MIND THE GAP
TACTICAL LANDSCAPE URBANISM
MICROACUPUNTURE BCN

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This publication collects the results of the workshop Mind the Gap within the program of the ETSAB Master's Degree in Landscape Architecture · Master Barcelona with the Harbin Institute of Technology of China during the 2nd semester of the academic year 2015-2016.

At the Winterschool, students and academics from two universities work together on contemporary landscape architectural projects of International relevance. The first Winter School organised by the Polytechnical University of Catalonia, UPC. From this successful experience arose the idea of a joint curriculum for the programme a partner institution will take place in the future.

Special congratulations to the Harbin Institute of Technology to let us be part of it.
LETTER FROM THE DIRECTOR
The landscape architecture is interested in all the exterior spaces and, from the design of public space that Barcelona has projected to the world, we have returned to look at the large scale and we have incorporated the language of ecology.

In relation to the large scale, landscape architecture is related to geography, land management, social sciences and all urban decisions that, day by day, build the reality of our cities.

Ecology, biology, agronomy, the different environmental sciences and the various landscape engineering projects are all part of the decisions we make, from the most global to the most local, from those most related to environmental problems to the most simple ideas that we can use in the conservation, restoration, or construction of our landscape.

This multi-disciplinary and trans-scalar vision, which is typical of landscape architecture, is also built without renouncing the capabilities of the world of art and architecture that have traditionally nurtured our profession and which have been so brilliantly developed by the School of Architecture of Barcelona.

Enric Batlle, Director of MBLandArch
The heart of Barcelona has been transformed through “small scale masterplans” ever since the seventies. This urban microacupuncture has been mainly focused on the gaps.

The goal of these empty spaces, whether if they were existing or new, was to renew the old city providing cultural services, new pedestrian axes and overall a new structure of empty spaces with meeting places for the neighborhood and oxygen for the old town.

The current international workshop’s aim is to focus on the empty spaces in order to reinforce the synergies of the district whilst giving answer to its physical, social and cultural needs.

The workshop’s result should enhance the old town through its urban voids, kicking off by the existing gaps analyses and ending up with a new strategy of its reconsideration as system: in networks, clusters or intangible connections.

Thus, mind the gaps!
Since 1783, through the throw of the first medieval wall (Ramblas) and the gutting of the new Ferran, Jaume I and Princesa streets, to the opening of new axes as Via Laietana in 1908 or the urban micro acupuncture via “small scale master plans” in the 80’s to the latest examples of Rambla del Raval intervention in 2000 or the Town’s council mores ephemeral Gap’s Master Plan.

Nowadays, new transient abandoned lots have completed the mosaic of “gaps” around the city. The coexistence with expectant plots in small, medium or large cities around the world has undergone a considerable increase in recent years, particularly since the outbreak of the world economic crisis that has decelerate the real state dynamics that, until now, seemed to have worked with “relative” normalcy.

With a closer look to this “new” reality within a dense urban consolidated and almost collapsed fabric inside the old walled city of Barcelona, the contemporary public reaction is perfectly understandable and completely predictable: residents of the neighborhoods claiming for the appropriation of those spaces.
In some cases, the informal appropriation was aiming for the integration of such spaces to the scarce existing network of public spaces in the district of Ciutat Vella -especially in the neighborhoods of El Raval, Gothic Sant Pere and Santa Caterina-La Ribera. Not all the claim have succeeded but few examples have developed into interesting study cases thanks to the support of municipal institutions that adhered the claim (Square 8th March, “the shame hole or forat de la vergonya “). In other cases, the appropriation purpose was mainly satisfying some specific collective needs for a given time: informal playgrounds, vegetable gardens, improvised meeting points...
Students from ETSAB undergraduate studies and the MBLandArch (Barcelona Master Landscape Architecture) worked together with International University of Harbin (China) students in order to bridge their different ages, backgrounds and even cultures and finally in find different management strategies (theoretical or technical) that allow to suggest general solutions to a specific problem in the city of Barcelona but that could be extrapolated to other cities worldwide.
The Study Area was the Raval neighborhood born on the extension of the medieval city wall and placed in Ciutat Vella Barcelona District.

It’s the oldest part of the city, one of the most touristic ones and a former degraded area. It’s been renewed during the last fifty years till the point it’s almost been occupied by tourists and foreign investors generating gentrification. Although there has been a lot of public and private investment there are still some gaps, some abandoned places. Places everybody sees and they remain the same. This old city gaps are little scale places where the Harbin Institute of Technology and the MBLandArch students could work and propose attractive spaces which could modify and improve the neighborhood life.

The Study Area was divided into 8 little ones. Each one was visited by each group with its tutor before start working. While the promenade students had to make the analysis. Each area had different kind of gaps and the analysis conclusions where shown in the “affiches”.

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SITE VISIT
The Raval Area was divided in 8 little study areas. Each one was visited with a different tutor going from a major scale, as Plaza Catalunya square, to the minor scale like the kiss wall of the Isidre Nonell Square.

The main idea was visiting the gaps trying to address the eye of the landscape students to the common characteristics of the gaps in each study area in order to classify them in the affiches and structure their characteristics and requirements. Thus, the purpose of the visit was addressing the eye to the common traces pointing out, at the same time, the personality of each gap. Students had to take fast notes of the sites. It was especially difficult for those who came from abroad. That’s why we tried to mix foreign and local students. It also allowed students to learn new methodologies and landscape regards and resources.

As time was rather limited each group had to come back to the site after the visits which taked about two hours in order to complete the analysis scope of each gap. They had to take further 3D and 2D notes, photographs, writed notes, everything they could to express what their eyes were seeing.
The presentation of the workshop took place in Carretes 47 (www.carretes47.com) an old textile factory of the s. XVIII in the Raval neighborhood, rehabilitated and converted into a coworking space. Curiously, this factory is affected by an obsolete urban plan that forgets to protect the industrial architectural heritage of the city, and that the new municipal policies have temporarily paralyzed in order to protect the historical memory of the place. As a metaphor, or rather, direct simile, the rehabilitation and conversion of this factory served as a starting point to explain, both to our local students and visiting students at Harbin University, the possibility of giving other uses to spaces susceptible of being valued.
The goal of the second visit was analyzing the study area gaps from a historical point of view to a social, hygienical and technical (lightening, greening, rehabilitation, etc…) requirements. The solution had to attend to those analysis and hat to add value especially to the local inhabitants, those who “live the gaps”.

Therefore, it was not only a matter of an aesthetic solution but a more complex solution, a practical solution mainly for the Barcelona citizens.

This second visit took place without the tutors, they had to express what their eyes saw mainly graphically. In this second visit there was only the eye of the landscape architecture students. This second visit was the seed of each masterplan.
ANALYSIS
The analysis showed different concepts:

**TYPE OR URBAN VOID**
if it was public or private, fenced off or accessible, vacant or had certain appropriation and the type of dividing wall, if there were windows or art.

The legal and physical limits were shown in this concept and how they could condition the project.
PHYSICAL TRACES OF THE NEIGHBORHOOD APPROPRIATION
if there was street art, graffiti, vegetation, spontaneous or planted vegetation, vegetable garden, if it was formal or informal or if it was pave, the shape it had, the benches or any other interventions.

The aim of this analysis part is that the gap intervention could sort out what didn’t work and reinforce what already worked or had a value.

NON-PHYSICAL TRACES
they were obliged to analyze if there were activities, habits, hobbies, fluxes, views, comfortability, drainage, lighting, etc…

We wanted to focus this analysis concept on the neighborhood behavior and propose a gap solution according to it.
INTERVIEW WITH NEIGHBORHOODS
Neighborhood needs, action program or how they imagined it and how they could manage or take care of it.

The goal was making a project useful for the neighborhood.

LOCATION, AERIAL VIEW AND SECTIONS WITH MEASURES
They had to draw the gap to see the isolation characteristics, to see if it was a deep and log gap, to manage the scale and materialized the previous concepts.
AFFICHE

TYPE OF URBAN VOID
PUBLIC OR PRIVATE? FENCED OFF OR ACCESSION? VACANT OR CERTAIN APPROPRIATION?
TYPE OF DIVIDING WALL. ARE THERE WINDOWS? ART?

Is a lighting point in a street. public space

PHYSICAL TRACES of neighbourhood APPROPRIATION
STREET ART? GRAFFITI? VEGETATION? SPONTANEOUS OR PLANTED? VEGETABLE GARDEN?
FORMAL OR INFORMAL? PAVIMENTATION? SHAPE? BENCHES? OTHER INTERVENTIONS...

A big lightly heart, street art in front of a theater to recognize the street

NON- PHYSICAL TRACES in or along THE GAP
ACTIVITIES. HABITS. HOBBIES. FLUXES. VIEWS. CONFORTABILITY. DRAINAGE. LIGHTING.

It Is Use Like A Metting Point

PICTURES

![Image of a street with a lighting point and a heart-shaped street art]

Is a lighting point in a street.
INTERVIEW WITH NEIGHBOURGHS

WHAT WOULD THEY NEED? ACTION PROGRAM HOW WOULD THEY IMAGINE IT?
WHO COULD MANAGE- TAKE CARE OF IT?

LOCATION, AERIAL VIEW, 3D AND SECTIONS WITH MEASURES
TYPE OF URBAN VOID

PUBLIC undefined use
intersection
stop off point
multifacade
no clear limits
planted trees

NON- PHYSICAL TRACES in or along THE GAP
bar terraces
parking lots
pedestrian zones
public park
LOCATION, AERIAL VIEW, 3D AND SECTIONS WITH MEASURES

CIRCULATIONS
AFFICHE

TYPE OF URBAN VOID
PUBLIC OR PRIVATE? FENCED OFF OR ACCESSIBLE? VACANT OR CERTAIN APPROPRIATION? TYPE OF DIVIDING WALL. ARE THERE WINDOWS? ART?

Private space, fenced off by a light fence.
Big partition walls without windows

PHYSICAL TRACES of neighbourhood APPROPRIATION

Street art and graffiti's covering the partition walls
Planted vegetation, urban garden (becoming) wooden chairs

NON- PHYSICAL TRACES in or along THE GAP
ACTIVITIES. HABITS. HOBBIES. FLUXES. VIEWS. CONFORTABILITY. DRAINAGE. LIGHTING.

The gap is in a corner, next to a big public space.
Oriented to the south-west.
INTERVIEW WITH NEIGHBOURGHS

WHAT WOULD THEY NEED? ACTION PROGRAM HOW WOULD THEY IMAGINE IT?
WHO COULD MANAGE- TAKE CARE OF IT?

LOCATION, AERIAL VIEW, 3D AND SECTIONS WITH MEASURES

PICTURES
AFFICHE

TYPE OF URBAN VOID

Group of different public spaces which work as a “big gap” in the lower part of Raval neighbourhood. It’s composed by a few public plazas with trees, as well as big empty lots in wait of transformation, and the Jardins del Baluard, which are part of the “Museo Marítimo de Barcelona” and are open just some specific days during the year.

It’s enclose by two busy avenues, which makes it accessible but at the same time uninviting. Actually, it doesn’t receive too much use.

PHYSICAL TRACES of neighbourhood APPROPRIATION

In one of the “stand-by” lots, which is surrounded by a fence, there are 5 ping-pong tables.

During the first sundays of every month, exist a street market in that place, called “Flea Market”.

?
NON-PHYSICAL TRACES in or along THE GAP

It’s an open place, with a lot of urban trees, and a big portions of permeable ground.

The place used to be used by drogadicts, homeles people and other troubled individuuous.

LOCATION, AERIAL VIEW, 3D AND SECTIONS WITH MEASURES
AFFICHE

TYPE OF URBAN VOID
PUBLIC OR PRIVATE? FENCED OFF OR ACCESSIBLE? VACANT OR CERTAIN APPROPRIATION?
TYPE OF DIVIDING WALL, ARE THERE WINDOWS? ART?

• Public
• Normally accessible but now in work
• Some kind of appropriation, signs of people sleeping there, cartboards
• Roman wall, kerbstone, some buildings fastened to the wall

PHYSICAL TRACES of neighbourhood APPROPRIATION

STREET ART? GRAFFITI? VEGETATION? SPONTANEOUS OR PLANTED? VEGETABLE GARDEN?
FORMAL OR INFORMAL? PAVIMENTATION? SHAPE? BENCHES? OTHER INTERVENTIONS...

• No street art or graffiti.
• Planted trees and spontaneous ones.
• No vegetable garden
• Formal
• Work in progress, Roman ruins
• Irregular follows the form of the Roman wall
• The kerbstone works like a trough

NON-PHYSICAL TRACES in or along THE GAP

ACTIVITIES, HABITS, HOBBIES. FLUXES. VIEWS. CONFORTABILITY, DRAINAGE. LIGHTING.

• Walking along it (but outside it), sitting on the kerbstone, people use to sleep is by night
• Longitudinal flux
• Channeled view due to the high walls which surrounds the gap
• Not completely draining due to Roman ruins
• No light (natural)
INTERVIEW WITH NEIGHBOURGHS
WHAT WOULD THEY NEED? ACTION PROGRAM HOW WOULD THEY IMAGINE IT?
WHO COULD MANAGE- TAKE CARE OF IT?

LOCATION, AERIAL VIEW, 3D AND SECTIONS WITH MEASURES

L = 80 m
W = 317 m

PICTURES
GROUP 3 GAP 2 CARRER RIERA BAIXA/ BAR RESOLÍS

TYPE OF URBAN VOID
PUBLIC OR PRIVATE? FENCED OFF OR ACCESIBLE? VACANT OR CERTAIN APPROPRIATION?
TYPE OF DIVIDING WALL. ARE THERE WINDOWS? ART?
PUBLIC/PRIVATE
ACCESIBLE
APPROPRIATION TERRACE
LOCKED WINDOW

PHYSICAL TRACES of neighbourhood APPROPRIATION
STREET ART? GRAFFITI? VEGETATION? SPONTANEOUS OR PLANTED? VEGETABLE GARDEN?
FORMAL OR INFORMAL? PAVIMENTATION? SHAPE? BENCHES? OTHER INTERVENTIONS...
GRAFFITI STREET/SMAK INTERVENTIONS
THE BARS APPROPRIATE THE GAP
TRUE ROMANCE, DOLLS, DIVISION / DARK
VEGETATION (HANGING FROM BALCONIES)

NON- PHYSICAL TRACES in or along THE GAP
ACTIVITIES. HABITS. HOBBIES. FLUXES. VIEWS. CONFORTABILITY. DRAINAGE. LIGHTING.

SOLATED DURING THE DAY, CROWED AT NIGHT, WHEN THE BAR IS OPEN
PEOPLE WALKING THROUGH THIS SPACE
LOW FLUX OF PEOPLE
NOT A COMFORTABLE PLACE TO BE
WITHOUT DRAINAGE
TWO LIGHTNING ELEMENTS
INTERVIEW WITH NEIGHBOURGHS

WHAT WOULD THEY NEED? ACTION PROGRAM HOW WOULD THEY IMAGINE IT?
WHO COULD MANAGE- TAKE CARE OF IT?

When the bar is open this spot is quite crowded and gives the street a lively character. The presence of large groups of people at night has two main consequences for the neighbours, on one hand it helps making the street somehow 'safer to walk through' on the other hand they generate noise that can interfere with the neighbours needs. It will probably be an improvement for the (public) street/patio behind the passage, if the care the bar takes on their terrace would expand to that narrow space.

LOCATION, AERIAL VIEW, 3D AND SECTIONS WITH MEASURES

PICTURES
GROUP 3 GAP 3 SQUARE IN ‘FLORISTES DE LA RAMBLA’

TYPE OF URBAN VOID
PUBLIC OR PRIVATE? FENCED OFF OR ACCESIBLE? VACANT OR CERTAIN APPROPRIATION? TYPE OF DIVIDING WALL. ARE THERE WINDOWS? ART?

PUBLIC/PRIVATE
ACCESIBLE
SAND. PLAYGROUND. CHAIRS. BIKE PARKING
WOODEN FENCE

PHYSICAL TRACES of neighbourhood APPROPRIATION

STORAGE CONSTRUCTION
VEGETATION: MELA, TIPUANA, NEVNIUM, PITTOSPORUM
AXES: OPEN PASSAGE

NON- PHYSICAL TRACES in or along THE GAP
ACTIVITIES. HABITS. HOBBIES. FLUXES. VIEWS. CONFORTABILITY. DRAINAGE. LIGHTING.

SQUARE WITH KIDS PLAYGROUND AND A MONUMENTAL SPACE.
SQUARE WITH A PARK FOR CHILDREN AND A FOUNTAIN.
PEOPLE SITTING IN THE PLACE, PLAYING WITH THE KIDS, WALKING OR CYCLING BY.
HIGH FLUX OF PEOPLE
COMFORTABLE PLACES TO SEAT INSIDE THE PLAYGROUND
DRAINAGES OF THE STREET
ENOUGH LIGHTNING
INTERVIEW WITH NEIGHBOURS

WHAT WOULD THEY NEED? ACTION PROGRAM HOW WOULD THEY IMAGINE IT? WHO COULD MANAGE- TAKE CARE OF IT?

He thinks that the location of the site is convenient because it is in the way is between the school and his home, and being there is a part of his everyday life. He thinks that there are no major problems, but maybe some lack of maintenance of the elements of the playground and also, sometimes, the presence of groups of young people that meet there and use the space in a way that is not compatible with children's activities.

LOCATION, AERIAL VIEW, 3D AND SECTIONS WITH MEASURES

PICTURES
GROUP 3 GAP 1 CARRER HOSPITAL/ SANT LLÀTZER

TYPE OF URBAN VOID
PUBLIC OR PRIVATE? FENCED OFF OR ACCESIBLE? VACANT OR CERTAIN APPROPRIATION? TYPE OF DIVIDING WALL. ARE THERE WINDOWS? ART?

PUBLIC
ACCESIBLE - THREE ENTRIES FROM TWO STREETS
BENCHES. CHAIRS. SAND PIT. WOODEN FLOWERPOT
IRON FENCE - DOUBLE FENCE

PHYSICAL TRACES of neighbourhood APPROPRIATION
STREET ART? GRAFFITI? VEGETATION? SPONTANEOUS OR PLANTED? VEGETABLE GARDEN?
FORMAL OR INFORMAL? PAVEMENTATION? SHAPE? BENCHES? OTHER INTERVENTIONS...

APPROPRIATION: 'FUCKING DOGS'; BALL SHOTS, 'DON'T PLAY WITH BALL' SIGN. GRAFFITI
VEGETATION: JACARANDA MIMOSI PHOLIA, PHYTOLACCA DYOCA, PRUNUS,
PITTOSPORUM TOBIRA, TEUCRIUM FRUTICANS.
SPACE: DEFENSIVE STORES, ABSIDE. PARTITION WALLS. WINDOWS.

NON- PHYSICAL TRACES in or along THE GAP
ACTIVITIES. HABITS. HOBBIES. FLUXES. VIEWS. CONFORMBILITY. DRAINAGE. LIGHTING.

SQUARE WITH KIDS PLAYGROUND AND A MONUMENTAL SPACE.
PEOPLE SITTING IN THE PLACE AND WALKING THE DOGS.
LIMITD FLUX OF PEOPLE
THE SPACE HAS SOME COMFORTABLE PLACES TO SIT
WITHOUT DRAINAGE.
TWO LIGHTNING ELEMENTS.
INTERVIEW WITH NEIGHBOURGHS

WHAT WOULD THEY NEED? ACTION PROGRAM HOW WOULD THEY IMAGINE IT?
WHO COULD MANAGE- TAKE CARE OF IT?

They would like the site to have more trees or other 'green' elements. They also claim that the walls around the gap could be improved significantly if artists were allowed to paint on them. They think that the municipality should lead this kind of initiatives, and that, if the communities decide to take on, it is because the administration does not respond as it should.

LOCATION, AERIAL VIEW, 3D AND SECTIONS WITH MEASURES

PICTURES
GROUP 3 GAP 4 BIO-BUILT TXEMA - PL. DELS ANGELS

TYPE OF URBAN VOID
PUBLIC OR PRIVATE? FENCED OFF OR ACCESIBLE? VACANT OR CERTAIN APPROPRIATION?
TYPE OF DIVIDING WALL, ARE THERE WINDOWS? ART?
PRIVATE
FENCED, BENCHES, FLOWERPOTS (PLASTIC)
LITTLE GREENHOUSE, NATURAL CONSTRUCTION RESEARCH
MODERN WINDOWS, SCRAWL, GRAFFITI

PHYSICAL TRACES of neighbourhood APPROPRIATION
STREET ART? GRAFFITI? VEGETATION? SPONTANEOUS OR PLANTED? VEGETABLE GARDEN?
FORMAL OR INFORMAL? PAVIMENTATION? SHAPE? BENCHES? OTHER INTERVENTIONS...

APPROPRIATION: PRIVATE USE
CULTURAL ACTIVITIES / REINVINDICATIVE SPACE / CONSTRUCTION COURSES
GREEN Dry WALLS
DIVERSE ‘ARTIFICIALISED’ VEGETATION - GREEN COURTYARD

NON- PHYSICAL TRACES in or along THE GAP
ACTIVITIES. HABITS. HOBBIES. FLUXES. VIEWS. CONFORTABILITY. DRAINAGE. LIGHTING.

URBAN ORCHARD AND RECYCLING PLACE
NO FLUX OF PEOPLE IF NOT OPEN
NOT A COMFORTABLE SPACE
WITHOUT DRAINAGE
WITHOUT LIGHTNING
INTERVIEW WITH NEIGHBOURGHS

WHAT WOULD THEY NEED? ACTION PROGRAM HOW WOULD THEY IMAGINE IT? WHO COULD MANAGE- TAKE CARE OF IT?

Despite the indications on the fence of this gap, people passing by or users of the 'plaça dels Angels' don't have a clear idea of the specific activities developed inside of the urban void. Even though, when we approached a couple young men, they explained how they find that it is an asset to the surroundings, because they think that the activities that happen there are probably initiative of people they can relate and not institutions such as the municipality or the MACBA.

LOCATION, AERIAL VIEW, 3D AND SECTIONS WITH MEASURES

PICTURES
AFFICHE

TYPE OF URBAN VOID
PUBLIC OR PRIVATE? FENCED OFF OR ACCESIBLE? VACANT OR CERTAIN APPROPRIATION?
TYPE OF DIVIDING WALL, ARE THERE WINDOWS? ART?

Public, accesible, some art

PHYSICAL TRACES of neighbourhood APPROPRIATION
STREET ART? GRAFFITI? VEGETATION? SPONTANEOUS OR PLANTED? VEGETABLE GARDEN?
FORMAL OR INFORMAL? PAVIMENTATION? SHAPE? BENChES? OTHER INTERVENTIONS...

Graffiti, planted vegetation, formal, with pavement, geometrical shape

NON- PHYSICAL TRACES in or along THE GAP
ACTIVITIES. HABITS. HOBBIES. FLUXES. VIEWS. CONFORTABILITY. DRAINAGE. LIGHTING.

Social activities, take a beer, social reunions isn't very illuminated

PICTURES
INTERVIEW WITH NEIGHBOURGHS
WHAT WOULD THEY NEED? ACTION PROGRAM HOW WOULD THEY IMAGINE IT?
WHO COULD MANAGE- TAKE CARE OF IT?

The don't use this very often. Just in the restaurant area

LOCATION, AERIAL VIEW, 3D AND SECTIONS WITH MEASURES
MASTERPLAN
Each group made a solution according to different gap requirements and different landscape intervention resources.

Methodologies were quite different to get the goals: lightening was used by some groups, but it was also used the concept of recycling or greening with threads or creeper plants through the gaps.
The first masterplan enlightened and exalted the urban gaps with Light. They created a lighted artistic route in order to connect the artistic spots and reinforce the artistic Raval movement. The routes articulated certainly several artistic spots. They created a vertical lighted and artistic permeability of the whole Raval enlightening and connecting gaps, streets and theaters.
In the study area, we have established a main road from San Antonio market to the Arc de Triomphe. This main axis, born four other axes that mean 4 different routes. Each of these routes unify as much of possible gaps with theaters in the area. Each road will be illuminated in a completely different way, so that they can be recognized and have its special feature. The main road will have a message from the beginning to the end, that will light up at night. The route marked green will be identified with illuminated forms on the walls of the empty buildings. The blue route was characterized by having elements on the streets causing a shadow effect in combination of the position of the sun, and at night with lights strategically installed. In the purple route lighting will be on the outlines of the buildings, to emphasize the profiles of each, especially the gaps. And finally in the orange route lighting artistic interventions, playing with different elements take place.

The selected type of lighting to create these paths is the type LED lighting and small solar panels near each facility will be located, for solar energy needed for the whole system works and is not an expense for the town hall.
Our strategy is based on enlighten and exalt the urban gaps with light. We want to change the character of the gaps using ephemeral installations related with the artistic movement that is in constant activity around Ciutat Vella. We identified the main gaps around the neighborhood and classified them analyzing if they are private, public, open, abandoned, special opportunities or consolidated. After that we mapped all the theaters that we found around the area. We combined the information and we designed some routes in order to connect this artistic sports with the urban gaps. The main idea is to consolidate an artistic featured path with light installations to exalt the presence of the theaters and create a new movement around them. Outdoors events, ephemeral performances and street art expressions that will mind the gap between urban areas and the activities that are developing around them.
Our strategy is based on enlighten and exalt the urban gaps with Light. We want to change the character of the gaps using ephemeral installations related with the artistic movement that is in constant activity around Ciutat Vella. We identified the main gaps around the neighborhood and classified them analyzing if they are private, public, open, abandoned, special opportunities or consolidated. After that we mapped all the theaters that we found around the area. We combined the information and we designed some routes in order to connect this artistic sports with the urban gaps. The main idea is to consolidate an artistic featured path with light installations to exalt the presence of the theaters and create a new movement around them. Outdoors events, ephemeral performances and street art expressions that will mind the gap between urban areas and the activities that are developing around them.
GROUP 2_REACTIVATING URBAN GAPS

This group goal was to reappropriate the city’s most under utilized spaces in an especially trouble area of Raval. Their propose was based on light and recycling to create new public spaces to be enjoyed, to transform this degraded area into an active, attractive and friendly area. They designed led light bins which were located in strategic gaps to get their goal.

Our goal is to reappropriate the city's most under-utilized spaces. We propose using a combination of light and recycling bins to re-activate the urban voids. The social implications of this project are many. New public spaces will be created and enjoyed, and within those new public spaces, we will encourage citizenship between neighbors. We will encourage recycling through the interactive light-bin system that we propose.

We also have a special interest, and are making a special effort in the most troublesome part of Barcelona's Ciutat Vella, which is the southern part of El Raval. Our goal is to make this area more accessible, safe, and friendly through our system of public space intervention. Our goal is to create a serious of frequent activities for people within the neighborhood as well as less frequent and bigger activities that will attract those from outside the area.

REACTIVATING URBAN GAPS
We will begin with a series of small activities, some of which are related to recycling, others which are related to lighting. We will also have other activities in parallel which are not necessarily related to either. As time passes, we will see which activities are more or less successful, and once we have reactivated the social scene, we will start making those successful activities more visible and open to those who are not from the neighborhood, and in that way end this area’s isolation.
Li Hong Ji, Kimberly Blacutt, Jesús Cereceres, Gabriela Vega, Víctor Adorno, Jordi Figols

**MODULAR INTERACTIVE LED LIGHT BIN**

**WHAT HAPPENS WHEN THE BINS ARE USED?**

**Step 1: Insert trash**

**Step 2: Receive message**

**Step 3: Follow the lights**

**Arrows signal gaps and spaces people may inhabit**

**Components:**
- Trash receptacle slots
- LED lights

**Social incentives:**
Citizens get points for recycling.

**Different bin models joined together**

**Economic potential**
**Social potential**
**Ecologic potential**
**Artistic potential**
The group created four strategies to be generated in the gaps: dispersion (from public concentration points), connection (through threads), vocabulary (the same for all the gaps with an iconic chair) and surprise (visual impact through mixing of vegetation and street art). The masterplan they created showed the concentration points from which the dispersion was created to the gaps. The way to do it, this connection threads are also shown in the masterplan, the same as the iconic chairs.
This group created an intervention in the gaps through recycle work strut placing them on the Gaps according to the neighborhood necessities during the week and for a Saturday marked during the week-ends. The masterplan shows the work struts on the big gaps, medium gaps, corners or where not to intervene.

CLASIFICATION OF THE GAPS

<table>
<thead>
<tr>
<th>GAPS</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>BIG GAPS</td>
<td>The work strut are placed creating a big grid. Los puntales de obra están colocados creando una gran retícula.</td>
</tr>
<tr>
<td>MEDIUM GRAPS</td>
<td>The work strut are placed creating a medium grid. Los puntales de obra están colocados creando una retícula media.</td>
</tr>
<tr>
<td>CORNER</td>
<td>The work strut are placed on the perimeter Los puntales de obra están colocados en el perímetro.</td>
</tr>
<tr>
<td>NON-INTERVENTION</td>
<td>in the gaps where are schools or schools backyards No intervenimos en las gaps que son colegios o patios de colegio.</td>
</tr>
</tbody>
</table>
MIND THE GAP
REACTIVATING GAPS

It intervenes from its permanent features (struts work) recycled a constructura company.
These elements are placed depending on the size and shape of GAP each.

It aims to create spaces where each MULTIUSOS THIS STRUCTURE DEPENDING ON YOUR NEEDS will adapt.

The itinerary is: SATURDAY MARKET. All gaps are united and space suits this activity.
The rest of the week becomes free space for the neighborhood.

Se interviene a partir de unos elementos fijos (puntales de obra) reciclados de una empresa constructura.
Estos elementos se colocarán dependiendo del tamaño del GAP y la forma de cada uno.

Se pretende generar espacios MULTIUSOS donde cada uno se ADAPTARÁ ESTA ESTRUCTURA DEPENIDIENDO SUS NECESIDADES.

El itinerario consiste: SABADOS DE MERCADO. Se unen todos los gaps y el espacio se adapta a esta actividad.
El resto de la semana se convierte en ESPACIO LIBRE para el vecindario.
GROUP 5_ GAPS: LIMITS WITH VALUE

The Group classifies the gaps through a matrix of characteristics. The conclusion is to intervene according to the value of the gaps: gaps with any value element, gaps without any value inside and vertical gaps. They establish different methodologists for each case: opening fences to add value to the inside element, inclined fences to create expectation and vertical gaps with creeper plants for each case explained in the previous paragraph respectively. The fences and materials are the same, but with a different disposal.
In these drawings we analyzed and compared all the different types of limits inside each gap (form, existing elements, scale, light, value, vegetation and permanence)
THE ELEMENT
GROUP 6_MIND THE STEP

They created windows on the heritage because most of them followed the old roman fortifications with a methodology of levels game (deep gaps and elevated gaps). This group tried to link the architectural heritage and the community reinforcing the beauty and opening views playing with a different levels intervention. The methodology is playing with a recycled triangular modules combined in different ways created with local resources by the community. The masterplan shows the different disposals and gaps.
Our project aims to link the architectural heritage and the community, revealing the beauty already existing, generating views to celebrate it, reconnecting the public space with the moat which is now an urban scar. Our proposal is to use a game of levels to give back those places to the community and opening the views. It is a quite minimal and low cost intervention playing with modules that generate a playful and modular link between the public space and our gaps. The triangular modules we imagined can be combined in many ways, adapt themselves to different height differences, they can become banks, plant pots… Those modules can be made of recycling materials and be realized with local resources by the community.
Elements, modules and recycling

Hua Ying, Malgorzata Stryjek, Marie Montocchio, Giovanna Bartoleschi, Ivelisse Valdez, Elsa Mampel
Elements, modules and recycling

Hua Ying Malgorzata Stryjek, Marie Montocchio, Giovanna Bartoleschi, Ivelisse Valdez, Elsa Mampel
GROUP 7&8_ ENLIGHTING CORNERS

Created a strategy to light a route of activities generated by the neighborhood associations and expressions. As part of the interventions, a system of totems that connects digitally to a map where other narrow streets and other activity gaps are placed. The masterplan shows a narrow street lightened that connects these neighborhood activities as an example of intervention attracting outer people to the Raval.

ASOCIACIONES
1. El Mescladís
2. Associació de Veïns del Casc Antic
3. Agrupació Cultural Folkòrika de Barcelona
4. Col·lectiu Mansipeus
5. Associació Creació d’Estudis i Projectes Socials
6. Associació Colla Gegantera del Casc Antic de Barcelona
7. Associació Cultural Ibn Batua
8. Col·lectiu Artístic El Colmado
9. Centro Filipino Tuluyan-San Benito
10. Casal Jove Atlas
12. Centre Cívic Drassanes
13. Escola Oficial d’Idiomes Barcelona Drassanes
14. Associació d’Artistes Audiovisuals Col·lectiu Pasoapaso
15. Associació d’Artistes Audiovisuals Col·lectiu Passeigos
LIGHT INTERVENTIONS IN NARROW STREET GAPS

Artificial lightning

Natural lightning

Section 1.90 m
We choose this GAP (Carrer del Petons) to make the intervention because it represents most of the conditions of paths and narrow streets that are located in the old city of Barcelona.

The intention is to make people visit these streets that are hidden in the city. That people notice they are there because there is something calling the attention.

We decided to make a lightning intervention to give light to these narrow spaces. The intervention consists in two types of lightning, artificial and natural.

In order to connect the narrow street gaps and the activity gaps we placed, as part of the interventions, a system of totems that connects digitally to a map where other narrow streets and other activity gaps are placed.
POP UP GREEN!
On September 28th 2016, a rug of small plants covered part of Plaça Nova in Barcelona, in front of the Architects’ Association of Catalonia, to give the starting signal for the 9th International Biennial of Landscape.

The installation POP UP GREEN, developed by the International Biennial in Landscape Architecture of Barcelona with the collaboration of Barcelona City Council, seeked interaction with citizens, who could take over 8,000 plants and leave them in other parts of the city, in order to design landscapes they imagined or demanded.

In this way, the installation was transformed in a social study that was indented to lead to interventions on spaces with green covers, guerrilla gardening complaints of empty spaces, games with improvised nature and living installations.

This action of tactical urbanism, dressing in green Ciutat Vella’s heart, served as a starting point for the Barcelona International Biennial of Landscape Architecture through an event open to the public and designed to attract a non-specialized audience.
Furthermore the action concluded the first stage of a wider scope project on the Barcelona City voids, linked to the International Landscape Architecture Workshop “Mind the Gap” realized earlier that same year February- March 2016 by the MBLandArch students together with Harbin University Students.

After the students had been studying, describing and proposing on the old town city void, they were asked to lead bottom up dissemination of the intervention and be the expert designer to express what the citizens and social groups living, working and acting in the neighborhood would like through the only tool of vegetal material given to them in high quantities.

The advice and full cooperation of the students made possible the transformation from the huge rug of small plants covered part of Plaça Nova in Barcelona to its mobilization in little groups to different none that visible spots that were claimed to be embellish, redesign, improve or simply reconsider. Images of the intervention were posted on the social networks under the hashtag popup green giving a wide spectrum of tactical modest intervention that made the city flourish ephemerally.
LECTURES
During the workshop, the students had the opportunity to attend two conferences on public space.

The students had the chance to participate in a correction and discussion of their proposals with the professor MANUEL RUISÁNCHÉZ.

The inaugural lecture, given by MARIA RUBERT DE VENTOS, dealt with the evolution of the public space of the city of Barcelona from its origins to the present.

The closing conference, by ENRIC BATLLE I DURANY, dealt with the conception of Western urban public space from a new vision for the 21st century.
Lloc: CS10-ETSAB 18:30hr

INTERNATIONAL WORKSHOP

MIND THE GAP

ETSAB CS-10
18.30 hr

CONFERÈNCIA

BARCELONA BACKDROP

MARÍA RUBERT DE VENTÓS
Catedrática de Urbanismo ETSAB y Dr. arquitecta
MBLandArch

CENTER 市中心
GREEN LINES 绿带

ENRIC BATLLE, DIRECTOR MBLandArch
景观学硕士项目，系主任
PRODUCTION  
生产中

WASTE  
废弃物处理

Enric Batlle, Director MBLandArch, Barcelona
CONCLUSIONS
All the groups have seen in the Raval gaps an opportunity to answer to the requirements of the place. Groups have pointed out different requirements: cultural, social and abandoned historical values.

The approach to the project is completely different in each case although sometimes the intervention is in the whole Raval although they are all ephemeral interventions.

Therefore, the analysis of each study area leaded them to the masterplan creating cultural connections, reinforcing trouble social areas, social connections, neighborhood connections, historical value sites and opening windows to their beauty.
Methodologies were quite different as well to get these goals: lightening was used by some groups, but it was also used the concept of recycling by: “recycling bins”, “working struts”, “iconic chairs”, “triangular modules”. The concept of greening with threads or creeper plants through in the gaps is also present. Finally, while the focus, the goal and methodologies has been diverse, from working on the perimeter of the gap (with the fences, inclined or vertical) to create windows to the historical places or working inside but in different levels or focus in the route between gaps to connect them have been different approaches shown in the masterplan.

Thus, the eyes of these landscape architects focused on different requirements with different methodologies and approaches but all of them focused on a common goal: improving the Raval neighborhood, working for the people with landscape resources just focusing on the gaps.

Thus, mind the gap!!!.
PUBLIC SPACE
Philosophical concept, s.VII.a.C.Grecia. In contemporary political philosophy: public sphere, public space is a space for political deliberation open to all, without exception.

AGORA
Icon of the participatory and democratic public space (originally contradicted the current concept: it was forbidden to metics and women)

SOCIAL SUSTAINABILITY
a socially sustainable city tries to achieve the commitment in the life quality of current and future generations in the local development, avoiding the social exclusion and allowing the participation of all people in the life of the municipality
GENETRIFICATION
This is a common and controversial topic in town planning. It’s a process of urban transformation in which the original low-income population of a sector or neighborhood, is gradually displaced by another high-income population.

OCCUPY MOVEMENT
The international branch of the Occupy Wall Street movement that protests against social and economic inequality around the world, its primary goal being to make the economic and political relations in all societies less vertically hierarchical and more flatly distributed. Local groups often have different focuses, but among the movement’s prime concerns deal with how large corporations control the world in a way that disproportionately benefits a minority, undermines democracy, and is unstable.
**TERRAIN VAGUE**

With the coining of the term Terrain Vague, Ignasi de Solà-Morales is interested in the form of absence in the contemporary metropolis. This interest focuses on abandoned areas, on obsolete and unproductive spaces and buildings, often undefined and without specific limits, places to which he applies the French term terrain vague. Regarding the generalized tendency to “reincorporate” these places to the productive logic of the city by transforming them into reconstructed spaces, Solà-Morales insists on the value of their state of ruin and lack of productivity.

Quaderns d’arquitectura i urbanisme > 1996: Núm.: 212 Terra-Aigua = Eau-Terre > Solà-Morales i Rubió

**THE VOID**

Productive Concept for Urban Public Space

Borret makes a case for the “void” as productive in urban public space because the void is not fixed to a single interpretation or intention. Through this it has the opportunity to become a truly public space where conflicting interests are continually negotiated and no final resolution ever arrives. Through the writings of Claude Lefort and Rosalyn Deutsche, Borret presents this sustained instability as essential for the democracy.

VOID METABOLISM
An urban formula which focuses on void spaces which develop between buildings when they are rebuilt. This is a highly sustainable urban form which regenerates itself; with privately owned properties. It can be considered a type of metabolism, though quite different in content than the 1960s architectural thought. The recent generation of “Void Metabolist’s”, as outlined in Yoshiharu Tsukamoto’s “Void Metabolism” are concerned with the actual ecological process of growth and change of the city.

Theories by Atelier Bow-Wow. Atelier Bow-Wow, Behaviorology; New York : Rizzoli p 339-340

TACTICAL URBANISM
An umbrella term used to describe a collection of low-cost, temporary changes to the built environment, usually in cities, intended to improve local neighborhoods and city gathering places.
LANDSCAPE URBANISM

Theory of urban planning arguing that the best way to organize cities is through the design of the city’s landscape, rather than the design of its buildings.

The city of the future will be an infinite series of landscapes: psychological and physical, urban and rural, flowing apart and together. They will be mapped and planned for special purposes, with the results recorded in geographical information systems (GIS), which have the power to construct and retrieve innumerable plans, images and other records. Christopher Alexander was right: a city is not a tree. It is a landscape.

by Charles Waldheim, Mohsen Mostavi & James Corner.
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PhD Architect, Landscape Architect. His PhD thesis “The Garden of the Metropolis” received, among others, the UPC’s Extraordinary Doctorate Prize. He is a founding partner of Batlle i Roig Architecture, the multidisciplinary recognized office based in the metropolitan area of Barcelona. He won the 2012 FAD Prize Theory and Criticism with the research work “The Garden of the Metropolis”. His current research is focused on the Green infrastructure of the new Metropolitan Urbanistic Director Plan – PDU as head table of the Landscape division.

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Architect, Landscape Architect. CEO at JZPaisajismo landscape office. Former worker at Batlle i Roig Architecture. He was the landscape architect at the new seafront of Guanabara's Bay in Rio de Janeiro, finalist of Internacional 2016 FAD awards. The central theme of his research project will be ‘the importance of projectuals decisions in the later management of public spaces’.
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She is Head of Communication department of the landscape architecture studio in Batlle i Roig where she works since 2007. She ensures the quality of Architectural Concepts and Design in Batlle i Roig. She has also studied Wharton Business School, University of Pennsylvania. Currently involved in Principles of Marketing Program around landscape architecture.

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