



#FABRICs

INTERNATIONAL ARCHITECTURE
WORKSHOP BARCELONA - TOKYO

Barcelona, 05-10/03/2016
Programme



SUNDAY 6th

10.00h-18.00h. *Dérive*
Barcelona

19.00h-22.00h. RECEPTION.
Mies Van der Rohe Pavilion

*Official welcome and presentation
of the workshop.*

Speakers:

Jordi Ros
Director of ETSAB
Anna Ramos
International Relations of ETSAB
Masayuki Kohiyama
Workshop responsible, Keio University
Darko Radovic
Workshop responsible, Keio University
Davisi Boontharm
Keio workshop associate
Helena Coch
Workshop responsible ETSAB
Estanislau Roca
Workshop professor ETSAB
Miquel Martí
Workshop professor ETSAB

Concert

Jazz Class Quartet

Music, drinks and social engagement

Beer sponsored by INEDIT

MONDAY 7th

08.30-10.00h. THEORY CLASS
CS-3
Plastic and textile, Prof. Cristina Parda

10.00-13.00h. WORK IN CLASS.
A-B PFC 2
First meeting of the group. Ideas

15.00h-18.30h. WALKING BARCELONA
Meeting point: Entrance of the Maphre
Tower in "Vila Olímpica"
Anti-dérive. Prof. Jordi Carbonell, Prof.
Inés Aquilué and Prof. Estanislau Roca.

TUESDAY 8th

09.00-12.00h. WORK IN CLASS.
A-B PFC 2
Idea: What? Where? For who?

12.00-13.00h. PRESENTATION
A-B PFC 2
Feedback of the idea.

15.00 - 18.00h. WORK IN CLASS.
A-B PFC 2
Development of the idea. How?

18.00-19.00h. PRESENTATION
A-B PFC 2
Feedback of the development

WEDNESDAY 9th

9.00h-13.00h. *Dérive*
Barcelona

18.00h-19.30h. FINAL PRESENTATIONS
A-B PFC 2
Jury:
Darko Radovic, Masayuki Kohiyama,
Davisi Boontharm, Helena Coch, Cristina
Parda, Xavier Solsona, Estanislau Roca.

19.30h-20.30h. CLOSURE
A-B PFC 2

Speakers:

Masayuki Kohiyama
Workshop responsible, Keio University
Darko Radovic
Workshop responsible, Keio University
Davisi Boontharm
Keio workshop associate
Helena Coch
Workshop responsible ETSAB
Inés Aquilué
Workshop professor ETSAB
Miquel Martí
Workshop professor ETSAB

Weaving has always been used to create new realities; to transform linear matter into spatial bodies. Fabric can be textile and urban, both based on a regular structure, with a stitch type organizing the tissue. On one hand it can be deformed to fit with the basis while, at the same time, the stitch can change in specific locations with the aim of adapting to particular situations. Fabric is flexible and strong, it can be layered to add complexity, it can be modified and mended, from pieces a new unique whole can be built... Let's work with fabric!

The Keio University of Tokyo and the UPC University of Barcelona organize an International Architecture Workshop aiming at creating new bonds and expanding horizons in the field of university relations.

Students from the Keio University of Tokyo will travel to Barcelona and team with students from the UPC during a workshop in March 2016. The results of their work will be presented in the ASA International Design Competition 2016. The production will be organized in a balanced system that will involve working in the field through city visits and atelier production in the UPC Architecture School.

PROF. / COORD.

Masayuki Kohiyama · Darko Radovic · Davisi Boontharm · Helena Coch · Cristina Parda · Estanislau Roca · Xavier Solsona · Miquel Martí · Jordi Carbonell · Inés Aquilué · Shizuka Wakayama · Wakataro Ueno · Glòria Serra · Jordi Oriol

Images cover: *Linen textile texture* by Depositphotos.
L'ús del Traçat, propostes de jerarquia, by CCCB.
Aerial photo Barcelona 2004 by ICC

“a space defined by a shadow”

The technique of weaving has always been used to create new realities; to transform linear matter into spatial bodies. Fabric can be textile and urban, both based on a regular structure, with a stitch type organizing the tissue.

Nonetheless, on one hand, it can be deformed to fit with the basis while, at the same time, the stitch can change in specific locations with the aim of adapting to particular situations.

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This cooperation has the intention of creating a new, regular connection between the Keio University and the School of Architecture of UPC Barcelona.

When speaking about colonisation of territory we tend to think about the permanent. In our imaginary, the fabric of the city is always a set of constructions strong and solid. However, if we go backwards in history we will learn that **many of our permanent tissues were based on the ephemeral**. In the European context, we can speak about the Roman camps, which ended becoming cities, like the case of Barcelona, Barcino.

In many places, local cultures were nomad, mounting and dismounting their urban centres and adapting to seasons, hunting and climate. In earthquake regions, while the site was permanent, the architecture was thought to last until the next earth movement. Some temples of Japan are built next to a forest which is in charge of supplying the wood for its regular “reconstruction”.

Many items of the urban tissue also started with an ephemeral nature and ended up becoming a permanent structure. In this category, we can introduce the local markets that started occupying a vast space, which after was transformed into a square, on a posterior stage it was covered to protect it from rain and sun depending on the climate and, finally, it was constructed as a full building with a high urban entity. In this section, some of the interventions of the Universal Expositions could be added, as the Eiffel Tower or the Mies Van der Rohe Pavilion, both planned to be ephemeral but still existing as icons of their respective cities.

Pavilions might be one of the most defining structures of ephemeral nature. Tents of nomad cultures, the Serpentine Pavilion in Great Britain, stands for fairs... many examples can be found of humans building an ephemeral small structure to host activities.

While pavilions are a main character of the Mediterranean area because the climate allows a life in the semi-exterior, they are also central in Japanese culture, where there is a strong aesthetic value attributed to temporary phenomena or objects with characteristics such as lightness, instability and transience due to historic circumstances and cultural specificity.

The pavilion, understood as an architectonic form of ephemeral is, therefore, an item that brings together two highly different civilisations. However, in each place of the world the protection offered by a pavilion tends to change slightly, adapting to the environment and culture of the location. In Barcelona, like other many places where the radiation of the sun tends to be aggressive during some part of the year, the most simple pavilions focus on creating a shadow to protect the users from the sun, allowing them to develop the activities intended.

Consequently, the workshop asks the students to create a **“space defined by a shadow”, contemplated for multiple areas but exemplified by a specific site in Barcelona, part of the route of “walking Barcelona” activity**. This definition of the shadow can be achieved by a canopy, a parasol, a porch, sunscreen, umbrella, canvas, tent...as long as it fits to the chosen location. However, the

common denominator of every proposal must be its materialisation with **fabric, a textile material**.

Fabric has always been a material strongly related with **Catalan history and culture**. During the industrialisation period, most of the Catalan areas focused their production on the textile sector, becoming a central sector in the industry scope.

On the other hand, the textile is also intimately connected with **Japanese tradition**. One clear example is the scarlet felt mat used at the time of cherry-blossom. The delimitation of the celebrative atmosphere and space are achieved by spreading a mat on the ground, where groups of people cluster transforming the textile item into a social condenser. Another clear example is the use of “furoshiki”, a square of cloth used for wrapping items instead of a bag. It is a traditional, but at the same time sustainable, of carrying multiple objects, such as a present box or wine bottle.

The exercise will be organized in groups mixing students from both universities, with the objective of enhancing international connections and offering the opportunity to learn new ways of working and new points of view in the field of architecture and urban projects.

“a space defined by a shadow”

Each group will hand a proposal of a prototype, which will be developed during the intensive workshop in Barcelona in **four stages**. The first one will be a learning phase. Firstly, students will assist a **class of textile materials** to gain knowledge on the subject. Secondly, they will start interacting with the members of the group and discussing the brief of the workshop to decide the main direction to follow. Finally, they will go on a **planned route in Barcelona** to learn about the possible locations for their projects. In the second stage, students are expected to come out with an **idea of a proposal**, answering the following questions: what, where, for who? In the time lapse of one morning, they will decide which main direction to take for the project and the outlines of its implementation. In the next phase they will be asked to **solve the materialisation of their idea**: How? Finally, the last stage will be the preparation for the final presentation.

Although the organisation divides in two different stages the concept and its materialisation, it does not imply that the idea should not be related with the technical features making it possible. Working with a specific material from the beginning has the objective of **achieving a concept as a result of this material's possibilities** and characteristics and, therefore, exploiting its benefits. The phase's system is only an indication of what the students must be able to answer at the end of each period.

The results of the workshop will be presented in an international competition. Therefore, we strongly recommend to take into account its brief when thinking about the concept of their intervention.

Competition Brief

What does the word basic mean? Fundamental, critic, essential, necessary – all these synonyms illustrate the significance of its meaning. Architecturally, we often associate the term with primitive, the vernacular, even the banal. However, we sometimes forget to take into consideration the relative and natural nature of the term. What was considered basic in the 1900s was radically a different paradigm of what we consider as basic today.

Wireless technology, cloud storage, cryptocurrencies, smart materials – today, we live in a much more transitory, intangible and decentralized world. Our vital companions are smartphones. Our essential workplace is not a workplace but a wireless connection.

We find ourselves in an era of radical transformation in economic, ecological, political and climatic. This prompts us to rethink the notion of basic, to update the role and performance of architecture in order to be able to keep up with our new lifestyle.

The competition asks you to redefine the word basic through an architectural intervention. The choice of the program, site and scale is open. However, they must be clarified in each proposal.

Deliverables

Single landscape oriented A0 sheet containing the following documents:

1. implantation ground plan
2. plan, section and elevation of the prototype
3. 3d view of the proposal (render, collage, hand-drawing, model pictures...)
4. Diagrams explaining functioning and set up process

Wordfile containing the project description.
File type: doc, name: projectID.doc

The A0 sheet document should be handed in 2 formats:

High resolution file: 150dpi resolution, pdf, maximum 20Mb, name: projectID_150.pdf

Low resolution file: 72 dpi resolution, pdf, maximum 1Mb, name: projectID_72.pdf

All 3 files must be marked with the project ID in the top right-hand corner of the document. The project ID will be given to each group when doing the registration process in the website.

The files must not include any information that may give away the identity of the components of the group. Only the project ID.

A single folder named with the project ID containing the deliverables must be submitted via wetransfer.com to **submission@asacompetition.com** and **fabrics.etsab@gmail.com**.

The email subject must be the project ID.

In addition, the high resolution format will be presented in front of the jury and the rest of participants of the workshop on **Wednesday 9th of March**.