The iasap-bv (Illinois Architecture Study Abroad Program at Barcelona-El Vallès) is a year-long study abroad program 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 the extraordinary opportunity of living and studying one academic year in a historically, culturally and architecturally rich overseas environment while simultaneously offering a curricular structure that is fully equivalent—in content and academic rigor—to the courses offered on the Illinois campus. The year of studies is rigorous and demanding, and all participants—students, faculty, guest 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 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; a fourth course (Overseas Architectural Studies) consists of a range of special activities such as field-trips, elective seminars, and thematic workshops.

It is my pleasure to introduce the 2015-2016 Yearbook of Student Work of the Illinois Architecture Study Abroad Program—Barcelona-Vallès (iasap•bv). The iasap•bv yearbook continues a tradition that began with the 2005-2006 cohort of Illinois architecture undergraduates who studied in our program when it was hosted at the Ecole Nationale Supérieure d’Architecture de Versailles. The 2015-2016 yearbook is the second to feature the accomplishments of students enrolled in our senior-year abroad program hosted at Escola Tècnica Superior d’Arquitectura del Vallès (ETSAV), a constituent of the Universitat Politècnica de Catalunya.

The words and images collected in the yearbook are of immediate import: they make clear why the Illinois School of Architecture must maintain a study-abroad program that immerses students in a vibrant nexus of design influence. The yearbook is of lasting import as well: like yearbooks before it, this one is a durable record of achievement that members of the 2015-2016 iasap•bv cohort can look back upon over time as they assess and re-assess the impact of their academic year in Barcelona.

In 1970, Illinois architecture undergraduates began studying abroad in year-long European programs. It would take many chapters to describe the wonders of each year’s program since then. This year’s chapter must begin with praise for Professor Alejandro Lapunzina and his administrative and instructional staff, whose tireless efforts everyday ensured the iasap•bv’s unqualified success. As well, appreciation is due Professor Victor Seguí, Director of ETSAV, whose commitment to a thriving iasap•bv is unflagging. I thank them all for their exceptional effort.

Peter Mortensen, Director
Illinois School of Architecture
University of Illinois at Urbana-Champaign
Twenty-nine senior-level architecture students from the University of Illinois at Urbana-Champaign arrived in Barcelona on September 3, 2015 to participate in the second year of operation of the Illinois School of Architecture’s reputed overseas program in Barcelona-El Vallès. Eight months later, the year is coming to an end and in just one more week they will be packing their belongings to go back home, their bags full with memorable experiences.

The program’s activities began shortly after their arrival. In the first week following their arrival, students participated in a variety of orientation activities, both in Sant Cugat and at the central campus of the UPC in Barcelona.

Academic and pedagogic activities started one week later with the introductory sessions of the program’s three core courses – Architectural Design, Architectural History, and Structures— and an intensive week-long analytical sketching workshop led by special guest Jack Kelley. In this workshop, students visited and studied in sketch form a handful of architectural landmarks, from the historic Monastery of Sant Cugat to the city’s emblematic “Barcelona Pavilion” designed by Mies van der Rohe in 1929. The workshop was part of the fourth course of the program’s curricular structure, Overseas Architectural Studies, a course designed to take full advantage of the unique opportunities offered by having an overseas program of studies.

While their specific characteristics are uniquely adapted to the overseas location, all the courses taught at the iasap-bv are equivalent in content and rigor to those offered at the home campus in Urbana-Champaign. This little book is dedicated to present the work of students who participated in the iasap-bv during 2015-2016 academic year; it is organized in sections that reflect the curricular organization of the program and reveal the intensity of all the activities undertaken during these eight months. It is also an opportunity to look back and assess accomplishments and shortcomings, looking forward to a greater future.

The Fall semester Architectural Design course, also known as the Cap-Stone studio, was taught by Professors Vidar Lerum and Xavi Vancells. They challenged students to design a Boutique Hotel in Barcelona’s celebrated Eixample. However, the rich historical urban site was just one among many complexities students had to consider in developing their projects, from strict code restrictions to demanding sustainable requirements (pages 8-15).

In the Spring semester, Architectural Design was taught by Professors Mario Corea and Alejandro Lapunzina, who presented different projects and emphasized the students’ comprehension of the task of the architect. Each professor led a separate studio section composed of approximately half of the class.

Corea’s studio was dedicated to designing an Indoor Sports Complex adjacent to the Mirasol train station in Sant Cugat del Vallès, while Lapunzina’s section worked in developing a project for an International School of Cooking in Barcelona. Whereas program and site characteristics were largely different, the two studios shared an interest in developing methodological design process with emphasis in site insertion and integration of building systems (pages 16-23, respectively).
Courses in Architectural History are an essential component of any architecture overseas program because they provide immense opportunities of combining traditional classroom activities (lectures, discussions) with field-trips in which students can see, study and understand architectural landmarks through direct experience.

At the iasap-bv, the curricular sequence of Architectural History courses is comprised of distinct components: a traditionally formatted course concentrated on the development of ideas in art and architecture in the 19th and 20th centuries and a separate module focused on special topics of Catalan architecture. The former was graciously taught by ETSAV Professor Miguel Usandizaga to a student audience that included iasap-bv participants as well as numerous students from the host school who opted to take this course in English language. The second was offered for iasap-bv participants by Professor Raul Martinez; it consisted of a mix of field-trips to local architectural landmarks, students' presentations and traditional classroom activities (pages 24-31).

The Illinois School of Architecture is renowned for the strength of its courses in Structures. The Structures' courses offered at the iasap-bv fully match the rigor and quality of their homonymous at the home campus: Theory and Practice of Steel and Timber and Theory of Reinforced Concrete, both taught by Professor Jeffrey Kansler in the Fall and Spring semesters, respectively.

However, not unlike all the other courses, the program's location provides plenty opportunities for widening the students' knowledge by exposing them to see and analyze selected buildings in which the structural system stands out. Thus, in addition to arduous calculations and demanding mathematical formulas, students benefit by engaging case studies of connections and materials related to the buildings' structural systems (pages 32-37).

The fourth course of the curricular structure —Overseas Architectural Studies— has been specially conceived to benefit from the overseas location and consisted of a wide range of activities that promoted firsthand experience of architecture and urbanism through field-trips, special assignments, independent travel and a variety of thematic workshops.

The course thus focused on seeing, studying and understanding architectural landmarks through graphic studies, from structured analytical assignments to the development of travel notes (pages 38-45).

A series of thematic workshops built into the program's complex calendar of activities offered different perspectives to the already rich pedagogic content offered by the four courses. One of them was the so-called Architecture Workshop, a two-week semi-intensive design exercise with a strong focus on structural design. Working in teams of four or five, students were asked to design a Light-weight Pedestrian Bridge in Granollers, an industrial center of the Vallés Oriental (pages 46-51). The two other thematic workshops were stand-alone modules built into the Overseas Architectural Studies course. The first was a week-long intensive Traveling Workshop led by faculty from the Illinois School of Architecture. Half of the class joined the workshop offered in Brussels (Belgium) by Andrea Melgarejo de Berry; the other half went to Copenhagen under the guidance of Sara Bartumeus. Throughout the week they visited and studied buildings through diagrams, sketches and group discussions (pages 52-55).

Later in the Spring students participated in a History-Criticism Seminar led by distinguished historian William J. R. Curtis; this two-week long very intensive pedagogic module was offered in two non-consecutive periods in the second half of the Spring semester. The first week was dedicated to a six-day trip through southern and eastern France in which students visited a wide range of architectural masterpieces while Curtis delivered on-site lectures that promoted critical observation and understanding of architecture (pages 56-59). The second week, which is taking place as these lines are being written in early May, focused on special topics of modern and contemporary architecture with an emphasis on visiting relevant buildings located in Barcelona and environs.
One of the extraordinary opportunities of a study abroad program that is part of an institutional agreement between peer universities is the possibility of expanding the “home-school” offerings with those of the “hosting” institution.

Thus (and in some cases challenging the linguistic barrier), several students seized the opportunity by enrolling in elective courses offered by the ETSAV; some joined a hands-on workshop to build plaster models that was taught by Laura Baringo; others participated in Adolf Sotoca’s “Cities: Stones on Paper” seminar.

In the Fall semester all students took a certified Spanish language course offered by Sant Cugat’s Merit Language School. Educational extracurricular activities are an integral part of the yearlong experience.

At the iasap-bv two stand out: field trips and public lectures. The former are embedded throughout the curricular structure; all courses involve, in one way or another, visits to relevant buildings and sites in which students learn through direct observation and on-site presentations by faculty members, special guests and official guides. In 2015-2016 we visited a wide range of significant buildings, from ancient sites, to medieval monasteries and award-winning recently completed buildings.

Public lectures are another essential component of the program; two were jointly organized with the ETSAV: in December 2015, Eli Synnevåg (a senior architect at Snøhetta, Oslo) presented Snøhetta’s recent work with a lecture entitled “People, Process, Projects;” later, in April 2016, Madrid-based architect Victor López Cotelo exposed the principles that guide his practice with a talk titled “The task of the architect.”

In the Spring semester the iasap-bv hosted three additional public lectures: Benjamin Nesbitt (Principal Works bureau, Phoenix, USA) presented his office’s work; William J. R. Curtis lectured on the work of Alejandro de la Sota, and Nicholas Gilliland (Principal of Tolilla+Gilliland, Paris, France) closed the year with a lecture entitled “Process / Tolilla+Gilliland: Recent Work.”

A singular aspect of the year overseas is the opportunity of traveling independently. Either on week-ends or during the two full weeks built into the calendar to promote independent travel students journeyed throughout Spain and beyond, to Europe and other countries in the Mediterranean basin. A selection of their own photographs taken at the many buildings and sites they visited during their travels provides but a small window into their search of architecture and personal experiences (pages 60-69).

A true institutional exchange is never unidirectional; the agreement between the ETSAV/UPC and the Illinois School of Architecture provides for seven generous year-long scholarships for students enrolled in the ETSAV to study at Illinois. A glimpse of their education experience at the Illinois School of Architecture is presented in the final pages of the book (pages 70-76). In closing, this modest book illustrated with a rather random selection of drawings, projects and photographs presents the work of students at the iasap-bv in 2015-2016.

The images presented in this book, however, cannot transmit the vibrant experiences, personal and collective, of a full year of overseas studies, experiences which will forever remain with the students, certainly to emerge in countless opportunities in their future personal and professional lives.
Capstone Studio Project:
**a Boutique Hotel in Barcelona's Eixample**

The capstone course is the culmination of the design studio sequence at the undergraduate level and a gateway to further study at the graduate level. The capstone studio is the student’s opportunity to integrate knowledge and skills attained in areas of design, environmental technologies, structures, and history into the development of a comprehensive design process.

At the iasap-bv, the Capstone Studio matched the requirements of the equivalent course offered at the home campus; however, the project developed at the overseas program incorporated a set of different challenges directly derived from the specific conditions imposed by the dense historical urban fabric of the site selected. The semester's assignment thus consisted of developing a comprehensive design for a new boutique hotel building located on a typical plot of Barcelona's world famous Eixample.

A “Boutique Hotel” was defined as a relatively small, locally owned and operated hotel typically located in a central walkable urban district that offers a unique guest experience as compared to the typical large, corporate chain hotel. For this project, the unique guest experience was characterized as providing an affordable, well-designed hotel that contributes to the character of the urban fabric with minimal negative impact on the environment. Finally, special emphasis was placed on designing high-performance buildings that achieve innovation in energy efficiency and design excellence.
Capstone Studio Project: a Boutique Hotel in Barcelona’s Eixample

The capstone course is the culmination of the design studio sequence at the undergraduate level and a gateway to further study at the graduate level. The capstone studio is the student’s opportunity to integrate knowledge and skills attained in areas of design, environmental technologies, structures, and history into the development of a comprehensive design process. The two sections of Arch 475 offered at the IASAP-BV shared a common schedule and worked with the same program, the same site, and the same design exercises. (For a more detailed description of the project see page 8).
Mirasol Sports Complex in Sant Cugat

This studio section was dedicated to designing an indoor sports complex at Mirasol in Sant Cugat del Vallès. The program consisted of an indoor swimming pool, a multisport gymnasium and all complementary spaces.

The focus of the course was on learning a methodological design process. This process began with the analysis of the relationship between the "place" and the program in order to search for architectural concepts upon which the projects evolved. Special interest was placed in understanding the function of a sports complex within the surrounding neighborhood in terms of providing both a place for exercise and training, as well as a place for social interaction, and in implementing the integration of the building system—space, structure, materials, landscape, etc.—with the architectural proposal.
Catalunya’s International Cooking School

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

Brillant-Savarin, The Physiology of Taste.

In this studio section the assignment consisted of designing an institutional facility dedicated to teaching the art and science of cooking. The site was located on Avinguda de la Mare de Déu de Monserrat and Carrer de la Mare de Déu de la Salut, slightly southeast and downhill from Barcelona’s famous Park Güell. Bounded by neighboring six-story buildings but opening to two streets in the longer dimension, the site posed a variety of design challenges that included the consideration of a future residential facility to lodge students who attend courses at the school.

The program called for workshops and cooking labs, supporting instructional areas, administrative offices and a wide range of public and semi-public spaces such as an auditorium/demonstration lab, cafeteria and restaurant. Special attention was placed in considering the insertion of the building into the consolidated yet heterogeneous urban fabric of the site and its environs.
Special Topics in Spanish Architecture

History of Catalan Architecture I/II is a course focused on the most significant periods of Catalan Architecture and its major aim is to provide a general overview on the architectural history of Catalonia. The Fall Semester started with History of Catalan Architecture I. This course introduced the students to the architectural history of Barcelona, from the Roman period to the Middle Ages, paying special attention on Catalan Gothic Architecture (13th–15th centuries).

The semester consisted of the combination of a series of lectures and field trips to the most emblematic buildings located in Barcelona and its environs: Visigoth and Romanesque architecture (the Episcopal See of Egara; Saint Peter’s Church, Saint Michel’s Church and The Virgin Mary’s Church); religious Gothic architecture (Cathedral Basilica of Barcelona, Basilica of Santa Maria del Mar, Monastery of Santa Maria de Pedralbes); civil Gothic architecture (City Hall, Palau de la Generalitat).

This year we spent a day in Girona to visit the most emblematic buildings: Monastery of Sant Pere de Galligants (Romanesque); Cathedral of Girona (Gothic); Law School and Public Library Carles Rahola (20th-21st century). During the field trips the students improved their skills of perception by analyzing and comparing the field trips the students improved their skills of perception by analyzing and comparing the formal aspects of the buildings visited. During the lectures, at the beginning of each session, the students were immersed in the basic bibliography of the course doing an oral presentation in groups of two based on a chapter of Paul Franki’s book, Gothic Architecture (1962), and followed by a class discussion.

The Spring Semester followed with History of Catalan Architecture II. This course introduced the students to the Catalan architecture developed after the Industrial Revolution (19th–20th centuries), from the Pia Cerdà to the 1970s. Along these two centuries, the course paid special attention to the Catalan Modernism and its two major figures: Lluís Domènech i Montaner and Antoni Gaudí.

As in the Fall, sessions consisted of the combination of a series of lectures and field trips: the Modernisme of Lluís Domènech i Montaner (Castle of the Three Dragons, Citadel Park); the Modernisme of Antoni Gaudí (Palau Güell); Catalan Modern Architecture/G.A.T.C.P.A.C (Casa Bloc); and Catalan Architecture in the 1970s (Ricardo Boffill Taller de Arquitectura, Apartment Building Walden 7).

This semester the oral presentations and discussions were based on Henry-Russell Hitchcock’s book Architecture: Nineteenth and Twentieth Centuries (1958). The semester finished with a final presentation and final paper in which the students presented their first-hand analysis of a building that was selected earlier in the semester.

Composición II/III is the sequence of two related courses, one in each semester, concurrent with the third year of studies in architecture at the Vallès School of Architecture. This course was offered jointly to the ETSAV and the iasap by students. These two courses are intended to provide a general overview on theory and history of art and architecture, from the French Revolution to World War II. The articulation of both courses is not chronological but conceptual. In the Fall semester, Composición II dealt with the formalist approach in art and architecture, from Neoclassicism to International Style, or, to put it with Emil Kaufmann’s title, “From Ledoux to Le Corbusier.” The keyword for this course is art, and it is almost exclusively a European History. During the lectures, the students, organized in mixed groups with the Vallès School’s students, learned to apply the formalist theory by fast exercises of comparing images. In the Spring semester, Composición III was dedicated to studying the Romantic tradition in modern art and architecture; to borrow Robert Rosenblum’s title, it will encompass works “From Friedrich to Rothko,” or, in architecture, “From William Morris to Walter Gropius”; to now borrow a title from Sir Nikolaus Pevsner. Keywords are here Beauty and the Sublime. During the course the students wrote a paper comparing one work designed before WWII to one after WWII.

SANTA CREU I SANT PAU HOSPITAL, arch: Lluís Domènech i Montaner, 1902-1930
by: M. Riley + L. Rockwell

The Santa Creu i Sant Pau Hospital is a landmark site within the city of Barcelona that encapsulates the Modernisme movement while pioneering modern health approaches to patient welfare. Through the organization of the site, the rich architectural features, and the focus on psychological responses to environmental conditions. The hospital was designed by Catalan architect Lluís Domènech i Montaner, an important contributor to the modernisme movement in Catalonia, Spain. Montaner’s work is distinguished by the synthesis of strong Spanish-Arabic influences with standard curvilinear Art Nouveau forms. He refined his technique over time, using ceramic tiling in combination with rational structure solutions composed of iron that resulted in bright, open spaces made up of large windows and detailed ornamentation. These particularities of Montaner’s buildings evolved into some of the defining features of the hospital’s design; they impacted not only the form of this distinct hospital, but also the way in which hospitals in general were conceived and organized. In a sense, the modernisme design of the building stood on a tipping point between the past and the future; it was the culmination of the need for a new brand of healthcare and through its architectural delivery it set an example for future architects to design while keeping the needs of building occupants in mind.

Before the new Hospital de Sant Creu i Sant Pau was designed from 1902-1930, the old hospital, Hospital de Santa Creu, was located in the current Raval district where it had stood for five hundred years after the merging of six major hospitals in 1401. Increasing population demands necessitated that a new hospital be constructed. This hospital was funded by the well-known banker Pau Gil, who commissioned Lluís Domènech i Montaner to design a larger, more functional hospital to meet the needs of Barcelona’s growing population and advancements in the medical industry. The site is located in the El Guinardo district at the northern corner of the Eixample. It features a large avenue that carves diagonally through the Eixample and connects the hospital to La Sagrada Familia. The entire site where the hospital is situated was divided into three linear blocks making it the largest single work of Art Nouveau construction in the entirety of Europe. The hospital itself is contained in the southern corner of the site and is made up of the administration building in the corner entrance, two linear rows of four buildings, a building in the center of these rows, and another large building that caps the north end of the area. In its corner of the site, the Hospital de Santa Creu i Sant Pau is rotated forty-five degrees away from the angle of the Eixample and so lies along a North to South axis. This discrepancy allowed the hospital to occupy a busy corner, but, more importantly, establish itself as an independent city block of its own within the urban context. The hospital was constructed as a “city within a city”; its wards became the occupants of the city, its tunnels were the underground streets, the main axis beyond the administration building was an extension of the avenue just outside the site, and the gardens filled in the miniature grid with green space.

Montaner created an isolated environment within which the hospital patients could recuperate.
This isolation from the rest of the city allowed for the unique designs that characterized the hospital as a work of modernisme art. These architectural styles were mostly derived from Spanish-Arabic influences with some instances of Christian architecutural elements represented as well. The majority of the patient housing was made up of the Arabic artistic style where relief, columns, and other decorative elements were common. The heavy symmetry, cathedral-like clock tower spire, and other architectural features indicated the use of religious themes throughout the rest of the building. The austerity of the Christian-styled administration building and front entrance of the hospital created a safe boundary for the patients where the playfully curving modernisme and Arabic styles encourage a state of inner peace and happiness.

Within its attractive building forms, a sophisticated circulation system grounded the project’s design by urging a smoother transition between patient housing and the rest of the hospital via an underground network. The underground tunnels of the hospital aided in the recovery of patients by simplifying the transportation of hospital wards and medical supplies, and creating quick routes along which medical staff and faculty could travel. The main tunnels ran directly below the central axis of the site between the two rows of patient housing. These tunnels incorporated exterior access by way of two sets of two circular, spiral staircases. The main tunnels branched off into smaller tunnels that connected directly to the patient housing blocks where they deposited the patients. The access to the exterior shaped the way that patients interacted within their hospital setting. They were allowed more freedom to the outside via these tunnels and were able to experience the exterior gardens and pavilions that surrounded their housing.

In addition to a rational site organization and circulation, the hospital was dedicated to providing the best medical advances and the most advanced healthcare strategies for the patients. There were pioneering breakthroughs made in the areas of patient psycho-physical well-being, or the thought process that psychological happiness or unhappiness can have a positive or negative impact on patient recovery. Because of this push for better standards of living within hospitals, the Hospital de Santa Creu i Sant Pau became a model for future hospitals across Europe. Several aspects of the site had dual-purposes for existing in order to encourage positive health benefits while remaining aesthetically appealing, such as the air purifying qualities of the trees in the garden or the easy maintenance of the colorful tiling.

There were two gardens for each pavilion within the hospital. The overabundance of foliage ensured that patients felt surrounded by nature and were kept visually interested by views to the outside. The trees within the gardens were strategically planted to be of the highest benefit for improving air quality. Increased air circulation, better humidity, and fresher air were just some of the benefits from the gardens that carried over into the interior spaces of the hospital.

The other visually important design strategy was the use of colorful glazed ceramic tiles throughout the entire hospital. On the interior of the building the tiles were used extensively and could be found on the ceilings, walls, and sometimes floors of the hospital. Not only did the tiles create colorful, mood-brightening spaces, but because of the glazing on them, the tiles were easy to clean and disinfect. This reduced the spread of germs and created an overall cleaner and more sanitary internal environment for the patients. Externally, the tiles were used as roofing element on the exteriors of buildings to sustain the Arabic inspirations and to bolster the exotic, playful experience of the gardens. Used in combination with stone sculptural elements on the façade and unique geometry of building forms, the ceramic tiles added a colorful twist to the housing blocks of the hospital that generated an ethereal effect. Emphasis on recovery was promoted throughout the hospital whether it was physically administered by way of advanced medical treatments or subliminally suggested in the colorfully organized surroundings.

Perhaps, one of the most important breakthroughs that the hospital received was the emphasis of light throughout every building and all spaces. This was not only specifically applied to the hospital, but Montaner designed most of his project to allow large amounts of light in through large windows. The buildings that made up the hospital each had many tall windows that surrounded the space and allowed for maximum light levels to penetrate to the interior. Increased light levels allowed for maximum ventilation and views to the outside gardens. The high levels of natural lighting and spacious interior rooms increased the amount of square footage allotted to each patient to about one hundred and forty-five meters squared. That amount of space was previously unprecedented throughout many city hospitals around Europe. However, with the dawning of the twentieth century and new medical advances, the Hospital de Santa Creu i Sant Pau wanted to be on the forefront of the rise in new building models for hospitals looking to increase efficiency and patient recovery rates.

Through the organization of the site, sophisticated tunnel circulation system, commitment to providing green space throughout the grounds, uniquely designed building geometry, and emphasis on natural lighting, the Santa Creu i Sant Pau Hospital left its mark on the world of both healthcare and architecture. The architect, Lluís Domènech i Montaner, used the style of modernisme to challenge the pre-existing standards of hospitals from the nineteenth century. He ushered in a new era of building design where concepts are derived from the needs of the occupants, and light and space interact with form to create enriching experiences for the resident.

Works Cited:
https://www.santpaubarcelona.org
http://www.pb2.info/proyectos/equipamientos-publicos-y-privados/restauracion-y-adecuacion-del-pabellon-de-administracion-del-hospital-de-sant-pau/4_VistexDYLbSE (elevation/section cut)
http://www.casaasia.es/casa_asia/donde_estamos (buss plan image)
http://www.ondiseno.com/proyecto.php?id=1849 (Site plan to Sagrada Familia)
http://www.world-architects.com/arkitektur-news/headlines/Santa_Creu_i_Sant_Pau_Hospital_The_Splendor_of_Catalonian_Modernism_4854
The Centre for Contemporary Culture in Barcelona

BIBLIOTECA JAUME FUSTER

LA FABRICA CASARAMONA
ARCHITECT: PUG I CADAFALCH
YEAR: 1900 - 1912
BARCELONA SPAIN
The Structures curriculum consisted of two courses: Theory and Design of Structural Steel and Theory and Design of Reinforced Concrete. Although the courses were essentially equivalent to those offered back home in Champaign, Illinois, they were enhanced by the unique opportunities afforded by the program's location abroad.

As such, course content was not solely delivered in the classroom, but also during many fieldtrips, site visits, and also through collaboration between different courses and their faculty, such as design studio.

The two main courses are rigorous, continuing the University of Illinois' long-standing reputation for technical excellence. There was a primary focus on learning the skills required to analyze and design various key components of building structural systems, such as beams, columns, slabs, frames and connections. Likewise, essential topics such as load calculation/distribution and continuous load path permeated the entire year's coursework.

The typical classroom sessions consisted of lectures followed by "laboratory" sessions where students had time to work on daily assignments in the presence of the professor.

Outside of the classroom, studies in structures continued via: fieldtrips and building visits, studio visits and consultation periods, special sketching assignments, and during the Architectural Workshop, where structures was a major component of a design challenge.

A major focus of the year has been to learn not only the theories and equations involved in structural design, but also to develop a better understanding of how building structures work holistically, how they fundamentally influence our perception of space and architecture, and most importantly, how they can become powerful tools in the hands of a designer.
A> M. Riley + L. Rockwell - B> C. Garcia + K. Ngo - C> B. Berg + H. Murphy

A> S. Busman + K. Callahan - B> J. Buss + A. Smith - C> J. Miller + S. Rydecki
“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*

Designed to enrich the professional development of students in a study abroad location this sequence of two interrelated courses—one in each semester—was oriented to the development of an understanding of architecture as a discipline of critical thought and creative reflection through observation and analysis of relevant works of architecture. The course consisted of several interrelated and autonomous components, from analytical lectures of selected architectural masterpieces, assignments during periods of independent study-travel, and a variety of field trips and thematic workshops.

*OVERSEAS ARCHIT. STUDIES*

F-2015+S-2016  Prof. Alejandro Lapunzina [coordinator]

A> K. Callahan  B> M. Riley

A> S. Busman  B> S. Canada  C> L. Rockwell  C> T. Wang
Berlin Jewish Museum - Berlin, Germany - 2001 / Daniel Libeskind

An example of modern architectural design, the Berlin Jewish Museum is a striking building that uses simple forms and materials to create a powerful statement about the past and the present. The museum's design is based on the idea of a piece of paper that has been torn and then folded back together, symbolizing the fragmentary nature of Jewish history and identity.

The museum is composed of three main spaces: the great hall, the archive, and the museum proper. The great hall is a large, open space that serves as both a exhibition area and a place for gatherings. The archive is a collection of documents and artifacts that tell the story of Jewish history. The museum proper is a series of interconnected rooms that tell the story of the Jewish experience through art and history.

The museum's design is characterized by its use of simple forms and materials. The building is covered in a dark metal skin that reflects the surrounding city. The interior spaces are light-filled and open, with plenty of natural light streaming in through large windows. The museum is a powerful reminder of the importance of memory and the need to learn from the past in order to create a better future.
Fondation Louis Vuitton - Paris, France - 2008 / Frank Gehry

The Fondation Louis Vuitton is designed by Frank Gehry and opened in 2008. It houses the Fondation Louis Vuitton, a cultural institution created by LVMH, the luxury retail and fashion group. The Fondation is a place for contemporary art, but also for the public to experience the art and cultural programming. The building is a striking example of Gehry's unique and innovative style, with its fluid forms and use of glass and steel.

When Frank Gehry was designing the project, he was inspired by the structure of the Follies-Bergère in Paris, and the design of the Fondation is in fact a re-interpretation of that building. The building is located in the heart of Paris, close to the Eiffel Tower and the Champs-Élysées, making it a popular cultural destination for both tourists and locals.

The Fondation Louis Vuitton is a stunning architectural achievement, and continues to be celebrated for its innovative design and cultural contributions to the city of Paris.
A. C. García - B. T. Wang - C. K. Callahan - D. M. Riley - E. S. Artajo

The Musseu del Disseny de Barcelona is an example of the Design Museum of Barcelona in Spain. The building, with its dynamic and modern design, was created to house all the design and technology exhibits.

The building has three main sections: the first section is a combination of design in the form of the facade and the second section is dedicated to the use of technology in design. The third section is an exhibition of design and technology in the form of the use of the elements in the design of the building.

The building in a way is an example of good design. The building is very accessible, with a large main entrance, and the various sections of the building are clearly marked. The museum is in the buildings, but it also is an exhibition of design and technology. It also shows the importance of the use of technology in design.

The museum is an example of the use of technology in design and technology. The use of technology in design and technology is shown in a variety of ways throughout the museum. The use of technology in design and technology is shown in a variety of ways throughout the museum, with a strong focus on the use of technology in the design and construction of the building.
Light Weight Bridge in Granollers

Granollers is an important business and industrial center. Its dense urban fabric extends along the two shores of the Congost river; the city's center is located on the east side, while industrial zones dominate the western side; as the city grows, new residential neighborhoods develop, particularly in the northern part of the city; these new neighborhoods—such as Can Xarlet and Quatre Barris—extending on the two banks of the Congost river are poorly connected. A connection bridging the river will certainly facilitate communication between these two neighborhoods.

This short intensive workshop was dedicated to developing a light-weight bridge for pedestrian and bicycle circulation between Parc del Llendor (on the east side of the Congost river) and the other side of the river. The project was therefore dependent upon the structural system; thus, the understanding of architecture as an activity that integrates creative design concepts with structural/technical systems through all stages of the design process was of utmost importance throughout the development of the assignment.
Brussels’ Architecture: from imitation to the creation of a new style

The goal of this workshop was to study the evolution of diverse architectural styles that developed in Brussels and, more specifically, to understand Art Nouveau in its architecturally diverse context.

Brussels is teeming with architectural gems and provides a unique framework for students to study a wide array of architectural styles that spans from the clashing combination of Gothic, Baroque and Louis XIV styles to postmodern buildings.

Through detailed observation, on-site sketch analysis and photographs, and discussions recorded as journal entries, students studied the architecture of Brussels throughout time, deciphering the intrinsic collage of diverse architectural styles of Brussels’ historical center.
Architecture and Beyond: Copenhagen’s Architecture and Public Space

A laboratory for innovative architects Copenhagen is a pioneer in architectural and city design. Beyond offering incredible contemporary architecture, Copenhagen’s influence by prominent urbanists has promoted cutting-edge policies to improve urban life. Thus, Copenhagen is an ideal setting to introduce students to thinking about architecture at the urban scale.

Students produced an analytical graphic representation of their experiences and observations in a travel notebook. Using hand sketching, photography, and thoughtful verbal/written reflection students also documented and analyzed the qualities of Copenhagen urban architecture.

Emphasis was placed on going beyond merely recording space, but abstracting it into diagrams and cartographies which captured how architecture influenced, and is influenced by, the larger scale of the city to create urban life.
The Anatomy of Intentions

There are many ways of learning architecture but one way is to draw lessons from existing buildings. Students need to learn to see, to penetrate to intentions behind forms, to absorb, to abstract and to transform. In this two-week seminar/workshop the emphasis was placed upon the experience and analysis of buildings themselves through both historical lectures and site visits.

In the first week the workshop took the form of a long road-trip through France, visiting architectural masterworks such as Le Corbusier’s Unité d’Habitation in Marseille, Ronchamp and the Convent at La Tourette, contemporary buildings by Pierre-Louis Faloci and Henri Ciriani, and the Roman ‘Pont du Gard’ and the monastery at Le Thoronet. The second week had focused on 20th century and contemporary architecture in Barcelona and environs with visits to works by Josep M. Jujol, Mies van der Rohe, Alejandro de la Sota, José A. Coderch, Josep L. Sert, Carlos Ferrater, Alvaro Siza, Rafael Moneo, Miralles & Pinos and RCR.

Students were encouraged to observe, searching for direct experience of sequence, space, light, materials and site, and then to internalize and store away in memory with the aid of drawings, notes and sketches produced on site.
From Sant Cugat/Barcelona to the rest of Europe and the Mediterranean basin! One of the program’s goals is to provide students with opportunities to travel to see and experience in person the rich and varied cultural, architectural and urbanistic history of Europe. Both as part of program-organized activities and by independent travel, students reached the four corners of Europe.

They recorded their experiences through photographs of the nearly one hundred cities they collectively visited. Earlier in the year, Adrià Goula, a local architectural photographer had provided hints on architectural photography in half-day workshop-presentation. The intention was to initiate the less experienced photographers with the basic principles of recording buildings through still images.

These pages are illustrated with a selection of the students’ own favorite images taken during their travels.
A> S. Busman, Milan  
B> K. Ngo, Colonia Güell  
C> H. Murphy, Kyle of Lochalsh  
D> J. Buss, Paris  
E> S. Artajo, Santorini  

A> N. Navni, Tarragona  
B> S. Busman, Barcelona  
C> J. Menolascino, Zaragoza  
D> C. García, Paris  
E> A. Sahakian, Rotterdam  
F> M. Kodros, Paris
ETSAV STUDENTS at the Illinois School of Architecture

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, seven ETSAV students 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 seven exchange students who spent the 2015-2016 academic year in the University of Illinois at Urbana-Champaign.
ARCH 572: Realizing a healthy heart of Pearl

Designers: Guangle Ji and Kaoyu Wu

Guillem Ramon
Acknowledgements

First and foremost, the iasap-bv and the Illinois School of Architecture want to thank both the institution and the members of the ETSAV/UPC for hosting the program and for the gracious assistance received throughout the entire year. Very special thanks to the Director of the School, Professor Victor Seguí and to the other members of the school’s administration and support areas who helped us in every single aspect needed for the smooth and successful operation of the iasap-bv.

The iasap-bv team of faculty and staff are very grateful to the Director of the Illinois School of Architecture, Peter Mortensen, for his continuous support to the program and the activities undertaken during this second year of the program. Our gratitude extends to the numerous offices of the ISoA and all their members who supported the program all along.

We are also very thankful to everyone — teachers, scholars, professionals, special guests, visitors and external provider of services — who assisted with the development and implementation of the program’s activities throughout the entire year. The year could not have culminated successfully without this support.

Last but definitely not least, the iasap-bv team wants to thank the twenty-nine students who participated in the iasap-bv in 2015-2016. Without them, neither this book-let nor this program would exist.

Congratulations to all and good luck with the continuation of your journeys!