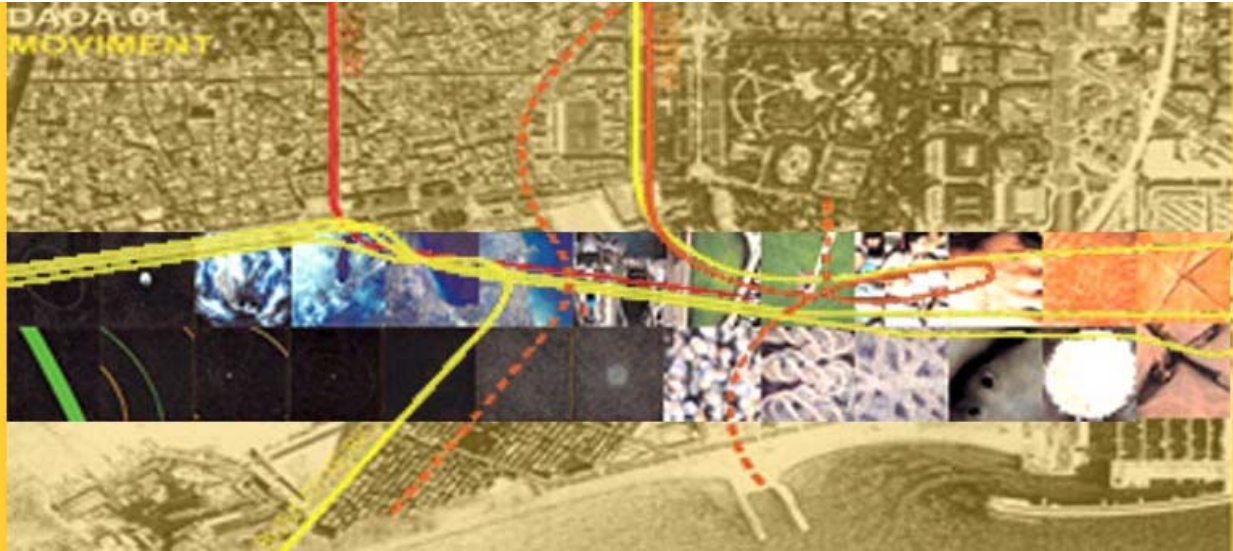


- > 00 *to begin*
- > 01 DESIGN STUDIO PROGRAM SPRING 04
- > 02 FIELD TRIP STUDIES



- COORDINATOR > Miguel Roldán
DESIGN STUDIO
PROFESSORS > Miguel Roldán / Cecilia Tham
Juan Carlos Sánchez Tappan / Jaume Barnada
Anat Kleinman / Ruben Wodovosoff
Tom Louwette / others to be confirm
- FIELD TRIP
COORDINATORS > Tom Louwette / Miguel Roldán
- CONTENTS > 00 to begin ...
Article: *Every Time a Deviation Is Observed,
It Can Be Said That It Is Seen.*
01 DESIGN STUDIO CALENDAR SPRING 2004
02 INTRODUCTION
03 PROGRAM DRAFT
04 PROJECT DESCRIPTION
05 STUDIO FIELD TRIP DRAFT
DESTINATION LIST
06 WHO WE ARE

00 to begin

Every Time a Deviation Is Observed, It Can Be Said That It Is Seen

> Miguel Roldán

The university selects some of the events which closely affect it, from the many which happen in reality, and declares them its own. In order to build an environment with them which it characterizes and sets apart from the rest. It carries out its study, which is its source of culture, in this distinct environment; it manufactures an image of reality, represents knowledge and transmits it.

The university designs a time different to that of the outside, its own length of time, which allows it to develop and analyze the break down and test the separate parts.

The university works like a box whose walls trace a distinction from reality. The identity of a university will depend on the quality and scope of this distinction, and on the type of contract established between the time of the academy and the time of the events.

A distinction always has two sides; it therefore consists of a boundary, which allows us to distinguish these two sides and possibly go from one to the other, with a frequency defined by the substance of this boundary. This is what we call intersections.

This act of distinction places an indication, a type of sign or reference, on one of the sides. In this way, any event can check it belongs to, or is unconnected with, the distinction whether it is observed or not.

Generally speaking, a distinction is a kind of relationship of the type "dialogue between inside and outside". Maybe the distinction has indicated the outside as unknown, like the rest of the world, a kind of unmarked state. Nevertheless, it is clear that the university is part of an environment, which interests it from both near and far. In this sense, the university, generically speaking, is nothing but the version of a certain state of reality.

The intensity of the interest, the university's degree of proximity to this or that, becomes its gauge of the outside. And the structure and mathematics of its identity emerge spontaneously from this measure of interest, in certain aspects of the environment.

The university thus traces an orientational map, a map of its activity.

Between the "near and far", "inside and outside" the schools of architecture are not unaware of the workings of the boxes which generate distinctions and where the characteristics of space depend on the thickness of their walls, I remember at least two cases concerning thickness.

There are schools that are like thick-walled boxes. They are schools that invest in separation, and are well designed to maintain the stability of inside conditions, which find their comfort in the fact that they are integrated into an unchanging, static context. This permanence concerns the classic values of architects' culture, which in this way preserves and transmits "the experience" between generations. These schools are timeless. They write articles and use time to order events and fix referential periods. They are associated with strengthening the culture of the local. They are places for stereotypes and the study of laws.

They are ideological and their result is a trade. There are schools with façades that look more modern. They are schools that invest in exhibition have that degree of transparency and reflection which is so pleasing to passers-by.

In fact, this transparency presumes an order and an educational process, which are set to five guarantees of confidence to the demands of the moment. These schools work exclusively on present objects, they bear the hallmark of the temporary and are governed by cycles.

They obey the profile of the market of the local. They are places for typologies and the study of guidelines. The result is a technique.

Now imagine a new place. A space without a box, which is independent and spreads out like a floor, which can be read in the same way as a landscape is deciphered during an observant walk.

A school which has changed its capacity to isolate itself, or to show itself, for a capacity to be permeable, by assuming the mantle of conversation.

A school which offers expansion against the arbitrariness of dissertation; the advantage of dispersing itself, going astray, being late and visiting the same places again if necessary. An opportunity to try out fluidity.

A school like this, an architecture like this, will replace "localism" with "identity", and will create this identity over the idea of connecting networks and transit. It will be a school, which invests in applied design the production of ideas and objects.

An entire school like an area of intersections.

A school like this should be similar to the first room of one's own, a hall, a balcony of incursions, and at the same time a cultural forum, a laboratory of techniques, a production center, a place of changes, a futures market.

A school as an area of intersections will be a meeting point where prototypes are simulated and tried out before they are made. It is a territory where imagination is produced and made public. A privileged field for tests, where knowledge of experiences and invention merges.

A place that will use an academic language and the language of the market, the university and the profession.

A place for the language of memory and risk.

A place of improvement and creation.

A place for design, research and development.

A place where production is shown in public.

The school recognizes that objects of knowledge evolve and that knowledge is movement. The school responds to the same duration as reality to a time of simultaneous events.

A place for predictions and the writing of future laws.

A specialist trained in diversity and the analysis of organizations will qualify from this school.

An architect is an expert in the relationship between complex environments.

01 DESIGN STUDIO CALENDAR SPRING 04

	SUN	MON	TUE	WED	THU	FRI	SAT
January						16 SESSION INTRODUCTION	17
1	18	19 CLASSES START	20	21 PROJECT 16:00-19:00	22	23 PROJECT 16:00-19:00	24
February							
2	25	26 PROJECT 16:00-19:00	27	28 PROJECT 16:00-19:00	29	30 PROJECT 16:00-19:00	31
3	1	2 PROJECT 16:00-19:00	3	4 PROJECT 16:00-19:00	5	6 PROJECT 16:00-19:00	7
4	8	9 PROJECT 16:00-19:00	10	11 PROJECT 16:00-19:00	12	13 PROJECT 16:00-19:00	14
5	15	16	17 STUDIO	18 FIELD TRIP	19	20	21
6							
March							
	22	23 PROJECT 16:00-19:00	24	25 PROJECT 16:00-19:00	26	27 PROJECT 16:00-19:00	28
7	29	1 PROJECT 16:00-19:00	2	3 PROJECT 16:00-19:00	4	5 PROJECT 16:00-19:00	6
8	7	8 PROJECT 16:00-19:00	9	10 PROJECT 16:00-19:00	11	12 PROJECT 16:00-19:00	13
9	14	15	16 INDEPENDENT	17 FIELD TRIP	18	19	20
10	21	22 PROJECT 16:00-19:00	23	24 PROJECT 16:00-19:00	25	26 PROJECT 16:00-19:00	27
11							
April							
	28	29 PROJECT 16:00-19:00	30	31 PROJECT 16:00-19:00	1	2 PROJECT 16:00-19:00	3
12	4	5 PROJECT 16:00-19:00	6	7 PROJECT 16:00-19:00	8	9 SEMANA SANTA	10 S.S.
13	11 S.S.	12 PROJECT 16:00-19:00	13	14 PROJECT 16:00-19:00	15	16 PROJECT 16:00-19:00	17
14	18	19 PROJECT 16:00-19:00	20	21 PROJECT 16:00-19:00	22	23 SANT JORDI	24
15	25	26 PROJECT 16:00-19:00	27	28 PROJECT 16:00-19:00	29	30 PROJECT 16:00-19:00	1 D. TRABAJO
May							
	2	3	4	5 FINAL PROJECT PRESENTATION	6	7	8
16							

Design Studio Course = 9 credits

Critique Hours > 16:00 – 19:00 Mon, Wed and Fri

Studio Working Hours > 9:39 – 14:00 + 16:00 – 20:00 Mon, Wed and Fri

Field Trip Course = 1 credit

Schedule as calendar marks

02 INTRODUCTION

SUBJECT >

This is a course about design process. It is also a course to bring the students closer to the European urban culture. Barcelona belongs to this culture and that influence in an intimate way how architects observe reality and how we transform it with our decisions. This course is NOT about making a building(s). Instead, the purpose of this studio is to generate IDEAS in a design PROCESS using the language of architecture that results into a building(s). The given exercises are intended to guide you in defining those ideas and design process.

We ask our students to be immersed in the next 16 weeks into this other world of complexity, which is different from their familiar urban environment, and to adapt themselves to the rhythm and conditions of our particular academic and professional agenda.

The theme of the project is the future Barcelona Provincial Library located next to the Francia Station.

This is an existing project that is currently in the architectural design and archaeological site study phase. We think of this studio as an opportunity to connect and engage our academic investigation with the actual project.

At the same time, the credibility of the theme has to be understood as a reason to follow the events and debates in the press or other media on this topic through the next coming months.

The Provincial Library will have an approximate area of 15.000 m².

The library will be sited over a lot of approximately 18.000 m². (The modification of the Metropolitan General Plan MPGM of 1995 established a viable construction for the sector of 27.000 m²).

A basic initial program will be given later. The detailed program of the library will be composed together by students and professors and it will be an important part of the student's work.

We will not establish any rule about height or alignment.
Valid evacuation and fire regulations will be applied.
(additional information will be supplied).

The course will be divided accordingly to the following sequence:

First: **OBSERVATION**
Second: **FORMULATION**
Third: **SUCCESSIVE ANSWERS**
Fourth: **PROJECT**
Fifth: **CONCLUSION**

THE SITE > Rodalies-Estació de França (Francia Station)

>> *Descriptive data:* Site assigned for the construction of the future Barcelona Provincial Library, previously used as a parking lot with a defined surface between the streets of Pla de Palau, Dr. Aiguadé and the Francia Station's hangars façade.

>> The site gives façade to de Plaça de Pau Vila (plaza) and Ronda Litoral (road).

SITE AREA > 18.187 m²

INFORMATION >

Digital documents supplied: (plans, photo plans and aerial photos)

Bibliography >>

1. Atlas de Barcelona. Segles XVI-XX.
Col.legi Oficial d'Arquitectes de Catalunya.1982
2. Cataleg del Patrimoni Arquitectonic Historic-Artistic de la Ciutat de Barcelona.
Ajuntament de Barcelona
3. Arees De Nova Centralitat.
Ajuntament de Barcelona. 1991
4. Plans i Projectes per a Barcelona 1981-1982
Ajuntament de Barcelona. 1983
5. Projectar la Ciutat Metropolitana.
Corporació Metropolitana de Barcelona. 1987
6. Barcelona . La Segona renovació.
Ajuntament de BARCELONA. 1996.
7. 1999 Urbanismo en Barcelona.
Ajuntament de Barcelona. 1999.
www.bcn.es
Other complementary bibliography will be given in each session.

PROGRAM >

Excerpt from "A NEW CONCEPT OF A LIBRARY"
DIPUTACIÓ DE BARCELONA.

The idea of a library as an exclusive space for students or as a storage room for books of all types, must leave us to a new public library concept, open to everyone, with the technological support that would simplify the democratization and the dispersal of information, the knowledge transmission, the academic formation, the permanent education, the self-informing and the free time.

In order to make libraries continue to have an important role in the social development, we need, first, to have libraries and, second, to permeate the environmental changes and to advance their needs in the following structure:

- They should allow to pass information to knowledge from services with an added value.
- They have to be conceived as a social public center with local territory.
- They should be dynamic entities, driving and dynamic.
- They should be structured as a territory cultural reference incorporating new services, such as, information nodes for resources and activities, promoting dynamically cultural and complementary activities including organizing reading campaigns inside the buildings and in other spaces. They must add to the traditional services other modern support such as self-learning and training of various kinds of users.
- They must know the surrounding environment and give particular answers to that place.
- They must be oriented to the users, their preferences and customs. This adaptation will affect space design and service design, background typology, quality of the works and the hours open to the public.

- The infrastructures have to be adequate, with an updated documental background and informatics connections that can make information and communication technologies available and accessible
- They must define communication strategies and apply cultural marketing techniques designed to advertise the services offer and connect with potential users (such as professionals, firms, retirees, the unemployed, women exclusively dedicated to house work...)
- They must integrate, coordinate, and collaborate with other institutions and facilities that work in the influence area to economize efforts and globalize performances.

PUBLIC PROVINCIAL LIBRARY FUNCTIONS >>

The Barcelona Public Provincial Library has a double mission:

- A public library of a provincial extent
- A central urban library

BASIC FUNCTIONS AS A PUBLIC LIBRARY >>

- Center that guarantees the democratization of culture and knowledge
- Information Center
- Permanent Information Center and Self-Learning
- Reading promotional Center
- Collaboration and Research Support Center
- Cultural Space and Meeting Point. (The most important social center of the territory for public information)
- Leisure space

SPECIFIC FUNCTIONS AS PUBLIC LIBRARY OF PROVINCIAL EXTENT >>

- Receptor Center of Legal Deposit Material
- Loan Central between libraries.

SPECIFIC FUNCTIONS AS URBAN CENTRAL LIBRARY >>

- Coordinating Center between Institutions
- Managing Center of the Public Lecture system for the city
- Unit that centralize city's information services
- Support for the Bibliobuses (library buses) service

SERVICES >>

- General and local information formed by internal and external funds
- Host for reception, information and delivery for informative material
- Consult and evaluation of the documents of every kind.
- Loan of the Library's documental material
- Loan Reciprocity between libraries, public and private institutions.
- Children and young readers loan.
- Specific services for disabled
- Specific services for firms and of selective information.
- Visual and Audio supports.
- User's Training.
- Advise and help to get initiated in the use of telemetric supports.
- Advice à la carte.
- Support on self-learning and work groups.
- Reading promotional activities, story telling, book presentations, musical auditions and projections.
- Cultural dynamics activities for children and adults, CD presentations, conferences, workshops and other activities
- Cafeteria and wardrobe room
- Media reproduction services

03 PROGRAM DRAFT

1.- ACCESS

2.- VESTIBULE < area = 1.000 m2 >

- information
- loan
- reference area
- press zone (new features and promotions)
- exhibition area
- computers area

Linked areas: photocopy / toilettes / ticket office / wardrobe

3.- TECHNICAL AND ADMINISTRATIVE AREA < area = 1.800 m2 >

Head office:

- head office
- sub-director's office
- service coordination
- secretaries
- resources

Technical services: acquisitions and circulation

- loading and unloading
- acquisitions
- documents reception
- circulation

An area for research, training and book restoration will be included.

4.- INFORMATION SERVICES < area = 500 m2 >

5.- READING ROOMS < area = 1.850 m2 >

It will be both open and closed reading rooms, including a 70% of documental storage, the rest will be closed or depending on needs.

6.- ADDITIONAL SECTIONS < area = 520 m2 >

- audiovisual
- microfilm
- cartography
- reserved
- compacts

7.- CHILDREN LIBRARY < area = 1.200 m2 >

- reading room
- playroom
- special education classrooms
- training

8.- PUBLIC AREAS LINKED TO THE LIBRARY < area = 1.500 m2 >

(independent functions)

- cafeteria, terraces,
- bookstore, shops
- multiple uses room (conferences, projections, exhibitions)

9.- BOOK DEPOSIT < area = 2.500 m2 >

- bibliographic storage
- compacts

10.- PARKING < area = 2.200 m2 >

11.- CIRCULATION SPACES

12.- INSTALLATION SPACES

TOTAL AREA = 13.070 m2

04 PROJECT CALENDAR

WEEK 1-5 OBSERVATION

19.01.04 DESIGN STUDIO MEETING

Document Distribution
Visit to the site

26.01.04 PRESENTATION OF EXERCISE 1:

Q: HOW IS THE SITE?

Submission date 04.02.04

Make a photographic montage of 10 shots compose as one image that reflects your fundamental argument of the site. This exercise serves as a narrative document that is inclusive of the things that have caught your attention. These things can be, but not limited to, movements, density, rhythm, adjacency, undulation, views etc. We invite you to mix various scales and to manipulate the images accordingly but minimally in Photoshop.

REQUIREMENTS: The final document should be in digital format, printed in color. The image should be 55 cm in width and an undefined height. This document should illustrate clearly an argument of your understanding of the site.

27.01.04 LECTURE: Site. Various Scales

Coordinador : Jaume Barnada

- Themes: Barcelona.
- Ciudadela – The Passage that Connects to the Sea
- Torre de Miralles.
- Edificio de centro de Biotecnología. Universidad Pompeu i Fabra.
- History of Born. Project: A New Library for Born.
- New location adjacent to Francia Station.
- Presentation: SUMMARY

03.02.04 LECTURE: Local References.

Coordinators: Anat Kleinman and Ruben Wosovosoff

Sites to Visit:

Fundación Tapies//COAC///Biblioteca Nacional//and others

Sites to Analyze:

Fundación Tapies / Biblioteca Central / Biblioteca Coac / (group visit)

Fundación Miró / Caixa Forum / ETSAB / Pabellón de la República Española (smaller groups)

OBJECTIVES OF SITES VISITS AND ANALYSIS:

1 To reach a critical analysis of each example to be used as a tool on the design process

2 To expose issues, ask questions and see different solutions for the same problem

06.02.04 PRESENTATION OF EXERCISE 2:

Q: WHAT IS A LIBRARY?

Submission date 13.02.04

- Meet at the entry of COAC library, 1-3 Arcs St. Ground floor. (hour to be confirmed: 2 pm till 5pm).
- Bring a sketchbook and other materials for sketching
- *Presentation from professors, general comment about libraries to be visited and the work to be done during the visit*
- A set of plans of each site will be given
- Analysis of the Main Aspects of the Library Typology, urban relation, situation in the building, structure, geometry, construction, functional scheme, circulation, light, acoustic aspects, materials...

REQUIREMENTS: Please make some sketches and note the schemes that synthesize the main aspects of the example. The exercise should be done at the end of each visit. The illustration should be composed in a DIN A2 panel consist of the following:

1. Schemes of library (plans, sections, sketches)
2. Critical Conclusion (aspects to be modified...)
3. A new name for the library.

10.02.04

lecture: International References.

Coordinator: *Tom Louwette*

Study: Library of France by Dominique Perrault

Library of Asplund and Sendai Mediatheque by Toyo Ito

Presentation: To be confirmed by professors

research: Other references: Literature, Painting.

Personal Research.

Presentation: work list. Brief comment.

WEEK 5

STUDIO FIELD TRIP

WEEK 6-7

FORMULATION

23.02.04

**PRESENTATION OF EXERCISE 3:
WHAT ARE YOUR SUBLIMINAL INFLUENCES?**

Submission date 03.03.04

Please document briefly the initial ideas about the project, organized in a web that explains the relationship and the conflicts that we will be establishing.

This document will have the appearance of a microscopic photography collecting traces of an electron in acceleration inside a particles' tunnel. This is an attempt to define the interest fields more than the solutions. The document will be a graphic sketch that collects some questions and interests that the project will encounter, directly or indirectly. The decalogue of intentions of the project of Sendai Mediatheque from Toyo Ito should serve as a reference.

REQUIREMENTS: An illustration in a DIN A-2 panel describing the above mentioned. All group works will be collected digitally in a single format.

WEEK 7-8

SUCCESSIVE ANSWERS

05.03.04

**PRESENTATION OF EXERCISE 4:
HOW CAN WE START A PROJECT WITH . . . an intuition, a color, a sound, a light quality, an idea on the exterior space, or interior space, a**

texture, a sensation, a memory, a usage, and/or habits or rituals induce to the new users?

Submission date 12.03.04

The following series of exercises is to target a specific aspect of the project at hand. The objective is to zoom in an element that either serves as another perspective of understanding the concept of the project, or it could function to verify, reinvent or even contradict our constructed premises. This is an attempt to manipulate our decision making by breaking the approximation to successive and more precise scales that establishes the project's process. The three elements are: Light, Material and Furniture. Each student will be assigned a topic of investigation accordingly.

LIGHT

How does light enter into a library?

How does light alter in space, in time?

What about shades and shadows produced by the light, how do they influence a space?

Which devices are appropriate to the building and the context?

How are the windows in a library?

MATERIALS

What color(s) and texture(s) is the façade made up of in the library?

Which are the materials you would use?

FURNITURE

Design briefly a furniture type for the Library. Can you go deeply into an exercise of ergonomics before the building is designed?

Ref: Louis Khan Library
Murcia Library of Torres Nadal
Beinecke Library at Yale
Wright's / Asplund's / Lewerentz's/ furniture
Catalogs of

REQUIREMENTS: Each exercise will be presented in photocopy over a panel in DIN A-2 format. All group works will be collected digitally in one single format. Every one of the small projects has to contain enough information in plan, elevation, section and perspectives or photographic montages to understand clearly the intentions that are being investigated. The scales will depend on each of the subject and it will be detailed with precision as the project is being developed.

WEEK 9 INDEPENDENT FIELD TRIP

WEEK 10-15 PROJECT

22.04.04 PRESENTATION OF EXERCISE 5:
WHAT IS YOUR INTERPRETATION OF THE LIBRARY NOW?
Submission date 31.04.04

With the assumptions of the previous exercises, of the site, influences and of details, this exercise is to revisit your understandings of what a library is, and to return to the scale of a building. What beliefs and ideas do you have now of the above that

reinforce or contradict your project? Illustrate with a diagram these reconstructed concepts.

REQUIREMENTS: An illustration in a DIN A-2 panel describing the above mentioned.

WEEK 15 PROJECT + CONCLUSION

With the idea of the previous final reviews to the preparation of the presentation material the Thumbnail web of week 4 will be repeated. This new version of the web will be understood as an architectural and theoretical reference map to define the material from the field studies as in any other seminar's documents.

WEEK 16 FINAL PRESENTATION

REQUIREMENTS: 3 DIN A-2 panels including all the necessary illustrations and diagrams to present your project. This includes diagrams, site plan, building plans, sections, elevations and model(s). A more specific requirement will be given to each individual accordingly.

05 STUDIO FIELD TRIP (DRAFT) . DESTINATION LIST

CITIES / PLACES OF INTEREST / OFFICES / INSTITUTIONS+SCHOOLS / PUBLISHERS

A more detail and specific description of the destination to be studied will follow in the first meeting.

SUPER DUTCH, published 4 years ago by Bart Lootsma sets our tone. Little space for interpretation is left. Dutch pragmatism is being imposed as a new 'International Style'.

In the tradition of the post WW period, the era when Piet Mondriaan, Theo Van Doesburg and Gerrit Rietveld explored media such as visual arts and furniture design in search for a new architecture, young Dutch architectural studios continue on questioning the architectural responsibility, using their home-site as a **LABORATORY for new ARCHITECTURE**, in a way preparing themselves to travel outward bound.

The international port of **ROTTERDAM**, together with Antwerp, one of Europe's largest harbours, is intrinsically connected with this flourishing architectural attitude. Along with Government supported projects that house every citizen, and in a time when construction economy is well nourished, nearly every month these cities are reinventing their cityscapes and skylines.

AFTER SPRAWL, most recently published by Xaveer de Geyter, deals with these larger Northern European (sub)+urban situations, characterized by cities distanced for no more than a day of walking, nowadays the in-between landscape is being densified without leaving vital open space which are converted into dull commonplace. How will the Dutch strategize this problem in the future?

This problem becomes our motivation to visit in a sequence of short, one day trips, to other nodes of the network (Amsterdam, Utrecht, Antwerp, Brussels.....).

ROTTERDAM >

PLACES >>

Schouwburgplein, West 8
UGC cinema, Koen Van Velzen
Kunsthall, OMA
Museumpark, Yves Brunier
Nederlands Architectuur Instituut, Jo Coenen
Nieuw Luxor Theater, Bolles Wilson
Huis Sonneveld, Brinkman - van der Vlugt
Erasmusbrug, UNstudio
Museum Boymans en van Beuningen, Robbrecht Daem Architecten
Kop van Zuid, Architecten Cie/OMA/Renzo Piano/Bolles Wilson/...
Van Nelle Factory, van den Broek en Bakema
Boompjes, KCAP
Mullerpijper, KCAP
Hogeschool + Primary School, KCAP
Busstation, OMA
Parasite
Ichtus Hogeschool, Erik van Egeraat

OFFICES >>

NL architecten // de Architecten Cie // Neutelings Riedijk Architecten
OMA/AMO // West 8 // MVRDV // KCAP ASTOC // Eric van Egeraat Architecten
Van den Broek en Bakema // Koen Van Velzen // NOX // MAX..

INSTITUTE >>

the Berlage Institute, post graduate laboratory of architecture

PUBLISHERS >>

010 publishers // NAI uitgeverij // de Architect // Archis

DELFT >

INSTITUTES >>

TU Delft
Campusbibliotheek, Mecanoo

AMSTERDAM >

PLACES >>

Pathé Cinema, Architecten Cie
Java eiland - Borneo Sporenburg, West 8/Hans Kolhoff/Wiel Arets/Neutelings Riedijk/KCAP/..
GWL site, KCAP
WOZOCO, Amsterdam Osdorp, MVRDV
Botania Appartments, Architecten Cie
Piranesi Appartments, Hans Kolhoff
Schiphol Airport, Benthem Crouwel Architecten/West 8
Villa Arena Shopping Centre, Benthem Crouwel Architecten
Arena Stadium

Orphanage, Aldo van Eyck
Silodam, MVRDV
Bredero College, SeEARCH
the Bijlmermeer

OFFICES >>

Klaus en Kaan Architecten // Herman Herzberger // SeARCH Bjarne Mastenbroek // Zeinstra Van der Pol

UTRECHT >

PLACES >>

Educatorium, OMA
Minaert Building, Neutelings Riedijk
Privat Double House, MVRDV+Bjarne Mastenbroek
Bijvoet Centre for NMS facilities, Unstudio

ALMERE >

PLACES >>

New City Centre Masterplan, OMA
Offices, Almere Business Centre, Unstudio

EINDHOVEN >

PLACES >>

TU Eindhoven

GRONINGEN

PLACES >>

New City Museum, Alessandro Mendini/Coop Himmelblau/Starck
Video Busstop, Bernard Tschumi/OMA

DEN HAAG

PLACES >>

Parking + Metro, OMA
City Hall, Richard Meier
Nederlands Danstheater, OMA

HILVERSUM

PLACES >>

Villa VPRO, MVRDV

TILBURG

PLACES >>

Museum De Pont, Bentham Crouwel Architecten
013 PopCentre, Bentham Crouwel Architecten
Garden, West 8

MAASTRICHT

ARCHITECTS >>

Aldo Rossi // Wiel Arets // Siza

BREDA

PLACES >>

Appartments, XDGA Architecten

ANTWERP (B)

PLACES >>

DeSingel Beel
Centraal Station MVRDV
Justitiepaleis Richard Rogers
B-architecten
Robbrecht en Daem
vai vlaams architectuurinstituut

BRUSSELS (B)

PLACES >>

Noord Zuid verbinding
Kunstberg
BOB 361
Christiaan Kieckens
Xaveer de Geyter
51N4E

LEUVEN (B)

PLACES >>

het STUC Neutelings Riedijk
Nieuw Provinciehuis Vlaams Brabant, Goncalo Byrne + WIT
Stations Omgeving, Manuel de Sola Morales + Marcel Smets
Masterplan Gasthuisberg, KCAP

INSTITUTE >>

Katholieke Universiteit van Leuven Departement Architectuur en Stedenbouw
Stad en Architectuur vzw

GENT (B)

PLACES >>

Vlaamse Milieu Maatschappij, HDSPV
New Palace of Justice, Stephane Beel

06 WHO WE ARE

MIGUEL ROLDÁN

Miguel Roldán graduated in 1998 in the Escola Superior d'Arquitectura de Barcelona (ETSAB). Currently he is the co-Director of the Exchange Program for Architecture Schools between the Universities of FPC-UPC (Barcelona, Spain), ITESM of Monterrey (Mexico), Clemson University (USA) and University of Montreal (Canada). He is the Adjunct professor of Clemson University School of Architecture and Texas A&M University since 1999. He was the associate professor at ETSAB in 1988-2000 and professor of "Àrea de Projectos" at ESARQ-UIC (1997-99). He is also a member of the Council of Direction and Director of Educational Policy at ESARQ-UIC. He has collaborated with other schools of architecture in Europe and the Americas including Calgary, Georgia Institute of Technology, USA, Tulane University, USA and in Milan. He has organized, between other activities, the workshop of *FIPSE/CEE Atlanta Seminar*, together with Georgia Institute of Technology, Washington Catholic University, Innsbruck, Paris La Villette, the workshop *Groundcontrol Barcelona Fast* and *the Calary 99 Studio*.

Miguel Roldán is currently the partner of Roldán + Berengue arqts, Barcelona since 1988. His work has won numerous design award including the FAD Prize in Architecture 2002 and the First Award Nacional Hispalat 1999-2001. His major works include m&m house, Bellaterra, Barcelona Activa, Barcelona. His work has been published in Catalog of the Bienal of Spanish Architecture 2003, a+u (Japan), Wallpaper (UK), Architect y Abitare (Italy), C.A. (Chile).

CECILIA THAM

Originally from Hong Kong, and grew up in Macau, Cecilia Tham did most of her education in United States. She graduated from Harvard University Graduate School of Design (GSD) in 2002, with a degree of Master of Architecture, along with the Faculty Design Award. She also has a Bachelor Degree of Science in Biology from Emory University. Her experience includes numerous collaboration with Mack Scogin Merrill Elam Architects in Atlanta, Toshiko Mori Architect from New York, Enric Mirallés and Benedetta Tagbuelia Architects in Barcelona and most recently with Roldán + Berengué in Barcelona. She has been involved with several exhibitions including *Material | Immaterial* in Cambridge. She has been assistant to numerous studios and has taught as studio instructor for Career Discovery Program at Harvard University Graduate School of Design.

TOM LOUWETTE

Originally from Antwerp, Belgium, Tom Louwette has received his Master in Architectural Engineering degree from Katholieke Universiteit Leuven in Belgium in 1998. His previous professional experience includes independent collaboration ET with Els Van Meerbeek from Belgium, and with various offices such as Samyn and Partners from Brussels, Henk De Smet – Paul Vermeulen Architecten CV from Ghent, Roldán + Berengué arqts from Barcelona and Wit Architectenvenootschap from Leuven. He participated as a studio assistant in collaboration with Professor B. de Meulder at the Katholieke Universiteit Leuven, Department of Architecture, Urbanism and Urban Planning. His work has been exhibited in *Les Gares et ses Environs*, Courtrai, *Renospecto*, Ghent and *Gra-icture* at Dansk arkitektur Center.