



INTRODUCTION

In this subject, students will deepen their knowledge of advanced design processes related to architecture, in different conditions and contexts, through individual development of projects proposed by the lecturers. By using the methodology of advanced project training, theoretical, conceptual and operational aspects will be integrated in architectural projects with the final goal of achieving disciplinary excellence. Workshop training will be complemented with theoretical classes on issues related to the project under development in addition to public presentations, and the intermediate and final oral defense of projects. It deals with the following:

- Analytical methodology of the problems involved in an architectural project.
- Definition and justification of project goals.
- Development and reasoned presentation of project arguments.
- Advanced methodologies of architectural design: project tactics, techniques and strategies.
- Conceptualization and advanced graphic representation of the project.
- Building definition: integrating new techniques and materials in design.
- Contextualization of the architectural project within the contemporary critical and theoretical spectrum.

- **Titulación:** Máster Universitario en Teoría y Diseño Arquitectónico / Master in Theory and Architectural Design
- **Módulo:** Module 3. Advanced Design of Architectural Projects
- **Materia:** Taller integrado de proyectos arquitectónicos I / Design Studio I
- **Departamento:** Teoría, Proyecto y Urbanismo / Theory, Studio and Urban Planning
- **ECTS:** 9
- **Semestre:** 1
- **Curso académico:** 2025/2026
- **Carácter:** Obligatorio / Compulsory
- **Profesor:** Duncan Lewis
- **Profesor asistente:** Clara Lostaló
- **Idioma:** inglés
- **Calendario:** Every friday from 19/09 to 19/12
- **Aula:** Taller 5D

LEARNING OUTCOMES (Competencies)

BASIC

CB06: Obtain and understand knowledge that provides a basis or opportunity to be original in the development and/or application of ideas, often within a research context.

CB07: Students must know how to apply the knowledge acquired and the capacity to resolve problems in new or little known environments within broader (or multidisciplinary) contexts related to their area of study.

CB08: Students must be capable of integrating knowledge and tackling the complexity of forming judgments based on information that, being incomplete or limited, includes reflections on social and ethical responsibilities related to the application of their knowledge and judgment.



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CB09: Students must be able to communicate their conclusions –and the knowledge and actual reasons that underpin them# to specialized and non-specialized audiences in a clear and unambiguous manner.

CB10: Students must have the learning skills that allow them to continue studying in a mostly self-managed or autonomous way.

GENERAL

CG1. Develop and present at an advanced level, ideas, arguments and reflections in the field of analysis and criticism of architecture.

CG3. To face the creative process of the architectural project at an advanced level and with the greatest aesthetic quality: from the conceptualization stage until the drafting of basic documents required for its building definition.

SPECIFIC

CE7. To apply and integrate the conclusions of analytical processes applied to designing advanced and original architectural projects, at different levels, that respond and provide feasible solutions in new and complex contexts.

CE8. To present ideas at an advanced level and defend their coherence and viability using oral, graphic and written methods of argumentation in the public presentation and defense of architectural projects of varying scale.

CE9. To manage, at an advanced level, design tools that bring together functionality, constructive rigor and economic viability in architectural projects with the greatest excellence.

PROGRAM

I. OBJECTIVES

Architecture as a collective form brings together the cultural, the social, the economic and the political. It is a transversal of different entities and scales: objects, bodies, buildings, cities, region, the human and the planetary. As a language and art form, architecture enables us to reflect on and shape the built environment.

All architectural work is ultimately about the transformation or redevelopment of existing environments. Values in the existing should be seen as a resource, whether it is a piece of undeveloped land or an already built and in many ways well-functioning context. How can values be described, how can transformation add value and how can resources be utilized? Transitioning to a sustainable society that meets everyone's and in addition nature's basic needs within our planetary boundaries is the urgent challenge facing humanity.

Looking back at the past century of international modernism and uncritical faith in progress and growth, that was primarily based on neglecting the specificities of local climatic conditions and context, the summary is degrading if not alarming. Current research in urban matters tries to fill the gap by emphasising a better understanding of anthropological and climatic causes.



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The socio-cultural debate of the 20th century focused on reduction of physical workload, prosperity for many, healthy living conditions and self-determination. The hope was the overcoming of class affiliation and a culture of solidarity and political rights.

Yet, the calculation was based on economic production systems of cheap labor and affordable serial products optimized by machines – reduction at all levels, minimalism and automatism consequently coined the ideal of beauty of the machine age. Translated into urban design and architecture minimalism culminated in functionalistic urban plans, industrial prefabricated building methods and serial plans optimized by norms and standards for existential minimal standards stigmatizing class affiliation instead of overcoming it. The escapist response of the population to an increasingly contentless minimalism was the growing desire for individualism articulated by the detached house, status symbols and consumerist thinking characterized the turn of the 20th century

The cultural debate currently is taking harsh stock of the results of the modern age and acknowledges values and challenges beyond economic profit. The global impact of building industry on climatic conditions, energy consumption and economic speculation is under scrutiny.

The construction industry currently is the largest producer of waste, which is also driven primarily by rapid growth and innovation paradigms. There is an imbalance between the energy it consumes and its ability to reuse or restore it.

Construction will change and needs to change with the rise of post-industrial economies. Regional circular economies will become more important, giving rise to new/traditional building materials and manufacturing methods.

Conservation will become an existential necessity to acclimate and adapt the environment and humanity to climate change. The upcoming change will not be managed by a few, but rather must become deeply rooted in society and grow as a widely held conviction.

The deep need of many to change their living conditions, to actively contribute to climate protection and to be self-sufficient in energy from renewable resources is challenging existing settlement models (suburban sprawl), modes of mobility and resource consumption. The collective is being redefined.

Each social transformation pushes develops its own aesthetic language through which cultural changes are visually manifested and symbolized. The power of architects in this is enormous.

Designing is therefore a permanently critical process of one's own position in the context of others who are affected by these decisions.

The specificity of designing is that every idea and proposal can be imagined - on paper, as a model or in the computer before it is realized.



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The design is the free choice, the radical questioning of existing realities and at the same time reformulation of needs in a concrete reality.

II. PROJECT

The pioneers of modernism manifested social ideas and new modes of living in designs for small houses or settlements. Main focus was on an interior spatial concept and the visibility of construction details. The traditional wall as an autonomous spatial zone was dissolved into less than a line, glass and steel revolutionized spatial perception and economic utilization.

By and large the modernists failed to develop viable concepts for urban settlements and public spaces. Throughout the 20th century successful and sustainable urban plans remain the exception. There are examples for successful and committed neighborhoods and ensembles, celebrated in international building exhibitions and fairs. At the end of the century the realization prevailed that -in order to sustain urbanity- the mix-use block structures of the 18th and 19th century and knowledge of the related science of city planning had advantages. The interdisciplinary complexity of urban transformation processes was rediscovered.

The task for the studio is a flexible building typology able to serving multiple programs and contexts based on contemporary needs.

In Step 1 the students will do some research on regional building types of their home country. Which buildings are mostly reused or favored as residential or commercial buildings over time? Do these buildings regularly change according to a certain pattern? How are they built?

In Step 2 the students will develop a contemporary building typology responding to current issues on various scales: Climate change, energy, live work conditions, flexibility, construction methodology, maintenance. The house type should work in row and as a solitaire, the ratio between exterior space and building should be displayed as 60/40. The typology when linked should work as small community or village and bear the qualities to grow.

In Step 3 the individual unit and neighborhood will be elevated up to an urban scale and organized as a site plan for its credibility. Successful urban organisms combine all kinds of circumstances and life styles. They supplement each other. Urbanity in dense mixed-use neighborhoods radiate atmosphere, represents various income groups, stimulate work scenarios for free-lancers, employed commuters and home-officers. Small scale shops, market halls and restaurants for the daily need serve the community and complement online shopping with real public spaces.

Day care facilities and health services are within reach in the neighborhoods and help children to connect directly and safely with a broader world.

Depending on the building typology of exercise 2 the derived urban plan can relate to an existing situation or being developed as an autonomous new community nucleus growing in phases or as an intentional company town.



III. SEMESTER SCHEDULE

STEP 1 – Reference Research

27.09. - 11.10. 24 (pin up)

Individual Research on typical regional buildings of each students home country. Typical colonial building, agricultural buildings, Urban or rural, agricultural, generic commercial, residential typology etc.

STEP 2 – Typology Units

11.10.— 25.10.24 (pin up) | 8.11. 24 (review)

Courtyard structure, chains, solitaires etc

STEP 3 - Urban Plan 8.11. – 13.12.24 (incl. urban details)

FINAL REVIEW 19.12.2024

EDUCATIONAL ACTIVITIES

EDUCATIONAL ACTIVITY	Hours	Face-to-face activities
Theoretical classes	10	100%
Workshop classes	60	100%
Directed works	15	50%
Student's personal work	140	0%

ASSESSMENT

EVALUATION SYSTEM	Minimum weighting	Maximum weighting	<u>FIRST PROJECT WEIGHTING</u>
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SE3 Class attendance and participation	10	20	15
SE4 Project submission, presentation and defense	80	90	85

Final review date: 19th of December

OFFICE HOURS

- El alumno será atendido de manera presencial por sus profesores durante el desarrollo del Curso Académico. Además, podrán concertar citas para la resolución de dudas a través de correo electrónico: mzegers@unav.es

SEMESTER SCHEDULE

STEP 1 – Reference Research

19.09. - 10.10. 25 (pin up)

Individual Research on typical regional buildings of each students home country.

Typical colonial building, agricultural buildings, Urban or rural, agricultural, generic commercial, residential typology, etc.

STEP 2 – Typology Units

10.10.-- 31.10.25 (pin up) | 8.11. 24 (review)

Courtyard structure, chains, solitaires etc

STEP 3 - Urban Plan

7.11. – 19.12.25 (incl. urban details)

FINAL REVIEW 19.12.2025

BIBLIOGRAPHY AND RESOURCES



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Crafts in Architectural Education since beginning of Industrialization,

not complete, to be extended by the students :

France and England:

1803 Inauguration of the **École des Arts Décoratifs** in Paris (Viollet-Le-Duc)

Lectures on Architecture Eugène-Emmanuel **Viollet-Le-Duc**, Dover Publications, NY

1837 London Government School of Design

1851 **World Exhibition** in London, Paris 1855, Paris 1937, NY 1939, Vienna 1867, Zürich 1878

Arts and Crafts Movement:

John Ruskin (1819-1900), **William Morris** (1834 -1896),

http://www.survivorlibrary.com/library/the_true_and_the_beautiful_in_nature_art_morals_and_religion_1860.pdf

The Seven Lamps of Architecture, 1849 Dover Publications, NY

The Stones of Venice, 1851-53

William Morris, Red House 1859

Charles Rennie Mackintosh (1868-1928), The Glasgow School of Art

Maison de Verre by **Pierre Chareau** (1863-1950)

Eileen Gray (1878-1976)

Jean Prouvé (1901-1984), Metal Worker and architect

Tropique House 1949, Metropole House, 1950, Coque Houes 1951 (prefab and recycled)

Charles (1907-1978) and **Ray Eames** (1912-1988) Plywood, Fiberglass, Wire, Aluminium groups, Lounge chair, Case Study Houses

Lacaton (1955-) & **Vassal** (1954-) École Nationale Supérieure d'Architecture de Nantes

Michelangelo Foundation, Homo Faber Foundation

<https://www.michelangelofoundation.org>

Germany: Arts and Crafts versus Bauhaus

1904 Herrmann Muthesius (1861- 1927) returns from England and writes the decree on apprentice workshops, instituted by the Prussian Ministry of Trade and Commerce

1850-1945, Schools of Arts and Crafts became artistic training centers in Germany

1902 Reimann-School, Berlin

1907 Deutscher Werkbund e.V. (German Werkbund) initiated amongst others by Herrmann Muthesius

1907/ 08 Henry Van de Velde's (1863-1957) School of Arts and Crafts, Weimar



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1915 Castle Giebichenstein in Halle, former school for craftsmen and arts and crafts, Paul Thiersch (1879-1928)

1919 Bauhaus Weimar replacing the Arts and Crafts School Weimar (director Walter Gropius 1883-1969)

**1925 Bauhaus Dessau (Walter Gropius, Hannes Meyer, Ludwig Mies van der Rohe)
1898-1915 Deutsche Werkstätten Hellerau, Gartenstadt Hellerau, Heinrich Tessenow (1876-1950)**

1923 Hellerauer Timber Homes by **Konrad Wachsmann** (laminated wood und OSB boards)

Peter Behrens (1868-1940) AEG chief designer

Hugo Häring (1882-1958) Neues Bauen

Frei Otto (1925-2015), **Carlfried Mutschler** (1926-1999)

Zollinger (1880-1945) **Roof Construction**

https://en.wikipedia.org/wiki/Friedrich_Zollinger

Bensemann Halls, Berlin Brick and Timber construction; **Pisé-Structures**

Adobe Martin Rauch (1958-); **Adobe and Bamboo**: Anna Heringer (1977-):

Starting with the METI School in Rudrapur got realized in 2005 in collaboration with Eike Roswag

<https://www.anna-heringer.com/projects/meti-school-bangladesh/>

Multi story timber constructions in urban conditions, Berlin; Experimental

Austria All writings by **Adolf Loos** (1870-1933)

contemporary:

Timber: Herrmann Kaufmann (1955-)

<https://www.hkarchitekten.at/de/projekt/swg-schraubenwerk-gaisbach/>

<https://www.hkarchitekten.at/de/mediathek/#html5video-61874>

Timber Structures in **Voralberg** (Edition Detail)

https://www.buecher.de/shop/holzbau/turning-point-in-timber-construction-ebook-pdf/dangel-ulrich/products_products/detail/prod_id/54128528/

Switzerland **Meili Peters Zurich** Schweizerische Hochschule für die Holzwirtschaft Biel

<https://www.meilipeterpartner.ch/projekte/schweizerische-hochschule-fuer-die-holzwirtschaft-biel>

Scandinavia

Jørn Utzon (1918-2008) (Mallorca Private House), Sigurd Lewerentz (1885-1975)

Italy



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Carlo Scarpa (1906-1978) education as glassmaker, technical draftsman

[Peter Noever](#) (ed.): Carlo Scarpa. *Das Handwerk der Architektur / The Craft of Architecture*, MAK-Ausstellungskatalog. Hatje Cantz Verlag, Ostfildern-Ruit 2003

Spain Antoni Gaudí (1852-1926), Park Güell, 1900-1915, Palau Güell 1886-1890

Alejandro de la Sota (1913-1996)

<https://arquitectuul.com/architect/fernando-higueras>

TEd'A arquitectes Mallorca, <http://www.tedaarquitectes.com>

Flores Prats Arquitectos

<https://floresprats.com>

The Americas Shaker Architecture

Shaker built: The Form and Function of Shaker Architecture

ed. The Monacelli Press, 1994, June Sprigg

Frank LL Wright (1867-1959) 1910 Taliesin I - III und Taliesin West

Louis Kahn (1901-1974) Salk Institute for Biological Studies, La Jolla California, 1959

Paolo Soleri (1919-2013), Arcosanti, Labs <https://www.arcosanti.org/stay/guest-rooms/>

Latitudes: Eladio Dieste, **Uruguay** Marcos Acayaba, **Brazil** Solano Benitez, **Paraguay** José María Saez, Rafael Iglesia (1952-2015) Altamira Building in Rosario, Marcelo Vilafane, Gerardo Caballero, **Argentina** Al Borde, **Columbia**

Indigenous building traditions **Peru, Guatemala**

Egypt, Reed buildings, **Yemen** Brick buildings, Adobe Buildings

Pakistan Yasmeen Lari (1940-) Zero Carbon Cultural Center, Pakistan

India Mumbai Studio <https://www.studiomumbai.com>

Rahul Mehrotra (RMA Architects) <https://rmaarchitects.com/studio/>

China Wang Shu New Academy in Hangzhou

Japan Kengo Kuma, Sou Fujimoto, Kazuyo Sejima, Ryue Nishizawa SANAA;

Terunobu Fujimori, Shigeru Ban

Africa Francis Kéré; Aga Khan Award Foundation