

Guest edited by a leading national organization in one of the European countries. Within a range of themes, they strive to give deeper insight into the current state of architectural affairs.

In December 2013, 64 per cent of the Catalan Parliament voted in favour of a referendum to be held on 9 November 2014. Among the issues on the table: Should Catalonia achieve statehood? And if the answer is yes, should it be an independent state? The Catalan drive for independence is evident on many levels, but also manifests in topics related to architecture (see Bearings, A10 #55). We asked the Col·legi d'Arquitectes de Catalunya (COAC) to guest edit our feature on Catalan architecture today... here is their story.



NUG ARQUITECTES
Amadeu Santacana, Umberto Viotto



EMILIANO LÓPEZ MÓNICA RIVERA ARQUITECTES
Mónica Rivera, Emiliano López



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JOSEP CAMPS & OLGA FELIP ARQUITECTURIA
Olga Felip, Josep Camps



JORDI MANSILLA + LAIA MESTRE
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CADAVAL & SOLÀ-MORALES
Eduardo Cadaval, Clara Solà-Morales



BOSCH.CAPDEFERRO ARQUITECTURES
Ramon Bosch, Bet Capdeferro



MAIO
Guillermo Lopez, Anna Puigjaner



BLANCAFORT-REUS ARQUITECTURA
Patricia Reus, Jaume Blancafort



BACH ARQUITECTES
Anna Bach, Eugeni Bach

Catalonia responds to the crisis

TEXT: SANDER LAUDY

The Catalan character is marked by the duality of *seny* ('common sense') versus *rauxa* ('outburst'), and it is between these two states of mind that Catalans have tried to manage the crisis in recent years. What will we need to change drastically, and what from the past will we keep for the future? Times have changed for region's population, and the architects' guild is certainly no less self-reflective than the rest of society.

The story is known: Spain was booming and foreign investors and the European Union ensured cheap money, with which complexes of second homes and high-quality infrastructure were constructed, respectively. The houses in the suburbs

of Madrid now stand empty en masse, and at present not a single aeroplane has landed at the airport in Castellón. Meanwhile, even the ceramic tiles on the facade of Calatrava's Palau de les Arts are falling off, placing the architect definitively in the corner of self-enriching, ignorant wasters.

Although it has not yet led to shocking results, the crisis has brought everything in Spain into question, from utility companies to political parties, and from the king to the football clubs. Ruthless reductions in social services, corruption scandals and dramatic unemployment have forcibly torn the population from its lethargy. Forty years of dictatorship, then a transition

to a democracy in which parties with opposing interests were content to remain agreeable, and 30 years of democracy with an economic tailwind had robbed the Spaniard of his critical ability. But that has now returned.

For the Catalan, this also means that the relationship with the rest of the state has come up for discussion. Suddenly, he or she realizes that the constitution of 1978, which purported development of cultural and administrative autonomy, just stood there inertly – nothing ever came of it. Even now, one can see how dramatic it actually is that it had to take until the end of 2013 for a high-speed rail connection with France to come, and that the associated Sagrera station is still far from completion. Meanwhile, the central government invested more in the line from Madrid to Santiago de Compostela last year than in this economic artery, to give just one example.

Catalonia has remained comparatively excused from the excesses of the real estate

bubble and the associated extravagance and corruption, and therefore the region also feels morally motivated to make a clean slate. *Tabula rasa* is a serious option in 2014, and this means, at the administrative level, that the region might well desire to cut loose from Spain. How far this process will be carried out is very unclear, but it is significant that scenarios that were unthinkable until recently are now discussed seriously and in detail.

In architecture, a radical 're-foundation' is now a realistic option as well. And, just when the social utility of architecture should be vehemently discussed, the College of Architects of Catalonia (COAC) is struggling. This internationally renowned institute, which is financially driven by the administrative expenses of construction projects, has – understandably – lost a large portion of its income; nowadays there are 90 per cent fewer square metres of architectural projects than in 2007.

In the spirit of the Catalan tradition, however, which places architecture and

urban design at the centre of society, and assigns the architect a prominent role in the public arena, a grassroots initiative has emerged in the form of an association: *Arquitectes per l'Arquitectura* (Architects for Architecture, or AxA). Within this collective of volunteers, established old hands and members of the younger generation have found each other, and together their goal is to demonstrate the importance of architecture for the population of Barcelona and Catalonia as a whole. Among the board members are Olga Felip and Eugeni Bach, and the association's independent, cosmopolitan attitude allows them to face organizations like the Catalan government and Barcelona's department of urbanism in a frank and honest manner.

Besides hosting all kinds of public debates, AxA invites citizens for visits to newly completed as well as 'old modern' buildings. Its activities focus on architecture that manifests itself directly in the lives of citizens; therefore, instead of museums,

subway stations and schools make up the excursion programme. The association also actively seeks to stimulate discussion about public competitions and regional legislation. Similarly, joint activities of the municipality with educational institutes like ESARQ and IAAC show a desire to establish direct contact with society.

The emergence of AxA and other initiatives signals a strong awareness that the architectural profession must be reinvented, and that architecture itself requires new legitimation. These professional companions have taken up the challenge and, with uncertainty and verve, are formulating an answer. In searching for the meaning of architecture, themes such as social impact, sustainability and cost-conscious design have been thrust to the forefront, while formal treatises have succumbed to the times. Perhaps Catalonia, just as it did following the meagre years of the 1960s and '70s, will in due time pluck the fruits of this reflective period. ◀

Catalan and streetwise

A conversation on the new style of Catalan architecture between Manel Gausa, Carlos Ferrater and Lluís Comerón – Architects' Association of Catalonia (COAC), 18 December 2013

TEXT: JAUME BARNADA

Three prestigious architects from Barcelona come together at the Architects' Association of Catalonia's headquarters to talk about and reflect upon the new, budding style of architecture in Catalonia and the generation of architects that is now emerging. A few questions came to mind to get the conversation going, and they passionately began to discuss them, agreeing on almost every point.

What are the reference points for the new style of Catalan architecture?

The generational reference point that comes closest to contemporary architecture in Catalonia is the School of Barcelona, which is recognized for, among other things, projects that are professional, design-oriented and elegant. Any kind of reflection on this idea should start from there. Today we find ourselves with a new generation of architects who have emerged from different architecture schools (ETSAB, ETSAV, La Salle, UIC, IAAC, Elisava), who have discretely broken traditions and offer more cosmopolitan kinds of projects.

Oriol Buhigas offered an architectural style that was committed to a reinterpretation of history and in harmony with a pragmatic realism. The new Catalan architects are not innovative, but they are brazenly modern, working on giving importance to strategy and the creative process, and, across a network, globalizing the way of seeing architecture. In Catalonia, we find ourselves with a generation of young architects and a distinguished group of international architects who have all studied in Barcelona and have based their activities out of this city. More than a group, they have shown themselves as a diversity of ideas with a plurality of styles that have not coalesced in the same moment, or on the same terrain.

Does a new generation of Catalan architects exist?

It would be interesting to put together a map of current, contemporary Catalan architecture that recognizes the different schools of thought, their importance and their influences. It should include architects that have different styles, such as general interest, theoretical, designer, etc. Surely we would discover that some of the architects would not fit into any of the categories, and drawing a map always has certain risks, although, without a doubt, this would help us to get a bead on the process and test its flexible borders and contradictions. This talent map of the budding youth does not only have to include the parameters of projects that have already been completed as their only reference point, but should also include a classification system with multiple variables.

These architects are from Barcelona – Catalan and cosmopolitan – and they relate to each other away from a timeline; they do not need to be modern, nor find an excessive expressiveness in their projects. They are innovative enough in their

research. The young architects of today are eclectic; they have a wide variety of resources and they easily know how to use traditional elements. They specifically work on projects that have an intermediate scale and they are extremely precise in their use of ideas, materials and new compositional elements. If there is something that stands out about them, it is the realism of their work, which makes them far too normal. There are projects that make sense and move away from extravagance, and that propose balance, which is, in fact, what defines the character of these Catalans. We could ask them for a bit more expressive capacity in their use of colour, the process, or in the plasticity of their projects, since an architect should always strive to find new forms of expression.

What relationship do you see between the way architecture is being taught and the way it is being practiced by these professionals?

Just a few years ago there were links between the benefits to architecture and being educated in one of the Schools, and still today there is a need to make a pact with reality. However, there is a counter-trend that creates tension between the most formal styles and the use of more complex and variable structures, which also reinforces an expression through minimalist logic, and these structures, in turn, are not expressive and are based on research. The current Catalan architecture is expressed in the sum of research, production and quality, and it is not just about good drafting skills. In addition, we find temporal and constant reference points in the Catalan masters, such as Coderch, which offer a more realist architecture that has no qualms in incorporating sustainability, new materials and managing participative processes that include its citizens. And within all of this, there is a commitment to reality while passing through permanence and this moment of transformation of our society. This process of reinterpretation and the sum of values shows us a new praxis of thought that offers solutions to concrete problems and their resolution, showing their contemporary vision. These new architects are mediators who use quality before form; they are a young generation that defines processes that seek an uncertain final result, yet one that is effective.

Are there differences between how projects are carried out in Barcelona and Catalonia in comparison to Madrid, or other parts of Spain?



MANEL GAUSA I NAVARRO
Doctor of Architecture, tenured professor and Director of the School for Doctorates in Architecture and Design of the Faculty of Architecture at the Università degli Studi di Genova. In 1994, he co-founded the Actar Group and, since 1995, has been the director of Gausa + Raveau actarquitectura S.L.P. (Architecture and Urban Planning Studio). He was also Director of *Quaderns d'Arquitectura i Urbanisme* magazine (COAC) from 1995 to 2000. Currently, he is Dean at the Institute for Advanced Architecture of Catalonia (IAAC).



CARLOS FERRATER I LAMBARRÍ
Doctor of Architecture, President of the Consell Consultiu d'Habitat Urbà, Professor of architectural projects at the UPC, Director of the *Càtedra Blanca de Barcelona*, and academic elect for the Reial Acadèmia de Belles Arts de Sant Jordi. He was invested as a doctor *honoris causa* at the University of Trieste. In 2006, he founded the firm Office of Architecture in Barcelona (OAB).



LLUÍS COMERÓN I GRAUPERA
Architect and Dean of the Architects' Association of Catalonia (COAC). He has been practicing architecture since 1989, designing public buildings for both cultural and educational installations, primary health care facilities and penitentiaries for Barcelona's City Council, GISA and CatSalut, as well as both public (PMHB, IMPSOL, INCASOL, PUMSA) and private housing developers.



↑ A view over Barcelona, a city that is capable of effectively integrating many disparate elements into its public spaces.

Nowadays, in Madrid, we find projects are being reformulated in such a way that there is a ranking of form, which turns out excellent architects who design museums and projects that can be used as reference points. They are skilled at drafting and effective at building objects but they have difficulties in dealing with urban projects, working with people and small-scale projects, as well as having a certain kind of 'urban' autism. Much to the contrary, in Catalonia, the architects are 'streetwise' when they design a project, and this is an important, positive quality that generates a model that is more personal, unique and, at the same time, common to the entire generation. The city is the DNA and is at the heart of all the projects in Barcelona; it is constantly looking for relationship and exchange, while in Madrid, this kind of vision cannot be found. They use a drafting style that uses brute force.

Does the new Catalan architecture have a clear identity?

Identity, independence... it is not about a group of young architects but, instead, it is about the setting. They are not just groups of young people, since they have very different preferences; we are allowed to define them as a balanced group without radical styling. They are strongly tied to what is happening in Barcelona and in Catalonia, although we should lament the certain kind of positive confinement that goes on, much like what occurs in Ticino or Porto. The current Barcelona is not an

'These new architects are mediators who use quality before form.'

attractive cultural magnet the way Berlin is, but it is a city that is capable of effectively integrating many disparate elements into its public spaces, such as infrastructures or tourists. International architects have come to study or work in Barcelona, and they help to fill out the exchange network between what is happening locally and what is happening globally. This city is a great place for architects, urban planning, economic and productive sectors, etc. The public administration should understand that architecture is also an economic driver for the city.

The homogenization of architecture creates a stable environment that balances public spaces with the buildings around them and defines the urban landscape. This new generation of architects is emerging in a moment of systemic crisis, and they offer a sustainable, innovative and homogenizing model that allows for new 'outsiders' to appear, since there is a closed metabolism that has its own internal inertia. Perhaps there is overcorrection and respect for the urban context. The different schools of architecture have generated a collective that is very professional but eccentricity is looked down upon. It would be difficult for a new Miralles to appear in these times. Even though, in Madrid, more than one of the collectives we can find there have isolated styles that cannot be grouped together, even by ideology. Our new Catalan architecture is not monotonous, it is very urban. The relationship between architects that is being proposed is only a small representative part that is almost unconsciously sussed out, and seeks to relate a different contemporary Catalan architecture that is connected to international creativity. This generation has the capacity to work in Barcelona and for Barcelona while internationalizing their projects in a spontaneous way.

How do you see the city of Barcelona and the projects that it is developing?

Barcelona has a formidable level of environmental quality, a plethora of activities, landscape, nature, geography, etc. We should open ourselves up more and not lose sight of this enriching view of the city. We have a stable relationship between the people and the world, and this is a valuable productive alliance. Barcelona is attractive and welcomes newcomers, architects, who enrich this model since they, in turn, become a part of it and reactivate the network with their contributions.

Nowadays, we are working with an almost 'low cost' urban planning style, since we are not rebuilding the city the way we were in the '80s, however, we are doing projects that are renovating and constructing on a small to medium scale. Barcelona's City Council is working under the guise of grouping together different disciplines in the Urban Habitat Department that were not integrated before, which is an impeccable idea, since it allows them to work on different scales and carry out multidisciplinary projects in which there is a direct relationship between urban planning, housing, the environment, infrastructures and computer and communication technologies. We have gone from working in a city that was made up of open squares and streets to a city that imports icons, to a new system of investigation with a lot of creativity and where the city council plays a fundamental part in promoting some of the local projects that have a global impact, while keeping in mind the future of the urban fabric. Today we are faced with new projects with new architecture that will vary, without a doubt, the way the city is used. ◀

1

JOSEP CAMPS & OLGA FELIP ARQUITECTURIA

Josep Camps & Olga Felip Arquitecturia are a young practice based in Girona (Barcelona). Since 2006, they have won several awards and their work has been recognized, published and exhibited worldwide. The office has worked on urban, residential, leisure, educational, sanitary and cultural projects for both public and private sectors. Some of their most remarkable works are the Apse Square, the Cultural Centre of Ferreries and the Museum of Energy. In 2013, they received the Young Architect of the Year award from *Building Design* magazine, and Olga Felip was recognized by the *Architects' Journal* as the Emerging Woman in Architecture. Besides their work in architecture, design and urban practice, the two teach at universities, and are developing their PhD studies. Olga Felip is member of the Board of Directors of Architects

for Architecture (AxA), an association that promotes architecture as an instrument of social, technical and cultural progress to face the new challenges of the 21st century.

www.josepcampsolgafelip.net



2

JORDI BERNADO

FERRERIES CULTURAL CENTRE, TORTOSA (2010)

The old local market of Ferreries, after falling into disuse for several years, has been restored and extended to become the new Cultural Centre of the neighbourhood. The main old nave of Ferreries market has been preserved, and through its extension a new transition space is generated in order to enable the connection between the existing building and Joan Monclús Square. Additionally, the elevation that defines this public space is completed. The old nave gets involved with the public space, intertwining its interior with the exterior through a new access. The Joan Monclús Square intervention solves the access to the existing building in terms of slope, and at the same time makes it possible to carry out open-air activities related to the Cultural Centre. An important relationship is established between the market and its extension, from understanding the lines of horizontal

composition (cornice and skirting board), opposing the height of the new facade, contrasting the white interior of the nave, blended and homogeneous light, and acoustics muffled by wood strips, to a new, dark facade, accentuating shadows through the grooved texture of the material. A dialogue between an introverted space and a public space open to the entire community of Ferreries.

2

BACH ARQUITECTES

Anna Bach (Nummi, Finland, 1973), Architect Helsinki University of Technology, 2001. She has taught at the School of Architecture, UIC, Barcelona, and is currently Head Teacher for Final Degree and teaches Interior Design for Commercial Spaces at EINA, Bellaterra Autonomous University, Barcelona. Eugeni Bach (Barcelona, Spain, 1974), Architect ETSA Barcelona, UPC, 1999. He is a PhD candidate from the Department of Architectural Projects at ETSA. He has taught at the Mies Van der Rohe Chair – ETSA, at the School of Architecture, UIC, Barcelona and he is currently teaching First year Project Design at La Salle School of Architecture, Ramon Llull University. Bach Arquitectes is a Finnish-Spanish studio based in Barcelona and operating in the widest scope of architecture, from urban planning to interior and industrial design.

The studio has been awarded, a finalist and selected on several occasions at the FAD Awards, as well as selected for the 7th Ibero-American Biennale of Architecture and Urbanism, finalist at the 10th Spanish Architecture and Urbanism Biennale and awarded at the AJAC Awards for young architects. Their work has been showcased, among other exhibitions, in *Aproximacions COAC*, Barcelona, 2012; *Catalan Architecture*, at the Institut Français de l'Architecture, Paris 2009; *HiCat - Barcelona Museum of Contemporary Art*, 2001; *Eme3 - Centre for Contemporary Culture* Barcelona, 2001; *Spanish Pavilion*, Venice Biennale 2000, or in *Bo01 Parasite - The City of small things*, Copenhagen, Rotterdam, Oslo, London, 1999, and has been published in several books and magazines worldwide.

www.bacharquitectes.com



1

ADRIÀ GOULLA

3

MARGEN LAB (RODRIGO RUBIO & DANIEL IBÁÑEZ)

Daniel Ibáñez (Madrid, 1981) and Rodrigo Rubio (Alicante, 1978), architects from the Polytechnic School of Madrid (ETSAM, 2007) and Master in Advanced Architecture at the Institute for Advanced Architecture in Barcelona (IAAC, 2008), founded MaRGeN as a multi-scalar office for exploring new operative territories for architecture. MaRGeN production focuses on the convergence between urbanism and ecology in the interrelated fields of planning, architecture and engineering. MaRGeN has won national and international competitions such as Self-Sufficient Housing (Actar, 2008), the Arizona Challenge (Two Worlds Foundation, 2011) and the Gates of Collserola (Barcelona City Council, 2012), and their work has been awarded landmarks such as Park Citizenship Chile. MaRGeN has been invited

ANORO HOUSE, SANT ESTEVE DE PALAUTORDERA, BARCELONA

The project consists of the extension of an existing weekend house near the village of Sant Esteve de Palautordera, one hour north from Barcelona. The strategy, from the very beginning, was to treat the overall project as a 'dancing couple', where every part has its own role while dancing to the same song. The new couple is made of two similar characters. The volumes, the dimensions and proportions of the windows, as well as the materials and the construction techniques of the two are similar. They are equal but not identical; neither of the two tries to be the main volume, but it is easy to distinguish between both. It is not about twin brothers, like the characters of Dupond and Dupont, but rather, a pair of singularities inside the same unity, like Stan Laurel and Oliver Hardy.

to speak at national and international forums such as the Venice Biennale 2012, the Oslo Architecture Triennale 2013 and New York 2013 Innovation Summit.

www.margen-lab.com

SOLAR HOUSE, SMART CITIES CONTROL ROOM

Endesa Pavilion is a self-sufficient building (see A10 #50). Like a tree, it takes the energy from the surrounding energy flows. Each facade module produces electricity, and controls the sun's radiation, as well as natural and artificial ventilation and light. Like a leaf, each facade module is generating energy while producing a protective microclimate. The building is conceived as the result of the simple aggregation of these intelligent components, in the same way we could understand a tree as a result of the aggregation of a leaves. The pavilion is not a finished opera. It is not intended as a definitive icon. But it is a trial to define a multi-scalar constructive facade system, one based on a set of mathematical rules and logics easy to export and adapt to any location or material. It is ready to be integrated with local conditions and designed to be locally fabricated.

4

LACOL

LaCol is a collective of young architects who work in a horizontal way, investing in this work their illusions, interests and knowledge. From shared ethics, we understand architecture as a way to transform society, to work our surrounding environment in a critical manner, to change it by proposing new solutions in a positive way. LaCol believes in the transformation of the city through the active participation of its inhabitants, and we promote common actions in order to develop communal city transformations. The political, collective and voluntary actions are coordinated through the cooperation and co-working networks between individuals, collectives, associations and platforms that share their concerns and needs, defining new projects for the city by analysing, discussing and learning together.

www.lacol.org

EL BLOCONZE DE CAN BATLLÓ, BARCELONA

Can Batlló, once part of the industrial engine of Barcelona, is today an invisible giant in the middle of the city, behind its own walls. Premises waiting for a transformation, object of demands and popular struggle for more than 35 years, and nowadays going through a recovery process, led by citizens themselves since 2011. In less than two years a new library, a meeting space, a bar, an auditorium and other spaces open to the public (www.canbatllo.org) have been created. Low cost and reuse of the original materials of the building are the main premises in carrying out the adaptation of the building. LaCol coordinates restoration work carried out by community volunteers, the everyday users, during collective work days and through a team of four professionals who are part of an occupational plan financed by a municipal business.



4

COL·LECTIU LA COL·LECCIONERA BISTRATY

PEDRO PEGENAUITE

3



GRND82

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JORDI MANSILLA AND LAIA MESTRE

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ADRIÀ GÓDIA

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SANDRA PEREZNIETO

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ANDRÉS FLAJSZER

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GRND82

GRND82 is an open platform for young international professionals practicing in distinguished architecture and interior design studios throughout Barcelona. We enjoy working under a tight budget or in constricted circumstances because it provides us with an opportunity to research new ideas in programme, materials, and construction systems to adapt them to new social, economic and environmental realities. This research is reinforced continually through the studio's participation in various competitions and our members' teaching work in schools of architecture and design, such as ETSAV, Sint Lucas Arkitektuur, UMA Arkitektöskolan, ELISAVA and University of Illinois at Chicago, among others.

www.granada82.com

CASA EF, GIRONA (2013)

The house is presented in one only floor, placed above the garden, staring at the sea. An object that slightly touches the ground, timidly, respecting the natural slope avoiding huge ground interventions. The program of the house and the orientation of the different areas states the base for the perforation of the four corners of the prism. As a result four terraces with four different characteristics and conditions appear. Each terrace is associated to an interior space and to a different function of living: eating, cooking, being, sleeping... One big central patio finishes the duty of organizing the house as well as constitutes the main entrance to the house.

6

ORTONEDA-RISSE

Jordi Mansilla Ortoneda, BArch at the Escola Tècnica Superior d'Arquitectura de Barcelona, Professor at the Escola Superior d'Arquitectura La Salle and the Barcelona Architecture Centre. Laia Mestre Risse, BArch at the Escola Tècnica Superior d'Arquitectura de Barcelona, Master in environmental sciences. Universitat Oberta de Catalunya. Together they formed the Ortoneda-Risse office of architecture in 2005, and have since received several awards, including Facultat de Informàtica, UPV, Guipuzcoa, 1st Prize; Instituto de Liderazgo de las Segovias, Nicaragua, COAG Galicia, Ong Fundemuni, 2nd Prize; Decanato del Campus de la Justicia de Madrid, 3rd Prize; Arquitectes Sense Fronteres pavilion, 19th UIA Congress, 1st Prize.

www.ortoneda-risse.blogspot.nl

WINERY CENTRE OF CAN CALOPA, COLLSEROLA, BARCELONA

The winery centre of Can Calopa de Dalt in the mountains of Collserola represents the opportunity to recover the agricultural landscape of Barcelona. This project of architecture and landscape integrates the new vineyards with the reconstruction of the old farm and a new residence for handicapped people. It implies three levels of decisions that intend to respond to the main opportunities using design as a tool: ecology, creating a traditional landscape and new buildings with a zero footprint; production, a simple architecture that gives multiple possibilities of use; and social, making possible a mental appropriation by the new handicapped inhabitants.

7

SERGI PONS, RICARD GALIANA, PAU VIDAL

Pau Vidal (Barcelona, 1977), Sergi Pons (Barcelona, 1977) and Ricard Galiana (Barcelona, 1976) graduated as architects from the Escola Tècnica Superior d'Arquitectura de Barcelona in 2003. Since then, they have been running their own architectural practices under different associations. Together they have collaborated in several projects, such as Torre Júlia, which was awarded the Premi Ciutat de Barcelona 2011 d'Arquitectura i Urbanisme.

www.sergiponsarchitect.com, www.ricardgaliana.com, www.pauvidal.eu

TORRE JÚLIA, GOVERNMENT-ALLOTTED HOUSING FOR THE ELDERLY, BARCELONA

A prominent feature in the city's northern quarter, Torre Júlia rises to a height seventeen floors (see A10 #52). There are three areas in the building. Each community has a larger assigned space, where users carry out most of their collective activities. These spaces, the core of the proposed project, figure plainly on the building's frontage, which is wrought entirely in concrete and works as a cantilever beam. Wide corridors overlooking the city, stairs in all outdoor places, double-spaced areas and sun-shaded terraces configure a building that is intended to give elderly people an opportunity to socialize and engage in community activities.

8

CADAVAL & SOLÀ-MORALES

Cadaval & Solà-Morales was founded in New York City in 2003, and moved to both Barcelona and Mexico City in 2005. The studio has won numerous awards including the prestigious Bauwelt Prize (Munich, 2009), the Young Architects Prize from the Catalan Institute of Architects (Barcelona, 2008), the Design Vanguard Award (New York 2008) a Mention of Honour for Young Architects from the 9th Spanish Architecture Biennale (Madrid, 2007), The Silver Medal of the 11th Mexican Architecture Biennale (2010) and the Prize of the Ibero-American Architecture Biennale (Cadiz, 2012). Cadaval & Solà-Morales have completed built projects in the United States, Spain and Mexico. Their work has been selected for multiple exhibitions in Europe and abroad, including, among others: The Venice Biennale and the Barbara Capocchin Biennale in Italy, the FAD prize exhibi-

tion, and the Exhibition of Young Spanish Architects organized by the government of Spain. Cadaval and Solà-Morales' work has been published extensively worldwide. Eduardo Cadaval and Clara Solà-Morales have taught and lectured at several top academic institutions in Europe and North America. They are both associate professors of Architecture and Urban Design at Barcelona and Tarragona schools of Architecture, respectively, and visiting professors of the Barcelona programme of Calgary University. They have acted as critics at such universities as Harvard, Yale and the University of Pennsylvania. In 2007, Cadaval & Solà-Morales were considered by Wallpaper magazine as one of the world's ten best young offices.

www.ca-so.com

TEPOZTLÁN LOUNGE, TEPOZTLÁN, MORELOS, MEXICO

The lounge is set to be a central communal space for leisure in nature. The project is a negotiation between interior and exterior, a construction of an in-between condition, an inhabitable threshold, which becomes the main space of the project; the limits between the open and the content space merge to produce a single architectural entity. The design establishes three separate living quarters designed in accordance to the three activities planned; each of them is a set space defined by its use, but also by a very clear and simple architectural container. But it is the desire to give continuity between these three separate areas where the project is empowered and becomes meaningful; a continuous space, in full contact with nature but protected from its inclemency, is set up not only to expand the enclosed uses, but also to allow new activities to arise.

The building is located as a plinth valuing the views of the mountains. The building wants to be respectful to the existing context, and understands that the vegetation and life in open air are the real protagonist. Two impressive existing trees are incorporated within the layout of the lounge, as if they were part of the programme itself. The Tepoztlán Lounge is constructed in concrete not only because it is an inexpensive and labour intensive material in Mexico and to minimize its maintenance, but also to expose its structural simplicity and neutrality towards the astonishing nature.

9

NUG ARQUITECTES

In 2000, Amadeu Santacana and Umberto Viotto established nug arquitectes in Barcelona. For nug, working in the field of architecture entails understanding its boundaries in a blurred and diluted mix that is often contaminated with other disciplines, mainly in developing projects for competitions, related with the architecture and culture. The studio has since won 27 prizes, designed eleven exhibitions, participated in fourteen collective exhibitions, taught at seven international workshops, and given 21 lectures.

www.nugarch.com

REFORM AND EXPANSION OF MANUEL DE PEDROLO SECONDARY SCHOOL, TÀRREGA

The expansion, devised for housing sports activities, must be capable of absorbing a far more wide-ranging programme. Simultaneously, Tàrrega must develop a strong cultural demand, emphasizing the theatrical tradition. The piece will become a device which can work depending on users' desires. A sliding door and a curtain set the stage for outdoor 'acts', a stage without a backdrop permits undertaking cultural representations, acoustic ceilings and curtains fit out the space as an assembly hall, the external light and a lightweight floor fit it out as a sports zone, etc. The combination of a few mechanisms permits the configuration of the space, adapting it to the demands of each function.

10

MAIO

Anna Puigjaner and Guillermo Lopez are co-founders of MAIO, a collective that brings together creators to generate ideas and architectural solutions in order to re-imagine objects and sites. They combine professional activities with academic (ETSAV, Wash-U), editorial (Quaderns) and research activities. Their works have been published in magazines such as *Domus*, *ON Diseño* and *Detail*, among others. MAIO has been recognized several times with awards such as: FAD 2012 award, Finalist of the Arquia/Proxima Award in 2012 and 2010 of the Architect's Bank Foundation ARQUILA, LampLighting Solutions Award 2009 or the FAD Award finalist in 2007 and 2008.

www.maio-maio.com

MAIO STUDIO, BARCELONA

The project, designed by architects Anna Puigjaner and Guillermo Lopez, members of MAIO design team, involves the conversion of a space that formerly housed a washing place into an open studio for professionals from different fields of architecture and design. The existing 40-metre-long building was a continuous space, with variable sections and extremely poor lighting. Hence, the proposal focuses on the opening of a patio, literally conceived as an outer room, to improve the interior lighting. This outer room divides the 40 metres of the initial space into two areas. The front area is open to the street and left empty to accommodate activities related to the public, such as meetings, events and exhibitions, while the rear side houses a long table and is intended as the main workspace. The new patio has been designed as a room which allows

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PEDRO PEGENAUTE

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BLANCAFORT-REUS ARQUITECTURA

Blancafort-reus arquitectura is a studio founded and directed by the architects Jaume Blancafort and Patricia Reus, both professors of architectural design at different Spanish universities. It develops architectural projects that cover a wide range of formats and fields, from furniture design to the spatial conception of an infrastructure such as an airport terminal, through to housing and urban planning. The company, with its small size and a large multidisciplinary network of collaborators, has a speed and flexibility that allow a high capacity to adapt and respond in a personal way to customer needs, with the aim of constantly pursuing functional and aesthetic excellence. It has received, among others, 3 FAD Awards, 3 AJAC Awards for Young Architects, the Endesa Award for the Best Sustainable Housing in Spain,

a High Comended AR-Award for Emerging Architecture and a Finalist Prize in the Spanish Architecture Award. The studio's work has been exhibited in Spain, Great Britain, France, Sweden, Italy, Slovenia, Argentina, Chile, Bolivia, Colombia and Mexico, as well as published in numerous international architecture media such as *AR*, *Details*, *AV*, *A+U*, *Nexus*, *Domus*, *ON*, *Pasajes* and more.

www.blancafort-reus.com

CHILLIDA LANTOKI MUSEUM, LEGAZPI, GUIPÚSCOA, PAÍS VASC

We need to understand that industrial heritage can be cultural heritage, and in this sense Chillida Lantoki is a restoration that turns a disused factory into a cultural product. Chillida Lantoki explains the production process of iron sculptures and paper works made by the Basque artist. Chillida Lantoki retains in its walls the traces of work and time. Between the privacy of the studio and the stocky factory we built a limit inspired by the sculptor.

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JOSE HEVIA



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BOSCH.CAPDEFERRO ARQUITECTURES

Ramon Bosch and Bet Capdeferro are graduate architects of the Escola Tècnica Superior d'Arquitectura de Barcelona (ETSAB). Bet Capdeferro followed the Masters in Landscape Architecture from the Fundació Politècnica de Catalunya. In 2003, they founded the office bosch.capdeferro arquitectures in the town of Girona. Their professional activity has progressed in parallel with teaching in Barcelona, Zurich and Girona, supporting from the fields of theory and research the development of design and construction processes. In 2013 they were appointed visiting critics at Cornell University. Their work has been recognized in several editions of the European Landscape Biennial. They were awarded with the Young Catalan Architects Prize in 2002 and Girona's Architectural Prize

in 2010 and in 2012. In 2011 they were awarded with the Interior Design Ascer Ceramics Award and the Emerging Architect Special Mention of the Mies van der Rohe European Union Prize for Contemporary Architecture.

www.boschcapdeferro.net

CASA COLLAGE, GIRONA

This housing project for the members of an extended family departed from the recuperation and renovation of a series of run-down buildings that had been built over centuries in the historical centre of the city of Girona. From the beginning, it was clear that the large old stone shells had established an optimum relationship in terms of both the place and climate, and therefore offered unsurpassable conditions in which to live. The project seeks to recognize, retain and revitalize the various forms of intelligence deposited in the spaces over time. Two large voids, two essentially unoccupied areas, qualify and structure the house: the courtyard of the Gothic staircase and the backyard on the ancient city wall. They act as the true centres of gravity of the building. Their different nature (different depths, dimensions, orientations, proportions, openness...) set up two complementary microcosms

and microclimates. The intervention in these two empty spaces articulates the entire project: clarifying their role as organizing centres of the functional structure of the building; restoring their character of natural lungs for the built mass; gathering in their inside and surrounding areas all the open spaces (private and collective) that all dwelling needs; and bringing back to light their rough, irregular, handmade, enigmatically complex and preciously imperfect condition, recovering them as inert stone landscapes. The new added layer intends nothing more than joining, as naturally as possible, the rich and varied agglomeration of rooms shaped on site by men and their stories.

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EMILIANO LÓPEZ MÓNICA RIVERA ARQUITECTOS

We are a Barcelona-based architecture and design practice, creating projects of diverse scales, from master plans to interiors and product design. Working with circumstance and turning constraints into opportunities, we develop constructive and conceptual strategies that are specific to each project, client and place. Our proposals seek to engage with each project's specific physical, cultural and economic context through rigorous and creative analysis of the circumstances and by establishing an intense dialogue with all parties involved, from conception through completion.

www.lopez-rivera.com

27 SOCIAL DWELLINGS FOR YOUNG PEOPLE, BARCELONA (2007)

Our approach to the project was to work from inside out, carefully considering the spatial qualities and adjacencies of the interior spaces. We intended for the places of transition between interior and exterior to become thick boundaries composed of small-scale buffer zones, or 'almost-rooms', providing the dwelling with a richer variety of spaces.

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JOSE HEVIA

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JOSE HEVIA