

THE CONTEMPORARY PROJECT

Avant-Garde-Post-Avant-Garde attitude

8th Edition

Barcelona 2022

Organized by:

Cercle d'Arquitectura Research Group

Departament de Projectes Arquitectònics

Escola Tècnica Superior d'Arquitectura de Barcelona

Universitat Politècnica de Catalunya

In collaboration with:

Fundació Mies van der Rohe, Barcelona

Direcció d'Arquitectura Urbana i Patrimoni

Ajuntament de Barcelona, Ecologia Urbana

College of Architecture and Urban Planning

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MBArch ETSAB UPC

Barcelona 2022-2023

FROM LARGE SCALE TO CONTEMPORARY PROJECT · 28 YEARS

THE CONTEMPORARY PROJECT

Avant-Garde-Post-Avant-Garde attitude

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MBArch ETSAB UPC

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Grup de Recerca Cercle d'Arquitectura

Departament de Projectes Arquitectònics. ETSAB UPC

Cercle d'Arquitectura coordinates The Contemporary Project degree

It's open to share Research by Design with different Institutions

Fundació Mies van der Rohe. Barcelona

Fundació Mies van der Rohe is a partner of The Contemporary Project

It opens the EU Architecture Prize archives for research

It opens the MvDR Pavilion for some special events

Ajuntament de Barcelona

Direcció d'Arquitectura Urbana i Patrimoni, Ecologia Urbana

City Council of Barcelona is a collaborator of The Contemporary Project

It proposes locations and current issues for design and research

Oriol Bohigas ETSAB Library

The Library of ETSAB School of Architecture participates in teaching

It gives new tools for research through books, archives and documents

DMD - Dual Master Degree, Barcelona-Shanghai [optional]

The Contemporary Project MArch is part of the Dual Master Degree (DMD) programme between CAUP_Tongji University and ETSAB_UPC since 2015.

PhD's Program [optional]

The Contemporary Project master's degree enables students who obtain a good mark to enrol in a doctoral programme.

Frontpage: CCCB, Cultural Center, by Albert Viaplana and Helio Piñón

Rearpage: CCCB Theater, by José Antonio Martínez-Lapeña and Elías Torres

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More than the painting itself, what counts is what it throws into the air; what it scatters. It doesn't matter that the painting is destroyed. Art can die, what counts is that it has spread germs on the earth. I liked surrealism because the surrealists did not consider painting as an end. A painting, in fact, does not need to worry that it remains as it is, but rather that it spreads germs, that it spreads seeds from which other things are born.

Més que el mateix quadre, el que compta és el que llança a l'aire, el que escampa. Poc importa que el quadre sigui destruït. L'art pot morir; el que compta és que hagi escampat gèrmens per la terra. El surrealisme em va agradar perquè els surrealistes no consideraven la pintura com un fi. Una pintura, en efecte, no cal preocupar-se que romangui tal qual, sinó més aviat que escampi gèrmens, que propagui llavors de les que neixin altres coses.

Joan Miró

“Je travaille comme un jardinier.” November 25, 1958. Interview of Yvon Taillandier with Joan Miró published in *XXè siècle* magazine in 1959.

He criticized the practice of all the universities in the world to appoint any specialist professor as Rector of the Universities [...]. And he affirmed that the position of university rector required a special vocation, professionalism. Being rector constituted a well-defined specialty: the specialty of generality. [...] This is how his original diabolical vocation, the vocation of synthesis, took shape. The devil couldn't tell anyone. It would make you laugh. The specialty of generality! What an absurdity!

Ell criticava el fet pràctic de totes les universitats del món de nomenar Rector de les Universitats un catedràtic especialista qualsevol [...]. I afirmava que el càrrec de rector d'universitat exigia una vocació, un professionalisme especials. Ésser rector constituïa una especialitat ben definida: l'especialitat de la generalitat. [...] Així s'anà concretant la seva original vocació diabòlica, la vocació de síntesi. El diable no podia dir-ho a ningú. Faria riure. L'especialitat de la generalitat! Quina absurditat!

Lluís M. Xirinacs Damians

“Des de dins de mi.” Autobiography (1933-1955), written in Carabanchel prison (1975). Barcelona: Voliana Edicions, 2022

* It joins: Architecture, city and project | Architecture, environment and technology

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The doctorate is the highest level of teaching, what the professor explains must also correspond to the limits of his knowledge. That is, he must be as close as possible to what he does not know.

El doctorat es el més alt nivell de la docència, allò que explica el professor ha de correspondre també als límits del seu saber: És a dir, ha d'emplaçar-se quan més proper millor a allò que no sap.

Eduard Bru

Avant-Garde-Post-Avant-Garde thinking

This is an international master's degree, taught in English, where the students come from the five continents. This makes their backgrounds very different, which is a stimulus that helps us to have a global and local vision of architecture.

The aim of this international master is to think about the present and future of contemporary architecture and urban design, and to discuss about what is being done right now and why. We need to understand current times and to decide which are the tasks we have to do to improve our environments in both, emotional -artistic- and functional, paying special attention to reality. Of course, in order to understand the present and to design the future, we also need to know the past.

Not far in the past, in early modern times, architecture had to produce new floor buildings to accommodate millions of new inhabitants. Without context. In abstract. However, nowadays we have to deal with built cities and existing buildings. This is the new context and we have to work in a much more realistic way than before. A kind of situationism. The old rationalist point of view must be replaced by a new and much more anthropological point of view. Now we have to create communities. Now we have to join avant-garde and tradition. Now architecture must reflect history, climates, landscapes and cultures.

Tradition. Our image of the world is the result of the cultural inheritance received. The ways of life, of working, of building and thinking of the different cultures condition what we are. Our memories and our references are the basis of our architecture. They are rooted images which define our identities. In Barcelona, capital of Catalunya, former tradition starts with Romanesque and Gothic architecture.

Modern times. We are part of the mass society and industrial revolution. In Barcelona, the early modern tradition started with the rear façades of the Eixample and Modernisme, especially with the architecture by Gaudí and Jujol. As it happened with the skyscrapers in Chicago and New York. Not much later, modern architects used the machine's metaphor and the assembly line's metaphor to design for millions of people. Cities were made like machines and architects took the rational point of view. They erased history and the existing buildings by tabula rasa.

New theory destroys previous theories. Belonging to a postmodern, postindustrial, technological and digital era, we are called to rectify the mistakes of Modernity and improve our environments. We have to reconquer for people the space occupied by machines, mainly cars. We have to focus our cities on the public space. We have to mix work, living, leisure and transportation to save time, get proximity and build identity. We have to improve and rethink mobility. We have to adapt buildings to new purposes. Postmodernism demands to connect modern positions with local traditions and history. This is an eternal return that closes a contemporary circle.

Story of an evolution

This year, 2022-2023, The Contemporary Project Master reaches 28 years, after living a long process of evolution. Nowadays, the main objectives of The Contemporary Project are to learn to design better and to learn to do research. In order to design better, it is necessary to take into account the diversity of the requirements that affect the project, even beyond the useful life of the building already built.

1994 The Large Scale. Architecture of the new environments. This master started at the CCCB - Centre de Cultura Contemporània de Barcelona. In the beginning, the main objective was to take advantage of the knowledge and all the activity developed during the period of the democratic transition that culminated in the celebration of the Barcelona Olympic Games. At this time, the city was completely transformed by the concept of compact city.

2005 Architecture and Mass Society. Years later, this master's degree was incorporated into the official master's degree of the Department of Architectural Projects, which gives access to the doctoral program.. The objectives were similar, based on the effort made by Barcelona to situate itself in the context of contemporary architecture, facing Realism against Rationalism. Unlike the previous programme, the same value was given here to all the scales of the project and it was decided that all scales should be started at the same time. Place, program and materiality had to be thought about simultaneously.

In this context, three international summer workshops were taught in English in the Mediterranean Cities Programme cycle. One in Istanbul 2010, another in Barcelona 2011 and the third one in Genova 2012. Consequently, in 2013, our line began to be taught in English, knowing how important it was to open the master to all continents.

2015 The Contemporary Project. When all the lines were integrated into a single Master's degree, the MBArch, it was decided that our line in English would be interdepartmental, but keeping the point of view of architectural and urban design.

The School of Barcelona has grown up with the city and has served as a tool to think about the city. The New Barcelona, which was born with the demolition of the walls and the construction of the Eixample, has been thought about continuously. However, due to the lack of political power in Catalonia, Barcelona has had to be built through events that allow large-scale economic investments. These are the four main events.

1841 Demolition of the walls: The old city of Barcelona was imprisoned by walls, it was forbidden to demolish them and to build outside. The doctor and hygienist Pere Felip Monlau denounced the situation and wrote an article entitled “A terra les muralles” (Torn down the walls) to analyse the sanitary advantages of demolishing the medieval walls. As a consequence, Ildefons Cerdà designed the grid of l’Eixample to build the New City of Barcelona.

1888 Barcelona Universal Exposition: The city council took advantage of this event to demolish La Ciutadella fortress and turn it into an urban park (the citadel was an old military fort built to control the citizens). This event served to make known Modernisme and later the architecture of Gaudí as an avant-garde style. According to Le Corbusier and Bruno Zevi, Gaudí was probably the first modern architect. In this atmosphere is where Picasso was formed and where he invented Cubism.

1929 Barcelona International Exposition: The city council took advantage of this second World’s Fair, dedicated to electrification, to transform the mountain of Montjuïc into a second urban park. The incipient Catalan rationalism was not represented on the site, although it was exhibited the Barcelona Futura plan by Nicolau Maria Rubió i Tudurí. This event was a claim for the arrival of the international avant-garde, such as the German Pavilion by Mies. Not much later the Pla Macià was made by GATCPAC and Le Corbusier.

1992 Barcelona Olympic Games: The city council took advantage of this event to renew the city and improve infrastructures. Since the city was already built, architects had to make the most of the existing, with the criteria of Realism raised by Grup R, contemporary of Team X. Public space was improved and became an artistic discipline, such as it had been done not long ago by Joan Miró.

Now we have to generate new knowledge and make new proposals to improve Barcelona and the whole Catalonia at all scales. Now we have to provide new meaning and make our country much more beautiful, efficient and sustainable.

Most students enrolled in The Contemporary Project do it to specialise, acquire mastery in architectural design and increase their field of knowledge. In this master, we consider very important that the students think about our time and take a position among the different approaches about contemporary architecture and cities. They have to discover what are the tasks that need to be done. In our case, in a generic way and without prejudices, we position ourselves against pure rationalism and position ourselves in favour of the context. We ask students to make city.

The students acquire theoretical knowledge to expand their perspective and think about current issues. To increase their critical capacity. In parallel, they put into practice this knowledge through multiple design projects where they learn to think, with their hands, about the contemporary culture.

There are several subjects where projects are done, specifically in workshops. But we also ask to do projects directly linked to the Master's Thesis. This links directly theoretical reflection to design process. Thought to action.

Think-Do | Do-Think

Learn to do research

Some students have the intention of doing a PhD thesis. Because of this and because we consider it much more pedagogical, all the subjects are focused on research. For us, this is the distinctive mark of advanced studies.

In general, design exercises are preparatory to face a Master's Thesis, where students must demonstrate their research skills around design. In some subjects, students write articles, so that they train in writing. Students have to learn to figure out a clear idea about what they want to say, put titles, write well and make footnotes. With this practice they will be perfectly able to complete their Master's Thesis.

Once they face the Master's Thesis, students have to do a new project that raises some question. They have to learn to choose a research topic linked to their project and they have to learn to structure the research well through a good index.

For the development of the Master's Thesis we make a series of intermediate corrections in Jury format so that students get used to correctly explaining their work, developing a discourse, a narrative, and defending it.

Research-Design | Design-Research

The Master's Thesis will be developed through the Research by Design methodology. This means we start from the premise of doing research through the project, or just using the project as a tool of research. This procedure places us in a different scenario from the standard one, where theory and practice are frequently presented as independent ways. By researching / designing, the participants get a holistic vision, and intellectual and practical tools, not only able to create architecture and theoretical thoughts: new paradigms could be created, and sprouted, by our common intellectual adventure.

The project helps to do research

The research helps to improve the project

It may be easier to understand, for example, if we compare it with medicine. There is a type of medical research more linked to the past, which makes the history of medicine. But there is another type of medical research, more linked to the problems and illnesses of the present, that makes advances in medicine and improves health. In some way, Research by Design should be useful to improve the health of our buildings, neighbourhoods and cities. *"If a doctorate is the highest level of teaching, what the professor explains must also correspond to the limits of his knowledge. That is, it must be located nearest to what he does not know"*. Eduard Bru



Other research tools

Research by Design method can be reinforced by other methodologies which are also useful for dealing with your topics. All them can be combined along the different processes of creation and research.

Inductive method. This method is speculative. It is based on testing possibilities. Very often the reality must be transformed through the introduction of new forms and materials to understand how it looks and works. New situations must be created. In terms of project, you have to introduce new shapes and check how the environment reacts. In terms of research, you have to formulate hypothesis to create new scenarios that right now do not exist. Sometimes the most daring and courageous solution ends up being the easiest when you develop the project and research.

Deductive method. This method is based on the analysis and knowledge of reality and existing conditions. In terms of project, it consists in redrawing the site at different scales, making maps of the different layers, drawing sections, sketches and perspectives. Through drawing you can detect the most important features and conflicts, like architectural barriers, lack of activities, deficits of space, etc. You also have to take photographs, talk with people and with neighbourhood groups. In terms of research, you have to collect all the information and existing theory about the topic you are studying and analyse it. This method consists, ultimately, on knowing reality, detecting conflicts and turning them into opportunities.

Comparative method. This method is based on morphological criteria. It consists on the search for examples to compare them. Searching different case studies and theoretical references you will be able to create a system of references to analyse shapes, objects, forms and theories morphologically.

Case Studies. From bibliographic sources, you have to make a selection of case studies related to the project and research topic. Once the first selection of examples has been done, it is necessary to analyse and compare them morphologically, discarding some and preserving others. Comparative analysis should allow you to discover the laws of the form and the project strategies.

Theoretical references. From bibliographic sources, you also have to discover the theoretical references related to the project and research topic. That is, we have to look for those texts of architects that deal with the issue or the topic of research and help us build our own story. These texts must be perfectly referenced and cited in our thesis.

ART

IN SEARCH OF A NATIONAL ARCHITECTURE < MODERNISME		1874	IMPRESSIONISM
		1878	
		1885	EXPRESSIONISM
		1886	SIMBOLISM
		1897	
SEZESSION		1907	CUBISM
		1909	FUTURISM
		1912	COLLAGE
		1914	CONSTRUCTIVISM
		1915	SUPREMATISM
		1916	DADAISM
		1917	DE STIJL > NEOPLASTICISM
		1918	PURISM
		1923	
TOWARD AN ARCHITECTURE < MACHINISM	■	1924	SURREALISM
		1927	
THE ARCHITECTURE OF THE LARGE CITY OR METROPOLIS	●	1928	
		1929	
CIRPAC			
GATCPAC			
THE INTERNATIONAL STYLE < MOMA	▲	1932	
THE ATHENS CHARTER < CIAM IV	+	1933	



OPPOSITE TEXTS AND CONCEPTS

BRUTALISM	1949	INFORMALISM
	1951	
GRUP R	1951	POP ART
	1952	ABSTRACT EXPRESSIONISM
	1954	
SURREALISM IN THE STREETS < SITUACIONISM	1957	
	1958	OP ART + CINETIC ART
THE HABITAT CHARTER < TEAM X	1959	
ESTRUCTURALISM	1959	
METABOLISM	1960	
ARCHITECTURE WITHOUT ARCHITECTS < MOMA	1964	
THE ARCHITECTURE OF THE CITY	1966	
COMPLEXITY AND CONTRADICTION IN ARCHITECTURE	1966	
THE OBLIQUE FONCTION < RESISTENCE	1966	
NEW BRUTALISM	1966	
	1967	CONCEPTUAL ART
	1967	ART POVERA
	1968	LAND ART
BUILDING CUTS < ANARCHITECTURE	1971	
DELIRIOUS NEW YORK	1978	
DECONSTRUCTIVISM	1988	

ARCH

CAUP_Tongji University and ETSAB_UPC signed their agreement on carrying out the dual master degree programme between the two schools in 2015. The aim of the double master degree is to create a platform for an integrated, international academic programme in architecture studies.

Supported by Tongji-UPC DMD, MBArch students at CAUP-Tongji enjoy the opportunity to familiarise themselves first-hand with one of the most cultural dynamic regions of the world, and they will have the chance to participate in academic projects designed to be interdisciplinary.

DMD is a two-year system programme. Tongji Students stay in Shanghai for the 1st year and come to Barcelona for the 2nd year. ETSAB students study in Barcelona for the 1st year, and will study in Tongji for the 2nd year. After successful completion of the complete programme at both universities, the students receive the degrees of both universities, “Master of Architecture” of CAUP_Tongji University and “Master’s degree in Advanced Studies in Architecture-Barcelona” of ETSAB_UPC.

DMD Partner Institutions:

CAUP_TONGJI

College of Architecture and Urban Planning

Tongji University, Shanghai, China

Master in Architecture

ETSAB_UPC

Escola Tècnica Superior d’Arquitectura de Barcelona

Universitat Politècnica de Catalunya · Barcelona Tech

MBArch_The Contemporary Project

The Fundació Mies van der Rohe also participates in the agreement. It was set up in 1983 by the Barcelona City Hall with the initial purpose of reconstructing the German Pavilion, designed by Ludwig Mies van der Rohe and Lilly Reich for the 1929 Barcelona International Exhibition. Besides conserving and disseminating knowledge about the Mies van der Rohe Pavilion, the Fundació fosters debate on and awareness of themes related to contemporary architecture and urban planning. Outstanding among its activities is the organisation, jointly with the European Commission, of the European Union Prize for Contemporary Architecture – Mies van der Rohe Award, one of the most prestigious of all European architecture prizes.

Fundació Mies van der Rohe. Barcelona

Management Director

Anna Ramos

Fundació Mies van der Rohe joins in the academic world through this collaboration agreement with the Escola Tècnica Superior d'Arquitectura de Barcelona (ETSAB-UPC) and the Tongji University of Shanghai (CAUP-Tongji) for which the broad archive of the European Union Prize for Contemporary Architecture – Mies van der Rohe Award becomes the protagonist of the “Contemporary Architectural Issues” research course of ETSAB’s Contemporary Project MBArch.

This collaboration is based on the use of all the data provided by the archive of more than 3000 nominated projects throughout all the editions of the Prize (typology, promoters, age and origin of the architects, location, etc.) in order to detect trends, emphasise problems, relate features or generate debate around contemporary architecture issues. The European Atlas of Contemporary Architecture published by the Foundation in 2016 and the online archive eumiesaward.com become fundamental resources for students enrolled in this research.

In addition, the Foundation collaborates in joint activities such as a presentation about the EUMiesAward Prize archive, a visit to the Foundation’s offices and archive, a presentation on the process of conception of the awards exhibitions, a visit to architects studios awarded and shortlisted to the EUMiesAward or the presentation and final jury of the research Works.

The subject “Contemporary Architectural Issues” is open to all students with a priority for those who attend the dual program with Tongji. The professor in charge is chosen together by Fundació Mies van der Rohe and ETSAB’s Contemporary Project MBArch.

The ETSAB is a member of the Fundació Mies van der Rohe’s Board of Trustees and both participate in the common goal of disseminating and generating debate on topics of contemporary architecture and urban planning through this subject and other collaborations.

Now that learning to cook has become a televised and cultural hit, we should remember that learning to do architecture is also a way of learning to know how to enjoy life: to make life and the environment better than those around us. The pleasure of cooking is being prepared in the elaboration process, but the final object lies in the pleasure of tasting. In the gastronomy there is place for everything, like in architecture. In the end the most important thing is enjoyment. And from good ingredients ensure a good result, if the job is well done. With ETSAB years ago I have the pleasure of choosing and supplying what I think could be the best ingredients for a good architectural dish. My immersion in multiple urban themes allows me to sense what could be a matter of careful preparation. Since I know that the ETSAB has excellent cook teachers, it allows me to dream of some exquisite results. And these always exceed my culinary expectations. Wonder is given when in the cooking process, teachers and students are able to achieve not only the best possible spherification -only wit is necessary in this case-, but also the best croquettes or the best potatoes omelet possible. This is one of my little pleasures in the already long collaborations with the University: we provide urban ingredients, they cook them and they offer us magnificent meals.

Hopefully we can continue collaborating in university banquets for many years. We feel immensely fed and stimulated. Finally, as Babette said in Gabriel Axel's film based on a novel by Karen Blixen (*Babette's Feast*): "We, the artists - architects - just want to offer the best of what we are able to do."

Like ETSAB do year after year.

Bon Appetit.

Oriol Bohigas ETSAB Library

Mònica Bonich and Marta Serrat

UPC Libraries are committed to enhancing student information literacy and offers a wide range of activities and materials to equip students with the skills they need to be thoughtful and efficient users of information. Particularly, Oriol Bohigas ETSAB Library is devoted to promote the use of information sources and to help develop informational skills amongst students of all ETSAB degrees.

Within the ETSAB ‘Information Literacy Plan’, the Library offers training sessions on 3 topics considered key for the students so that they can take full advantages of the master subjects. Integrated in the “Contemporary issues” subject, the Library provides tips and skills on the following modules:

- Module 1: Sources of information. Including databases on architecture, comprehensive indexing databases, catalogues and academic search engines.
- Module 2: Mendeley and bibliographic software: Get to know how to use Mendeley create your library, import and export records and create a bibliography using your text processor.
- Module 3: Research publication and evaluation: Including tips on where to publish, how to write a scientific paper and publication process in academic journals.

Moreover, full assistance is provided to the students and to all the university community through the Bibliotècnica webpage (bibliotecnica.upc.edu) and training materials on how to retrieve and use information are available online at <https://bibliotecnica.upc.edu/en/formacio>

Contemporary Project collaboration goals:

To provide the suitable procedures, concepts and values to solve problems related to research, selection, organization, analysis and communication of the information. This means learning how to manage the information, modify it and communicate it in whatever form.

Skills developed by the student:

- Identify and state your own information needs
- Locate and select the suitable sources of information
- Perform efficient search queries
- Critically evaluate the quality of the information retrieved
- Understand the scientific communication cycle
- Identify the main parts of a scientific paper

The Master's Degree is divided into 11 subjects. Four core subjects organised along the year as a continuous Research and Design Studio that gives identity to the master. One obligatory subject that reinforces the core subjects. And five optional subjects that contribute to discuss about the meaning of the Contemporary Culture through design and research activities.

CORE SUBJECTS / Research & Design Studio

Seminar

1S Architecture, Theory and Criticism

Xavi Llobet + Yi Shen

Credits: 5

Master's Thesis

1S Architecture, City and Project

Eduard Bru + Xavi Llobet

Credits: 5

Master's Thesis

1S Architecture, Environment and Technology

Xavi Llobet + Nacho López

Credits: 5

2S Master's Thesis

Eduard Bru + Xavi Llobet + Nacho López

Credits: 15

OBLIGATORY SUBJECT

Seminar

2S All scales of the project

Xavi Llobet + Yi Shen

Credits: 5

Attendance

Attendance of all courses and satisfactory marks in all tests and design projects is required in order to obtain the degree of “Master in The Contemporary Project” conferred by the Universitat Politècnica de Catalunya.

Number of credits to choose = 60 ECTS

OPTIONAL SUBJECTS**1S New Representations. New Conceptions**

Isabel Zaragoza + Jesús Esquinas

Credits: 5

1S Reshaping the City by the Public Space

Miquel Corominas

Credits: 5

1S Contemporary Architectural Issues

Fundació Mies van der Rohe, Barcelona

EU Architecture Prize – Mies Award

Rubén Navarro

Credits: 5

2S Architectural Project and Thought

Alessandro Scarnato

Credits: 5

2S Materiality and Project

Oriol Pons

Credits: 5

2S Urban Project. Ideas and Praxis

Álvaro Clúa

Credits: 5

1st SEMESTER

	Monday	Tuesday	Wednesday	Thursday	Friday
15:00	Reshaping the City by the Public Space	New representations. New conceptions			Contemporary Architectural Issues
16:00	Miquel Corominas	Jesús Esquinas Isabel Zaragoza	Shared Activities		Rubén Navarro MIES BCN
17:00		Architecture, Theory & Criticism	Group CP	Architecture, City & Project	Architecture, Environment & Technology
18:00		Xavi Llobet		Eduard Bru Xavi Llobet	Xavi Llobet Nacho López
19:00					

RESEARCH AND DESIGN STUDIO

2nd SEMESTER

	Tuesday	Wednesday	Thursday	Friday
15:00	Architectural Project and Thought		Materiality and Project	Urban Project. Ideas and Praxis
16:00	A. Scarnato AHI COAC	Shared Activities	Oriol Pons	Alvaro Clúa
17:00	All Scales of the Project Xavi Llobet	Group CP	Master's Thesis Eduard Bru Xavi Llobet	Master's Thesis Xavi Llobet Nacho López
18:00				
19:00				

- Week 1. September 27, 28, 29, 30
- Week 2. October 3, 4, 5, 6, 7
- Week 3. October 10, 11, 12, 13, 14
- Week 4. October 17, 18, 19, 20, 21
- Week 5. October 24, 25, 26, 27, 28
- Week 6. November 31, 1, 2, 3, 4
- Week 7. November 7, 8, 9, 10, 11
- Week 8. November 14, 15, 16, 17, 18
- Week 9. November 21, 22, 23, 24, 25
- Week 10. December 28, 29, 30, 1, 2
- Week 11. December 5, 6, 7, 8, 9
- Week 12. December 12, 13, 14, 15, 16
- Week 13. December 19, 20, 21, 22

Christmas

- Week 14. January 16, 17, 18, 19, 20 [Research Plan Delivery]

FIRST SEMESTER

Architecture, Theory and Criticism

Department of Architectural Design

Xavi Llobet and Yi Shen

Credits: 5

Intentions

This is the Seminar of the Research and Design Studio along the first semester. Here we will talk about the point of view of The Contemporary Project master program, which is the point of view of the Realism and Contextualism, in the sense that nowadays we have to transform the reality taking advantage of the context. This is, we have to do projects that joins the new with the existing in only one project.

To understand this point of view, we will compare the architectural and artistic avant-gardes along the nineteenth, twentieth and twenty-first centuries. Their authors, works and manifestos. We will observe the change from the rational point of view of the Modern Movement to another much more anthropological of the Post Modern Movement. And we will also verify that Gaudí was the first avant-garde architect, very close to the contemporary approach of the architecture of today.

Exercises

a) Mother ideas: Throughout the theoretical classes, we will recognize and draw sketches about the mother ideas of some projects. When mother ideas are clear, all the scales and details follow the main idea. At the same time, throughout the talk, we will think of questions and comments to discuss later in class. When the theoretical class is over, we will hold a debate to clarify these ideas by groups and expand our cultural background. Some days, we will do the same exercise with texts and manifestos.

b) Inverted class: Alternatively, every two weeks, the students will analyze and discover the mother ideas of some projects assigned the previous class. Once in class, they will meet in small groups to clarify these architectural ideas and then explain them to the whole class. The best way to learn is to learn for teaching.

The inverted class encourages everyone to take responsibility for teaching their mates. It creates learning situations “among equals”, allows you to develop communication skills and consolidate knowledge in a cooperative way. It develops a sense of belonging to a group.

Schedule

Barcelona has been recently announced the winner to host the World Congress of the International Union of Architects (UIA) and be UIA-UNESCO World Capital of Architecture in the year 2026. The theme 'One today, one tomorrow' wants to provoke debate on a feasible and sustainable future. Twenty-five years ago, in July 1996, Barcelona was the venue of the 19th UIA Congress.

Packs of 2 sessions

1. Theoretical class, discussion and assignment of case studies
2. Inverted class mixing base groups and expert groups

- Week 1. WELCOME. Presentation of the teachers and the master's degree
- Week 2. CATALAN AVANTGARDE. Gaudí, Jujol and Miralles
- Week 3. Inverted class 1: Mother ideas of architecture
- Week 4. KILLING THE PAINT. Picasso, Miró and Tàpies
- Week 5. Inverted class 2: Mother ideas of painting
- Week 6. Holyday. Halloween (Tots Sants - Castanyada)
- Week 7. METROPOLITAN AREAS OF CATALUNYA. Adam Bonnín lecture
- Week 8. Inverted class 3: Mother ideas of manifestos
- Week 9. CATALAN REALISM. The School of Barcelona
- Week 10. Inverted class 4: Mother ideas of architecture
- Week 11. Holyday. Spanish Constitution Day (Visca Catalunya Lliure)
- Week 12. [ON SET WITH] LILLY REICH. Avelina Prat film presentation
- Week 13. Inverted class 5: Mother ideas of cinema
- Week 14. Holyday. Christmas (Nadal - Solstici d'Hivern)

Bibliography

DALÍ, Salvador: *The Secret Life of Salvador Dalí*. Barcelona: DASA Editions, 2000 (First edition in New York: Dial Press, 1942)

MIRÓ, Joan; TAILLANDIER, Ivon: *Joan Miró. I Work Like a Gardener* (Interview with Joan Miro on his creative process made by the critic Yvon Taillandier in 1958). Barcelona: GG Editorial, 2018 (English, French and Spanish editions).

Architecture, City and Project [+] Architecture, Environment and Technology

Department of Architectural Design

Eduard Bru, Xavi Llobet and Nacho López

Credits: 10

Intentions

The aim of this workshop is to understand the project as a tool of research.

We will focus our attention on the transformation of our cities, where there is a continuous struggle between the global and the local, between globalization and multiple identities. We will consider the public space as the focal center of the community, which brings together social life and all the conflicts of the city from the symbolic, morphological and functional points of view.

Changes are part of the real dynamics of our cities, cultures and landscapes, and we are called to find opportunities, better than problems, to make our cities much more liveable than they are now. We'll discuss about big cultures, big infrastructures and big cities, but not forgetting "the small is the new big".

Exercise: Your Own City, an opportunity for the public space

The main target of this exercise is to focus the attention on the public space to "improve the health of our communities", emotionally and functionally. First of all, you must discover an urban conflict in your own city [of birth, residence, or vacation] and turn it into an opportunity for the public space. It's important that it's your own city so you don't have to spend so much time doing site analysis. Once you have defined the problem and the project strategy you will have to identify a research topic and write a report. Optionally, in the second semester you can continue developing this project to do the final master's thesis.

Bibliography

SPENGLER, Oswald: *The Decline of the West* [first publication in two volumes between 1918-1923 in German]. New York: Alfred A. Knopf Publisher, 1926

BENJAMIN, Walter: *The Work of Art in the Age of Its Technological Reproducibility, and Other Writings on Media* [first publication in 1935 in German]. Boston: Harvard University Press, 2008

RUDOLFSKY, Bernard: *Architecture Without Architects* [first publication in 1964 by MoMA]. Albuquerque: University of New Mexico Press, 1987

Schedule

September	Presentation
October	<p>1. First step: Selection of five sites and first proposals. Find five urban conflicts, analyze the existing situations from the point of view of the public space and define the strategies to make some proposals of transformation. The conception of the projects must to improve the public space with buildings: recycling, transforming, demolishing, constructing. Use artistic means and criteria. First delivery: five situations in your own city [Din A3]</p>
November	<p>2. Second step. Development of two or three projects. Make models, plans, sections and elevations to understand well the spaces and volumes. Propose programs according with the sites and buildings. Include materiality from de beginning. Consider the project as a metaphor. Second delivery: two experimental projects in your own city [Din A3]</p>
December	<p>3. Third step. Editing and writing of a short report of the projects Make a list of words according with your five sites and projects. Make a list of possible issues to be researched by your words and projects. Explain the main ideas and strategies you have used to solve the problems and conflicts you found. Remember: the program and functions are oriented to the needs of the body; and the arts, beauty and ugliness are oriented to the needs of the spirit. Third delivery: list of words to understand the projects [Din A4]</p>
January	<p>Final presentation* Master's Thesis proposal Mixing sites, words and projects, make a Research Proposal. Delivery of the full projects including photos of models Paper and digital Upload the pdf on Atenea</p>

Evaluation criteria

40%	Main ideas: conception, creativity, story
30%	Development: technology, program, distribution
30%	Representation: drawings, collages, models, texts, layouts

* Whoever has a good project can use it for the Master's Thesis

New Representations. New Conceptions

Department of Architectural Representation

Isabel Zaragoza and Jesús Esquinas

Credits: 5

Intentions

The main objective is to improve the creative drawing skills through practice, reflection and the learning of a new way of “looking”. One of the threads will be the review of outstanding graphic documents of the creative process, where the student will find references from other disciplines to dialogues with documents from architects who have drawing as a tool for creation.

Within the framework of the “The Contemporary Project” specialization, which aims to “distil the Catalan and Barcelona architectural experience”, the studio aims to promote the development of creativity through drawing as a knowledge tool.

The successful experience of Enric Miralles, not only has left us an interesting legacy of architectural works in Barcelona, but also a uniquely creative graphic production that connects with an entire world of references from different disciplines, like the exceptional architectures and drawings of Gaudí or Jujol, or recently RCR.

Using an active methodology, shared inside and outside the classroom (visits, team research, thematic and cross-sectional classes, presentations, debates, assemblies in the classroom, etc.), and the development of individual and collective graphical exercises; will lead to learning a new way of “looking”. Therefore, the student will rediscover references and suggestive patterns, expected and unexpected connections that enrich the cases studied and make them extremely attractive. As a result, it will empower the creative drawing skills of the students.

Bibliography

MIRALLES, Enric, and others: Enric Miralles: Mixed Talks. Architectural monographs N° 40. London: Academy editions, 1995

PALLASMAA, Juhani: Encounters. Helsinki: Rakennustieto Publishing, 2012.

LUHAN, Gregory A.; FRAMPTON, Kenneth: D. Eugene Egger: the paradox of place in the line of sight. San Francisco Bay Area: ORO Editions, 2019.

Schedule

- Week 1 Presentations. Introductory drawing practice / Exercise 1 Introduction by Instructors (graphic research by teams + chart) & 2 (individual drawing explorations).
- Week 2 Lecture: “Beyond drawing the site” / Exercise 1 Desk critiques / studio group work (graphic research by teams + chart)
- Week 3 Pecha Kucha presentations Exercise 1 / Exercise 3 Critical representation and introduction by instructors (synthetic graphic interpretation of the site plans by teams).
- Week 4 Visit: Cripta Güell (A. Gaudí) / Igualada Cemetery (E. Miralles, C. Pinós). Journey experience drawing practice.
- Week 5 Visit: Santa Caterina Market / Gas Natural tower (E. Miralles, B. Tagliabue), and surroundings. Enric Miralles Foundation exhibition: “Miralles. To be continued”.
- Week 6 Lecture: “copying what you see”. Studio group work time (synthetic graphic interpretation of the site plans by teams). Visit: ETSAB Graphic Patrimonial Collections.
- Week 7 Visit: Sant Salvador house (J. Jujol), Jaume Fuster Library (J. Llinàs) and surroundings. Exercise 2 & 3 Desk critiques in Jaume Fuster Library.
- Week 8 Visit: Garden and equipment on the site of a candy factory (RCR Aranda Pigem Vilalta), and surroundings. Sensorial experience drawing practice.
- Week 9 Lecture: “Hidden intertwined thoughts” / Exercise 3 Desk critiques / studio group work time (synthetic graphic interpretation of the site plans by teams). Classmate discussions as critics.
- Week 10 Lecture: “Through the eyes of...” / Exercise 3 Pinup and Pecha Kucha presentations by teams. Classmate discussions as critiques / Exercise 3 studio group work time (synthetic graphic interpretation of the site plans by teams).
- Week 11 Exercise 2 & 3 Pinup / mounting (individual drawing explorations & synthetic graphic interpretation of the site plans by teams). Jury
- Week 12 Exercise 3 assemblage by teams / Final Review (synthetic graphic interpretation of the site plans by teams). Jury / Photo op with studio and final models and drawings.

Reshaping the City by the Public Space

Department of Urbanism

Miquel Corominas

Credits: 5

Intentions

The image of the city is, in most cases, the image of its public space

This course aims to show the value of public space in the renovation project of the city. The public space is the social and functional space par excellence of the city.

The streets, squares and parks give structure to buildings, facilities and community facilities of the city. The city project layout incorporates the city public spaces, but when the initial offer is low or in highly dense areas of the urban fabric, a greater allocation of public spaces is required. In other cases, it is necessary to improve or adapt the existing public space to new social and functional needs.

The public space in the reform of the city of Barcelona 1981_2011

The course uses the city of Barcelona and its growth forms as reference. The object of study are the public space projects in the city between 1980 and 2011. It is a set of very significant projects about public space, published and internationally awarded. The recent renown of the city, from both professional and academics points of view, is mainly due to these type of interventions. A comprehensive set of institutional publications includes the projects done in this period of time. This is a set of equity value projects, although 25 more years may still be needed for people to appreciate them enough. The main objective of the course is that students, analyse, visit, understand these public spaces recently developed in Barcelona.

Bibliography

BUSQUETS, Joan: *Barcelona: The Urban Evolution of a Compact City*. Boston, Harvard University: Nicolodi, 2005. First edition in Catalan, 1992

SOLÀ-MORALES, Manuel: *Ten lessons on Barcelona: urbanistic episodes that have made the modern city*. Barcelona: Col·legi d'Arquitectes de Catalunya, Actar, 2008

RIBA: *Royal Gold Medal from RIBA to Barcelona. The Journal of Architecture*. Volume 4. Autumn 1999. page. 229

The course is organised with a set of classes and visits distributed to 66% and 33%, and is complemented with the realization of a comparative analysis of public spaces.

- Week 1 Urban formation and evolution of the city of Barcelona.
Forms of urban growth
- Week 2 The public space of the city.
Streets, squares, parks, gardens, itineraries
- Week 3 The elements of the public space project
Position, concept, scale, layout (structure), activities, perimeter, permeability, technology, identity, urbanization as heritage
- Week 4 Introduction to the public spaces of Barcelona 1981_2010
Period 1981-1994. The social space, the hard squares
Period 1994-2000. Green in the city, the urban landscape
Period 2000-2010. Ecology of free spaces

The intervention in the forms of urban growth
- Week 5 El Casc Antic
Visit 1 Casc Antic
- Week 6 L'Eixample
Visit 2 Eixample
- Week 7 Suburban growth
- Week 8 Drawing of alignments
Visit 3 Gràcia and Prosperitat
- Week 9 Polygons and unitary ordinations
The marginal urbanization
- Week 10 The large-scale intervention in the city
The reform of the Port
Open Barcelona to the Sea: The seafront.
- Week 11 The Rondes of Barcelona
- Week 12 The space of the big infrastructures
Visit 4 Port and Maritime promenades

Evaluation criteria

The comparative analysis of 8 public spaces allows to evaluate the acquired knowledge.

Contemporary Architectural Issues

Department of Theory and History of Architecture

With the support of Fundació Mies van der Rohe, Barcelona

Rubén Navarro

ECTS: 5

Intentions

The society of the 20th century confronted the rise of the metropolis, the health problems, the rights of the workers at the same time that they discuss problems of form and functionality, the resign of ornamentation at all and the discovery of the benefits of mass production. Now -well into the 21th Century, in its 21th year-, when we confront contemporary architecture one of the things that we can realize is that there is not a only one way to confront architecture, but undeniably we can see on internet sites, on magazines and at the streets of our cities trends and ideas that seem to have a common root, maybe not formally (materials, shape, technologies) but in essence they are talking about the same shared issues. Are this issues locals or there is a globalization? Are we still worrying about dwellings, in the way that architecture can provide a home for everyone.? Do we still think that technology is our best friend and mass production is the best way? Or are we trying to recover traditional techniques and incorporate a low-tech and sustainable construction? New and bigger is better or do we live in the era of retrofitting? Preservation is overcoming us? Digitalization is a challenge? Is architecture still relevant in our culture or is its role going to be replaced by other communicative phenomena? Architecture is going to be a civil engineering limited to solve needs efficiently? Is architecture going to be definitively relegated from the culture of the future? What is its imbrication in the current culture?

Asking ourselves some of these questions we realize how difficult it is to have a complete picture of the Architecture challenges and what are the hot topics and main issues that Architecture is currently facing. Our education in Architecture, -that of each one of us-, has not been built in a neutral way, our desires have been fostered and formed, but also deformed by fundamentalisms due to our roots and the conditioning factors of our different cultures. But still we can aspire to expand our knowledge and not feel comfortable in our beliefs that belong too often to tendencies defined by exclusion. From an open mind beginning, the course encourages to incorporate and expand limitations, rather than to reaffirm ourselves in pigeonholed principles.

As a basis for the critical analysis of the production of architecture in Europe we will take the the Mies van der Rohe Awards.and the database of this Prize.

Schedule

Lectures: General approach

1. Mies van der Rohe Foundation- Rewarding European Architecture
2. Cultural Policy on Architecture in Europe
3. What is happening with architecture criticism?
4. Mapping Contemporary Issues

Lectures: Research and documentation resources (in collaboration with the Library)

Media, Debate dissemination

1. Documentation and bibliography management
2. Writing and Publishing on Architecture discourse
3. Literature, Media, and web publications

Lectures: Contemporary architecture : ideological attitudes and esthetic trends

1. Austerity and Anti figuración
2. Tectonics, Technology, and techno-criticism
3. Ecology and sustainability
4. Diagrammatic and Pop Architecture
5. New Existentialism, Phenomenology, Place and Existence
6. Material fundamentalism and strong forms
7. New Historicisms and traditionalisms
8. Activism Political awareness and Neo Naïv
9. Lightness and dematerialization
10. Digital Metabolism and morphogenetic
11. Folding and surface .Fluidity and Critical Parametricism

Bibliography

BLASI, Ivan & Anna SALA (Editors), Diane GRAY (2013 Editor): *European Union Prize for Contemporary Architecture – Mies van der Rohe Award 2019* (idem 2017 idem 2015 idem 2013). Barcelona: Fundació Mies van der Rohe, 2019

MARÍN, Celia & Marina ROMERO (Editors): *Contemporary European Architecture Atlas European Union Prize for Contemporary Architecture – Mies van der Rohe Award 1988-2015*. Barcelona: Fundació Mies van der Rohe, 2016

PRESTINENZA, Luigi: *New Directions in Contemporary Architecture. Evolutions and Revolutions in Building Design Since 1988*. New York: Wiley, 2008

- Week 1. February 7, 8, 9, 10
- Week 2. February 14, 15, 16, 17
- Week 3. February 21, 22, 23, 24
- Week 4. February 28, 1, 2, 3
- Week 5. March 7, 8, 9, 10

Transversal week

- Week 6. March 21, 22, 23, 24
- Week 7. March 28, 29, 30, 31

Easter

- Week 8. April 11, 12, 13, 14
- Week 9. April 18, 19, 20, 21
- Week 10. April 25, 26, 27, 28
- Week 11. May 2, 3, 4, 5
- Week 12. May 9, 10, 11, 12
- Week 13. May 16, 17, 18, 19
- Week 14. May 23, 24, 25, 26

Defense

- June 14 Deadline for communication of the Name of the TFM (everybody)
- Call 1 June 21 and 22 Deposit of the work online
July 3 to 14 Ordinary defense
- Call 2 September 27 and 28 Deposit of the work online
October 9 to 20 Extraordinary defense announcement

SECOND SEMESTER

All scales of the project

Department of Architectural Design

Xavi Llobet and Yi Shen

Credits: 5

Intentions

The aim of this subject is to learn that all the scales of the project have the same importance. This means that you can start your project from the small scale, as well as the large scale. The traditional way is to start from the large scale, continuing with the medium scale and finishing with details and materiality. However, we think it's possible to start from any scale you prefer. Gaudi said that the best way to start is with an idea without scale and some idea of materiality. We agree with him. And it is important to take in account the materiality from the beginning.

At the same time, this is the Seminar of the Research and Design Studio along the second semester, continuing the first one. Consequently, we will continue with the same methodology and the same kind of exercises; reinforcing both, avant-garde-post-avant-garde theories and inverted classes.

Exercises

a) Mother ideas: As in the first semestere, throughout the theoretical classes, we will recognize and draw sketches about the mother ideas of some projects. When mother ideas are clear, all the scales and details follow the main idea. At the same time, throughout the talk, we will think of questions and comments to discuss later in class.

b) Inverted class: As in the first semestere, every two weeks the students will analyze and discover the mother ideas of some projects assigned the previous class. In these classes, the students become teachers and will have to explain these projects clearly to the rest of the classmates. The inverted class will help to go deep into the essence of the projects, to be aware of what is happening today and to have training for academic purposes. If you learn for teaching you will learn deeply and you will get personal tools to start or to improve an academic career.

Schedule

Packs of 2 sessions

1. Theoretical class, discussion and assignement of case studies
2. Inverted class mixing base groups and expert groups

- Week 1. WELCOME. Online presentation of 2021-2022 Master's Thesis by Miguel Peña, Kaan Servi, Xiaolin Hong and Xinyi Dou
- Week 2. MACIUNAS AND SOHO. Ono, Matta-Clark and Beuys
- Week 3. Inverted class 1: Mother ideas of art
- Week 4. THE ARCHITECT AS ENABLER. Raúl Avilla lecture
- Week 5. Inverted class 2: Mother ideas of architecture
- Week 6. COBRA AND SITUATIONISM. Lefebvre, Constant and Debord
- Week 7. Inverted class 3: Mother ideas of manifestos
- Week 8. THE PUBLIC SPACE PROJECT. Jordi Henrich lecture
- Week 9. Inverted class 4: Mother ideas of public space
- Week 10. FOUR METHODOLOGIES. Sanaa, Shu, Doshi and Kéré
- Week 11. Inverted class 5: Mother ideas of architecture
- Week 12. GARDENS PARCS AND LANDSCAPES. Romantic and Contemporary
- Week 13. Inverted class 5: Mother ideas of public space
- Week 14. General review and discussion

Bibliography

BRU, Eduard: *Coming from the south* [Spanish and English editions].
Barcelona: Actar Editorial, 2001

MATTA-CLARK, Gordon: *Gordon Matta-Clark* [exhibition's catalog in Spanish with English translation in the end]. València: Ivam. Centre Julio González, 1993

ONO, Yoko: *Grapefruit. A book of Instruction and Drawings by Yoko Ono. Introduction by John Lennon. With a new introduction by the author* [originally printed in 1964]. Tokyo: Wunternaum Press, 1970

Master's Thesis

Department of Architectural Design

Eduard Bru, Xavi Llobet and Nacho López

Credits: 15

Intentions

To face the Master Thesis, it's necessary to face two tasks: you have to make both, a project and a research work that are related. By experience, we cannot request both at the same time, because then, the project does not advance and in the end the Master's Thesis becomes only a theoretical research work. So, we start with the project.

Master's Thesis: To face the Master's Thesis, you must choose some projects coming from the first semester or make a new one that raises some question. It's important to learn to choose a research topic linked to your project.

To develop the thesis, you have to find some case studies related with your topic and some theoretical references to expand the scope of research and deepen knowledge. It's also important to learn to structure well your research through a good index. The index is like the thesis draft. Index and thesis are like two scales of the same job. Changing the index, changes the thesis.

Throughout the work process, the team of tutors will make a series of intermediate Juries to unify criteria and to train students to defend their work and ideas. Once the classes are finished, students will have a couple of months to complete their work and prepare their final presentations.

The final presentation is the culminating moment of the year, where the students have to demonstrate their design and research skills, as well as their skills for graphic and verbal communication to expose and defend their ideas. The Juries will evaluate the chosen topic, the quality of the project, the structure of the thesis, the writing quality and the oral defence.

PhD's Thesis [optional]: Finishing The Contemporary Project master, students who are interested can apply for a PhD's program in the Architectural Design Department. The PhD's Thesis is a very special document that marks a before and after in the academic and professional career. The students acquire full capability to do research and open a new window to look at the world. The researcher chooses a point of view to look at the reality that will surely accompany them forever.

Schedule

September	Presentation
February	<p>1. First step: Research material compilation.</p> <p>Based on the research plan, and once the topic has been validated, start looking for books and case studies to have sufficient material to develop the topic. You need to do a State of the Art to know and remember that, usually, a new theory destroys the old one.</p> <p>First delivery: literature and case studies [Din A4]</p>
March	<p>2. Second step. Thesis structure and Index.</p> <p>Once you have enough material, you must organize it and give intellectual structure to the thesis. Make an story board to organize drawings and images. Clarify the hypothesis, propose a methodology and redraw the study cases. Remember the index works like an sketch.</p> <p>Second delivery: index, hypothesis, methodology and the research material including your projects organized by chapters [Din A4]</p>
April	<p>3. Third step. Thesis edition.</p> <p>In the end of the process you have to edit the thesis as a book, decide the size, format (mainly vertical A4), cover, font type, images, layout, etc.</p> <p>Third delivery: a draft of the whole Master's Thesis [Din A4]</p>
May	4. Fourth step: General review.
June-July	1st Call
Sept-Oct	2nd Call
	<p>Final presentation or Defence*</p> <p>Delivery of 1 printed copy in paper and Pendrive to Secretaria</p> <p>Delivery of 4 printed copies in paper and Pendrive to DPA</p> <p>Upload the pdf on Atenea</p>

Evaluation Criteria

- 40% Idea of the thesis: including project and research topic
- 30% Development of the thesis: index, hypothesis, chapters, conclusions
- 30% Representation of the thesis: writing, drawings, graphic design

* You have to check all dates on ETSAB's Website

Intentions

During the 1980s, Barcelona led the urban debate on the so-called ‘urban project’ as a design strategy focusing on proximity to architecture, public space and infrastructure. On one hand, with the outstanding theorization of Professor Manuel de Solà-Morales (UR-Revista), and on the other, with a number of successful mid-scale urban transformations that illustrated an internationally renowned practice. Since then, new approaches and new paradigms have appeared on scene, in Barcelona and abroad, composing all together an interesting design practice that is the core of this course.

Urban Project is as an instrument of mediation between the city and architecture, and at the same time, constitutes a way of acting and doing research. A design tool that is different either from the conventional planning or the macro-architecture, and that is driven to conceiving projects for operative fragments of the city well-delimited in space and time. The urban project reformulates the architecture of elements and public space in order to generate a new and more efficient urbanity characterized by its greater “clarity and emotion”.

The course reviews the evolution of the idea of Urban Project through the analysis of some local and European projects, that will be analyzed and compared in order to understand dominant paradigms, main strategies and significant design solutions regarding ecology, infrastructure, activities, public buildings, mixtcity....

Bibliography

BUSQUETS, Joan; CORREA, Felipe: *Cities X lines: a new lens for the urbanistic project*. Rovereto: Nicolodi, 2006.

FRAMPTON, Kenneth: *Megaform as urban landscape*. Urbana-Champaign: University of Illinois, 2010.

SOLÀ-MORALES, Manuel: *A Matter of Things*. Rotterdam: NAI Publishers, 2008

Schedule

The course is organized in a series of theoretical lessons, seminars, on-site visits and practical assignments focused on the analysis of complex urban projects dealing with interstitial spaces.

First part: The place before the project.

Before the project is the place. Before the connection, the interstice. The first part of this course addresses a reading of urban fringe spaces from three different dimensions: space, time and activities. Assignment: Building a series of cartographies explaining the evolution in time of the geometry of the place and the uses. Construction of a graphic atlas made by historic photographs and first-hand testimonials.

Visit 1. Walking tour to Barcelona's Old City border spaces and main squares

Second part: Urban design strategies.

This part addresses how designers can address complex projects in interstitial places, by comparing the multiple design strategies and mechanisms used in order to give form to those sites. Assignment: Synthetic model of an urban project explaining the key arguments of the design. Graphic comparison of unbuilt projects.

Visit 2. Guided visit to Solà-Morales' Archive (COAC).

Third Part: Resonances: from the project to the city.

Cities can be understood as a combination of multiple parts and projects. In this chapter we debate about the capacity of some urban projects to transform the whole city. The systemic vision of urban projects will be discussed and analyzed.

Assignment: Urban analysis of the in-between city, a city made by parts.

Visit 3. Cycle tour to Barcelona's latest urban projects

Fourth Part: Urban projects in time: evolution and decay.

Cities are not static, but the constant evolution in time. Urban projects are also dynamic and they are used by citizens in multiple ways. In this part of the course, we address the interaction between design and real use of the projects. Assignment: The project without the project. Drawing of the result of the place after the project, taking into consideration the informal uses.

Final presentation of the results

Evaluation criteria

The results of every assignment will be graded as follows: 20% first, 20% second, 20% third, 20% fourth and 20% final presentation. Assignments will be elaborated in groups of 2 or 3 students but individual contribution will be also taken into account.

Architectural Project and Thought

Department of Theory and History of Architecture

Alessandro Scarnato

Credits: 5

Intentions

Every action of architecture is an action on the materiality of a site. We might face a terrain vague, or a strongly defined historic environment, or a beautiful natural scenario, or a smart and modern urban area: we will always act on some material territoriality (regardless of its size) and we will do it with some material tools (structures and technologies). Such observation could make us think that architectural space is encrypted inside the harshness of a materiality which determine, both in site and in design, the width of project possibilities and, in a sense, many theoreticians and authors seem to confirm this. We will also play with the concept of heritage as a structural component of any materiality. The subject proposes a theoretical journey through the most recent evolution of the debate, with specific approaches on concrete architecture and public space projects in the Barcelona area.

The course is structured through four types of work: the lectures; the visits; the media; the exercises. The idea of architectural heritage will not be studied in a conventional way, since we want to develop the participant's skills in terms of architectural intelligence, rather than provide some specific technical knowledge on the topic. In order to do so, we will explore four fundamental concepts particularly important for the general theory of architecture and beyond: past; future; destruction; construction. For in many aspects of human life, the balance between past and future, destruction and construction is crucial in order to understand and, maybe, take control of the dynamics of reality around us.

As far as the exercises, participants will be asked to prepare a final project. The work will be developed individually or, depending on the subject, in small teams of 2 people. The project will be a kind of resume of the reflections led during the course and it will be developed in four steps + one. Each step will correspond to one of the four mentioned concepts and the team will work on some of the sites already under work from the other subjects of the master. Therefore, there will be a strong interaction among the subjects in order to optimise resources and maximise results. These four intermediate steps will be previous to the final exercise that will be a proposal for specific sites to define. Such proposal needs to be developed and presented mostly as a theoretical work rather than a proper project with plans, sections and views (which will be welcomed but not needed).

Schedule

First block, PAST:

The notion of heritage; History vs Time; Past vs. Memory; relation between materiality and the theory of heritage; Past as matter of project. Carlo Scarpa in Verona; the old Sassi in Matera; architecture and punishment, the prisons.

Second block, FUTURE:

How the Future arrived in our lives; the Futurism avant-gardes; the world of the possible world; the promise of a better world between imposition and opportunity; “in the long term, we’re all dead”. Boullé and the visionary ideas of Enlightenment; dystopia, or the future turned out bad; comics and movies as playground for design.

Third block, DESTRUCTION:

Fire as the maximum purifier; big disasters in history: Chicago, Lisboa, Tokyo; some wiped out city: Beirut, Dresden, Coventry; destruction as a project; aggressive urban planning; Speer, Piacentini, Haussmann; martyr architecture? The disturbing appeal of destruction; movies and books celebrating the loss of cities and buildings; Hiroshima, WTC, Chernobyl.

Forth block, CONSTRUCTION:

To build is a superior task; the never-ending overlap of time and material; construction, a game of possibilities; is possible to think in terms of an ideal city? To build is an endless task; old buildings still alive, examples from interventions on Roman ruins; scenography and landscape; military and engineering for a better future; the convenient ambiguity between real and virtual architecture: heritage as a tool of mass distraction.

Final presentation. Other professors from the Master will be invited.

Bibliography

BENJAMIN, Walter: “The destructive character”. In *Reflections: essays, aphorisms, autobiographical writings*. New York: Harcourt Brace Jovanovich, 1978

POCH, Arcadi; Daniela POCH (Ed.): *Urban creativity experience. Creative experiences in contemporary cities*. Madrid: Lemo Editorial, 2013

WOLFE, Tom: *From Bauhaus to our house*. NY: Farrar, Straus & Giroux, 1981

Materiality and Project

Department of Architectural Technology

Oriol Pons

Credits: 5

Intentions

Within architecture, both project process and finished work can be enriched with its own materiality. For example, if material is chosen at the beginning of the work conception process, the following design process can explore and enhance the material properties and thus improve the final result. We architects may also optimise our project by taking into account the techniques and building processes which the chosen materials possess that will make it a reality. Even these material aspects can have a more active role by influencing the decision-making process during design. In this sense, this course aims to deepen how architectural projects can draw on the chromatic, light, mechanical, tactile, thermal properties, etc., of each material. Plus, this course will enter into detail on how a project can be improved by considering its own technique and construction. This improvement process will consider technical aspects as well as economic, environmental and social factors.

Among the different materials available to architects, this course will focus on rediscovering the possibilities of traditional, commonly used and more experimental materials used to construct structures. The main case studies will be architecture from Barcelona, from heritage masonry buildings to contemporary waste-based structures, including interesting modern steel, timber and reinforced concrete projects. There will be short lectures, visits and exercises that will simulate professional and research tasks. These activities will cover different design strategies from detailing, modelling and building real-size prototypes. So, we will resume the work that our ancestors did in this sense and their vernacular construction, but with a reinvented goal: to move towards a more sustainable architecture to provide a better future for our society.

Bibliography

HEBEL, Dirk, Marta WISNIEWSKA, and Felix HEISEL: *Building from Waste: Recovered Materials in Architecture and Construction*. Basel: Birkhauser, 2014
RIERA, Òscar, Fabian LLONCH, George RANALLI: *Sagrada Familia: Gaudí's unfinished masterpiece: geometry, construction and site*. China: Oscar Riera, 2014
BURRY, M & J: *Prototyping for architects*. London: Thames & Hudson, 2016

Block 1. Waste-based architecture: recycling and circular economy

- Week 1 Introduction to this course and first block.
Building from waste: lecture and debate.
- Week 2 Students present their explanations about the project they will work on.
Sustainable architecture and its assessment: lecture and exercise.
- Week 3 Students' first results on assessing architecture sustainability.
Examples of recycled architecture and construction technologies: from Gaudí to Rural Studio.
- Week 4 Overview of the students' proposals and their sustainability.
Congress communications and papers tips: lecture, exercise and debate.
- Week 5 First exercise results: congress communications session.

Block 2. Architectural structures: from Barcelona Heritage to High-Tech

- Week 5 Introduction to the second block.
Architectural structures: lecture and debate.
- Week 6 Students' first structures proposals exhibition.
ICTA building and Fertile cities: visit, exercise and debate.
- Week 7 Discussion about students i-RTGs proposals.
Steel structures construction experience: lecture and debate.
- Week 8 Debate on lightweight i-RTGs.
Timber structures: lecture and samples.
- Week 9 Progress on the second exercise 3d model and booklet.
Barcelona's existing structures, from masonry to RC: lecture and debate.
- Week 10 Students' brief presentations of their 3d model.

Block 3. Prototypes & Mock-up

- Week 10 Introduction to the second block.
Prototypes and Mock-ups, from Gaudí to Burry: lecture and debate.
- Week 11 Overview on the first prototypes proposals.
Special structures lecture: Gaudí's masterpiece, from Barcelona Heritage to High-Tech.
- W 12-13 Working hard on the Prototypes & Mock-ups while visiting building sites and workshops.
- Week 14 Exhibition and discussion about the course results.

First semester

Lecture 1. November 8

Adam Bonnín p. 54

Lecture 2. December 13

Avelina Prat p. 55

Second semester

Lecture 4. February 28

Raül Avilla p.56

Lecture 5. April 11

Jordi Henrich p.57

LECTURES

List of lectures

Coordinator: Xavi Llobet

[Mondays]

Along the year, included in the workshops, a series of lectures about researches will be done. This is to have a large scope of Master's Thesis and PhD Thesis explained by their own authors, which will work as a set of examples of research jobs.

1st SEMESTER

MASTER'S THESIS

Adam Bonnín Functional Urban Areas. A new territorial analysis:
the metropolitan areas of Catalonia as a mesoscale
system of planning and organization of the territory

LILLY REICH GRANT

Avelina Prat [On set with] Lilly Reich

2nd SEMESTER

PHD'S THESIS

Raül Avilla Collaborative Architecture Barcelona:
The Architect as Enabler

OWN WORK

Jordi Henrich The Public Space Project

Searching for a new urban and territorial paradigm in Catalonia.

Catalonia, a territory of more than 7.7 million inhabitants, contains up to nine large urban areas that determine, despite the centralism of Barcelona, nine centers and nine urban areas with a metropolitan character that make up a polycentric system with several urban functional areas.

The polycentricity of these functional areas often develop exponentially generating huge urban agglomerations, whether morphologically continuous or contiguous. This has led many authors to define these contemporary urban processes as megacity, megalopolis, urban megaregions, city-region, etc. Denominations, which have been considered not to concretely define urban spatial development on a scale.

So, this is the main idea, or the main hypothesis of the research project developed between the years 2013-2015 to determine a new organization and planning of the territory for Catalonia. In other words, a new proposal for territorial organization, a new proposal for governance and a new proposal for a reference framework for urban and territorial planning.

[On set with] Lilly Reich

Documentary film 2022: Avelina Prat-García (director), Débora Domingo-Calabuig (script writer), Laura Lizondo-Sevilla (script writer)

December 13, 2022

Avelina Prat

Like many other co-authors who worked together with master architects, Lilly Reich could barely aspire to be considered anything other than a collaborator if we believe the literary and visual narratives produced about her. Therefore, in order to shed light on the role of a pioneering woman of the Modern Movement, the film [On set with] Lilly Reich explores the contextual limitation of the profession and the recognition, under conditions of equality, of the work of Lilly Reich.

The documentary is structured from the combination of two contrasting arguments: what she contributed (what was done) and what was told about her (what was narrated). The first corresponds to Lilly Reich's work: it focuses on the solo career, covers the ten years of joint work with Mies van der Rohe and the brief subsequent production. The second chronology addresses her historical representation, based on the written, graphic, and photographic narratives about Lilly Reich.

The contents are introduced through an anonymous character who acts as a thread to develop the study through the construction of the two timelines. The aim is to create a product that engages the audience and sheds new light on a specific and fundamental subject in the history of twentieth-century architecture.

*Winning project of the second edition of the Lilly Reich Grant for Equality in Architecture organised by the Fundació Mies van der Rohe in 2020

The way in which architecture understands itself as a discipline and a practice is changing due to a growing involvement of community organisations in city design. Among the many cities where this shift is taking place, the socio-political and architectural contexts that shape it are studied in Barcelona. The design thinking of the celebrated Barcelona Model that once transformed the city during the 1980s-90s was unable to address the urban problems that resulted from the real estate speculation and the 2008 financial crisis, which led to a rise of social movements. Community architects demanded the politicisation of architecture at all levels and stronger, socially committed agendas. Framed by calls for a right to the city, social justice and environmental sustainability, young architects have started to advocate architecture as a tool for social transformation while demanding a redefinition of architectural practice.

This thesis explores the impact of collaborative practices within and beyond the discipline of architecture by studying protocols of civic engagement. Analysing architecture as a (collaborative) process rather than as a product, this thesis closely studies how collaborative practices are redefining boundaries between the architectural project, social modes of government and urban policy-making. It does so by focusing on the role of community architects' as enablers (not necessarily neutral), who challenge existing power relations, knowledge asymmetries and professional expertise.

This thesis contributes to the theory and practice of architecture by providing an analysis of a disciplinary shift in architectural practices brought about by collaborative practices (from traditional studios to collectives, associations and workers' cooperatives), new production processes (architects' new roles as enablers using collaborative design methods, and the design opportunities that emerge from these), and outcomes (both spatial and non-spatial). At the same time, the Toolkit makes a methodological contribution to analysing and instrumentalising practice in research while offering a projective tool that aims an impact in further architectural collaborative practices.

The Public Space Project

Own work

April 11, 2023

Jordi Henrich

His work in public space is a synthesis of the updated “Barcelona model”: a contemporary, global and architectural conception of public space, as a driver of urban improvement, with the integration of historical, architectural and technical requirements; the synthesis and simplification of the space to the essential, seeking the creation of a qualified “vacuum”, and the enhancement of the urban context, integrating and qualifying it without imposing itself; the geometric and tectonic work on the ground plan, the arrangement and enhancement of the spaces for pedestrians by limiting and integrating the circulation spaces as much as possible, the precise work on the micro topography, looking for continuity between the spaces and the context, and the correct drainage of spaces; the tectonic work on the coverings and curbs, in natural stone, quality prefabricated concrete slabs, colored asphalt, concrete in situ, grass or lawn; the work on the vertical structure of the spaces with the alignments and plots of trees, proportionate to the dimensions and character of the spaces, the integration of the lighting elements and urban furniture, as well as the mechanical elements (ventilation of parking lots, etc), looking for an essential character and the permanence over time of the designs, working with simple shapes and quality materials.

The result is open public spaces, integrated and respectful with the context, with a clear spatial conception and with its own identity.

This edition of 12 copies was finished printing
in November 2022 at Copisteria Alfambra in
Barcelona



ANYS

