



iasap•bv

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

iasap•bv illinois architecture study abroad program at barcelona-el valles YEARBOOK 4 2017 • 2018

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2018

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

The iasap-bv is part of an overarching agreement between the University of Illinois and the Universitat Politècnica de Catalunya (UPC) that provides for a significant and long-term academic collaboration. The program is hosted at the Escola Tècnica Superior d'Arquitectura del Vallès (ETSAV) located in Sant Cugat del Vallès, a municipal district within Barcelona's metropolitan area.

The iasap-bv's goal is to provide students with a multicultural and cross-national approach that fosters integration in a different academic and cultural setting, enriching their educational and professional development. At the same time, the experience of living abroad for an entire year provides opportunities for personal growth and for learning from direct interaction with different peoples, environments and cultures.

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

Foreword

It gives me great pleasure to introduce this fourth yearbook of the Illinois Architecture Study Abroad Program in Barcelona–EI Vallès (IASAP-BV). The excellent work documented throughout this yearbook indicates that much of the promise in moving our premier undergraduate exchange program from Versailles to Barcelona five years ago has been fulfilled. We have moved into a region of vibrant contemporary design that maintains the exceptional opportunity and ease of access for students to study European traditions of architectural design throughout the continent.

We are very fortunate to share this exchange with our academic partner in Spain, the Escuela Técnica Superior de Arquitectura del Vallés (ETSAV), a school of high standing with outstanding leadership. The vision of architectural education, outreach, and leadership articulated by Victor Seguí, the school's former director, has made the ETSAV-Illinois collaboration beneficial to students and faculty alike. We look forward to enhancing this strong foundation in partnership with Albert Cuchi, the new ETSAV Director.

And speaking of foundations, I would also like to take this opportunity to welcome Dr. Marc Sanabra, recently appointed to our IASAP-BV faculty as the Dean F. and Avis E. Hilfinger Faculty Fellow in Architecture. Marc will be teaching architectural structures to the 2018-19 cohort. He will also share duties with two individuals whose vision and contributions are essential to the success of our Barcelona program: Professor Alejandro Lapunzina, IASAP-BV Director, and Magalí Veronelli Lapunzina, IASAP-BV Program Coordinator. They were the heart and soul of our Versailles program for many years and continue to lead our program in Barcelona with intelligence and commitment. They play a special role in the lives of the UIUC students who come to Barcelona, keeping them informed, safe, and providing an outstanding educational and life-building experience.

Of course, IASAP-BV's greatest legacy is its graduates. I join Alex, Magalí, Marc, and all of their colleagues in the Illinois School of Architecture in wishing members of IASAP-BV's 2017-2018 class, represented in this yearbook, the very best as they take their next steps toward practice in architecture and kindred professions.

Jeffery S. Poss, FAIA

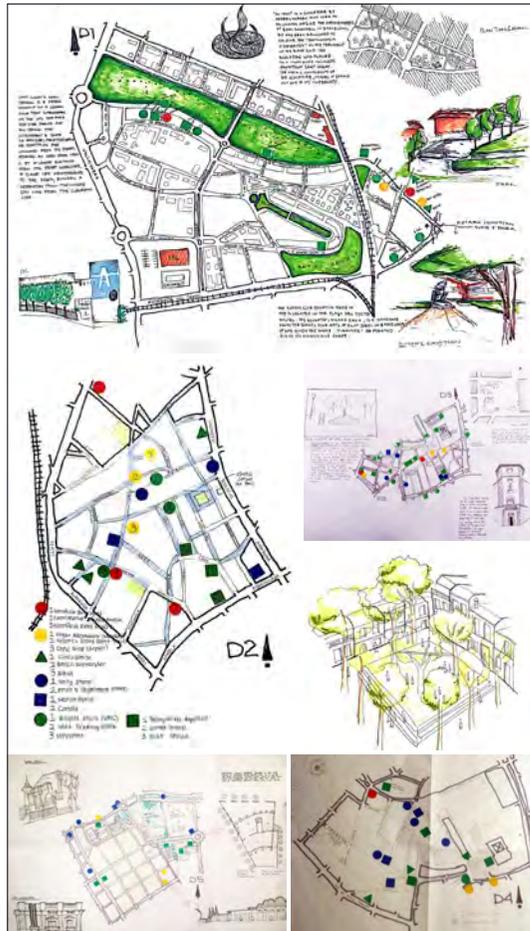
Professor and Interim Director, Illinois School of Architecture



The IASAP-BV 2017-2018: a succinct summary

It was a year that none will ever forget, because right from the start –and actually even before the students’ arrival on September 6 of 2017— and for the rest of the nine months of the program’s activity it was marked by historical events that leave a trace in the history of a city and the people who inhabit it –permanently or temporarily. But the year was also unforgettable because of what happened within the program itself: thirty-six weeks of intense activity that demanded full engagement from the first to the last day. And, as usual, the year was unique, filled with activities supported by years of successful experience, but also with new, “experimental,” undertakings, always with the aim of making it a vivid learning experience, a year that will be remembered as a milestone in the personal and professional life of the participating students.

Immediately following the students’ arrival, we began a series of “orientation activities” to help participants get familiar with the environment –the ETSAV, Sant Cugat del Vallès, Barcelona. The highlights of these first few days were “Discovering Sant Cugat” and a long walking tour through Barcelona’s center. The first, a new activity, was designed to engage students in an active exploration of the city in which they will live for the following nine months; it consisted of finding, identifying, and drawing (after all, they are architecture students!) all the city’s places of interest, from architectural landmarks and urban plazas, to the location of practical things such as pharmacies, grocery stores, and, of course, cell-phone companies! In the second activity, the walking tour of Barcelona, we traversed some of the central districts of the city with the intention of culminating the day with a picnic at the Villa Olímpica’s beach, but a sudden and persistent summer storm frustrated the project forcing the group to find refuge under the canopies of the Barceloneta’s market, only a few hundred meters before getting to the beach.



Fragments from ‘Discovering Sant Cugat’



The curricular activities began on September 12. At the IASAP-BV, the curricular structure consists of four courses per semester; three “core courses” –Architectural Design, Architectural History, and Structures— and a fourth course –Overseas Architectural Studies— that is comprised of a wide range of activities such as intensive thematic workshops, seminars, organized field-trips and independent travel. This modest booklet is dedicated to an overview of the work that students produced in these courses.

Organized in sections that reflect the program’s curricular organization, it is an opportunity to take a look back at the work produced during the year and thus evaluate accomplishments and shortcomings, the most productive method to continue building the School’s half-century old, and well-known, study abroad program in Europe.

The curricular sequence in Architectural Design comprised two courses, one in each semester. Repeating and expanding the previous’ year initiative, the Fall semester course took the form of a joint ETSAV+iasap-bv collaborative studio. In this course, and for the entire length of the semester, students worked in mixed teams of students under the guidance of an equally mixed team of faculty members from the two programs. The assignment –designing a small restaurant or dining hall on a site adjacent to Barcelona’s Parc de la Ciutadella— challenged students to produce a small-size building in brick construction to the highest level of development (pages 6-13).

In the Spring semester students had to complete the “Cap Stone studio,” a major requirement of the Illinois School of Architecture’s curriculum. In this case the assignment consisted of designing a small public library (to be considered as part of Barcelona’s wonderful network of public libraries) on an atypical site of Barcelona’s Eixample. Site and program were pedagogical excuses for developing a project that had to reach the highest level of integration of aspects related to building technology and compliance with local and international codes without compromising the project’s insertion into the site and the definition of a solid conceptual idea as the point of departure of the design process (pages 28-37).



The opportunity of seeing, studying and understanding historically relevant sites in person –buildings and cities— is, without doubt, one of the most singular benefits of the overseas experience. Courses in Architectural History can take full advantage of this unique aspect; therefore, at the iasap-bv, History courses are organized as a mix of traditional in-class lecture sessions and on-site visits to the buildings that marked the history of architecture. In 2017-2018 students took two courses in Architectural History. The first –in the Fall 2017— consisted of an extensive overview of Catalonian architecture from Antiquity to the end of the 20th century. The second, in the Spring semester, took the form of a series of three autonomous thematic modules that, with an expanded understanding of “history” as a way of understanding architecture, focused on a wider range of topics and viewpoints than a traditional History course. These thematic modules were taught by specially invited guests who offered lectures, led visits to landmark sites and buildings, and asked students to explore the module’s theme through a series of assignments that required the development and production of both written and graphic materials (pages 14-23).

The sequence of courses in Structures is fully equivalent, in content and rigor, to the same courses offered at the same time on the main campus: Theory and Design of Steel & Timber (in the Fall) and Theory and Design of Concrete (in the Spring). In 2017-2018 these two courses were taught on-line, yet, this was not an obstacle for the students to develop special assignments directly related to their overseas experience (pages 24-27).



The fourth course of the program’s curricular structure –Overseas Architectural Studies—is comprised of a series of independent and loosely interrelated activities conceived to take full advantage of the program’s location in one of the world’s most vibrant architectural settings. The course focuses on learning architecture through direct personal experience, using graphic analysis to both record the sites visited and as a tool of analysis that fosters a higher level of understanding of architecture and the built environment. The course’s activities typically include guided/organized multi-day field trips (to northern Catalunya and southern France; Zaragoza; and Navarra and Euskadi), and several thematic workshops where the students develop skills on graphic studies, architectural photography and the ability to see (observe, analyze and understand) buildings and sites both in the Barcelona metropolitan area and through their own independent study-travel. Together, these activities compose a complex mosaic of eventful experiences that promote the understanding of architecture as a discipline of critical thought and creative reflection. All workshops and special activities have associated course assignments that students develop both under the instructors’ guidance and independently during their travels (pages 38-57).

Traveling independently, either during the periods for independent travel built into the program’s yearly calendar or on week-ends, is one of the major attractions for students during the year of overseas studies. Documenting the sites visited through photography and video is one of their favorite activities, and both are related to assignments issued as part of the Overseas Architectural Studies course. A selection of their photographs –submitted as part of an assignment— is presented in a special eight-page section (pages 58-65).

In addition to the four courses of the curricular structure, every year the program organizes numerous extracurricular activities. Field trips and public lectures were part of the program’s extracurricular activities for many years, but this year we launched new initiatives (attendance and participation was optional): a series of informal talks grouped under the generic title of “Forum” that was dedicated to discuss several topics related to architecture that were not part of any of the four courses (two of the sessions were led by students) and Mindfulness support sessions led by one of the members of the iasap-bv’s team. The promising outcome of these initiatives has encouraged us to strengthen and intensify them in subsequent editions of the program.

Field trips are a fundamental component of the program; generally associated to courses’ activities they consist of half-day or multi-day trips to visit relevant buildings, sites and cities. The latter were part of the three multi-day trips organized this year: to Empúries, Salses, Carcassonne and Sant Miquel de Cuixart and to Zaragoza (both in the Fall) and, in the Spring, to the most important cities of Navarra and Euskadi: Pamplona, Vitoria, Bilbao and San Sebastian.

In 2017-2018, the iasap-bv organized four public lectures by renowned practitioners and scholars. In October 2017, Jaume Mayol presented “Building an imaginary,” a talk focused on the work of the office he co-leads with Irene Pérez: TE’d’a Architectes. Based in Palma (Mallorca), TE’d’a is among the more interesting emerging firms in Spain and Europe as demonstrated by the awards they received at the end of the 2017-2018. The other three lectures were scheduled in the Spring semester; in March, renowned Swiss historian and critic Stanislaus von Moss offered a lecture titled “First Aid: Modern Architecture and the idea of rescue” in which he disserted about the relationship between institutions such as the Salvation Army, the Red Cross and the League of Nations in shaping modern architecture’s humanitarian “unconscious.” In April, Gianluca Burgio, professor of architecture at the school of architecture of the Università degli Studi di Enna “Kore” (Sicily, Italy), offered a talk entitled “Built environment therapies: the metaphor of care in architecture.”

The closing lecture of the year was delivered in May by Laurent Beaudouin who presented the work of Emmanuelle & Laurent Beaudouin Architectes; with offices in Nancy and Paris, Beaudouin Architectes is one of the most important French architectural practices of the last three decades. Their lecture, entitled “Matter matters,” presented an overview of their work in which, focusing on a few selected projects, they insisted on the relevance that materials and their specific characteristics have in their conception of architecture. As part of their visits to the iasap-bv, both Laurent Beaudouin (in the Spring) and Jaume Mayol (in the Fall) extended their contribution to the program by participating in Architectural Design reviews.

The agreement for institutional collaboration between the Illinois School of Architecture and the ETSAV that makes possible the iasap-bv provides tuition-free scholarships for one-year of studies at Urbana-Champaign to up to seven students enrolled in the ETSAV. Highlighting the importance that the exchange agreement has for the Illinois School of Architecture, an insight into their own educational experience abroad –at the University of Illinois at Urbana-Champaign—is presented in the closing section of the Yearbook (pages 66-73).



In closing, this little booklet provides only a small glimpse at what participants of the iasap-bv 2017-2018 did and experienced during the nine-month long program.

Their engagement, the quality their work, and the variety of activities undertaken during the year are confirmed by the images that fill the pages of this Yearbook.

Yet, nothing can truly transmit the vivid experience of having spent a full academic year studying architecture with Barcelona as a home and Europe as the front and back gardens. The images of this vivid experience will be with them for the rest of their life.

Architectural Design

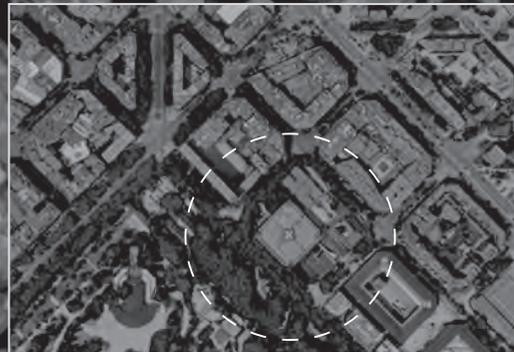
Fall 2017 • Joint ETSAV + IASAP-BV
Architectural Design Studio

ETSAV Profs. Antoni Pérez Mañosas
and Raimon Farré +
IASAP-BV Profs. Alejandro Lapunzina
and Núria Sabaté Giner

Mida Petita/Small Scale [$<700m^2$]

In the Fall semester, the Architectural Design course took the form of a collaborative joint studio with the ETSAV's Taller 7PT, a 4th/5th year architectural design course led by ETSAV's Professor Antoni Pérez Mañosas.

In effect, in this course students from the two institutions (which included a large contingent of foreign students participating in the Erasmus exchange program) working in mixed teams of three students, collaborated in designing a small building that they had to develop to a high degree of development.



Project assignment

One of the key premises for a sustainable environment is "to build as little as needed" (that is, the strictly necessary volume), taking advantage of existing conditions, as accurately as possible, the antithesis of large urban developments and undertakings. To build accurately implies, throughout the design process, to understand and consider how the different spaces of the project will be occupied and used by the building's users.

The primary objectives of the course were: to search for a perfect project, that is a design proposal in which everything is carefully controlled and fits as precisely as possible without occupying more space than necessary; the use of exposed brick as the main/dominant material; and, the strict control of the building's size with the goal of developing the project to a high level of detail and definition of its parts.



Site and Program

The assignment consisted of designing a small private restaurant or a dining hall for the adjacent university campus; yet, in either case, the facility had to be open to the general public.

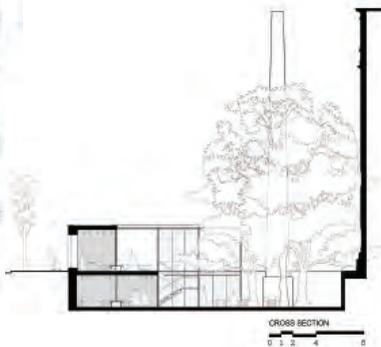
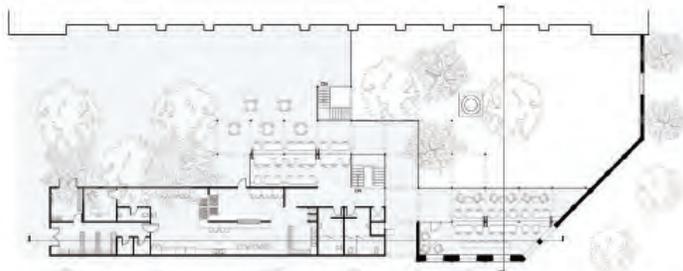
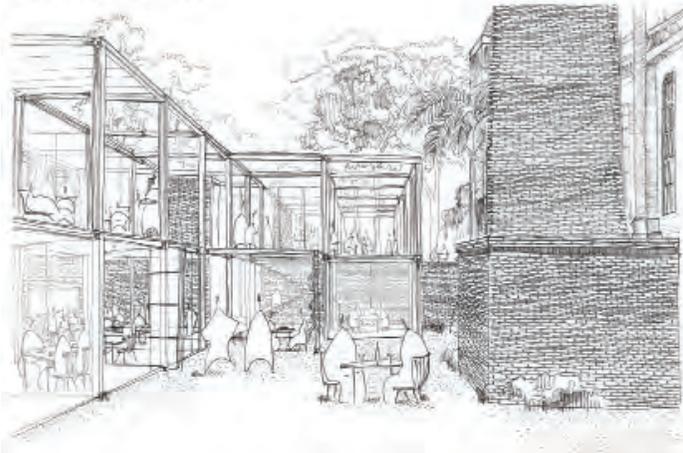
The proposal had to approach both spatial and environmental qualities of main rooms and areas, with particular attention to the main public areas of the building such as the lobby and the main seating hall. Designers were strongly encouraged to design a building that was respectful of the formal characteristics of the immediate context, was formally and aesthetically controlled, and devoid of unnecessary gestural aspects.

Structural design had to be simple and clear (load bearing walls, and concrete, steel or wood structural framing were all acceptable), with the building enclosure predominantly in exposed brick.

Moreover, strong emphasis was placed in the integration of the building's technological systems and services. Finally, the design of outdoor spaces, either private or integrated to the public space, had to be carefully designed.

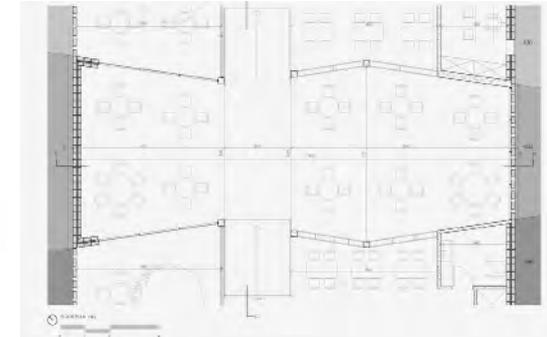
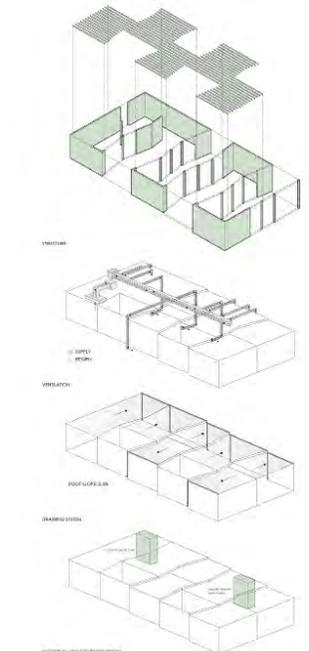
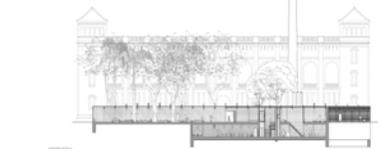
The site for the project was a small plot of land adjacent to the old Water Reservoir of La Ciutadella park, built for the Universal Exposition of 1888 by the architect Josep Fontseré from 1874 and converted into the library of the Pompeu Fabra University by Lluís Clotet and Ignacio Paricio in the 1990s.

On the site there were several auxiliary buildings that could be eliminated (for example, the partial –now virtually ruined— wall that delimits a part of the site) with the exception of the imposing brick chimney, a symbolic element that had to be respected and incorporated into the design proposal.



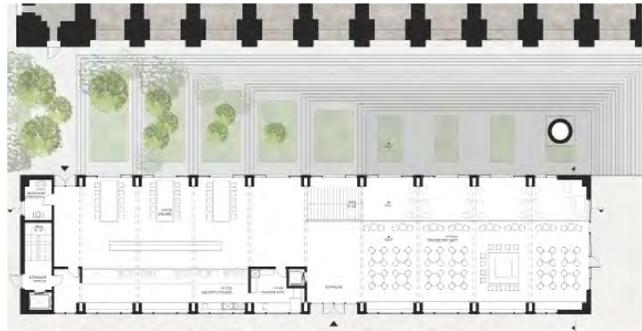
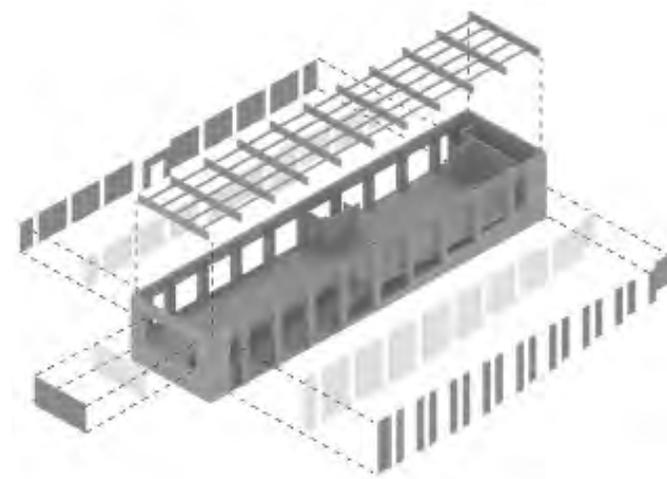
M. Boyer + M. Speicher + S. Watts

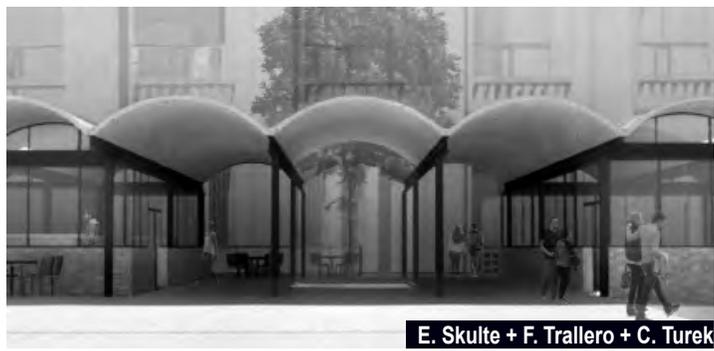
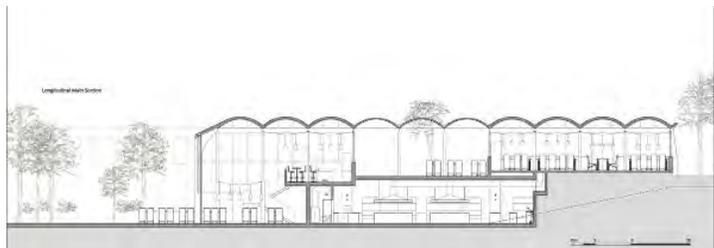
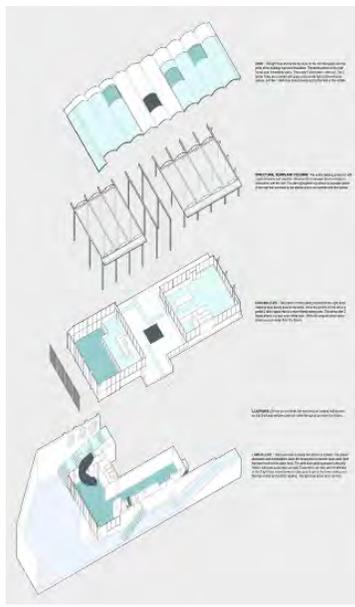
A. Fang + S. Jonsson + H. Waknine



N. Hamouda + E. Yu + S. Ziebowicz

L. Gramann + J. Kunze + F. Masso



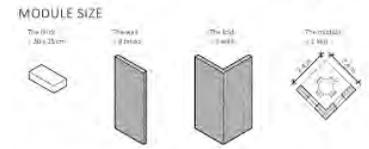
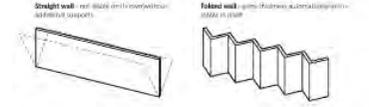


E. Skulte + F. Trallero + C. Turek

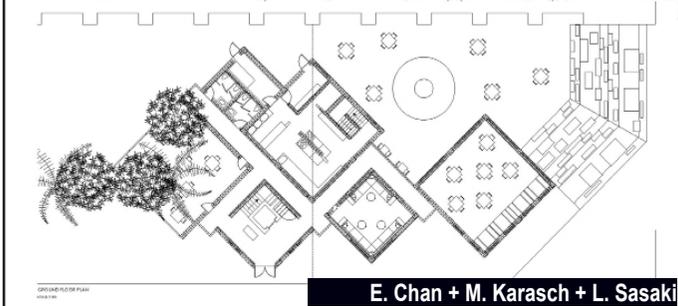
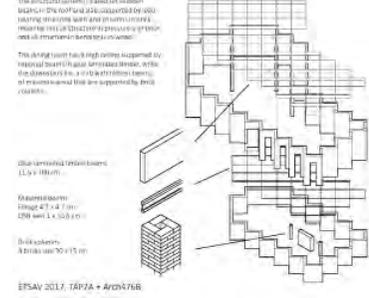
THE CORNER

The Corner is a bar and restaurant located next to the Pompeu Fabra library in Barcelona, Spain. The approach to this design began with thinking about the module for a restaurant, particularly how tables are spaced. In conjunction with this, we were given the task to connect the building using brick, which led us to the folding wall pattern. This form is structurally stable in itself, and responds itself to the table module, where each table follows the wall line, so each corner is a new 10-minute dining experience. Skylights are placed above the tables that do not follow the edge of the wall, in order to bring in more natural light and create a more interesting dining experience under tables. Two skylights, one table, one corner.

FOLDED WALL - STRUCTURAL CONCEPT



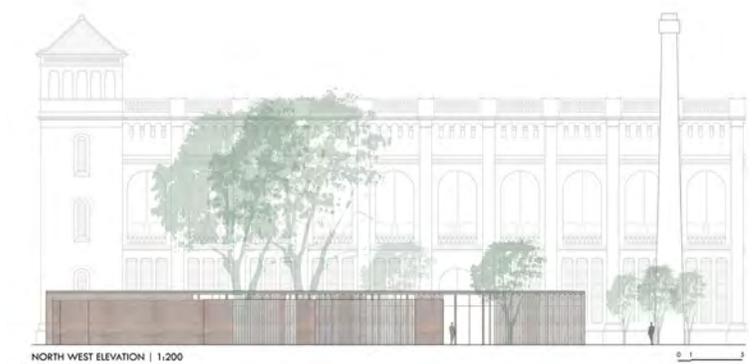
STRUCTURAL SYSTEM



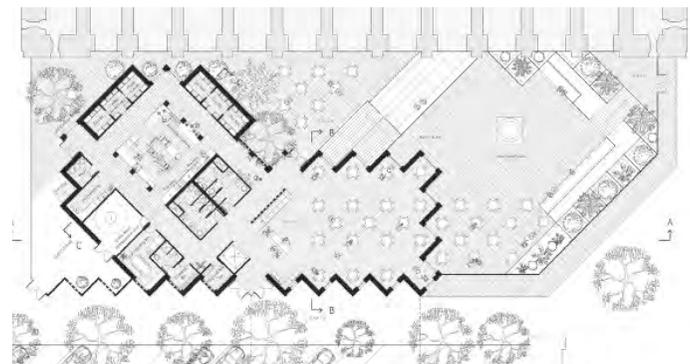
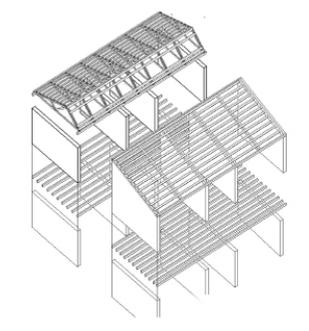
E. Chan + M. Karasch + L. Sasaki



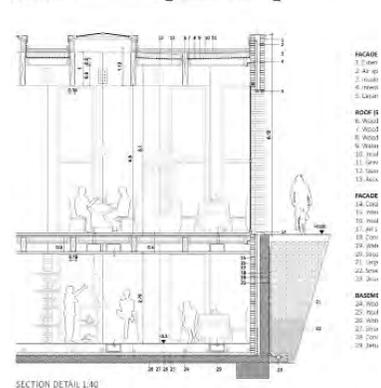
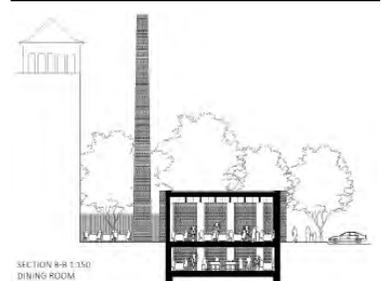
E. Fries + E. Hember + M. Zorn

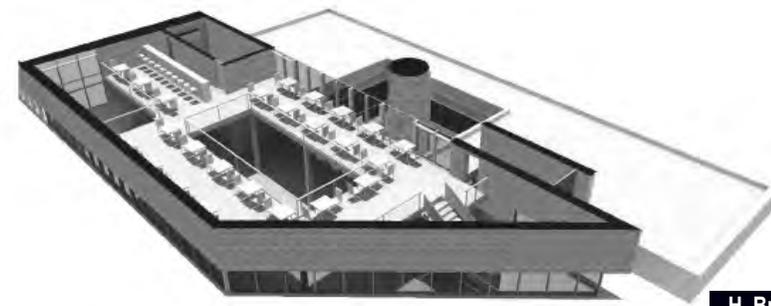


H-B. Pyo + T. Snihur



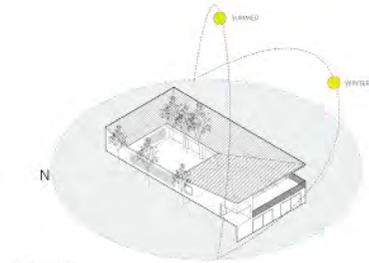
O. Forss + S. Heckman + D. Milla



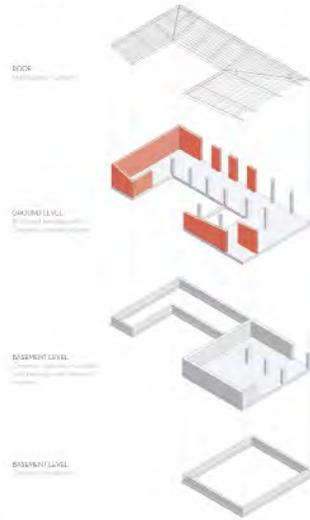


H. Brostoff + R. Wehbi + M. Vollert

I. Alonso + J. Han + C-H. Leung



NATURAL LIGHT

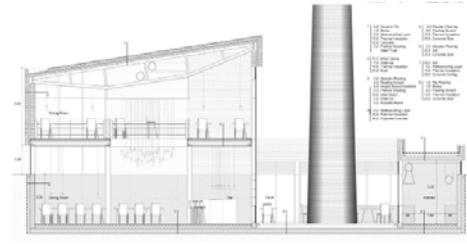


ROOF

GROUND LEVEL

BASEMENT LEVEL

BASEMENT LEVEL

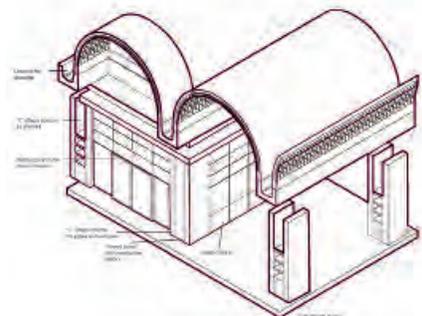


C. Badescu + H-J. Kim +D. Samaniego



INTERIOR FACADE 1/100

L. Yang



Architectural History

Fall 2017 and Spring 2018

Profs. Carolina García Estévez.
Elena Albareda Fernández
Marta Serra Permanyer
Josep María García Fuentes
Celia Marín Vega

Courses in Architectural History are essential for any architectural program of studies; in an overseas setting, and particularly in a location such as Barcelona's environs, they have an even higher relevance because they allow to combine traditional teaching techniques and methods (in-class lectures and discussions, and plenty of reading assignments) with visits to the architectural landmarks referred to in those lectures and readings. Yet, nothing can match the opportunity of a direct experience and personal confrontation with the buildings and sites that have marked the history of the discipline. Thus, all courses in Architectural History taught at the iasap-bv combine both traditional teaching methods with an abundance of visits to historically relevant buildings (virtually distributed in equal halves).

The curricular sequence consists of two courses, one in each semester, that have very distinct characteristics and formats. In 2017-2018, a course focused on Catalan architecture was offered in the Fall, while in the Spring semester, the courses consisted of three autonomous thematic modules that offered a broader understanding of Architectural History as a way to learn architecture.

Fall 2017 semester

Barcelona, the architecture and the city: From medieval monumentality to urban modern design

Professor Carolina García Estévez

This course was dedicated to an overview of the history of Catalan architecture and focused on the strong relationships between architecture and urban design, one of the main aspects that defined the nature and characteristics of Catalan architecture for centuries, from the medieval period to the architecture of Modernismo, the early 20th century avant-garde and their revolutionary concept of space, and the architectural and urban developments for the Barcelona Olympics Games held in 1992. All these historical scenarios were a pretext to explore the way in which the city of Barcelona has changed over time. The aim was to look at the local architectural heritage as the point of departure to think about the essence of architecture through time, as a synthesis of ideas, techniques and forms in relationship with the space and the city.

The course consisted of classroom lectures and on-site studies of selected masterpieces of Barcelona's architectural history. Together they completed a panorama of the evolution of Catalan architecture and its insertion within the history of architecture in Europe. A wealth of required readings provided necessary preliminary knowledge of the subject to follow the lectures and in-class discussions, the visits to masterpieces and the assignments that were developed along the course. Bruno Zevi's book "Architecture as space" could be interpreted as the manifest that, through visual documents, led students to the understanding of architecture as the expression of its time (pages 16-17).

Spring 2018 semester

Socio-ecological architecture and urbanism: an approach from theory and practices

Professors Elena Albareda Fernández and Marta Serra Permanyer

Nowadays, there is a large gap in learning with a socio-ecological perspective, and the basic tools and methodologies that architecture can borrow from its own history are not usually part of architecture programs except at the master and doctorate levels. However, and increasingly, architects and urbanists need to manage challenges and imperatives to integrate a social and ecological approach.

This module offered a critical vision from which critical discourses could be developed on the evaluation of the city to have sufficient conceptual criteria for designing and intervening the urban space. Its main objectives were: learning about socio-ecological urbanism from a historical perspective and concepts on the relationship between the architect, the user, the community and the environment; transfer of values to contribute to a more inclusive and equitable society; empowering the future architect's role in dealing with environmental sustainability and community-driven projects.

The four-week module consisted of history-theory lectures (to introduce concepts and the relevant figures in the field) and related field trips. Lectures presented case studies through an action-research approach supported by the teachers' professional practice. Field trips served to move from theory to practice. As part of the coursework, students developed a comprehensive booklet focused on the lectures, documentaries, field trips and case-study discussions that unfolded through four intensive weeks of studies (pages 18-19).

Preservation is Architecture: contemporary debates on heritage and preservation

Professor Josep María García Fuentes

The module focused on exploring and understanding the shaping of the contemporary notion of heritage through a historical and critical approach and engaging students in dynamic debates on the intervention, preservation and conservation of heritage from an architectural perception.

The approach was grounded upon the consideration that both heritage and architecture can be placed within a cultural continuum and are the outcome of a complex cultural, social and political struggle. This is an understanding of architecture and heritage as a process rather than as a revered object to be preserved. It requires an understanding of the existing building in all the ways its architecture and materials express the values it sought to represent and serve at the time, and in the ways that these meanings might or might not be extended, enriched or transformed and reshaped by preservation or new contemporary interventions.

The goal was to give students the skills to read, understand and document buildings, and to define their own educated criteria in dealing with heritage and preservation. Thus, the course interrogated and challenged the current contemporary notion of heritage and preservation, providing students with tools to work on updating, extending and reusing existing buildings from a contemporary point of view. Emphasis was placed on the articulation and refinement of architectural projects and case-studies that were analyzed and discussed in-class sessions. Lectures and site visits led to analysis and debate –both grounded and supported by required readings; together, they informed the development of a creative essay (written and graphic) that was the module's required assignment (pages 20-21).

Four Architectural Landmarks, Professor Celia Marín Vega

The third module of the course was reserved as an opportunity to visit and study architectural landmarks located in Barcelona and nearby that students would likely find difficult to visit independently. For this year, we selected four 20th Century relevant buildings: Antoni Gaudí's Casa Vicens (Barcelona, 1878), recently open to the public after the careful restoration undertaken by Martínez Lapeña and Torres Tur; Antonio Bonet's masterpiece "La Ricarda" (Barcelona, 1963), one of the most emblematic buildings of the famed Catalan architect, a key figure of modern architecture in Spain and Southamerica; Miralles & Pinós' evocative Cemetery of Igualada (Igualada, 1994), one of the most significant architectural sites of the last decade of the 20th century, and Ricardo Boffill's Walden 7 (Sant Just Desvern, 1975), which 40 years after being completed continues to surprise students. All visits were supported with reading assignments and required the development of a short written and graphic essay (pages 22-23).

BY THE PEOPLE, FOR THE PEOPLE.

A SUSTAINABLE APPROACH THAT ANALYZES THE CAPACITY OF SOCIALLY RESPONSIVE ENVIRONMENTS TO TAP INTO THE ENERGY THAT RESPONDS TO LOCAL ECONOMIC AND HUMANISTIC PRACTICES ACKNOWLEDGING LOCAL PRACTICES THAT CAN BE APPLIED IN DEVELOPING COUNTRIES.

4.3 ECOLOGICAL COMMITTEE

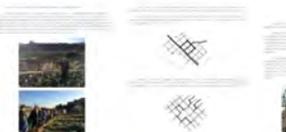
Community members, including local farmers, are organized into committees to manage and maintain the gardens. These committees are responsible for the day-to-day operations of the gardens, including planting, watering, and harvesting. They also serve as a platform for community members to share their knowledge and experiences, and to advocate for their needs and interests.



F. Masso

Metabolism and Territory

From Participation to Self-Management



5.1 REDEFINING THE TERRITORY

The concept of territory is defined as a space that is socially constructed and has a specific meaning for the community. It is not just a physical space, but a space that is shaped by the actions and interactions of the people who live there. The territory is defined by the boundaries that the community sets, and it is these boundaries that give the territory its identity and meaning.



5.2 SUMMARIZING STEPS

Metabolism and Territory

Back to the Land

Domestic Urbanism

Socio-Ecological Committee



V. Su

Metabolism and Territory

From Participation to Self-Management



SOCIO-ECOLOGICAL ARCHITECTURE

BY ELSE MARIE SKULTE

HISTORY READING 1

THE RURAL URBAN CASE



LECTURE 1

ARCHITECTURE WITHOUT ARCHITECTS

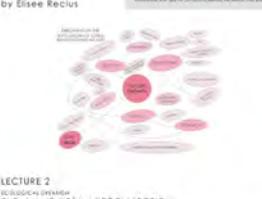
METABOLISM AND TERRITORY



FIELD TRIP 1

ARCHITECTURE AND A REGIONAL SYSTEM

Thermal Gardens at Caldes de Montbui



SOCIO-ECOLOGICAL ARCHITECTURE

BY ELSE MARIE SKULTE

HISTORY READING 1

THE RURAL URBAN CASE



LECTURE 1

ARCHITECTURE WITHOUT ARCHITECTS

METABOLISM AND TERRITORY



FIELD TRIP 1

ARCHITECTURE AND A REGIONAL SYSTEM

Thermal Gardens at Caldes de Montbui



PROVIDING WATER SUBJECT

Water is a fundamental resource for life, and its availability is a key factor in the development of a community. The subject of providing water is a complex one, involving the management of water resources, the construction of water infrastructure, and the distribution of water to the community. This subject explores the challenges of providing water in a sustainable and equitable way, and the role of architecture in addressing these challenges.



HUMANISTIC URBANISM

Humanistic urbanism is a concept that emphasizes the importance of the human element in the urban environment. It is a form of urbanism that is based on the needs and interests of the people who live in the city, and it seeks to create a city that is livable, healthy, and equitable. This concept explores the challenges of creating a humanistic city, and the role of architecture in addressing these challenges.



CITIZEN JANE

Citizen Jane is a concept that emphasizes the importance of the individual in the urban environment. It is a form of urbanism that is based on the needs and interests of the individual, and it seeks to create a city that is livable, healthy, and equitable. This concept explores the challenges of creating a citizen city, and the role of architecture in addressing these challenges.

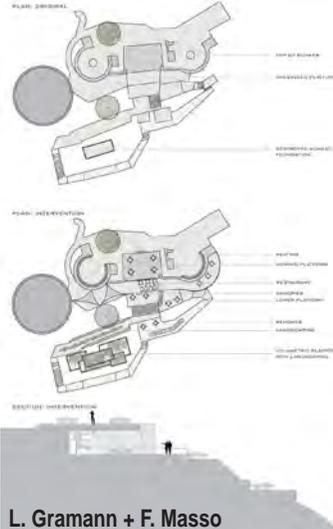


ARCHITECTURAL HISTORY

Josep Maria Garcia, invited lecturer • Spring 2018



BUNKERS DEL CARMEL



L. Gramann + F. Masso

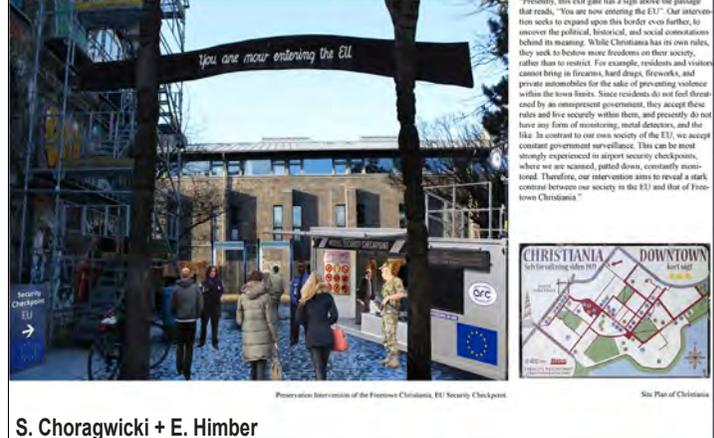
BUNKERS DEL CARMEL INTERVENTION / PRESERVATION

The Bunkers del Carmel project is a complex intervention in a historic urban context. The project involves the restoration and renovation of the existing stone structure, which was built during the Spanish Civil War. The intervention aims to preserve the historical value of the site while providing a modern living and working space. The project includes the restoration of the original masonry, the addition of new glass facades, and the creation of a modern interior space. The project also includes the restoration of the surrounding urban environment, including the creation of a new courtyard and the restoration of the existing stone walls.



Intervention of a Security Checkpoint Outside of Christiania

Emily Himler & Sabina Choragwiczki
Professor Josep Maria Garcia



S. Choragwiczki + E. Himler

A. Fang + C-H. Leung

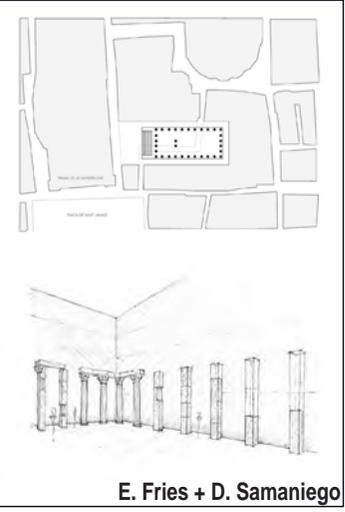
Architectural History and Site Context

The project is located in a historic urban context. The site is a former industrial site that has been abandoned. The project involves the restoration and renovation of the existing stone structure, which was built during the Spanish Civil War. The intervention aims to preserve the historical value of the site while providing a modern living and working space. The project includes the restoration of the original masonry, the addition of new glass facades, and the creation of a modern interior space. The project also includes the restoration of the surrounding urban environment, including the creation of a new courtyard and the restoration of the existing stone walls.

N. Hamouda + S. Watts

Temple d'August Restoration

The Temple of Augustus was built in the 1st century BC and for more than 2000 years it has been one of the most important monuments in Rome. The temple was destroyed in the 5th century AD and the site was abandoned. The project involves the restoration and renovation of the existing stone structure, which was built during the Spanish Civil War. The intervention aims to preserve the historical value of the site while providing a modern living and working space. The project includes the restoration of the original masonry, the addition of new glass facades, and the creation of a modern interior space. The project also includes the restoration of the surrounding urban environment, including the creation of a new courtyard and the restoration of the existing stone walls.



E. Fries + D. Samaniego

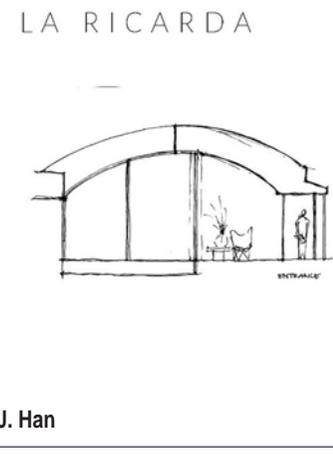


C. Turek

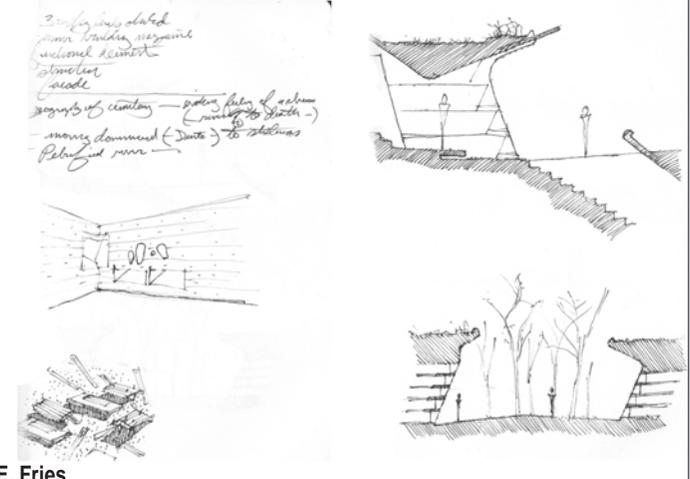
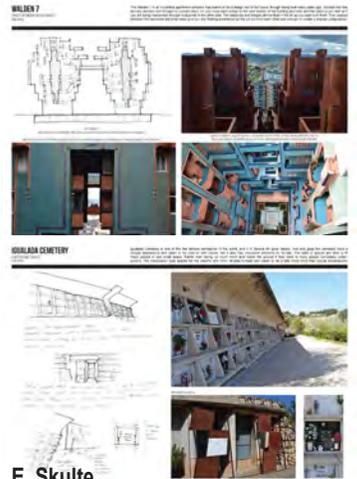
S. Skulte + M. Speicher



M. Speicher



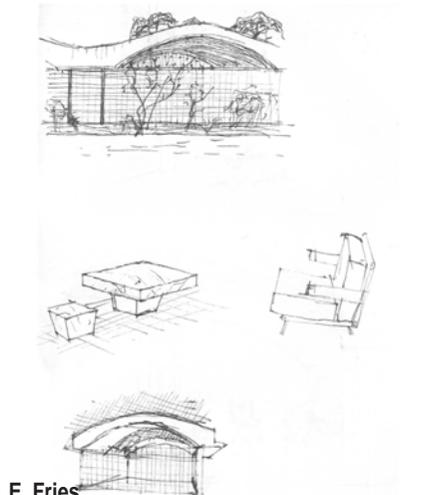
J. Han



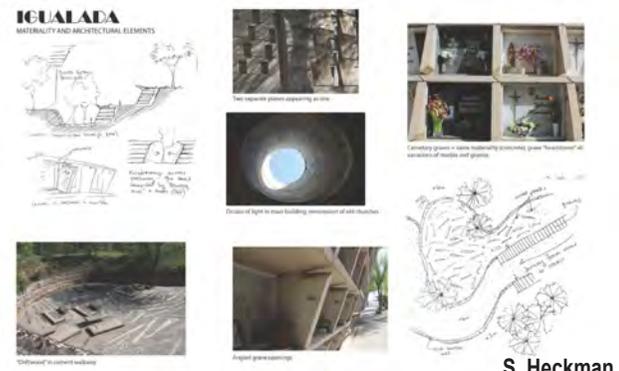
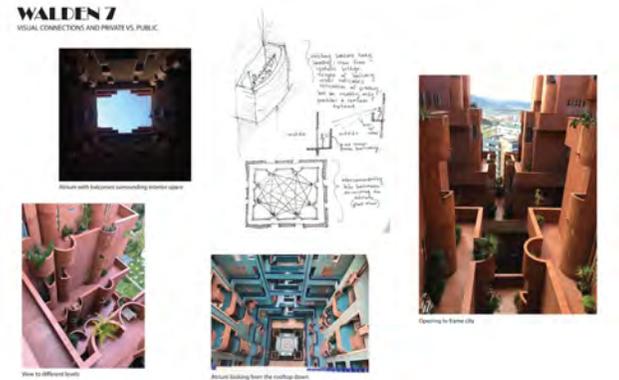
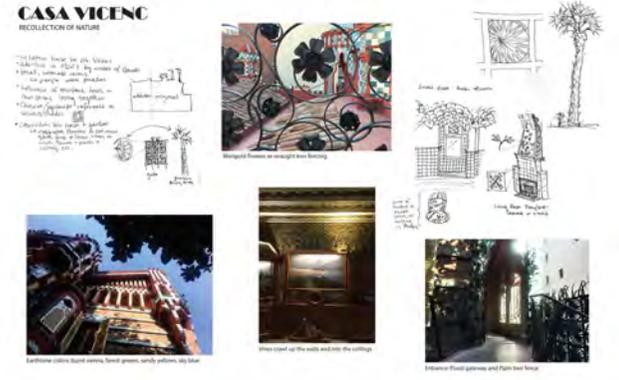
E. Fries



M.-Y. Lee



E. Fries



S. Heckman

Structures

Fall 2017 and Spring 2018

Prof. Stephanie Chiricuta

The program's curricular sequence in Structures comprised two courses that perfectly matched the equivalent courses offered on campus. The Fall semester course was Theory and Design of Steel and Timber Structures; the Spring's was Theory and Design of Concrete Structures.

External circumstances beyond anyone's control did not allow that these courses be offered on-site; therefore, the two courses – both required for all students of the Illinois School of Architecture – had to be offered via distant learning (on-line). Yet, this was not an impediment for the students to develop special assignments completely related to their overseas experience.

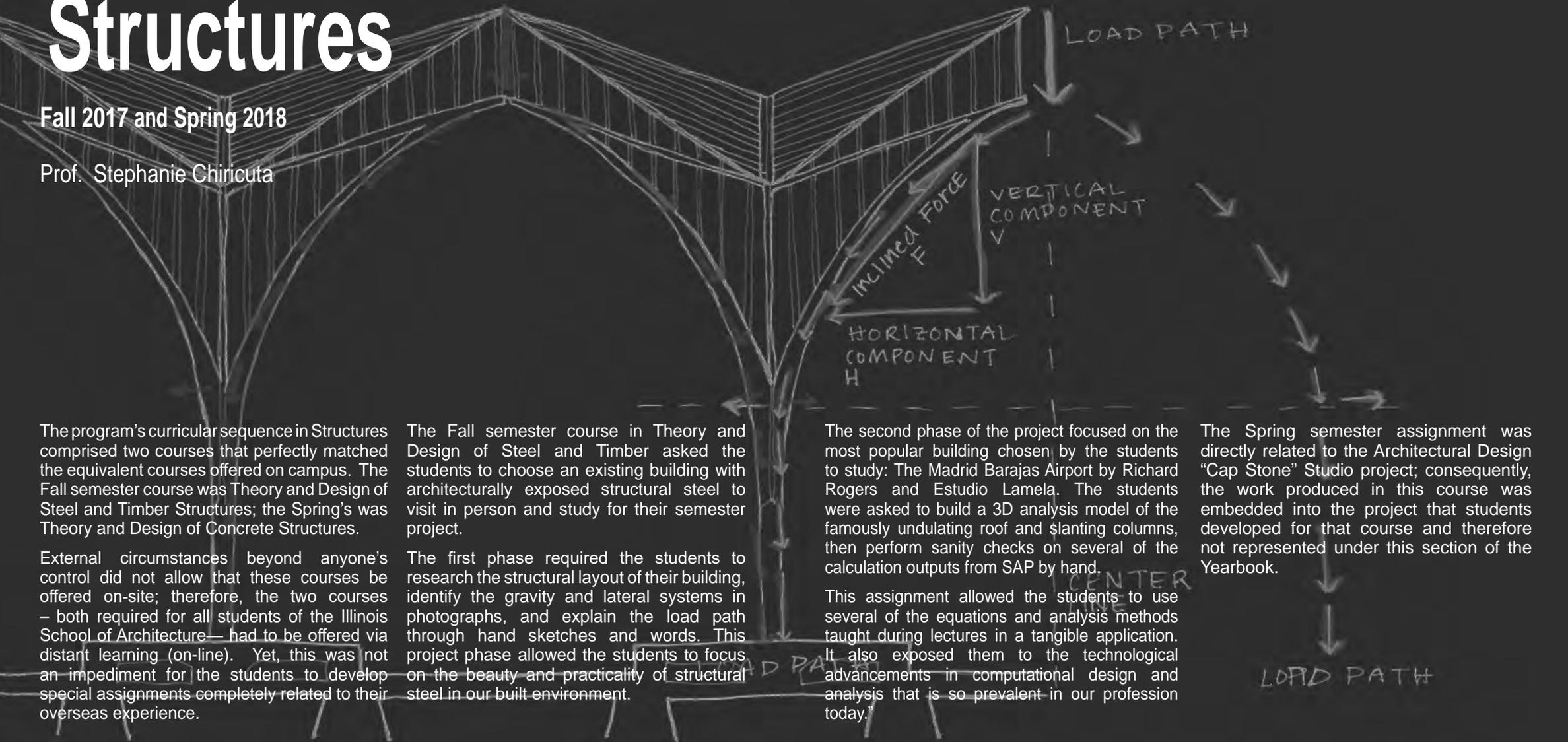
The Fall semester course in Theory and Design of Steel and Timber asked the students to choose an existing building with architecturally exposed structural steel to visit in person and study for their semester project.

The first phase required the students to research the structural layout of their building, identify the gravity and lateral systems in photographs, and explain the load path through hand sketches and words. This project phase allowed the students to focus on the beauty and practicality of structural steel in our built environment.

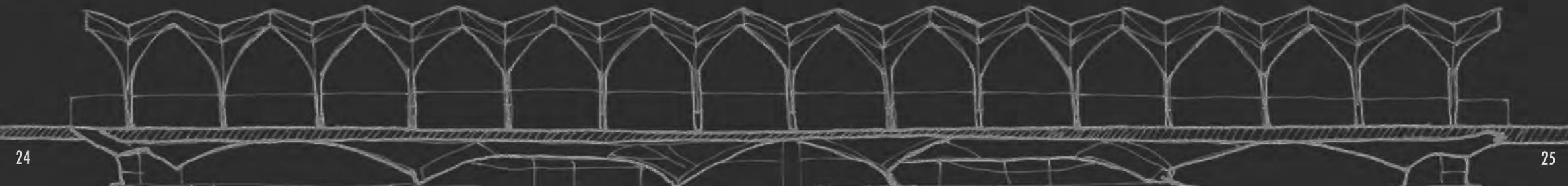
The second phase of the project focused on the most popular building chosen by the students to study: The Madrid Barajas Airport by Richard Rogers and Estudio Lamela. The students were asked to build a 3D analysis model of the famously undulating roof and slanting columns, then perform sanity checks on several of the calculation outputs from SAP by hand.

This assignment allowed the students to use several of the equations and analysis methods taught during lectures in a tangible application. It also exposed them to the technological advancements in computational design and analysis that is so prevalent in our profession today.

The Spring semester assignment was directly related to the Architectural Design "Cap Stone" Studio project; consequently, the work produced in this course was embedded into the project that students developed for that course and therefore not represented under this section of the Yearbook.



AL SECTION



Ponte Maria Pia

Structural System

Consists of 4 main spans, the Erasmo Bridge is a type of cable-stayed bridge that rises to a height of 137 meters and extends to a length of 902 meters. The asymmetric pylons, which is the main visible feature of the bridge, is designed to be less back axis so that the maximum intensity is reduced, but, completely visible increase for bending moments. The necessity for the pylon is used, which has many advantages, such as higher quality and faster construction. Concrete was rejected due to the critical difference between dead and live loading weights. The development of the deck was not only aesthetically appealing, but also beneficial for transportation, there are two pedestrian paths, two cycle paths, two train rails and two roads for cars. The deck is composed of steel sheets with stringers in the center. More importantly, "architectural" masts have been replaced by the "aerodynamic mast" using a significant number of overall weight. There are 40 long cables linking each of Rotterdam to the City Center. 32 of them link the longer part of the deck, and the rest are attached to the back of the pylon balancing the overall weight. The cables are made of "galvanized and polyethylene-coated stainless" and each cable has a base made of steel that projects from "windward and vehicle side" (Mouret, 23). There are five concrete piers supporting the deck. Yet, these piers are actually made of steel tubes and filled with concrete on the outside to be shown as a sculptural form.

The bridge received international acclaim, including being awarded the World Bridge Award by the American Society of Civil Engineers (ASCE) in 1999. The ASCE award is given to the best bridge in the world for its design, construction, and performance. The bridge is a masterpiece of engineering and architecture, and it is a must-see attraction for anyone visiting Turin.

Erasmo Bridge

Address: 3011 BN Rotterdam, Netherlands
 Architect: Ben van Berkel
 Date: 1990-1996
 Structural Report by: Hsu Hsi Pyo
 September 14th, 2017

Structural System

Consists of 4 main spans, the Erasmo Bridge is a type of cable-stayed bridge that rises to a height of 137 meters and extends to a length of 902 meters. The asymmetric pylons, which is the main visible feature of the bridge, is designed to be less back axis so that the maximum intensity is reduced, but, completely visible increase for bending moments. The necessity for the pylon is used, which has many advantages, such as higher quality and faster construction. Concrete was rejected due to the critical difference between dead and live loading weights. The development of the deck was not only aesthetically appealing, but also beneficial for transportation, there are two pedestrian paths, two cycle paths, two train rails and two roads for cars. The deck is composed of steel sheets with stringers in the center. More importantly, "architectural" masts have been replaced by the "aerodynamic mast" using a significant number of overall weight. There are 40 long cables linking each of Rotterdam to the City Center. 32 of them link the longer part of the deck, and the rest are attached to the back of the pylon balancing the overall weight. The cables are made of "galvanized and polyethylene-coated stainless" and each cable has a base made of steel that projects from "windward and vehicle side" (Mouret, 23). There are five concrete piers supporting the deck. Yet, these piers are actually made of steel tubes and filled with concrete on the outside to be shown as a sculptural form.

In general, the cables maintain the strength between the deck and the pylon both ways (forward and backward), and balance out the weights. The pylon support all the loads that is occurring from the deck and above. The load will pass from the pylon, through the cables to the deck, back and forth, and finally to the piers which are the bearing system that supports the total load of the structure. Although, the bridge consists of two separate spans, they behave as a single structure to carry out the loads.

ALAMILLO BRIDGE

STRUCTURAL REPORT
 NOVEMBER 12, 2011
 FRANCISCO MASSO

ARCHITECT & ENGINEER: SANTIAGO CALATRAVA
 10100N TORNO STREET, SEVILLA, SPAIN
 ANALYZED: 1992

1.3 VISUAL CONTEXT

PARTS OF BRIDGE DIAGRAM

LOAD PATH DIAGRAM

- Color-coded load of road deck
- Cable stays in tension, transfer load back into tower
- Distributed load of road
- Reaction

TYPES OF CONNECTIONS DIAGRAM

- Cable to Mast Connection
- Cable to Road Deck Connection
- Cable to Mast Connection

DIAGRAM CABLE TO ROAD DECK CONNECTION

THIS DIAGRAM DISPLAYS THE CONNECTION OF CABLES AND THE ROAD DECK. THIRTY-TWO Pairs of CABLES CONNECT BOTH CONNECTIONS.

GALLERY

GARE DO ORIENTE

INTRODUCTION

The Gare do Oriente, also called the Oriente Station, is one of Portugal's best kept secrets. The name of transportation was created for the 1998 World Expo. The Gare do Oriente was designed by the architect Álvaro Siza. The station is a masterpiece of architecture, and it is a must-see attraction for anyone visiting Lisbon.

Centre Pompidou

DESCRIPTION

Centre Pompidou is a complex building located in the heart of Paris. It is designed in the style of high-tech architecture and post-modern. Centre Pompidou houses the Public Information Library for the Musée National d'Art Moderne, and a center for music and acoustic research. The team of Rogers, Piano, Freixenet, and engineer Edmund Hoppold was led conceptually by the clear vision that the architects had of developing a building based on "a large loose-fit frame where anything could happen".

In order to account for the different programs and functions, the building needed to be open interior to allow flexibility in how the space was used. The building uses a steel superstructure that is only visible near or on the exterior of the building with reinforced concrete floors. But not only is the structure on the exterior, but so is the HVAC. A result of this design decision is each floor extending through the building without being interrupted by load-bearing structures. Each 7,500 m² floor is then free to be used in any organization. The HVAC that is revealed on the exterior is also color-coded, giving the building a striking presence on the street view. Blue for circulating air, yellow for circulating electricity, green for circulating water, and red for circulating people. Centre Pompidou is an extremely provocative building as it sits in the middle of historical Parisian buildings, but it adds modernity and intrigue to the streets as well, breaking up the repetitive facade.

Alamillo Bridge

ANALYSIS

FORME TELEFONICA D'ASSIS

LOAD PATH DIAGRAM

FIELD CONNECTION DETAIL

DETAIL OF TIE-BARS TO FLOOR SLAB CONNECTION

DETAIL OF TIE-BARS TO FLOOR SLAB CONNECTION

The structure of the building is placed in the center core of the tower and on the exterior facades. The loads from each floor are distributed from the concrete floor slabs out to the bearing central core and to the exterior steel structure. The floor slabs are connected to the glass modular curtain wall facades with fixed connections, which then transfer the load to the fixed connections that hold the glass and the steel together and then down into the ground. There are two parts that make up the exterior structure of the lower vertical steel pillars on the inside of the building and the diagonal exterior steel. The interior parts take compression stresses and the exterior elements are what take horizontal forces and torque. Most of the load the building takes is placed in the lower half of the building. The interior vertical members are placed every 1.25 meters. The structural elements are also placed to help with glass and shading inside the building to create a comfortable work environment on each floor. The structure is painted white to make the building feel very open and light. The building appears to be very slender on the outside but is very large once it is entered. The upper floors of the building are dedicated to office space and take full advantage of the structure and open floor plan it creates. The thirteenth floor is for mechanics, and the first three levels of the building are where the entrance atrium is. The circulation is in the center of the building with the bearing core.

Centre Pompidou

ANALYSIS

At the end of each beam is a 2.2 meter long reinforced beam tied to the ground at the only edge. The beams act as diaphragms and are joined to the columns.

The structural grid creates 12 structure bays longitudinally at 12.5 meters wide.

The structural system of 1000mm of 14 full-height steel columns, one row on each long facade, spans the full width of the building 2.85 meters. Along a 44.2 meters wide steel column support the floor is a system of cantilever is used on both sides, one is suspended the walkways and one to support the exposed mechanical systems. From the museum, the load path flows to the columns and into the foundation.

When multiple members are designed to meet at one point, a round duct shaped plate is used to resolve the mutual angles of meeting members. Based on compression stress distribution.

Diaphragm support the connection of different angles is achieved by a circular compression. However, instead of a flat disc, a duct section of a hollow member is used and a plate is bolted to the floor to raise connection points and to prevent them from water damage.

Alamillo Bridge

ANALYSIS

Architectural Design

Spring 2018

Architectural Capstone Studio

Profs. Alejandro Lapunzina
Carles Marcos Padros

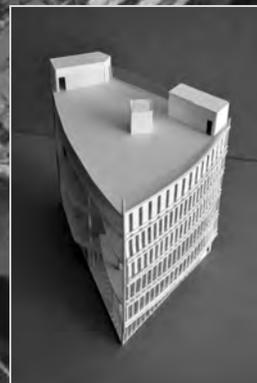
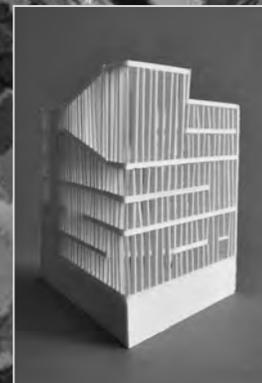
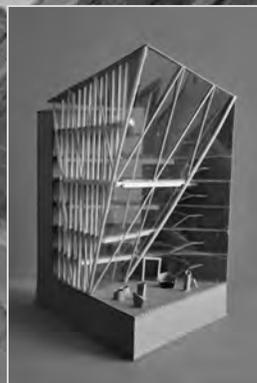
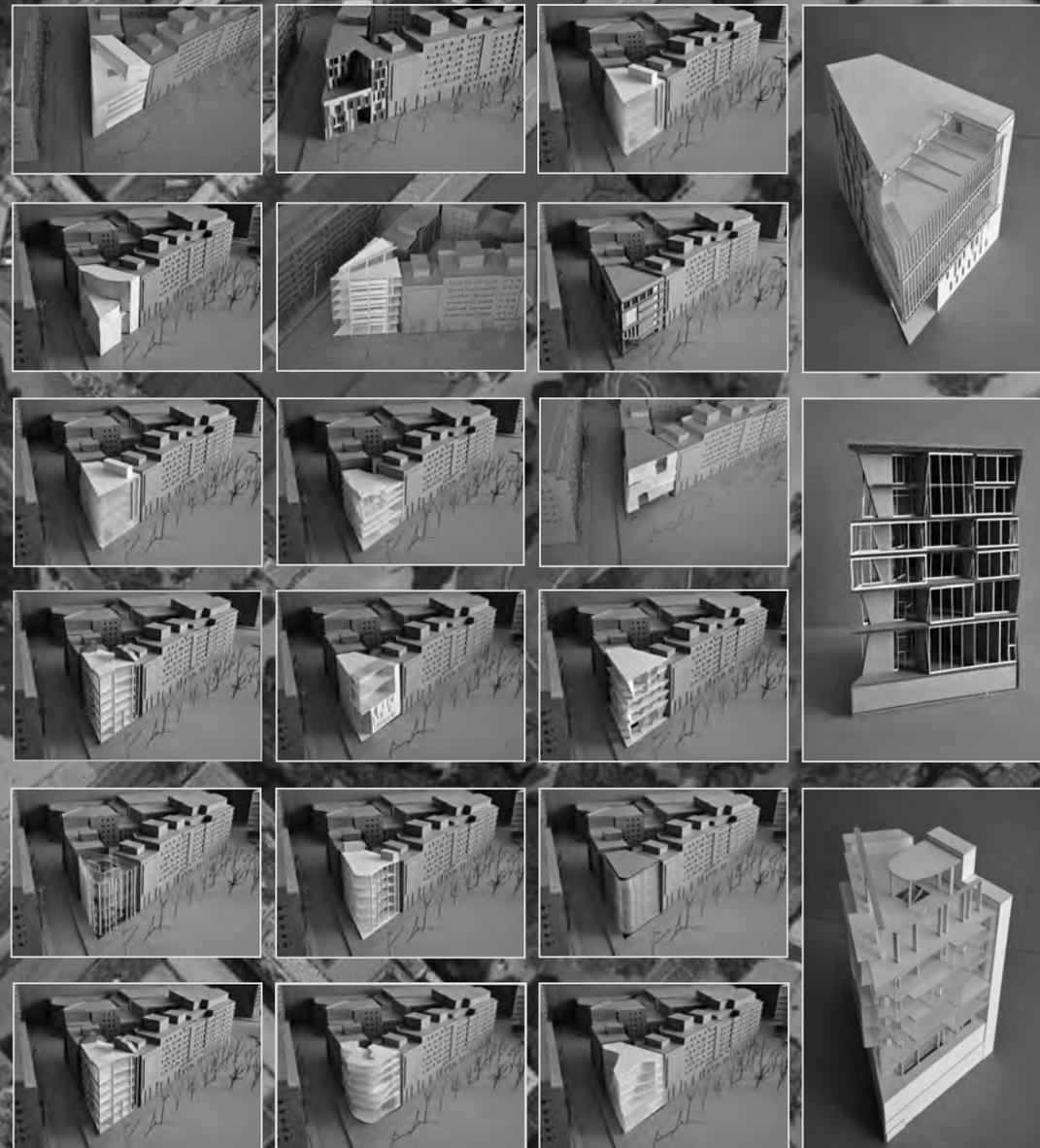
A Public Library in Barcelona

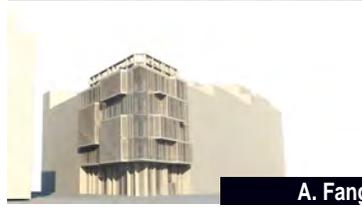
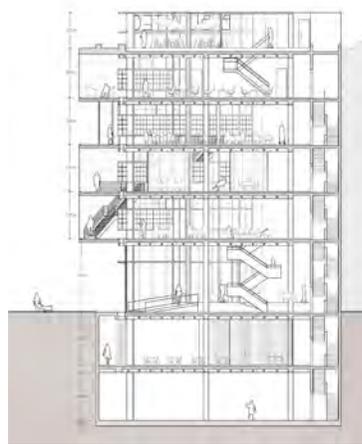
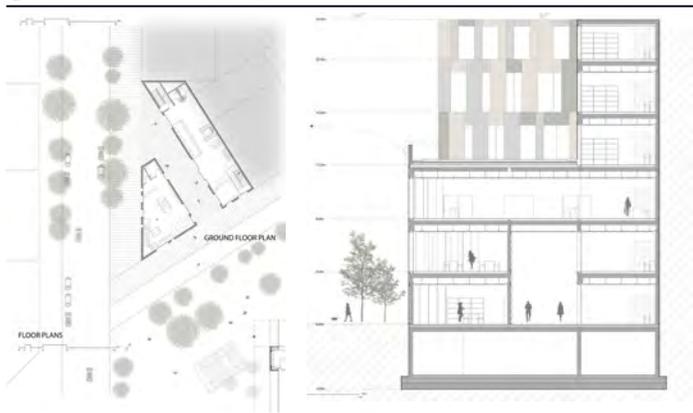
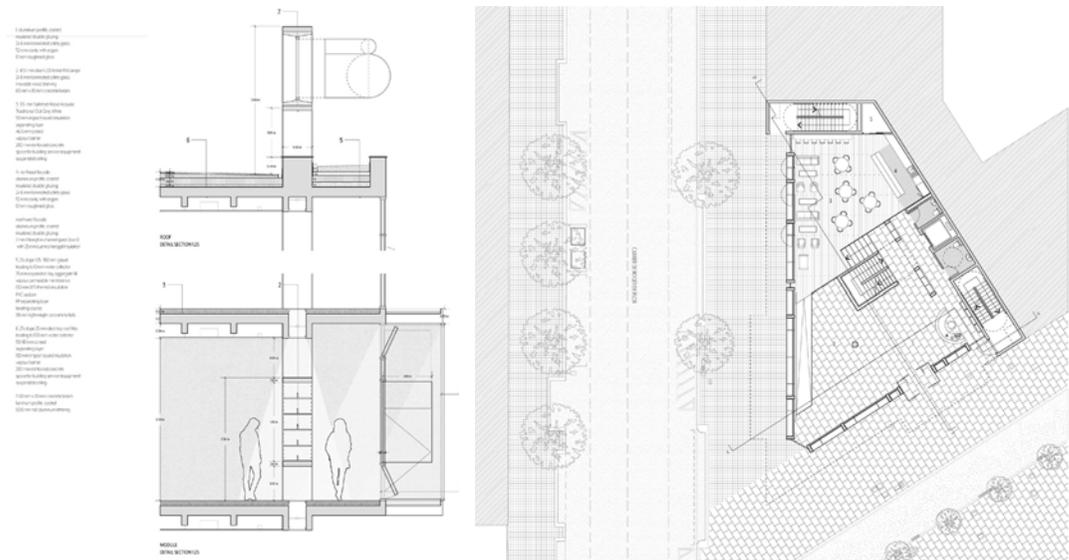
The Spring semester course in Architectural Design –the “Cap Stone” Studio— was dedicated to designing a small Public Library for a small atypical site in Barcelona’s Eixample. As usual for all Cap Stone projects, the challenge was to design a building in which all elements and aspects of the design process and building design –from conceptual strategies to the design of structure, building envelope and environmental systems— were carefully integrated in the design proposal.

The site designated for the project was located at the intersection of Carrer Roger de Flor with Carrer de Ribes, a virtually triangular plot of land facing a public paseo+park and bounded by mid-rise buildings.



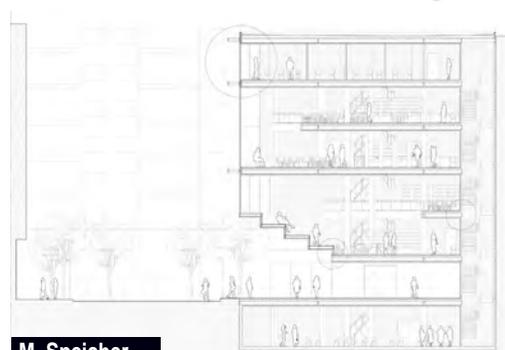
The semester was organized in two distinct parts: the first consisted of a series of interrelated workshops dedicated to generate the documentation needed to develop the project (site analysis, precedent studies, understanding of local and international building codes and program development) and intensive sessions focused on site-occupation strategies and conceptual formal studies (a full session dedicated to experimenting in model form with various materials was, without doubt, the highlight of this period). Following the consolidation of the schematic idea, completed by the end of the first part of the semester, the second period –longer than the first— was dedicated to developing the project to the highest possible level of detail and integration.





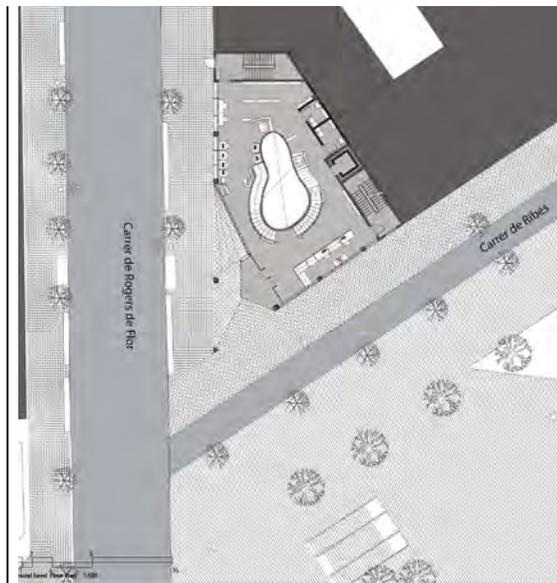
A. Fang

H-J. Kim

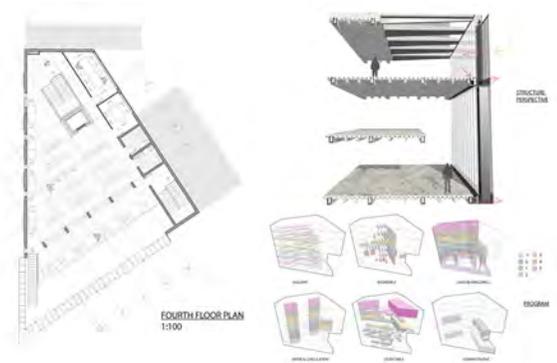


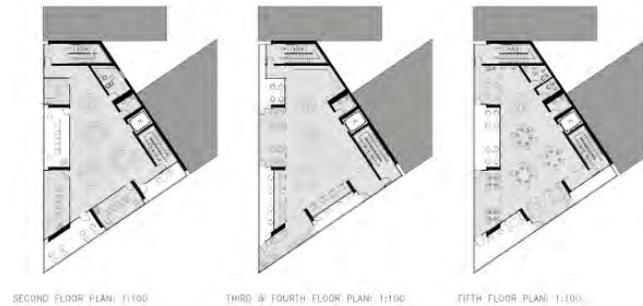
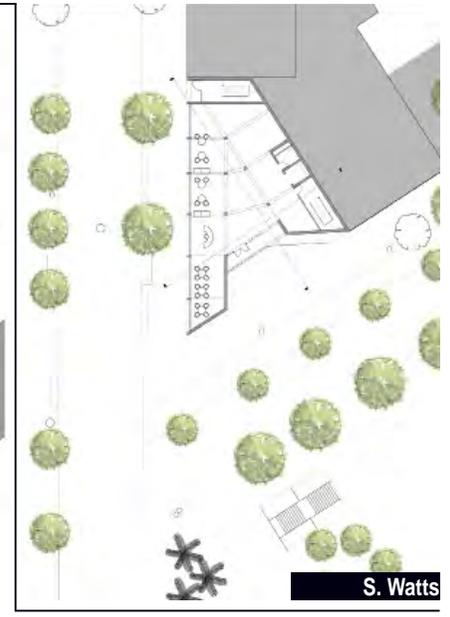
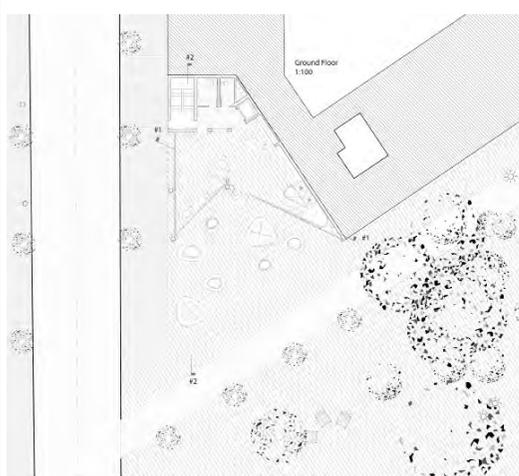
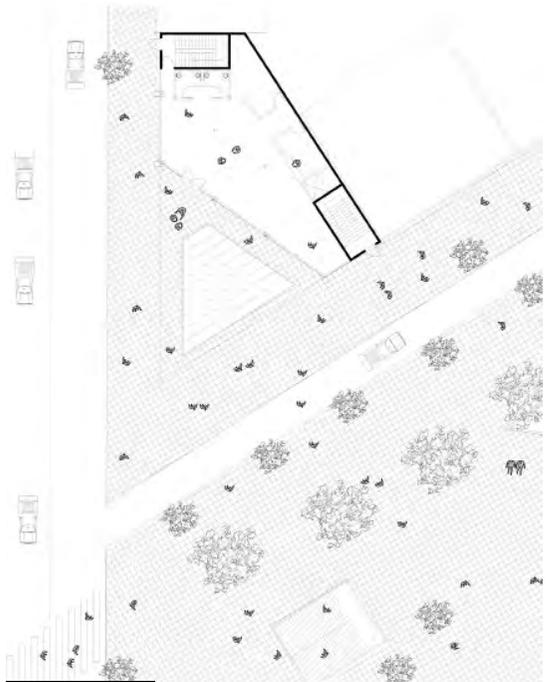
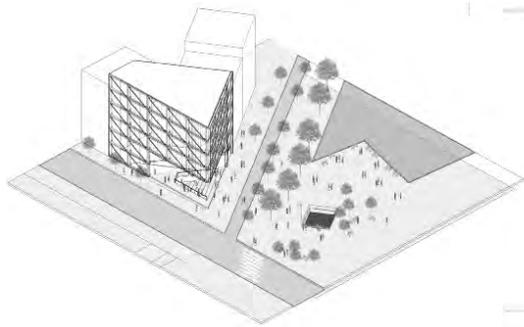
M. Speicher

M-Y. Lee



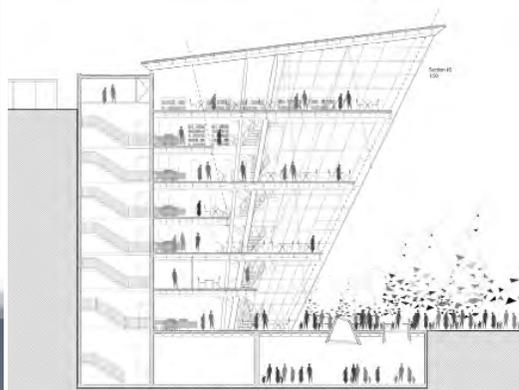
E. Chan





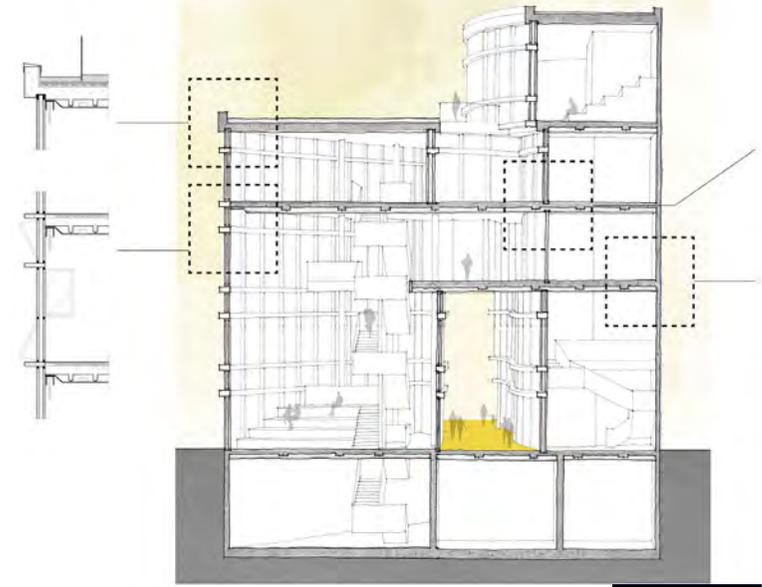
V. Su

R. Wehbi

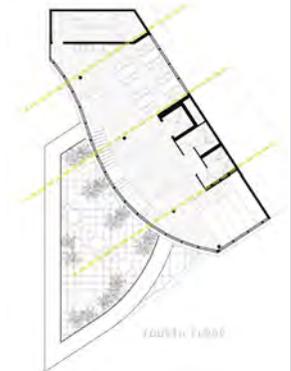
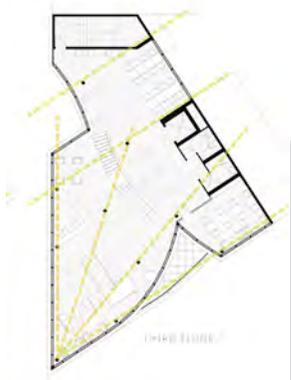


S. Watts

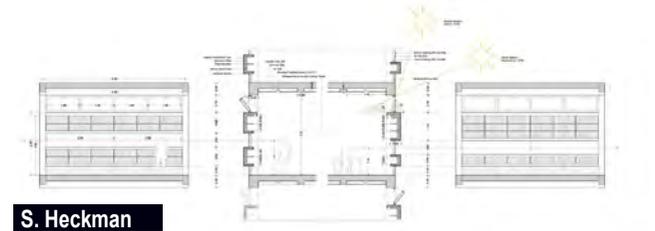
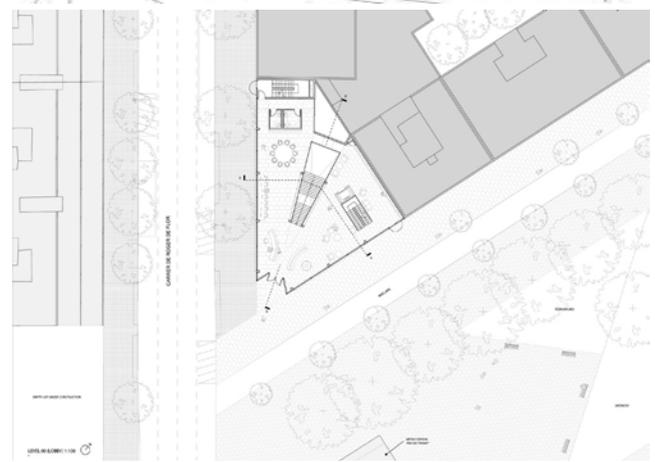
L. Gramann



J. Han



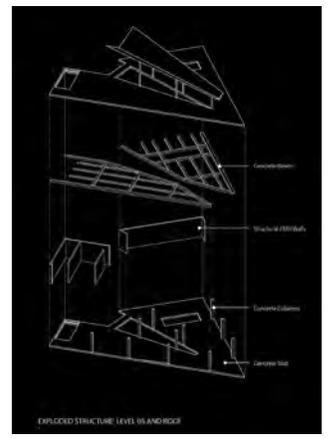
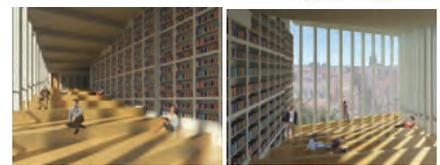
H. Brostoff

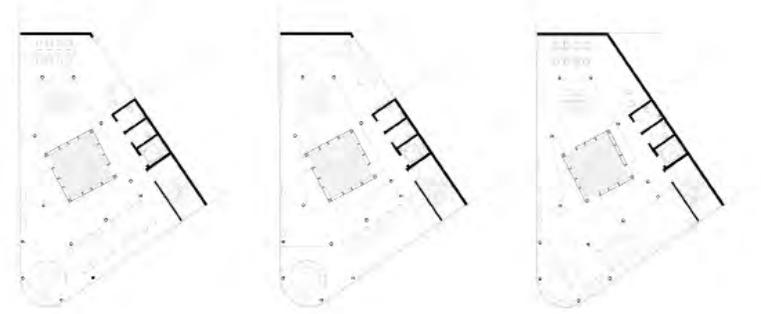
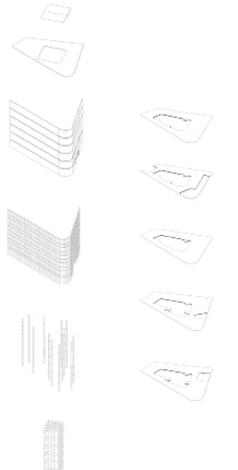
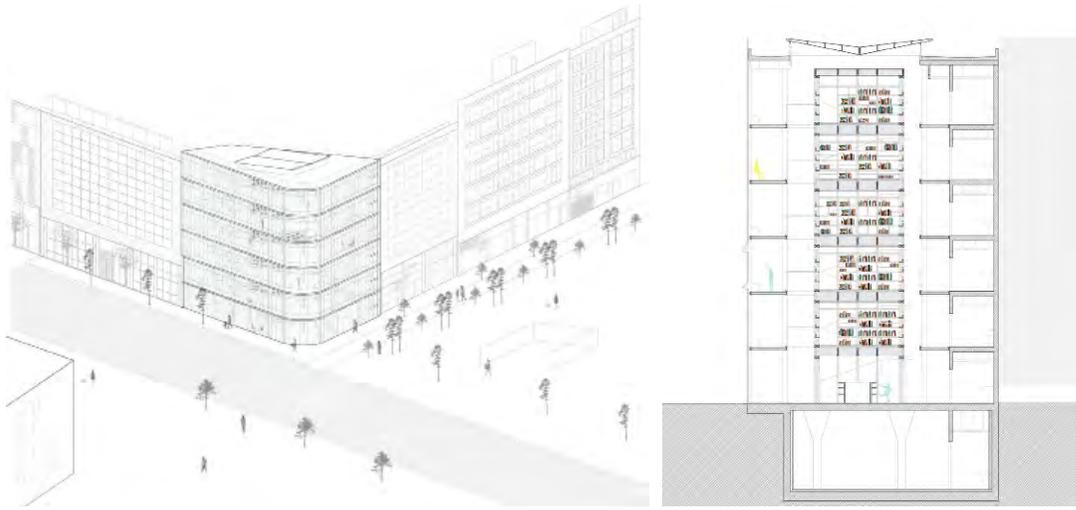


S. Heckman



D. Samaniego





C. Leung

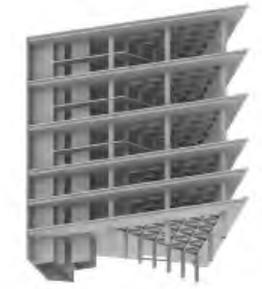
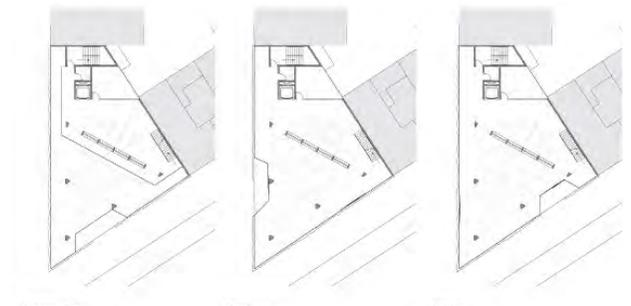
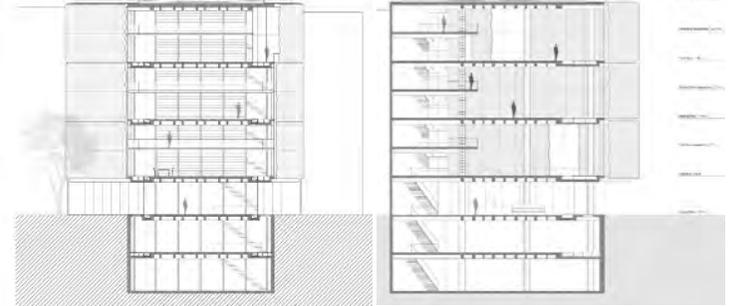
E. Yu



BUILDING AXON

F. Masso

E. Fries



Overseas Architectural Studies

Fall 2017 and Spring 2018

Special Activities + Workshops

IASAP-BV faculty +
Specially invited guest instructors

"When one travels and works with visual things -architecture, painting or sculpture - one uses one's eyes and draws, so as to fix deep down in one's experience what is seen. Once the impression is recorded by pencil, it stays for good, entered, registered, inscribed. The camera is a tool for idlers, who use a machine to do their seeing for them. To draw oneself, to trace the lines, handle the volumes, organize the surface.... all this means first to look, and then to observe and finally perhaps to discover....and it is then that inspiration may come. Inventing, creating, one's whole being is drawn into action, and it is this action which counts. Others stood indifferent - but you saw!"

Le Corbusier, "Creation is a Patient Search"



This fourth course is specifically tailored to enrich the professional growth of students in a study abroad location; the sequence of two interrelated courses—one in each semester—is focused on promoting the understanding of architecture as a discipline of critical thought and creative reflection through observation and analysis of relevant works of architecture. It consisted of several autonomous components that included thematic seminars and workshops, numerous field trips, and the completion of assignments that students developed during periods of independent study-travel; all these activities were oriented to foster on-site graphic study and analysis of historically relevant sites and buildings in several media, from free-hand sketching to video documentaries.

The year began with two workshops that introduced the course's purpose by promoting the development of skills of observation and analysis: one, led by Chicago-based architect Jack Kelley, focused on Graphic Analytical Studies (see pages 40-41); while the other, led by Josep Maria de Llobet, explored photography as an informed and intentional manner of looking at buildings, sites and landscapes (pages 44-45). The third workshop of the Fall semester had a similar interest: "Learning to See," offered by Enric Massip Bosch this stand-alone module used Barcelona as the fertile territory to explore the process of learning to see and understand the built environment beyond the merely visual (pages 42-43).

Both graphic studies and photography continued to be developed through various assignments throughout the year, especially during the periods of independent study-travel. In both semesters, students were required to keep a graphic journal of their travels, documenting the buildings and sites they visited in their journey. A selection from the "Architect's Journal" assignment is presented on pages 46 to 49.

A journal of graphic and written notes was also required for the all-class Road Trip to Navarra and Euskadi; in this week-long field trip, the class visited and studied a wealth of remarkable buildings from various historical periods: the Romanesque fortress of Loarre and the little but beautiful church at Eunate; three buildings by Rafael Moneo (the Archives in Pamplona, the Deusto Library in Bilbao, and the Kursaal in San Sebastián); Francisco Mangado's Archeological Museum and José L. Catón's Museo Fournier de Naipes, both in Vitoria; the astonishing Chillida-Leku sculptural park near San Sebastian; and, the highlight of the trip, Frank Gehry's most acclaimed work, the Bilbao Guggenheim Museum (pages 50 to 53).

The sudden outbreak of a violent rain and wind coastal storm conspired against our goal to culminate the program of visits at the Peine del Viento, an splendid landscape + sculpture collaboration between local architect Penia Ganchgui and famed local sculptor Eduardo Chillida.

Two cultural entertaining moments marked the week-long trip: an excursion to Game of Thrones' Dragonstone, located in the islet of San Juan de Gaztelugatxe, and—to close the trip—attending to a concert at Moneo's Kursaal Auditorium.



The Spring semester began with the already traditional Traveling Workshops. This year, students had the option of participating in a workshop in Rome led by ISoA Professor Kevin Hinders (pages 54-55), or in one in Paris, in this case led by also ISoA Professor and Program Director Alejandro Lapunzina (pages 56-57).

Architectural photography, introduced through a workshop at the beginning of the year, continued to be explored throughout the year mostly via the production and development of a portfolio/journal or architectural photos taken by the students during their travels (pages 58-65).

Graphic noting (sketching) and photography, both as intentional and informed ways of looking at buildings, plus writing (generating a script) were combined in one of the assignments required (in each semester) for this course: the development of a five-minute long documentary of one building; unfortunately, video formats cannot be presently incorporated to this little booklet.

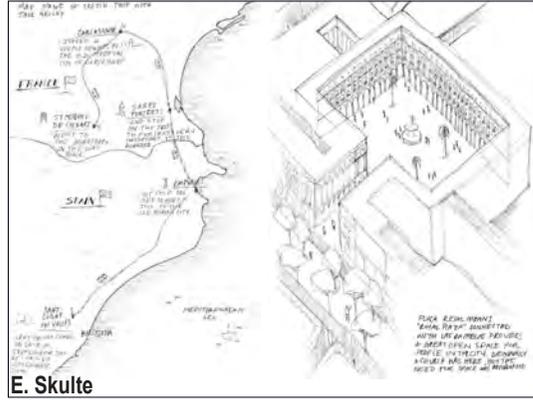


GRAPHIC ANALYSIS WORKSHOP

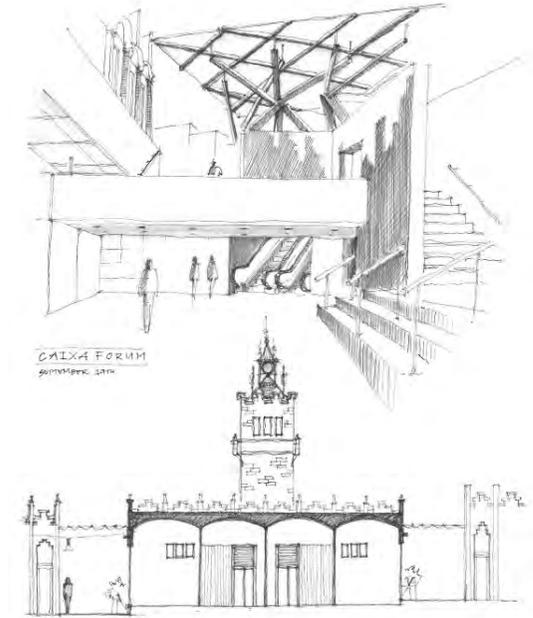
Jack Kelley, guest instructor • Fall 2017

In spite of the abundance and sophistication of technology-based tools of graphic representation, the ability to record buildings and sites through free-hand graphic noting techniques (generally and often referred to as 'sketching') is an essential component of the architect's education because nothing can really replace the mental process that takes place in the act of translating into graphic notes what the eyes are observing. The development of the technique is, however, far from automatic, and therefore it requires training, dedication and, specially, practice, patience and perseverance. To introduce these aspects the iasap-by organizes an intensive workshop dedicated to develop some aspects of the ability to study buildings through graphic analytical notes.

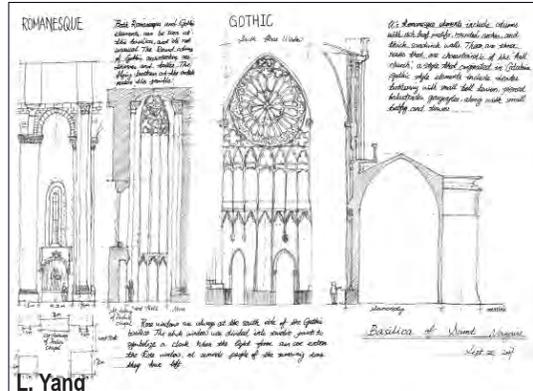
This week-long intensive workshop led by Chicago-based architect Jack Kelley, had two interrelated parts: during the first three days, Jack Kelley made presentations about sketching techniques and graphic methods of analysis that were implemented in sketching sessions at selected buildings in Sant Cugat –at the Market square— and Barcelona –at the Plaza Real and Caixa Forum. The workshop continued as the entire class embarked on a north-bound three-day field trip to northern Catalunya and southern France, where students visited and studied buildings from various historical periods from the Greco-Roman city of Empúries, to the medieval Chateau de Salses, the city of Carcassonne and the magnificent Romanesque Monastery of Sant Miquel de Cuixart, without forgetting contemporary interventions at many of the sites visited. This two-page spread presents a snap shot of the workshop's accomplishments.



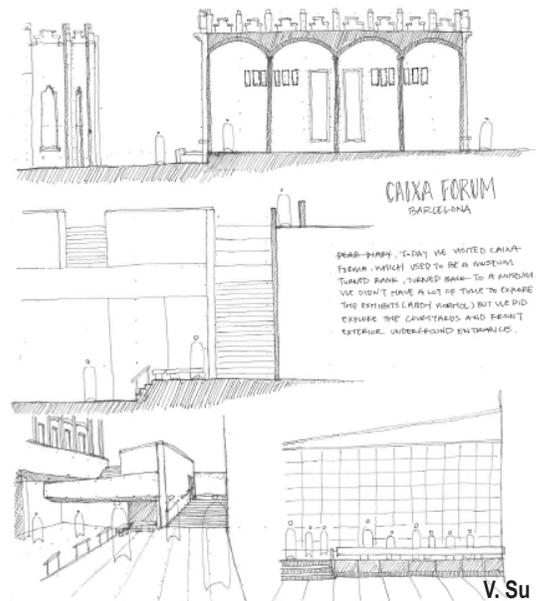
E. Skulte



J. Han



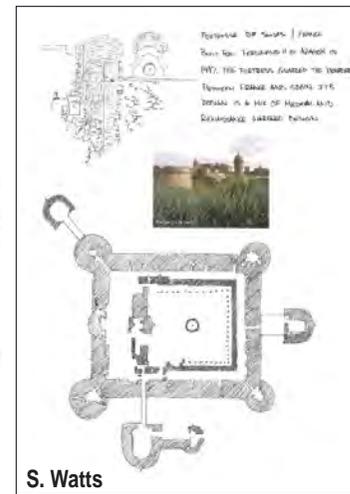
L. Yang



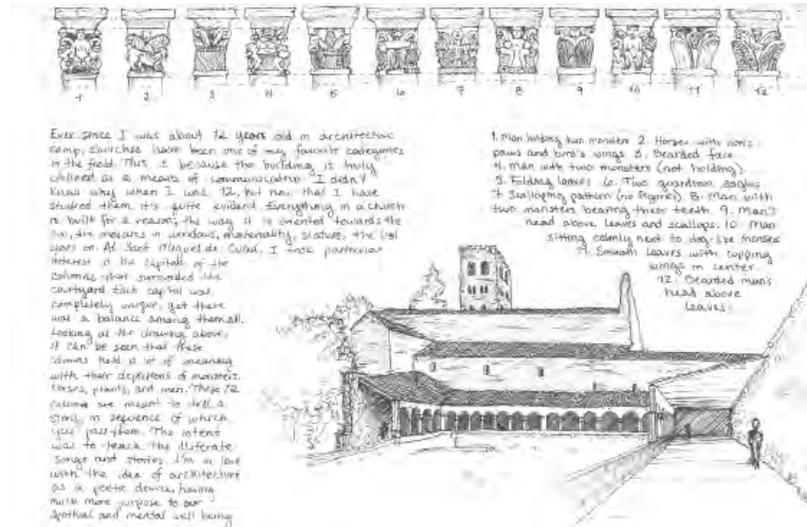
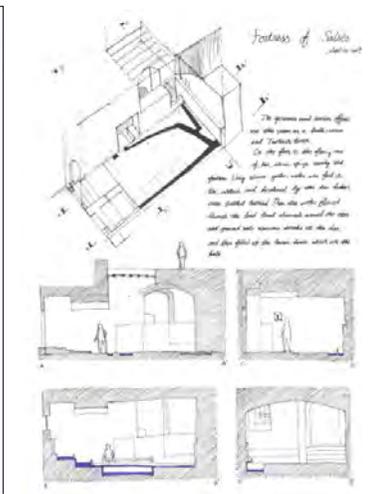
V. Su



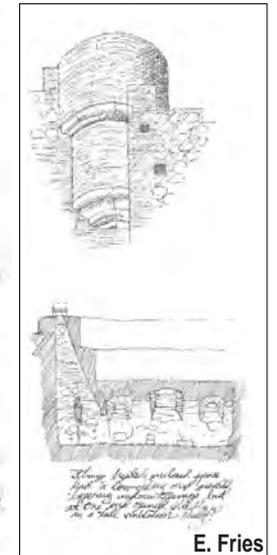
J. Han



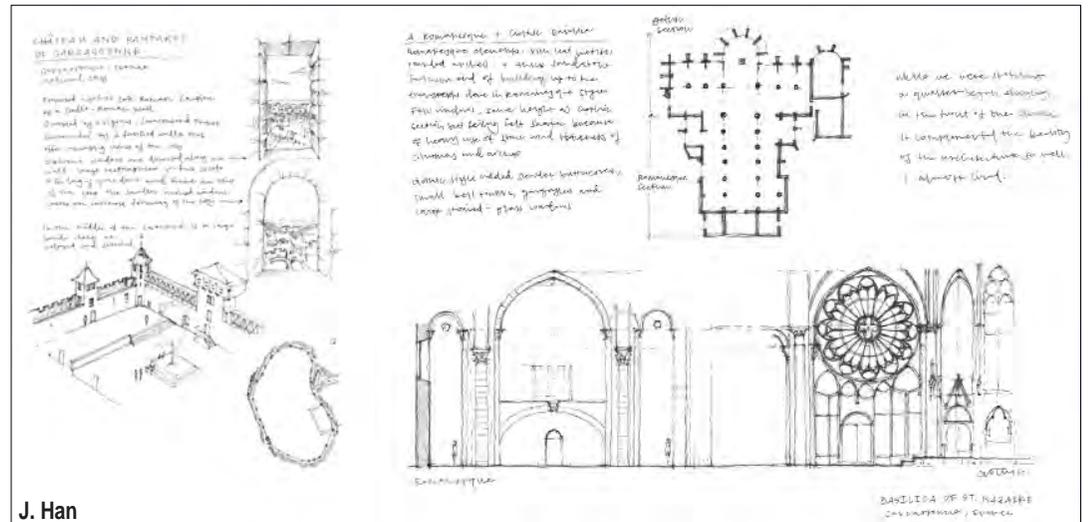
S. Watts



S. Heckman



E. Fries



J. Han

BASILICA OF ST. NAZARE

LEARNING TO SEE [from Barcelona]

Enric Massip Bosch, invited lecturer • Fall 2017

BARCELONA'S EXPANSION: CROSS SECTION



BARCELONA'S EXPANSION CAN BE SEEN IN MANY WAYS. HOWEVER, THIS DIAGRAM FOCUSES ON THE CITY'S EXPANSION AND HOW THIS DEVELOPMENT CAN BE CLEARLY APPRECIATED THROUGH THE SEPARATION OF NEIGHBORHOODS THAT HOST VERY DIFFERENT SOCIAL AND ECONOMIC CLASSES. BELOW WE CAN APPRECIATE A 1:1000 SCALE DIAGRAM OF THE CITY. IN IT WE CAN SEE HOW THE METROPOLIS EXPANDED BEYOND THE CASCA ANTIC. THIS NEIGHBORHOOD ACTS AS THE NUCLEUS OF EXPANSION FOR BARCELONA. FURTHERMORE, IN DEEP RED WE CAN ADMIRE THE NEIGHBORHOODS THAT ACCUMULATE A LARGE AMOUNT OF WEALTH AND CORRESPOND TO THE HIGH CLASS (GRACIA & SAGRADA FAMILIA). WHILE IN LIGHT RED WE CAN SEE THOSE THAT PERTAIN TO THE LOW CLASS. HOWEVER, THE CITY HAS A HEIGHT OF 150 METERS ABOVE SEA LEVEL. WITHIN THE GRACIA NEIGHBORHOOD, SLOPING DOWN TO 0 METERS ALL THE WAY TO THE BARCELONETA AREA. BEYOND THIS, THE DIAGRAM IS TO DISPLAY RED CIRCLES REPRESENTING HOW THE MAIN TRANSIT AXES DIVIDE NEIGHBORHOODS AND MAINLY SOCIAL CLASSES BETWEEN THE CASCA ANTIC AND EXAMPLE AREAS. FINALLY, ABOVE WE HAVE AN ANALYSIS OF PARADES EXPLORED WHILE WALKING THE FOUR ZONES. THE OUTWARDS EXPANSION FROM THE CASCA ANTIC IS EXPOSED THROUGH THE PAVING OF THE 'PASSIS', WHICH DISPLAY A CLEAR DIFFERENCE WHEN IT COMES TO SOCIOECONOMICAL PARAMETERS. THE STREETS WITHIN THE CASCA ANTIC & BARCELONETA ARE SMALLER AND LIVING CONDITIONS CAN BE CLEARLY SEEN TO DIFFER THOSE OF EXAMPLE PASSADISSIMILARLY WHERE THE GRID EXPANSION ALLOWS FOR BIG STREETS & BETTER CIRCULATION. THEREFORE A BETTER LIVING STATE, ALONG WITH GRACIA, BRANG WALK, STORES, PLAZA, THE GRACIA AREA WHILE SMALLER AND LESS TRENDY STORES ACCUMULATE WITHIN THE CASCA ANTIC. NEVERTHELESS, ALL FOUR ZONES MAINLY SHOW THIS SOCIO-ECONOMICAL DIFFERENCE THROUGH THEIR REAL ESTATE AND CONSUMPTION OF GOODS CYCLES. BARCELONA'S EXPANSION EXPLAINS MANY TRAITS THE CITY HAS THAT GO UNNOTICED. IT DESCRIBES THE VISIBLE SEPARATION OF CLASSES, HOW HISTORY HAS DEFINED LIVING CONDITIONS IN SOME OF THESE NEIGHBORHOODS AND HOW BARCELONA FOLLOWS CLEAR SIMILARITIES TO OTHER EUROPEAN CITIES THAT DISPLAY THE SAME SOCIO-ECONOMICAL PARAMETERS IN THE URBAN LANDSCAPE.

F. Masso

BARCELONA CROSS SECTION

The city of Barcelona is a result of contrasting landscapes, multiple architectural movements, and over the span of hundreds of years. However, beginning with Gaudí at the way to the sea, the time period lasts only a relatively short period of 100 years. These different regions of Barcelona developed for unique purposes and the result is apparent in the architecture and urban planning of the spaces.

At first glance, it is easy to miss the differences between the neighborhoods. After walking through and analyzing the spaces, the differences become apparent in how the people walk the space. From large open places to narrow courtyard paths, people gathered in the heart of the neighborhood.

J. Han

BARCELONA: From The Mountains to The Sea

E. Fries

C-H. Leung and **M-Y. Lee**

E. Yang

M. Karasch

BARCELONA CROSS SECTION

A. Fang

S. Heckman

ARCHITECTURAL PHOTOGRAPHY WORKSHOP

Josep María de Llobet, invited instructor • Fall 2017

One of the unique characteristics of an architectural study abroad program is the possibility of visiting and seeing buildings and sites of architectural relevance in person. The availability of multiple tools that allow to photograph virtually everything – basic and sophisticated cameras, cell phones, digital tablets— has created the habit to document buildings and sites through still photography; yet, the “art of seeing them through the camera lens” and the use of photography as an “intelligent” observation of the building/s are not necessarily automatic. Yet, like virtually everything else, it is possible to be educated to look through the camera. For this reason, the IASAP-BV organized a workshop focused on the theme of “architectural photography.”

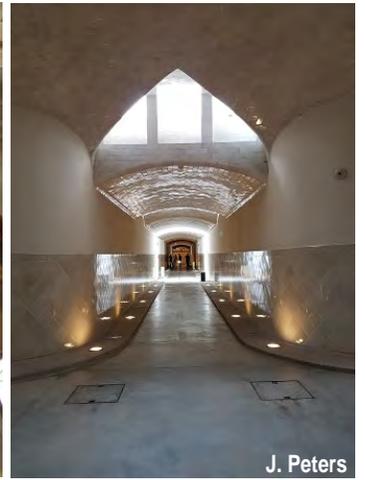
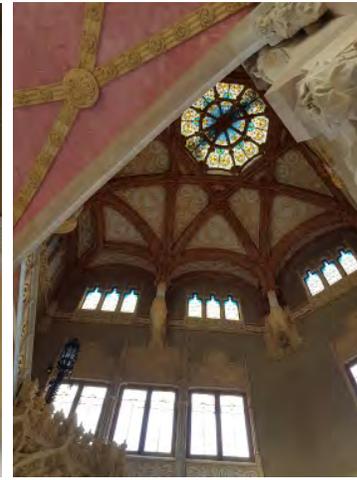
Led by Josep M. de Llobet, a prominent local photographer, the workshop consisted of an introductory lecture and a series of practical exercises that culminated with a full-session dedicated to document Domènech i Montaner’s Hospital de Sant Pau, one of the masterpieces of Barcelona’s *Modernismo Catalan*. Yet, the development of “intelligent” observation of buildings through photography transcended the duration of the workshop: the submission of architectural photographs were part of all the students’ travels, including the two field trips of the Fall semester (the latter illustrated through images at the bottom part of the two-page spread).



E. Skulte



E. Fries



J. Peters



M. Speicher



E. Yu



D. Samaniego



L. Gramann



S. Heckman



N. Hamouda



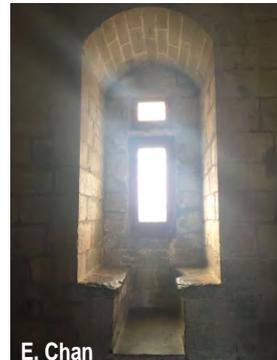
H. Brostoff



A. Fang



M. Karasch



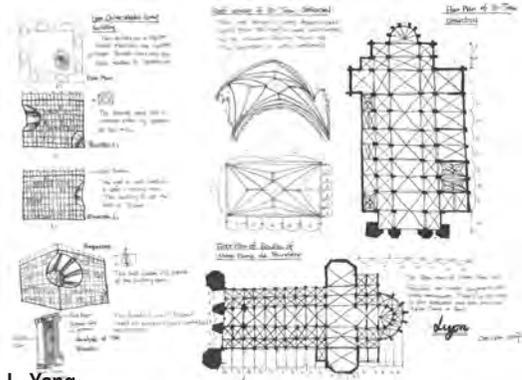
E. Chan



E. Fries



C. Reeser



L. Yang



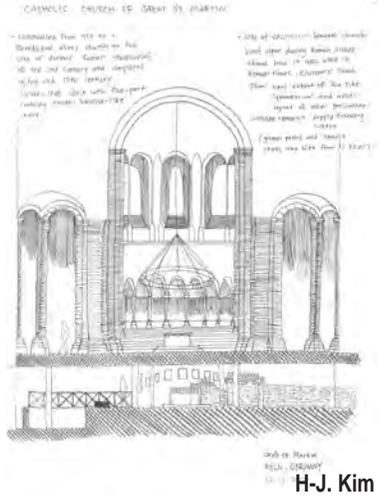
F. Masso



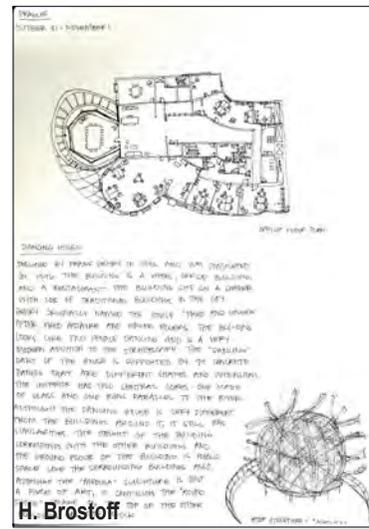
J. Han



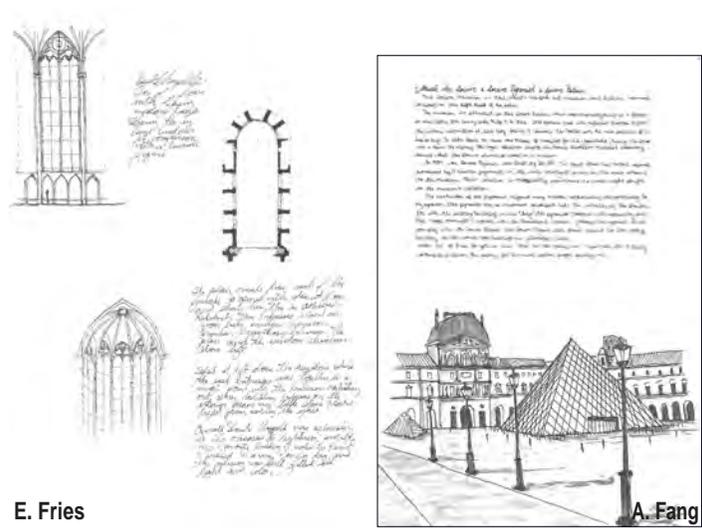
J. Han



H-J. Kim

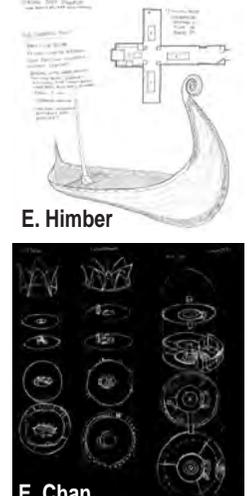


H. Brostoff

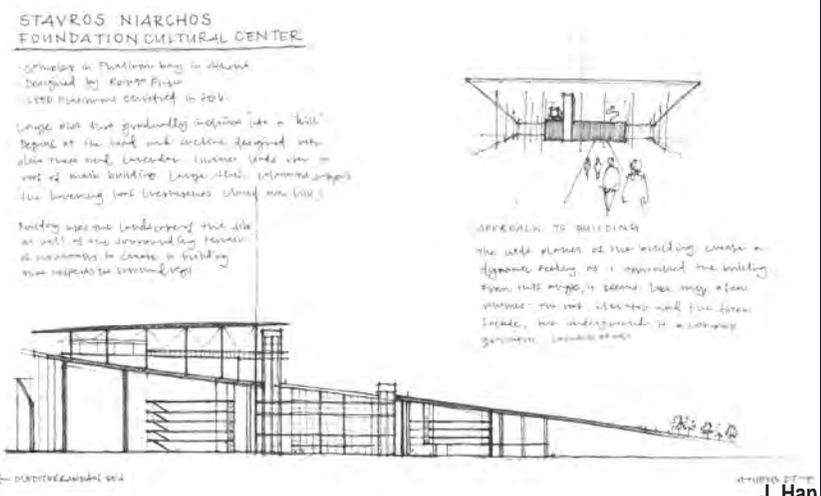


E. Fries

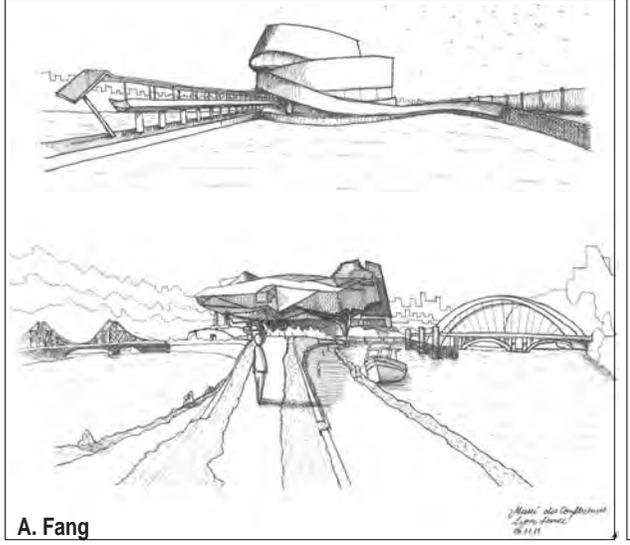
A. Fang



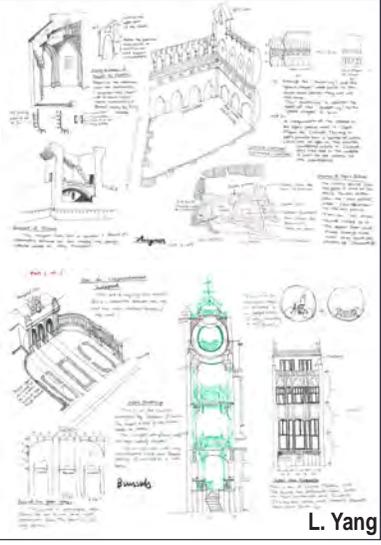
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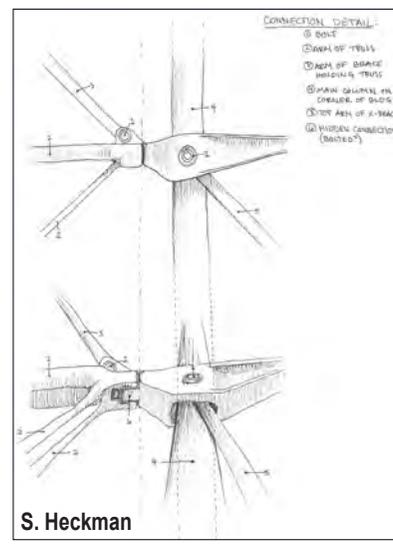
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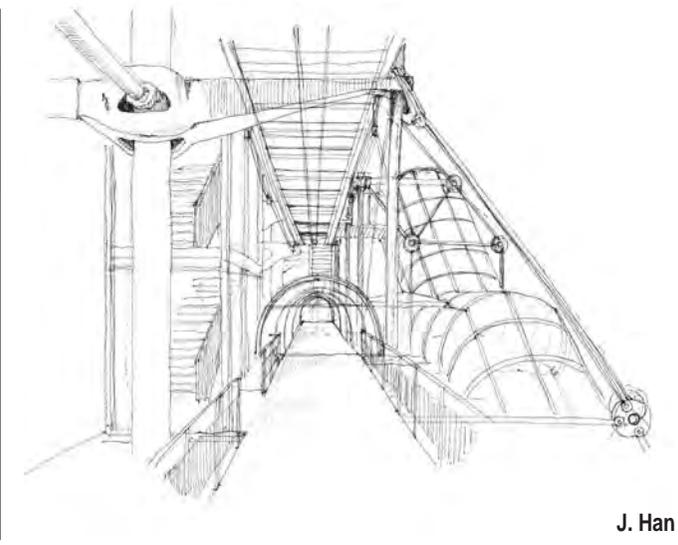
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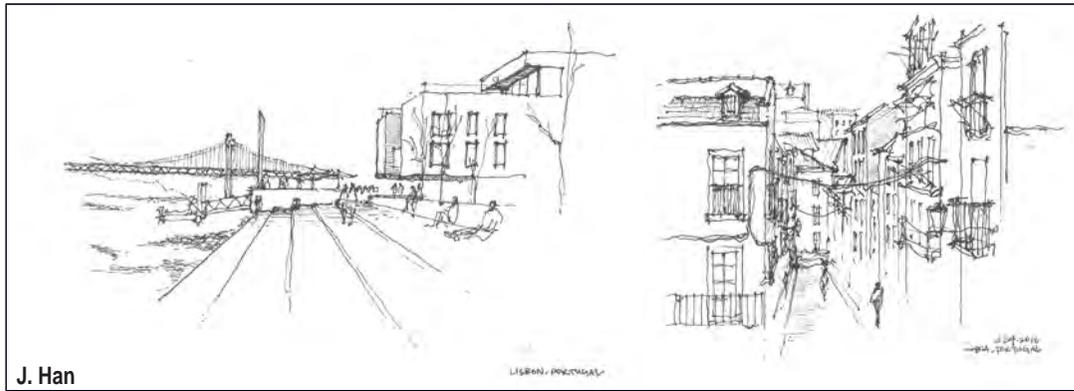
L. Yang



S. Heckman

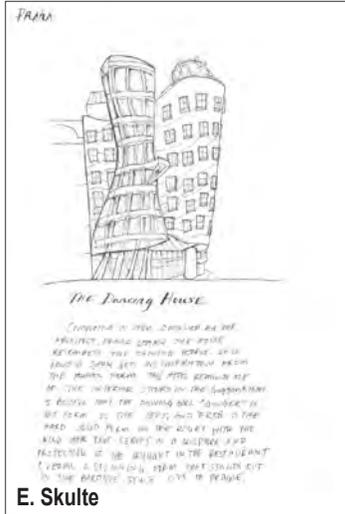


J. Han 47



J. Han

LISBON, PORTUGAL



E. Skulte



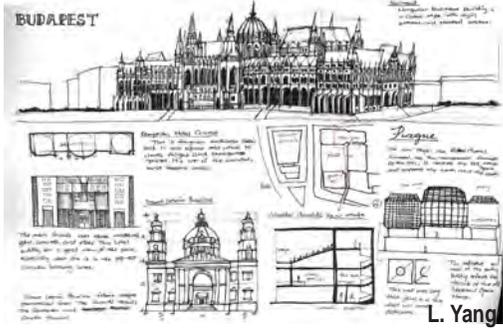
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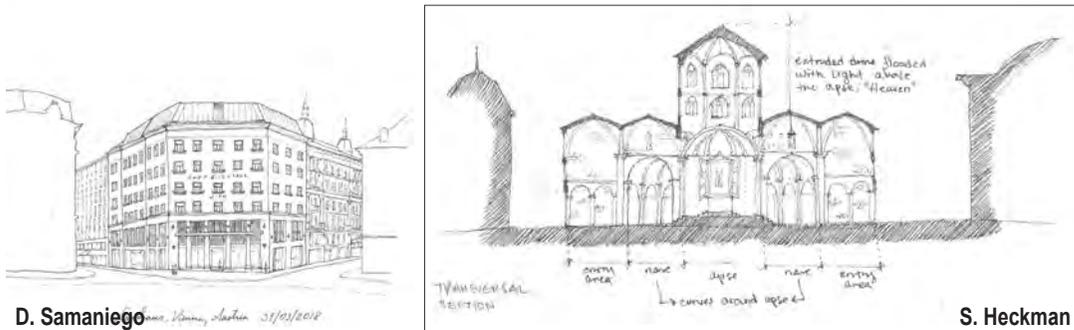
E. Yu



V. Su



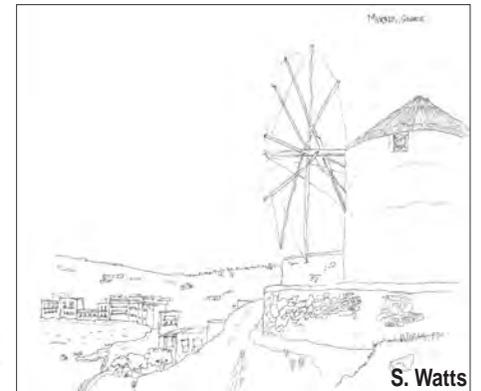
L. Yang



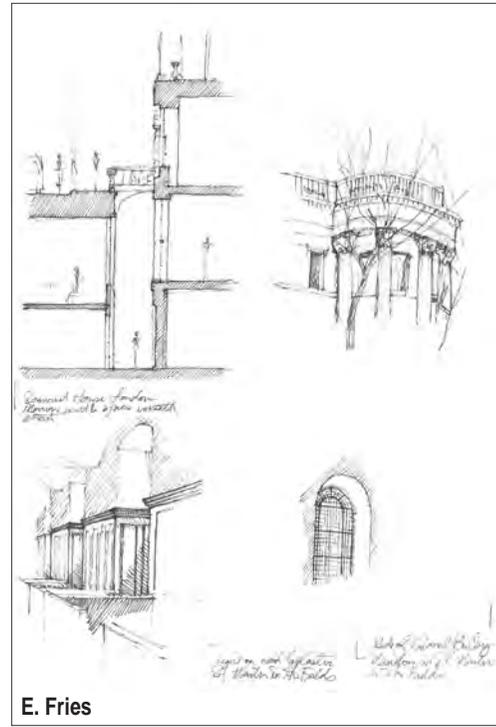
S. Heckman



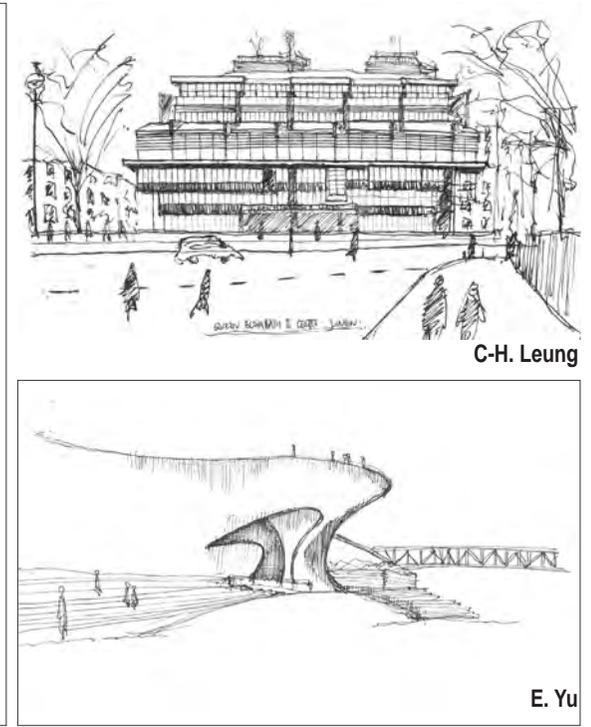
S. Heckman



S. Watts



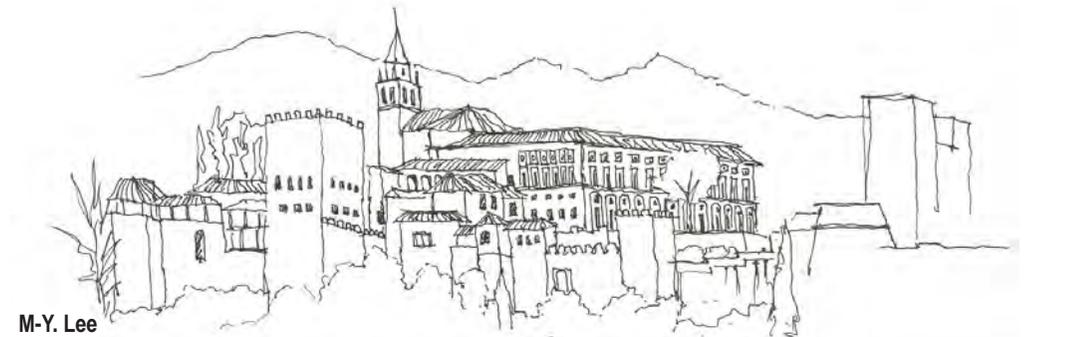
E. Fries



C-H. Leung

E. Yu

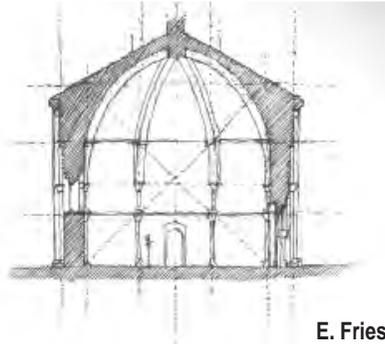
March 28th 2018 Alhambra



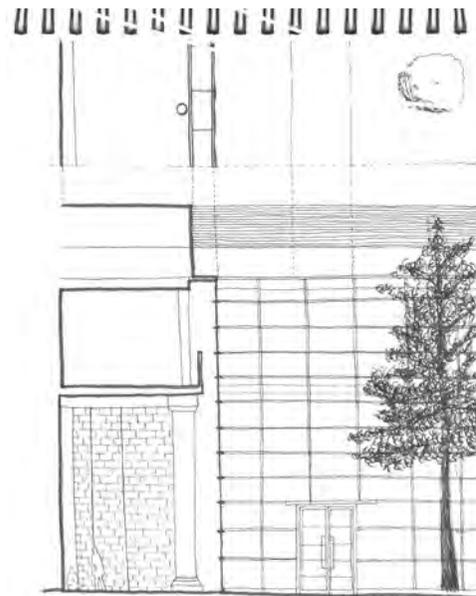
M-Y. Lee



J. Han

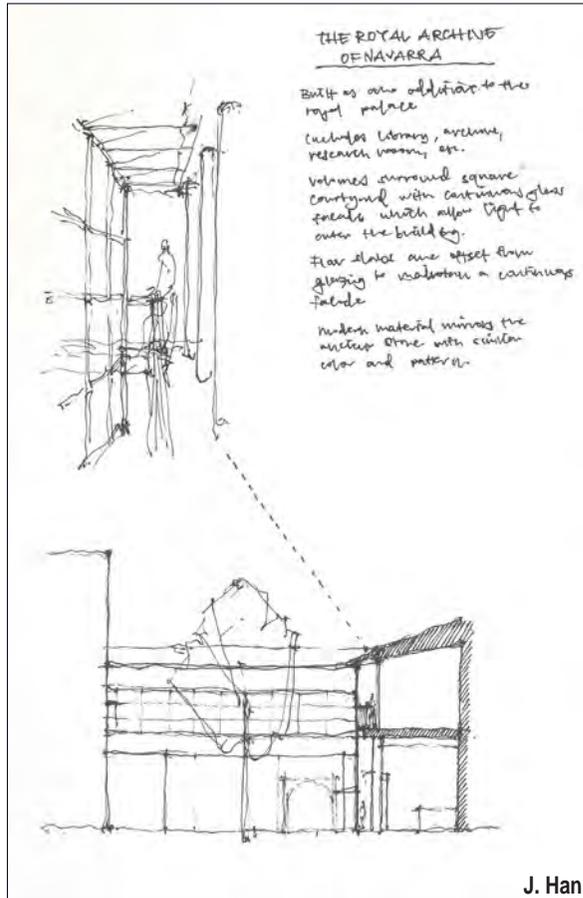


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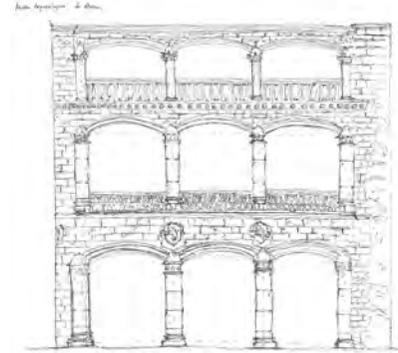


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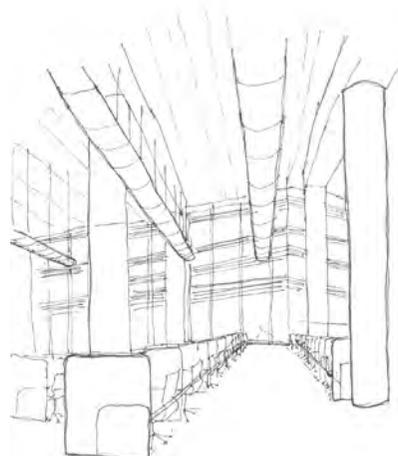
ARCHIVO GENERAL DE NAVARRA
PAMPLONA, SPAIN
06/02/2018



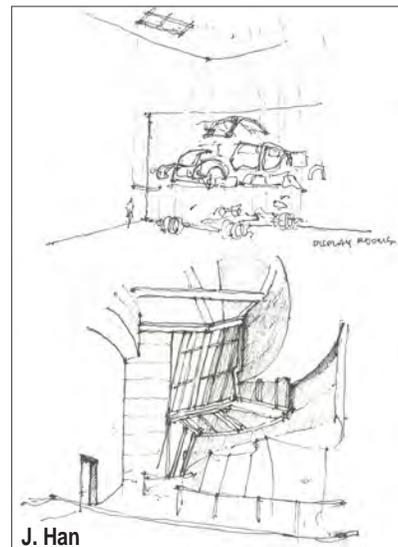
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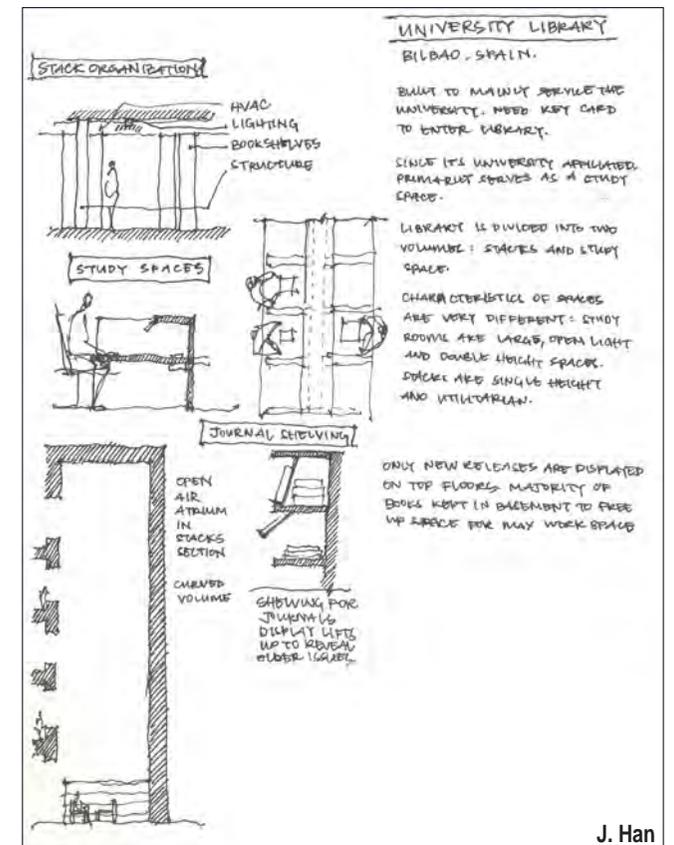
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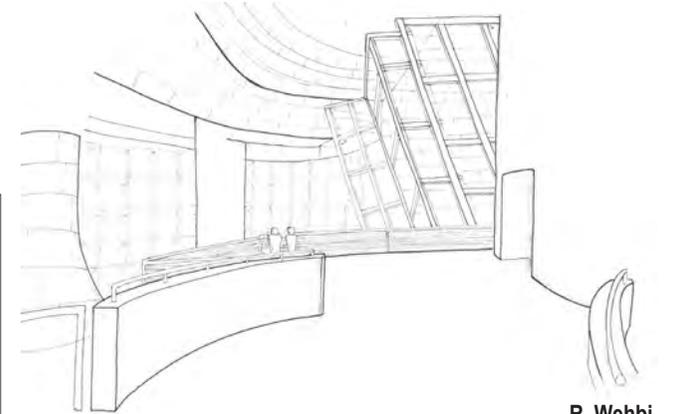
D. Samaniego



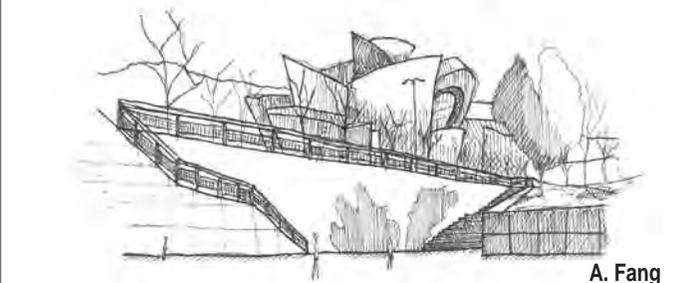
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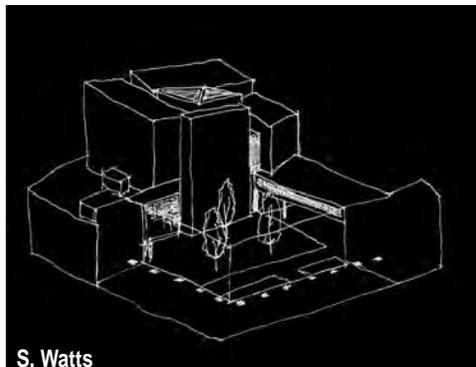
J. Han



R. Wehbi



A. Fang 51



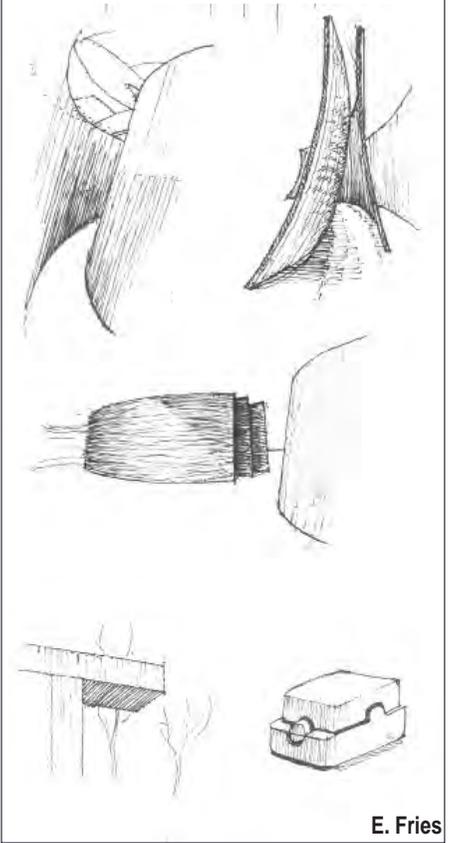
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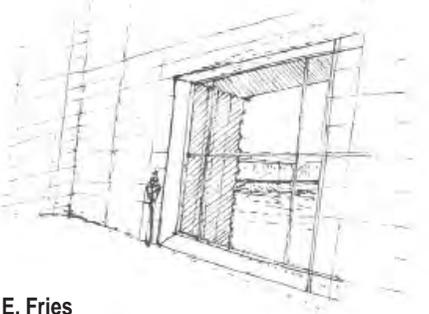
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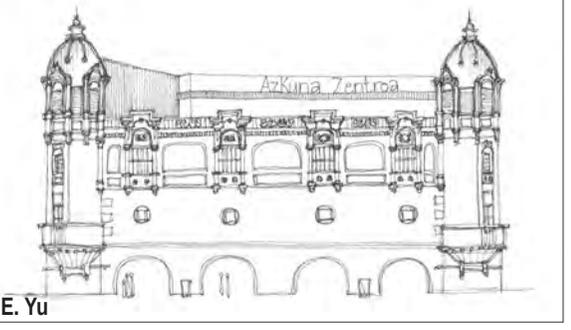
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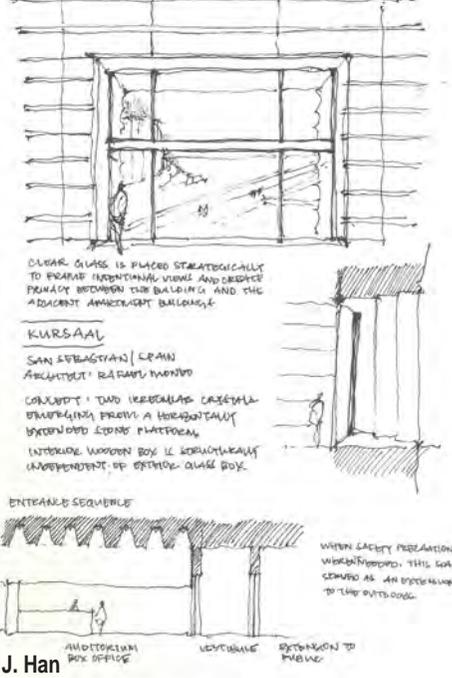
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E. Fries



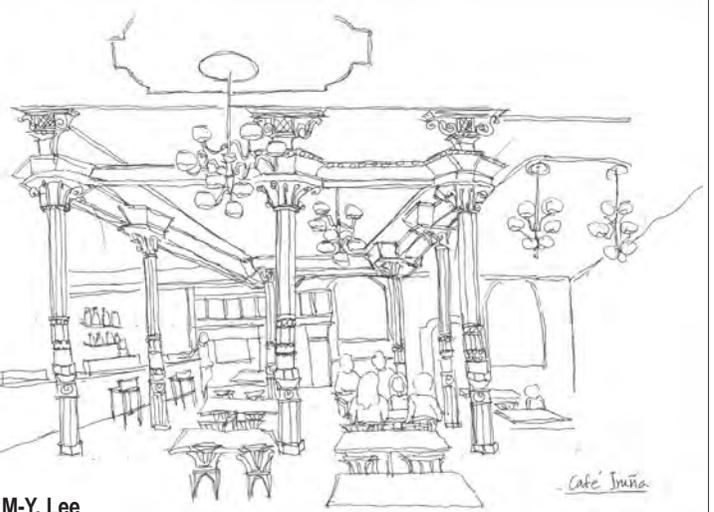
E. Yu



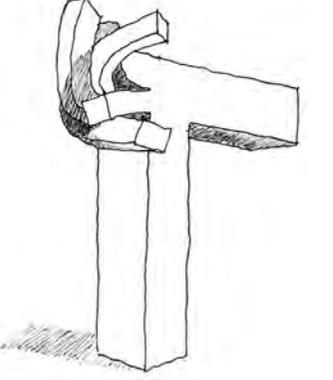
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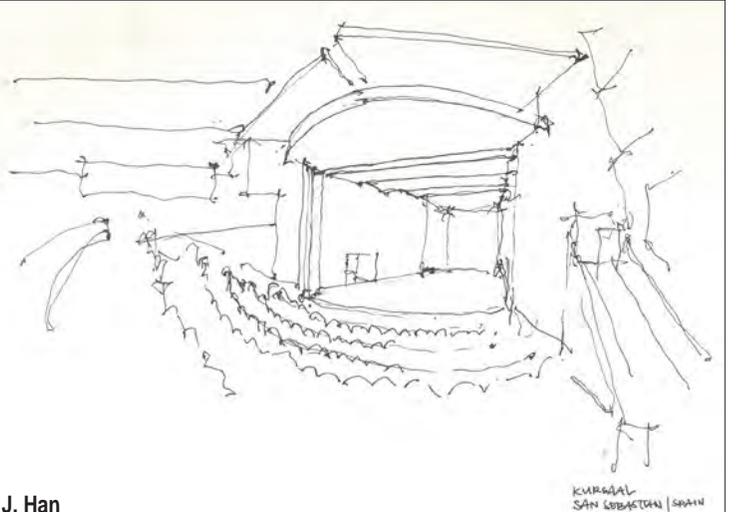
M-Y. Lee



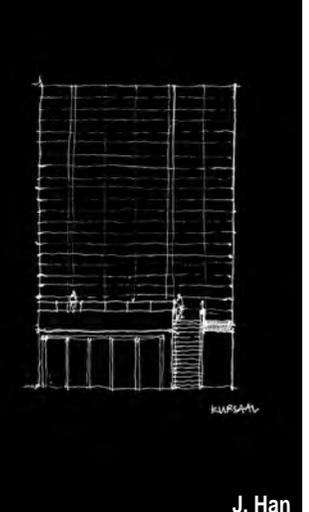
M-Y. Lee



S. Watts



J. Han



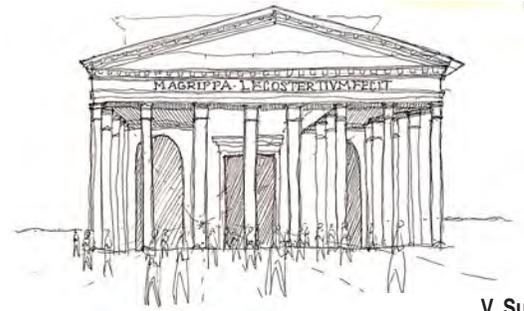
J. Han

Rome: Types and its Influences

This Traveling Workshop in Rome engaged the greater discourse on the role of architecture and the built environment. Students visited, analyzed and sketched urban spaces, buildings, gardens and designs that have been collaged into the fabric of Rome in order to understand the design methods used in the creation of one of the most visited and influential cities in the world.

Led by ISoA Professor Kevin Hinders, students studied the typologies and morphologies of Rome's structures centered on four basic threads: Urban Spaces; Churches; Palaces; and Villas. The period of study focused on the Renaissance and Baroque while studying the great buildings of this period and exploring both where these ideas came from- such as ancient and medieval, and where they led to- such as post- unification, fascism and contemporary Rome.

Because Rome is an incredibly walkable city, students saw a tapestry of ideas while the instructor overlaid a narrative that confronted cultural, physical, phenomenological and social aspects of Rome.



V. Su

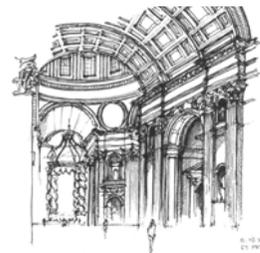
The Pantheon: shining from above over perfect symmetry, the oculus is a higher power over man. The order, the engineering, the details are unparalleled. The most well-preserved piece of antiquity, inspiring generations of architects for millennia. [Sam Watts]



M-Y. Lee

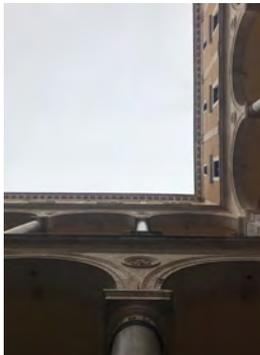


E. Yu



J. Han

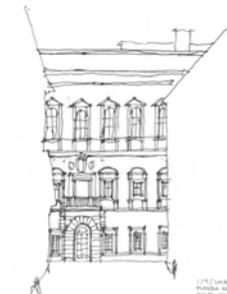
Stairs: simply a means of egress until they swallow an entire room. The Laurentian Library steps melt out of the library and invite you in, as if they are alive and greeting you at the entrance. They powerfully stand on their own, while still introducing you to a beautifully ornate space. [Hannah Brostoff]



Colosseum:
*Marching, marching,
One by one
Encircling their king
Helmets high and guns erect
Backs never seen*

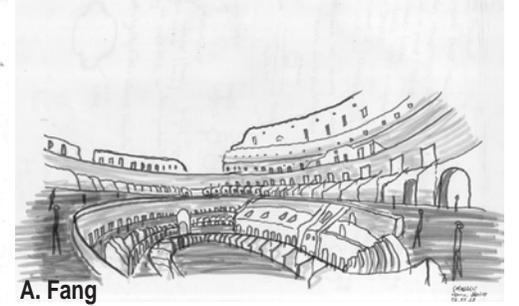
Breakdown:
This poem is a formal metaphor for the architectural nature of the Colosseum. I see the archways as lines of soldiers, with keystones as their helmets and columns as their guns. They march around the center stage as if protecting it, like soldiers might a king. Their backs (defined by the internal archways inside the Colosseum) always face the stage, meaning they are on constant lookout 360 degrees around the Colosseum, again reinforcing the protective nature of both soldiers and architecture. [Sierra Heckman]

E. Yu



J. Han

A. Fang

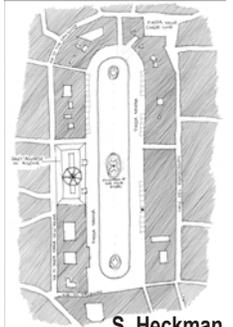


Piazza Navona
ONE X. AND
THREE SEVEN SIX

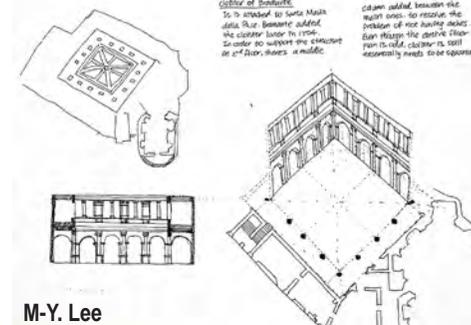
H. Brostoff



S. Heckman



V. Su

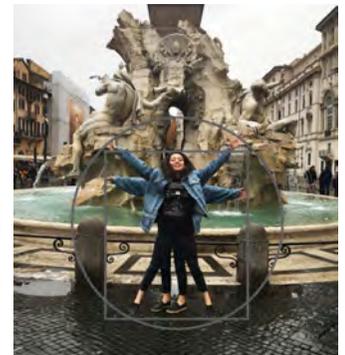


M-Y. Lee



J. Han

Piazza Navona: There exists a stark, yet likely forgotten, contrast between the Sant'Agnese in Agone Church and its neighboring building to the right. It is a battle between extravagance and simplicity, excess and necessity, power and commonality. [Nesma Hamouda]

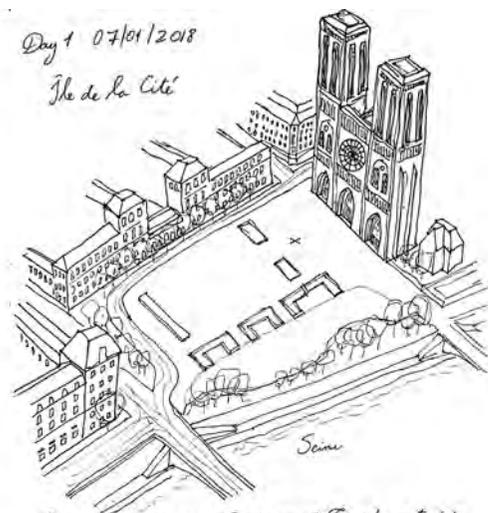


Paris, the City and its architecture

Paris is, arguably, one of the most important "architectural cities" worldwide, not only because of the high volume of architectural masterpieces that can be found in all four corners of the city, but -more significantly- because these masterpieces encompass a wide range of historical periods, notably in the last one-thousand years. This Traveling Workshop in Paris focused on an exploration of the city's complex historical layers and a study of outstanding examples of the city's architecture.

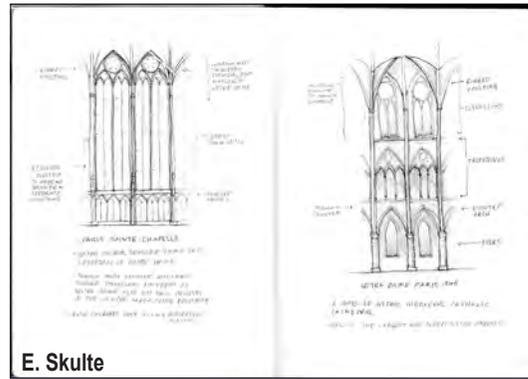
The buildings and sites visited included medieval landmarks such as Notre Dame de Paris and La Sainte Chapelle, urban spaces (Place Dauphine, Place des Vosges, Palais Royal, Place Vendôme), masterpieces of the Enlightenment period (Bibliothèque Sainte Geneviève, Soufflot's Panthéon), classical Parisian architectural milestones such as Garnier's Opera de Paris, and modern and contemporary masterpieces including Le Corbusier's Villa La Roche, Frank Gehry's Fondation Louis Vuitton and Jean Nouvel's recently inaugurated Philharmonic Theater of Paris, where we also listened to a performance of A. Dvořák's Symphony of the New World; two half-day excursions took us to Paris' environs: to Versailles, where we visited the Chateau and gardens of Versailles, and to Poissy-sur-Seine for a full visit of Le Corbusier's Villa Savoye, one of the seminal works of modern architecture.

The Workshop was organized as daily sessions in which students, led by Professor Lapunzina, visited a variety of buildings and sites that provided insightful information about the history and evolution of the city. Twice a day, in the morning and afternoon, each session focused on one building/site which was studied more in-depth through graphic notes, written comments, and photography.



- Open space (public type). Point zero of France's routes (x)
- Enveloped by two major public buildings
 & a major landmark and hub of religious importance → Cathedral of Notre-Dame
 & the Seine river.

D. Samaniego

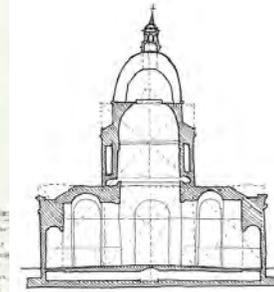


E. Skulte

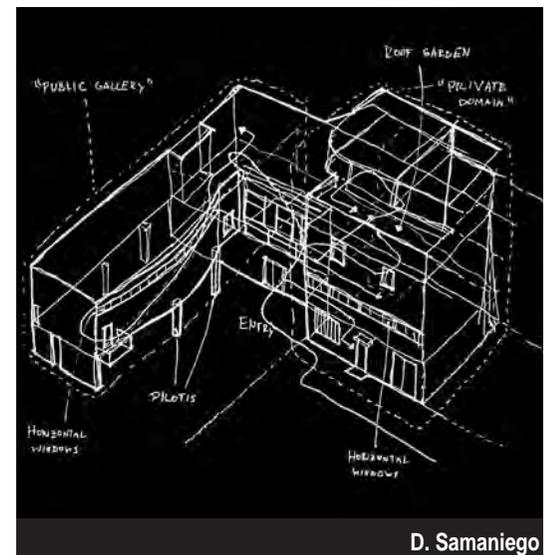
The Palace of Versailles: Walking through the halls of the Chateaux was an exercise in ones' own imagination. The direct connection to the history, art, and theater of architecture was plain to see even for the most ignorant ones to enter. For a few short hours we were allowed to experience the world not as it is, but as it had once been. Dripping in gold and splendor. [Christian Reeser]



C. Turek

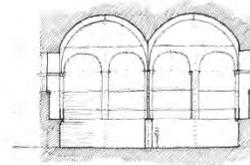


D. Samaniego

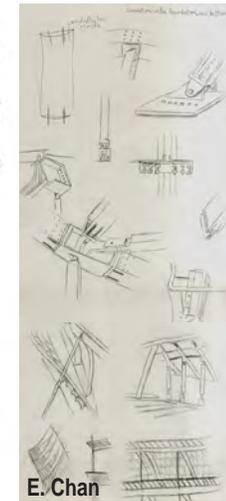


D. Samaniego

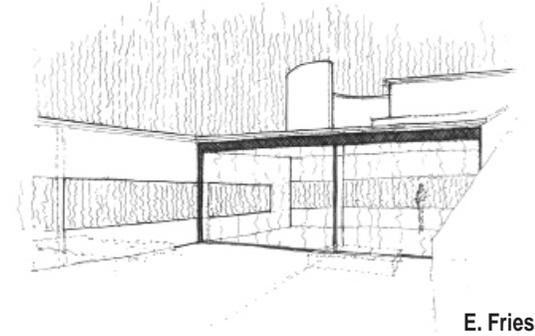
The behavioral analysis and social study drive the strong functional sense in Maison La Roche. Le Corbusier is the quintessential set designer, giving the outside observer a peek into the daily life of his clients. [Sabina Choragwicki]



E. Fries



E. Chan



E. Fries



STUDENTS' ARCHITECTURAL PHOTOGRAPHY

Fall 2017 and Spring 2018

From Sant Cugat del Vallès/Barcelona to the rest of Europe and the Mediterranean basin! One of the program's goals is to provide students with traveling opportunities to experience in person the rich and varied cultural, architectural and urbanistic history of Europe.

As both a follow up and part of the Architectural Photography workshop led Josep María de Llobet at the beginning of the year, students were asked to record their travels through still photography. Throughout the year, they built a photographic journal of the more significant and relevant sites they visited in their independent travels.

Each semester, we asked them to submit a portfolio with their six favorite images of the buildings they photographed. The following pages present a selection of photos from their journeys.



N. Hamouda



H-B. Pyo



S. Watts



M-Y. Lee



E. Skulte



J. Han



R. Wehbi



S. Choragwicki



E. Fries



V. Su



D. Samaniego



E. Yu



F. Masso



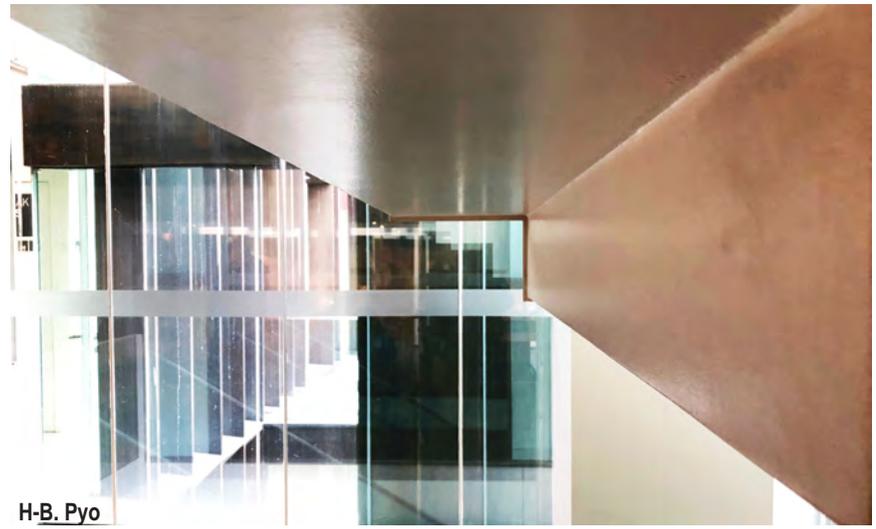
E. Chan



C. Reeser



H-J. Kim



H-B. Pyo



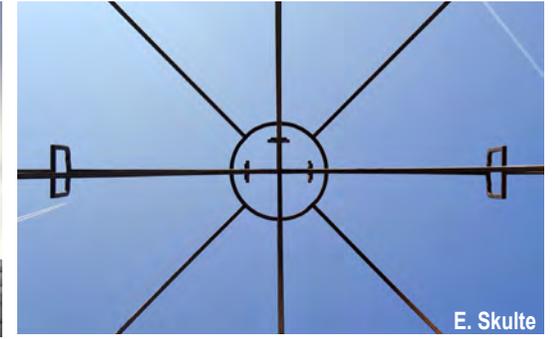
M. Karasch



L. Gramann



E. Himber



E. Skulte



H. Brostoff



J. Peters



D. Samaniego



N. Hamouda



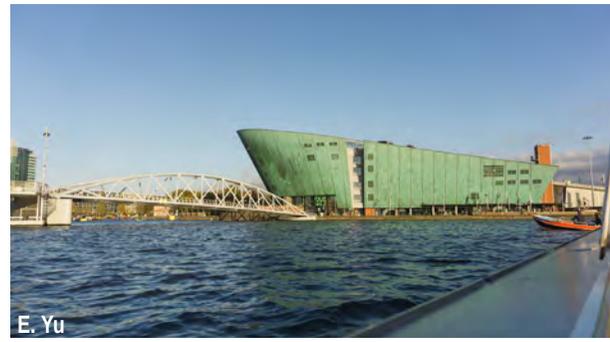
S. Heckman



H. Brostoff



E. Yu



E. Yu



A. Fang



C. Turek



J. Han



J. Peters



E. Himber



C. Turek



M-Y. Lee



M. Speicher



H-J. Kim



S. Heckman



E. Skulte



S. Watts



L. Yang



L. Gramann



H. Brostoff 63



A. Fang



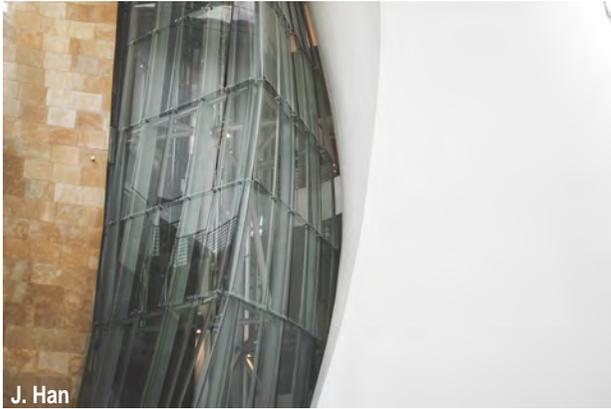
A. Fang



H. Brostoff



H-B. Pyo



J. Han



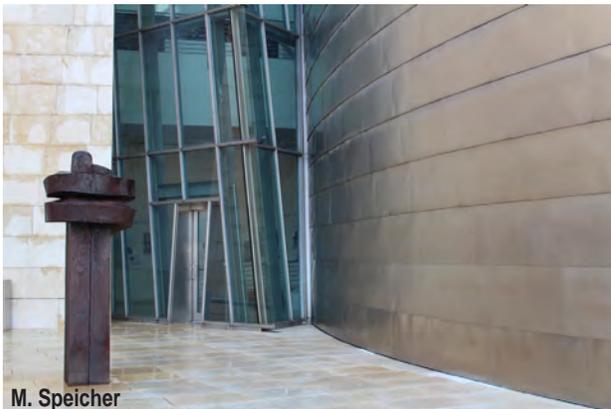
F. Masso



F. Masso



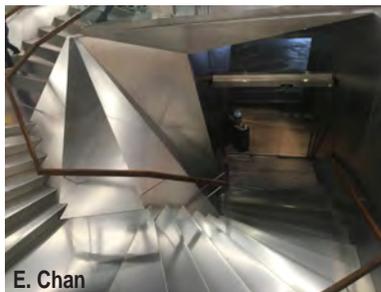
J. Peters



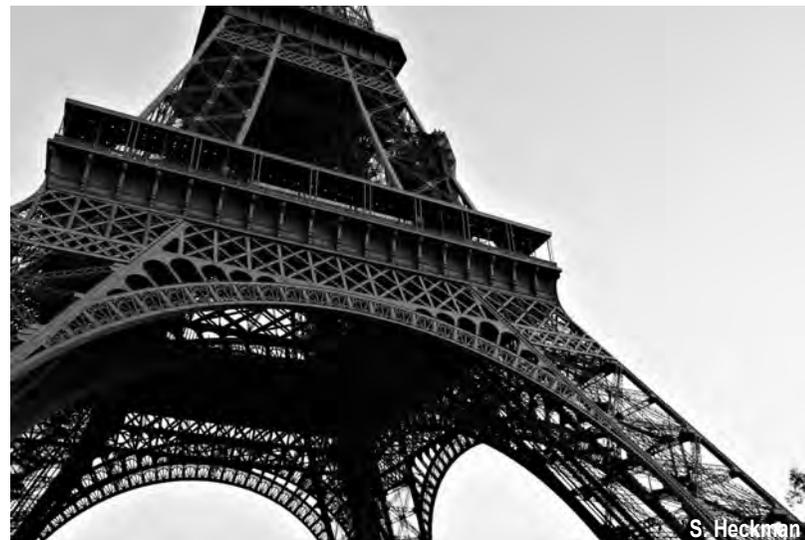
M. Speicher



D. Samaniego



E. Chan



S. Heckman

ETSAV STUDENTS

at the Illinois School of Architecture
Fall 2017 and Spring 2018

The Illinois Architecture Study Abroad Program at Barcelona-El Vallès (iasap-bv) is part of an overarching agreement of institutional exchange between the Escola Tècnica Superior d'Arquitectura del Vallès of the Universitat Politècnica de Catalunya (ETSAV-UPC) and the Illinois School of Architecture of the University of Illinois at Urbana-Champaign (ISoA).

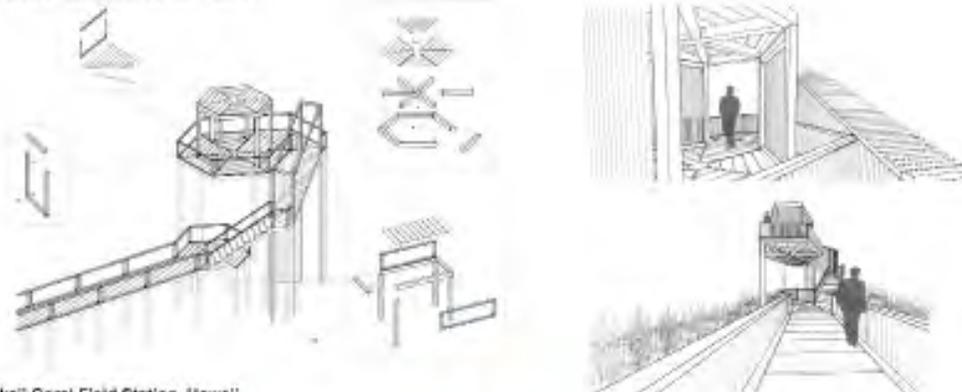
The agreement contemplates the provision of scholarships for studying at the ISoA for students enrolled at ETSAV. Thus, every year, a selected group of students from the ETSAV travel to United States to spend one year of studies at the ISoA. Typically enrolled as upper-level students, they take courses in Architectural Design and in other areas of Illinois' rich curricular offerings during the two semesters of the academic year.

As an intrinsic part of the bilateral agreement between the two institutions, the iasap-bv's Yearbook of Student Work is once again very pleased to host and display the work produced at the ISoA by the exchange students who attended the University of Illinois at Urbana-Champaign in 2017-2018.*



* Unfortunately, only two of the seven students who received the scholarship submitted their work to be published in this Yearbook; therefore, these pages can only present a small fragment of the work that ETSAV students did at the Illinois School of Architecture in 2018-2018.

Pape Bird Observation Tower, Latvia



Moloka'i Coral Field Station, Hawaii



Hotel Vista in Michigan Avenue (Chicago), USA



Anna Bosch Balague

STUDIO 571 - Prefabricated Field Station

Design proposal for an office structure, in high altitude, for a year-long mission of the research and Living Quarters in Antarctica.

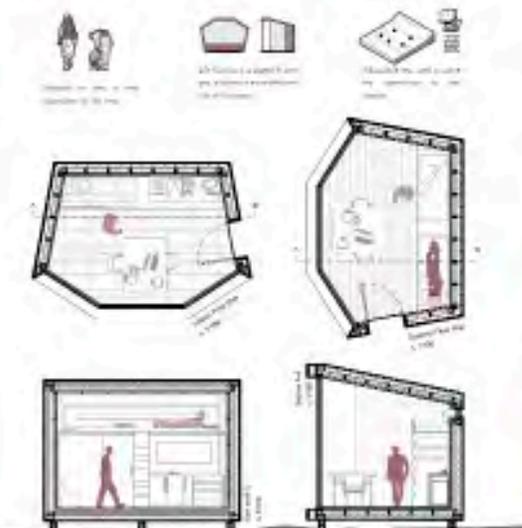


LIVING QUARTERS



OBSERVATION POSTS

NOTE: It is highly likely that the living quarters will have the observation posts and that observation posts will be made for a better observation of the landscape.



IASAP•BV Faculty & Staff

Alejandro Lapunzina; Professor & Director

Architect, Universidad de Buenos Aires, Argentina (1983); Master of Architecture, Washington University in Saint Louis (1987). Taught Architectural Design in the two semesters. Coordinated the program's curricular and extracurricular activities.

Elena Albareda; Invited lecturer

Architect, UPC-ETSAV (2005), PhD candidate in Architecture, Energy and Environment UPC-ETSAB; co-taught one module of Architectural History in the Spring semester.

Stephanie Chiricuta; Visiting Lecturer

BS in Architectural Studies, University of Illinois at Urbana-Champaign (2013); Master of Architecture (Structures concentration), University of Illinois at Urbana-Champaign; taught Structures on-line in the two semesters.

Carolina García Estévez; Invited lecturer

Architect, UPC-ETSAB (2005), PhD in Theory and History of Architecture UPC-ETSAB (2012); taught Architectural History in the Fall semester.

Josep María García Fuentes; Invited lecturer

Architect, UPC-ETSAV (2005), Master in History and Theory of Architecture UPC-ETSAB (2007), PhD in Architecture UPC-ETSAB (2012); taught one module of Architectural History in the Spring semester.

Carles Marcos; Lecturer

Architect, UPC-ETSAV (2001), PhD in Architecture UPC-ETSAB (2016); taught Architectural Design in the Spring semester.

Celia Marín Vega; Invited lecturer

Architect, UPC-ETSAB (2008), Master in Theory and History of Architecture UPC-ETSAB (2010), PhD Candidate in History, Universidad Pompeu Fabra; taught modules of the Architectural History course in the two semesters.

Enric Massip-Bosch; Invited lecturer

Architect, UPC-ETSAB (1990), PhD in Architecture UPC-ETSAB (2016); taught one module of the Architectural History course in the Fall semester.

Núria Sabaté Giner; Lecturer

Architect, UPC-ETSAB (2006), Master in Theory and Practice of Architectural Design (predoctoral studies), UPC (2009); taught Architectural Design in the Fall semester.

Marta Serra Permanyer; Invited lecturer

Architect, UPC-ETSAV (2005), PhD in Theory and History of Architecture UPC (2014); co-taught one module of Architectural History in the Spring semester.

Magalí Veronelli-Lapunzina; Program Coordinator

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

Other Participants

Raimon Farré, Profesor Asociado ETSAB; taught in the joint ETSAB+IASAP-BV Architectural Design course in the Fall semester.

Burke Greenwood, Architect; Architect; offered workshop support sessions about portfolio design and application to graduate school process.

Kevin Hinders, Associate Professor ISOA; conducted a one-week Travelling Workshop in Rome in the Spring semester.

Jack Kelley, Principal McBride, Kelley and Baurer Architects (Chicago, USA); conducted a one-week Sketching Workshop in Sant Cugat, Barcelona, Empuries, Salses, Carcassonne and Sant Miquel de Cuixart.

Josep María de Llobet, Architectural Photographer (Barcelona); offered a two-day workshop on architectural photography in the Fall semester.

Antoni Pérez Mañosas, Professor ETSAB; taught (and co-coordinated) the joint ETSAB+IASAP-BV Architectural Design course in the Fall semester.

Merit Language School (Sant Cugat); offered a certified Spanish language course to all participating students in the Fall semester.

Other contributors (participants of architectural design reviews and other activities): Jaime Battle, Laurent Beaudouin, Gerardo Caballero, Pere Fuertes, Manel Gonzalez, Jaume Mayol, Juan Carlos Sánchez, and Miguel Usandizaga.

... and they said

As the year ended, we conducted an anonymous survey in which we invited participants to share with us their impressions about the yearlong overseas experience that was about to conclude. Below we reproduce a few unedited comments from the students who participated in the 2017-2018 edition of the Illinois Architecture Study Abroad Program at Barcelona-El Vallès.

“The [IASAP-BV] program is intensive in the best of ways, forcing most students to reach outside of their comfort zones and dive deeper into the world, literally. (...) This experience was life changing in so many ways and I know it has, and will have, a tremendous impact on my future as an architect, from both a personal and professional perspective.”

“This experience has changed who I am. I have reaffirmed my passion for architecture and made me so much more ambitious to travel the world.”

“If I had the change to do it for one more year I would. This year I have learnt more than ever before, and I think one reason is because we are in an environment in which we are interested and eager to learn. (...) the faculty are extremely passionate, that is extremely important.”

“The program was extremely well thought out and planned. For the amount of time that we were here, we had an incredible amount of unique experiences and opportunities for education and self-growth. (...) It is impossible to put the value of the program into words. I have grown enormously in my architectural and personal education. It takes a lot of courage to decide to move to another country for nine months, but it was truly the most remarkable decision I ever made.”

“Not only a rollercoaster of travel and hard work but also emotions and feelings. Delightful.”

“Travels and field trips were the most amazing part. They took to places we wouldn't have imagined. Studio, guest reviews and lectures were outstanding.”

“This program was the best experience of study abroad that I can think of; very easy to adjust to the life here because of all the help and support we got. (...) I've learned more about my aspirations in the near and distant future by having more perspective about the world. Learning about education and work from a European perspective has broadened my mind because the US system is all that I had known.”

“(...) this year was the [one in which] I most developed architecturally, culturally, and overall personally in my life. It was the most independent experience of my life. I learned to rely on myself and find happiness and graciousness in the little things and in the opportunity of being here.”

“[The IASAP-BV] is an amazing learning experience; it is a lot of work but also a lot of fun traveling.”

“This program provided me with the opportunity to see architecture works that I had learned about in the classroom. It also gave me a platform to combine the knowledge I had gained in the past three years.”

