

THE CONTEMPORARY PROJECT

The world after pandemic

7th Edition

Barcelona 2021

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
Ajuntament de Barcelona, Direcció d'Arquitectura Urbana i Patrimoni, Ecologia Urbana
College of Architecture and Urban Planning
Tongji University of Shanghai

Master's Director: Xavi Llobet

Founder Director: Eduard Bru (emeritus)

Teaching Committee: Miquel Corominas, Carles Crosas
Marta Domènech, Jesús Esquinas, Eulàlia Gómez,
Jordi Oliveras, Lluís Ortega, Oriol Pons,
Alessandro Scarnato and Isabel Zaragoza

Collaborators: Anna Ramos, Marc Aureli Santos,
Ivan Blasi, Anna Sala, Mònica Bonich and Marta Serrat

Information:

Secretariat of Master
School of Architecture of Barcelona (ETSAB)
Avinguda Diagonal 649, 1st floor, 08028 Barcelona
secretaria.etsab@upc.edu

MBArch ETSAB UPC
Barcelona 2021-2022

FROM LARGE SCALE TO CONTEMPORARY PROJECT · 27 YEARS

THE CONTEMPORARY PROJECT

The world after pandemic

7th Edition

MBArch ETSAB UPC

Barcelona 2021-2022

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: Escola Massana, Art and Design Center, by Carme Pinós

Rearpage: Angela Colls, all for ceramics shop, by Eva Jiménez and Xavi Llobet

© of the texts, their authors

© of the photographs, Jordi Bernadó and Xavi Llobet

© of the edition, Eduard Bru and Xavi Llobet

ISBN Paper: 978-84-9880-655-7

ISBN Digital: 978-84-9880-656-4

Legal deposit - Dipòsit legal: B 10900-2022

Printed in Catalonia - Impres a Catalunya

Directors

Eduard Bru

Xavi Llobet

Professors

Miquel Corominas

Carles Crosas

Marta Domènech

Jesús Esquinas

Eulàlia Gómez

Jordi Oliveras

Lluís Ortega

Oriol Pons

Alessandro Scarnato

Isabel Zaragoza

Fundació Mies van der Rohe

Anna Ramos

Ivan Blasi

Anna Sala

Ajuntament de Barcelona

Marc Aureli Santos

Lecturers

Eugeni Bach

Enric Llorach

Rita Pinto

Amadeu Santacana

Oriol Bohigas ETSAB Library

Mònica Bonich

Marta Serrat

METHOD FOR THE GOOD PERFORMANCE OF A PROJECT.

General study of the question as a principle of form; fixing the most concrete ideas on the subject with non-scale sketches, and in the adopted solution subjecting it to a tiny scale to solve the difficulties; larger-scale details; again study on a larger scale, and finally execution of details to the natural and subjection of the model. They consist of five parts, and the model or realization.

MÈTODE PER A LA BONA REALITZACIÓ D'UN PROJECTE.

Estudi en general de la qüestió com a principi de forma; fixació de les idees més concretes sobre l'assumpte amb els croquis sense escala, i en la solució adoptada subjectar-lo a una escala diminuta per solventar les dificultats; detalls en major escala; un altre cop estudi en major escala, i finalment execució de detalls al natural i subjecció del model. Constitueixen cinc parts, i el model o realització.

Antoni Gaudí

“Dietari II” ca. 1876-1878. Published in the book *Antoni Gaudí. Escritos y documentos*, edited by Laura Muntaner. Barcelona: El Acanalado, 2002

THE CUCKOLDS OF OLD MODERN ART

Critics of old modern art have been mostly lost and cuckold by the “modern” itself. In fact, nothing has ever aged faster and worse than anything they once called “modern”.

When I was just twenty-one, I found myself having lunch one day at the home of my friend Roussy de Sales, in the company of the Protestant masochist and architect Le Corbusier, who is, as we know, the inventor of architecture. self-puncture. Le Corbusier asked me if I had any ideas about the future of his art. Yes, I did. Also, I have ideas about everything. I replied that architecture would be “soft and hairy” and I categorically stated that the last great genius of architecture was called Gaudí, whose name, in Catalan, means “to enjoy”, in the same way that Dalí means “desire”.

ELS CORNUTS DEL VELL ART MODERN

Els crítics del vell art modern han estat sobretot perduts i cornuts pel propi “modern”. De fet, res no ha envellit mai més ràpidament i més malament que tot allò que en un moment donat qualificaven de “modern”.

Quan tot just tenia vint-i-un anys, em vaig trobar a dinar un dia a casa del meu amic Roussy de Sales, en companyia del masoquista i arquitecte protestant Le Corbusier, que és, com sabem, l'inventor de l'arquitectura d'autopunció. Le Corbusier em va preguntar si tenia alguna idea sobre el futur del seu art. Sí, en tenia. A més, jo tinc idees sobre tot. Vaig respondre que l'arquitectura seria “tova i peluda” i vaig afirmar categòricament que l'últim gran geni de l'arquitectura es deia Gaudí el nom del qual, en català, significa “gaudir”, de la mateixa manera que Dalí significa “desig”.

Salvador Dalí

“Les Cocus du vieil art moderne”, with a prologue by André Breton named *Avidadollars*. Paris: Éditions Bernard Grasset & Frasnuelle, 1956

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

INDEX

- The world after pandemic p. 9
- Story of an evolution p. 10
- The School of Barcelona p. 11
- Learn to design better p. 12
- Learn to do research p. 13
- Research by Design p.14
- Other research tools p. 15
- Art·chitecture p.16
- DMD Dual Master Degree | Barcelona & Shanghai p. 18
- Fundació Mies van der Rohe, Barcelona p. 19
- Servei d'Arquitectura Urbana i Patrimoni, Ajuntament de Barcelona p. 20
- Oriol Bohigas ETSAB Library p. 21
- Cultures d'Avenir | Cultures of the Future program p. 22
- IUA 2026 Barcelona p. 23
- Organization of the year | Subjects p. 24
- Attendance p. 25
- Schedule p. 26

First semester

- Architecture, Theory and Criticism p. 30
- Architecture, City and Project / Env. and Tech. p. 32 *
- New Representations. New Conceptions p. 34
- Reshaping the City by the Public Space p. 36
- Contemporary Architectural Issues p. 38

Second semester

- All Scales of the Project p. 42
- Master's Thesis p. 44
- Urban Project. Ideas and Praxis p. 46
- Architectural Project and Thought p. 48
- Materiality and Project p. 50

Lectures

- List of lectures p. 54

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

The world after pandemic

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.

Current times after pandemic. 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, 2021-2022, The Contemporary Project Master reaches 27 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. g

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 < RESISTANCE	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

Cultures d'Avenir | Cultures of the Future program

OFAJ-DFJW | CCCB | HKW | Centre Pompidou partnership

International Mentors: Leila Haghighat, Caroline Delboy and Bani Brusadin

CCCB Management: Judit Carrera, Susana Arias, Raquel Morcillo

MBArch is invited to participate in the European program Cultures d'Avenir -Cultures of the Future- to rethink the way artistic creation addresses social issues with young, committed artists. How can a framework of new knowledge about art and the society be produced? How can culture and youth become a transformative engine through mindset renewal and networks? In a transnational model project, Centre Pompidou in Paris, Centre de Cultura Contemporània de Barcelona (CCCB) and Haus der Kulturen der Welt (HKW) in Berlin are collaborating to enable students to develop experimental new curricula and artistic ideas with a large financial and intercultural support from the French-German Youth Office (FGYO).

With the support of a dozen universities and art schools, the Centre Pompidou, the CCCB, the HKW and the FGYO will generate an international creative network of 25 young art students from different disciplines, ranging from drama and dance to visual arts and architecture. During five months, they will develop a series of online creative projects with the support of a wide group of international experts and mentors. Apart from discussion in the digital space, they will also be meeting physically in Paris in November 2021 and in Barcelona in March 2022, and will be holding a virtual workshop in January 2022.

The ultimate goal is for the students to further develop, modify or discard the ideas they bring with them, to gain new expertise, and to take their project experiences and results back to the universities. The various new networks –between the students themselves, between universities, between institutions, and any hybrids of these –should have a lasting effect to create a real European network.

UIA 2026 Barcelona

COAC (Col·legi d'Arquitectes de Catalunya)

Barcelona City Council

“The UIA World Congress of Architects is a triennial event organised by a UIA Member Section in the city elected to host it. The UIA General Assembly elects the host city six years in advance. The UIA World Congress now ties directly with the UNESCO-UIA World Capital of Architecture programme.

In keeping with UNESCO's recent partnership agreement with the UIA, UNESCO designates the World Capital of Architecture which also hosts the UIA's World Congress. The World Capital of Architecture is intended to become an international forum for debates about pressing global challenges from the perspectives of culture, cultural heritage, urban planning and architecture.”

Source: UIA-Architects Website

Barcelona for 1996 UIA World Congress

In July 1996, Barcelona was the venue of the 19th UIA Congress, which drew such crowds that one of the sessions had to be held outdoors.

Barcelona for 2026 UIA World Congress

As part of the proceedings of the UIA General Assembly in Rio de Janeiro of 2021, Barcelona was announced the winner of the bid to host the World Congress of the International Union of Architects (UIA) and be UIA-UNESCO World Capital of Architecture in the year 2026.

Along these five years, from 2021 to 2026, different activities will take place in Barcelona to prepare the city for this event. Most of them will take place within the framework of MODEL (Barcelona Architecture Festival) and BARQ (Barcelona International Architecture Film Festival), which take place in May.

<https://www.uia-architectes.org/en/news/barcelona-uia-world-congress-2026/>

<https://www.model.barcelona/ca>

<https://www.barqfestival.com/ca>

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

Eduard Bru + Xavi Llobet

Credits: 5

Master's Thesis

1S Architecture, City and Project

Xavi Llobet + Marta Domènech

Credits: 5

Master's Thesis

1S Architecture, Environment and Technology

Xavi Llobet + Marta Domènech

Credits: 5

2S Master's Thesis

Xavi Llobet + Marta Domènech + Lluís Ortega

Credits: 15

OBLIGATORY SUBJECT

Seminar

2S All scales of the project

Eduard Bru + Xavi Llobet

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 Contemporary Architectural Issues**

Fundació Mies van der Rohe, Barcelona
EU Architecture Prize – Mies Award
Jordi Oliveras
Credits: 5

1S New Representations. New Conceptions

Isabel Zaragoza | Jesús Esquinas
Credits: 5

1S Reshaping the City by the Public Space

Miquel Corominas
Credits: 5

2S Architectural Project and Thought

Alessandro Scarnato
Credits: 5

2S Urban Project. Ideas and Praxis

Carles Crosas and Eulàlia Gómez
Credits: 5

2S Materiality and Project

Oriol Pons
Credits: 5

1st SEMESTER

	Monday	Tuesday	Wednesday	Thursday
15:00		New representations. New conceptions Jesús Esquinas Isabel Zaragoza	Reshaping the City by the Public Space	Contemporary Architectural Issues Jordi Oliveras MIES BCN
16:00	Architecture, Theory & Criticism			
17:00	Eduard Bru Xavi Llobet			
18:00		Architecture, City & Project Environ & Tech	Architecture, City & Project Environ & Tech	Architecture, City & Project Environ & Tech
19:00		Marta Domènech Xavi Llobet	Xavi Llobet	Xavi Llobet

RESEARCH AND DESIGN STUDIO

2nd SEMESTER

	Monday	Tuesday	Wednesday	Thursday
15:00		Urban Project. Ideas and Praxis Carles Crosas Eulàlia Gòmez	Architectural Project and Thought Alessandro Scarnato	Materiality and Project Oriol Pons
16:00	All Scales of the Project			
17:00	Eduard Bru Xavi Llobet			
18:00		Master's Thesis Marta Domènech Xavi Llobet	Master's Thesis Xavi Llobet	Master's Thesis LLuís Ortega
19:00				

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

Christmas

January 17, 18, 19, 20 [master's thesis proposal]

FIRST SEMESTER

Intentions

It is wanted to make a first semester more practical, based on the project, and a second more theoretical, based on research. A dissertation that starts with own projects, it continues them, and theorises and generalises with the intention to create ways, tools, of approach to the project. This seminar is the place where we are going to talk about architectural ideas, ideology and the point of view of this master's program, which is the point of view of the project. We are architects and we must see the reality through the eyes of an architect. As architects we must be masters of form and spend time thinking about how to give shape to reality.

METHOD

- Pedagogy made from, and with, the project
- Vision comes from the strategy of approach
- Construction is a part of the vision, not a final task

STANDARDS

- Architects must be able to read the place
- Architects must be able to get a deep knowledge of the situation, in a situationist meaning -this is the program and the place as an alive system, not as a static scenario- and to act in consequence.

EXERCISES

Barcelona Failures: Along this subject, we'll make projectual approaches to some Barcelona realities. They must be experimental, provocative projects, proposed in only two or three weeks to force us to be clear. They all pursue the following objectives:

- To destroy the reductively rationalist tradition
- Extreme attention to the program, physical and metaphysical
- To use Barcelona as work material

The delivered projects can be used to make dissertations, placing the thought that informs the project in an intellectually articulated formulation. This places the project in a precise frame of thought and a high level of discursive transmissibility, as it corresponds to the most intelligent use of theory.

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 3 sessions

- 1 Theoretical class and statement of the exercise
2. Public presentation and discussion of the exercise
3. Public presentation and delivery

- Week 1. REALISM. The School of Barcelona
Exercise 1: implement public space by Gaudi's for Sagrada Familia
- Week 2. Exercise 1: discussion
- Week 3. Exercise 1: delivery
- Week 4. SITUATIONISM. Architecture and psychogeography
Exercise 2: reshape plaça dels Angels and plaça Terenci Moix
- Week 5. Exercise 2: discussion
- Week 6. Exercise 2: delivery
- Week 7. CONTEXTUALISM. Place and materiality
Exercise 3: reshape Jardins Walter Benjamin and Drassanes waterfront
- Week 8. Exercise 3: discussion
- Week 9. Exercise 3: delivery
- Week 10. BAROQUE AND POP. A new complexity
Exercise 4: transform connections of Parc de la Ciutadella
- Week 11. Exercise 4: discussion
- Week 12. Exercise 4: delivery

Bibliography

- BRU, Eduard: *Coming from the south* (Spanish and English editions).
Barcelona: Actar Editorial, 2001
- GAUSA, Manuel: *Open. Espacio, tiempo, información. Arquitectura, vivienda y ciudad contemporánea. Teoría e historia de un cambio*.
Barcelona: Actar Editorial, 2010

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

Department of Architectural Design
Xavi Llobet and Marta Domènech
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

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

September	Presentation
October	<p>1. First step: Site selection and first proposal</p> <p>Find an urban conflict, analyze the existing situation from the point of view of the public space and define the strategies to make a proposal of transformation. The conception of the project must improve the public space with buildings: recycling, demolishing, constructing. Use artistic means and criteria.</p> <p>First delivery: conceptual models and drawings of the site [Din A3]</p>
November	<p>2. Second step. Development of the project (or several projects)</p> <p>Make models, plans, sections and elevations to understand well the spaces and volumes. Propose a program according with the site and building. Include materiality from the beginning. Consider the project as a metaphor.</p> <p>Second delivery: models and drawings of the buildings [Din A3]</p>
December	<p>3. Third step. Editing and writing of a short report of the project</p> <p>Make a list of possible issues to be researched by your project. Choose a topic of research according with your project. 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 are oriented to the needs of the spirit.</p> <p>Third delivery: final project and report [Din A3]</p>
January	<p>Final presentation*</p> <p>Layout of plans and discourse</p> <p>Delivery of the full project including photos of models</p> <p>Paper and digital Upload the pdf on Atenea</p> <p>Final delivery with external Jury</p>

Evaluation criteria

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

* Who 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 City Planning

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

Jordi Oliveras

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.

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 1, 2, 3
- Week 2. February 7, 8, 9, 10
- Week 3. February 14, 15, 16, 17
- Week 4. February 21, 22, 23, 24
- Week 5. March 28, 1, 2, 3
- Week 6. March 7, 8, 9, 10
- Week 7. March 14, 15, 16, 17
- Week 8. March 21, 22, 23, 24
- Week 9. April 4, 5, 6, 7

Easter

- Week 11. April 18, 19, 20, 21
- Week 12. April 25, 26, 27, 28
- Week 13. May 2, 3, 4, 5
- Week 14. May 9, 10, 11, 12
- Week 15. May 16, 17, 18, 19
- Week 16. May 23, 24, 25, 26

Defense

- June 15 Deadline for communication of the Name of the TFM (everybody)
- Call 1 June 23 Deposit of the work online
July 4 to 15 Ordinary defense
- Call 2 September 28 & 29 Deposit of the work online
October 10 to 21 Extraordinary defense announcement

SECOND SEMESTER

All scales of the project

Department of Architectural Design

Eduard Bru and Xavi Llobet

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. And it's important to take in account the materiality from the beginning.

Exercises: short articles connected to lectures

Along the year we'll have a series of lectures, all focused on contemporary architecture and architectural research. After each one of them, you will write a short article using the point of view of the architect. This means, leaving the historical and biographical point of view aside, paying special attention on the morphological and artistic aspects of the architecture.

It is important to understand that these short articles are also a training to learn to write in a research style, using citations, footnotes, image captions and short bibliographies. This training will be useful to write your master's thesis.

Comparative Method

To write these articles you'll use the comparative method. You'll choose two different images to compare the formal relationships between them. Both images must have some morphological affinities to be compared.

Bibliography

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

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

KOOLHAAS, Rem; Hans Ulrich OBRIST: *Project Japan. Metabolism Talks...* Köln: Taschen, 2011

Schedule

- Lecture 1 Jordi Henrich
Lecture: Spaces for public use

Issue: Public space
- Lecture 2 Anna & Eugeni Bach
Lecture: Working with materiality

Issue: Materiality
- Lecture 3 Rita Pinto
Lecture: Hybrid Architecture: context, scale, order (PhD Thesis)

Issue: Landscape and infrastructure
- Lecture 4 Amadeu Santacana
Lecture: The event in a world as a juxtaposition.
Programmatic relationships, situations and reactions (PhD Thesis)

Issue: Architectural program and its combinations
- Lecture 5 Ricardo Flores & Eva Prats
Lecture: Thought by hand

Topic: Architecture and drawing
- Lecture 6 Enric Llorach
Lecture: El Edificio Schaulager para la Fundación Emanuel
Hoffmann. Arquitectura Post-fotográfica (PhD Thesis)

Issue: Architecture and photography

Master's Thesis

Department of Architectural Design

Xavi Llobet, Marta Domènech and Lluís ortega

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 a project coming from the first semester or make a new project 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

February	<p>1. First step: Project. Choose and develop a project. You have two options: a) continue one of the projects done in the first semester; b) make a new project located in your own city (of birth, residence or vacations) or in Barcelona. Find a research topic that is related to the project. First Jury</p>
March	<p>2. Second step: Project and Theory. You must look for case studies, theoretical references and give structure to your job. We consider the elaboration of the Index very important, which for us is equivalent to the sketch or ideogram of the whole Thesis. Second Jury</p>
April	<p>3. Third step: Theory. Development of the theoretical part. You have to organise the material you have found, write the abstract, introduction, chapters, citations, footnotes, conclusion, bibliography, credits of images, etc. Third Jury</p>
May	<p>4. Fourth step: Edition. 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>
June-July	1st Call
Sept-Oct	2nd Call

Final presentation or Defence*

Delivery of 1 printed copy in paper and Pendrive to Secretaria

Delivery of 4 printed copies in paper and Pendrive to DPA

Upload the pdf on Atenea

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 MBArch's Website

Urban Project. Ideas and Praxis

Department of City planning

Carles Crosas and Eulàlia Gómez

Credits: 5

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 are 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 characterised 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....

The area of study is the northern part of 22@ district, the most dynamic and innovative ongoing development area in Barcelona. The municipal Pact “Towards a Poblenou with a more inclusive and more sustainable 22@ district” was recently launched in order to set up new urban conditions for the non-redeveloped areas.

Bibliography

BUSQUETS, J., Dinglang YANG, and Michael KELLER: *Urban Grids: Handbook for Regular City Design*. San Francisco: ORO editions, 2019

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

Schedule

First assignment: Mixed blocks

The first exercise will speculate on the most optimal urban forms that meet social, economic and ecological demands that the so-called “compact city” model offers. Beyond the ideological denotation that it implies, the definition of the principles of “compact city” —adopted as a model to transform large areas of territories and cities on five continents— needs multiple disciplinary approaches in order to set specific urban features. In this sense, mixticity (and its synonym concepts mixedness, functional mixed-use or mixture) has increasingly become one of the essential qualities that nourish the myth of the “good” compact city.

Second assignment: Horizon 2040, Block by block transformation

According to the official urban agenda, the development of 22 @ can assume 20% more roof dedicated to housing (30% total) to solve the structural lack of households in central Barcelona. This assignment will aim to respond to this need by intervening in one block providing a final volumetry that increase density.

Third assignment: Horizon 2040, From the Block to the Superblock

After the analysis and proposal of a new layout for a single block, the discussion on the intensification of the 22@ district will be addressed on the scale of a 3x3-block area, considering the “superblock” strategy that is currently being implemented in the central city of Barcelona.

The proposal will provide a new layout for a specific area around Pere IV through extrapolation of some of the strategies tested and learned at the single-block scale. In the reconfiguration of the existing fabric, the general urban regulations for the 22@ transformation will be considered, including the 30% of built floor for housing.

Each proposal will find the most convenient way to distribute the new volumes according to a global criterion: it is not mandatory in this exercise for each block to comply with the new regulations, but for all nine blocks to do so, compensating each other to meet the parameters working together.

Evaluation criteria

The results of every assignment will be graded as follows: 30% first, 30% second, 40% third. 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 others 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).

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

Enric Llorach p. 56

Lecture 2. December 13

Rita Pinto p. 57

Second semester

Lecture 4. March 7

Eugeni Bach p.58

Lecture 5. April 4

Amadeu Santacana p.59

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

PhD'S THESIS

Enric Llorach El Edificio Schaulager para la Fundación Emanuel
Hoffmann. Arquitectura Post-fotográfica

PhD'S THESIS

Rita Pinto Hybrid Architecture: context, scale, order

2nd SEMESTER

OWN WORK

Anna & Eugeni Bach Working with materiality

PhD'S THESIS

Amadeu Santacana The event in a world as a juxtaposition
Programmatic relationships, situations and reactions

Is architectural form something that is always designed? Can architectural design intervene less? Can the context, as a form of ready-made, define architecture? Can the index, as a kind of sign different to the icon and the symbol, be involved in the design process? Can context embody architectural meaning? Can meaning be suspended? How does the absence of meaning occur?

The Schaulager building (2004), by the Swiss architects Herzog & the Meuron, conveys a collection of Contemporary art in the outskirts of the city of Basel. The building is halfway between a museum and a warehouse. Through the use of architectural form as a kind of object-trouvé and the extensive use of moulds and imprints, the Schaulager building observes the change of paradigm introduced by the French artist Marcel Duchamp, where culture is considered to be of a photographic nature. That is to say, a culture made of massively reproduced images, the nature of such was thoroughly elaborated by Marcel Duchamp. The North-American art critic Rosalind E. Krauss highlighted the ready-made, the index, the conceptual and institutional critique as the four paradigms through which Marcel Duchamp's work can be interpreted as a vast allegory on such photographic culture. If Duchamp had a great influence on 20th Century art, it is not less true that his influence can be traced upon Herzog & the Meuron and their close friendship and collaboration to the Swiss artist Rémy Zaugg. The Schaulager concurs the conversation between Duchamp and Krauss, by using the ready-made, the index, a conceptual approach and a critique on other institutional ideas on what a museum should be. Like this, the Schaulager concurs many of the ideas that stirred the art collection it preserves.

Hybrid Architecture.**Context, scale, order.** PhD's Thesis 2011

December 13, 2021

Rita Pinto

All architecture that is at once object, landscape and infrastructure is considered hybrid. Considering the contemporary overuse of the term hybrid ¿whereby its true meaning is often diverted and confused with the simple addition of uses? This Research into hybrid architecture has the twofold goal of outlining architectural hybridisation's ability to widen the conceptual frame of architecture, while at the same time transforming the qualities of hybrid architecture into project tools serving architecture in general. Hybrid architecture, pushed by the fact that it concentrates in a single architectural intervention a triple object, landscape-and infrastructure-related nature, generates architectural answers with very specific features.

Because of its specificity and since its nature is neither the most evident nor habitual in architectural practice and conception, these features widen the conceptual framework of topics that are transversal and consubstantial to architecture. The qualities of these hybrids form a group of qualities that are interdependent and intimately related to one another and that, taken together make up the definition of the hybrid nature of architecture. These qualities are developed and outlined in groups corresponding to six topics: Context, Limits, Ground, Scale, Mobility and Space.

The present research aims to offer the qualities of hybrids as project tools for the use of architectural planning in general: Those qualities seen as inherent to architectural hybrids and coming together within them are not, if considered individually, qualities exclusive to the hybrids. They are qualities that exist, in isolation or in partial combinations, in architectures that remain outside of the field defined here as hybrid architecture. Implicit in the value of the hybrid is the value of an architectural practice that wants to shorten the distance between the disciplines of the architectural project, urbanism and landscape design. Implicit in the value of the hybrid as well is the value of an architectural practice that is conscious of its inevitable impact on physical reality -beyond the limit of its area of intervention- and that maximises its compromise with that reality. Implicit in the value of the hybrid is the value of an architectural practice that assumes all its responsibility in the configuration of the qualities of the common space, as well as all its potential for urban transformation and reconfiguration of the landscape.

Compressed time**Anna & Eugeni Bach architecture**

March 7, 2022

Eugeni Bach

Anna & Eugeni Bach is an architecture studio that operates in a wide spectrum of design, from urban planning and architecture to interior and object design. Its work is based on four branches: professional, teaching, research and cultural activity. Through innovation and research, the studio tries to find new solutions and alternatives for each project by optimizing both natural and economic resources, working as a team with the end user to ensure the best synthesis of concept, functionality and beauty.

Architects have many references, from modern architecture to traditional one. Thinking in vernacular architecture, like the Catalan Masia, Anna and Eugeni Bach noticed that it has been made along centuries and generations; doing changes and improvements when they were required; experimenting with the reality of the place and its materiality. However, nowadays we don't have such amount of time and we have to compress all this knowledge in very few years, even months.

Working in this compressed time, we want to understand and preserve the features of the context and materials. Materiality gives meaning, as we could understand doing the installation "Mies Missing Materiality. Dressing the Mies van der Rohe Pavilion to strip it of its materiality." This simple act turns the Pavilion into a representation of itself that opens the door to multiple interpretations about aspects like the value of the original, the role of the white surface as an image of modernity and the importance of materiality in the perception of space. Turning the Pavilion into the image of itself, with all the surfaces restricted to the same material, reveals the building's representative role both that of the original, as a national symbol, and that of the replica, by representing the former. For a time, the Pavilion was the longest-standing 1:1 scale mock-up of the replica of the temporary pavilion in modern architecture.

The event in a world as a juxtaposition.**Programmatic relationships, situations and reactions.** PhD's Thesis 2013

April 4, 2022

Amadeu Santacana

This research intensifies a inclusive gaze on the architectural program and their combinations. The program as a material that is able to produce a more active and connected architecture. To ask more about the effects than the supports, with the same attitude as in the cinema we asked about the movie and not about the screen. Design the events and the moments. The acts and their relations. The program as a matter that manages the architecture like connector between our actions and ambitions and the world we inhabit. The program to overcome the stable and absorb the worrisome. To overcome the object and integrate the unlikely. Programmatic interdependence's between stable spatial structures linked with the blurred boundaries of human activities. The juxtapositions as a connection material that synchronize the contemporary man dynamics with its existing context. Build stories and moments. Working with the apparent invisibility of uses. With the transparency of life and the intangibility of relationships.

This research intended to stop talking for a moment's space to discuss about the program. Or talk about space from another perspective, from the angle of the actions. Not from any human actions but the actions that occur in the architectural supports. Approaching the spaces through events. The look on the informal program interdependencies evidence sets, by reflecting on the differences between the physical limits of spatial structures and boundaries -much more diffuse and fluid- from human activities. The juxtapositions with their interdependencies, emphasize the value of the effectiveness of the actions of those above formal order configurations, generating appropriate relationships that weave a complex net of truly contemporary urban dynamics. Combinations and programmatic juxtapositions stimulate simultaneously all relational capacity of the project. A relationship that bind to the contemporary world of information constantly overlapping. The malleability of the program optimizes the relationship of human actions with the physical matter of the project. This research aims to ultimately give the program the prestige that belongs as project material. And detecting the potential of incorporating this material, evidencing the ability of this relational and effectiveness of the interaction between events and spaces. Ultimately, to continue supporting the events in a juxtaposition world.


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



ETSAB 

 CERCLE
D'ARQUITECTURA
RESEARCH GROUP

 UNIVERSITAT POLITÈCNICA
DE CATALUNYA
BARCELONATECH

 同济大学

 Ajuntament
de Barcelona

 fundació
mies van der rohe
barcelona