



**ETSAB
Visiting
Studio**

2017
—2018

**Andrea
Deplazes**

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ETSAB Visiting Studio

2017 — 2018

— **Forewords ·2·** Jordi Ros, ETSAB Director. Ramon Torra, AMB Manager. Noemí Martínez, AMB Estel Ortega, ETSAB Lecturer

— **Programme ·8·** Andrea Deplazes, Visiting Professor. Estel Ortega, ETSAB Lecturer — **Works ·16·** The Bridge, by Albert Aymerich and Alex Marín. ECOlosseo, by Guillem Oró and Aleix Salazar. Living Scaffolding, by Octave Petit and Isabel Quirós — **Lecture ·34·** Error. The Premise and Potencial of Design, by Andrea Deplazes

— **Biographies ·44·** Andrea Deplazes, Estel Ortega

1

— Forewords

The main feature that defines the ETSAB is the particular profile of their teachers, whom reconciles academy and professional activity in one. Conversely, one of the historical shortcomings of the School has been the absence of the figure of the Visiting Professor, whether due to linguistic limitations, ideological warnings or economic difficulties. Thanks to some agreements subscribed with the Metropolitan Area of Barcelona (AMB) and the Barcelona City Council, the intersection of this double finding gave rise to the so-called ETSAB Visiting Studio, semi-annual workshops included in the fifth academic year in the Degree Programme.

During this first four years —chronologically—, Anupama Kundoo, Ricardo Bak Gordon, Stephen Bates, Olivier Philippe and Michel Hössler (Agence TER), Carme Pigem and Ramon Vilalta (RCR), Dietmar Eberle, Tony Fretton and Andrea Deplazes shared their experience with us. As illustrious proper names, they found the best partners among the young ETSAB teachers, for leading remarkable teaching duos. They were Carles Crosas, Eduardo Cadaval, Héctor Mendoza, Ángel Solanellas, Pilar Calderon, Judith Leclerc and Estel Ortega. To all of them, people and institutions, I must express recognition and gratitude for making possible these first editions.

I have the privilege and satisfaction to introduce with these words the ETSAB Visiting Studio Collection, led by the AMB. We are deeply thankful to this institution and, in particular, to its manager Ramon Torra for his continued confidence in this exciting academic adventure, which I suspect it could become part of the future academic life of our School.

JORDI ROS BALLESTEROS

Dr. Architect, ETSAB Director 2013 — 2017
Barcelona School of Architecture
October 2019

Once again, the ETSAB, in collaboration with the AMB, promotes Visiting Studio, a workshop that stems from the close cooperation between the UPC and the Barcelona Metropolitan Area with the aim of adding new visions, from different places, to the studies in Architecture.

These new methodological visions and resources will enable to expand learning tools, as it usually happens in Schools of Architecture in other countries.

This workshop will be taught by a visiting lecturer, a professor from a European university. It is addressed to senior students, future architects about to start their professional career.

The topic proposed is based on a real commission, a project that is being drafted by one of the teams of architects from either the Public Space or the Urban Planning departments. The AMB provides knowledge of the site and its territorial context, the definition of the programme, and the professional experience forged through many years of work in the construction of public space and metropolitan facilities.

Students, tutored by an internationally reputed architect, contribute with different open-minded reflections and academic solutions to the topic raised.

Thus, from this workshop, aimed at sharing knowledge, many stimulating and enriching multidirectional exchanges arise. In the review sessions, thanks to the different profiles of professional practice, students receive new inputs in the process of planning and designing the city, whereas AMB architects are inspired by multiple ways of seeing and understanding public space, as the element capable of structuring and providing cohesion to the metropolitan territory.

RAMON M. TORRA I XICOY

Architect, General Manager
Barcelona Metropolitan Area
October 2019

As a starting point, the AMB proposed a programme for a household waste and recycling centre, a public facility with an educational vocation, capable of training and raising citizen awareness in waste treatment.

The AMB proposed a site in the municipality of Sant Just Desvern, on the edge of Collserola Natural Park, between an industrial area and a recently developed residential fabric. In this location, a facility with the functional programme used for the workshop was being designed by one of the design teams of the AMB Public Space department, led by the architect Roger Méndez.

Professor Andrea Deplazes added two more sites to the existing one. The second one was also in the proximity to Collserola Natural Park and was located in Cerdanyola del Vallès, on the edge of the consolidated city. The third and more different site was located in the urban fabric of Barcelona, a triangular plot between Diagonal Avenue and Diagonal Mar Park. After a brief analysis of the three locations, students had to choose one of the sites and develop their own designs. The purpose of the exercise was to define the necessary features of a household waste and recycling centre and the kind of relationships should the facility establish with its surroundings.

A broad initial debate was laid out from the perspective of how not only architecture but society as well should address the waste cycle, consumption reduction, recycling and, ultimately, the circular economy issues. And how the “eco” concept defines and characterises the construction of architecture itself.

The scope of the theoretical discussion determined the results of the workshop. The different designs reflected the complexity of the ambitious challenge. However, the academic discussion carried out throughout the review sessions, followed with great interest by Roger Méndez, challenged some of the decisions taken for the real assignment and therefore helped to improve the design. The building, which is about to begin its construction, will hopefully illustrate a way of understanding, designing and constructing public space—covered or uncovered. A way of working that is enhanced and transformed by each new proposal, as an opportunity to progress and hence to respond to the needs of the present and future society.

NOEMÍ MARTÍNEZ GARCÍA

Architect, Head of Projects and Urban Design Section
Barcelona Metropolitan Area
October 2019

The 2018 spring semester course, directed by Andrea Deplazes in collaboration with the ETSAB associate professor Estel Ortega, was structured around the initial program suggested by Area Metropolitana de Barcelona (AMB), to conceive a new urban recycling center. The program was ambitious and focused in two objectives.

The first one, answer the question about which was and which should be the social active role of such a center, trying to understand it in a deeper way than its actual condition of service center (and therefore isolated from urban life), considering its ability to overcome that model in order to impact in a matter of social interest for the community through the study of new programs that could be attractive and stimulating (such as workshops of creation of any type). This could favor the promotion of interactions between different type of citizens (children, old people, entrepreneurs, artists...). At the same time, this would entail an awareness and participation action around the topic of reusing, recycling and circular economy.

The second objective was to think and encourage the creation of such new programs through the implantation not in one but three very different sites, in order to explore how affected the relationship between the different urban fabric and the definition of the specific program to develop as an urban catalyst.

To make it, it was proposed a boundary environment between nature and city in Sant Just Desvern, a very urban enclave in the encounter of Avinguda Diagonal and the Parc Diagonal (by Enric Miralles), and a suburban surrounding in Cerdanyola del Vallès, also a limit area between the city and Collserola mountain.

The methodology of the course especially potentiated the volumetric and conceptual model works in different scales, in which conclusions of the initial theoretical studies were reflected. In them, different open reflections about reusing, recycling and circular economy were conjugated around the concept of “basurama” (the term was coined to describe the double condition between new hybrid building typology and to promote the social action).

The result was rich in solutions and opened an urgent and necessary debate about new roles in life in front of the current consumer society, and its challenge in front of the climatic change, a debate still pending to move from the research plane to the real plane.

ESTEL ORTEGA

Architect, Lecturer
Barcelona School of Architecture

2

— Programme

Sant Just Desvern



Cerdanyola del Vallès



Diagonal Mar

New Household Waste and Recycling Centre

by Andrea Deplazes and Estel Ortega

The AMB (Barcelona Metropolitan Area) has promoted, through the department of Environment, the construction of a new waste collection center in order to improve the existing services. The design of the new center seeks to enrich the standard programme and incorporate the following requirements:

- Integration into the environment with a 0 trace at the level of emissions and self-sufficient energetically (nZEB).
- Promotion of reparation and reuse, as well as of social culture in the face of waste, with the incorporation of spaces to develop educational programs open to citizens.
- Point of reference for the start of itineraries, on foot or by bicycle, along the stream and towards the mountain of Collserola.

Sequence: General Hall, Access Control, WC, Office, WC and Personal Changing Rooms, Installation and Cleaning Room, Repair Area Patio, Storage Area, Shop, Multifunctional Area, Public Service and cleaning, Environmental Classroom, Repair workshop, Environmental Class Patio, Pick up after hours, Bicycle Repair Point.

The site

We will be working with 3 different locations, with the same programme.

Site 1. Sant Just Desvern

It is in front of a station ITV (Technical Vehicle Inspection) on the Street Ponce de León from Sant Just Desvern, in a relatively recent stretch of urbanization. The land is sensibly flat and is on the boundary between an industrial area and the Natural Park of Collserola. One of its sides limits with the stream of Sant Just, on which there is a green corridor project to connect the urban nucleus with the natural environment. The total area of the plot is 6.110'02 m² and the approximate surface of the facility is 3.000 m².

Site 2. Cerdanyola del Vallès

This site has a more direct or closer relation with nature in Cerdanyola del Vallès between the city of Barcelona and Collserola.

Site 3. Diagonal Mar

This site is in one of the ends of the city of Barcelona, close to other big infrastructure facilities, but in the middle of the urban fabric.



1956



1981



1994



2016

Brief

The ETSAB Visiting Studio will start with a discussion around waste.

Buildings, products and machines are used and when they get old we call it waste. What does that mean?

We will create a think-tank about what does waste mean, kinds of waste, materials of waste. Is it really garbage, or can it become into another material of new thing?

We are interested in those questions.

You will have to find a place which is much more than a service and infrastructure, and can become into a place to stay and visit for the people, becoming a place of action and creation.

It's about finding new typologies around a quite new programme that still doesn't fit in the urban tissue as an integrating programme, as it is more considered and facility that needs to be hidden and still related to industry.

It's about understanding the cycle of waste, which is lineal (everything is consumed and turned into waste to throw), to turn it into circular, where things, people and places can be treated to become something new, useful and creative.

Programme

You will have to create a new programme supported by the programme given by AMB. Studying different typologies to understand and know how to define the process of how it works and the spaces that shape them.

This new program has to be created by and for each different project, by asking yourselves questions to give new answers to such a new facility, giving ideas to implement activities, proposing who can take advantage of the waste place, what do you think it would be important to do in the place and for the people, understanding that anything can actually be reused, implementing art, education, gardening, etc. turn it into a place where singular things are created.

Programmes that have the energy to create a place that is alive in a 0% waste conception. Where everything (including the building itself, is recyclable/reusable).

All around the question: What does waste mean? And how would you like it to be?

Concepts

Recycle, Re-use, Storage, School & Creation, Transformation Energy Market Place, Containers & Lories, Open Area, New Typologies, Recycling of Materials, Products, Food, etc.



1956



1981



1992



2016

Work Approaches

We will be working by couples, and we will create groups for three different locations. In the first part you will need to create your own questions and show to us what could happen there according to your ideas. Afterwards, you will develop the project.

Ways of working in the studio

It has to do with the program transforming one material into another thing.

On paper only what cannot be explained in another way.

Not visualizations, but pictures, collages are welcome.

Work in models, different models at different scales —choosing proper materials according to concepts to explain.

Intentional pictures of the models.

Materials selected in relation to programme and place. Sketches, not diagrams —especially in the beginning.



1956



1981



1992



2016

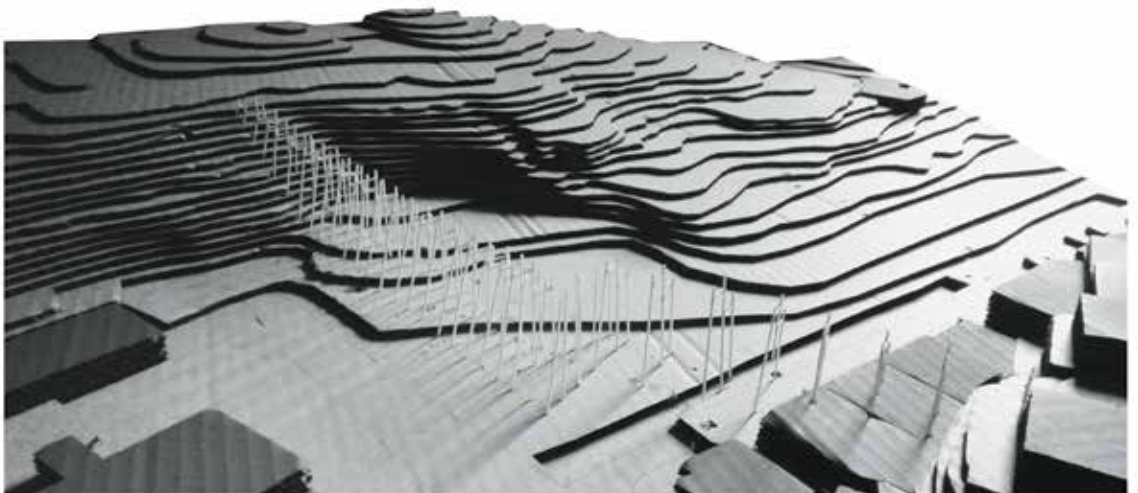
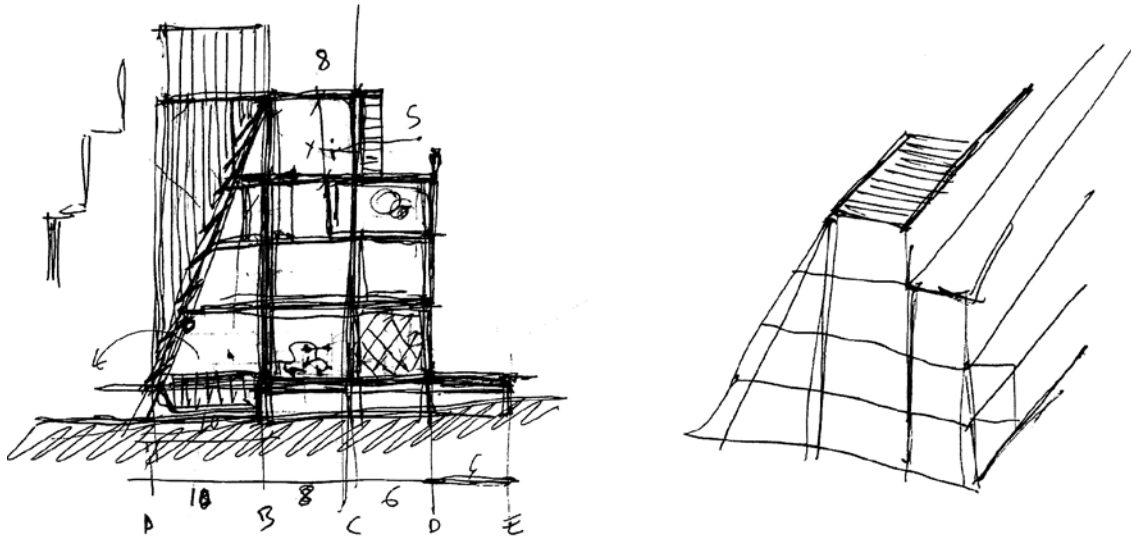
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— Works

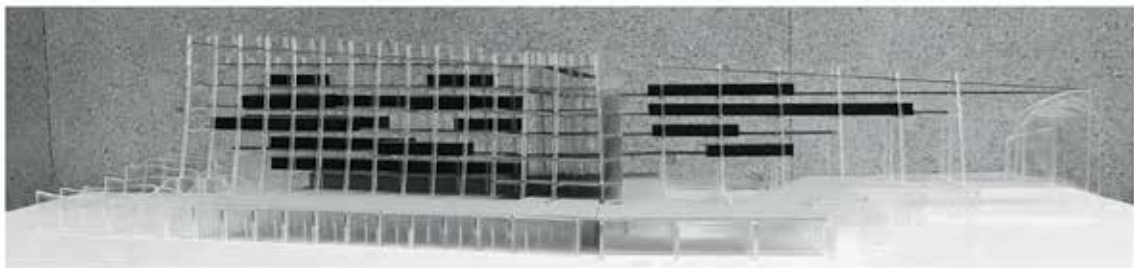
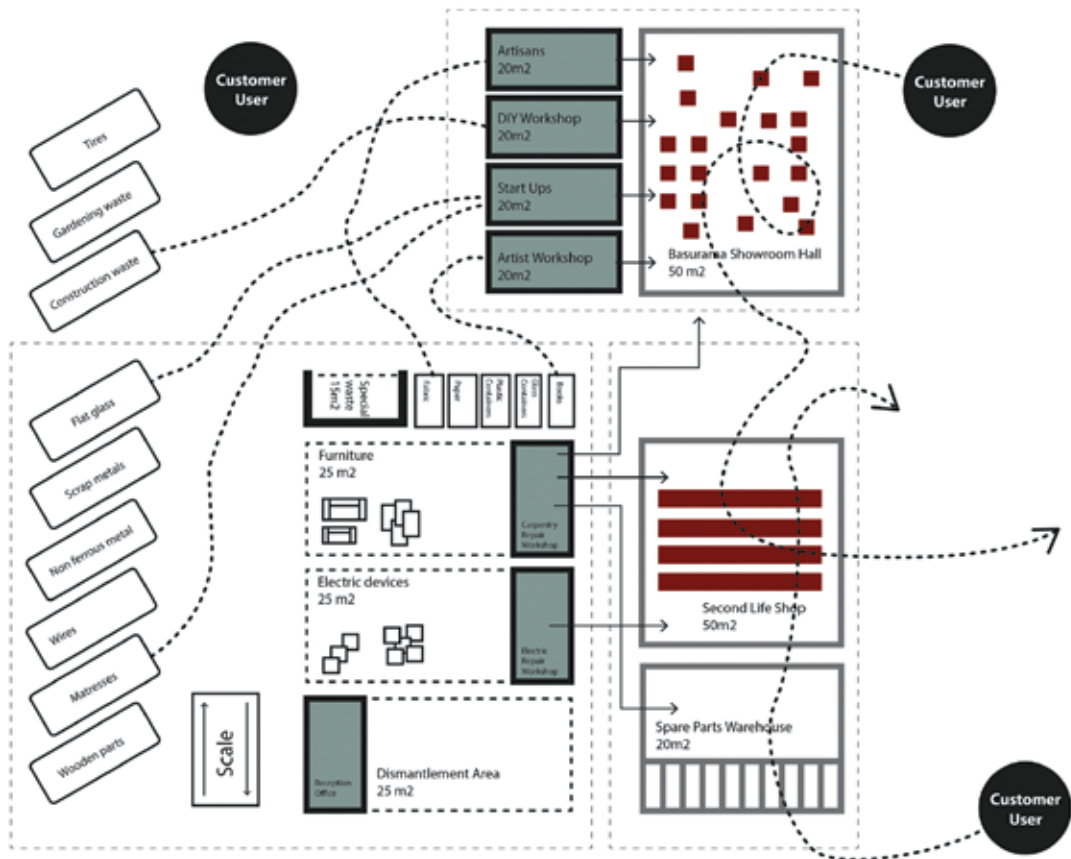
Participants: Mireia Almagro Romeu, Albert Aymerich Bellmunt, Diego Casal Lorenzo, Pol Casellas Manrubia, Marc Espínola Ezquerra, Oriol Gómez Cuberes, Lydia Llorens Bartolomé, Mariona López Sensada, Alberto Maestro Morató, Francesca Oliver Sureda, Guillem Oró Grau, Octave Petit, Isabel Quirós Villegas, Albert Rodríguez Castro, Aleix Salazar Aloy, Raúl Antonio Sallán Ferrer, Tristany Manuel Serra Lasierra, Dolors Torres Nadal, Héctor Bareas Bou, Claudia Bottino Geidel, Jordi Colell Llinàs, Anais Diago Forero, Bernat Ferrer Bauzá, Tiaré Gálvez Calicó, Mario García Gil, and Alex Marín Morera

The Bridge

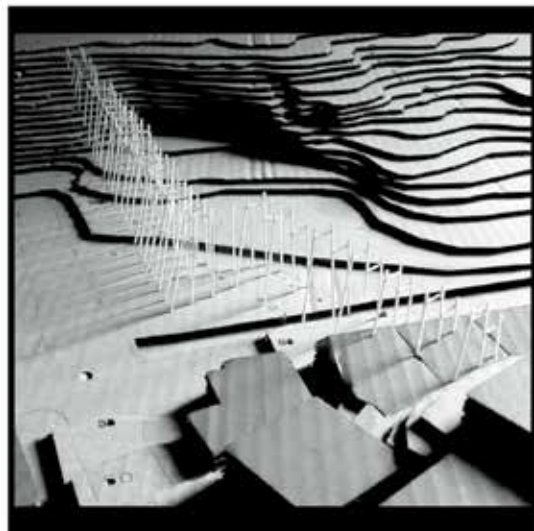
Albert Aymerich Bellmunt, Alex Marín Morera



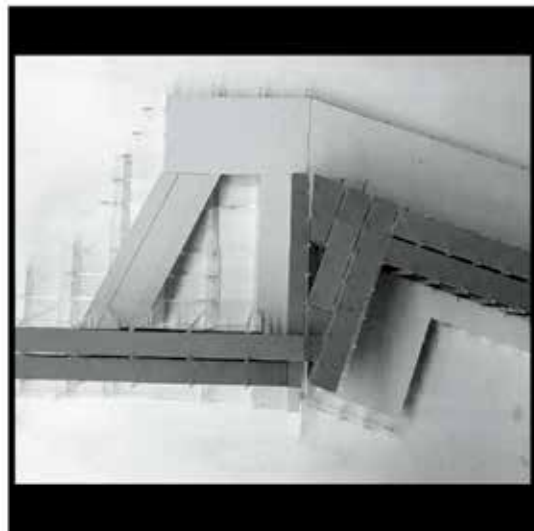
- Scheme and structure model -



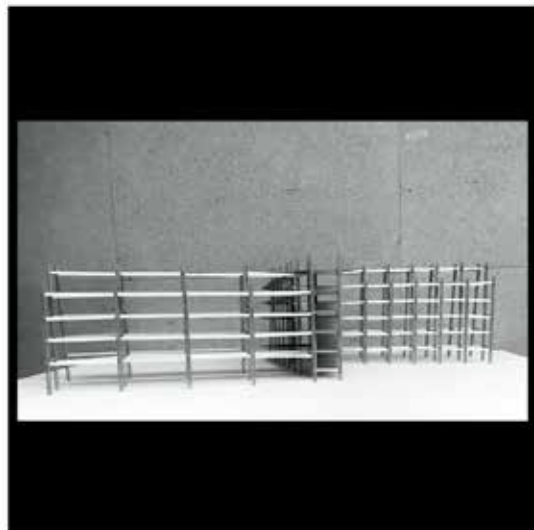
- Distribution scheme and model -



Site Impact
Implementation in
Saint Just Desverns



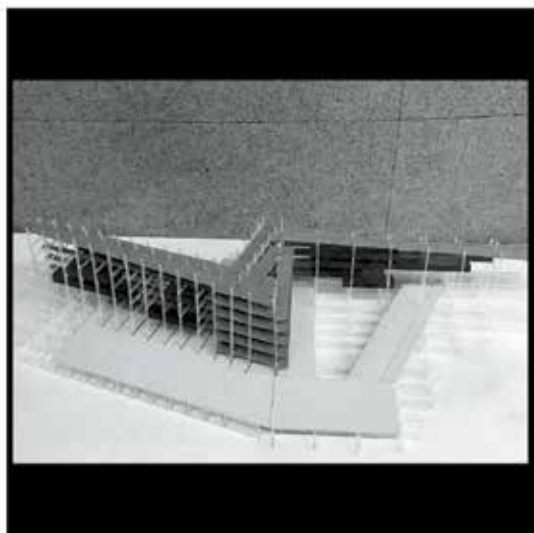
Main Plan
Footprint of the
Basurama bridge



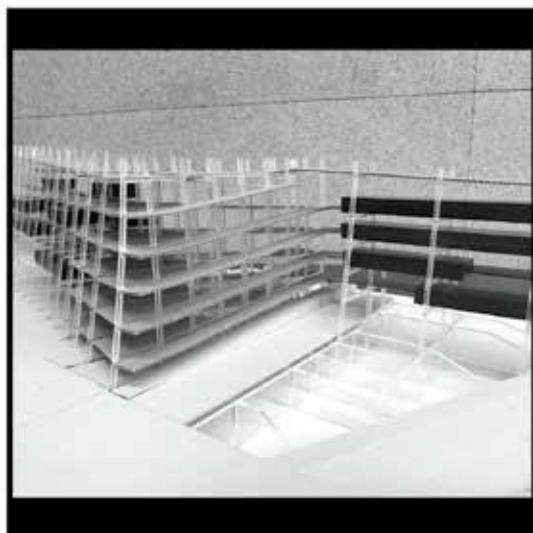
Elevation View
Facade impact
&
Wood Structure



Portal Construction
Portal Main Section
&
Ramps construction



Bird's eyes
Above view of the
Project's facade



Circulation and Program
Continuity of circulation
and addition of program
by years



Details
Construction details
Wood Frame Structure



Human Scale
Inside Views
&
Activity through the
Walk path

ECOlOsseo

Guillem Oró Grau, Aleix Salazar Aloy

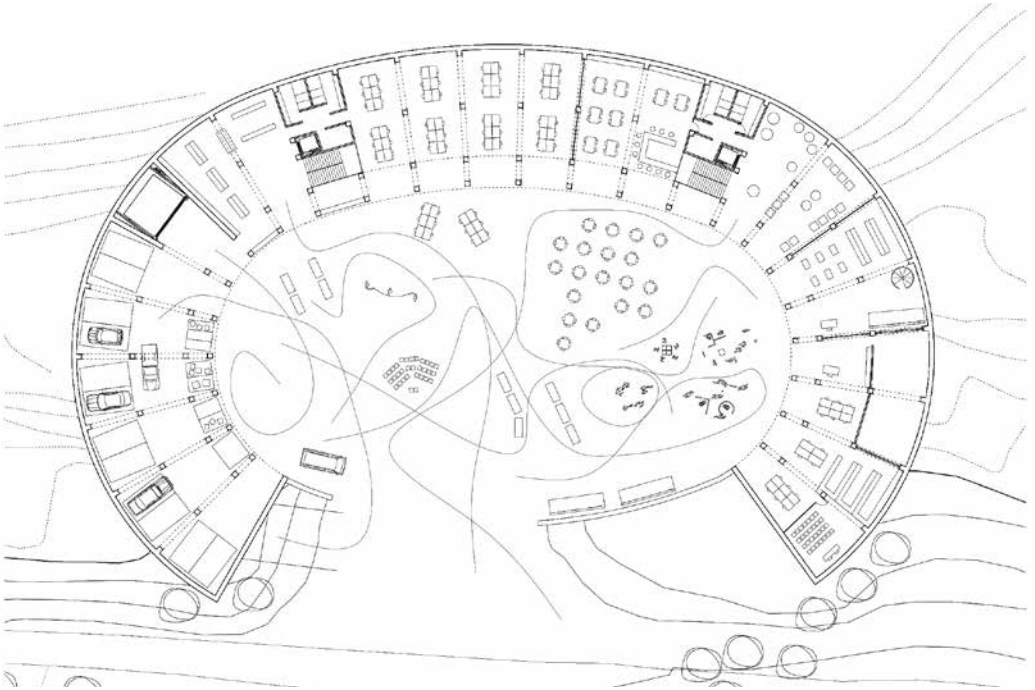
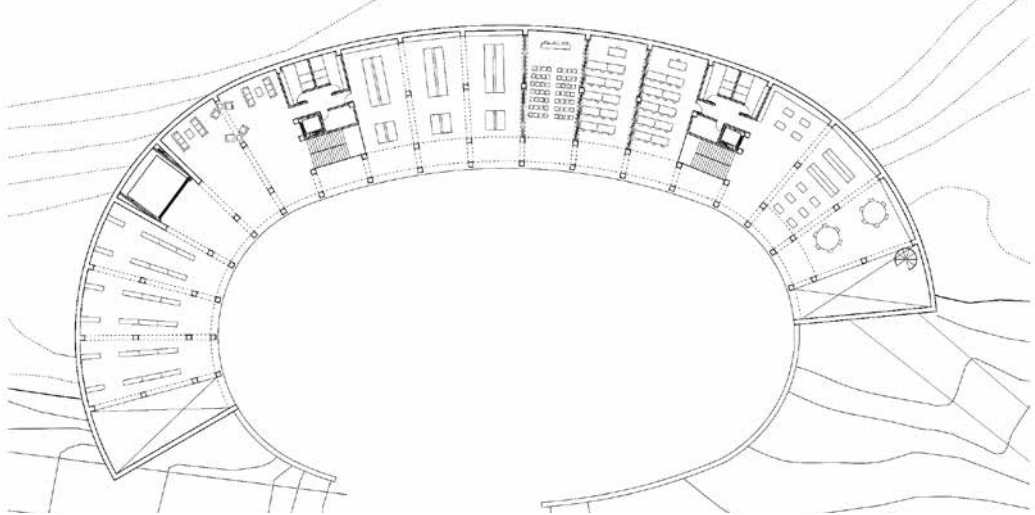
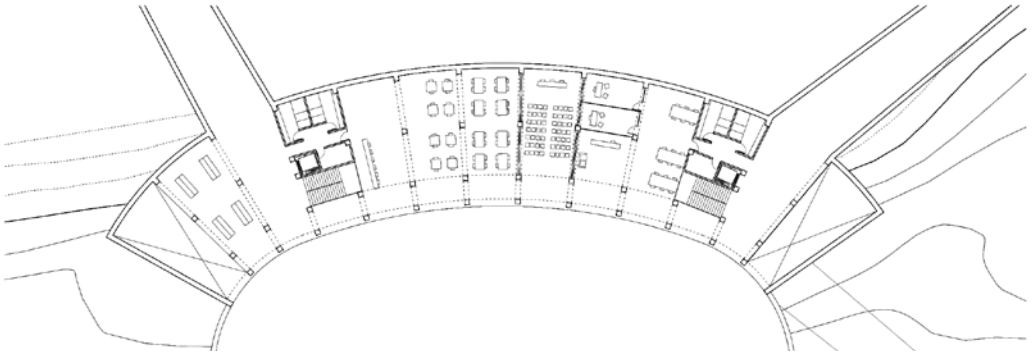
The main idea of the project was to create a public space as a centre in which all the activities were reflected. In the majority of cities in the world, squares are always that kind of commercial and social main point, and we started from that.

A square, or plaza, needs walls, the facades of the building behind them, in which all the program is put, always looking to this centre, and being connected by a corridor.

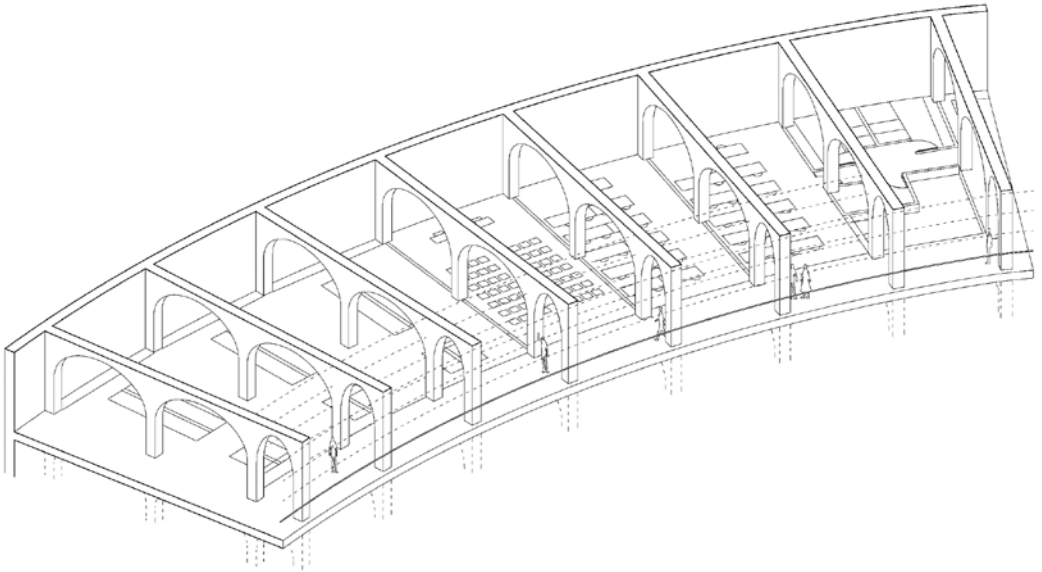
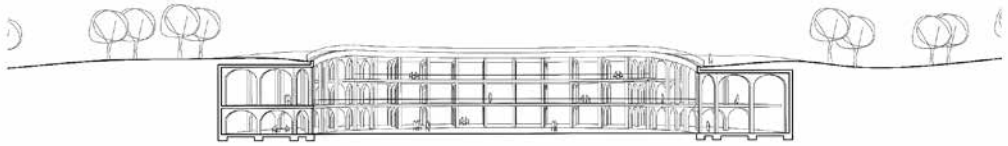
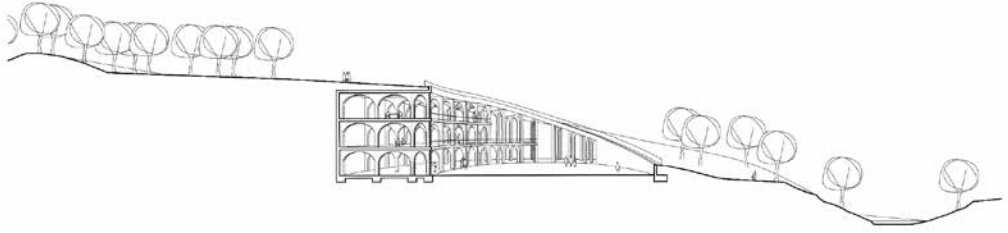
Because of the limit site between city and the natural park, we did not want to interrupt the visual from the large buildings in the street behind, so, in order to achieve this walls around the plaza, we decided to bury our building. Doing this, we give continuity to the visuals of the park, and put all the necessary program to activate the central plaza.

The organization of the walls in arches and columns, remembers us of a Cryptoporticus or the Colosseum, and emphasizes this fact of being a massive area inside the earth and contributes to the structural form.





- Floor plans -



bar Basutama CIVIC CENTER
SHOPS place Expositions nature point



- Model and scheme -



Criptoportico Forense
Aosta, Italia



Piazza del Campo
Siena, Italia



Piazza IV de Novembre
Aosta, Italia



Plaça Redona
València, Spain



- References and render -

Living Scaffolding

Octave Petit, Isabel Quirós Villegas

The very first observation of the site is economical. As we noticed, we were working on one of the most expensive neighborhoods in the city.

The first approach is therefore considering the project as a system.

An economically sustainable, self financed project, where private companies can invest on plots to develop their basura-related activities, benefiting from contact with other companies and sectors, a continuous input of raw material, a positive image for marketing and an economical gain from speculation as the plot price varies through time according to the basurama's success.

In the meantime, the project should guarantee the creation of an attractive place for citizens and neighbors, where any kind of leisure is possible. A public world, independent from the speculation and growth of the private sector on the site.

An urban engine, living day and night, creating density in a new growing area of the metropolis.

A suspended city could be possible... life could go on below a grid of volumes related to a certain activity...

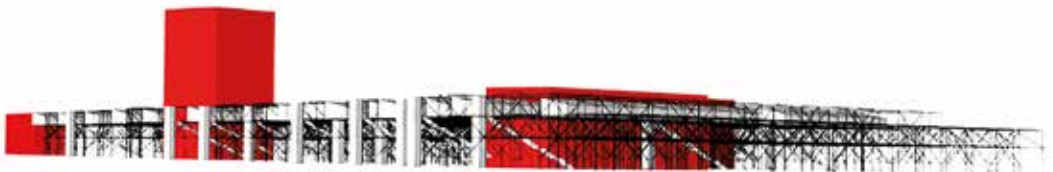
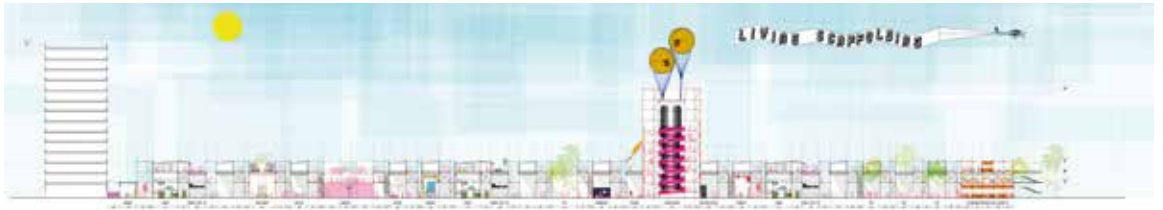


Walter D'Almeida

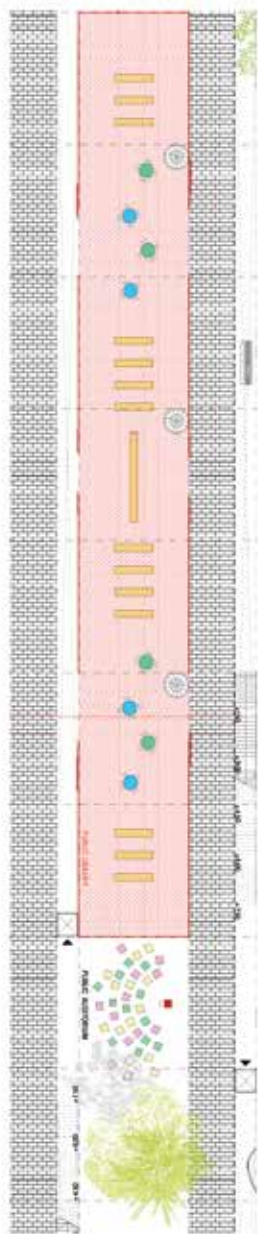
Deploying a massive, static, expensive structure?



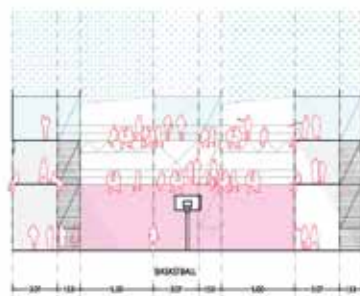
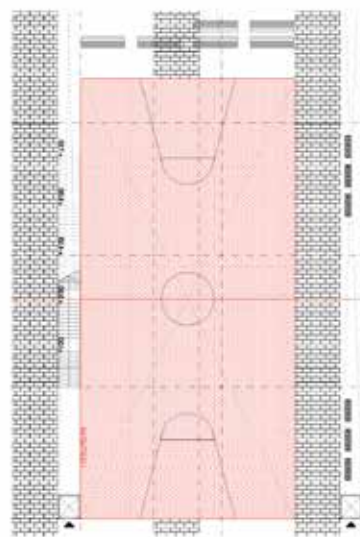
Francisco Javier Sánchez Cordero



The Public Library



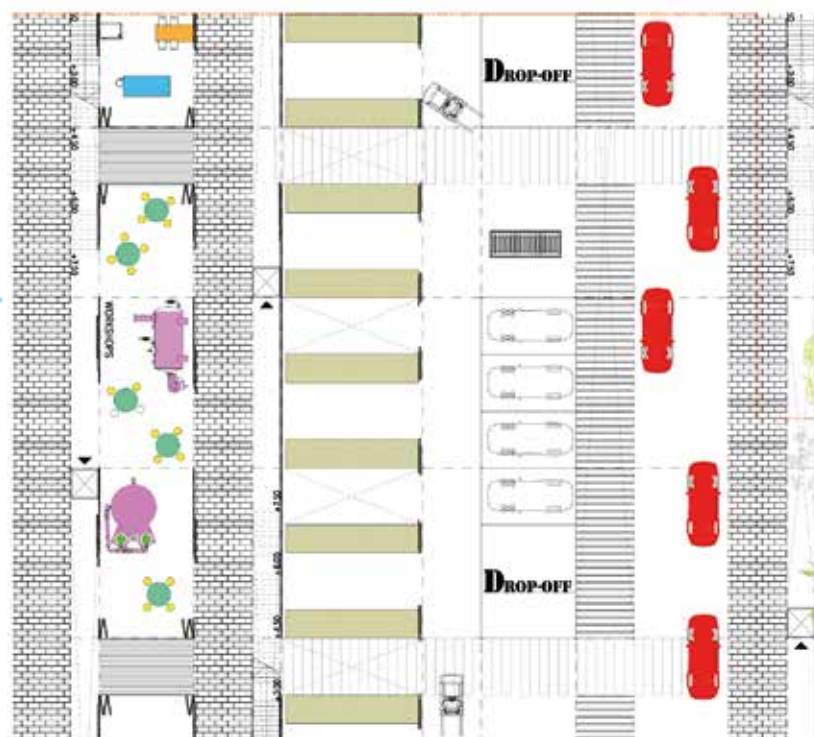
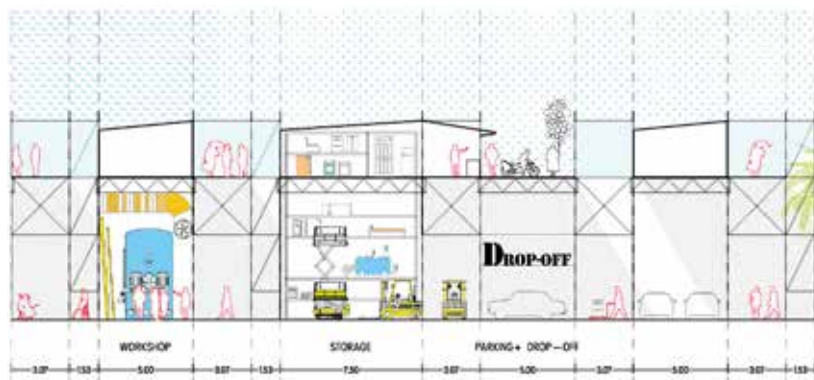
The Basketball Field



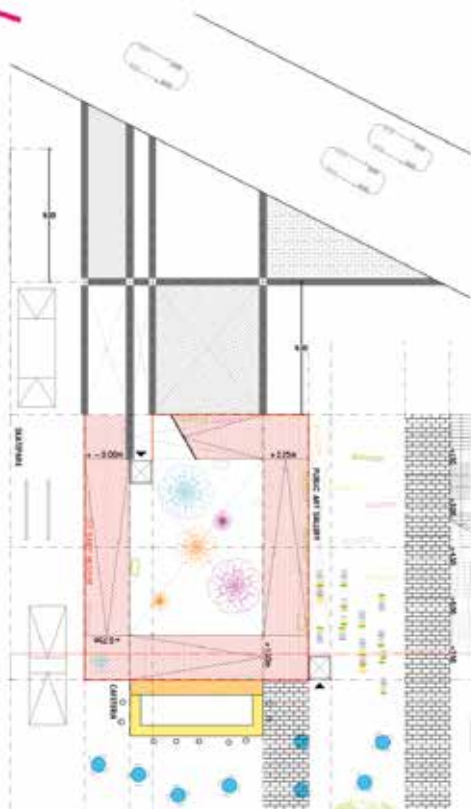
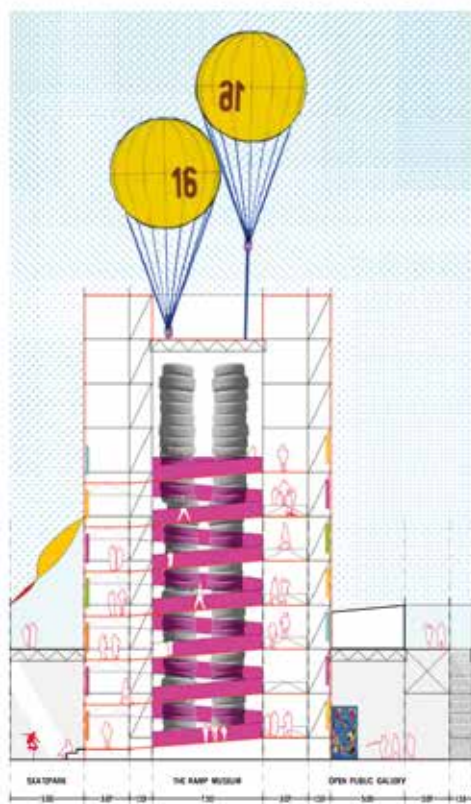
Green patios



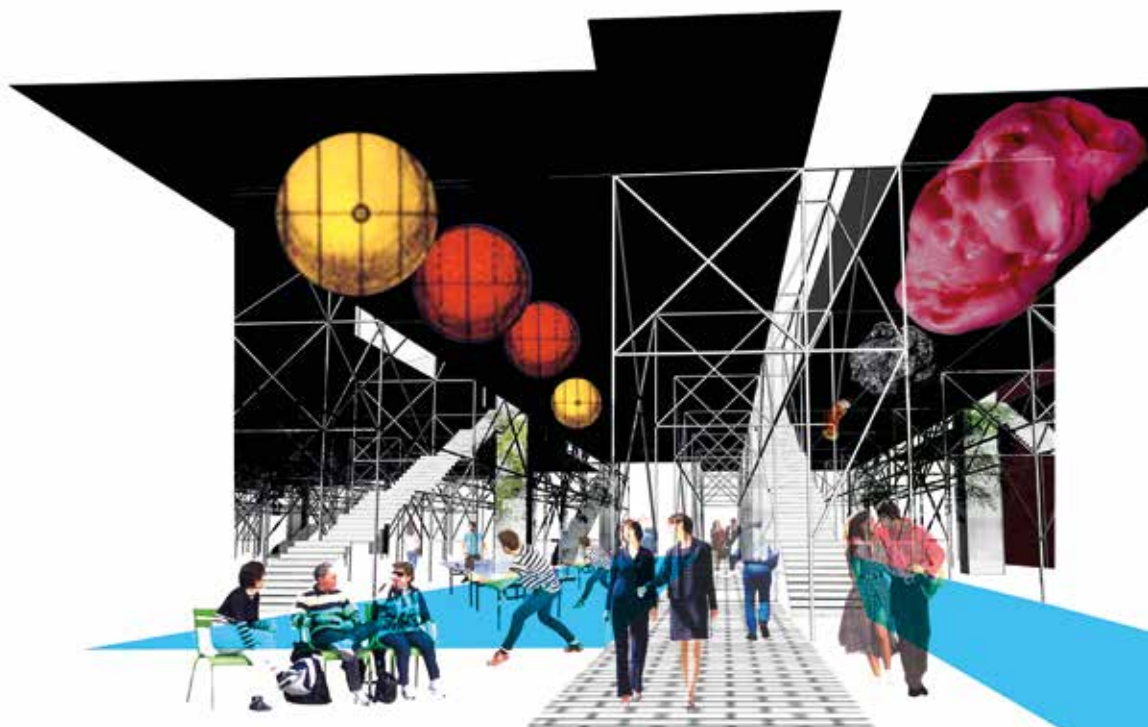
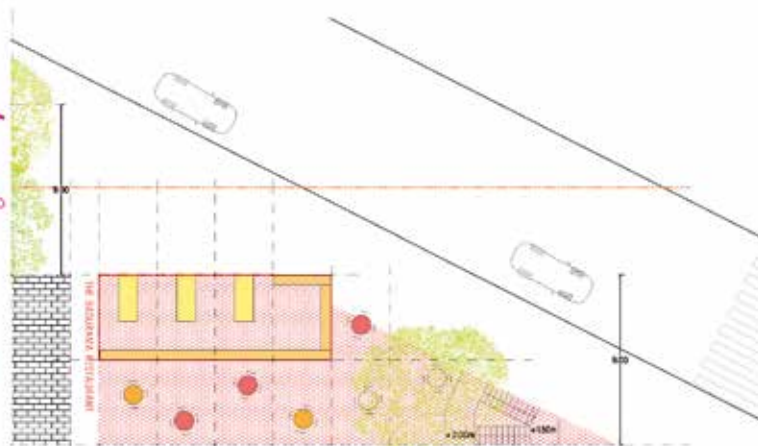
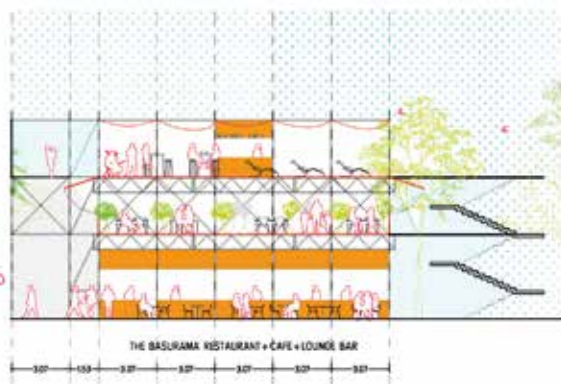
*Drop-off // Storage
// Workshop clusters*



The Ramp Museum



*The restaurant with
the rooftop lounge*



4

— Lectures

*Error. The Premise and Potencial of Design*¹

Zurich, April 2005



by **Andrea Deplazes**

«Thus we may claim that the built invariably comes into existence out of the constantly evolving interplay of three converging vectors: the topos, the typos, and the tectonic. And while the tectonic does not necessarily favor any particular style, it does, in conjunction with the site and type, serve to counter the present tendency for architecture to derive its legitimacy from some other discourse.»²

1. Text published in:
BEARTH & DEPLAZES.
Konstrukte / Constructs. Luzern:
Quart Verlag GmbH, 2005.
pp. 355-363. ISBN: 3-907631-37-4

2. FRAMPTON, KENNETH.
*Studies in Tectonic Culture:
The Poetics of construction
in Nineteenth and Twentieth
Century Architecture*.
Cambridge, Mass.: The MIT
Press, 1995, p. 2

Much as I respect Kenneth Frampton's passionate plea for the autonomy of architecture as an independent discipline and the startlingly clear triadic formula he devised for it, I am nevertheless obliged to first question his theory. No sooner have you drawn the three said vector arrows that point to the core of architecture than you realise that the vectors transform themselves into sectors the moment you ask yourself just

what is encompassed by the concepts of topos, typos and tectonics. Frampton's definition proves to be both correct and incorrect at the same time, depending on the internal or external architectural stand point taken to it. Through the back door, as it were, everything that he excluded is drawn back again into the play of forces of the architectural genesis.

[fig. 1] From this I derived a diagram for a sector model in which the form-defining forces that affect the architectural project are arranged in a never-ending sequence of expanding concentric rings, concrete and pragmatic towards the inside, general and existential towards the outside.

The diagram can be read like a globe of architecture and as such has the quality of an endless setting out of cultural premises that come out in the design process—so comprehensive that any concrete expressivity seems to be lost. In its entirety the endless list reveals the character of the architecture as something whole, complex in the highest degree and thereby hard to grasp, bound up with life. United in it are the arts, the social and natural sciences and technology. Architectural world views are *holistic*.

When I say *cultural* premises, I mean not so much the scientific and actual conditions —topography, technology, material qualities or the like— but far more *the way in which* a designer brings this content into the project, how he recognises it as an opportunity, uses it for the benefit of the project, and finally how he links it all sensibly together, i.e. to give sense or meaning.

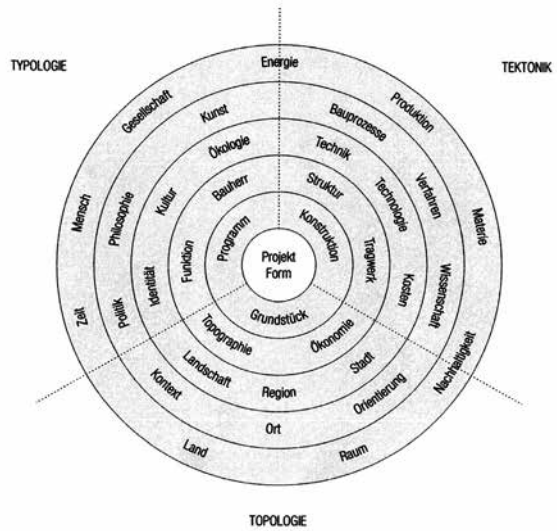


Fig. 1. Andrea Deplazes, Diagram

All material, in the narrow and wider sense, is dead until the cognitive capabilities of the designer bring it to life; from that moment on, however, both are then dependent on each other. A stone is in itself neither beautiful nor otherwise of note. But when I pick it up, I feel its weight in my hand, for example. Perhaps that is the decisive moment of the first time, that thing called intuition, when from this experience I suddenly have the vague perception of a tool as an «extension» of my hand, e.g. that of a hammer. I then see a potential in the stone, a personal sense. Another person would probably find another sense, many more «senses». It is therefore not a matter of a Heidegger-like predetermination, the «being» in the stone, or maybe there are many of them, dependent on cognition—a mixture of preconditioning and the constellation of interests in which I find myself at that moment. When I talk of error, I do not mean simple planning mistakes or faulty workmanship. It is much more a question of the plausibility of a project, of whether there are objective conclusions, independent of the designer, that define a project comprehensively. What is key, once all conventions as to how and why architecture manifests itself have been listed, is the observation that one will experience and inevitably interpret the world in a way that is not free from one's own self. What about our own ideas? Are they unconscious preconditions or experience paradigms that make themselves noticed?

Of course the diagram does permit navigation in relation to a specific project, towards a constellation of references and interconnections in a specific project, that constellation having to be constantly renegotiated. For each individual case both exemplary statements, i.e. those that refer back to the culture, can be made as well as specific statements, i.e. ones that re-create that culture.

The question is: *How do we choose the premises?* It's about an attempt at a systematic approach or methodology in the design process, about which premises were made for what reason and in what way they were combined with which other premises—in other words, therefore, it's about logic. Here it's important to make things «as simple as possible, but no simpler», said Albert Einstein. Or to put it another way: You need at least two good reasons for doing the same. In this the design process reflects the classic sequence of analysis, thesis and antithesis, synthesis. There are premises that always bear on the design process, such as building and fire regulations, often also budgets, specific requirements of the programme, steep slopes, etc. I call these «hard facts», not because they are inalterable, but because they require strategies for “flying under the radar”, to still reach the goal. Often it is the pragmatic premises that have a more comprehensive effect on the project than expected.

Other premises are entirely, more or less, sometimes or only seemingly freely electable or available, e.g. the background of one's own experience from other projects, the addition of a quality that was absent in the initial assessment, cultural iconographies, commercial arguments, even ways of use, etc. Fatefully, during the course of the design process, many more parameters join the field, ones that at the start were not predictable, per caso, or which only crop up as a result of findings in the gradual development process, *per consecutio*.

A short intermezzo about cooking

From the menu of a restaurant, you can put together a meal consisting of antipasto, prime and secondo piatto, followed by dolce—a harmonious blend of tastes based on previous successful experience. But that is rarely what the design process is all about. For that would just be safe repetition

through the application of tried and tested recipes, even if, as in the art of cooking with the recipes so in architecture, the types have settled to form a valuable foundation built up through the experience of generations. As will be shown, architecture, although produced daily, is always programmatic.

The design process is more like those daily TV cooking duels, where contestants have to produce tasty meals using seemingly arbitrary and unmatched ingredients such as mustard, chocolate, ginger, fish, etc., all bought on a shoestring and all of which have to be used. Experimentation and inventiveness are pre-programmed in this contest, and so, too, are error or the risk of failure. In the simmering process, a concentrate is produced, an essence. The word essence comes from the Latin word «esse», which means to be. The essence is therefore the being, it's what the design process is about and it's what has to be distilled in the design process.

An experiment, like the design process, is an open test, where error is necessarily part of the deal. Here it does not have the moral taint of a mistake that has to be avoided at all costs, but shows instead a readiness to expose oneself to an uncertain result, and to put up with it. Of course no-one enters into this venture into the uncertain blindfold. Much careful preparation takes place in order to anticipate as many of the imponderables as possible, potential risks are run through in lots of different scenarios and strategies, and specific action plans devised and practised —all for the single reason that one does not want to lose sight of the journey's goal. That destination, like the architectural project, is a hypothesis that has to be proved during the course of the journey and the design process, and corrected where necessary. The journey and the design process themselves are unsteady, running between guide planks set wide apart, seldom in a straight line like a path, more like cross-country, to the observer seemingly direction less, but to the runner himself perfectly logical.

The design process is empirical, heuristic and hermeneutic, based on experience and prognosis. While the Latin culture focuses straight on a particular goal (Latin proicere = to throw, cast, a projectile, for example, being the thing that is cast), the German word for design, «Entwurf», addresses the gradual unfolding or rolling out from a centre or core, from a source, in all directions, like a fishing net cast out around its own axis centrifugally, in a broad, sweeping gesture. The former culture looks towards the objective result, the latter takes the more subjective line of the designer and his catch, focusing on that which was laid down in both at the beginning of the design as potential. The first is targeted, the second is process oriented. The design swings back and forth between the two. If, in accordance with this, the design process does not follow purely scientific criteria, it is nevertheless methodically structured and logically oriented, even where it cannot be explained mathematically. It may be that the experimental character of the design process leads architects to describe that process as research. Although from a strictly scientific viewpoint it is not research, a close proximity to it is unmistakable: the design process is to a high degree structured on *interdisciplinary* lines and demands conceptual teamwork from professionals in construction, energy and environmental engineering, building physics, economics, urban planning, etc. In turn all of these input their own premises into the process. The architect, a professional “dilettante” (associated originally with “delight”) in his team function, takes on the role of catalyst. [fig 2]

		En 4°						En 2°			
		1	2	3	4	5	6	7	8	9	10
59	83 Las Houff	15	5	10 en Avul aux de l'Hotel	57	48	7	2	8	54	54
97	11 Husting	58	82	Jane Sennet	31	6	9	3	46	55	51
84	60 5° partie Cinac Hôtel de Bredin Crasider → 1947	96	14	Dr Dineville	47	56	49	6	8	53	44
12	98 Repl anc. Mère Hôpital	81	36	55 ancien Saül GIBAUDET puis François et Made	17	28	5	42	20	5	5 4 B
61	85 Burger anc. la Basse anc. l'Hotel de la rue de la Basse	13	18	27 Ruei Rouchard et (Bredin) Crasider anc. Crasider	79	94	4	4	41	30	5 4 B
95	70 Bureau à la m	36	80	87 Bureau anc. Dangles de	1	42	3	19	53	3	5 4 B
25	62 Monsieur M. boud	88	64	69 de Monsieur M. anc. l'Hotel de la rue de la Basse	19	36	78	2	31	40	
71	65 Moran	20	23	89	68	34	1	37	77	92	En 1° partie
63	24 Entrée Service arr. h.	73	35	ARANA anc. Crasider	22	90	75	39	32		
72	64 Caveau Bredin	21	67	anc. Crasider anc. Crasider	74	38	33	91	76		

Fig. 2. George Perec, *La vie mode d'emploi*, 1978

What binds the ingredients in cooking and the premises,

is therefore to the same extent their own consistency as well as the creativity and the intuition of the chef or the designer. (However: instinct cannot be learned!) Its product is the completely successful synthesis - only now I am prepared to speak of aesthetics - but at least the just about acceptable compromise. While architectural theorists would end here with the observation «architecture is complex and complicated», the architect must bring about a construction synthesis out of possibly unfavourable preconditions. A circumstance that clearly led to the glib statement that «only architects believe all problems can be solved». For the architects' image of themselves, this gives rise to three role models: artist, automaton, autodidact.

The *artist* is equated with the bringing forth of maximum creativity. In moments of sudden inspiration his artistic genius vents itself, a genius that is explained by and unfolded from nothing else but his own personality. He is an architectural



Fig. 3. Kempelen chess playing automaton, known as The Turk, 1789

medium—an in the end old-fashioned cliché of the artist or the artist-architect which is always put forward by engineers, scientists and economists when they want to present the design process as something imprecise and therefore unprofessional. All the architect is wanting to do is to make a monument to himself, runs the accusation. And of course that is right! For without ambition, where is the grand career?

The *automaton* is the opposite pole to the artist-architect. [fig 3] The exclusion of all personal emotions and preferences guarantees maximum objectivity and consequentiality. Out of this comes the approach of data-based architecture with relevant terms like metacity-datascape.

Every result is correct and therefore acceptable as long as it is the infallible product of logical deduction. Software that works like a 3D design machine has been developed to further objectivise the design process and to make it more scientific. A key component of this is the setting of parameters, which can be extended and changed at will, and which can in a matter of seconds be turned into a three-dimensional graphic projection. But in the end it is only quasi-scientific reasoning. The process begins to get awkward when stylistic premises are added. Will the final result be judged after all on its emotional and aesthetic qualities? Won't people miss those things that make the world human—empathy, sensitivity?

The *autodidact* is always learning, he learns both from the successful and the failed design processes. Out of this he develops experience. As a human being, with human failings, a product of biology and evolution, he has an inestimable privilege: *the capacity to error!*

With this ability he is far superior to the artist and the automaton, for the one cannot and the other should not err. His curiosity is the force that drives him to experiment, and the reason why again and again the new and the different is being created out of the old and the same. *The development of the new happens through error*—even when it does not know of its error, an error that is only revealed to later generations. And here we come full circle back to Kenneth Frampton's triad mentioned at the beginning of my essay.

Whatever one's opinion of the role models, a decisive factor in the design process is the interlinking of premises.

The constellations of design premises are therefore always constructs. As such they have a quasi-axiomatic character. It is pointless to query them from an extra-architectural standpoint. As a construct, however, they could possibly be wrong. We measure merely their relevance and their interactions

on the basis of the final result, which quite logically is also a *construct*. The intra-architectural, i.e. the disciplinary view, on the other hand permits clear dependencies to be identified in an inner logic, regardless of outer influences, only as pure architectural arguments. Or, analogous with Kenneth Frampton: architecture comes into existence first of all out of architecture, i.e. out of architectural thinking. Herein is the grammar, a syntax even, with which a text can be formed. But the content for it is defined by the literate man, the one who understands, like Nietzsche, that “Man can think as deep as he wishes, but in essence he will always be wrong.”

5

— Biographies

Andrea Deplazes

Prof. dipl. Arch. ETH / BSA /SIA. Born in Chur in 1960. Studied at the Swiss Federal Institute of Technology, Zürich. Diploma, Prof. Fabio Reinhardt, 1988; Shared office with Valentin Bearth since 1988; Professor for Architektur + Konstruktion, Department Architektur ETH Zürich since 1997. Head of the Department of Architecture, ETH Zürich, 2005-2007.

Estel Ortega

Senior Architect and M.A.S. by the Program of Doctorate "Project and Analysis" at ETSAB, UPC Barcelona. In Architecture, I develop a work based on the creation of synergies through the realization of projects involving different work areas and knowledge in order to explore new languages in Architecture: from museography to rehabilitation and social installations, creating a union of projects with very positive acknowledgements.

This curiosity has taken me to develop projects in Spain, Portugal, Lebanon, Great Britain, Ghana and China among others. Now, we have launched 15515 ARQUITECTURA (after the experience of Cubus Taller d'Arquitectura), which I combine with my teaching at the university (ETSAB and School of Architecture-UIC), participating in various projects and workshops around social and investigation objectives.

OUTSTANDING AWARDS

Catalonia Pavilion at Architecture Biennale in Venice 2018. First prize for the design of the exposition and co-curator with RCR Arquitectes (Pritzker Price 2017). Team Pati Nuñez and Estel Ortega (15515 ARQUITECTURA).

"Historias Paralelas 1917-2017" (Parallel Histories 1917-2017). Roca in Gavà and Viladecans (Barcelona) "EMPORIA DE PLATA". Premios Nacionales Arquitectura Efímera 2017.

"WOW! SELECCIÓN" Installation. Premios Nacionales de Arquitectura Efímera 2017.

"Centenario Roca" Exposition. The Brand through communication. Selección Premios Nacionales de Arquitectura Efímera 2017.

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— **Andrea Deplazes**

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Carolina B. García-Estévez

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Av. Diagonal 649-651

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T +34 93 401 6352

cultura.etsab@upc.edu

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