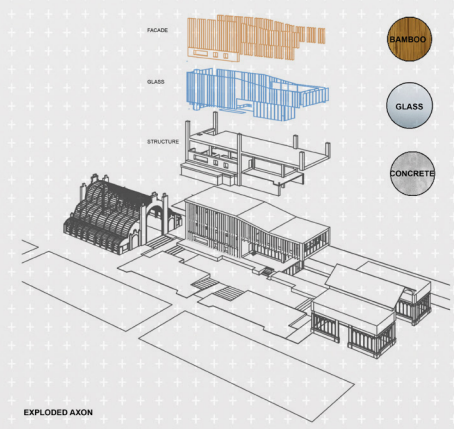
FINAL JURY

Andrew Cohen RWU:

Well, I admire very much the attitude the conceptual approach that you took to this project and I think that you made a very elegant building. A great deal of poetic value, and the idea of multiple layers of shadows generated by multiple kinds of elements such as bamboo and the structure itself. I think is very powerful.

With a proposal like that we're going to take the symmetry of the site and we're going to challenge that and come up with a kind of an approach that allows us to read other kinds of ways of dealing with this site in this building. I think that's a very good move.

I think it's a beautiful project that it is very elegant in its relationship to the park.

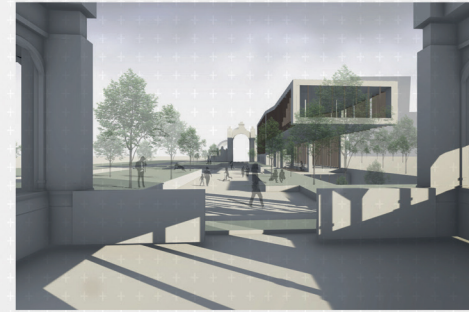


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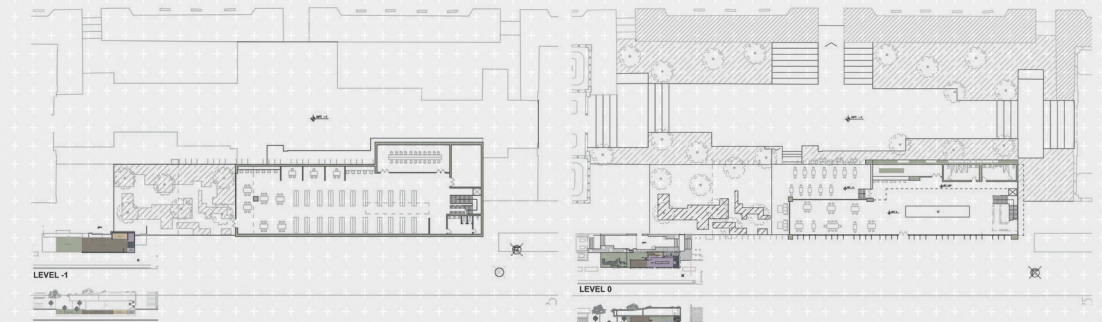
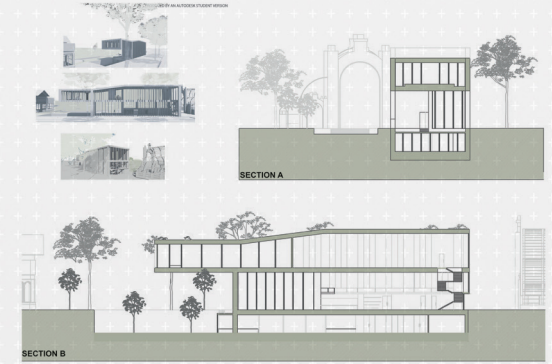
Marcel Erminy TAMU:

The sunken garden, I think is what makes this project successful spatially because it's does not happen just by adding volume, but also by subtracting volumes.

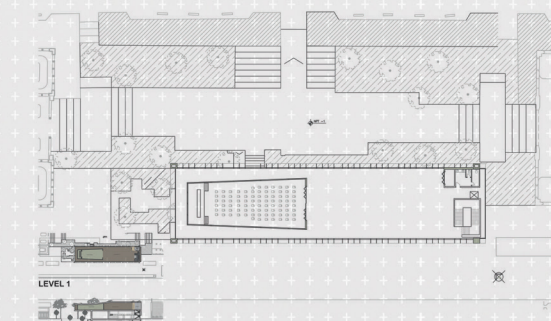
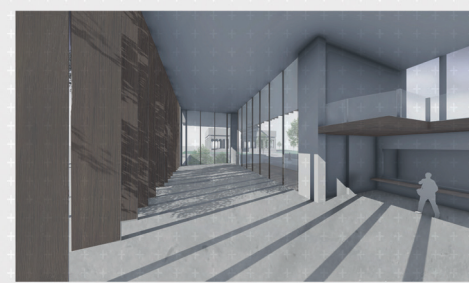
This garden, unfortunately has no access for the public. You have to go into the building instead being able to have a ramp that you can access the garden from the park without getting to the building.



There are couple of urban context gestures that you've seemed to acknowledge here and I appreciate it very much. Taking in considerations both axis from the Born neighborhood and the axes from the park. Your building successfully addresses these two different axes. The rendering of the view from the Born axis would be crucial for your presentation.



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PAS DE DEUX

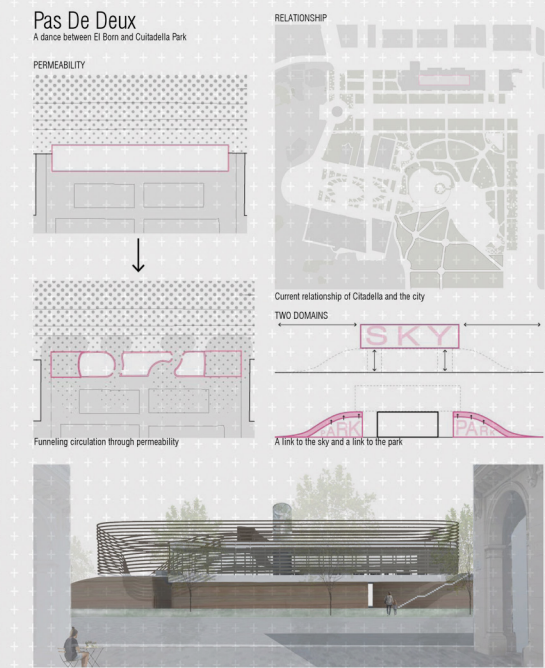
Georgia Elizabeth Lupton, Texas A&M University, Architecture Undergraduate
Alexia Jade Konopka, Texas A&M University, Architecture Undergraduate

Today, Ciutadella park stands as a solitary member of the Barcelona community. Large fences and impermeable buildings surround the majority of the park and create a barrier, specifically to the Borne Neighborhood. To reflect the intimacy of Spanish culture, our firm's main goal was to melt these two separate entities together.

The initial design process began by analyzing the two separate axes and merging them together to create more fluid paths of circulation. These paths penetrate our building and allow the Borne community to dance in and out of La Ciutadella Park with ease. The second driving force behind the design was the separation between ground and sky. Our form consists of two domains, one that relates to the park and one that floats above, relating to the city.

Following along the idea of melting, the park not only flows out the entrances, but it also flows upward. The rooftop restaurant floats atop large mounds of Earth that gradually ascend from the ground. These mounds are made out of compacted soil. Compacted soil walls are constructed with less energy, supplies, and harmful chemicals than other building materials.

These walls also act as thermal massing walls, cooling the interior space during the day and warming the space at night. Not only do the Earth mounds support the spirit of this project, but they are also a great sustainable choice for the Barcelona community. This building is designed to facilitate the needs of Barcelona, consisting of an auditorium, rentable studio/rehearsal spaces, a gourmet restaurant (accessible after Park hours) and a rooftop bar.

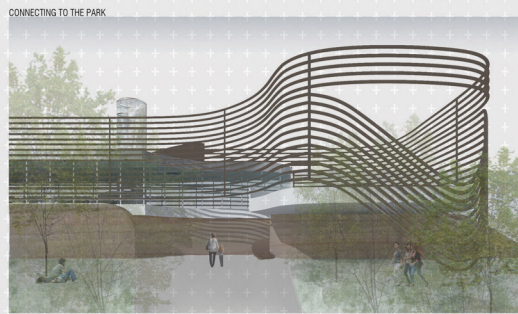
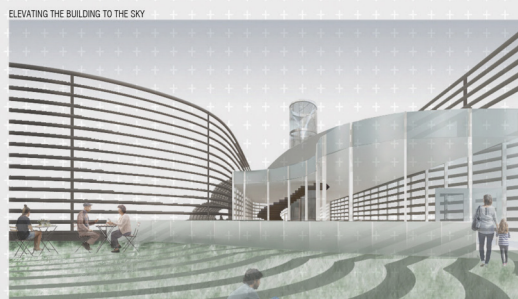


FINAL JURY

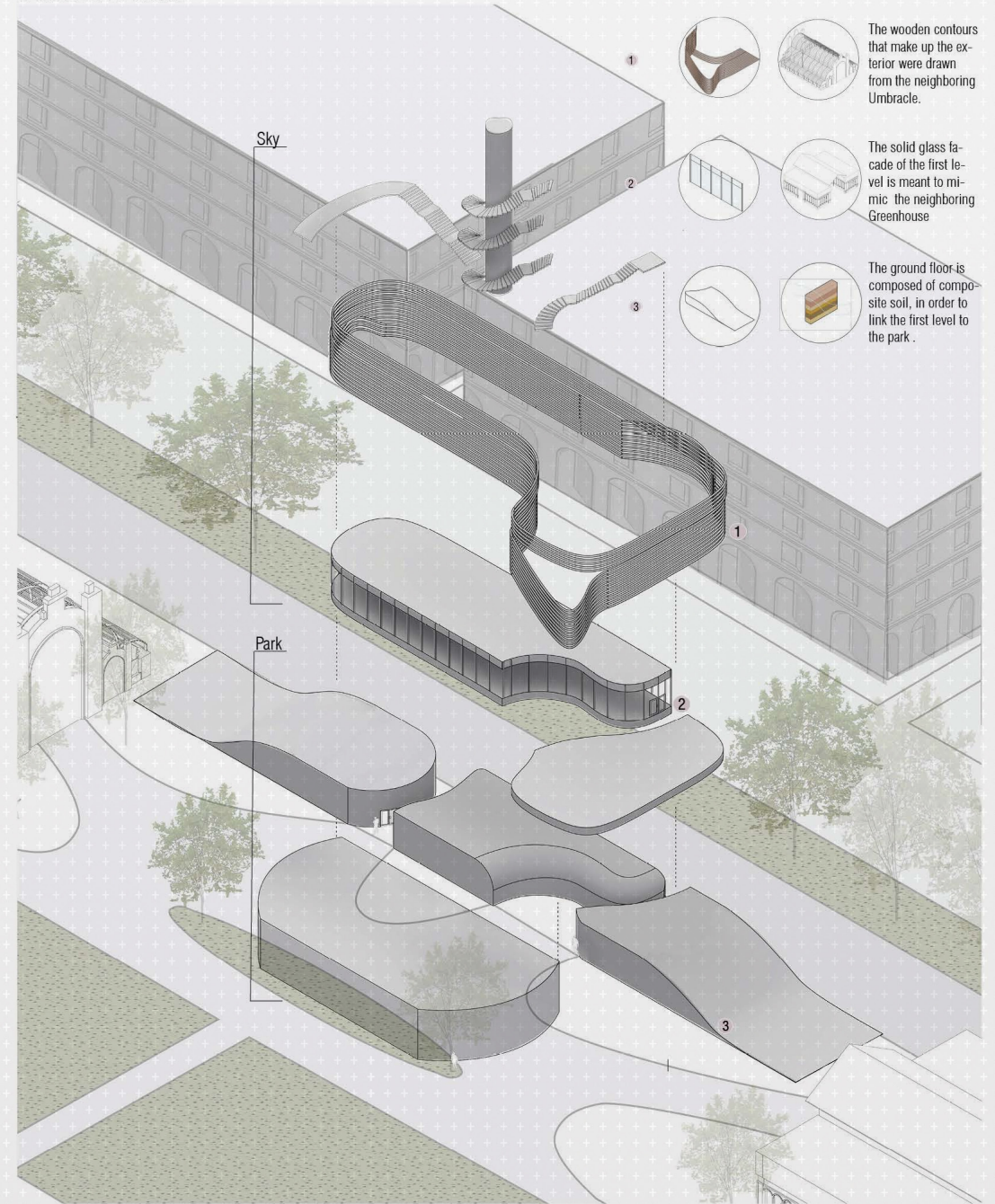
Marcel Erminy TAMU:

This building seems to be very interesting in many ways. I find very interesting the combination of the shape of the building and of enclosure that begin to create spaces that are indoors or outdoors with enclosure etc.

The enclosure of shadows system only in one moment goes down to the ground. That condition begins to be of relevance of the building. That moment is when you begin to be sheltered by this enclosure. I wonder if this could have happened few times.



MERGING TWO DOMAINS



FINAL JURY

Marcel Erminy TAMU:

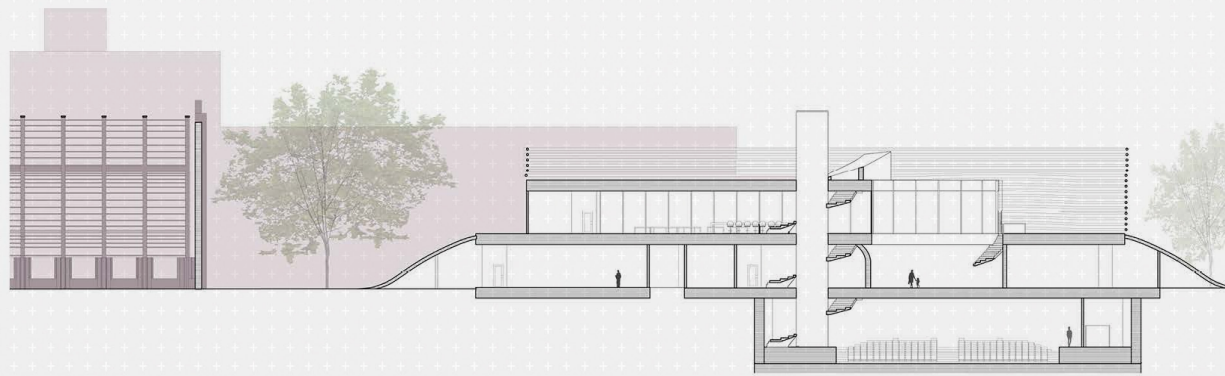
This building seems to be very interesting in many ways. I find very interesting the combination of the shape of the building and of enclosure that begin to create spaces that are indoors or outdoors with enclosure etc. The enclosure of shadows system only in one moment goes down to the ground. That condition begins to be of relevance of the building. That moment is when you begin to be sheltered by this enclosure. I wonder if this could have happened few times.

Andrew Cohen:

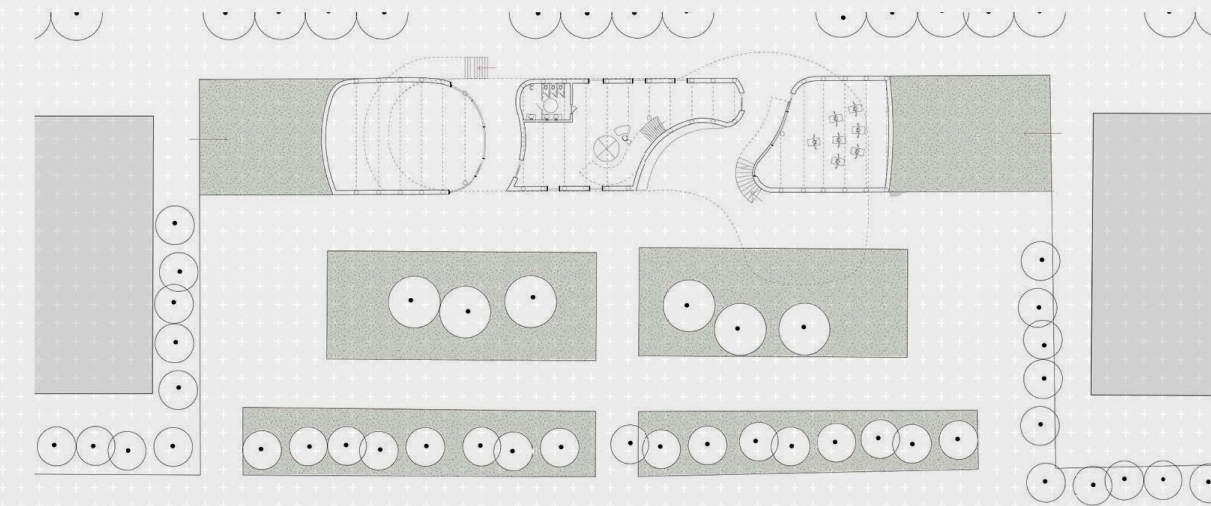
I admire this project. Its animated with very good ideas. Idea of the forms of the bottom in relationship to the screen above.

I think that's the integrity of the sort of wooden enclosures on the ground floor should be that they return on themselves and are all elements rather than things that have seen this sort of falling into the ground. It's just kind of very stable based that is penetrable, which I like very much and I think you want to then shape them to be of the language of their making.

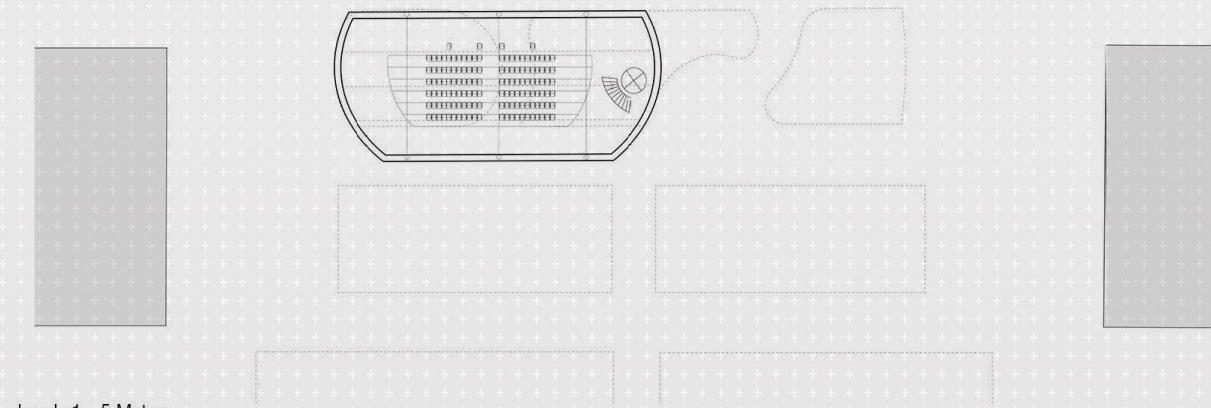
Review the plan making. I think that's a little difficult, these sort of conceptual basis of the project are extremely strong, and the overall form of the project that delivers and then we just have to dig into the way you move through the project and the way you will occupy the project.



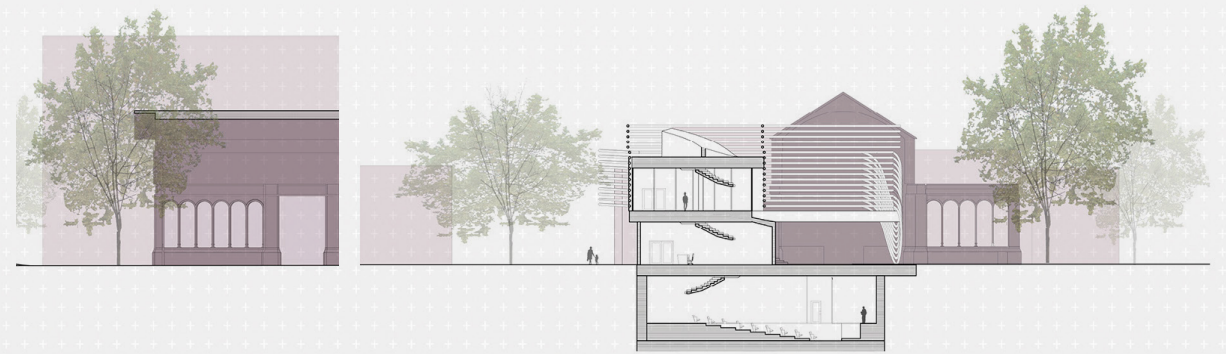
Section A



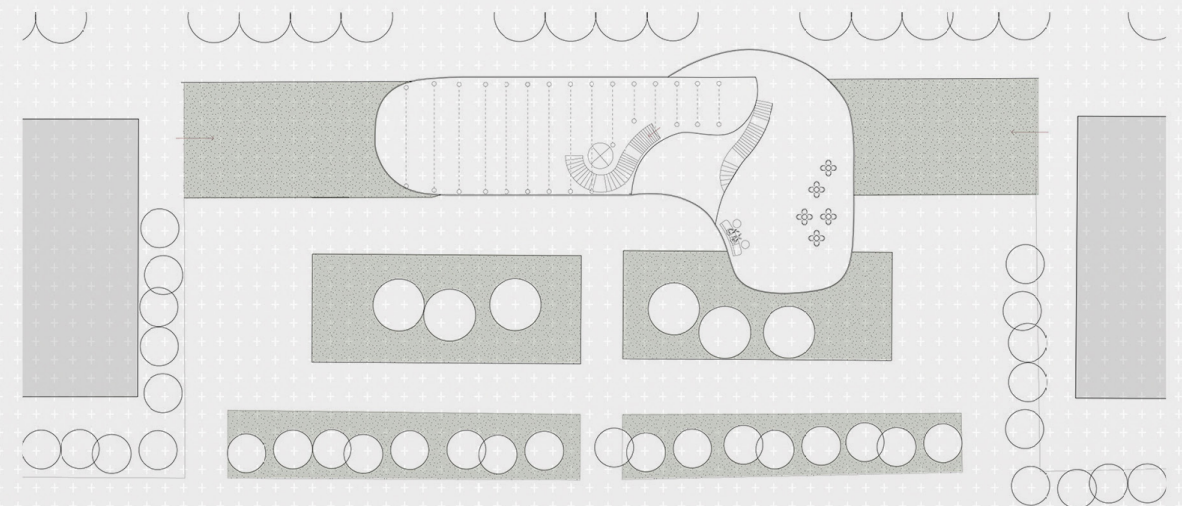
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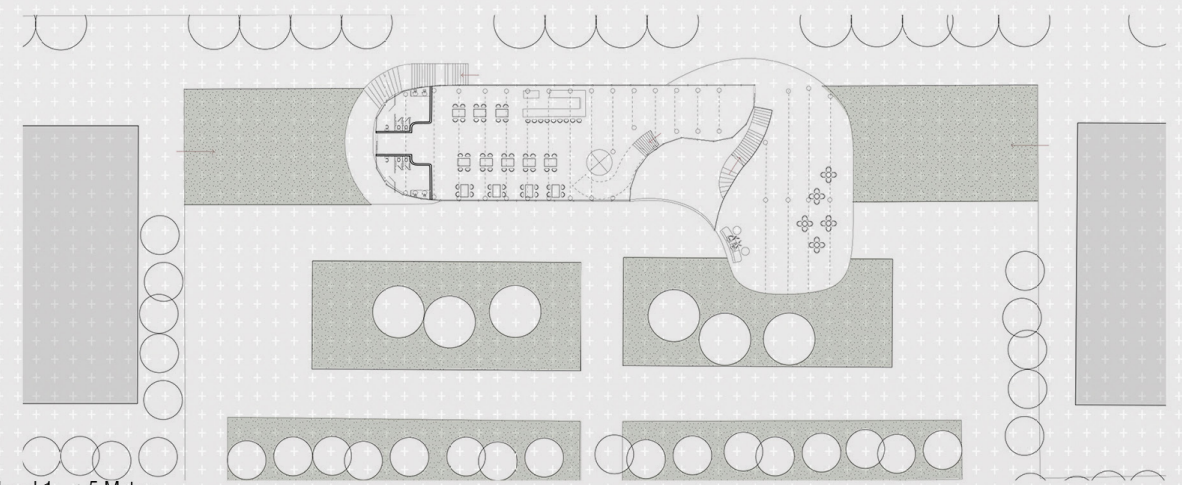
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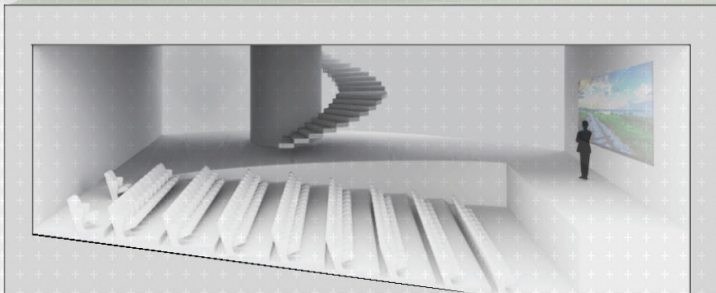
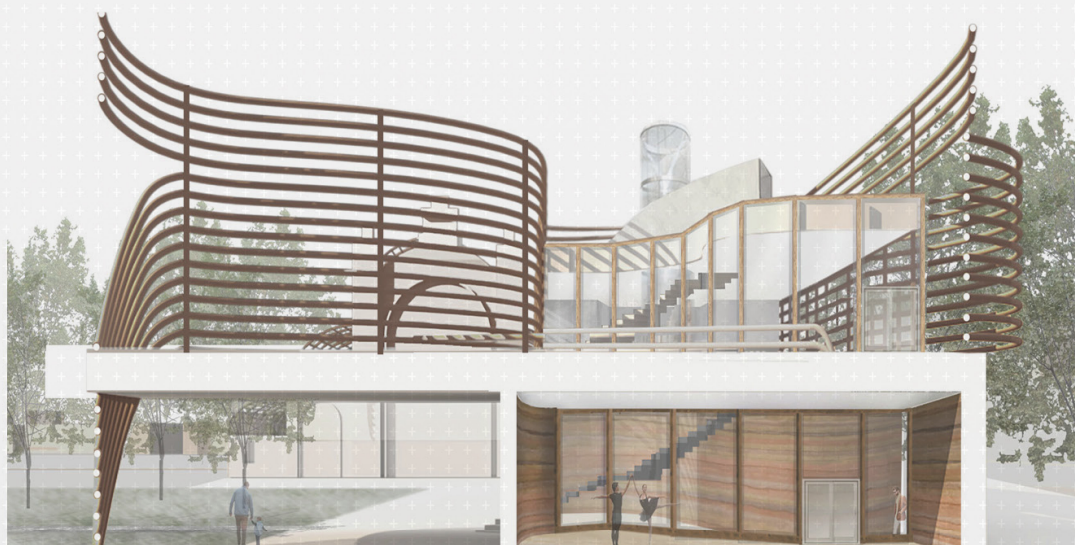
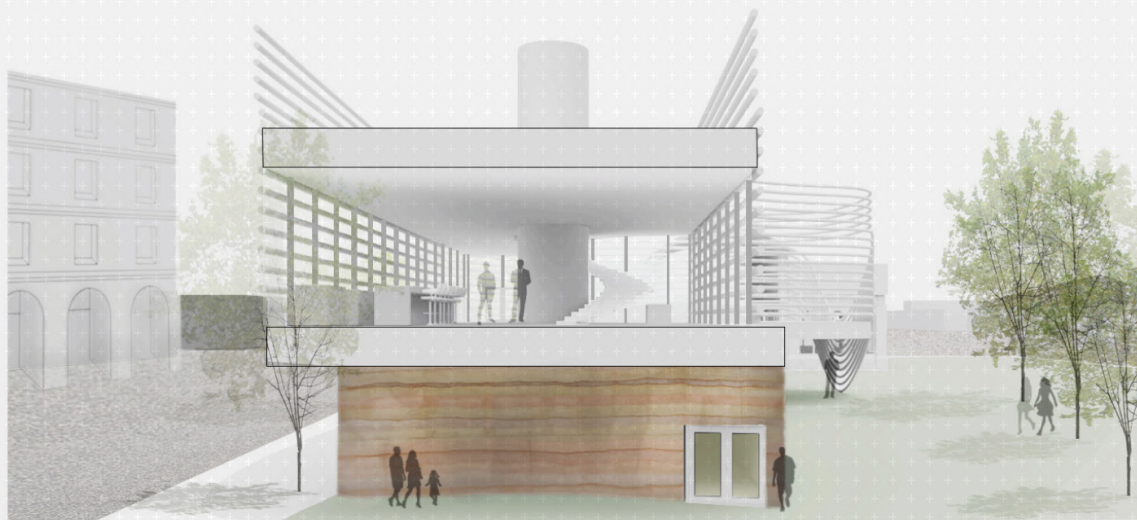


Level 2 +10 Meters

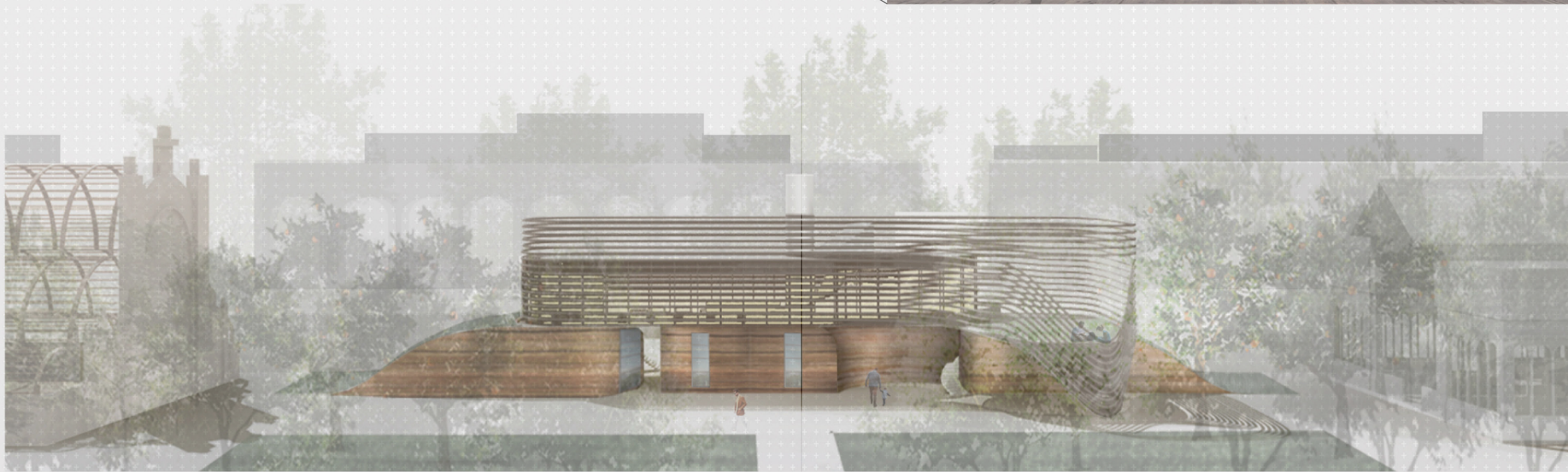


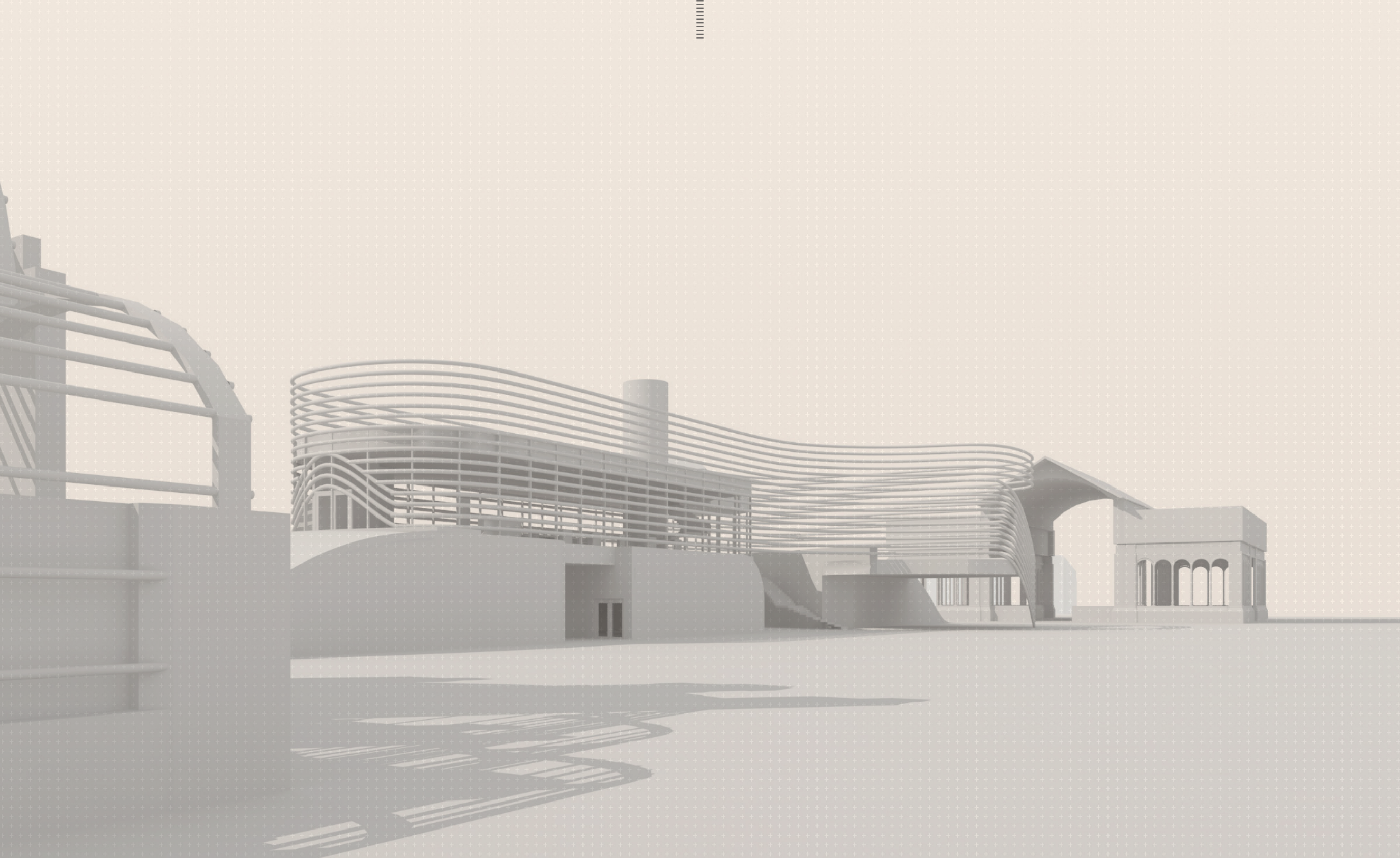
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Interior Auditorium Render





STRATUS

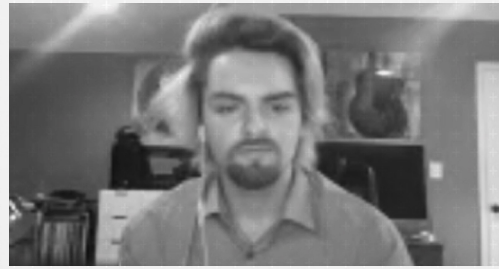
Connor James Brady, Clemson University, Architecture Undergraduate

Like many other cities, Barcelona has seen a rapid growth in its population and industries. Barcelona has always been an industrial port city generating massive amounts of pollution from planes, trucks, and ships into the air and water. The increase in tourism has brought on more pollution from cruise ships and air planes coming in and out of the city. This project started with the acknowledgment of the city focusing on the health of its people and global warming to create a design that connects people with each other with a focus on climate.

The main concept came in the form of a cloud as polluted clouds from human interactions have impacted the water cycle and air quality of the city. Barcelona has produced enough pollution to create its own stratus cloud, known more commonly as "smog", creating an environment that directly impacts its citizens. Stratus, Latin for layer, came from this smog and is the core concept for the project.

On the site will remain the greenhouse and the dark house and I am fully replacing the existing geology museum to create a new entrance into the park. In order for the building to have a significant impact on the site, the design uses the idea of connection by morphing the facades of the greenhouse and dark to create the building. Using a structural system of rings to mimic the roof structure of the dark house the building creates a form resembling a cloud in elevation and section. In order for the building to appear floating, about two and a half meters from the ground the building will be clad with a polished metal to reflect the surroundings. The main portion of the exterior will be a lightweight, strong, and translucent plastic known as PTFE. In order for the building to act as a new entrance to the park there needed to be physical path to enter. This design elevates parts of the floor to create arches that visitors would walk under. The paths leading into the park would use trencadis with varying shades of white tile as well as mirror tile to connect with the polished metal on the lower parts of the building.

For the interior the program is based around collaboration. On the ground floor there are terraced spaces for larger groups to meet and hold events along the ramps leading to the first floor. The first floor is a system of hanging platforms that can be used for smaller groups, with some platforms being enclosed for sound privacy. Hanging under these platforms will be plants with misters that not only water the plants, but also give the platforms the appearance of floating on a cloud. The second floor is a suspended viewing platform for visitors to walk along and view the park.



FINAL JURY

Dan Harding CU:

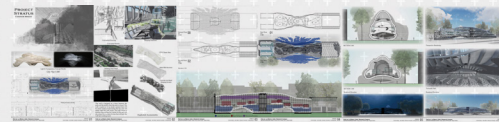
That strategy of exposing the structure and the ribs and concealing them is good conversation to have.

The thought of the reflectivity especially in association with the clouds, if the skin is reflective but as internal of the ribs, one of the things that's going to reflect is obviously the ribs themselves.

So, then it's really going to be about reflecting kind of the skeleton, since the structure is going to get twice as deep. The point of having a clear position on what is being reflected. I think you could also suggest, it's a steel structure and is also cloud polished aluminum. I think what that would do is it would almost make the ribs disappear, but could reflect a lot of things that were lateral to those planes in addition to what the belly was.

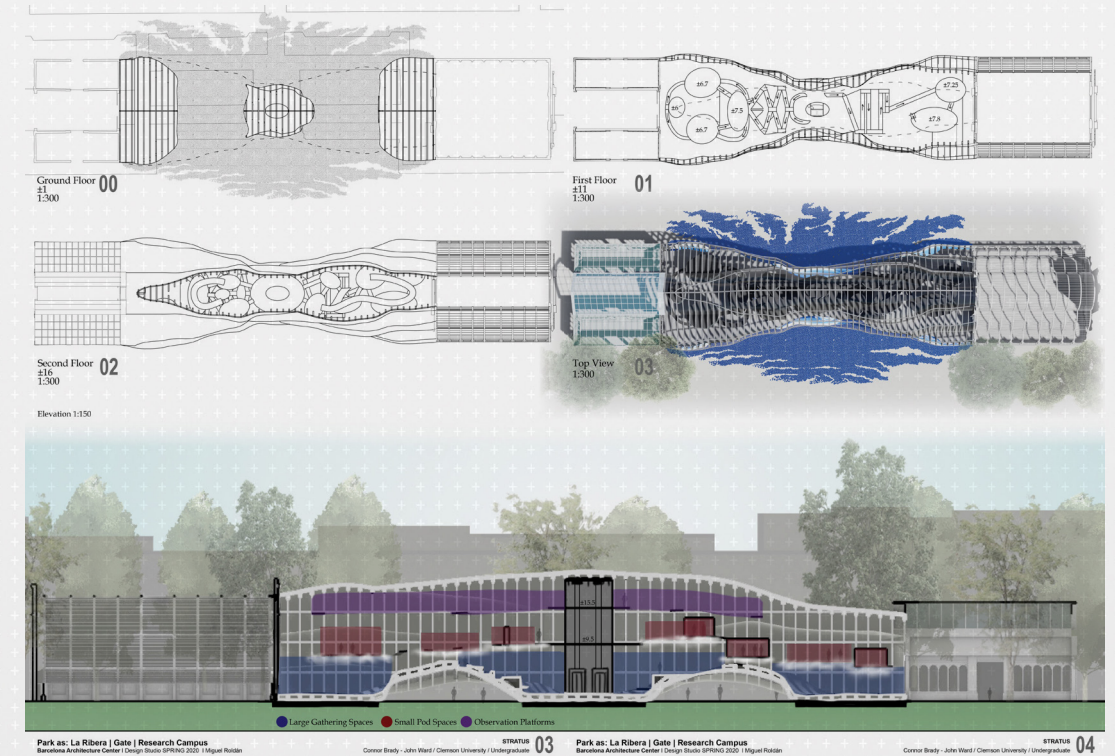
Both of your and John's projects really do bridge the public space and the architecture. I would suggest an architect and artist architect for you to look at is Ned Kahn that does series of facades on clouds, and in fact it's for children's Museum is called the articulated cloud, where it's a light reflective panels that flip and fold with the wind.

Take a look the relationship of main structure of that facade with light and reflectivity.

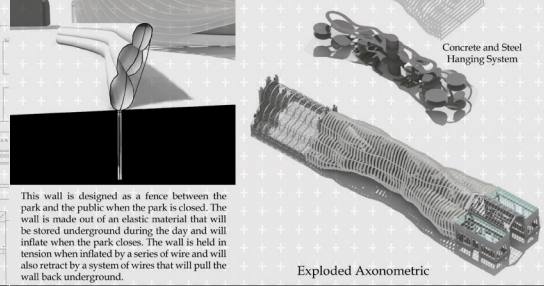
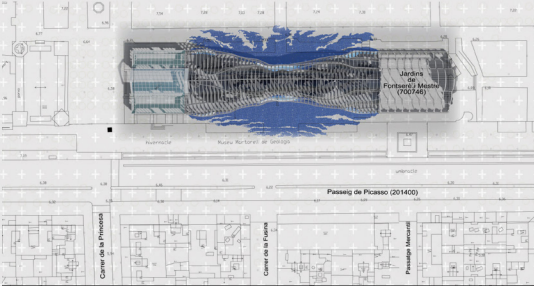
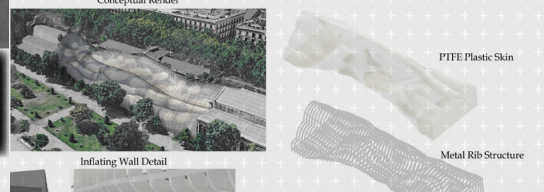
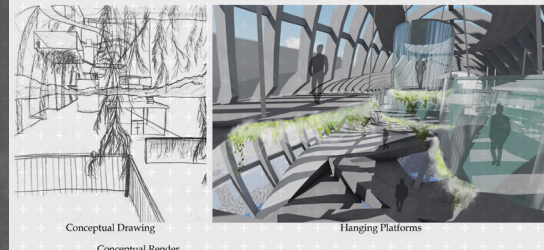
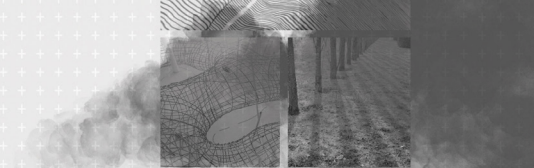


Stephen Caffey TAMU:
*How do the clearing skies associated with Lockdown add another dimension to your architectural thinking?
 Why can't people enter at night?
 I'm interested in the subversive materiality of your project: have you explored emerging and projected innovative materials that have not been traditionally used for architecture?*

*Can you identify the most successful moment of transition in the morphing mechanisms of your project?
 Mist and clouds connote the ephemeral – is this notion of the temporary, transitory, fleeting important to your thinking tectonically and in terms of water and flora?
 A sensory doorway suggests liminality – does this notion manifest as an explicit interest in your approach*



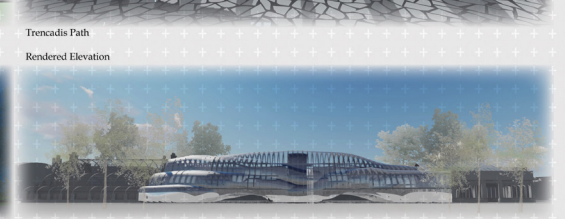
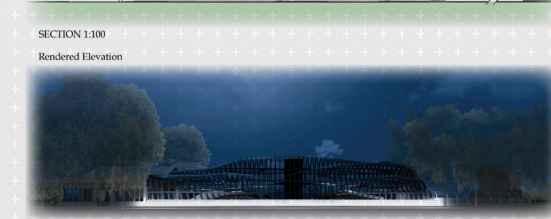
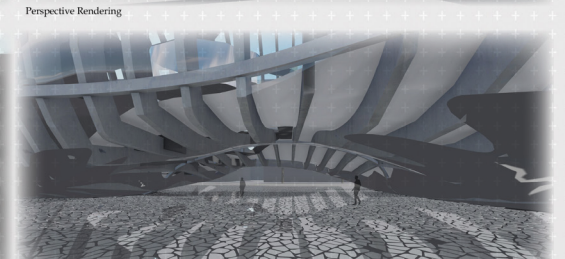
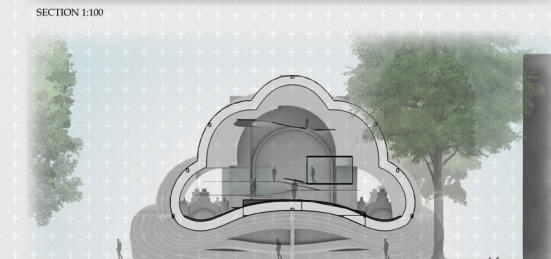
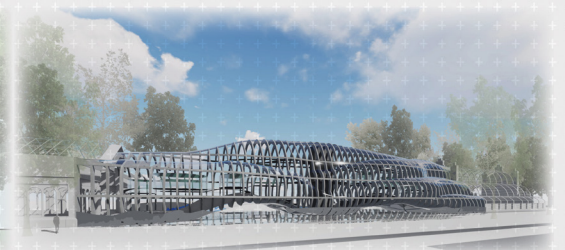
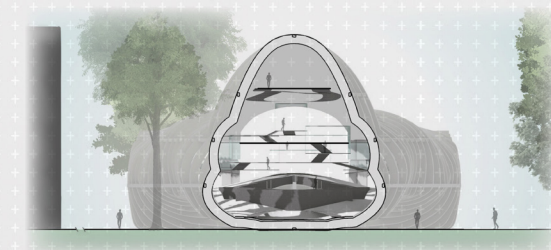
PROJECT STRATUS



This wall is designed as a fence between the park and the public when the park is closed. The wall is made out of an elastic material that will be stored underground during the day and will inflate when the park closes. The wall is held in tension when inflated by a series of wire and will also retract by a system of wires that will pull the wall back underground.

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 Barcelona Architecture Center | Design Studio SPRING 2020 | Miguel Roldán
 STRATUS
 Connor Brady - John Ward / Clemson University / Undergraduate 01

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 STRATUS
 Connor Brady - John Ward / Clemson University / Undergraduate 02



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 STRATUS
 Connor Brady - John Ward / Clemson University / Undergraduate 03

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 STRATUS
 Connor Brady - John Ward / Clemson University / Undergraduate 04

VENE D' AQUA

FLUIDITY BETWEEN WATER AND CIUTADELLA PARK

John Michael Ward, Clemson University, Landscape Undergraduate

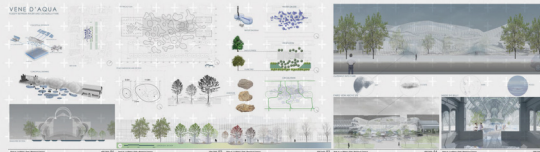
To connect the el Born neighborhood to Ciutadella Park I redefined what it means to create a space.

Water became the main focus conceptually, and transformed into a deep study of Leonardo Da Vinci and his work in fluidity. Water can be manipulated to inhabit any atmosphere or surface; a concept Leonardo da Vinci became the master of when studying water manipulation in the form of fluidity. My proposal tackles the forms of fluidity, while creating a living, cleansing space for the public to enjoy.

Vene d'Aqua's cloud like structure hovers above a collection of ponds, each inhabited with natural systems of filtering water. It is important for the circulation of water to be evident on the site, allowing for unique displays of Leonardo's fluid studies. Mist represents his findings on air flow and how it envelops several objects at once. The use of mist allows for the ponds to be used year-round. In response to water level change, mist sprays to cool down hot and dry periods, and also creates a cloud-like affect when sprayed underneath the arches of Vene D'Aqua. The flow of water from pond to pond represents how water flows in depths, over obstacles, and against barriers.

The natural feel to each pond is inspired by Junya Ishigami's water garden drawings. His beliefs that a design should start with the pedals and the leaves before the building allowed for the concept of fluidity to shine in both the landscape and the structure. Vene d'Aqua is capable of cooling down the hottest day of summer, while hosting hundreds of visitors all at once.

The sustainable principles on the site include: limestone and Bald Cypress trees placed in ponds as water filters, recycling of water, time-controlled mist at low pressure, a combination of vegetation and flowing water contributes to an increase in animal and plant life, and lastly a porous material that allows for drainage of storm runoff.



FINAL JURY

Tim Brown CU:

Landscape idea is very interesting. It makes me think that. It would be amazing if this could be extended out into the city and somehow tie into some of the infrastructure around, even if it was just taking some other gutter water off the street and let be larger scale vision and tie is at an urban infrastructure.

Urban Lab have done their own initiative. The whole series of Blvd studies to Chicago and thought about how could they take the streets to recharge the Michigan. So you might want to look at their work.

Marcel Erminy TAMU:

I found fascinating and very beautiful the landscape. I think that yours your ground floor plan is the most compelling one because although you clearly talked about it from a technical point of view, I'm fascinated to see and it kind of reminds me a little bit of Latin America landscape architect Burle Marx that creates this beautiful of free forms with a geometric logic that goes behind that. And when I see these ponds that are sort of articulated by the presence of trees and surrounding shapes, everything will pull the Marx as well.

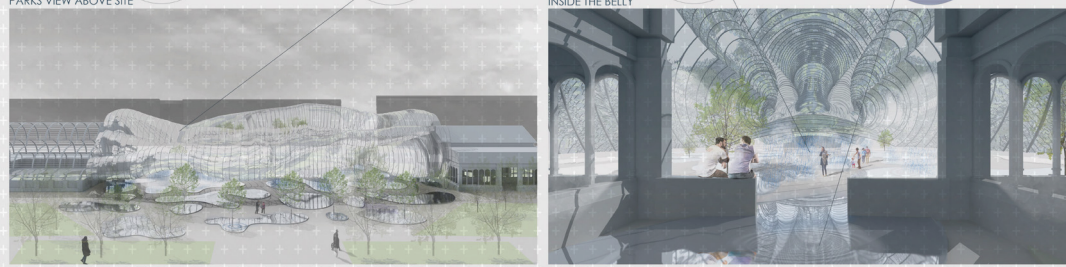
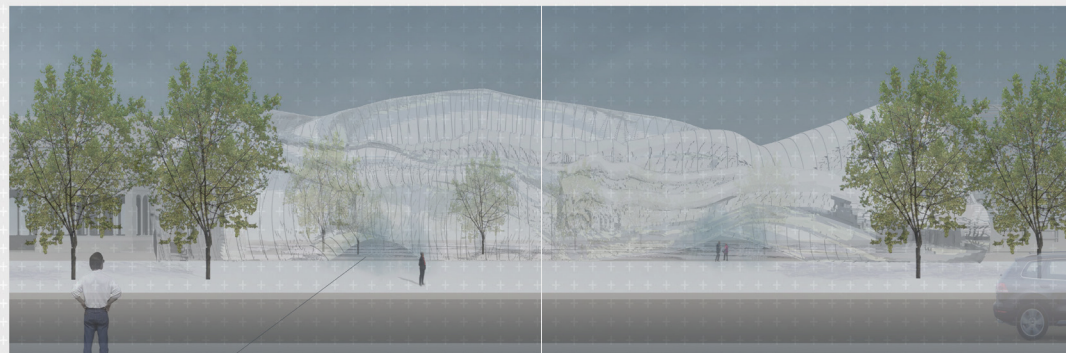
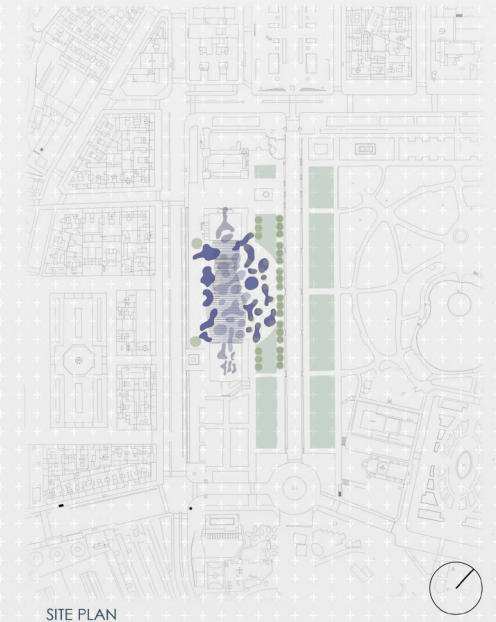
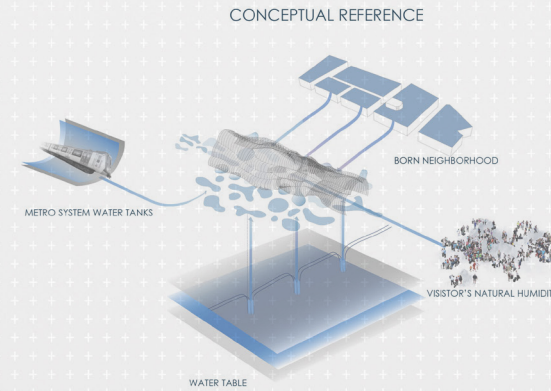
I think that the result of this drawing in particular here, where you see the classic form of the two floor plans and also the very great oriented location of trees on the sidewalk. And then all of a sudden, this freedom that happens with the textures that had the different sort of shapes that you have arrived at, would follow very logical process.

Stephen Caffey TAMU:

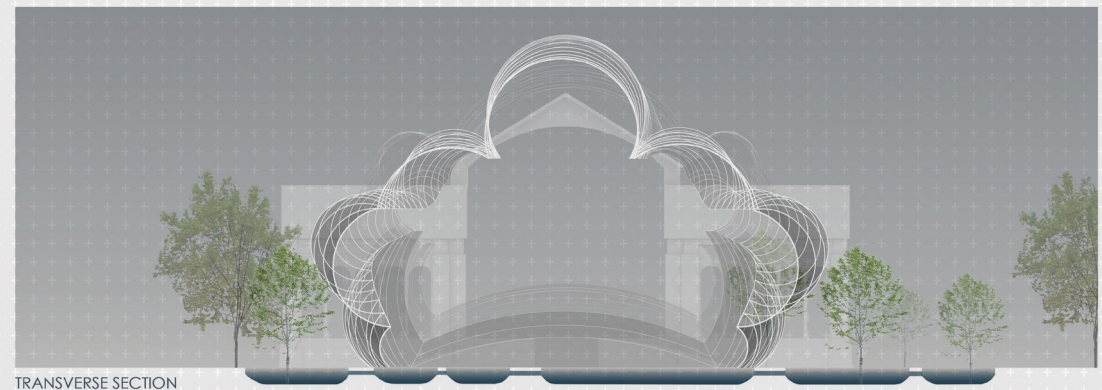
Did you study fluid dynamics as a source for the poetic exploration of the hydraulic ideologies of your project?

VENE D' AQUA

FLUIDITY BETWEEN WATER AND CIUTADELLA PARK

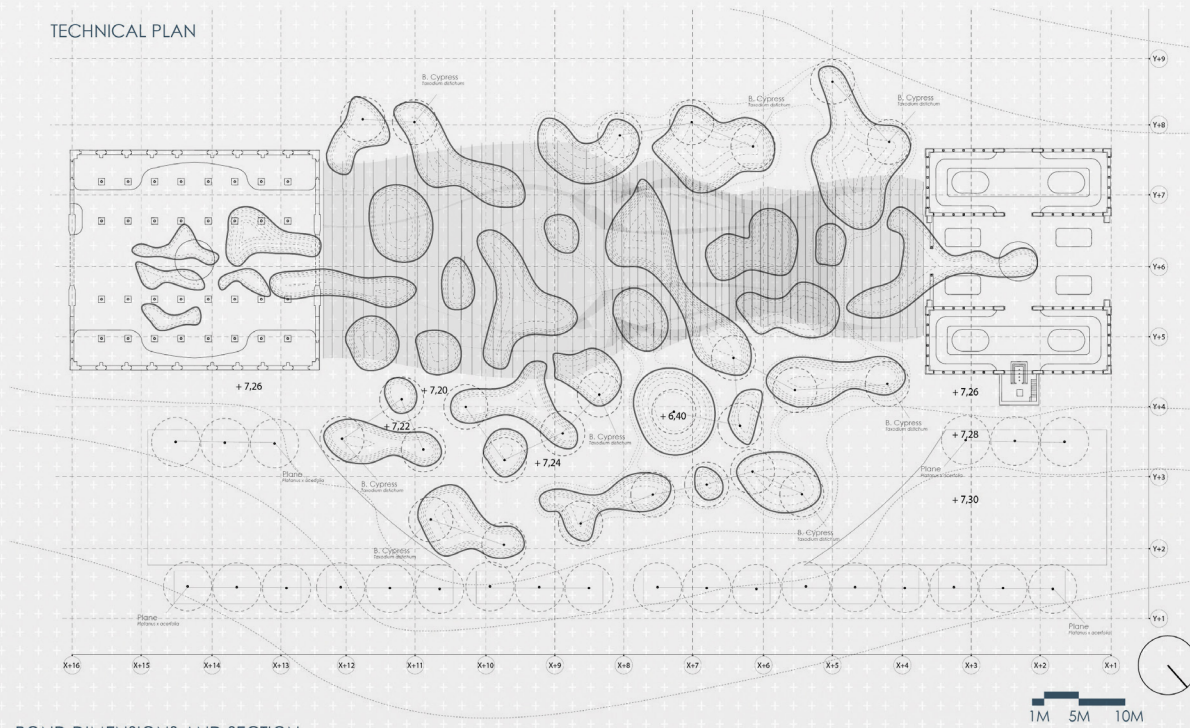


Park as: La Ribera | Gate | Research Campus. Barcelona Architecture Center | Design Studio SPRING 2020 | Miguel Roldán. VENE D' AQUA. John Ward / Clemson University / Undergraduate. 04. VENE D' AQUA. John Ward / Clemson University / Undergraduate. 05.

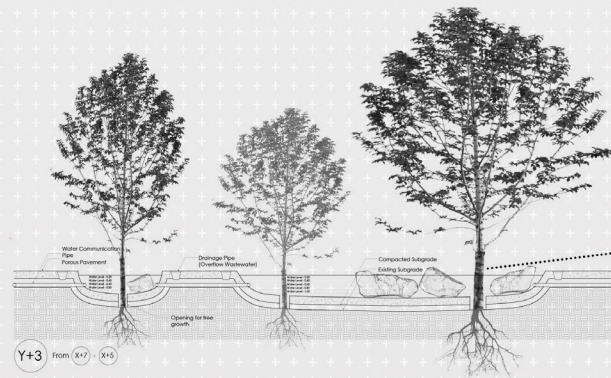
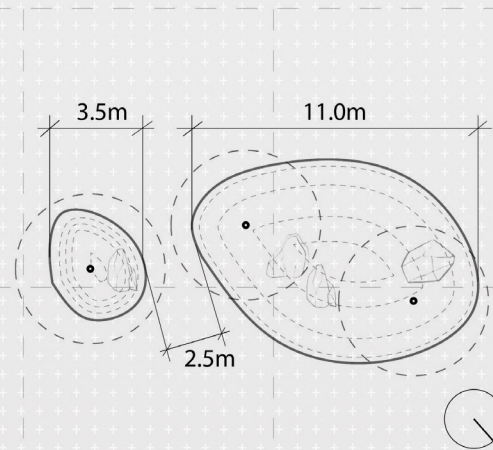


TRANSVERSE SECTION

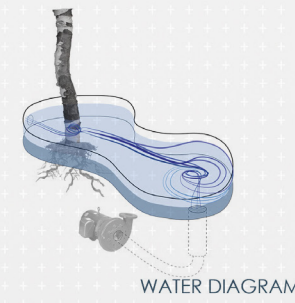
TECHNICAL PLAN



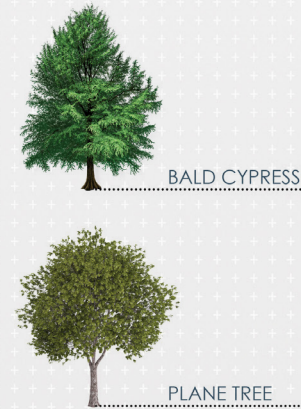
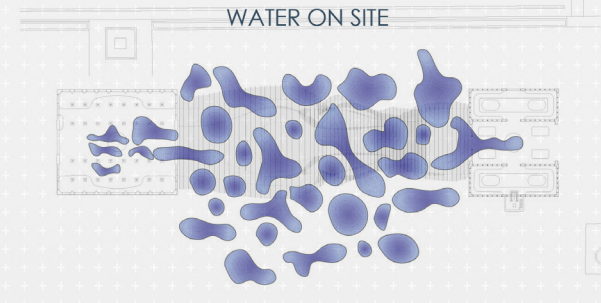
POND DIMENSIONS AND SECTION



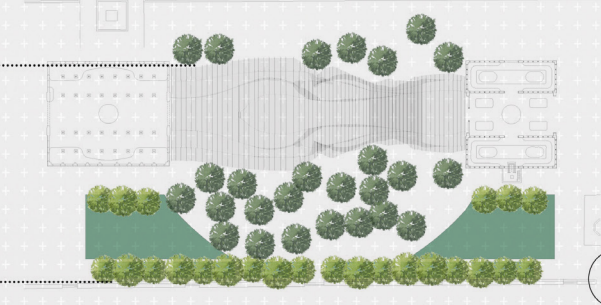
LIMESTONE



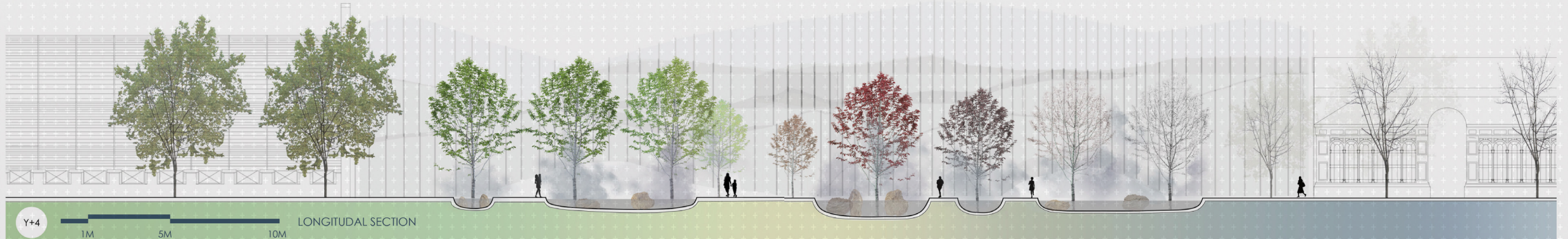
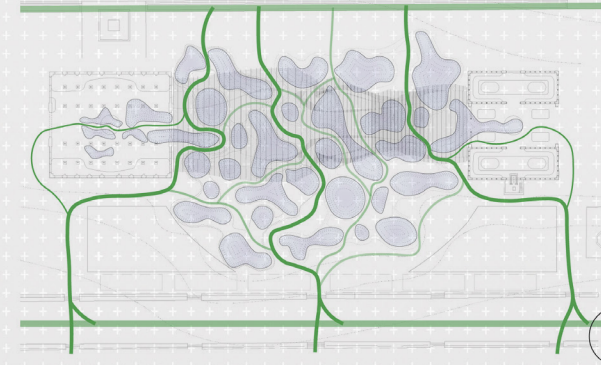
WATER ON SITE



VEGETATION



CIRCULATION



THE JOINT

Zara Izabella Silva-Landry, Clemson University, Architecture Undergraduate
 Molly Ann Glaser, Clemson University, Architecture Undergraduate

The definition of a joint is a point where elements meet and are connected together. When looking into the idea of joints, we focused on the Chidori joint as a precedent to base our general circulation on. We envision our building acting as a connection between the Born neighborhood to Ciutadella Park in one direction and the Hivernacle to the Umbracle in the perpendicular direction. In addition, we wanted to connect our experience vertically through levels above grade, at grade and below grade. To join these spaces together we lifted the main volume off the ground to create a permeable entryway from all sides. We were inspired by the 4-column facade of the pre-existing geology museum and decided to support our lifted volume with 4 smaller volumes as a way to connect conceptually to the past.

These smaller volumes are created from a series of 4 circles, each 4m in diameter, which allows the form to be easier and more cost effective to construct. These volumes also demonstrate the vertical circulation path throughout the building creating the vertical connection between above and below ground. The main volume is a box truss that represents the idea of joining and holding together the Hivernacle and the Umbracle.

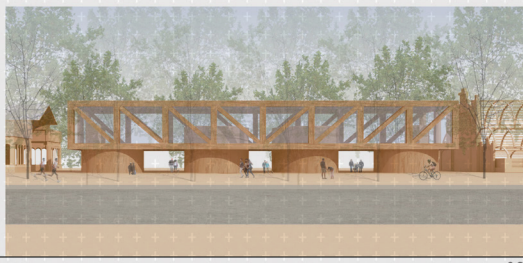
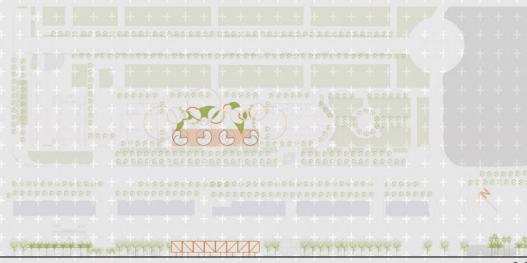
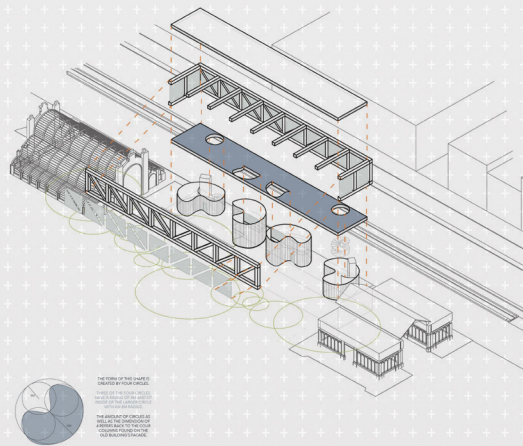
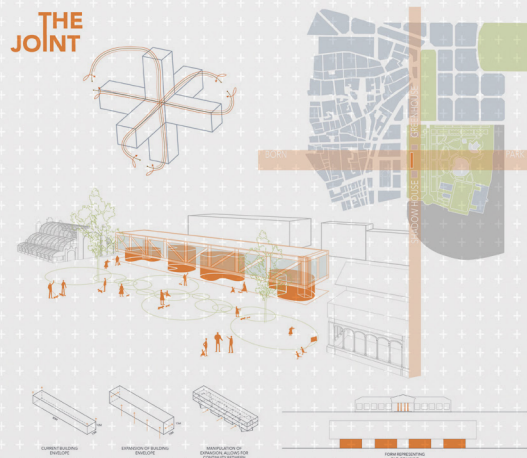
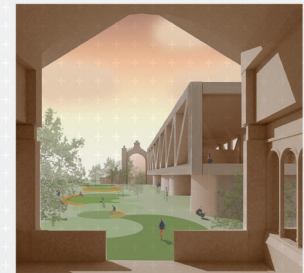
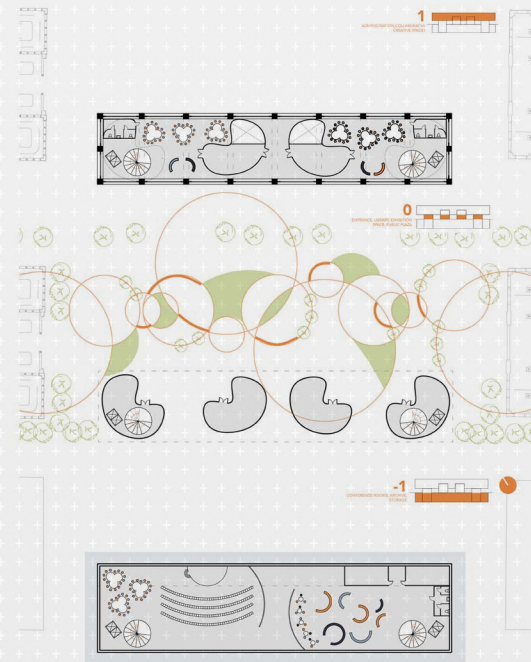
Programmatically, this building acts as a community space, for people to gather and share ideas. The space below grade houses a large conference space, storage rooms, library archives, and shared working spaces. The ground floor is used as a library along with a neighboring exhibition space for local displays, which are located in the central volumes. As you go up through the circulation volumes, you come to the main volume which is used for administration and collaborative spaces.

The program and furniture is designed to be flexible and able to meet the needs of the surrounding community. The plaza space on the park side of the building uses a series of circles to create outdoor spaces that connect across from the Hivernacle to the Umbracle. The building is made mostly of wood; the small volumes are made of Spanish Pine paneling to allow light inside and the main volume is made of Spanish Cedar held together with wood joints. The value of a wood joint is that it only uses one material, but in purposeful ways to create the connections. This series of joints come together in harmony to create the large conceptual joint that is our building.



FINAL JURY:
Tim Brown CU:
Simplicity of the scheme is really striking and I think that it's just so clear and then the idea came from the material world. The idea of the joint that you were able to push through several levels. I think that's always really helpful, especially at this point in school to be able to sustain analogy or design analogy or metaphor and start thinking about. How does this work in civic level, how does it work in the building? How's it working in detailing, and joinery is one of our greatest response in architecture, so that's good one. I think the other thing I really appreciate is a sort of fluidity of the different forms and how they create spaces between them and it's still very simple. So, I think the clarity of the project and the clarity of the description matches was sort of the straight line thinking through the project.

FINAL JURY:
Stephen Caffey TAMU:
The scalar and aesthetic emphases on joints and trusses offers additional opportunities for exploring "indexical" relationships between architectural features and their structural and tectonic operations and functions.

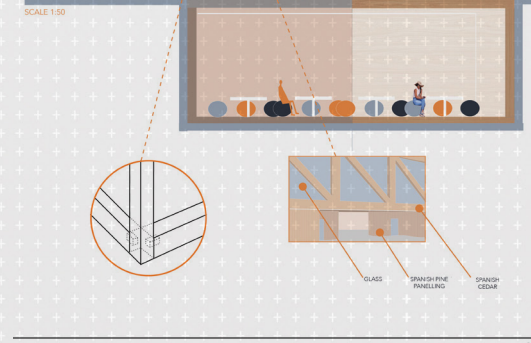


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 THE JOINT 01
 Molly Glaser + Zara Silva-Landry | Clemson University | Undergraduate

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 Barcelona Architecture Center | Design Studio SPRING 2020 | Miguel Rotán
 THE JOINT 02
 Molly Glaser + Zara Silva-Landry | Clemson University | Undergraduate

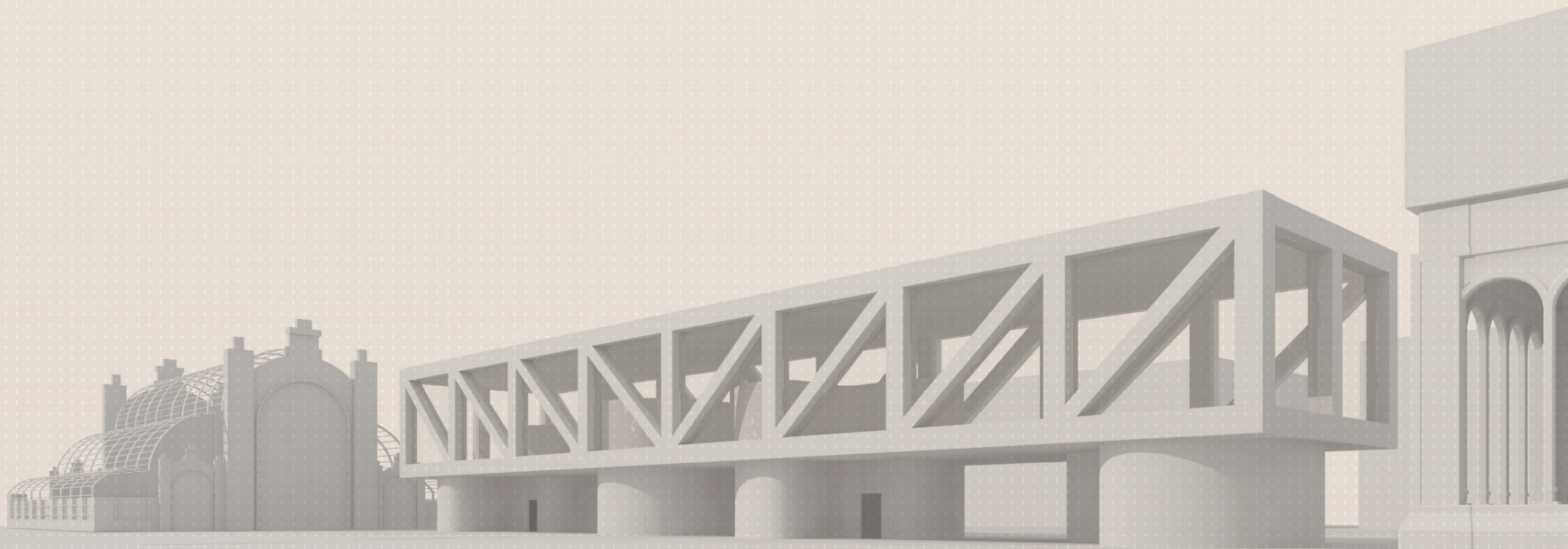
Park as: La Ribera | Gate | Research Campus
 Barcelona Architecture Center | Design Studio SPRING 2020 | Miguel Rotán
 THE JOINT 03
 Molly Glaser + Zara Silva-Landry | Clemson University | Undergraduate

Park as: La Ribera | Gate | Research Campus
 Barcelona Architecture Center | Design Studio SPRING 2020 | Miguel Rotán
 THE JOINT 04
 Molly Glaser + Zara Silva-Landry | Clemson University | Undergraduate



Park as: La Ribera | Gate | Research Campus
 Barcelona Architecture Center | Design Studio SPRING 2020 | Miguel Rotán
 THE JOINT 05
 Molly Glaser + Zara Silva-Landry | Clemson University | Undergraduate

Park as: La Ribera | Gate | Research Campus
 Barcelona Architecture Center | Design Studio SPRING 2020 | Miguel Rotán
 THE JOINT 06
 Molly Glaser + Zara Silva-Landry | Clemson University | Undergraduate



THE URBAN GREENHOUSE

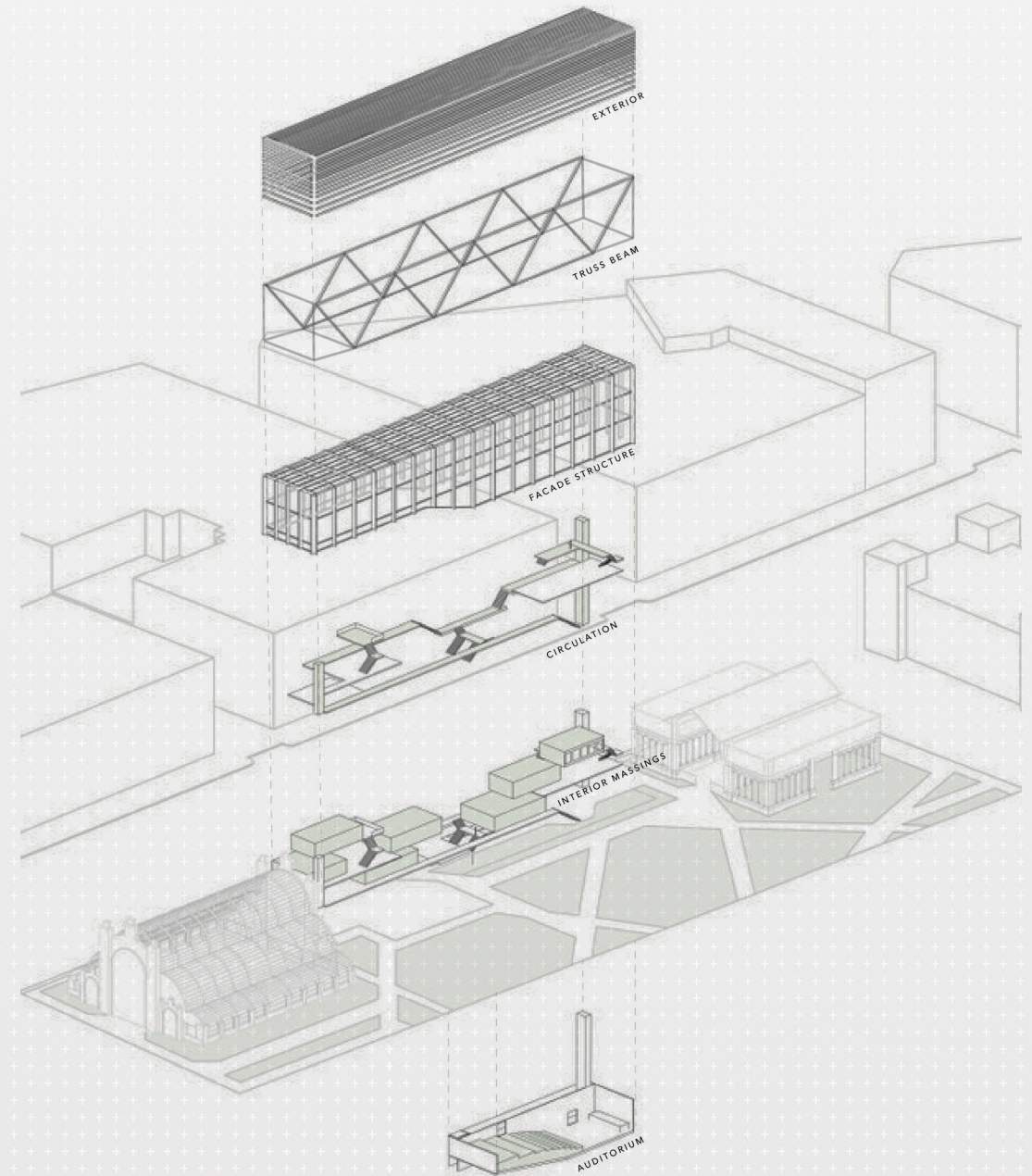
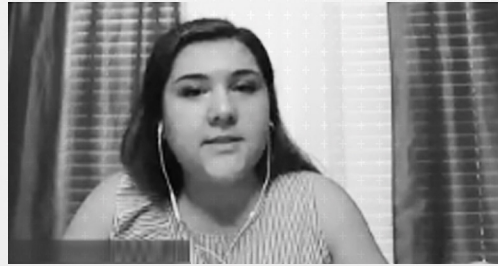
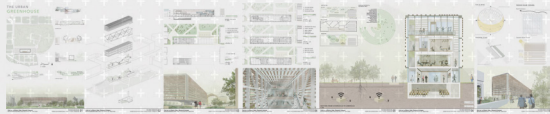
Bridget Madeleine Rodgers, Clemson University, Landscape Undergraduate
Elizabeth Vera, Clemson University, Architecture Undergraduate

Parc de la Ciutadella is known as one of the major green spaces in Barcelona, and creates a contrasting environment to the busy city. The park is a key part of the community of the Born neighborhood as well as the Universidad Pompeu Fabra. We were inspired by the connection between these two communities and aimed to create a design that would do just that.

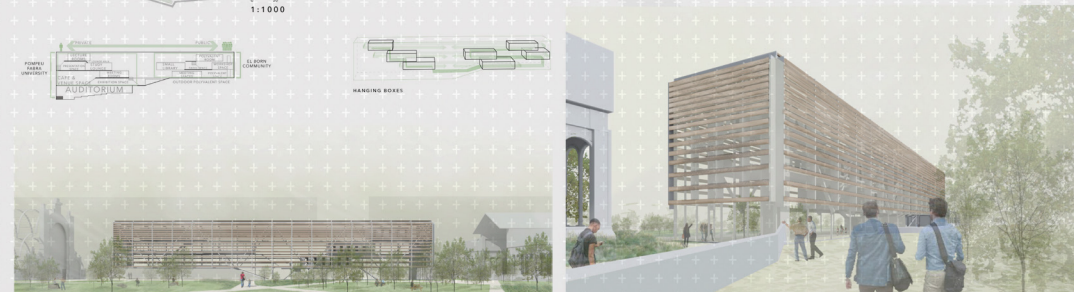
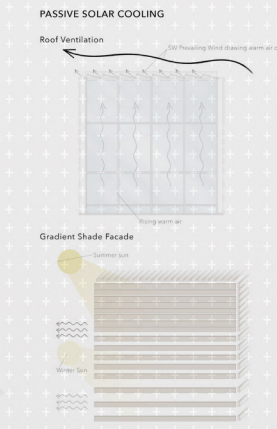
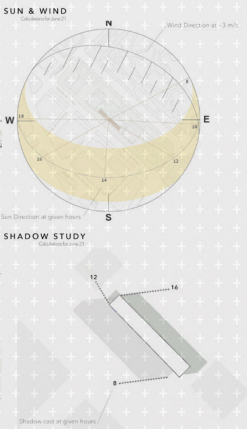
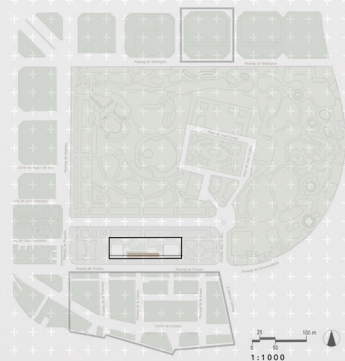
The design is composed of 3 main elements: container, interior massing, and a system of connections between them. The exterior shell that surrounds the "floating" masses functions as a greenhouse. This idea sprouted from the existing buildings on the site as well as the current conditions. Parc de la Ciutadella is known as the "lungs" of Barcelona that provide a breath of nature to the urban environment. This element of life and adaptation carries throughout the design. The container creates a microclimate that not only allows for the growth of vegetation but also nourishes those who inhabit the space. The floating masses serve as a way to break up the program yet are connected by main walkways. This helps for casual collision between the students and the locals of the surrounding neighborhoods.

The roof also opens for natural ventilation and encourages air circulation throughout the building. The wooden shutters help shade and distribute sunlight by creating a gradient which disperses sun from top to bottom.

These elements function as passive solar cooling systems, minimizing excess energy consumption. The landscape design offers flexibility and choice over the area. Pathways break up the program of the landscape, whether it be study areas, sensory gardens, or lawns fit for socializing. The space's natural feel encourages pedestrians to slow down and enjoy the surroundings. The flexibility of the spaces and facade create a design that adapts to its communities and environment.



THE URBAN GREENHOUSE



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Barcelona Architecture Center | Design Studio SPRING 2020 | Miguel Rodas
THE URBAN GREENHOUSE 01
Elizabeth Vera and Madeleine Rodgers | Clemson University | Undergraduate
Park as: La Ribera | Gate | Research Campus
Barcelona Architecture Center | Design Studio SPRING 2020 | Miguel Rodas
THE URBAN GREENHOUSE 07
Elizabeth Vera and Madeleine Rodgers | Clemson University | Undergraduate

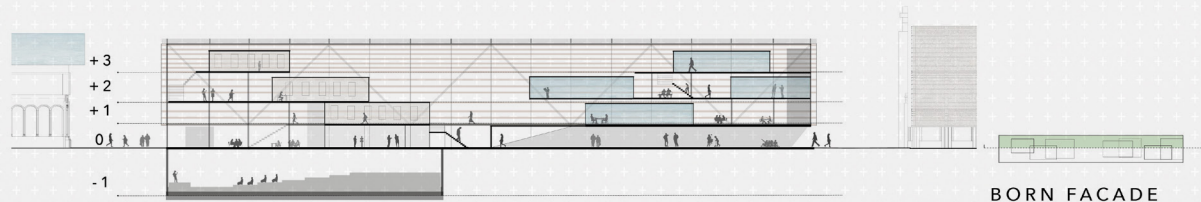
FINAL JURY

Tim Brown CU:
Have you addressed the elevated platform of the existing building on your project ground floor level?
Explain the orientation of your cantilever. Where did the wood idea as facade material come from the urban approach? Can you imagine the wood facade aging in 20 years, getting with darker tone and so.
I think is nicely set project. I congratulate you for it.

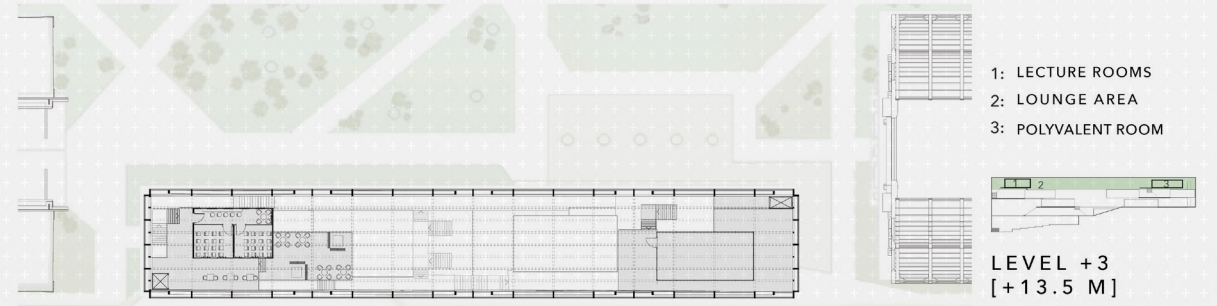
Stephen Caffey TAMU:
A place where things, including ideas, can grow: this suggests a type of fertility – do you feel that the notion of fertility applies to your project?
How do your passive climate responsive features compare to precedents from Barcelona's past and present?

Andrew Cohen RWU:

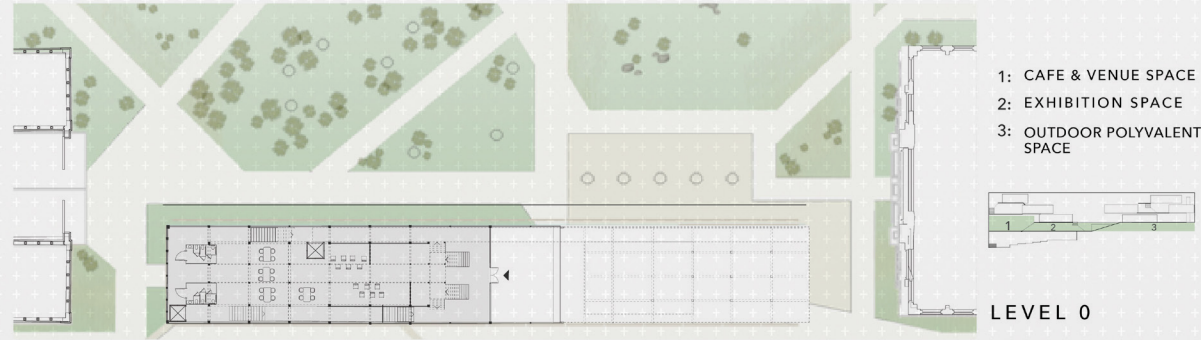
I think your interior rendering is a phenomenal image and it really makes us feel that this would be a wonderful space to be in. I love the idea that the circulation is moving around the boxes and that the boxes are able to be seen in.
It reminds me of the Beinecke Library at Yale, which is, a box inside of a solid box and it can glow because the onyx light through. So, you have a glowing box with glowing boxes inside it and I think that's very strong.
The interesting question here is relationship of the structure to the enclosure and the relationship of the structure of the outside to the structure of the inside. Are the boxes hang from the overarching structure or they are supported underneath by themselves?
Truss beam structure should dialog to the facade structure little bit more. I think its beautiful project.



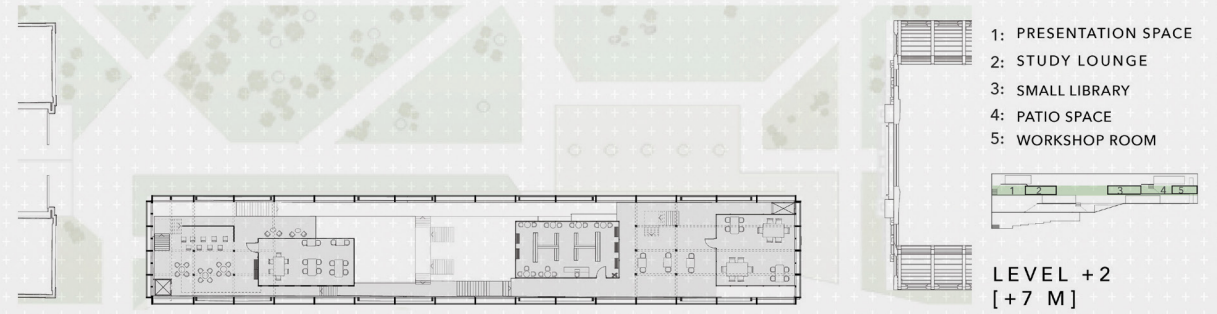
BORN FACADE
1:200



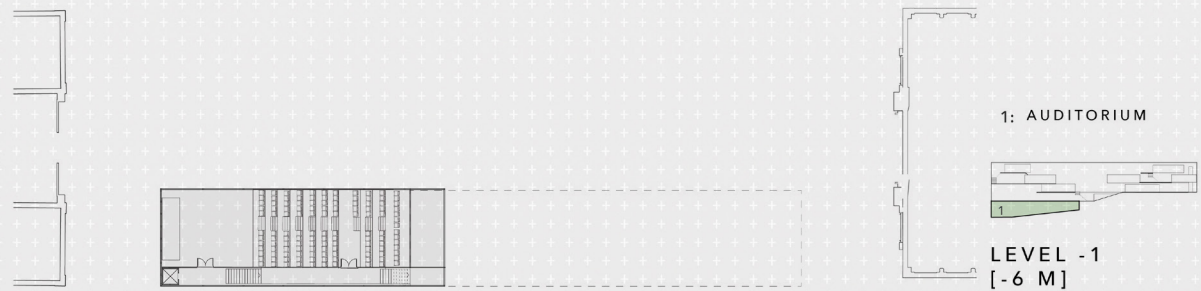
LEVEL +3
[+13.5 M]



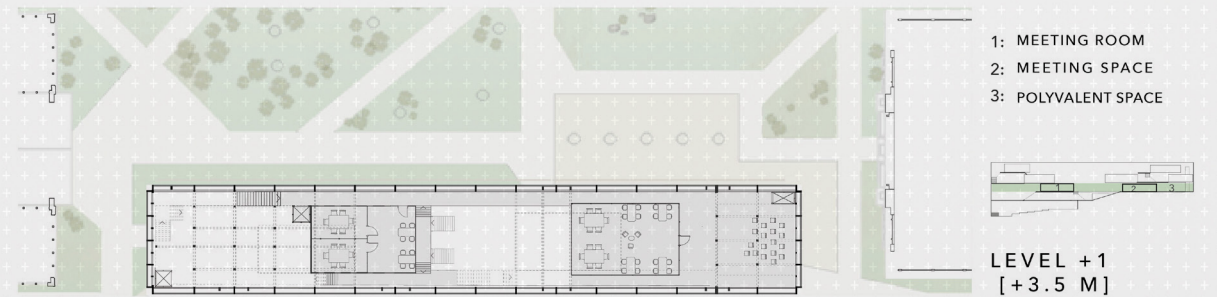
LEVEL 0



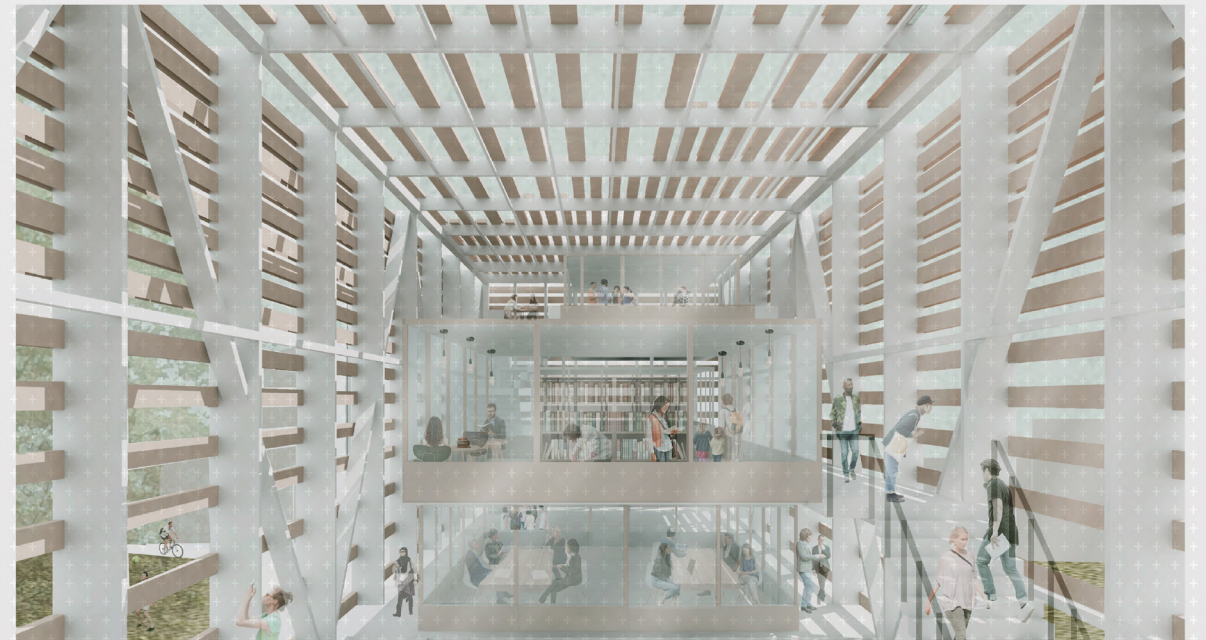
LEVEL +2
[+7 M]



LEVEL -1
[-6 M]



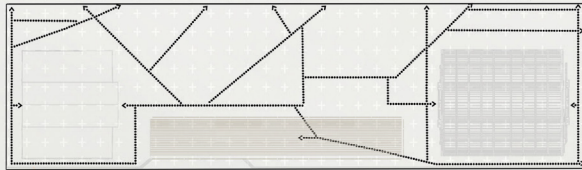
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VEGETATION



CIRCULATION

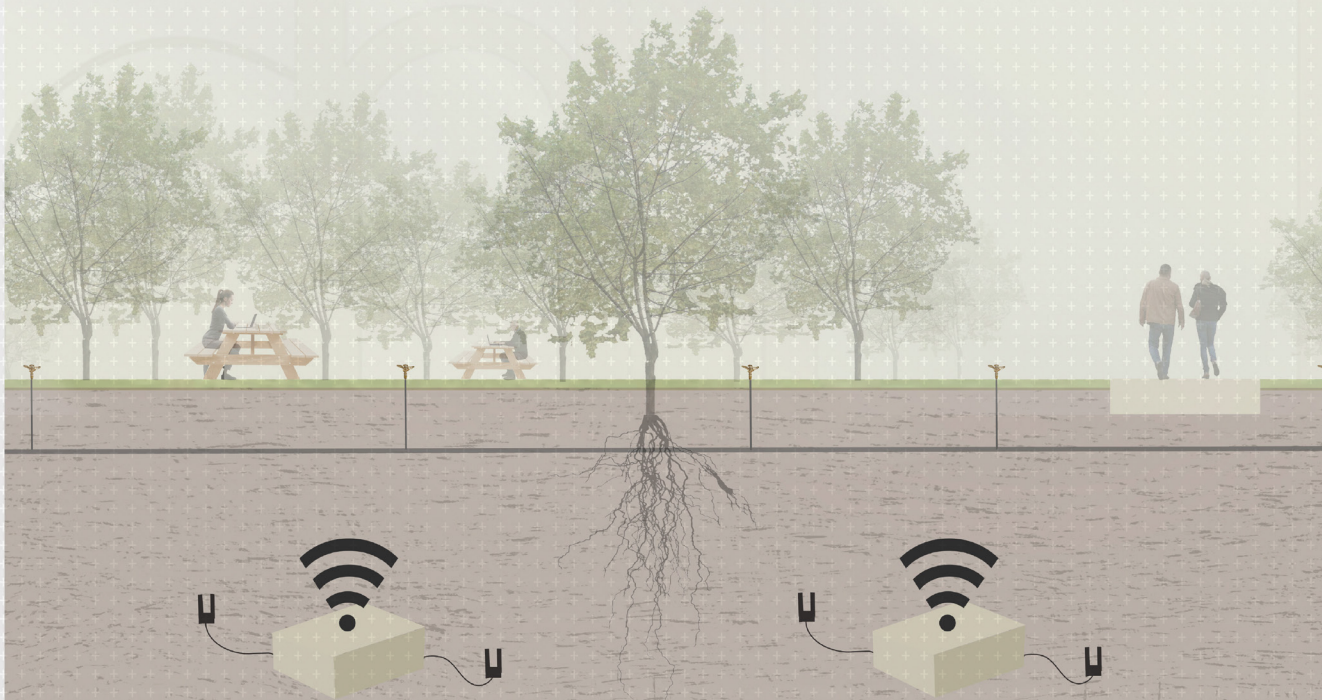


PROGRAM



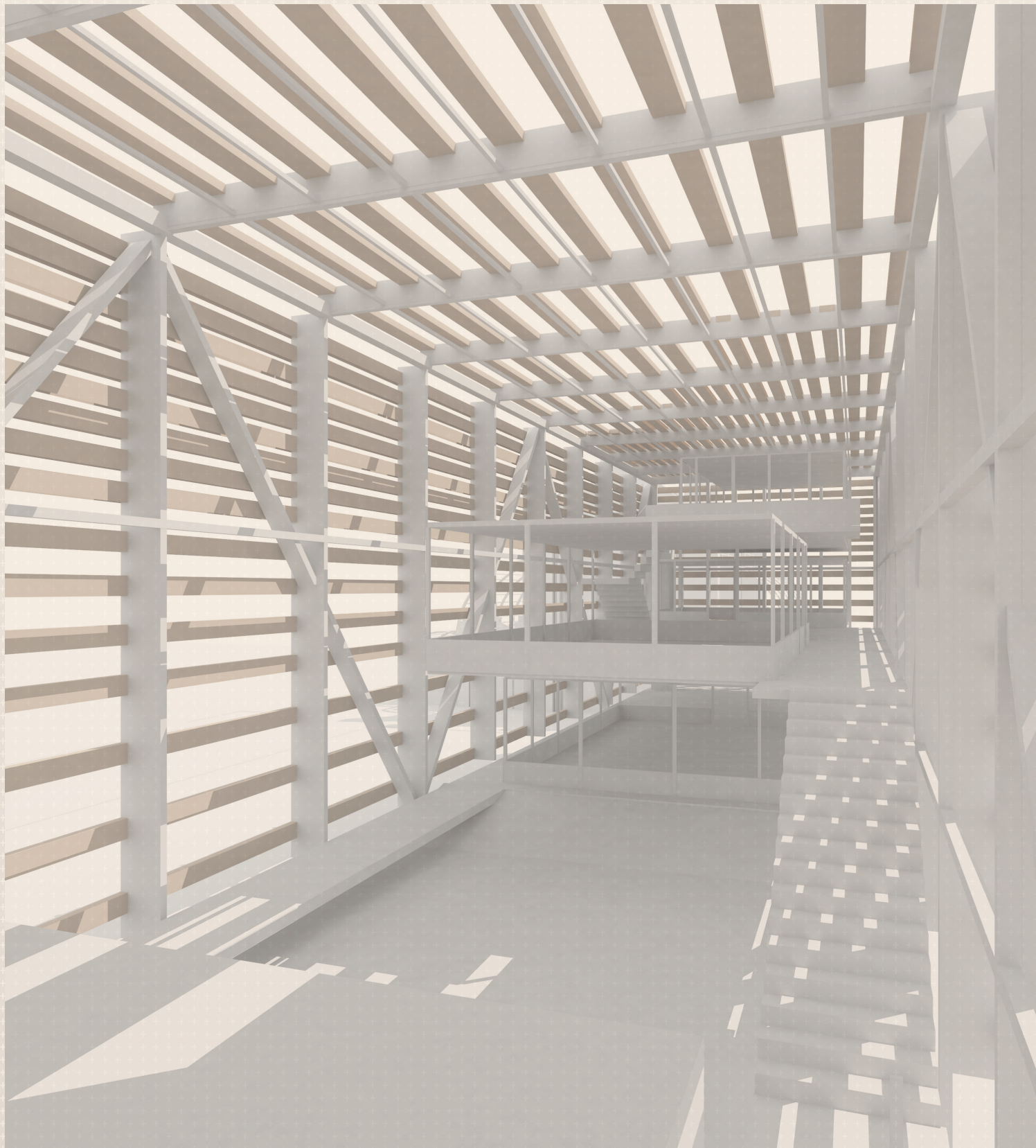
SEASONAL INTEREST & BLOOMING TIMES

- Laurus Nobilis
- Eriobotrya Japonica
- Punica Granatum
- Melissa Officinalis
- Agapathus 'Snow Storm'
- Rosmaranthus Officinalis
- Lavendula x heterophylla
- Aristida Purpurea
- Acanthus Mollis
- Agapanthus Africanus
- Watsonia Pillansi
- Daphne Odora
- Pittosporum Tobira
- Viburnum Tinus
- Edgeworthia Chrysantha



SECTION FROM HIVERNACLE TO UMBRACLE
1:50





THE URBAN GREENHOUSE

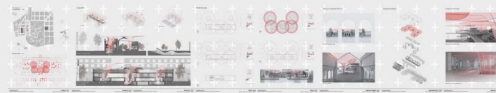
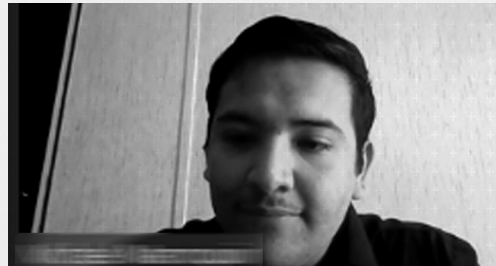
Jeannelle Fernandez, Texas A&M University, Landscape Undergraduate
Michael Anthony Marroquin, Texas A&M University, Architecture

The architectural language in Barcelona pertains to a combination of old and new layers. Throughout the numerous historical buildings in Barcelona, there is an attitude of respect and preservation but also renovation and celebration. We are interested in this theme of the city which marries the old and the new. In accordance with the city scale, our project for the Museo Martorell encompasses this notion. After an analysis of the park, we designed a fence that brought the UPF library into the park through a tunnel. This tunnel redefines the meaning of a fence by using the pre-existing conditions around and inside the park to direct the design. These conditions include respecting the UPF Library by using a hidden underground tunnel as a connection element that travels from UPF, crosses under the tram, the existing fence, and the zoo, into the park.

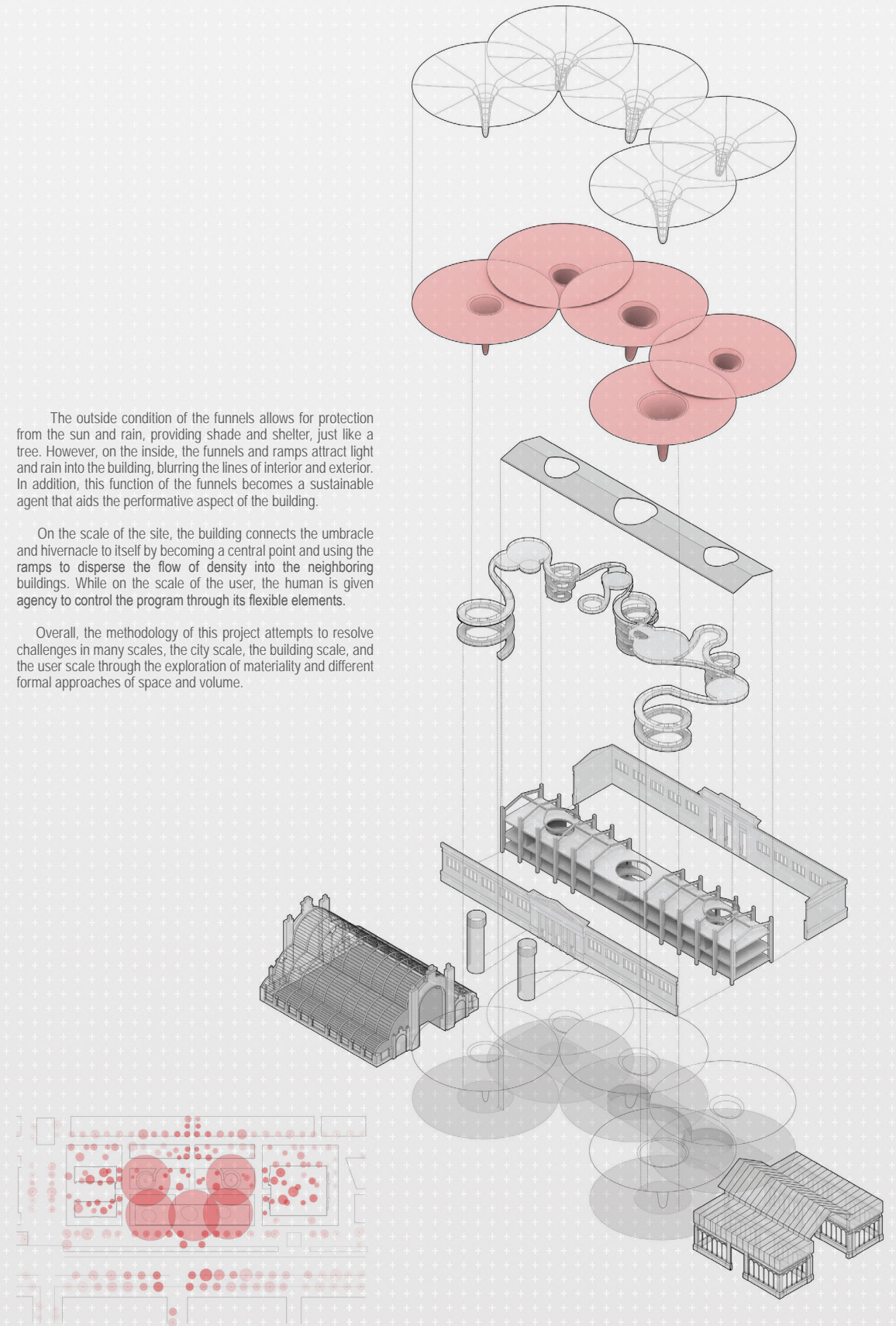
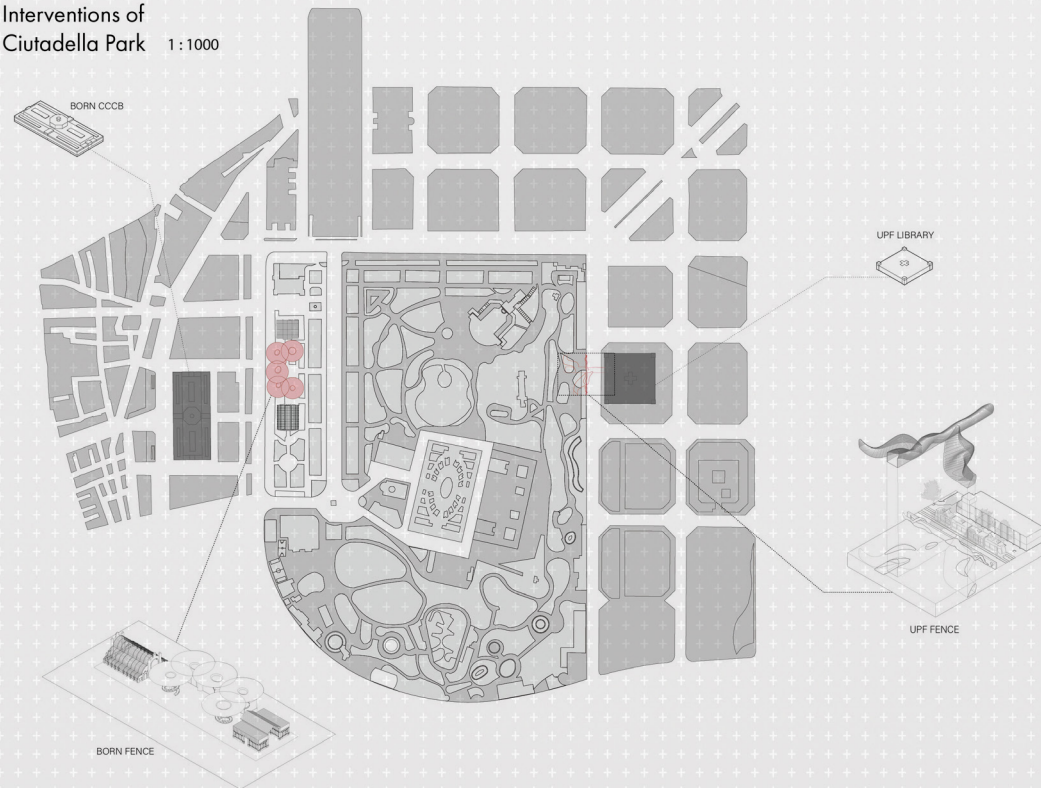
This connection between two realities trespasses the present components that divide them through the process of voiding, excavating, ungrounding and branching. The tunnel, UPF library and CCCB Born Market all use the same process of voiding and excavation in a heavy way.

But our response to these heavy interventions is the use of the same method to produce the opposite effect, a light intervention. Because the UPF tunnel becomes an existing condition in the reality of this project, the project in BORN is a different approach to the same goal. In this case, we use the funnel as an agent of lightness and translucency that pierces through the building through voiding. This operation of piercing through the existing museum is initiated on the roof and travels vertically through the building. While this requires a demolition of certain interior components, the facade of the building is celebrated and respected rather than destroyed.

At the scale of the building and the user itself, there are many conditions that occur as a reaction to the intervention of the funnels and ramps. Circulation in this building requires the user to reach the top, the canopy looking over the city, before one can travel down into the building. The hierarchical importance of the canopy and the elevated surface above the roof portrays the connection created between the building and the city.



Interventions of Ciutadella Park 1:1000

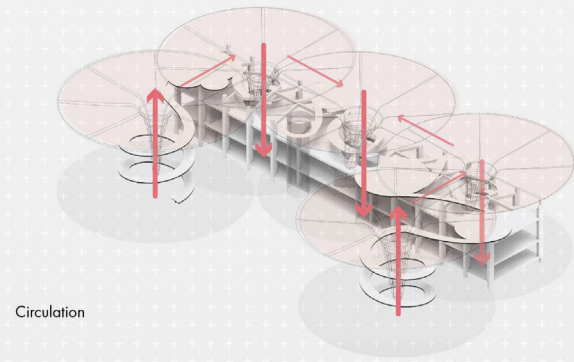


The outside condition of the funnels allows for protection from the sun and rain, providing shade and shelter, just like a tree. However, on the inside, the funnels and ramps attract light and rain into the building, blurring the lines of interior and exterior. In addition, this function of the funnels becomes a sustainable agent that aids the performative aspect of the building.

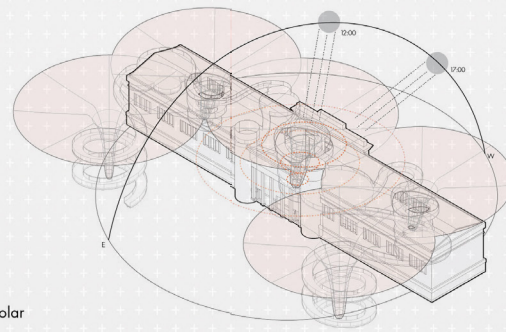
On the scale of the site, the building connects the umbracle and hibernacle to itself by becoming a central point and using the ramps to disperse the flow of density into the neighboring buildings. While on the scale of the user, the human is given agency to control the program through its flexible elements.

Overall, the methodology of this project attempts to resolve challenges in many scales, the city scale, the building scale, and the user scale through the exploration of materiality and different formal approaches of space and volume.

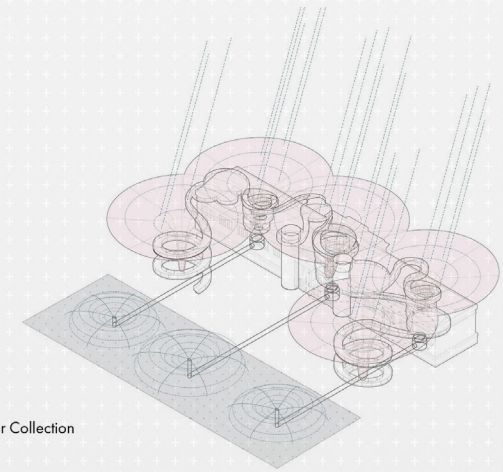
Sustainability



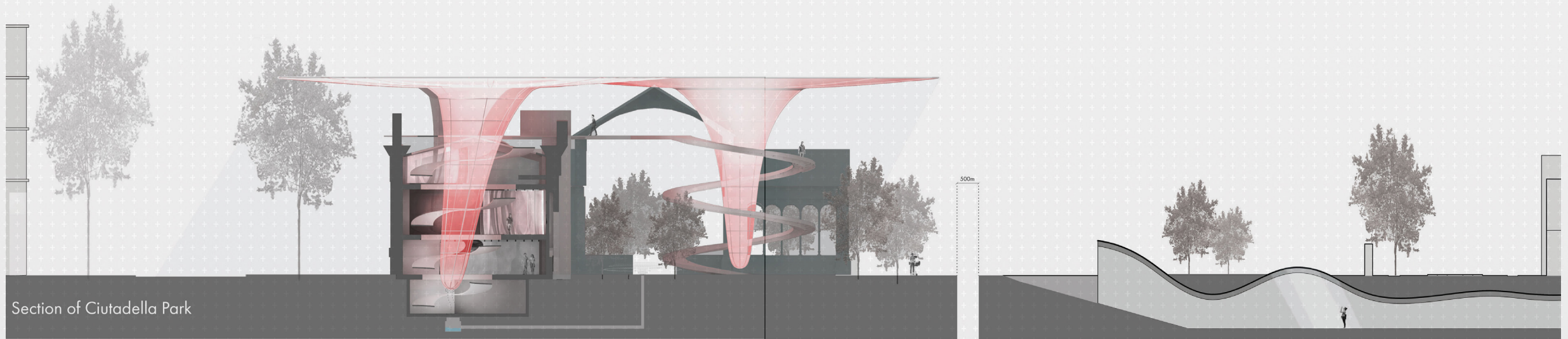
Circulation



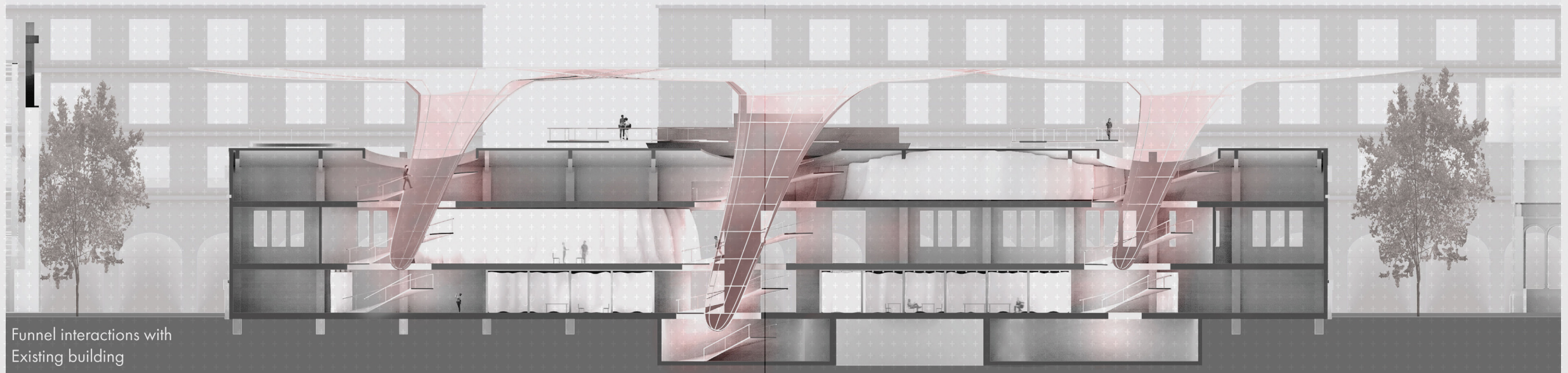
Solar



Water Collection

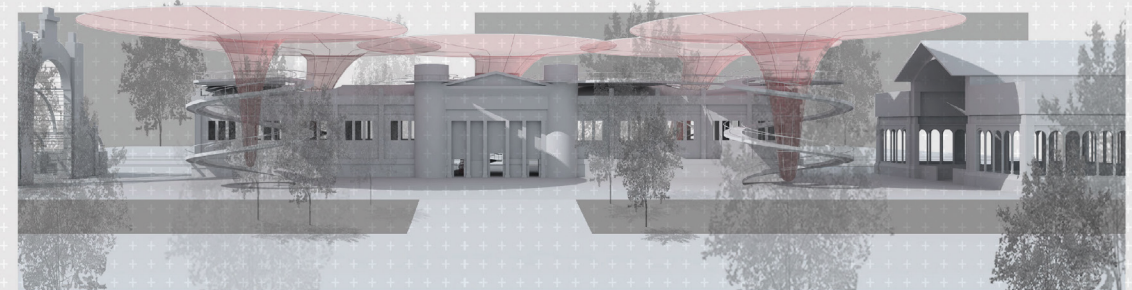
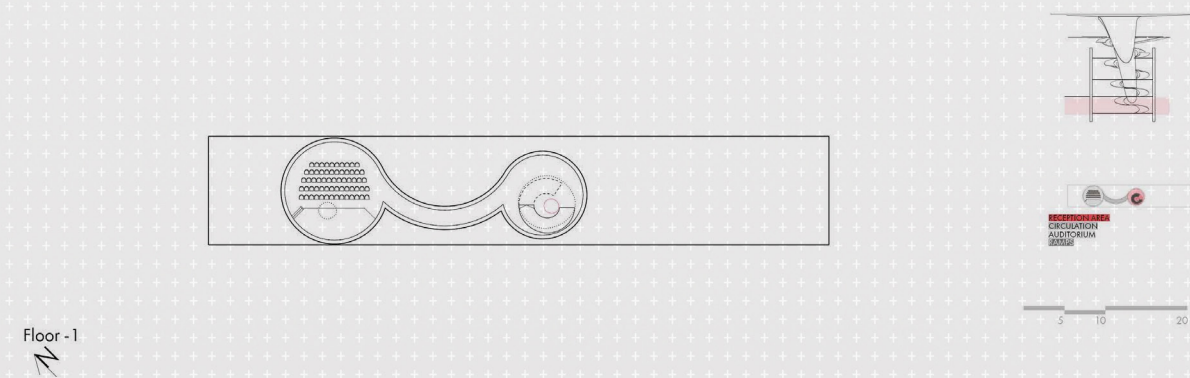
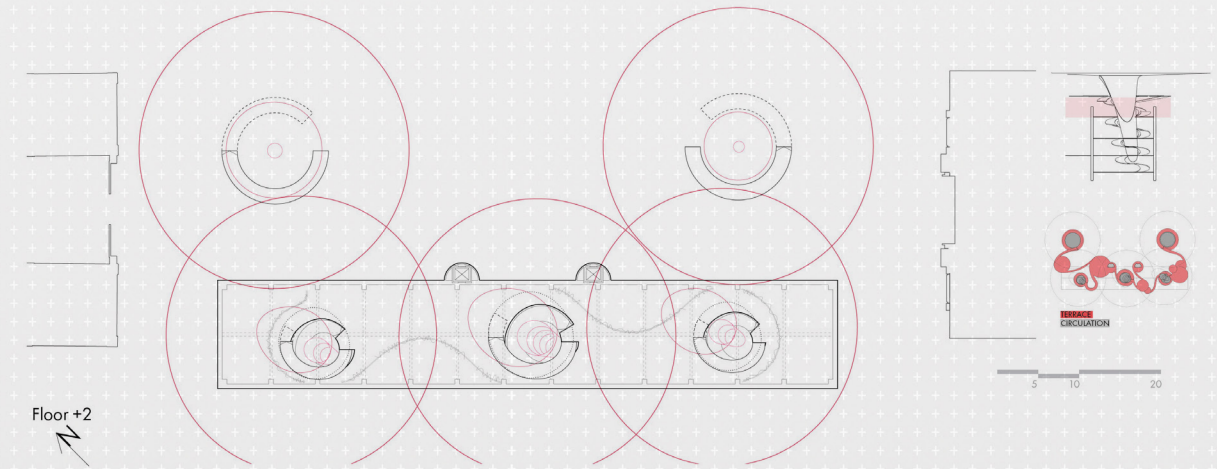
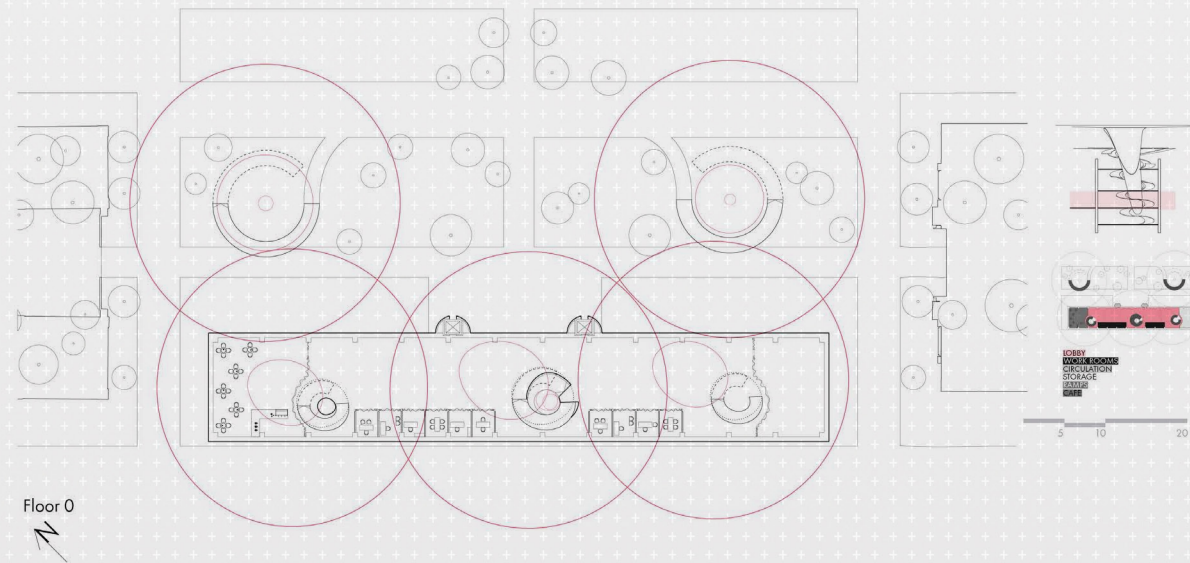
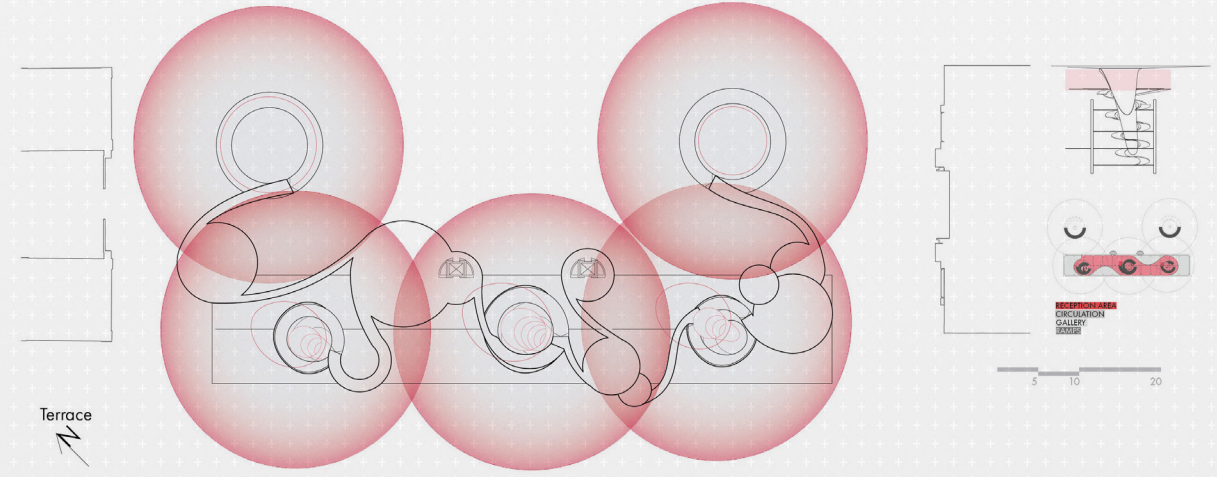
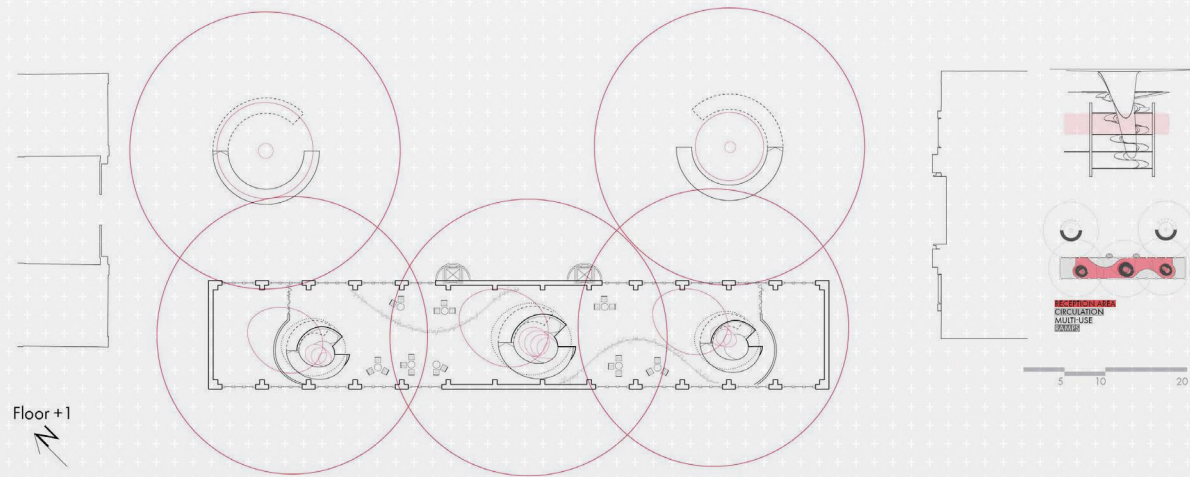


Section of Ciutadella Park



Funnel interactions with Existing building

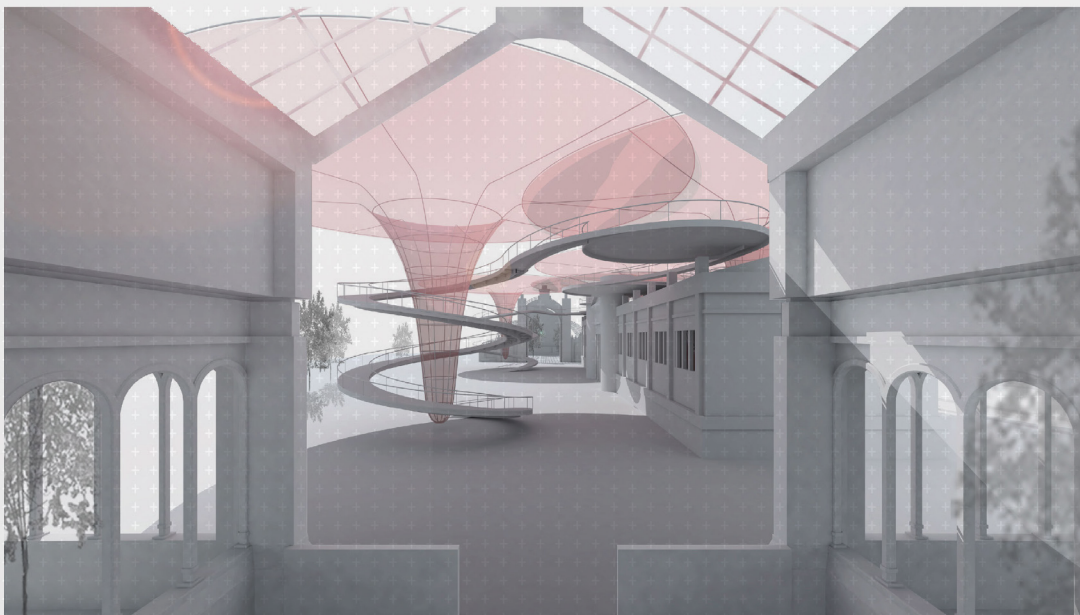
Flexible Floor plans



Building as Component of the City



Born View framed by arches



Green House view

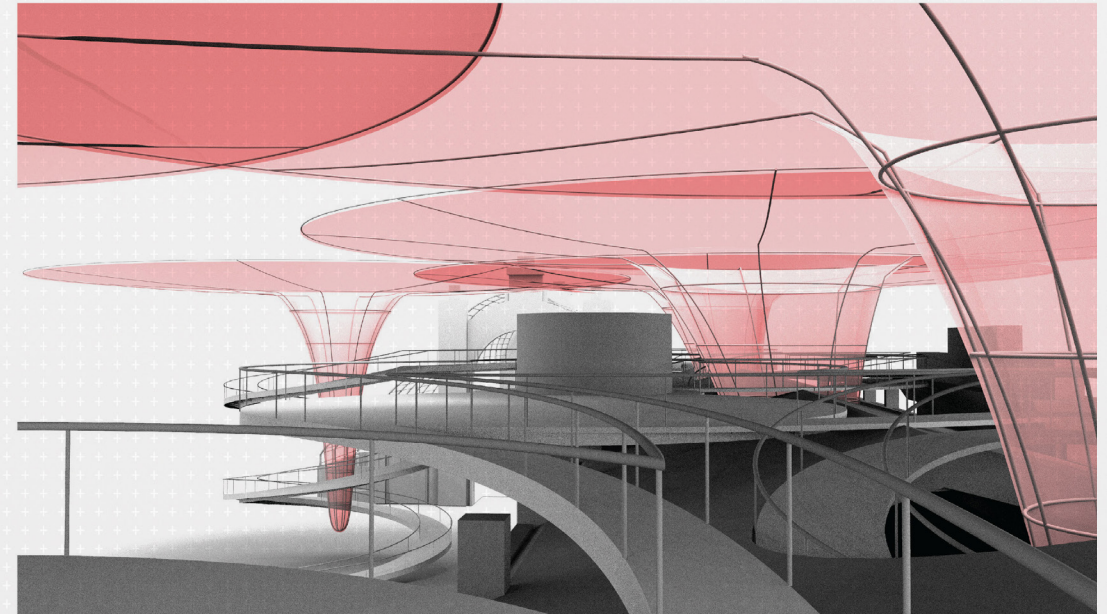
FINAL JURY

Marcel Erminy TAMU:

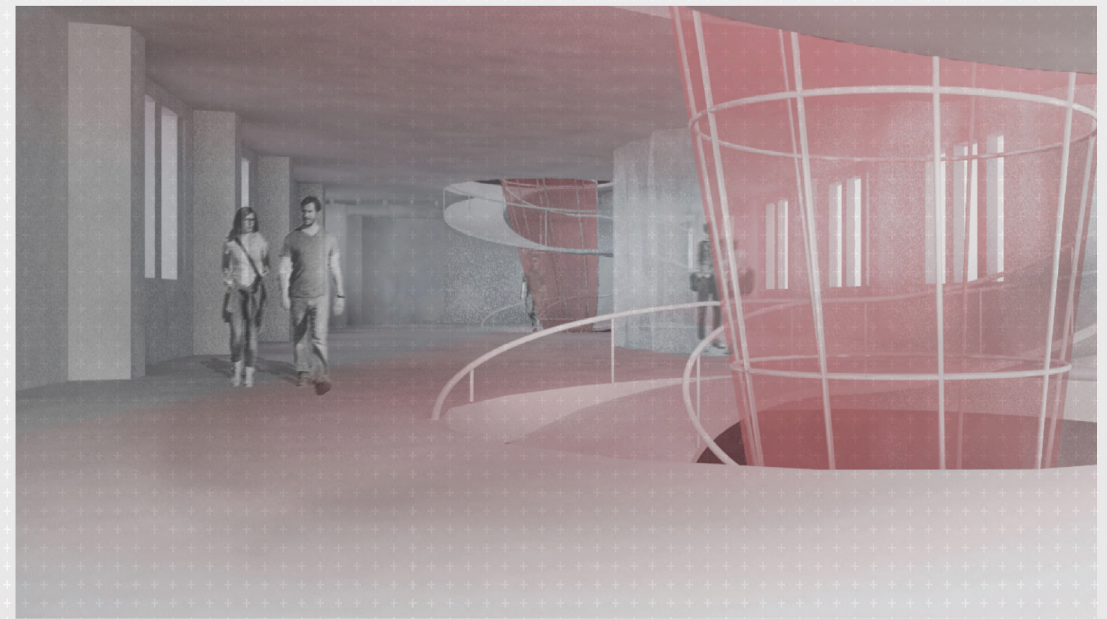
Thank you, thank you for opening my eyes to different ways of conceiving architecture. I think this is an extremely successful approach to this. Challenging project that you have decided to solve this semester. The idea of leaving the building as it is and just intervening a certain set of operations such as we know, opening these circular voids on existing slabs and then inserting these delicate pieces that have multi purposes.

Because they not only serve as a screen to diffuse light, they don't only serve as enclosure, they do not only serve as systems in terms of collecting rainwater harvesting rainwater, they have all these. And then they also become the character of the building and the fact that you can perceive as you move through the building. Its very interesting building.

Component Interactions



Terrace view / funnels as shade



Interior view / funnel as light source

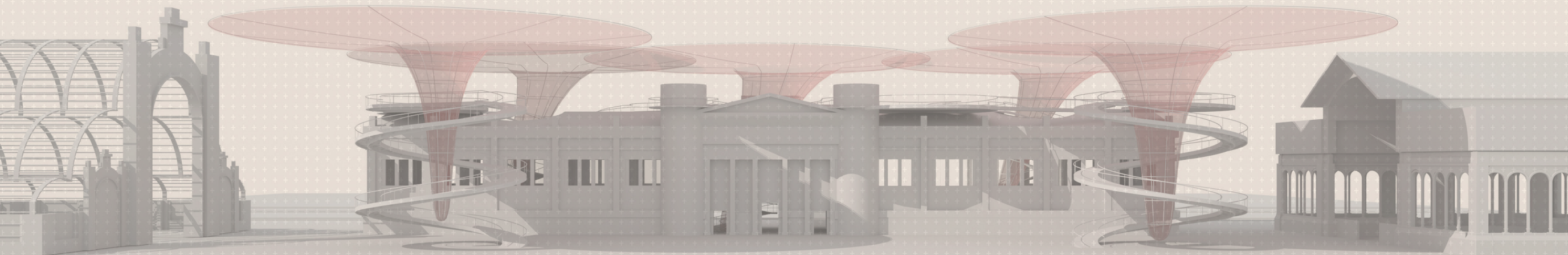
Stephen Caffey TAMU:

I'm interested in structural systems. Can you speak in the most basic practicalities about the structural system – perhaps the moment of most complex load distribution? How are you defining "old" and "new" as the terms apply to layers? and marrying the layers? Does your project allow for only two realities?

How could you change "whiteness" while maintaining the same ideological and architectural notion?

One thing to consider when framing views in your design documents: the impulse is to select the best shot; what would be the "worst shot" in framing a user's view?

At what point do you feel your project resists the epistemological baggage of narrative? At what point does your project succumb to narrative in terms of the visual, haptic, and/or spatial experiences of the user?



Invited Professors



CLAUDIA AMIAS



PASQUAL BENDICHO



MERCE BERENGUE

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.

23.01 Lecture

Claudia Amias Battle i Roig

With the lecture "Steps to the Sea. New opportunities to improve the connectivity of the city – Ciutadella park - sea", Architect from Battle i Roig Architects explained us background and history of the Ciutadella park, as well as ordination plan thier office is in charge for the municipality and different projects in Ciutadella and connexion with the sea that Battle i Roig architects have been working on in the past years.

30.01 Lecture:

Pasqual Bendicho, SUMO Architects

The students have received the lecture by one of the principals of SUMO Architects, who gave the students an explanation of the general concepts of sustainability, volume, envelope, lighting, orientation, materials, renewable energy focusing on case studies on the built proejects by his practice.

05.03 Lecture:

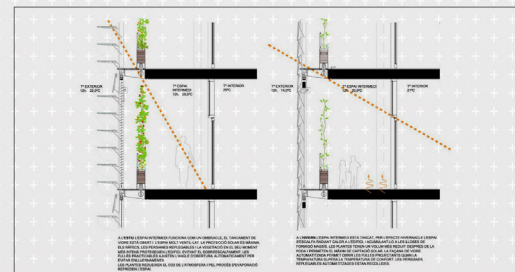
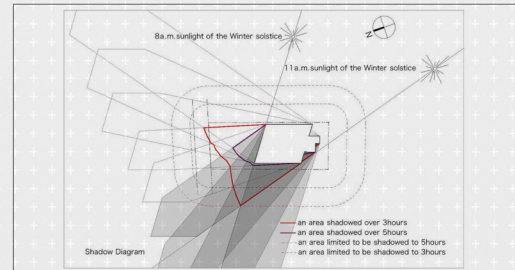
Merce Berengue, Roldan + Berengué arqts

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

11.02 Visit:

Economists HQ_ Roldan + Berengué arqts

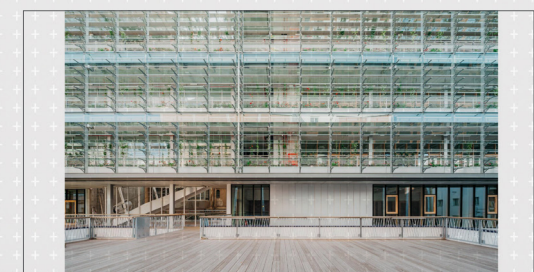
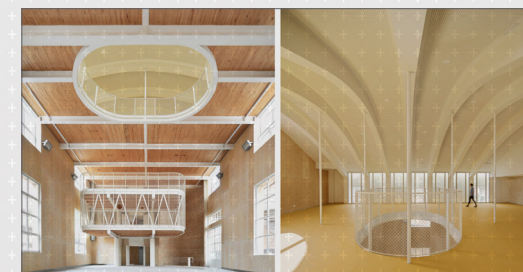
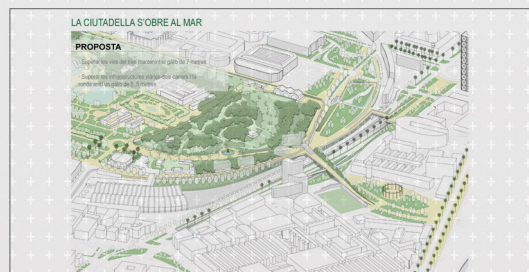
The students received the tour and the lecture at the Headquarters of the Economists Association of Catalonia, project by Roldan + Berengue arqts.



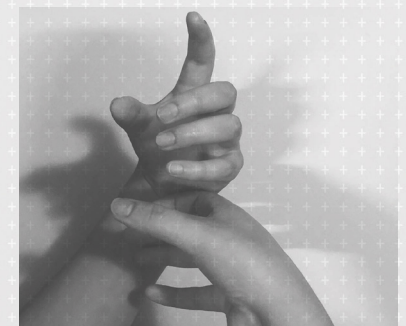
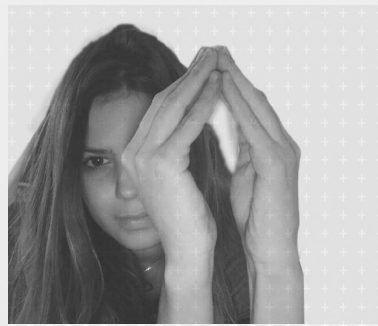
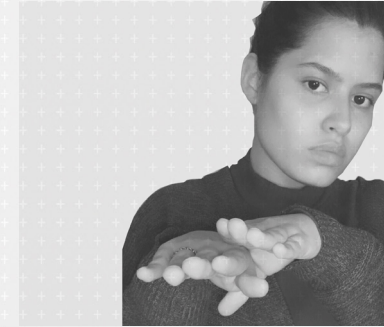
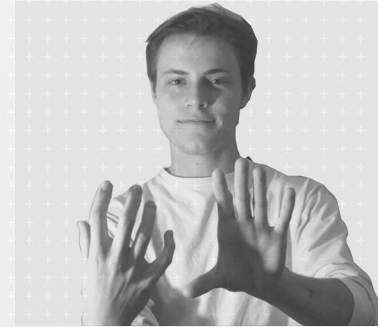
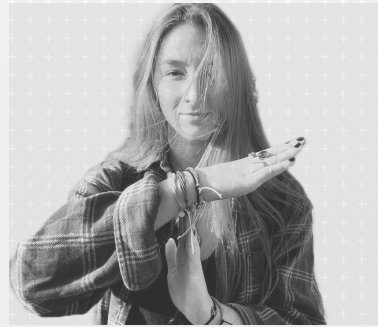
11.02 Visit:

Vila Urania SUMO Architects

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



22@ _drawing with hands





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 referents. 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

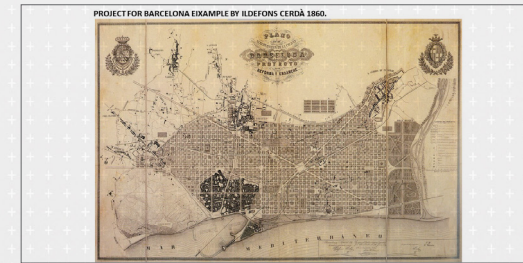
Urbanization of Ramblas: the new city centre. Industrial revolution and the appearance of the new bourgeoisie. Their impact on the cityscape and creation of secular referents: factory – market place- railway station. The new connectivity: roads and railroads. Expansion outside the city walls: Barceloneta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



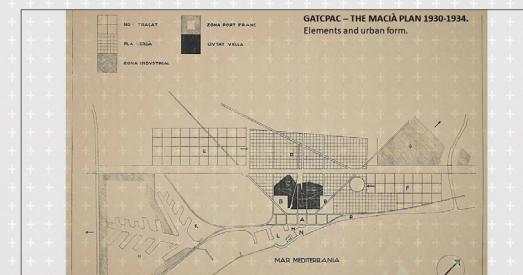
Session 5. The New Century

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



Session 6. The International style

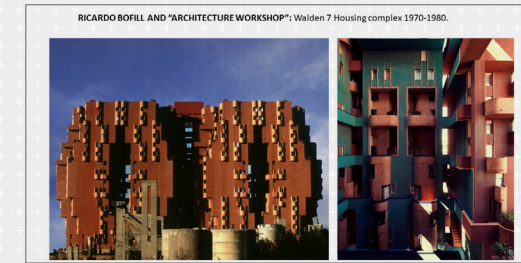
Modern movement and the civil war: GATCPAC, GATEPAC and CIAM. Functional city, collective housing and public facilities. European models and Spanish tradition. New functionalities: public buildings and housing models.



Part THREE. THE CITY OF ARCHITECTS

Session 7. Postwar reconstruction and new models

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



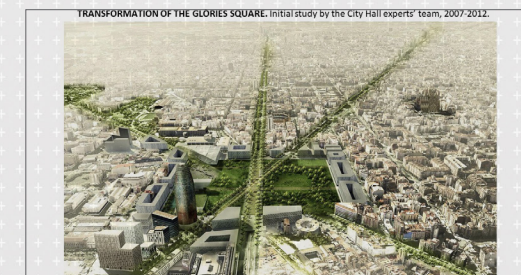
Session 8. Barcelona model

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



Session 9. New challenges

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



3. Barcelona's Building Technology

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

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

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

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

Professor

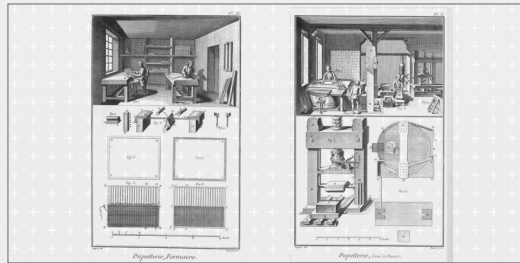


PIA WORTHAM

Session 1.

Intro - Technology: a brief history

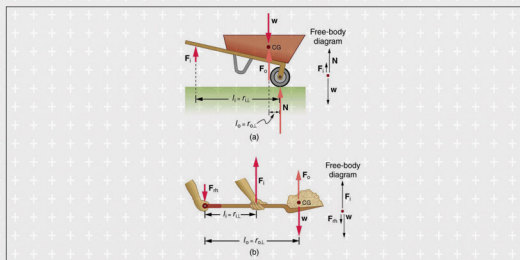
Introduction to human collective learning and it leads to innovation; a historical point of view.



Session 2.

Intro - Structure: basic building elements

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



Session 3.

Ancient structures: Egypt Greece and Rome

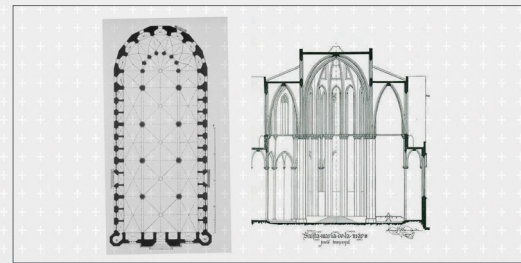
Egypt, Greece and Rome. How the process of construction reflects each culture as well as the technological advances that contributed to the success of each civilization.



Session 4.

Gothic: Santa Maria del Mar to the enlightenment

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



Session 5.

Mercat del born and the industrial revolution

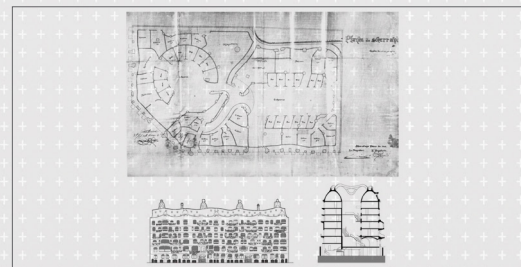
The Renaissance in Italy to the industrial revolution in England following closely the changes and progress in the production and use of iron.



Session 6.

Gaudi: Geometry and Structure

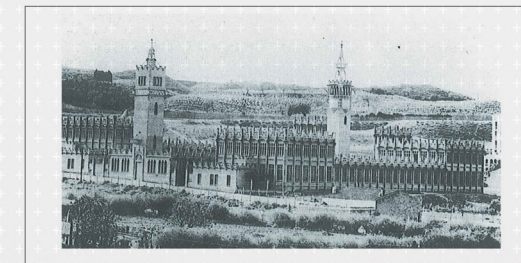
The art nouveau movement in Europe with a concentrated focus on Gaudi and Catalunya, how Gaudi fit into the Modernista movement and most importantly his structural innovations.



Session 7.

Caixa forum: industrial buildings and the catalan vault

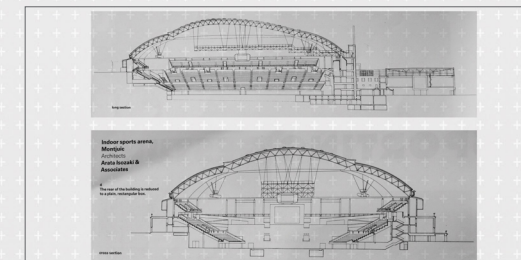
The Catalan vault! Structural innovations in brick industrial buildings in Catalunya and Guastavino's contribution to hundreds of iconic buildings in the United States.



Session 8.

Palau Sant Jordi and a history of domes

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



Session 9.

Hotel Me and a history of towers

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



4. Field Studies in Architecture and Related Arts

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

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

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

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

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

Professor



IVAN BLASI

Session 1.
Vallvidrera/ Collserola / Tibidabo



Session 2.
Madrid



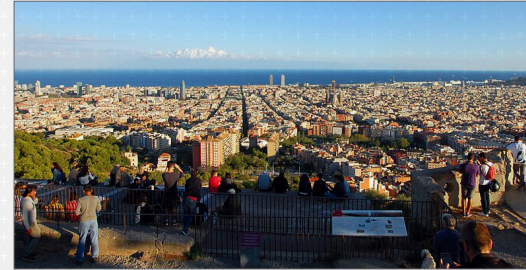
Session 3.
"Mies on scene" documentary



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



Session 5.
Bunkers - Turó de la Rovira



Session 8.
EU Mies Award



Session 6.
Curatorship



Session 7.
The New Rijks Museum film



Session 9.
the Netherlands



Session 5.
Montjuic



Session 8.
"Forum Diagonal Mar"



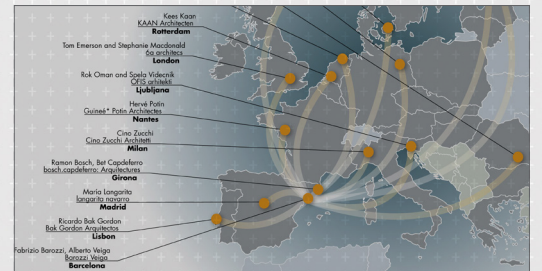
Session 7.
Plaça Europa



Session 8.
Re-enactment. Barcelona Pavilion



Session 9.
European Identity



Study Travel Spain: Madrid and Toledo

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

Day 1. History

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

Day 2. Culture

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

Day 3. Public Space

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

Day 4. Layers

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

Day 5. Experiments

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

Professors

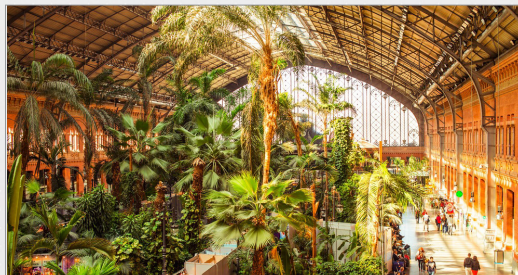


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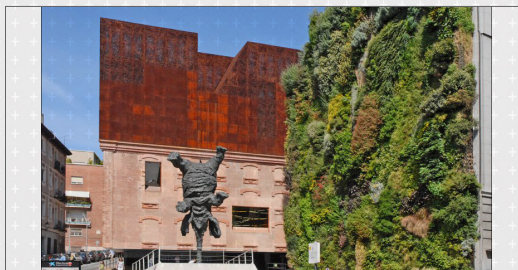


ZANA
BOSNIC

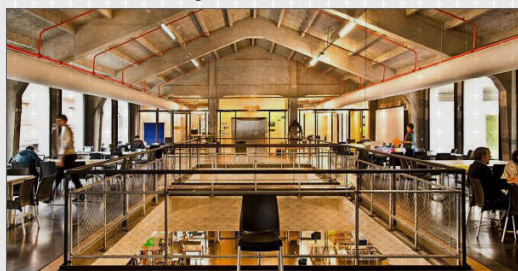
Visit 1.
Atocha Station_ Rafael Moneo



Visit 2.
Caixa Forum_ Herzog & de Meuron



Visit 3.
MediaLab Prado_ Langarita Navarro



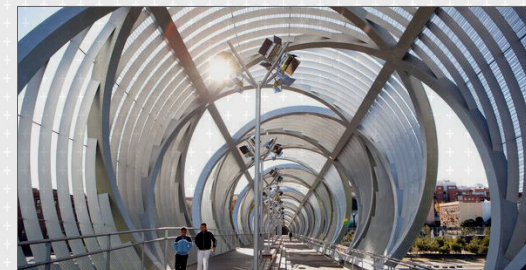
Visit 4.
Circulo de Bellas Artes_ Antonio Palacios



Visit 5.
Madrid Rio _ West 8, Burgos & Garrido



Visit 6.
Madrid Rio bridges _ West 8, Dominique Perrault



Visit 7.
Matadero Madrid



Visit 8.
Matadero Madrid_ Casa de Lector Ensemble Studio



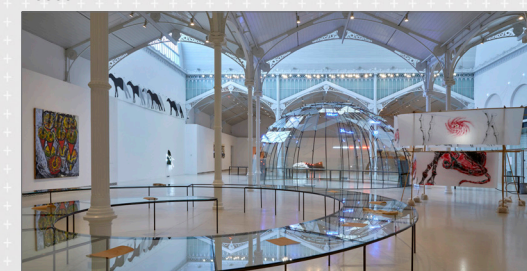
Visit 9.
El Retiro Park



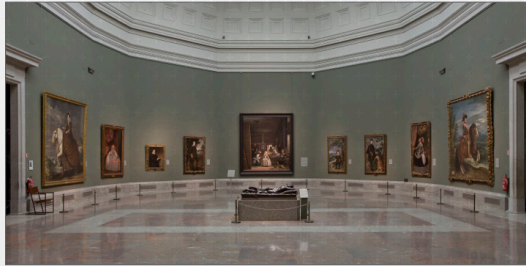
Visit 10. El Retiro Park_ Crystal Palace_Ricardo Velázquez
Bosco



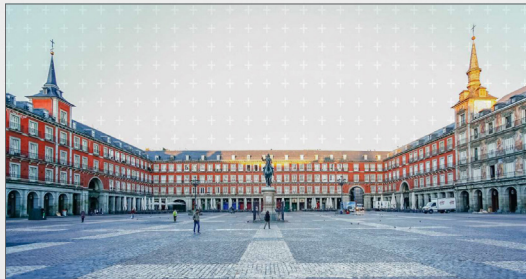
Visit 11. El Retiro Park_ Velazquez Palace _Ricardo Velázquez
Bosco



Visit 12. El Prado Museum_ Juan de Vilanueva, extension by Rafael Moneo



Visit 13. The Madrid of the Austrians_Plaza Mayor



Visit 14. Sant Miguel Market



Visit 15. Royal Palace



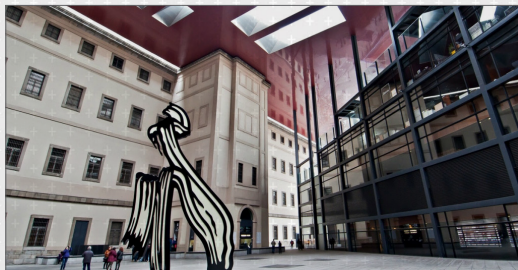
Visit 16. El Rastro Market



Visit 17. Tabacalera



Visit 18. Reina Sofia_ extension Jean Nouvel



Visit 19. Reina Sofia_ la Guernica Picasso



Visit 20. Toledo



Visit 21. la Granja escalator Elias Torres



Visit 21. Toledo University



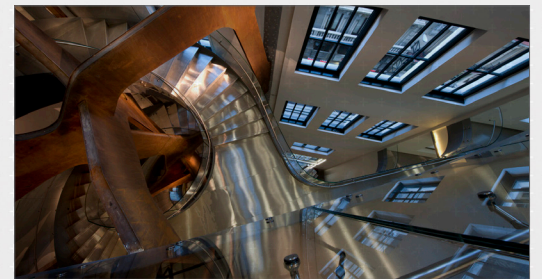
Visit 21. Santa María la Blanca Sinagogue, Toledo



Visit 22. San Juan de los Reyes Monastery



Visit 24. Telefonica Foundation



Visit 24. COAM Architects Association Madrid, Gonzalo Moure



Visit 27. Centro Centro_ Palacio Cibeles





Study Travel Europe: The Netherlands

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

Day 1. **Zaandam + Rotterdam**

Day 2. **Delft + Rotterdam**

Day 3. **Rotterdam**

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

Day 5. **Amsterdam**

Day 6. **Amsterdam Free Day**

Day 7. **Amsterdam Bike**

Day 8. **Utrecht**

Visit 1.
the Keringhuis, Public Water Center



Professors

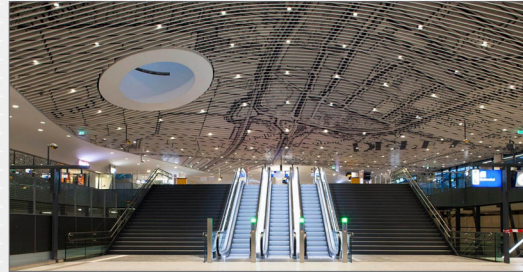


IVAN
BLASI



ANNA
SALA

Visit 2.
Delft_Delft City Hall and Central Station_Mecanoo



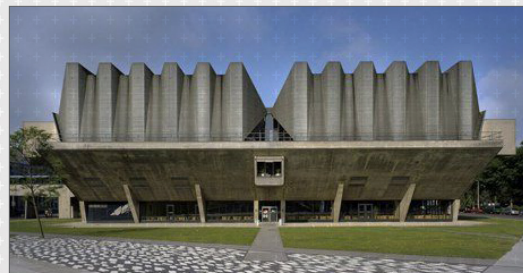
Visit 3.
Delft_ The Old City and the New Church



Visit 4.
Delft_TU Delft Mekelpark



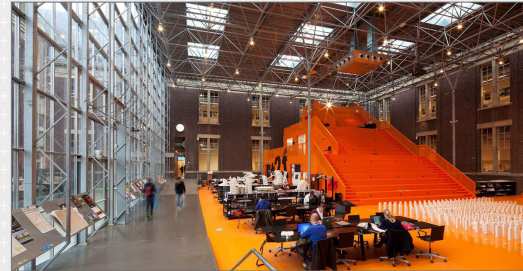
Visit 5.
Delft_Aula TU Delft_Van Den Broek + Bakema



Visit 6.
Delft_ TU Delft University Library_ Mecanoo



Visit 7
Delft_ TU Delft University Architecture_MVRDV



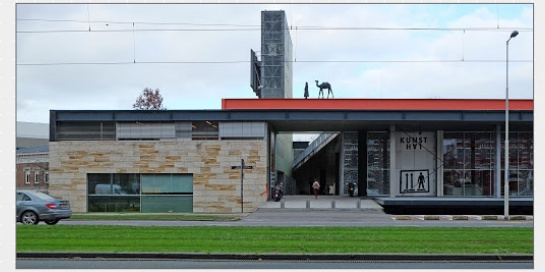
Visit 8.
Rotterdam_Wilhelminapier



Visit 9
Rotterdam_De Rotterdam _ OMA



Visit 10.
Rotterdam_ Kunsthal_OMA



Visit 11
Rotterdam_Sonneveld House_Brinkman and Van der Vlugt



Visit 12. Rotterdam_ Het Nieuwe Instituut_ Museum for Architecture, Design and Digital Culture



Visit 13.
Rotterdam_ Schouwburgplein_ West 8





Visit 14.
Rotterdam_ Rotterdam Central Station / Benthem Crowell Architects + MVSA Architects + West 8



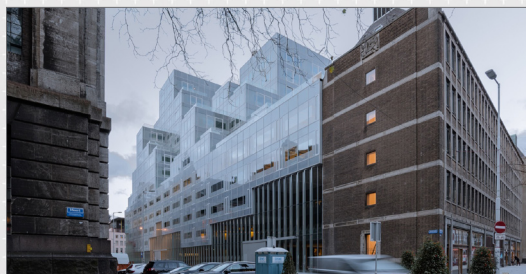
Visit 15.
Rotterdam_ Market hall_MVRDV



Visit 16.
Rotterdam_ Cube houses_ Piet Blom



Visit 17.
Rotterdam_ Timmerhuis_OMA



Visit 18.
Zaanse Schans Windmills_ Zaandam



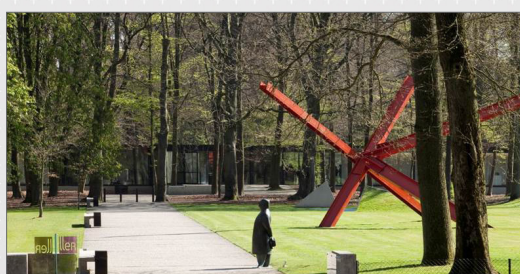
Visit 19.
Hoge Veluwe National Park



Visit 20. Hoge Veluwe National Park_ St. Hubertus Hunting Lodge_ Hendrikus Petrus Berlage



Visit 21. Hoge Veluwe _ Kröller-Müller Museum and Sculpture garden _H. van de Velde / W.G. Quist



Visit 22. Hoge Veluwe _ Kröller-Müller Museum _ Rietveld Pavilion_ Gerrit Rietveld



Visit 23. Hoge Veluwe _ Kröller-Müller Museum _ Aldo van Eyck Pavilion



Visit 24.
Utrecht WKK energy plant Dok Architecten



Visit 25.
Utrecht_ Educatorium OMA



Visit 26.
Utrecht Medical Faculty_ Erick van Egeraat Associated Architects



Visit 27.
Utrecht_ Utrecht Library / Wiel Arets Architects



Visit 28.
Utrecht_ Schröder-Schröder House_ Gerrit Rietveld



Visit 29.
Utrecht_ KBWW Twin House _MVRDV + SeARCH





Visit 30.
Amsterdam_ Flower market



Visit 34.
Amsterdam_ Rijksmuseum_ Pierre Cuypers/ Cruz Ortiz



Visit 31.
Amsterdam_ Ferry terminal_ Arons en Gelauff architects



Visit 41. Amsterdam_ Borneo Sporenburg Apartments_ the Whale_ De Architekten CIE



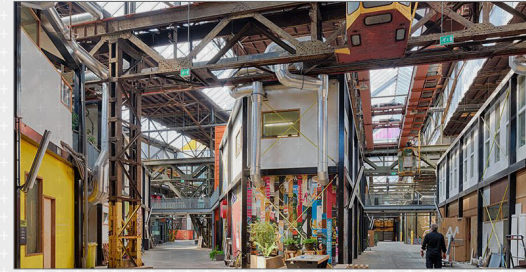
Visit 31.
Amsterdam_ Crystal houses _ MVRDV



Visit 35
Amsterdam_ Dam Square and the Royal Palace



Visit 32.
Amsterdam_ NDSM LOODS



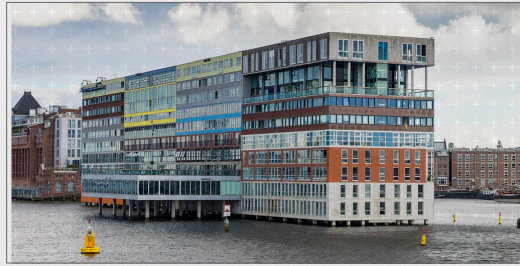
Visit 38.
Amsterdam_ Borneo Sporenburg Bridge_ West 8



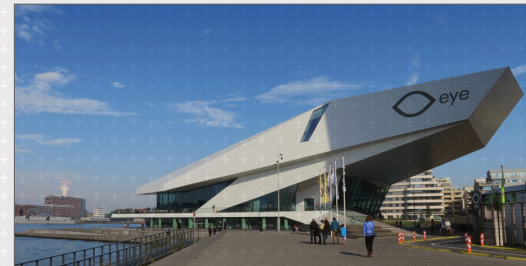
Visit 32. Amsterdam_ Stedelijk Museum Amsterdam Bentham
Crouwel Architects



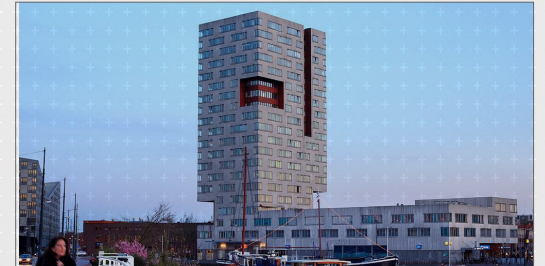
Visit 36.
Amsterdam_ Silodam Housing_ MVRDV



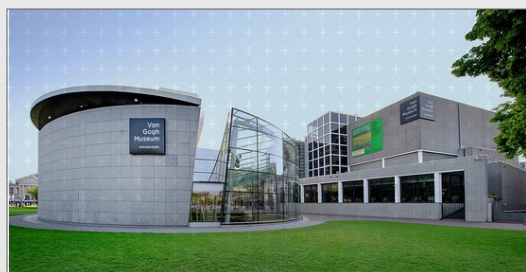
Visit 33. Amsterdam_ EYE - Dutch Film Institute_
Delugan Meissl Associated Architects



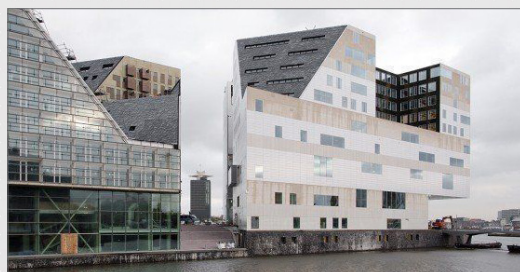
Visit 39.
Amsterdam_ IJ Tower Apartments_ Neutelings Riedijk



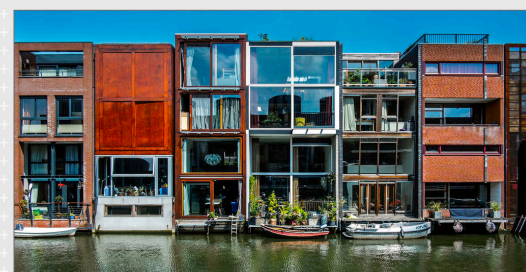
Visit 33.
Amsterdam_ Vincent van Gogh Museum / Gerrit Rietveld



Visit 37.
Amsterdam_ Palace of Justice_ KAAAN Architecten



Visit 38. Amsterdam_ Eastern Docklands
Borneo-Sporenburg - West 8



Visit 40.
Amsterdam_ Nemo_ Renzo Piano





5. Semester highlights:

Welcome Reception at Roldan+ Berengue arqts.



Barcelona



Madrid Rio Linear Park, Madrid visit



Madrid Rio Linear Park, Madrid visit



"Architectures on the waterfront" exhibition at the Maritime Museum, Barcelona



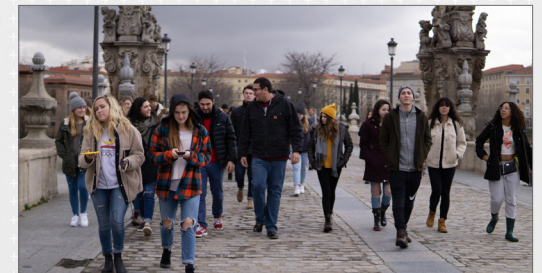
Maritime Museum, Barcelona



Madrid Rio Linear Park, Madrid visit



Madrid Rio Linear Park, Madrid visit



Design Studio First phase group work



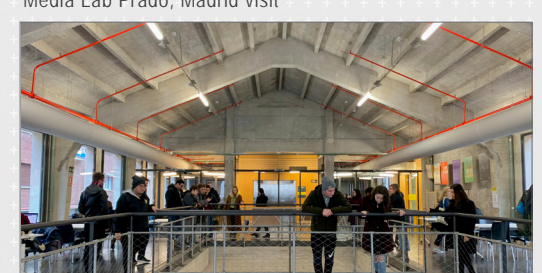
Design Studio First phase group work



Madrid Rio Linear Park, Madrid visit



Media Lab Prado, Madrid visit



Design Studio group crits at Roldan + Berengue arqts.



Design Studio group crits at Roldan + Berengue arqts.



Matadero Cultural Center, Madrid visit



Reina Sofia Museum, Madrid visit





Fine Arts Circle, Madrid visit



Fine Arts Circle, Madrid visit



Rotterdam_Keringhuis



Rotterdam_Keringhuis



Cristal Palace, Retiro Park Madrid visit



Retiro Park Madrid visit



Rotterdam boat taxi



Rotterdam city walks



Toledo visit



Sant Juan de los Reyes Monastery Toledo



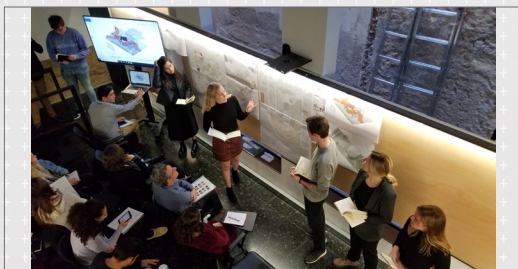
Rotterdam City Model



Utrecht_Educatorium OMA



Design Studio 1st quarter Presentations



Design Studio 1st quarter Presentations



Utrecht_Educatorium OMA



Utrecht_Educatorium OMA





Zaanse Schans Windmills_ Zaandam



Zaanse Schans Windmills_ Zaandam



Design Studio Final Presentations



Design Studio Final Presentations



Amsterdam bike tour



Amsterdam city walks



Design Studio Final Presentations



Design Studio Final Presentations



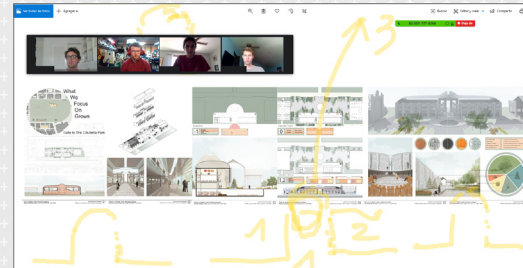
improvised concert at the Utrecht City Hall_ Enric Miralles



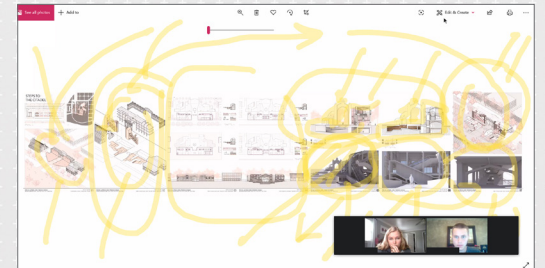
TU Delft University Library_ Mecanoo



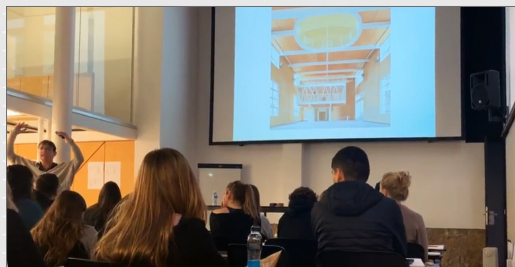
Design Studio Final Presentations



Design Studio Final Presentations



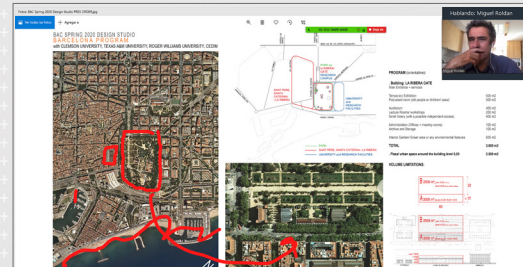
Design Studio invited lecture Merce Berengue



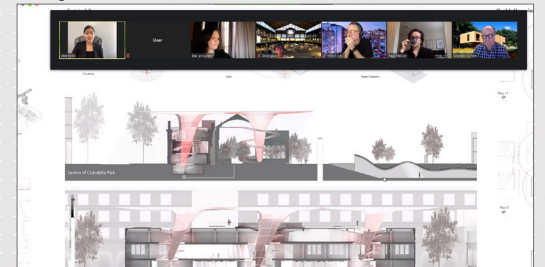
last group photo at the BAC studio



Design Studio Final Presentations



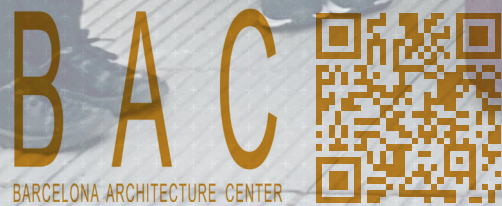
Design Studio Final Presentations



Thank you all!

BAC Spring 2020





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