

Public life in Barcelona is vibrant, colourful, and diverse. Yet it is also contested, and many residents perceive that public spaces are under threat from the growing tourism economy, gentrification, commercialization and commodification. *Life in Poblenou: Observation and Exploration* documents the methods and results of the 2018 summer design studio held by the University of British Columbia's School of Community and Regional Planning—a class that assessed the current conditions of public life in Barcelona, applying systematic methods of public observation at four

sites in the Poblenou neighbourhood: the Mar Bella beach promenade, the Ramblas of Poblenou, the Superilla and the Pere IV-Pallars intersection.

*Life in Poblenou: Observation and Exploration* summarizes the student work produced throughout the course; starting with pre-trip exercises, and culminating with the design interventions at each of the four sites.

LIFE IN POBLENOU: OBSERVATION AND EXPLORATION

 SCARP  
School of Community  
And Regional Planning

# LIFE IN POBLENOU

## OBSERVATION AND EXPLORATION



## ACKNOWLEDGMENTS

We are grateful to those who have helped us learn about Barcelona and the Poblenou neighbourhood. In particular, we would like to thank (in alphabetical order) Isabelle Anguelovski, Juan Jose Benitez, Roser Casanovas, Berta Cormenzana, Thomas Daley, Asier Eguilaz, Josep Maria Montaner, Clara Montaner, Zaida Muxi, Sara Ortiz, Blanca Valdivia, Albert Valencia and Nuria Vilajuana.

## CITE REPORT AS

Anderson, R., Chin, S., Dara, N., Harlos, D., Johnson, E., Labahn, S., LaRocque, E., Lloyd, G., Lone, S., McBurnie, M., Nakao, T., Nesbitt, C., Oswald, T., Raphael, L., Shen, H., van der Veen, A., Zhou, S., Villagomez, E., Honey-Rosés, J. 2018. Life in Poblenou: Observation and Exploration. PLAN 545C: Barcelona Field Studio. School of Community of Regional Planning. University of British Columbia. June 2018.

Cover photo credit: Erick Villagomez

Graphic Design/Layout: Devon Harlos, Christine Nesbitt, Annelise van der Veen, and Erick Villagomez



THE UNIVERSITY OF BRITISH COLUMBIA



# TABLE OF CONTENTS

## INTRODUCTION 5

## METHODOLOGY 7

|                                  |    |
|----------------------------------|----|
| PRE-TRIP EXERCISE                | 8  |
| ASSIGNMENT 1                     | 8  |
| ASSIGNMENT 2                     | 9  |
| Flow Data: People moving         | 10 |
| Stationary Data: People staying  | 10 |
| People moving and people staying | 10 |
| FINAL DATA PRESENTATIONS         | 12 |
| AND CRITIQUE                     | 12 |
| STUDY (CHARRETTE)                | 12 |
| AMPLIFY 12                       |    |
| GUEST CRITICS                    | 13 |

## SITE STUDIES 15

|                                      |    |
|--------------------------------------|----|
| BARCINO                              | 16 |
| PARC DE MONTJUÏC                     | 19 |
| PARC GÜELL                           | 21 |
| LA RAMBLA                            | 25 |
| BARCELONETA                          | 27 |
| MACBA – CCCB                         | 33 |
| PASSEIG DE GRACIA                    | 37 |
| HOSPITAL DE LA SANTA CREU I SANT PAU | 41 |

## DESIGN: PERE IV 45

|                             |    |
|-----------------------------|----|
| ANALYSIS                    | 46 |
| PROBLEM STATEMENT           | 47 |
| INTERVENTIONS               | 52 |
| Pedestrian and Parking Flow | 52 |
| INTERVENTIONS               | 56 |
| Community Spaces            | 56 |

## DESIGN: SUPERILLA 59

|                                    |    |
|------------------------------------|----|
| ANALYSIS                           | 60 |
| Problem Statement                  | 60 |
| Quantitative Data                  | 62 |
| Qualitative Data                   | 63 |
| INTERVENTIONS                      | 64 |
| Intervention 1: Circulation & Flow | 65 |
| Intervention 2: Green Space        | 66 |
| Intervention 3: Identity Nodes     | 67 |

## DESIGN: LA RAMBLA 69

|                              |    |
|------------------------------|----|
| ANALYSIS                     | 70 |
| Pedestrian and traffic flows | 74 |
| Commercial activity zones    | 75 |
| INTERVENTION FRAMEWORK       | 76 |
| INTERVENTIONS                | 78 |
| Intervention 1:              | 78 |
| Intervention 2:              | 79 |
| Intervention 3:              | 80 |



## **DESIGN: MARBELLA 81**

### **ANALYSIS 82**

Marbella Observation Data 84

### **PROBLEM STATEMENT 86**

Physical Interventions 87

### **INTERVENTIONS 86**

Conceptual Interventions 89

Social Programming Interventions 89

## **CONCLUSION 91**

## **REFERENCES 93**

## **APPENDIX 95**

ACTIVITIES OF PEOPLE STAYING 96

PEOPLE STAYING: AGE 98

PEOPLE STAYING: GENDER 100

STAYING ACTIVITIES: GENDER 102

PEOPLE MOVING: AGE 104

SOCIAL COHESION ACTIVITIES: GENDER 106

PEOPLE MOVING: GENDER 108

PEOPLE MOVING: MODE 110

COMPARISON OF GROUP DATA 112









# INTRODUCTION



*Barcelona, honour of Spain, alarm and terror of enemies near and far, luxury and delight of its inhabitants, refuge of foreigners, school of chivalry, epitome of all that a civilized and inquisitive taste could ask for in a great, famous, rich and well-founded city.*

Miguel de Cervantes (1547-1616)

Barcelona is an ideal setting for students of planning to learn about how cities evolve and develop. Its combination of historical richness and contemporary public vitality makes the city a truly idyllic location for research on public life and urban design. The Barcelona Field Studio, organized by the School of Community and Regional Planning at the University of British Columbia, aimed to immerse students in an applied research and design project that could produce original insights about the city. This report summarizes our methodological approach and findings.

As a Mediterranean node of culture, tourism, finance and trade, Barcelona's contemporary importance is undisputed. Like many other urban centres, its existing conditions developed incrementally over time. The founding of the city dates back over 2000 years, rising to prominence in the Mediterranean in the 13th century, and later, leading the industrial revolution in Catalonia. As with all settlements, Barcelona's long and complex history has had a direct impact on its form—etching itself into the city's current urban fabric. However, unlike many other cities in the world, the built remnants of over 2000 years of cultural, social and urban development remains largely intact. From the medieval planning of the original roman settlement of Barcino, to the medieval streets of the Gothic Quarter, to Ildefons Cerdà's unique Eixample grid—one of the largest planned housing projects in history—to the popular waterfront of the Port Olímpic, redeveloped for the 1992 Summer Olympics, the urban structure of Barcelona stands out as one-of-a-kind (Hughes 1992, Rowe 2006, Busquets 2005).

Change continues today, as evident in the ambitious urban transformations of the "Superillas" or Super Blocks—which entails street pacification and the recovery of major streets for "public space" (Rueda 2017). This project has simultaneously attracted international praise (Hu 2016, Nonko 2017), but also local criticism (O'Sullivan 2017, Ortega 2018).

Yet the city has a hidden underbelly: despite Barcelona's history of planning success—or perhaps because of it—there is growing discontent about how the city is being transformed. Most residents and visitors recognize the positive changes in the city over the last 30 years (Marshall 2004), and this success has attracted millions of visitors to Barcelona each year. But there

is concern that the city's carrying capacity has been reached or exceeded (López 2017). The city centre is being transformed to meet the needs of the visitors, and tourism is displacing everyday life and everyday residents (Picazo 2017, O'Sullivan 2017b).

This puts forth an urban contradiction: the neoliberal, market-driven logic has placed Barcelona among the best cities in the world. And while, its success has made it a more enjoyable place to visit, it has also made it a less enjoyable place to live, as commercial space is being converted to lucrative commercial uses or hotels that target visitors. Is Barcelona being transformed into a theme park, designed merely for the pleasure of those who visit?

In response to these pressures, a new and progressive City Government has declared a moratorium on the construction of new hotels in the city centre (Solé-Altamira and Franch 2017). The administration is also advancing other policies that will prioritize local residents and their use of the city (López 2017b). Will these policies succeed in supporting local and everyday life, or exacerbate existing inequities and advance the global economic agenda?

This is just a small sampling of the complexity and contradictions we encountered and explored in Barcelona. We examine these issues as they pertain to local debates, but also in the context of the broader pressures and forces that shape the contemporary global city and their impacts across a range of scales.





# METHODOLOGY



The course took a multi-pronged approach to studying Barcelona broadly, and Poble Nou specifically. We combined multiple research and design approaches to analyze our four sites in the Poble Nou neighbourhood within the context of the city, at large. In the pre-trip phase, we contextualized our work by learning the history of Barcelona and its urban development over time. On site, we combined systematic observational methods with design analyses to draft initial proposals that were reviewed and critiqued by local experts. The following describes the nature and sequence of our work.

## PRE-TRIP EXERCISE

The class met for five pre-trip sessions of three hours each in April and May 2018. The pre-trip sessions focused on researching and presenting critical background information on the city, as well as practicing the observation methods that we would adopt in Barcelona. It was divided into three separate assignments: Barcelona timelines, Observations of Public Life in Vancouver, and Historical Site Analyses.

Outside of class time, two documentaries were watched and discussed - Ada for Mayor and El Primer dia d'Octubre - each of which contextualized the contemporary political transformations taking place in Barcelona and Catalonia. These were also examined relative to the historical information simultaneously being researched through the assignments.

## ASSIGNMENT 1

This exercise was aimed at contextualizing our work and allowing the class to appreciate the transformations of the city over the last 2000 years and beyond. It consisted of creating a series of five different timelines across five themes:

### LAND USE

1. Present and future open space, residential, religious, civic, work and play uses.

### TRANSPORTATION

2. Systems used for movement and access along and around the Barcelona and their development over time.

### CULTURAL SYSTEMS

3. The larger interconnected system of topography, water systems, open spaces and its connection to water bodies and habitat, solar paths, wind frequencies or other natural processes.

### CULTURAL HISTORY

4. The evolving linguistic, social and cultural patterns, as well as economic and political shifts and struggles.

### GLOBAL HISTORICAL CONTEXT

5. This theme connects Barcelona to its broader global counterparts and urban transformations around the world.





*"Not everything that can be counted counts, and the things in life that count the most cannot be counted."*

Attributed to Albert Einstein

## ASSIGNMENT 2

The second assignment consisted of a trial run of the observational methods that we anticipated using in Barcelona. Urban planners are keen observers of public life. While there are many approaches to observing life in the public realm, in this assignment we adopted the approach used by the City of Vancouver and Gehl Architects in the city's most recent Downtown Public Space and Public Life Study.

We saw several advantages to using this approach in Vancouver and Barcelona. First, we were able to assess a tool currently being used by the Vancouver Planning team. By using the method ourselves, we were able to appreciate the advantages and limitations of this tool.

Second, by adopting a standardized approach we could easily compare the data being gathered at different sites and generate useful insight from our work. Our use of the Gehl Institute Public Life Data Protocol will also allow us to contribute to a larger global data set (Gehl Institute 2017). Lastly, the assignment provided us with a training ground to prepare, practice and learn together, before embarking on the more extensive observation in Poblenou.

The manager of the Public Life Study from the City of Vancouver suggested that we study four sites from the Downtown Public Space and Public Life Study.

Site 13 – Robson-Jarvis – Bute temporary Plaza  
Site 25 – Robson Square – Hornby – VAG North Plaza  
Site 34 – Robson & Homer – Library Square  
Site 37 – Hamilton & Helmcken – Mainland Street

We collected two types of data: (1) people moving through and (2) people staying in public, following the Gehl Public Life Data Protocol (Gehl 2017).

The third assignment focused on researching a specific building and/or sites that we would visit while in Barcelona. These site-specific studies highlighted key features of the sites including their dominant physical features and

socio-cultural significance (Appendix X). The sites themselves were chosen specifically due to their cultural significance and connection to important urban planning and design issues. The sites chosen were:

Barcino  
Montjuic  
Park Güell  
Las Ramblas  
La Barceloneta  
MACBA & CCCB  
Passeig de Gràcia  
Hospital de Sant Pau

The class spent 14 days in Barcelona where students partook in 3 separate but related exercises focused on the Poblenou neighbourhood. The first week focused on data gathering and urban fabric analyses of four specific Poblenou sites: Pere IV at Pallars, the Superilla (bordered by Tanger, Roc Boronat, Pallars, and Badajoz), the Rambla del Poblenou (between Llull and Dr. Trueta) and the Marbella (at the foot of c/Bilbao and C/Jonquera).

As described above, the data analyses—Systematic Observation of Public Life in Barcelona—were an extension of the Observation of Public Life studies





carried out in Vancouver. In conjunction with this, however, the student carried out analyses of the material and formal qualities of the surrounding built environment (buildings, lot structure, materials, etc.). This complemented the data gathering of the public life observations and served to highlight the impact of physical form on the perception and working of each area.

We observed public life on four weekdays between 8:00 and 24:00 during the first week of June 2018. We collected data at four hour intervals: 8:00-12:00 (Weds June 6), 12:00-16:00 (Tues June 5), 16:00-20:00 (Fri June 8), 20:00-24:00 (Thurs June 7).

In each hour, the team collected three types of data.

§ Flow data (People moving)

§ Stationary data (People staying)

§ Social Cohesion Activities (People moving and people staying)



## FLOW DATA: PEOPLE MOVING

In accordance with the Gehl protocol, we measured pedestrian traffic for a 10 minute period— counting people moving through the area on foot, on wheels or being carried. This data was categorized by age and gender.

## STATIONARY DATA: PEOPLE STAYING

The data collection involved counting people staying in our study areas. Each person was categorized by age, gender, group size, posture and activity.

## PEOPLE MOVING AND PEOPLE STAYING

These datasheets captured social cohesion and differed from those outlined in the Gehl protocol. insofar that we aimed to capture social interactions in our stationary geometry for 10 minutes. People moving through and people staying were both eligible to be counted, if they engaged in any of the social cohesion activities identified. We tallied social cohesion activities by gender including indicators of who might be visitors (selfie-sticks) and who might be workers (work-badge). To measure if people knew each other, we measured different







types of salutations (handshake, kiss, wave, nod, high five). We also included displays of affection (hug, kiss, laughing), if people took photographs (objects, people, self) and substance use (smoking, drinking alcohol).

For example, a data collection routine for one group might have had the following sequence:

|       |                                   |
|-------|-----------------------------------|
| 12:00 | Pedestrian flow data (10 minutes) |
| 12:15 | Activities data (10 minutes)      |
| 12:30 | Stationary Count Area 1           |
| 12:40 | Stationary Count Area 2           |
| 13:00 | Pedestrian Flow data (10 minutes) |

Some sites have only one stationary geometry but two flow lines, and each team would adjust accordingly to collect all the measures in an hour.

Over and above the data collection above, each group closely noted and analyzed the material and formal characteristics of their respective area. Given the unique qualities of each area—from dense urban corridor of the Rambla to the vast recreational spaces of the beachfront—there were no specific criteria specified to analyze. Instead, each team was asked to focus on the varying scales analysis (based on the specifics of each site) from city-wide to small-scale textures and materials. Thus, the more urban areas could focus on buildings, lot/block structure and local land uses across these scales, while those areas focused around open space (such as the Mar Bella group) could look at these scales through the lens of natural systems and their relationship to urban form.

This resulted in a diverse set of formal studies—rooted in local circumstances—that drew interesting and unexpected connections across each group's respective area and the larger context of the city of Barcelona.



## FINAL DATA PRESENTATIONS AND CRITIQUE

Having completed the data collection and formal study, at the end of the first week, the teams quickly organize their first impressions and presented their urban diagnostic and problem statement (fabric) that would ultimately inform their future design explorations. Each team presented for 10 minutes and received collective feedback from classmates and instructors. This offered both a bookend to the analysis phase of the course and a transition to the exploratory design phase.

While the first week focused on methods of analyses, the second week concentrated on using the research gathered to-date towards exploring design directions. Within this context two assignments were given:

## STUDY (CHARRETTE)

The purpose of this short design exercise was to act on and quickly formalize initial design ideas that were being informally considered and discuss during the analysis week. The intent of the zoom charrette was to increase our understanding of what we learned 'urbanistically' and apply it to their designated site.

Broadly speaking, the aim of the two hour exercise was to identify a problematic piece of your study area with a representative range of significant spaces and elements. The teams defined in words and diagrams their intentions for these spaces, as well as elements and qualities they sought to achieve through a selective array of design studies and images. The work began relatively loose and low tech, fluid and conceptual. The groups presented the results in 10 minutes and received constructive critique and feedback from the team.

## AMPLIFY

For this final design assignment—and building from the insights of the Zoom study—students were given the choice







to switch sites and/or form new groups in accordance with their design interests. All groups, however, decided to stay intact and push their initial ideas forward.

The assignment itself asked groups to amplify a specific urban design issue of their choice, liberated from the harsh realities associated with other pressures and challenges. In short, they were asked to be 'utopian', within a narrow focus. This being the case, if a group had a specific topic they wish to explore, they were asked to approach the instructors to discussion challenges and opportunities.

It was expressed that design work done earlier can, and should, be incorporated into this assignment. However, not including it may open unexpected avenues of exploration and fresh views worth pursuing. More broadly, this exercise required changing from linear to non-linear design process and modes of thinking.

## GUEST CRITICS

On Tuesday June 12th the teams presented to four external guest critics: Zaida Muxi and Josep Maria Montaner, both Professors at the Barcelona School of Architecture, Albert Valencia, a resident of Poblenou and member of a neighbourhood association, Taula Eix Pere IV, and Clara Montaner, an expert in sustainability planning. In the final days, the teams incorporated this feedback into the proposals.









# SITE STUDIES



# BARCINO

*Emily Johnson, Nidah Dara, Tadayori Nakao*

Barcino is located in the center of the “Ciutat Vella” or the old city. It is on the top of a small hill, where in the time of the Romans it looked out over the Sea and towards the plains below it.

The Roman wall was built between the 1st and 2nd centuries. The area has the distinctive characteristics of a Roman City with a forum at the centre, from which two streets spread out to form a cross and the four entrances to the city. In the first and second centuries, Mont Taber was much closer to the sea, and was actually a small raised peninsula. Though the mountain is not very high (15m), the Romans had the technology to build the walls and therefore did not require a natural defense system.

Mont Taber’s lower elevation allowed water to be more easily transported via aqueducts. Water supply for drinking, industries, and cultures, was significant for Roman Barcino. Roman engineers were specifically efficient in designing and developing water acquisition, transport, storage and distribution systems that enabled public and private baths, fountains, dwellings and industries. The aqueduct of Montcada, which is assumed to be used for both public and private purposes in the Era of Roman Barcino and to supply water from the springs in the Montcada mountains 9 km north to the city, has the total length is 11.3 km (Orengo et al. 2013).

The perimeter of the first Roman wall is irregularly shaped in comparison to other Roman cities. This is because Mont Taber was surround by streams. Today’s Passage de Gracia was historically a stream running down and then turning with the curve of Avinguda del Portal del Angel. This formed the western perimeter of the first wall. Later the streams were redirected or covered to create streets. Most notably the Rambla which was a sewage-filled stream-bed, was redirected and covered as the city expanded.

Barcino was an important port in the Mediterranean wine production and trade in the ancient Roman Era. From the



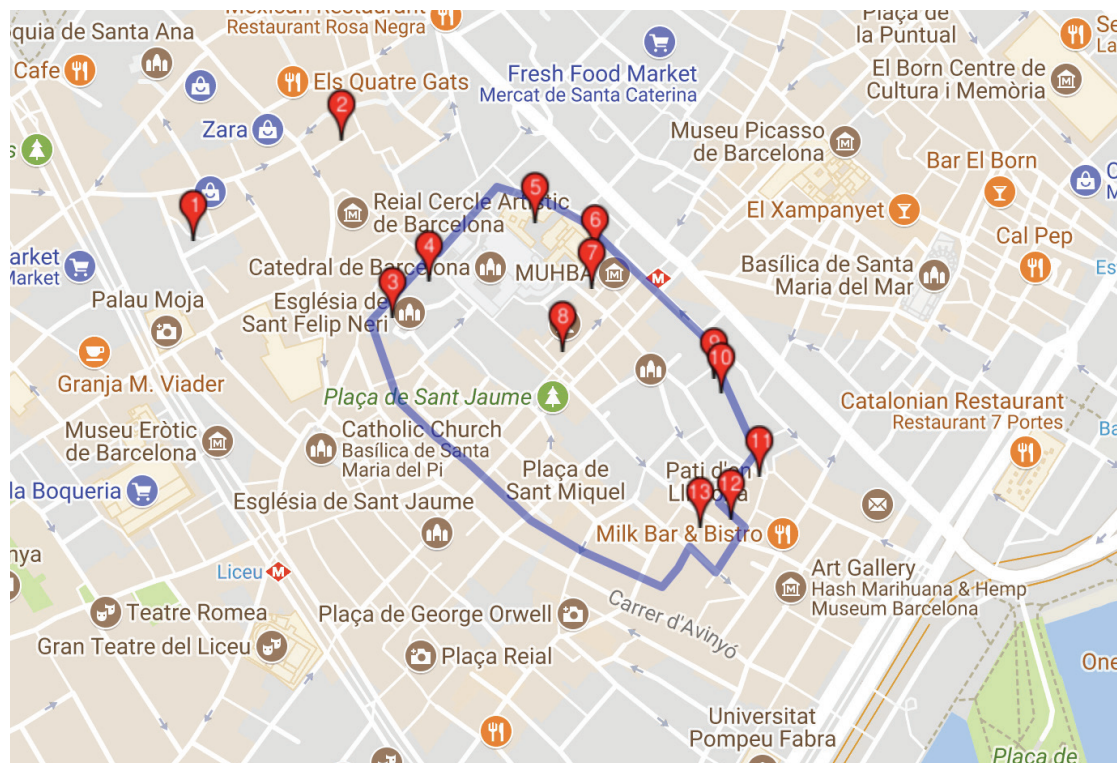




late 2nd century to the early 1st century BC, economy in the north-western Mediterranean region developed mainly on viticulture and the wine trade (Ferreas et al. 2015). The Plaça del Rei is located in the north part of Barcino, and was the industrial area of the city. Under the place, remains of an ancient winery are found which occupies a surface area of 600 square meters. Facilities such as the press “torcular” and the wine cellar “cella vinaria” are laid out in a complex, well-planned manner (Beltrán de Heredia. 2001).

Remains of Barcino still exist in various locations (refer to the corresponding Map)

- 1. Plaça Vila de Madrid:** A section in the Plaça Vila de Madrid lies a Roman road called Vía Sepulcral, which is lined with Roman tombs dating from the second and third centuries AD.
- 2. Carrer de Duran i Bas:** Four arches from a Roman aqueduct are visible on the walls.
- 3. Carrer de la Palla:** Roman wall and defense towers which were approximately 16 meters high, covered a total distance of 1,350 meters and had 74 defence towers.
- 4. Plaça Nova:** Two sections of Roman wall and two square towers from the second city wall, built in the fourth century AD can be seen. This is where Carrer del Bisbe begins following the same route as Decamanus Maximus, one of the two main streets in the Barcino.
- 5. Carrer de la Tapineria:** Remains of the Roman Wall
- 6. Plaça de Ramon Berenguer:** This square has been named after the Count of Barcelona between 1096 and 1131 and features a statue by Josep Llimona of the count on a horse.
- 7. Plaça del Rei:** Many Roman ruins have been excavated under the Plaça del Rei which covers 4000m<sup>2</sup> and can be viewed in the Barcelona History Museum.
- 8. Carrer del Paradís 10-12:** The four, 9m tall columns are remains of the Temple of Augustus which was built in first





century. Outside the Carrer de Paradis 10 a milestone that marks Mount Tàber, the highest point in Barcino can be seen.

**9. Baixada del Caçado:** Remains of 1st Roman wall and a tower from 2nd Roman wall are visible

**10. Carrer del Sots-Tinent Navarro:** Remains of Barcelona Roman walls

**11. Plaça Traginers:** Roman tower that was part of second Roman wall from 4th century A.D.

**12. Carrer del Correu Vell:** Remains of Roman walls and defense towers

**13. Carrer del Regomir, 3:** The “El Centre Cívic Pati Llimona” civic centre reveals the remains of harbour baths and the second gate.



# PARC DE MONTJUÏC

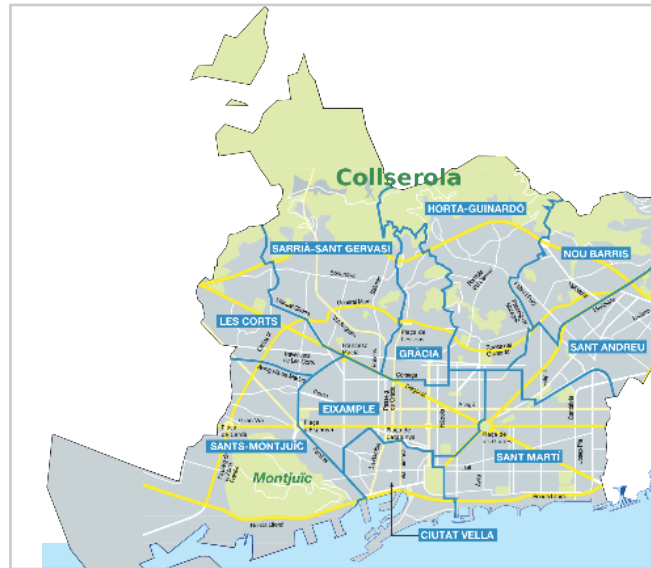
*Christine Nesbitt, Annelise van der Veen*

Parc de Montjuïc is a large urban greenspace that, until the 19th century, lay outside the city. It is now part of Barcelona's largest district of Sants-Montjuïc. Located in the South end of Barcelona it overlooks the Gothic Quarter; to the northeast, the Mediterranean coast on its southeastern edge, and the Llobregat River to the northwest. The name of the park is thought to be derived from the Catalan language, meaning 'Jewish Mountain', and the discovery of an ancient Jewish burial site dating back to the 10th century reinforces the origin of the hill's name (Jessop, 2017).

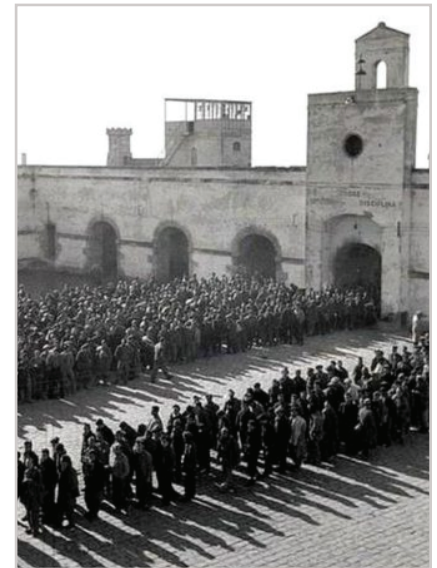
The table-top hill of Montjuïc stands about 192m high, and its vantage point has been strategic in the city's military and maritime history (Colomer, 2010). It has held religious significance as a Jewish cemetery, economic importance as a sandstone quarry and trading centre, and to this day it plays a culturally and socially significant role to the city of Barcelona (Ajuntament de Barcelona, 2018; Colomer, 2010). Montjuïc currently boasts a variety of amenities and attractions, from botanical gardens and sports complexes to museums, the landmark Castell de Montjuïc, and a cable car.

One of the most prominent sites is Castell de Montjuïc, a fortress primarily informed by the city's struggles and its political repression over the last two centuries. While the original structures were built in 1640 with the purpose of protection for the city during the Catalan war of separation (Corbella, 2014), the current form was constructed between 1753 and 1779, based on plans by engineer Juan Martín Cermeño (Ajuntament de Barcelona, 2018).

In the mid-18th century, Castell de Montjuïc was strategically used by the Spanish government to terrorize the city through bombardment, imprisonment and the mass detention of political figures. During the civil war and into the Franco era the fortress was again used as a military prison and was the site of executions. One of the most prominent executions was that of Lluís Companys, the elected President of the Generalitat de Catalunya, who was extradited by the Nazis to Spain, and executed at the castle by the Franco regime, unblindfolded, in 1940 (Corbella, 2014; Kiewiet, 2016). Even after the City of Barcelona was given partial control of the site in 1960, it was dictated to be a military museum that glorified



Above: This map of Barcelona highlights the ten districts of the city, of which Sants-Montjuïc is the largest.



Above: La Castell de Montjuïc served as a military base, circa 1939



Above: View of Parc de Montjuïc and La Castell de Montjuïc in the distance, from la Placa d'Espanya.





Above: La Font Majica puts on a colourful display in front of the Museu Nacional d'Art de Catalunya



Left: The German Pavillion designed by Mies van der Rohe for the 1929 Barcelona World Fair is important in modern architecture. It is known for its simplicity and blending the senses between the interior and exterior.



Above: La Palau Sant Jordi on the left, and La Torre Calatrava found just right of centre, are both within the Anella Olímpica de Montjuïc and have become iconic in modern architecture.

the central government's military and thus held its final role as a symbol of repression for the region (Corbella, 2014). The castle is now a popular attraction with exhibitions, learning areas and gardens and is owned by the City Council and, by extension, the people of Barcelona.

Parc de Montjuïc has also been the site of significant global events, most notably the 1929 Barcelona World Fair and the 1992 Summer Olympics. The park was chosen as the location of the 1929 World Fair as it provided the 110 hectares necessary to host the exhibition. The exhibition changed the landscape of Montjuïc, which now boasts many of the city's most iconic landmarks and still draws thousands of visitors a year (Jessop, 2016). Plaça d'Espanya was built in preparation for the World Fair and is now a major axis of transportation for the city. While not completed until 1931, the Montjuïc Teleferic cable car was designed to expand the park's transportation infrastructure. The Font Màjica has performances that combine music, colourful lighting and acrobatic water displays and has become one of Barcelona's most popular tourist sites.

The 1992 Olympics brought a great deal of change and upgrades to the park. The Olympic Park, known in Catalan as Anella Olímpica de Montjuïc, is located within Parc de Montjuïc and claims notable architecture and tourism sites. The Montjuïc Stadium, which was built for the 1929 World Fair, became the Athletics and Ceremonial stadium for the 1992 Olympics. The stadium was almost entirely renovated maintaining only its original facade, and was renamed the Olympic Stadium Lluís Companys, in honour of the historic Catalan figure.

Palau Sant Jordi is a covered pavilion neighbouring the Olympic Stadium, and is considered to be an architectural masterpiece ("Barcelona Olympic Park in Montjuïc", n.d.). The Olympic telecommunications tower, La Torre Calatrava, has also become an iconic landmark, as its shape representing an athlete holding the Olympic torch can be seen from the city. The base of the tower was built using the Catalan Nouveau Architecture technique known as Trencadís, which uses broken tiles to create mosaics. It is an homage to the historic and famed Catalan architect Antoni Gaudí ("Montjuïc Telecommunications Tower and Europe Square", n.d.).

Visiting Parc de Montjuïc enables more than just an extensive view of the city and sea. One is able to discover and learn about many of Barcelona's influential historic moments through the landmarks, museums, and architecture as they traverse the hill. It is an opportunity to gain a greater understanding of the rich history, culture and ideals of the Catalan and Spanish peoples.



# PARC GÜELL

Shareen Chin and Huihui Shen

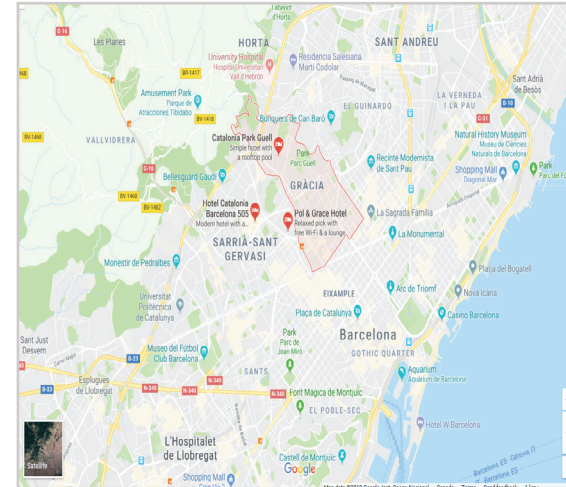
## INTRODUCTION COMMENT

Parc Güell is in the La Salut, a neighborhood in the Gràcia district of Barcelona. Parc Güell was commissioned and patroned by Eusebi Güell, a Barcelona entrepreneur and counsellor of Barcelona (Knight, 2012). Antoni Gaudí, an internationally renowned Catalan architect, designed Parc Güell and infused it with Greek, Christian, Catalan, Oriental and nature themes (Rodriguez, 2009).

In 1900, Construction began as a housing development but due to intersecting economic and locational factors, Parc Güell failed as a housing development, and was opened as a public park in 1926 (Culture & Tourism, n.d). Parc Güell holds a prominent place in the planning and architecture history of Barcelona due to its distinct architectural style. In 1984, UNESCO declared the park a World Heritage Site under the “Works of Antoni Gaudí.” Presently, Parc Güell is a public park system made of gardens and distinctive Modernisme architectural elements.

The park consists of two main parts Free Park section Monumental Core, a large esplanade that occupies 7.9% of the total park and hosts the Antoni Gaudí attractions.

Due to the international success of Antoni Gaudí’s work, Parc Güell is visited by nine million people per year (Barcelona de Serveis Municipals, 2013). A ticket is required to enter the Monumental Core, and only 400 Monumental Core visitors are permitted per day (Park Güell, n.d).



Map of Park Güell in Barcelona

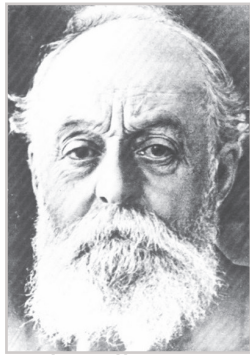


Free Park and Monumental Core



Curved mosaic signage





Eusebi Güell i  
Bacigalupi



Antoni Gaudí



Curved architecture invoking a sense of rest and relaxation



Gaudí's multicolored mosaic salamander, popularly known as "el drac" (the dragon)

## DESIGNER(S)

Parc Güell is named after Eusebi Güell i Bacigalupi, 1st Count of Güell, a Spanish textile entrepreneur that profited from the industrial revolution (Park Güell, n.d). Güell was active in the political realm and served as a councillor for Barcelona, a provincial member of parliament and senator (Colonia Güell, n.d). Antoni Gaudí. As such, in 1900, Güell bought land in Gràcia, Barcelona and employed Antoni Gaudí, a renowned Catalan architect known as "God's Architect" to build an estate for the affluent (Knight, 2012). Although Güell was Gaudí's "Medicinesque" patron, the two shared being both devote Catholics and both having an interest in English city planning (Park Güell, n.d).

Antoni Gaudí i Cornet has been recognized world wide for his contributions to extraordinary creative contribution to the development of architecture and building technology in the late 19th and early 20th centuries (UNESCO, 2018). Gaudí's work, including Parc Güell, is classified as Modernisme, or Catalan Modernism, and is a form that seeks to renovate without breaking tradition in its quest for modernity (Knight, 2012). Building and designing Parc Güell also included collaboration with Francesc Berenguer i Mestres, a Spanish Modernista Architect. Though not directly involved with the building of Parc Güell, Sir Ebenezer Howard of the United Kingdom influenced the form of Parc Güell. Howard's English garden city movement inspired Güell to imagine a community where affluent residents could enjoy a new lifestyle in a small city model that was embedded in a natural setting (Park Güell, n.d).

## CONSTRUCTION

From a socio-cultural standpoint, this location was already associated with leisure and relaxation because the land purchased was already a location where families would picnic on the weekend. Furthermore, the name of the neighbourhood that Parc Güell is in, "La Salut" is Catalan for "health." The desire for a 'healthy' Modernisme community is evident in the aesthetic of the park. Gaudí utilized a regulated geometric form to create curved surfaces from straight lines. The regulated spaces allowed for large



open and high spaces. The use of mosaics for beauty and functionally permeates the space to create strikingly decorative features.

## CONSTRUCTION TIMELINES (1900–1914)

| Work                            | Timeline    |
|---------------------------------|-------------|
| Entrance, roadways and viaducts | 1900 – 1903 |
| Entrance pavilions              | 1903 – 1905 |
| Trias i Domènech's House        | 1903 – 1905 |
| Hypostyle Hall                  | 1907 – 1909 |
| Nature Square                   | 1907 – 1914 |

Construction for Parc Güell occurred between 1900 to 1914 and was intended to be a residential estate based on the style of an English garden city that also broke the aesthetic limits between nature and works of art (Museu d'història de Barcelona, 2018). Parc Güell took advantage of the fresh air and beautiful views from the site. The intention was for 60 single family, luxury homes on triangular lots on 17 hectares of the then outskirts of Barcelona. The Park was envisioned as a revolutionary new housing complex, complete with its own market, theatre and public square. This was particularly important given that Park Güell was located over five kilometers from downtown Barcelona.

Geographically, Muntanya Pelada posed a problem of due to slope and terrain that would lead to deforestation and soil erosion (Park Güell, n.d). To ameliorate this, Gaudí used nature and road networking to channel or collect rainwater in cisterns. Gaudí xeriscape using trees and shrubs typical of the Mediterranean perennial forests. With environmental factors addressed, Gaudí planned the Parc Güell community with the entrances and roads first and then the collective spaces. These architectural works would define the dominant physical features of Parc Güell today (Park Güell, n.d).

Keeping the pedestrian as a central user, the roads were a connecting physical feature that was thoughtfully adapted in four ways (Park Güell, n.d):

The main avenue was ten meters wide with a gentle slope. Pedestrian paths linked the avenue to the ordinary roads. Stairs were used as short cuts and linked roads at the steepest point.



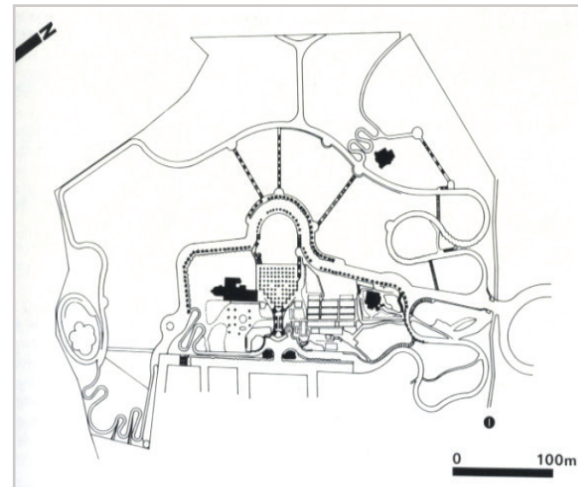
Open views from Nature Square



Park Güell wide promenade



Stairs leading to Hypostyle Hall



Park Güell road and path network





Gaudí's House, the original model home



Carrer d'Olot entrance flanked by two pavilions



Park Güell, a Catalan Icon

Ordinary roads were between five meters wide, unless at a turning point. In these cases, the road widened to ten meters with a more pronounced slope.

The roads became the network for the 60 homes that should have been built in the park. Only two residences would be built in the park, but these were subject to strict height restrictions to preserve sea views and sunlight (Knight, 2012). The model house, Trias i Domènech's House, was built to attract potential land buyers, but none were secured so none of the other 60 single family homes were built (Museu d'Historia de Barcelona, n.d). Gaudí eventually bought this house and lived in it for twenty years.

However, it is the main entrance at Carrer d'Olot that was designed to be a monumental access. Flanked by two pavilions, the Casa del Guarda (Guard House) evokes a children's fantasy book theme. The symmetrical staircases leading to Greek architecture inspired Hypostyle Hall provides an example of the rustic stone topped ceramic tile work of Gaudí's style. The Nature Square, supported by the Monument Park columns, provides views of Monumental Core, Barcelona and the Mediterranean Sea. The wavy bench that circles the perimeter of the Nature Square imbues a sense of leisure and calm to the visitors of the space.

#### REASON FOR HOUSING DEVELOPMENT FAILURE:

As a housing development, Park Güell failed. The area was too remote, and Gaudi and Guell overestimated the demand for such exclusive residences so far away from the core. In addition, the complex conditions for sale of the plots, under old emphyteusis (lifetime leasehold) contracts, the lack of a suitable transport system compounded by the effect of World War I resulted in the project being abandoned in 1914 (Knight, 2012). However, as a public space, Park Güell is an international success and Catalan icon.



# LA RAMBLA

Geneva Lloyd and Rebecca Anderson

## INTRO

La Rambla is a 1.2 km pedestrian mall stretching from Placa Catalunya to Port Vell. Lined with trees and a various vendors and street performers, La Rambla is one of Barcelona's most popular streets and known internationally as an iconic public space. La Rambla has evolved dramatically over the last 700 years and today it serves as a space of exchange and leisure for tourists and locals.

## HISTORY & EVOLUTION

During Roman and Medieval times, La Rambla was a gully that filled with sewage and stormwater during periods of heavy rain. Its name comes from the Arabic word 'rambla' and refers to a dry streambed. Originally, La Rambla was just west of the city's medieval walls, separating the city from El Raval, a working class 'suburb'. In 1377, the walls were expanded to include El Raval and La Rambla. The proximity to sewage caused unfavourable hygienic circumstances and by 1440 the stream was diverted to run outside the city's walls.

Trees were first planted on La Rambla in 1703, followed by stone banks and wooden chairs in 1781 and electric street lighting in 1860 (Alexander & Tang, 2010). Houses began to pop up along the street and in 1775 the old city walls at the southern end of La Rambla were demolished. These improvements signified the intentional development of La Rambla and precedes Cerda's plan in 1859. In the last century, La Rambla has been the site of significant political and cultural events as well as a major tourist destination, which is arguably changing the dynamic and essence of La Rambla.

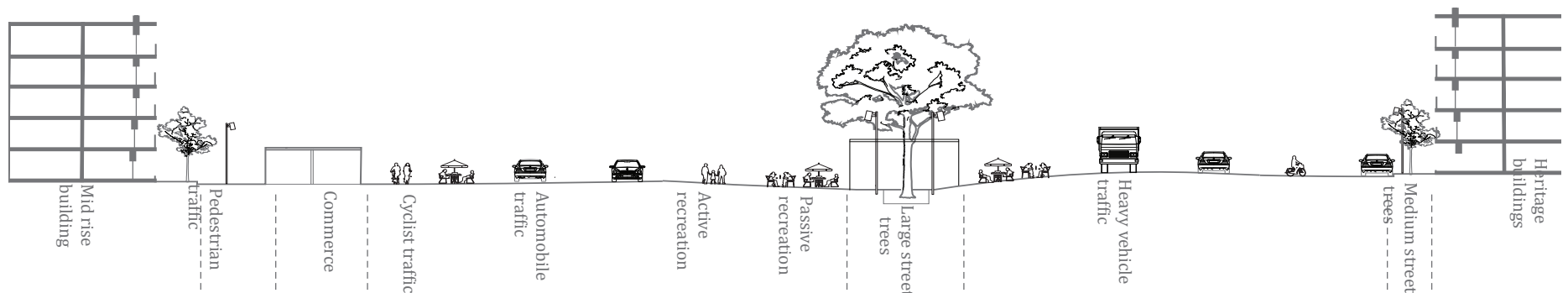
## PHYSICAL FEATURES

La Rambla is characterized by its pedestrian mall (~60 feet wide) lined with trees, kiosks, street vendors, benches, and street performers. One-way automobile traffic lanes border each side of the mall with elevated stone planters and trees separating cars from pedestrians. La Rambla is surrounded by rows of five- to seven-foot story apartment buildings with unique facades and decorative wrought-iron balconies. A defining feature of La Rambla is the wave-like brick pathways, paying homage to the original sewage streambed.

La Rambla is often referred to as 'Las Ramblas' as it has evolved into six distinct yet fluid sections, or 'ramblas'. The sections are as follows, in order from north to south:

### Rambla de Canaletes:

Named after the Font de Canaletes, this section marks the beginning of La Rambla. The Font de Canaletes has been a historical meeting place, including during the Civil War. Recently in August 2017, a van deliberately drove 500m down La Rambla killing 15 people and was believed to be a terrorist attack. The area is also known as a hub for fans of Barça, the city's famous football club.







### **Rambla dels Estudis:**

This is home to the original University of Barcelona, Estudi General, which was destroyed in the 18th century. There's also the theatre, Teatre Poliorama, in the Reial Acadèmia de Ciències i Arts de Barcelona building. The clock just above the entrance is marked by the label 'Hora Oficial' and has kept track of Barcelona's official time since 1891. Despite damage and near destruction, the Church of Bethlehem (built in 1680) is also located here. Up until the early 2000s, this area was known for street vendors selling live animals including birds and even goats (La Rambla dels Estudis, n.d.).

### **Rambla de Sant Josep (or de les Flors)**

This section is most notable for its flower market, and the mercat de la Boqueria. Up until the 20th century, this was the only place where flowers were sold in the city.

### **Rambla dels Caputxins**

This section begins with a mosaic, Pla de l'Os, by Joan Miró. The mosaic was installed in 1976 along with two other mosaics around the city to welcome visitors to Barcelona (Joan Miró Welcomes You to Barcelona, n.d.). It is also home to an opera house, Gran Theatre del Liceu, and a vibrant public square, Plaça Reial.

### **Rambla de Santa Mònica**

This rambla bridges the city to the waterfront and ends with a monument to Christopher Columbus, Mirador de Colón, as well as the Museu Marítim de Barcelona. On Carrer Nou de la Rambla, an adjacent street, is Palau Güell. Built in 1888 just before the Expo, this private mansion is an example of one of Gaudí's early works. Being close to the port, the area is also known as Barcelona's red light district.

### **Rambla del Mar**

The most recent addition, the Rambla del Mar was designed in 1994 in an effort to open Barcelona up to the waterfront (La Rambla de Mar, n.d.). This wooden walkway extends the city out to the water and offers unique views.

### **SOURCES:**

Alexander, C., & Tang, L. (2010). Las Ramblas, Barcelona, Spain. Retrieved from <http://courses.be.uw.edu/SDMasterStudio/wp-content/themes/gehl-studio/downloads/Winter2010/LasRamblas.pdf>  
 Joan Miró Welcomes You to Barcelona. (n.d.). Retrieved May 24, 2018, from <http://www.barcelonalowdown.com/joan-miro-welcomes-barcelona/>  
 La Rambla de Mar. (n.d.). Retrieved May 24, 2018, from <https://www.barcelonas.com/rambla-de-mar.html>  
 La Rambla dels Estudis. (n.d.). Retrieved May 24, 2018, from <https://www.barcelonas.com/rambla-dels-estudis.html>



# BARCELONETA

*Lone & McBurnie*

La Barceloneta was originally an islet called *Illa de Maiains*. Since the 1450s, dikes were constructed along the sea to reclaim land and prevent it from being washed away by the sea (Ajutament de Barcelona, 2015). These dikes eventually connected a sandbank to the city, paving the way for the development of Barceloneta.

In 1754, the building of the Citadel displaced residents. Since the military did not allow growth beyond the city walls, these residents - primarily fishermen and port workers - were resettled in the neighbouring La Barceloneta. When the area was first designed as a neighbourhood, the plans kept it separate from the city both geographically and in terms of its urban fabric, instead choosing to link it to the port development. The gates connecting La Barceloneta to the city initially closed at dusk, leaving residents disconnected from each other. The neighbourhood was laid out with low buildings, rectilinear streets, and small squares in order to create an orderly, egalitarian form that matched the social ideologies of the time. Despite being disconnected from the city in its early days, its urban form became the “new workers’ city [model] that is the origin of modern Barcelona” (de Solà-Morales, 2008, p. 202).

La Barceloneta became a symbolic focal point, as it was the first part of Barcelona that visitors arriving by sea would encounter. It was connected to the rest of the city only in the preparation for the World Fair of 1888, when the Ciutadella park was created, linking the neighbourhood more cohesively with the rest of the city. With this development, the beach-side neighbourhood became a destination - a pleasant boulevard for leisurely strolls. Barcelona historically looked toward the interior of Catalonia for “its energy and its *raison d’être*” and was wary of the sea as it was seen as a place of conflict (de Solà-Morales, 2008, pp. 142-144). The development of La Barceloneta changed this, and locals began to enjoy seaside recreation. This coastal development was furthered in preparation for the 1992 Olympics, when the beachfront was cleared and expanded (Ajutament de Barcelona, 2015). The Ronda del Litoral, a highway that







previously separated Barceloneta from the rest of the city, was tunneled during the preparations for the Olympics. A public space was developed above the highway, connecting Barceloneta to the city and creating attractive opportunities for foreign investors (Boer & de Vries, 2009).

In the aftermath of the 1992 Olympics, La Barceloneta, like the rest of the city, has seen rapid growth in tourism. This has put strain on the fabric of the community, especially housing. Tourist rentals, prevalent and largely illegal, drive up real estate prices and limit housing availability. A recent study found 78% of 14,699 rental listings did not display a license number and were thus likely unlicensed and illegal (Nofre et al, 2018). The neighbourhood has become a study of contrasts: narrow residential streets reflect centuries of community, with chatting neighbours and clothes hanging to dry, while the beach-front tourist shops, restaurants, bars, and rentals reveal the impact of globalization. In response, residents have organized protests and banners bearing the slogan *cap pis turistic* (no tourist flats) are now a common sight in La Barceloneta. Alternative neighbourhood organizations advocate for both preserving heritage and neighbourhood identity and ending real estate speculation that had been around since the preparation for the Olympics (Boer and de Vries, 2009).

#### PHOTOGRAPHY WALKING TOUR:

**1. Metro Station.** Our tour starts at the Barceloneta Metro station, which opened in 1976 (Trenscat, n.d.).

**2. The History Museum of Catalonia** showcases the history of the region from the Palaeolithic period, through the Iberians, Romans, Middle Ages, Franco era, up to modern Catalan society. The brick building is a former warehouse from the 19th century, and offers impressive views from the rooftop terrace (Isaeva, 2017).

**3. Port Vell (Old Port)** is a harbour bordering Barceloneta. Originally an industrial district with warehouses, railroad yards, and factories, it was redeveloped for the 1992 Olympics. It is now a major tourist draw, featuring the massive Maremàgnum mall, an IMAX, and Europe's largest aquarium (Isaeva, 2017).



**4. Plaça de la Barceloneta** is a popular public plaza and home to church of San Miguel del Puerto.

**5. La Barcelona Market**, in the centre of the neighbourhood, specializes in seafood. Built in 1884 and remodeled in 2007, it is an striking example of contemporary architecture. The roof contains solar panels that provide about 1/3 of the building's energy (Barcelonas, n.d.).

**6. The characteristic narrow streets**, short, simpler buildings, and perpendicular layout are reflections of the neighbourhood's origin as a military-planned housing development. The streets are full of the signs of bustling life. A recent addition to this is the Cap Pis Turistic banners, protesting the proliferation of tourism flats (Barcelonina, n.d.).

**7. Beaches.** The four beaches of La Barceloneta are the closest to the city centre and are thus full of people. In contrast to the interior streets, the beach-front walkway caters largely to tourists. Sant Miquel beach features Rebecca Horn's L'Estel Ferit (Wounded Star), a tribute to Barceloneta's small buildings that are disappearing with redevelopment (Aleu, 2018).

#### OTHER POINTS OF INTEREST:

**A. Estación de Francia**, an art nouveau train station built in 1929, and declared a Local Cultural Legacy (Isaeva, 2017).

**B. The Marenostrom Tower** is a bold, cantilevered glass tower, which has created controversy over its fit with the historical neighbourhood (Isaeva, 2017).

**C. Frank Gehry's** giant golden fish, **El Peix**, stands at the Casino.

**D.** The iconic, sail-shaped **Hotel W**, built in 2009, has won architectural prizes but also drawn criticism for being built so close to the sea (Isaeva, 2017).



#### PHOTOGRAPHY TIPS

##### *Buildings*

*To photograph a building without tilted angles, go further away from the building or take the photo from higher ground.*

*Capture rhythms in architecture (Husarova, 2017).*

*Take photos from a high point to gain perspective on how buildings and streets interact with each other.*

##### *Landscape*

*Imagine that your screen has 3 columns and 3 rows, with lines delineating them. Place interesting features at the points where these lines intersect. Try to line the horizon at either of the horizontal lines - the upper one to emphasize the beach, the lower one to emphasize the sky (O Carroll, 2016).*

##### *Consider depth*

*Add depth to a far away scene with an object in the foreground.*

*Use features such as archways or trees to frame a photo.*

*Use the walls of buildings and the lines of a street to lead to a focal point in the image (O Carroll, 2016).*

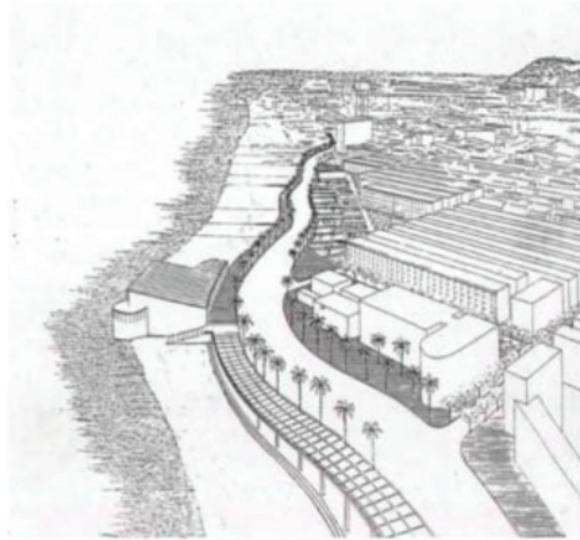
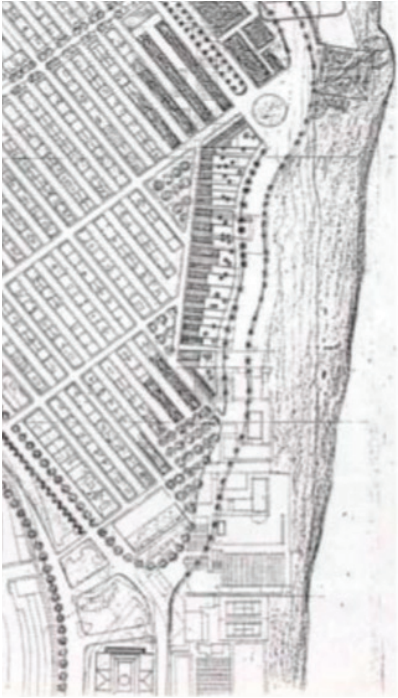
##### *Add interest*

*Add dynamic tension to your images by creating triangle shapes with lines and perspectives, or featuring objects that have a triangular shape*

##### *Focus on textures.*

*Play around with techniques to tell different stories: try taking some shots with lots of negative space and others where the subject completely fills the frame. Play around with different angles. (O Carroll, 2016).*





**E. The Port Cable Car**, built in 1929, connects La Barceloneta to Montjuïc hill with superb aerial views (Isaeva, 2017).

#### PHOTOGRAPH SOURCES:

Street: Kedenburg, G. (2018). [unsplash.com/photos/QjQmJSuC02M](https://unsplash.com/photos/QjQmJSuC02M)

Map: Google Earth. (2018).

1. Orbas Urbanas. (2015). [www.obrasurbanas.es/buenos-aires-en-el-metro-de-barcelona/](http://www.obrasurbanas.es/buenos-aires-en-el-metro-de-barcelona/)
2. Sapin is Culture. (n.d.). [www.spainisculture.com/en/museos/barcelona/museo\\_de\\_historia\\_de\\_la\\_ciudad.html](http://www.spainisculture.com/en/museos/barcelona/museo_de_historia_de_la_ciudad.html)
3. Mooring Spot. (n.d.). [www.mooringspot.com/ports/marina-port-vell-barcelona-yacht-berths-for-sale-costa-brava-spanish-riviera-long-term-mooring-rentals](http://www.mooringspot.com/ports/marina-port-vell-barcelona-yacht-berths-for-sale-costa-brava-spanish-riviera-long-term-mooring-rentals)
4. Google Maps. (2018).
5. Goula, A. (n.d.). [www.plataformaarquitectura.cl/cl/02-92537/mercado-barceloneta-mias-arquitectes/512ac6f3b3fc4b11a700a140-mercado-barceloneta-mias-arquitectes-foto](http://www.plataformaarquitectura.cl/cl/02-92537/mercado-barceloneta-mias-arquitectes/512ac6f3b3fc4b11a700a140-mercado-barceloneta-mias-arquitectes-foto)
6. Torres, A. (2016). [www.maistecnologia.com/airbnb-homeaway-multados-novo-barcelona-60-000-euros/](http://www.maistecnologia.com/airbnb-homeaway-multados-novo-barcelona-60-000-euros/)
7. Kurosaki-Dan. (n.d.). [www.3djuegos.com/comunidad-foros/tema/8798737/0/lestel-ferit/](http://www.3djuegos.com/comunidad-foros/tema/8798737/0/lestel-ferit/)
- D. Marsh, D. (2013). [dmarsh91.blogspot.com/2013/04/columbus-el-w-and-barcelonas-landscape.html](http://dmarsh91.blogspot.com/2013/04/columbus-el-w-and-barcelonas-landscape.html)

Beach: Barcelona Tourisme. (2018). [shop.europeinyourlife.com/La-Barceloneta/\\_xMCfM9AMDl\\_IKCeZjRpMoCePXbqCtUc\\_8RyB91iFQu0](http://shop.europeinyourlife.com/La-Barceloneta/_xMCfM9AMDl_IKCeZjRpMoCePXbqCtUc_8RyB91iFQu0)

Map & Perspective: PERI de a Barceloneta (1985), as featured in Nofre et al (2017).





Cap Pis Balcony: Barrena, P (2016). Getty Images. Photo id: 625517344.

## REFERENCES:

- Ajutament de Barcelona. (2015). History of the Beaches. Ajutament de Barcelona. Retrieved from <http://www.barcelona.cat/en/what-to-do-in-bcn/bathing-and-beaches/history-beaches>
- Aleu, D. (2018). The Wounded Shooting Star (Estel Ferit) by Rebecca Horn. IR Barcelona. Retrieved from <http://irbarcelona.org/urban-sculptures-statues-barcelona/wounded-shooting-star-estel-ferit/>.
- Barcelonas. (n.d.). El Mercat de la Barcelona. Barcelonas. Retrived from [www.barcelonas.com/mercat-de-la-barceloneta.html](http://www.barcelonas.com/mercat-de-la-barceloneta.html)
- Barcelonina. (n.d.). The Tiny Barcelonas: today, la Barceloneta. Barcelonina. Retrieved from <http://www.barcelonina.com/en/blog/the-tiny-barcelonas-today-la-barceloneta/>.
- Boer, R.W.J., & de Vries, J. (2009). The Right to the City as a Tool for Urban Social Movements: The Case of Barceloneta. Paper presented at The 4th International Conference of the International Forum on Urbanism: The New Urban Question - Urbanism Beyond Neo-Liberalism. Amsterdam/Delft (1321 - 1330).
- de Sola-Morales, M. (2008). Diez Lecciones Sobre Barcelona/Ten Lessons on Barcelona. Barcelona, Catalan: Col·legi D'Arquitectes de Catalunya.
- Husarova, D. (2017). Learn to Photograph Buildings Old and New: 10 Tips for Architectural Photography. Learn Photography: Zoner Photo Studio. Retrieved from <https://learn.zoner.com/10-tips-for-architectural-photography/>
- Isaeva, E. (2017). The top 10 things to do and see in La Barceloneta. Culture Trip. Retrived from <https://theculturetrip.com/europe/spain/articles/the-top-10-things-to-do-and-see-in-la-barceloneta/>
- Morganti, M., Coch Roura, H., & Cecere, C. (2012). The effect of urban obstructions in Mediterranean climates: built form typology, density and energy. *Architecture, City, and Environment*, 7(19), 13-26.
- Nofre, J., Giordano, E., Eldridge, A., Martins, J.C., & Sequera, J. (2017). Tourism, nightlife and planning: challenges and opportunities for community liveability in La Barceloneta. *Tourism Geographies*, 20(3), 377-396.
- O Carroll, B. (2016). 20 Composition Techniques That Will Improve Your Photos. Peta Pixel. Retrieved from <https://petapixel.com/2016/09/14/20-composition-techniques-will-improve-photos/>
- Trenscat. (n.d.). El metro de barcelona - Línia L4 - Barceloneta. Trenscat. Retrieved from [http://www.trenscat.com/tmb/04barceloneta\\_ct.html](http://www.trenscat.com/tmb/04barceloneta_ct.html)





# MACBA – CCCB

*Sarah Labahn & Stella Zhou*

## ORIGIN OF THE SPACE:

### EXISTING HISTORY AND ARCHITECTURE

The Museu d'Art Contemporani de Barcelona (MACBA) and The Centre de Cultura Contemporània de Barcelona (CCCB) are located in El Raval - one of two historical neighbourhoods that border the Rambla in the ancient Cuitat Vella District. Today, El Raval's population is made up of nearly fifty percent immigrants which partly defines its social and cultural identity (Battaglia & Tremblay, 2011).

MACBA was designed by American architect Richard Meier, who was approached by Barcelona City Council in 1986. The building was designed in 1990 and built between 1991 and 1995 when it was officially opened to the public. The museum stands in juxtaposition as a modern building with geometric features among some of Barcelona's oldest streets and Gothic architecture such as the Convent dels Àngels. The Convent dels Àngels was originally built between 1562 and 1566. With the urban renewal process in the 1980s, the convent and its surroundings went through a series of extensive renovation. Architects Lluís Clotet, Carles Díaz and Ignacio Paricio led the restoration process and added some new elements to the complex: such as a mediating building that faces the façade and completes Plaça dels Àngels. Part of the complex later became the FAD (Promotion of Arts and Design) headquarters while the rest integrated as part of MACBA (MACBA, n.d.).

CCCB occupies the former Casa de Caritat almshouse that was built in 1802 and continued to house disadvantage residents until 1957. Prior to functioning as an almshouse, this location was also the site of a church in the 17th century, as well as a military barracks and correctional facility in the 18th century. As part of a project of regeneration in the Raval neighbourhood and its historical buildings, the remodelling of the original structure was completed by architects Helio Pinon and Albert Viaplana between 1991 and 1994. This remodelling included the three wings shaped in a horseshoe around a central courtyard, Pati de les Dones, while



Fig 1. MACBA-CCCB Site Plan - labeled from original

Source: [www.richardmeier.com/?projects=barcelona-museum-of-contemporary-art-2](http://www.richardmeier.com/?projects=barcelona-museum-of-contemporary-art-2)

substituting the northern wing with a rectangular block characterized by a distinctive “glass facade that has become a mirror of urban landscape and a lookout point over the city” called Mirador (CCCB, n.d.).

#### CREATION OF A PLACE: THE URBAN TRANSFORMATION AND IMPLICATIONS

Meier’s design of MACBA and the surrounding public space presented an opportunity to transform the Raval neighborhood into a place filled with people and life (Meier, 2011). This is certainly true in some perspective: MACBA and CCCB have evolved to encompass more than just the cultural institutions themselves. MACBA represents an idea of a large-scale “cultural machine” transplanted in the old medieval district of Ciutat Vella (Moldoveanu, 1997) and CCCB is considered to be at the “center of art and creativity of the city’s changes” (Battaglia et al., 2011). Together, MACBA-CCCB have “become creative incubators and spaces of experimentation” in the commonly named Raval-LAB for its use of alternative cultural planning processes (Battaglia et al., 2011).

Richard Meier had Plaça dels Àngels in mind when he was designing MACBA: “The lightness and transparency of the facade on Plaça dels Àngels, and the activities of the Museum beyond, energize the square and building ‘podium’ below” (Meier, 2011). Today, this energy has manifested itself in the central plaza which has become a vibrant gathering place and world-renowned ‘skate-spot’ for skateboarders travelling from all around the world to ride. A BMX rider from Vancouver described MACBA as “feeling like a skatepark on a busy day, everyday” and compared it to Vancouver’s skate plaza located under the Georgia and Dunsmuir Viaducts (Abramyk, 2018, May 24). In contrast, Plaça de Joan Coromines serves as an unmanicured, non-paved, and natural courtyard bounded by MACBA and CCCB creating a semi-enclosed public space. Named after Catalan Linguist Joan Coromines, the courtyard is used in two ways: as an active venue for open air concerts and exhibitions, and as a passive shady yard often used by residents, dog owners, and families.



Fig 2. MACBA, cylindrical volume on northern façade.  
Source: [www.gocarbarcelona.com/macba/](http://www.gocarbarcelona.com/macba/)



Fig 3. CCCB, mirador on northern wing.  
Source: [www.cccb.org/ca/serveis/lloguer-d-espais/mirador/9741](http://www.cccb.org/ca/serveis/lloguer-d-espais/mirador/9741)



Fig 4. MACBA, active recreation and skateboarding in the Plaça dels Àngels plaza.  
Source: [www.macba.cat/en/espacios-fotograficos-en-el-macba-y-el-ccc](http://www.macba.cat/en/espacios-fotograficos-en-el-macba-y-el-ccc)



The urban renewal process of this area have contributed to the process of gentrification and an erasure of history in El Raval. Some academics such as Arabaci and Tapada-Berteli (2012), and popular media have suggested that the rapidly changing public spaces is a signal of state-led gentrification as new pockets of wealth are shifting to historically disadvantaged areas by introducing new public services that are dedicated to consumption and attracting related economic activities. This shift can be witnessed through the influx of visitors, a demographic shift in residents, as well as decreased affordability and increase commodification in El Raval (Arabaci & Tapada-Berteli, 2012). The addition of these two modern cultural institutions “generated a unique and innovative cultural action model focused on the promotion of the culture of cities and reflection on the urban phenomenon” that has dramatically shaped the regeneration project in El Raval (Rius Ulldemolins, 2014).

#### SOURCES

Abramky, R. (2018, May 24). Personal communication.  
 Arabaci, S., & Tapada-Berteli, T. (2012). Social inequality and urban regeneration in Barcelona city centre: reconsidering success. *European Urban and Regional Studies*, 19(3), 287-311.  
 Battaglia, A., & Tremblay, D. G. (2011). El Raval and Mile End: A comparative study  
 CCCB (n.d.). What we do. Retrieved from [www.cccb.org/en/about-us/what-we-do](http://www.cccb.org/en/about-us/what-we-do)  
 Meier, R. (2011). “Medieval streets inspired the MACBA’s linear organization” Conversation with Richard Meier and Renny Logan, published in Richard Meier: Museu d’Art Contemporani de Barcelona, MACBA (Museum Building).  
 MACBA (n.d.). Architecture & Spaces. Retrieved from [www.macba.cat/en/architecture](http://www.macba.cat/en/architecture)  
 Rius Ulldemolins, J. (2014). Culture and authenticity in urban regeneration processes: Place branding in central Barcelona. *Urban Studies*, 51(14), 3026-3045.



Fig 5. CCCB, passive recreation in the Plaça de Joan Coromines.  
 Source: [www.cccb.org/en/visit/spaces](http://www.cccb.org/en/visit/spaces)



Fig 6. View of old apartment balconies from MACBA  
 Source: [www.urbansquares.com/countries/spain/spa14.html](http://www.urbansquares.com/countries/spain/spa14.html)





# PASSEIG DE GRÀCIA

*Devon Harlos, Lily Raphael*

Passeig de Gràcia is a major avenue in Barcelona that runs through the district of Eixample, stretching from Plaça Catalunya to the Gardens of Salvador Espriu, just above Avenida Diagonal going towards the mountains. It is 1.6 km long, with six lanes of vehicular traffic (four in the center and two peripheral lanes on either side of the pedestrian boulevards), two wide sidewalks on either side of the four-lane traffic, and 4 rows of street trees. Two metro stations are situated along the street, Diagonal and Passeig de Gràcia, which also serves other commuter rail lines.

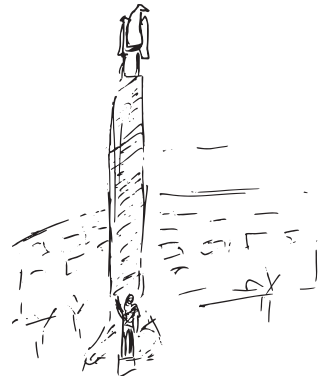
## SOCIO-CULTURAL SIGNIFICANCE

*"Let's go to Passeig de Gràcia and let people see us".*

*-Catalan socialite, Maria Regordosa*

Since its early history, Passeig de Gràcia has been a place to socialize and be seen. Located outside the Ciutat Vella, the broad promenade is an expression of the desire to break free of the cramping city walls and expand the public realm into a sophisticated, landscaped, boulevard with plenty of breathing room. The street forms a central spine within the Eixample district; however, its beginnings can be traced back to before Cerdà's revolutionary plan.

In 1370, King Peter the Ceremonious banned the construction of religious buildings within the city walls. The Santa Maria de Jesús convent was therefore built right outside the city walls in 1429, on what is now Passeig de Gràcia. The convent has since been destroyed, however its construction eventually led to further development, including parks, restaurants, and theatres. These amenities attracted a wealthier demographic—a trend that persisted when the Cerdà plan formalized the street as a central promenade. Wealthy families saw the Eixample as an opportunity to leave the cramped, old city and build their homes along the prestigious, and spacious Passeig de Gràcia. They hired the most prominent architects at the time, turning today's Passeig de Gràcia into an archive of the Modernisme architectural movement.



Today, as a major commercial shopping district and home to many famous works of architecture, Passeig de Gràcia is a very popular tourist destination. While it remains a street of high-end designer shops and commercial activity, it is recently also a site of political transformation. In 2016, Barcelona City Council--chaired by Mayor Ada Colau--voted to rename the northwestern plaza dedicated to former King of Spain Juan Carlos I (r. 1975-2014), reverting back to its historic colloquial name Cinc d'Oros, named for its five roundabouts at the intersection of Diagonal and Passeig de Gràcia. On the other end, Plaça de Catalunya--the location of several banks, department stores, hotels and the Canadian consulate--was the site of major demonstrations in 2011 led by the anti-austerity movement in Spain protesting the economic crisis. In recent years Passeig de Gràcia has been regarded as the most expensive street in Barcelona (and Spain more generally).

## PHYSICAL FEATURES

### Street trees:

The Passeig de Gràcia is considered the first example of a street with lines of trees included in its urban planning. Five years after the initial foundation of the boulevard begun, in 1826 they planted acacia, plane trees, ash, mulberry trees, poplars, willows, oleanders, and holm oaks. Today, the trees reach 4 to 5 stories high along the boulevard and create a continuous canopy. The Eixample district has the city's greatest number of street trees, and its 1998 street tree management plan became the blueprint for the rest of the city's trees, taking into account biodiversity and sustainability principles.

### Art Nouveau Street Lights and Seating:

To facilitate nighttime strolling, Passeig de Gràcia is lined with wrought iron lamp posts. At each major intersection, more ornate turn-of-the-century street lanterns have been placed. Intermittently, more decorative street lamps designed by Gaudi are placed along the street, set in tiled benches.

### Tiling:

Hexagonal panels of tiling decorated with swirling marine-like designs by Gaudi line the sidewalks of Passeig de Gràcia. Many of the original Gaudi tiling has been stolen, and in 2014 a group of art history students from the University of

Barcelona mapped the areas of missing tiling and campaigned for the city to replace the lost segments.

## NOTEWORTHY SITES

### 1. Jardines de Salvador Espriu (Jardinets de Gracia):

These gardens were designed originally in the context of the 1929 International Exhibition by Nicolau Maria Rubió i Tudurí, director of parks and gardens of Barcelona at the time. The space connects Passeig de Gracia with the Gracia district. The gardens are named after the Catalan poet who lived in front of the gardens during the mid-20th century.

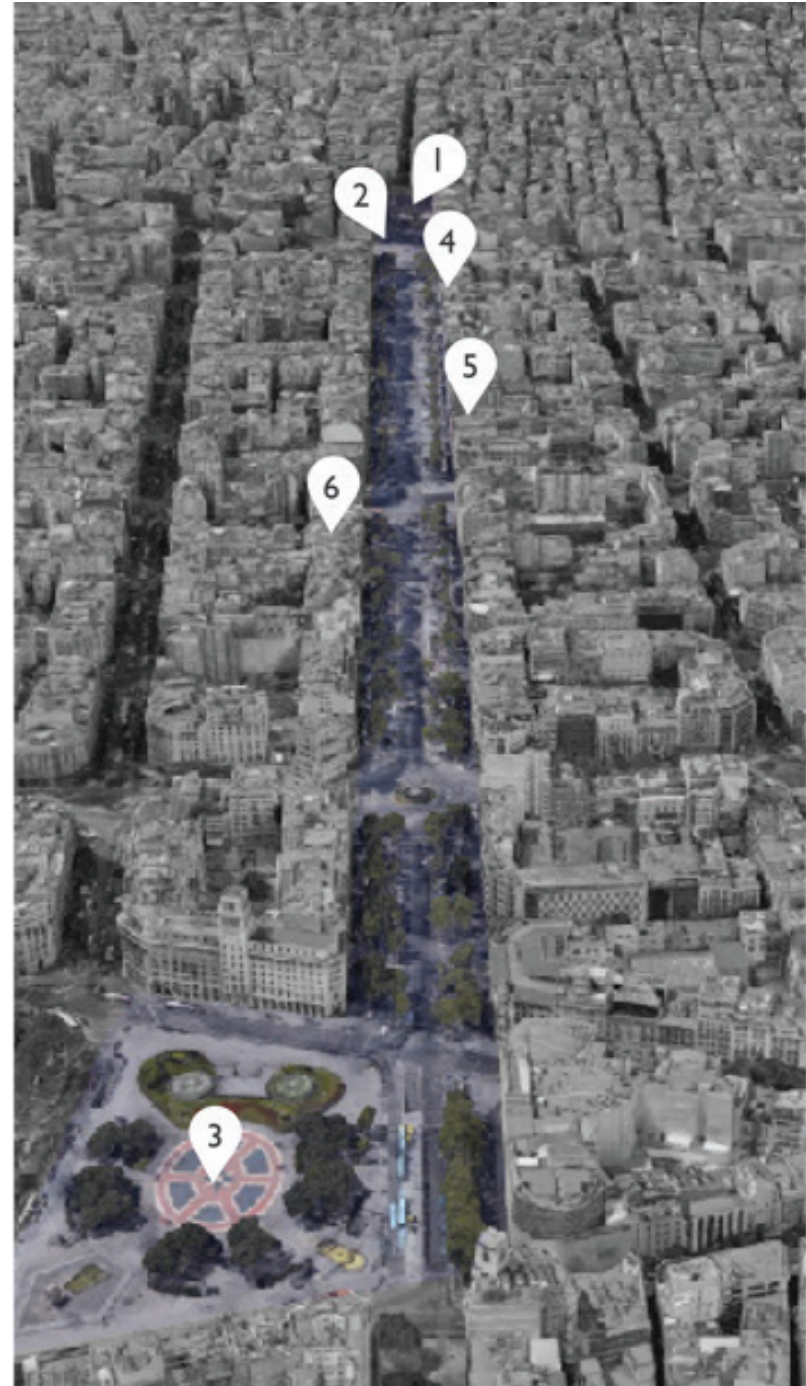
### 2. Plaça del Cinc d'Oros:

This square has undergone many transportations. It was first named Plaza de Pi Margall, in honour of the Republican president. The Republic, represented by a nude female bronze sculpture, was mounted on top of an obelisk and inaugurated in 1936. Shortly after the Spanish Civil War, the Francoist regime removed the bronze statue and replaced it with an eagle and Francoist shield, adding a sculpture at the base to represent victory. The plaza was renamed Victory Square. Barcelonenses mockingly called the plaza “Parrot Plaza” and the eagle was subsequently removed shortly after, as well as the shield and eventually the victory sculpture. The obelisk is the only monument that remains.

**3. Plaça Catalunya:** This plaza is considered to be the center of the current city, and historically the meeting point between the old city (Gothic Quarter) and the newly built Eixample in the 19th century. The plaza was conceived of under the Rivera plan in 1859 but was not urbanized until 1902. In 1929 architect Francisco Nebot modified the plaza in conjunction with the 1929 World Expo and installation of the metro station. It is characterized by neoclassical, avant-garde, and modernist sculpture and fountains.

### Buildings:

4. Casa Milà “La Pedrera” by Antoni Gaudí (1905-1910)
5. Hotel Majestic (est. as a hotel in 1918)
6. Block of Discords, characterized by four famous Catalan modernist architects with very distinct styles:
  - Casa Amatller by Josep Puig i Cadafalch (1890-1900)
  - Casa Batlló by Antoni Gaudí (1904-1906)
  - Casa Lleó Morera by Lluís Domènech i Montaner (1902-1906)
  - Casa Mulleras by Enric Sagnier (1898-1905)





## SOURCES:

1. Ajuntament de Barcelona. 2011. Barcelona Street Tree Management Plan.
2. Burgos, Rafa. "Passeig de Gracia: History" Retrieved from <http://apg.admira.com/en/history/>
3. Jacobs, A. B. (1993). Great streets. Cambridge, Mass: MIT Press.
4. Matrinez, Almeida. 2010. Ranking de las calles mas caras de Espana en 2010. Retrieved from <https://www.idealista.com/news/inmobiliario/internacional/2010/09/21/256543-ranking-de-las-calles-comerciales-mas-caras-de-espana-en-2010-tabla>
5. Ribas, Carles. 2016. "Colau renames the Juan Carlos I Square as Cinc d'Oro's." Retrieved from: [http://ccaa.elpais.com/ccaa/2016/04/14/catalunya/1460647107\\_803732.html](http://ccaa.elpais.com/ccaa/2016/04/14/catalunya/1460647107_803732.html)
6. Turisme de Barcelona."Passeig de Gracia". Retrieved from <http://www.barcelonaturisme.com/wv3/en/page/1239/passeig-de-gracia.html>
7. Zucker, Sam. 2014. "History Underfoot: The City's Tiles." Retrieved from <http://www.barcelona-metropolitan.com/features/barcelona-history-underfoot-the-city%27s-tiles/>





# HOSPITAL DE LA SANTA CREU I SANT PAU

*Erin LaRocque and Tanja Oswald*

AN EVOLUTIONARY TALE:  
FROM HOSPITAL DE LA SANTA CREU TO HOSPITAL DE  
SANT PAU

The street in El Raval where Hospital de la Santa Creu was originally built (Carrer de l'Hospital) pays homage to the area's connection to the field of health. For over half a century, the neighbourhood has been home to a host of medical and charitable institutions, representing a centralization of services that were previously located on the outskirts of the city (Valls, n.d.). The hospital itself was born out of the financial struggles and subsequent merge of six Barcelona hospitals in 1401, with the amalgamation decision ratified by Pope Benedict XIII and rectifying the need for more streamlined fiscal and resource management. The gothic style of the Hospital de la Santa Creu ("Holy Cross"), designed by Guillem d'Abriell, consisted of "four rectangular two-storey wings set around a central courtyard, following the model of an ecclesiastical cloister" (Sant Pau Recinte Modernista, n.d.).

By the late 19th century, both the built form and capacity of the hospital could no longer keep up with the demands of the growing population and the evolution of medicine (SPRM, n.d.). The bequest of Catalan banker Pau Gil made the next phase of construction possible. The last functioning years of the hospital overlapped with a new era of urbanism in Barcelona, influenced by the Cerdà Plan and the construction of l'Eixample. Lluís Domènech i Montaner, famed architect from the Catalan Art Nouveau (Modernisme) era, became the lead designer for the next evolutionary stage of what would become Hospital de la Santa Creu i de Sant Pau.



Fig 1. Central Courtyard, Old Hospital de la Santa Creu, El Raval



Fig 2. Scale Model of Hospital de Sant Pau



Montaner synthesized architectural designs from across Europe: nuanced understandings of sanitation and hygiene influenced his decision to separate the hospital pavilions, attach two gardens per pavilion, and connect the pavilions using an underground tunnel system (Hospital De Santa Creu i De Sant Pau, 2018). The new building juxtaposed the layout of the Eixample grid, made up of a square plan oriented by two diagonal axis, depicting a cross pattée (SPRM, n.d.). This design resembled the emblem of the original Hospital de la Santa Creu, while paying homage to hospitals in Barcelona and evoking traditional values from the Middle Ages. Hospital de Sant Pau's

design challenged common conceptions of hospitals as sterile and bleak, with Montaner arranging the complex's 30 buildings across an entire block, surrounded by green spaces and gardens. The site is said to represent a person receiving patients with open arms (Hospital De Santa Creu i De Sant Pau, 2018). The new hospital was officially opened by King Alfonso XIII in 1930.

Hospital de Sant Pau has from the beginning played a significant social and cultural role in addition to its activities in the medical realm. Over time it



Fig 3. Modernist Pavilion, Hospital de Sant Pau



has been awarded various privileges by kings and popes, one being King Philip II's 'privilege of the comedies,' allowing the hospital the exclusive right to stage theatre within Barcelona (SPRM, n.d.). Socially, meanwhile, the Hospital's charitable tendency meant that for a long time it took in and raised orphaned children. These social and cultural contributions are not to minimize the hospital's contributions to the medical field: by the 19th century, the Hospital was also recognized internationally as a prestigious research institution, on par with the top medical facilities across Europe (SPRM, n.d.).

Over time, the growing demands on the hospital once again outgrew its structural capacity to provide a safe and suitable environment for patients. In 2009, the Hospital de Sant Pau underwent a \$100 million euro restoration, and the medical activities of the hospital were transferred to the northern section of the lot. In its reconstruction, the Casa de Convalecència, another prolific example of Catalan Modernism, was absorbed into the new hospital design in order to offer additional space for patients (History and Architecture, n.d.). Its style reflects Byzantine, Moorish and Gothic architecture, and it has become an internationally recognized historical and cultural landmark.

Today, Hospital de Sant Pau demonstrates a continued commitment to the above traditions and contributions to the cultural realm, boasting an immense historical archive that chronicles and preserves over 600 years of Catalan and Barcelona history. The hospital's designation as a UNESCO world heritage site in 1997 is a fitting development for this knowledge, culture, and medical institution. Although no longer a functioning hospital, Hospital de Sant Pau's imprint on the city is well-recognized and it is now a major tourist attraction.

#### SOURCES:

- History and Architecture. (n.d.). Casa Convalecència, UAB- Casa Convalecència, [www.uab-casaconvalecencia.org/en/history-architecture.php](http://www.uab-casaconvalecencia.org/en/history-architecture.php).
- Hospital De Santa Creu i De Sant Pau. (2018) Barcelona.de Tourist Info. [www.barcelona.de/en/](http://www.barcelona.de/en/).
- History. Sant Pau Recinte Modernista.(n.d.). <https://www.santpaubarcelona.org/en/ihospital-medieval>.
- Valls, L. (n.d.). Health in the Raval: A history of more than 500 years. <https://www.routeyou.com/en-es/route/view/4357556/recreational-walking-route/health-in-the-raval-a-history-of-more-than-500-years-barcelona>.



Fig 4. Sant Pau Historical Archives, 15th Century







# DESIGN: PERE IV

NIDAH DARA, EMILY JOHNSON, GENEVA LLOYD, MICHAEL MCBURNIE



# ANALYSIS

Pere IV was originally a Camí Ral (Royal Path) heading up the coast from Barcelona to Mataró and on to France. In the 1860's the area known as the Trullàs's District was developed based on the former country roads and agricultural plots that lay orthogonal to the Camí Ral. This area became an industrial artery of Barcelona. The Cerdà grid did not extend to this area until the late 19th century, and we can see the collision of the original pre-Cerdà street design with the superimposed blocks of Cerdà's plan in the layout of streets or alley's such as Passatge Trullàs and Passatge d'Iglésias which surround the intersection.

The intersection of Pere IV with Pallars provides a unique opportunity to study the urban fabric that is generated by a clash between Cerdà's grid and a pre-Cerdà or agrarian street design. The intersection is surrounded by new parts of the 22@ innovation district including hotels and start-up companies, as well as institutional sections such as the Centro Universitario de Diseño de Barcelona. The neighbourhood's industrial character remains strong with the presence of auto shops, a recycling depot and a gas station.

Our study area may be defined as "a space between" - a space between competing land uses - new and old industry - a space between new and old conceptions of urban design and street layouts - a space between sites that are attracting new global investments, and urban spaces of decay. Our intersection is between many things but has no identity of its own. It is neither an innovative experiment in urban design (Superilla), nor an attractive residential area (Rambla Poblenou). Our intersection is rather caught in between these active spaces of urban transformation. This raises the question of whether the intersection can have its own distinct identity, and simultaneously maintain its functionality as a bridge space within Poblenou.

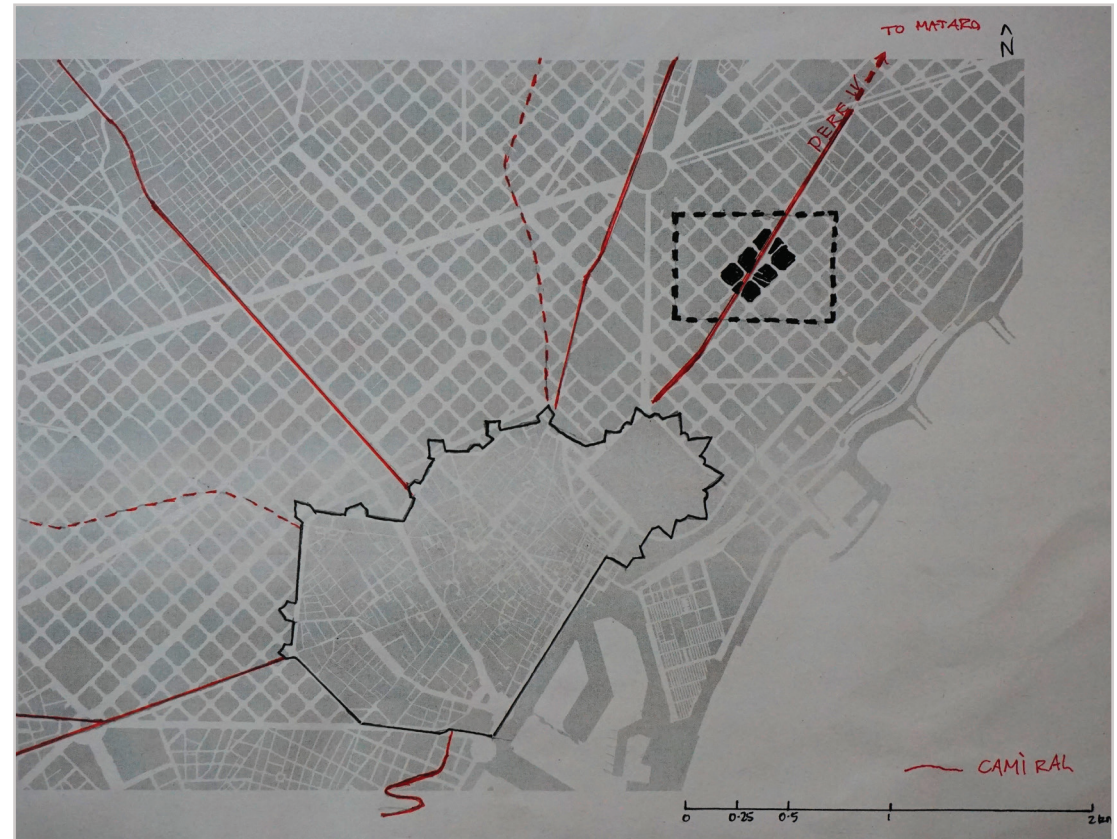


Figure 1: City scale context map highlighting the Camí Ral (red), with the intersection at Pere IV and surrounding blocks (black).



## PROBLEM STATEMENT

The intersection is chaotic, confusing and seemingly random in its organization. Pedestrians disregard formal crosswalks and instead created their own crossing points. Cars are parked in any empty space available. The vast areas between sidewalks are generally filled with parked vehicles, which pedestrians have to navigate between as they cross, and are completely surrounded by as they walk along the sidewalks. Pedestrian visibility is poor along sidewalks, contributing to a sense of disorientation. There are vast areas of unused space in the middle of the intersections, as well as within the surrounding blocks.

As a major thoroughfare, we see several opportunities to re-purpose the unused space, create a more functional intersection for pedestrians, and overall a more pleasant experience for people in the neighbourhood moving through this area.

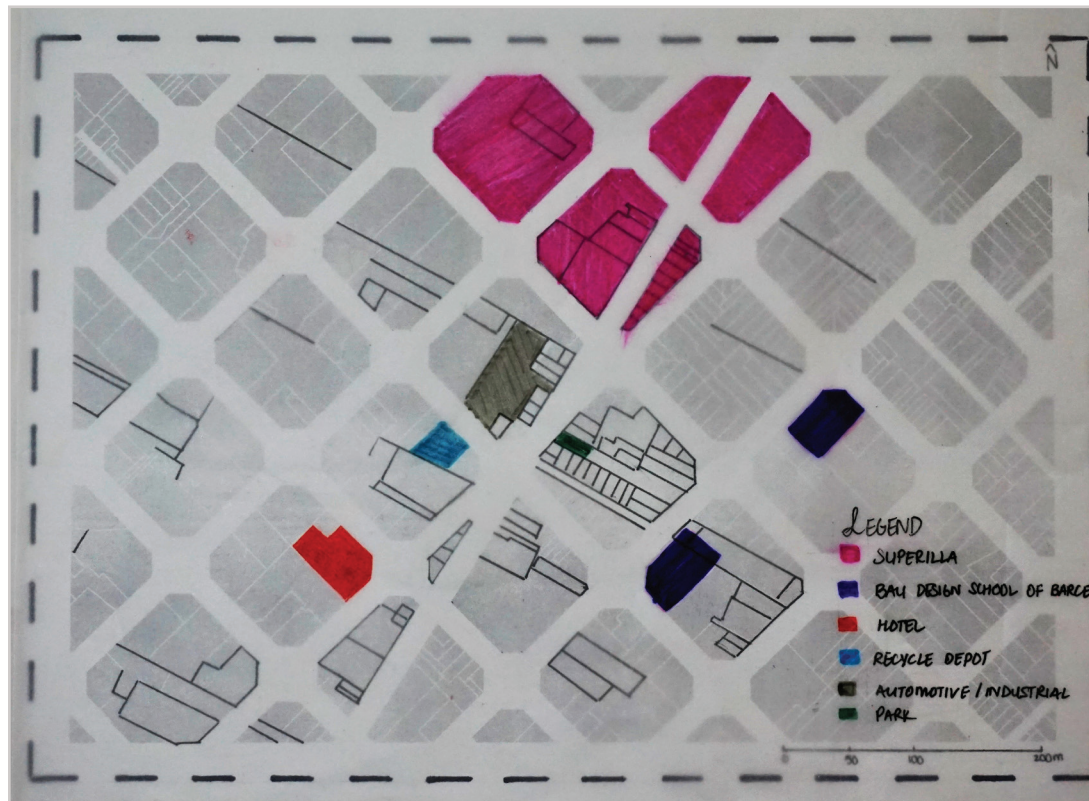


Figure 2: Neighborhood scale highlighting automotive, educational, hotel and the superilla directly surrounding the intersection of study. In addition, one can observe the older plots aligned with Pere IV, in contradiction to Cerdà's plan.



Figure 3: Looking towards the Llobregat river on Pere IV (perspective A), we can see people sitting on the restaurant terrace surrounded by vehicles and traffic.



Figure 4: Cars versus pedestrians crossing Pallars and Pere IV along d'Avilla (perspective B), illustrating the continued use of this space as a mobility corridor.

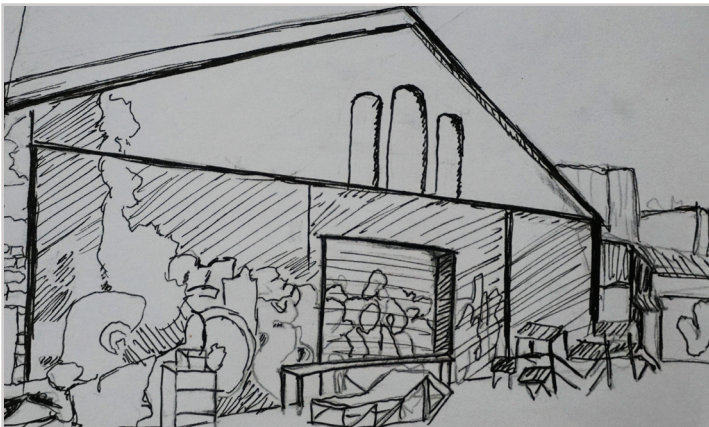
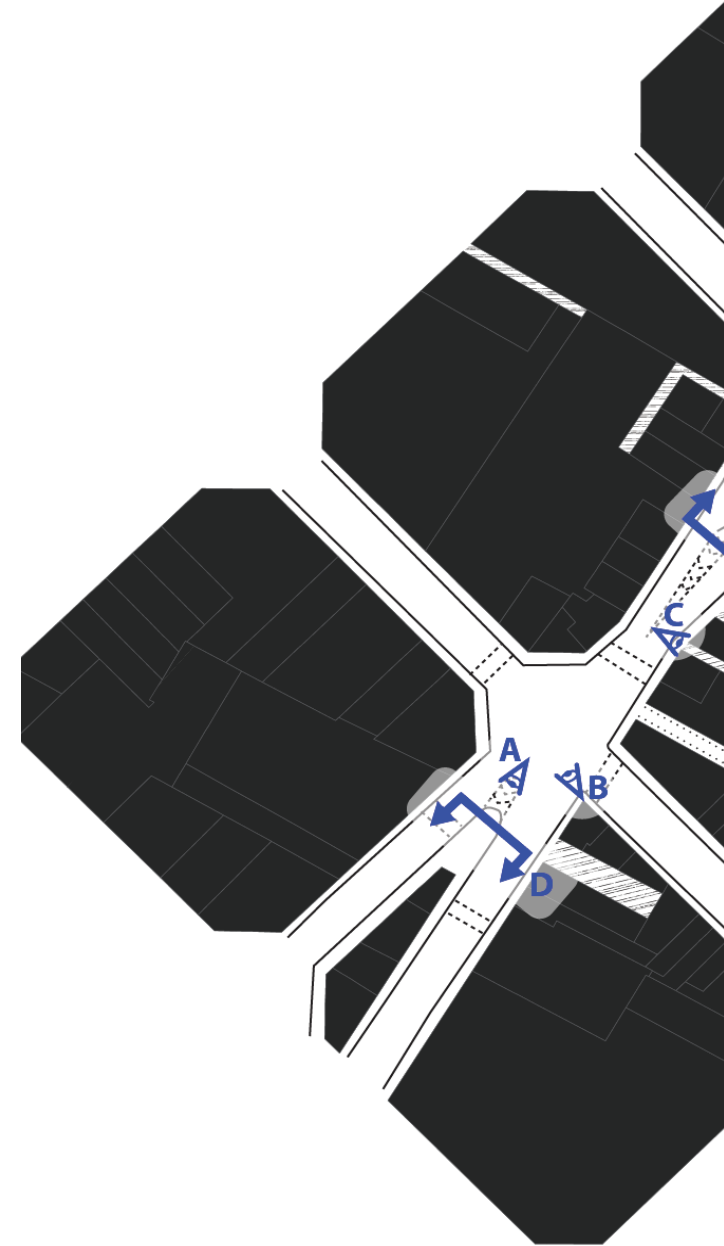


Figure 5: Older building facade with graffiti, and gardening supplies in Passatge Trullàs (perspective C). These illustrations highlight the competition between the old and the new, as well as existing efforts to create spaces for community members to enjoy.





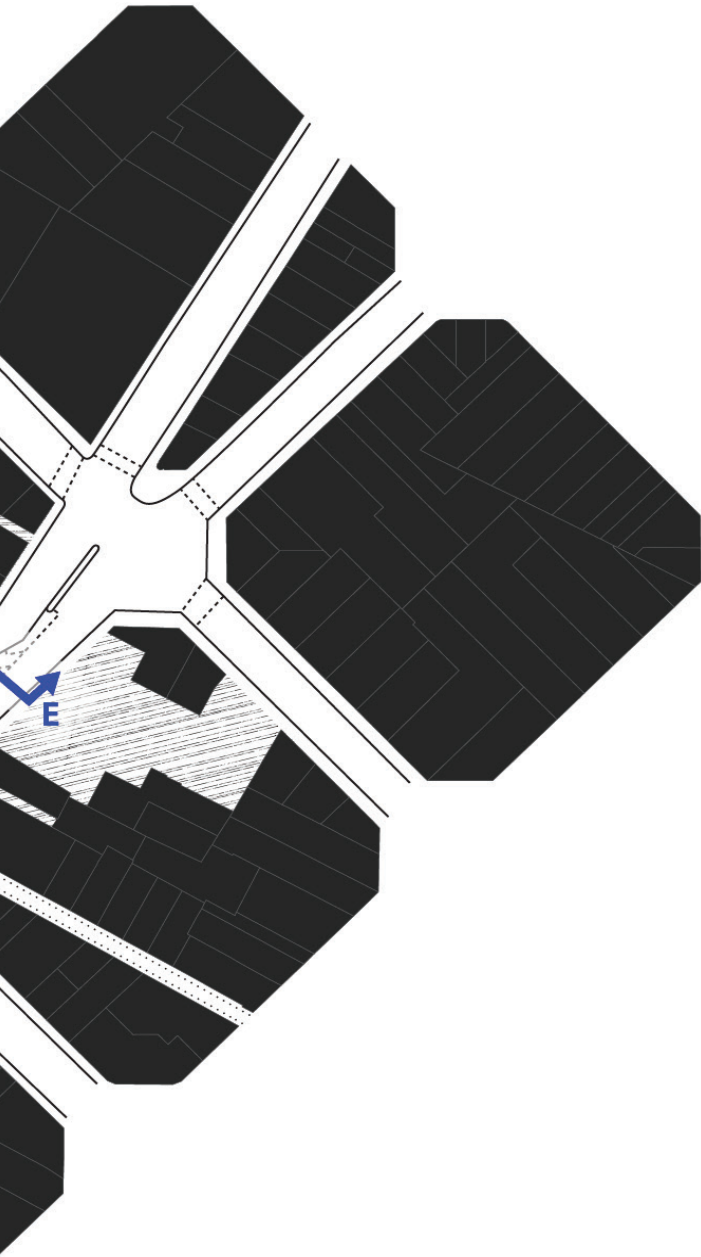


Figure 6: A plan view of the study site showing cut lines and perspective locations.

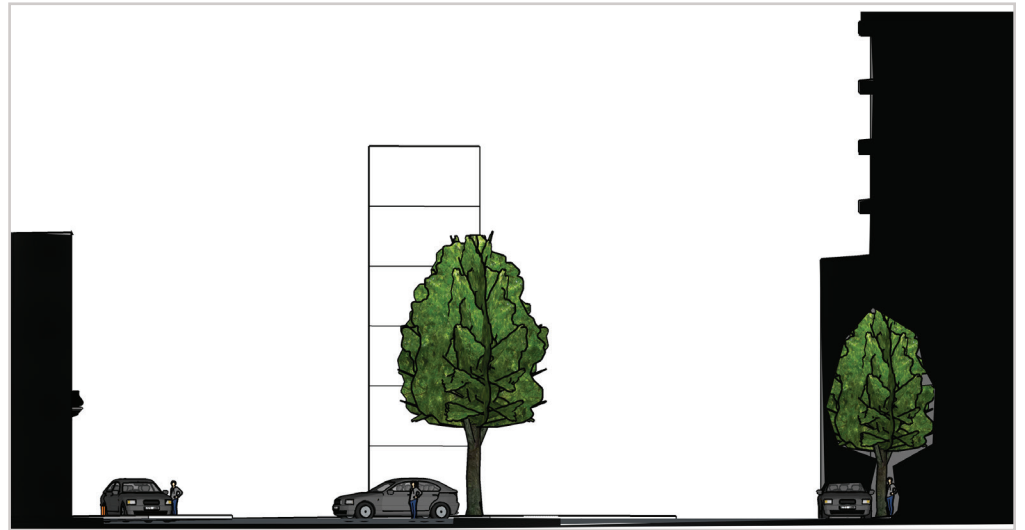


Figure 7: Cross section at c/ D' Avila a Llobregat (cut line D), highlighting barriers contributing to confusion for pedestrians crossing Pere IV and Pallars.

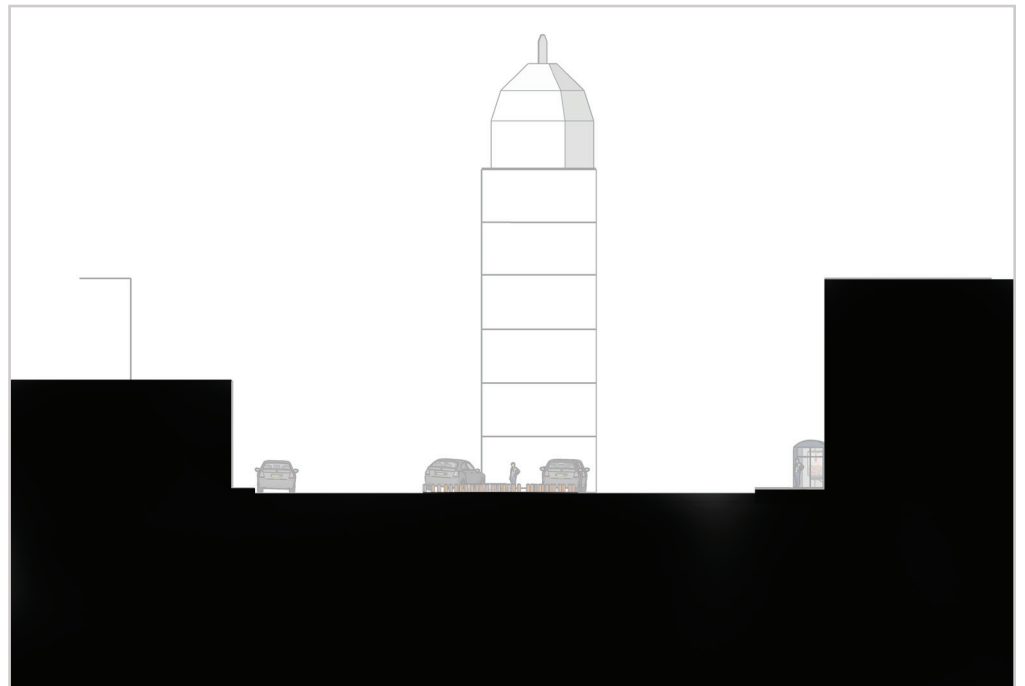


Figure 8: Cross section at c/ D' Avila a Besos (cut line E). Highlighting vast spaces, and barriers to pedestrian flow.

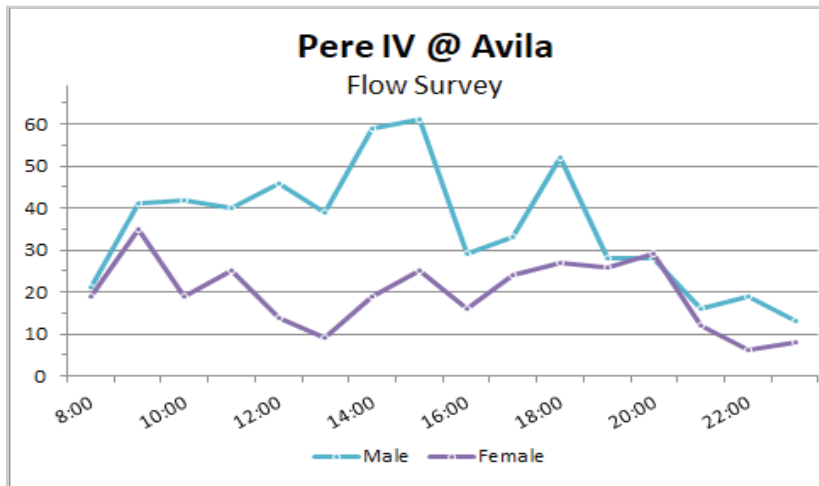


Figure 9: Flow survey data across Pere IV and Pallars at Avila. Showing the gendered nature of this space during the day.

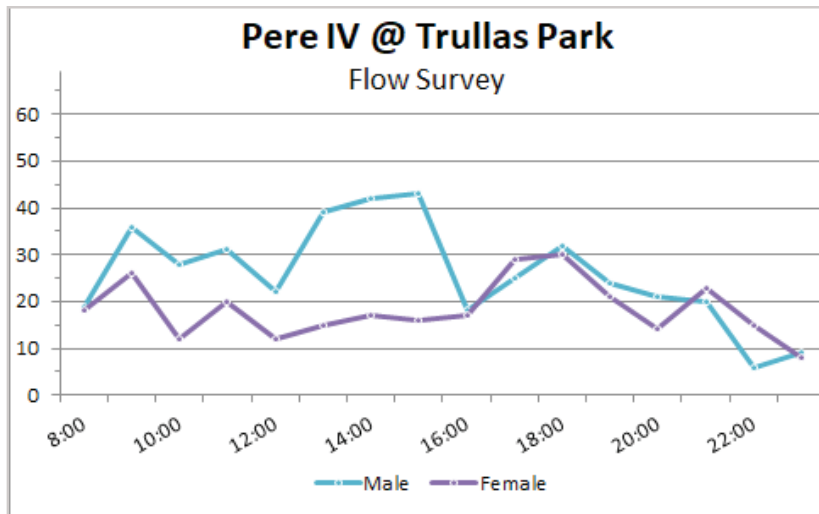


Figure 10: Flow survey data at Passatge Trullàs. Showing the gendered nature of this space during the day.

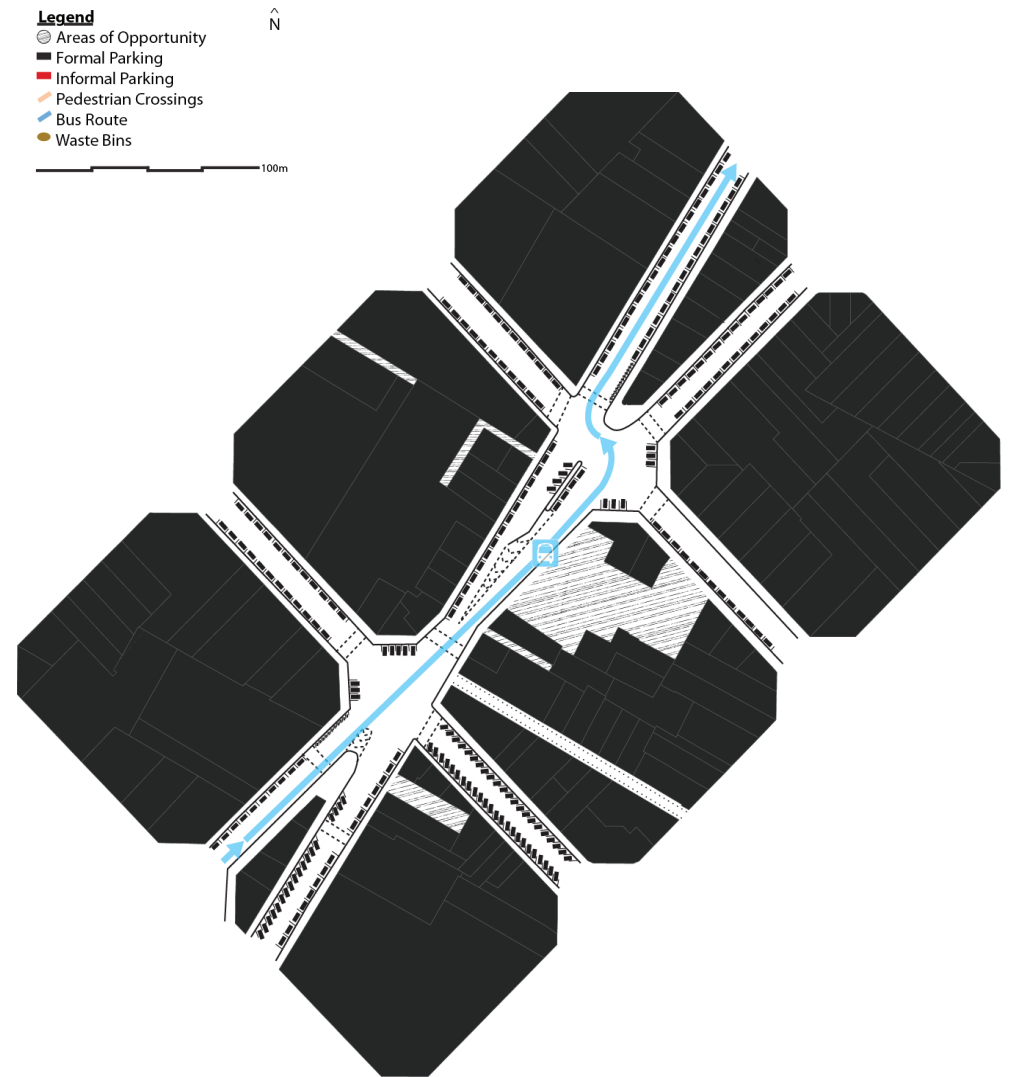


Figure 11: Existing formal pedestrian crosswalks, parking stalls and bus route. The cross hatch areas show underutilized spaces and are areas of opportunity.



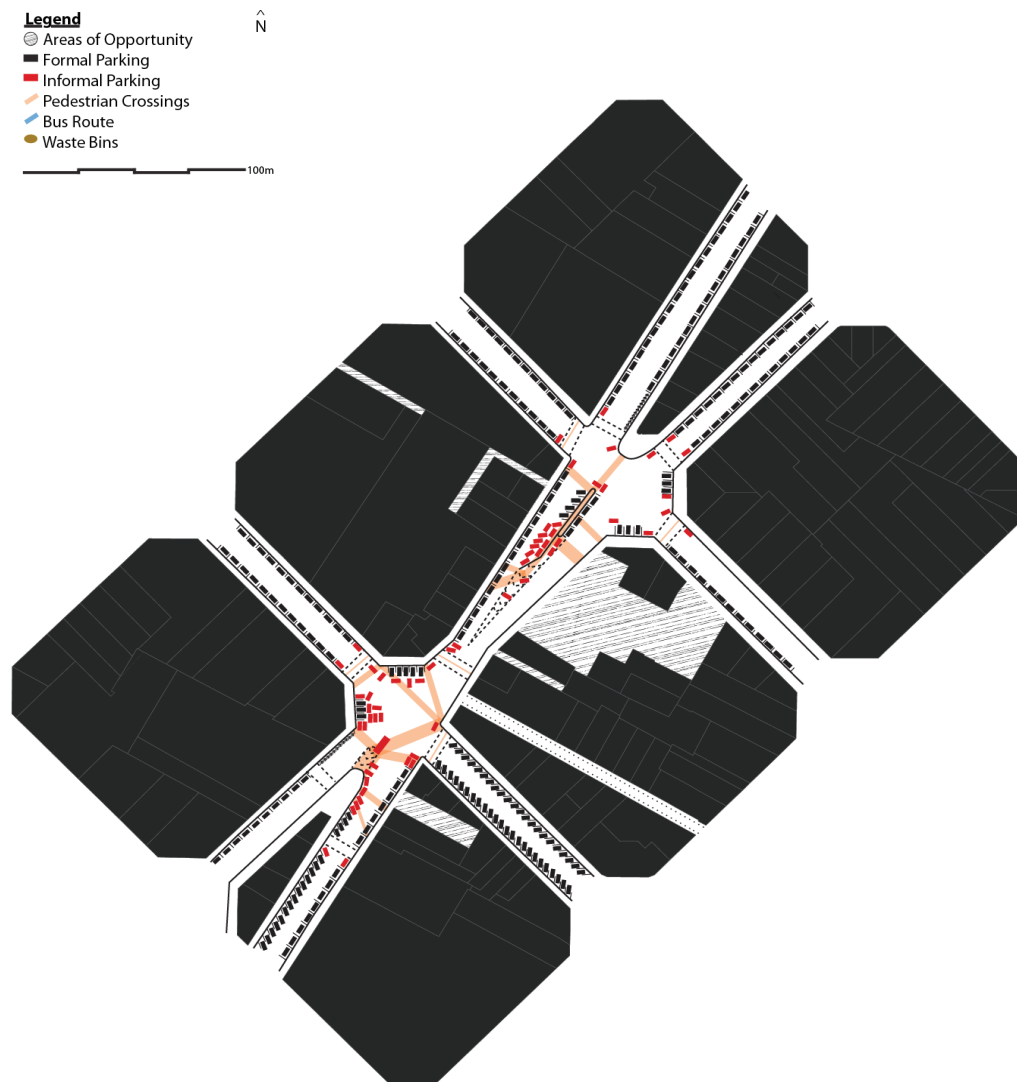


Figure 12: Actual pedestrian routes observed are indicated by orange lines, with thicker lines representing more pedestrian volume. Black squares indicate cars parked legally and the red squares indicate where cars park outside of designated parking stalls. This shows that pedestrians and cars do not adhere to the existing crosswalks and parking stalls.

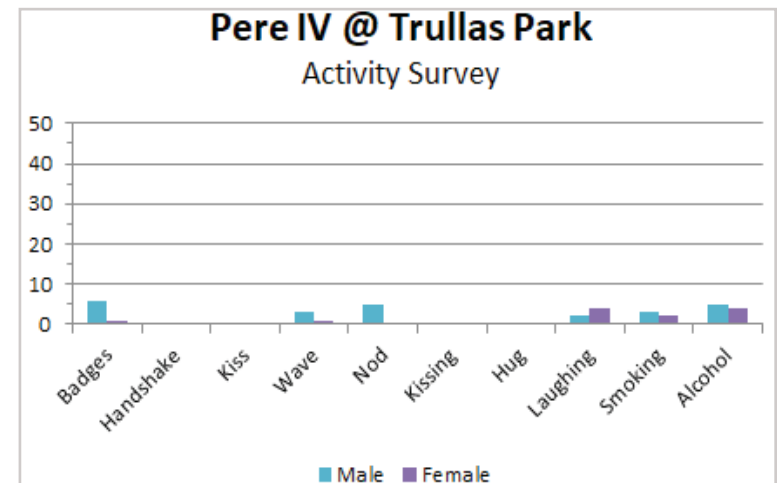


Figure 13: Activity survey at Passatge Trullàs. Zero counts reflect the closed park during survey times, despite signage indicating opening hours of 7:00 am to 7:00 pm.

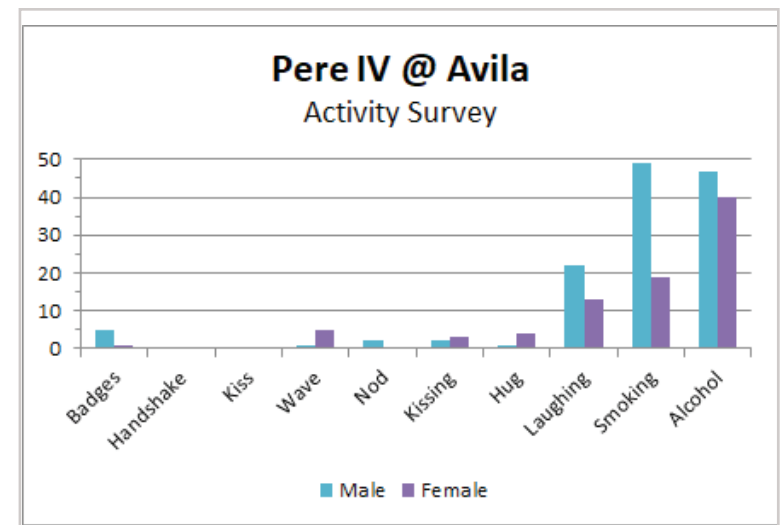


Figure 14: Activity survey at the intersection of Pere IV and Avila. This space is a place of staying, with most activity happening on the terrace outside of Bar Xenia.

# INTERVENTIONS

## PEDESTRIAN AND PARKING FLOW

The proposed interventions for parking and pedestrian flow focus on using residual spaces to accommodate existing conditions and uses. We align pedestrian intersections and add sustainable infrastructure into the space to improve community health and wellbeing, while still accommodating for existing uses. The interventions represent a range of scales that can be easily adapted for future uses of the site, as the area continues to transform.

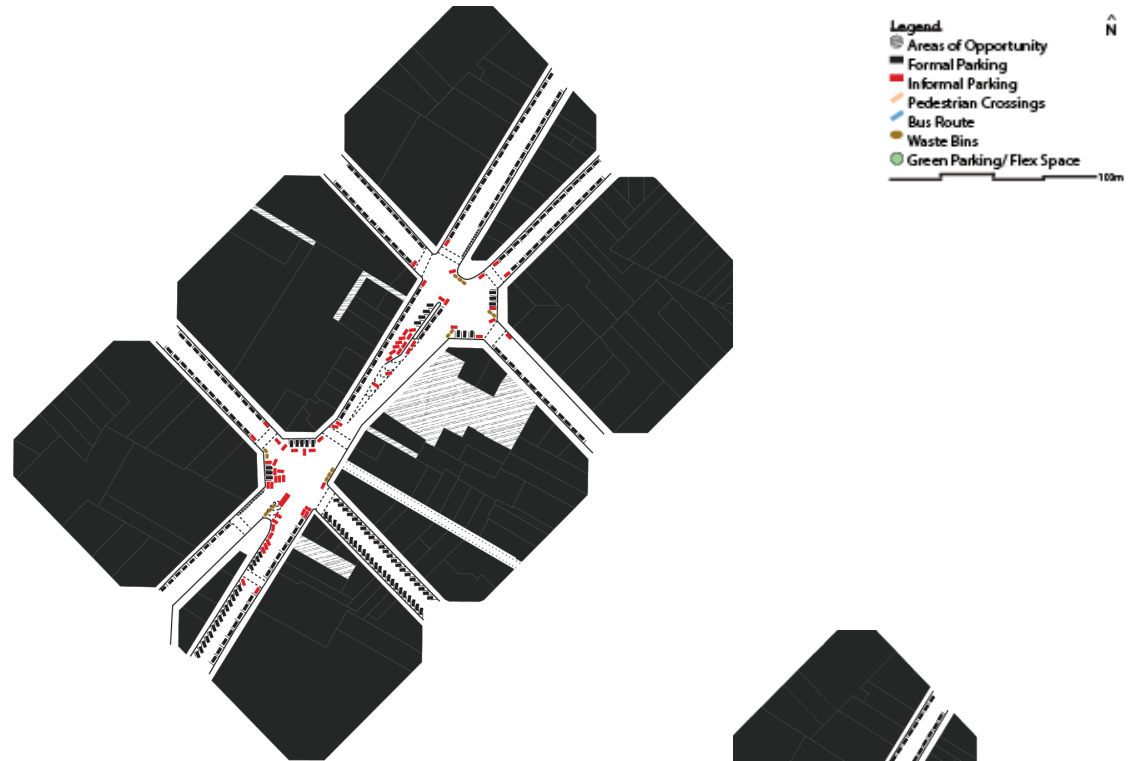


Figure 15: Existing formal and informal parking.

Though we did consider removing all the parking from this area, we decided against this due to:

- a) Observed parking constraints, represented in the informality of parking and many parking infractions.
- b) Known use of the area as a park and ride where users from outside the city may transition to public transport.
- c) Elimination of parking in other sites may make more sense than here, a space between.

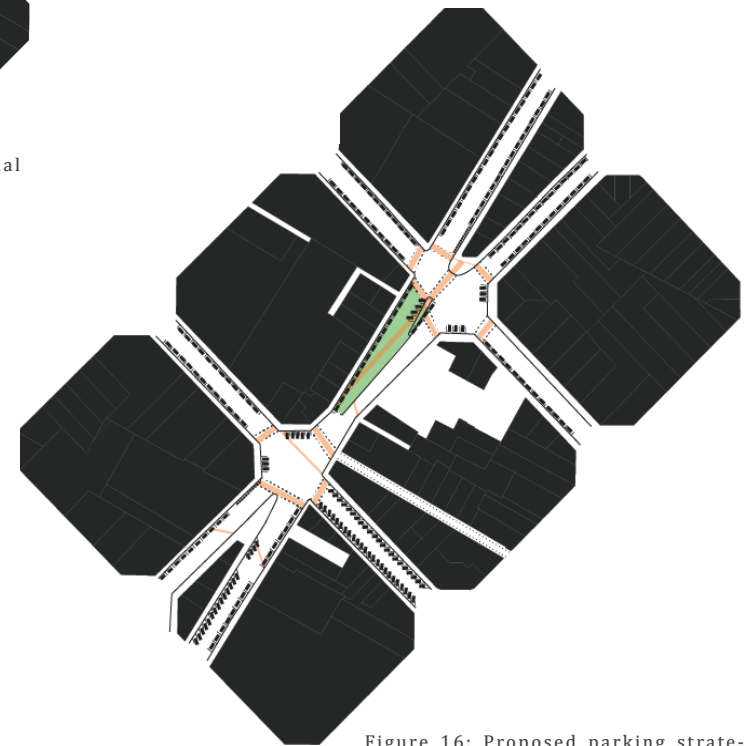


Figure 16: Proposed parking strategy.





Figure 17: Existing conditions along Pere IV between c/ d'Avilla and c/ d'Bajadoz on the right. Parking infractions create an informal parking lot which acts as a visual and physical barrier for pedestrians in this space.

The left side shows a proposed formal parking lot. Planters along the sidewalk, as well as within the parking area can be connected underground with consistent soil and gravel, which would allow for increased biodiversity and more vibrant plant species. Benches along the sidewalk add areas for people to rest and stay in the space. This design allows for pedestrian infiltration of the existing auto-oriented area along Pere IV, while creating a welcoming space for residents to use.

The block of Pere IV between c/ d'Avilla and c/ d'Bajadoz sees little traffic, because it abuts the Superilla. We envision extending the Superilla-style road closure into this block and transforming it into a flexible parking space and occasional plaza. Using permeable paving and lots of greenery, this space could be transformed into a welcoming space for residents that could also be occasionally closed off and used as a pedestrian plaza to host temporary events. The bus would also be rerouted through this space (when it's a parking lot), removing the awkward bend the route currently takes.



Figure 18: Permeable paving with gravel or sand. Image source: <http://blog.buildilc.com/2013/04/permeable-surfaces/>

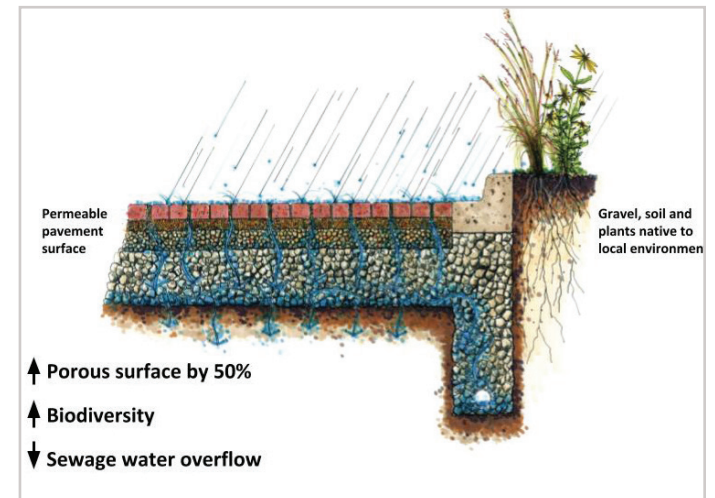


Figure 19: Drainage through permeable paving and vegetation Image source: <https://ahbelab.com/2015/07/27/helping-los-angeles-become-more-like-a-sponge/>

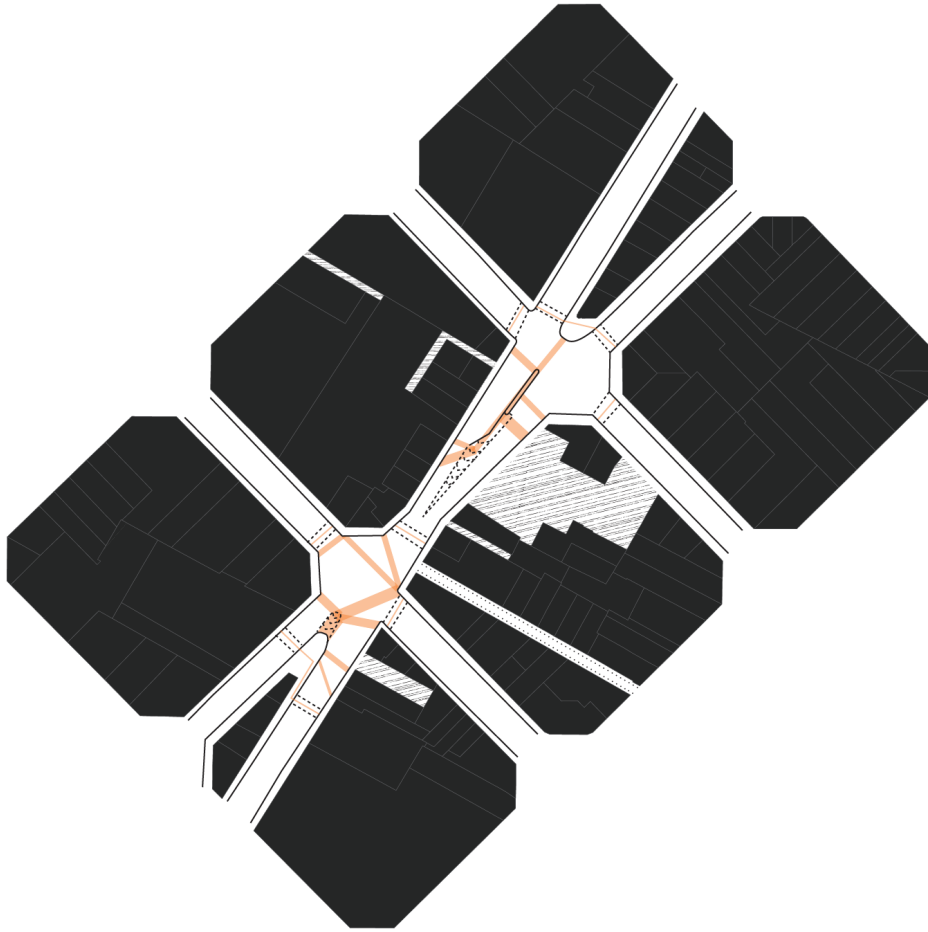


Figure 20: Existing formal and informal pedestrian crossings.

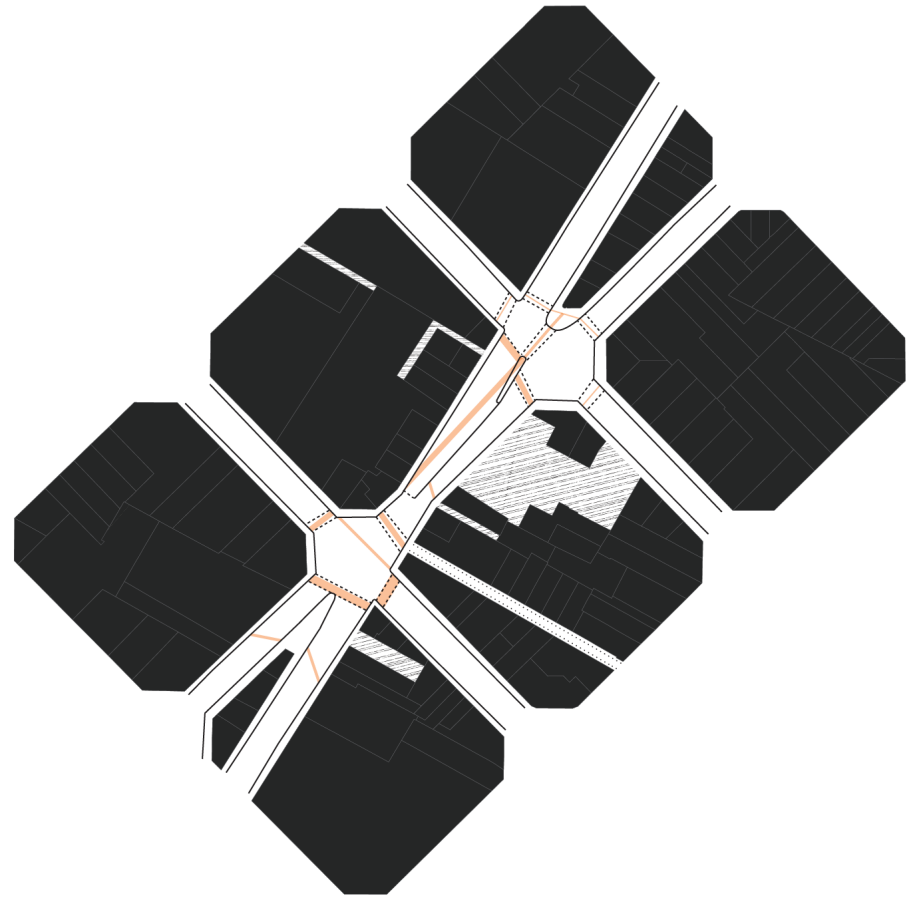


Figure 21: Realignment of crosswalks to follow natural flow of pedestrians, as well as alignment with existing pedestrian alley Passatge d'Iglesias. An extension of the sidewalk between Pallars and Pere IV in front of bar Xenia may eliminate some of the confusion as pedestrians cross this space.



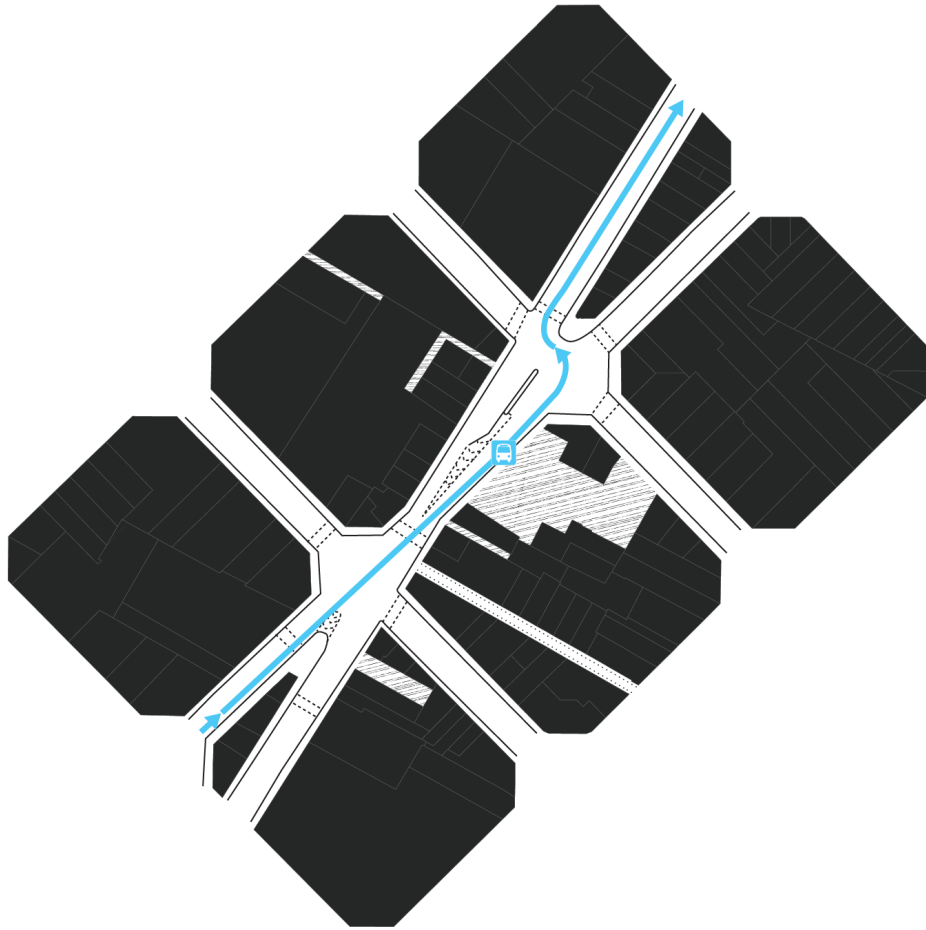


Figure 22: Existing bus stop and route. Currently, the bus stops on c/ de Pallars, then has to make an S-turn, crossing three lanes and two traffic lights to continue into the Superilla

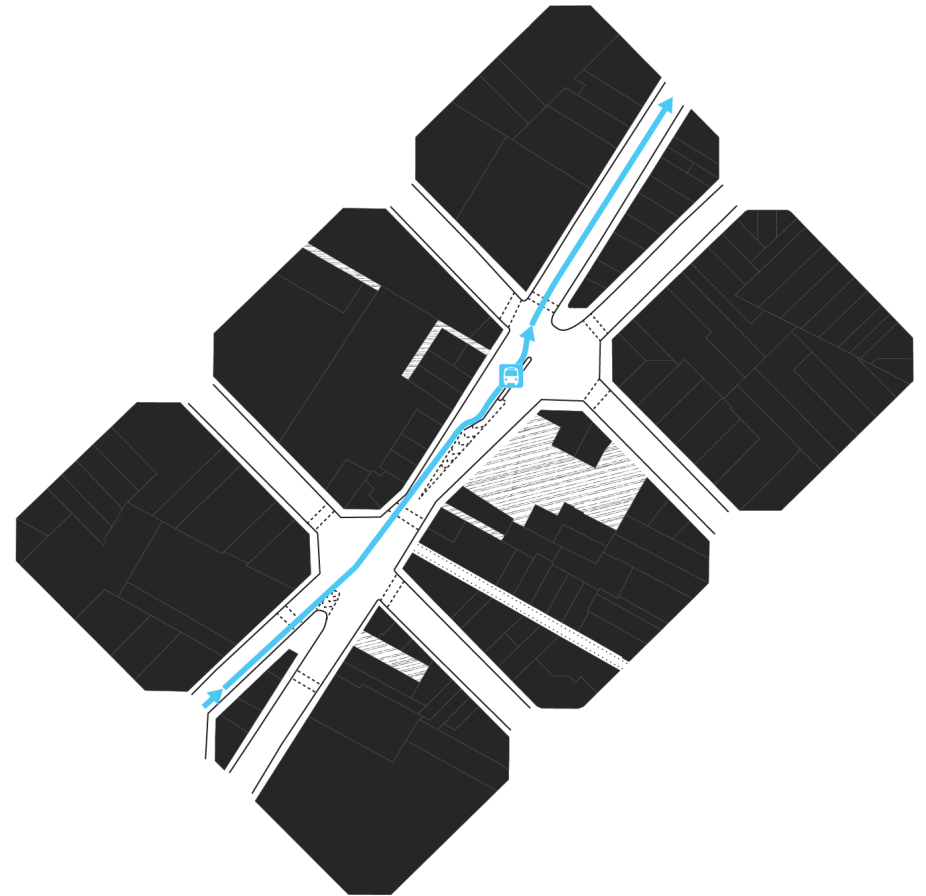


Figure 23: Proposed bus route and stop through the green parking flex space.

# INTERVENTIONS

## COMMUNITY SPACES

The proposed interventions for community spaces focus on improving existing spaces for increased accessibility, and repurposing an abandoned factory plot for housing, urban gardening and recreation. Though repurposing a plot poses a political and bureaucratic challenge, we put forth our ideas on what the space could be. We add an open play area to create a space for unstructured play, an urban garden to replace a nearby existing community garden that will be removed with the development of a hotel, and a space that combines artwork with an area for dog owners. We also propose the addition of social housing units while maintaining the industrial facade of the repurposed factory building. The aim of these suggestions is to provide spaces for a more diverse group of community members. We preface this section with the fact that none of these suggestions have come from the community. If it were possible to repurpose this land we would suggest a community engagement process to decide what uses are most desired and needed.

park appeared underutilized. Data shows this park holds great potential for interventions that could improve the site as a whole. We see this as an opportunity to apply feminist planning practices to address the lack of diversity, lack of amenities and activities for the underrepresented demographics in this space.

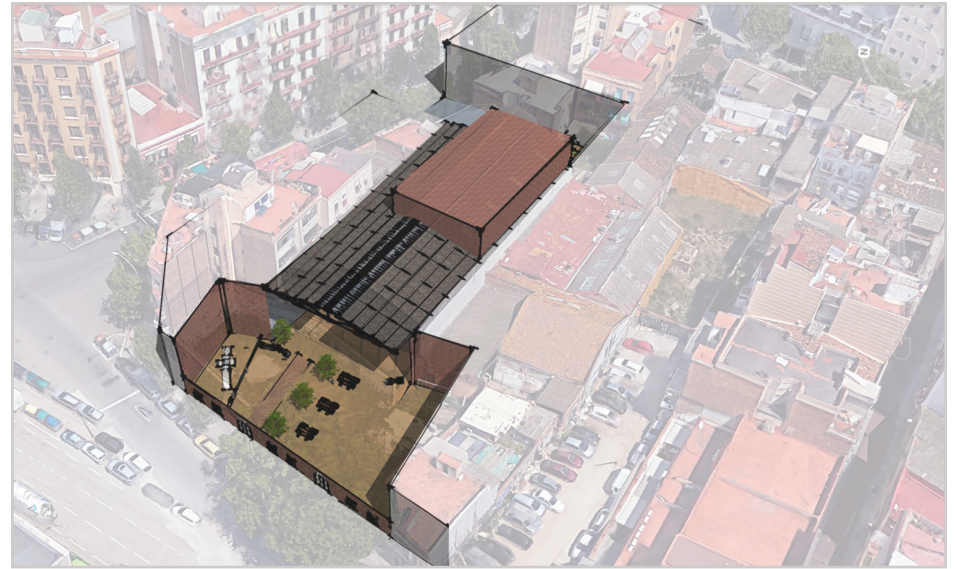


Figure 24: Paraline drawing of potential land uses including: an urban garden, open play space, fenced dog area combined with public art installations, and social housing. The fence line in Passage Trullas has also be moved back to allow for more continuous use of the benches and garden space when the gate is closed.

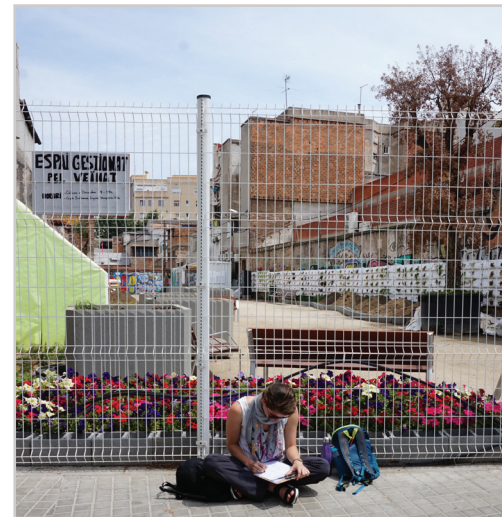


Figure 25: Existing closed gate at Trullas park mid-day.





Figure 26: Example of an open play area from Placa Sant Augusti Veil in Born, Barcelona.

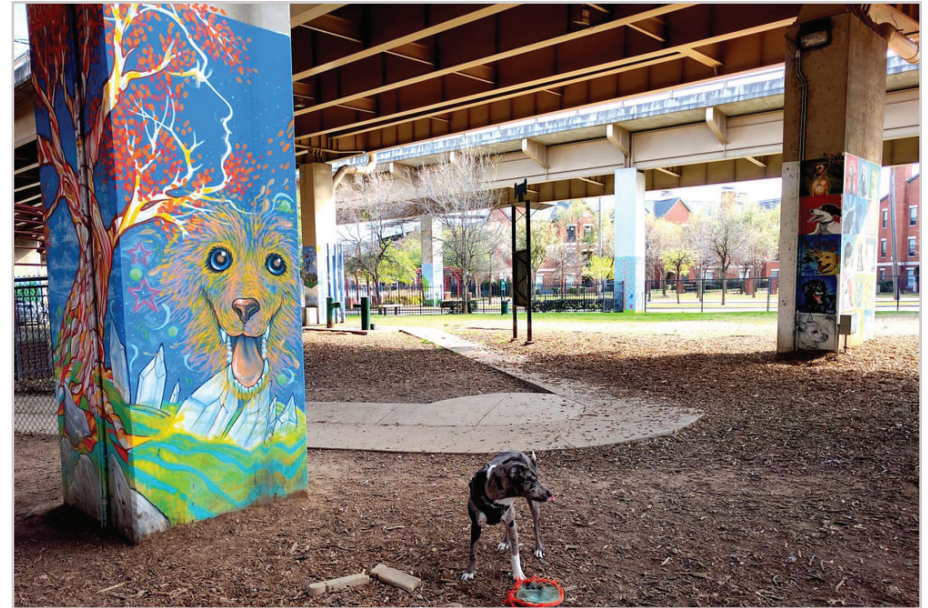


Figure 28: Example of an enclosed dog park that combines graffiti and other artwork in a previously underutilized industrial space, taken from Deep Ellum Dog Park in Dallas, Texas.

Image source: <https://www.yelp.com/biz/bark-park-central-deep-ellum-dog-park-dallas>



Figure 27: Example of an urban garden taken from the existing Hort Indignat del Poble Nou.

Image source: <https://www.flickr.com/photos/franganillo/12727976284/in/photostream/>



Figure 29: The existing conditions showing an abandoned factory on Carrer de Pere IV to the left of Passatge Trullàs (seen here in 2015 as an informal parking lot). Image source: Google Maps.







# DESIGN: SUPERILLA

HUIHUI CHEN, DEVON HARLOS, ERIN LAROCQUE, SARAH KRISTI LONE, TANJA OSWALD

# ANALYSIS

In September 2016, the first experimental Superblock within the Cerdà grid was implemented on a three-by-three block area in Poblenou. The Superblock initiative was one of eight actions outlined in the 2013-2018 Urban Mobility Plan of Barcelona, aiming to improve air quality and encourage a modal shift to prioritize pedestrians. In Poblenou, the Superilla implementation has been divisive, resulting in community advocacy both for and against the initiative. Studying this area offers the unique opportunity to look at the design and uses of this transitioning space.

Our design team focused on the series of blocks, depicted in figure 3, with a targeted focus on three stationary sites. These include the pedestrianized street section along C. de Sancho de Avila (Site 1), and intersections at C. de Roc Boronat (Site 2) and C. de Ciutat de Granada (Site 3). The observation began with a public life study which recorded observational demographic, activity and flow line data. The flow line recorded pedestrian flow across Sancho de Avila before the intersection with Roc Boronat.

## PROBLEM STATEMENT

The Poblenou Superilla is currently a space in transition, which has resulted in tensions within our study area. The lack of adherence to new boundaries has meant that cars move quickly through pedestrianized zones, creating safety concerns for users (particularly near the playgrounds) and a feeling of 'being on the road.' Further, each of the four intersections feel disconnected from each other, rather than part of one unified superblock.

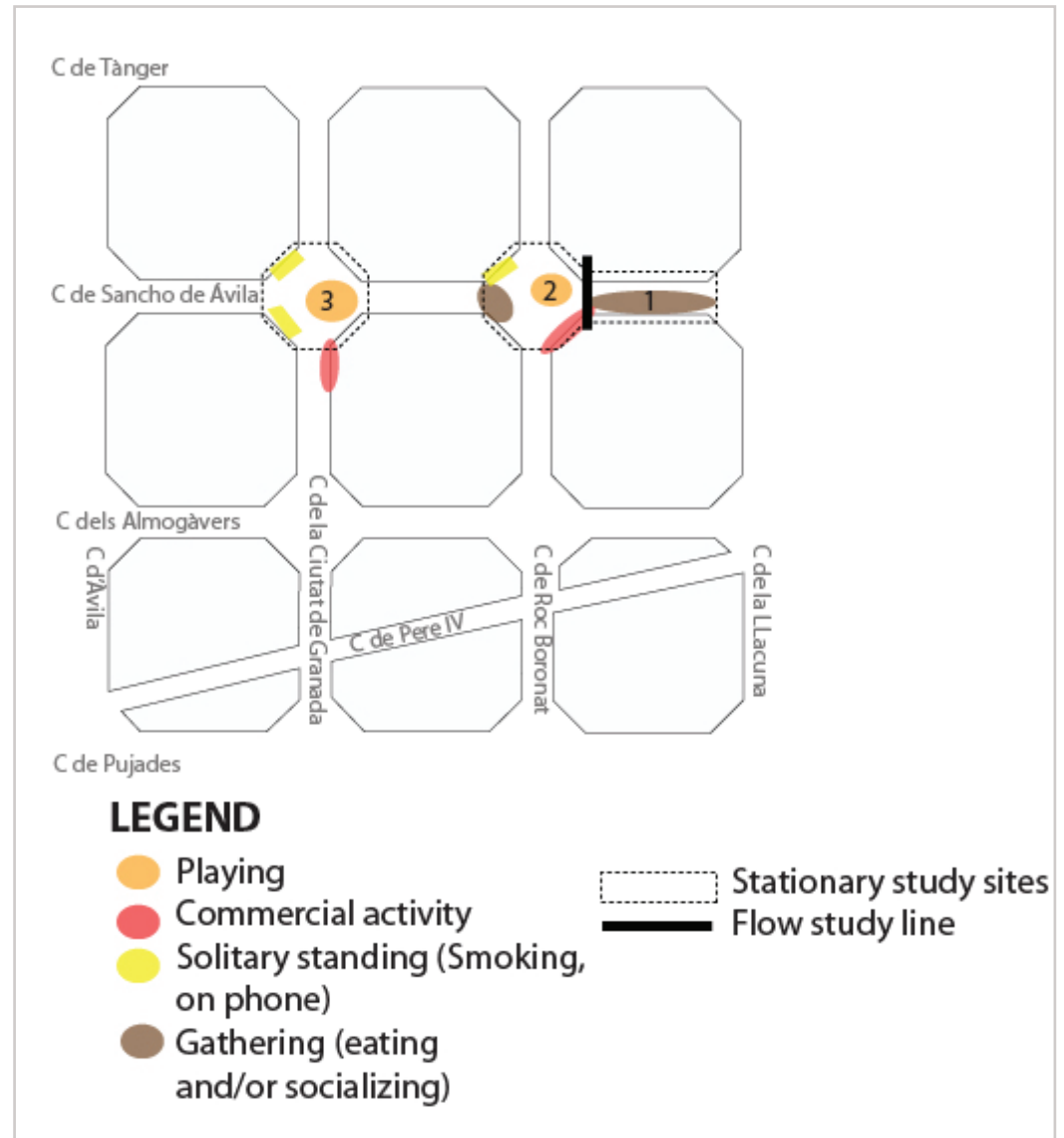


FIGURE 1: Stationary sites and activity zones



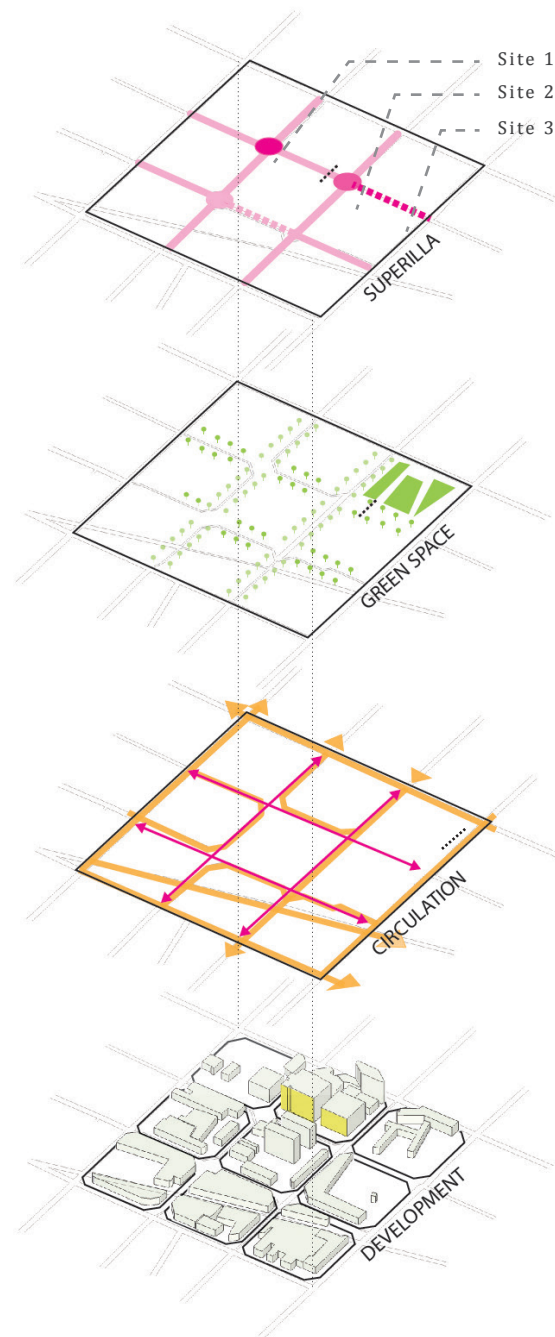


FIGURE 2: Thematic analysis of Superilla

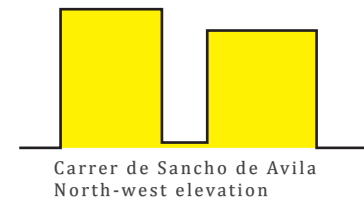
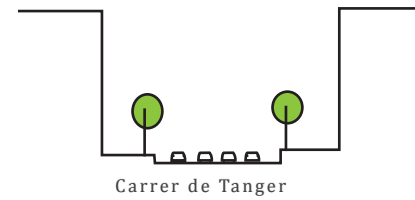
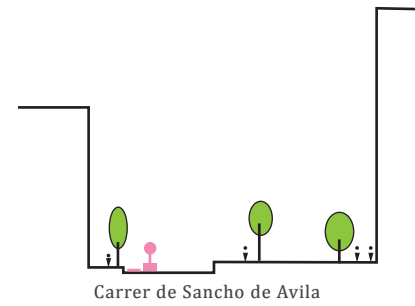


FIGURE 3: Cross sectional study

# QUANTITATIVE DATA

Our observational data captured the main activities of stationary users at our targeted sites. The top three activities included conversation, eating and drinking, playing, and attending to children (see figure 4). The predominance of these activities above others was not surprising given the surrounding public infrastructures, notably the two playgrounds located at Sites 2 and 3, and the abundance of public tables and chairs concentrated in these areas. Similarly, the stationary user data revealed high numbers of adults and young children, with comparatively low youth and seniors (3% and 4% respectively; see figure 5). The flow study (figure 6) showed that demographics were quite evenly split between men and women, although men passed through more commonly around lunch hour (around 14:30) and mid-evening (17:30).

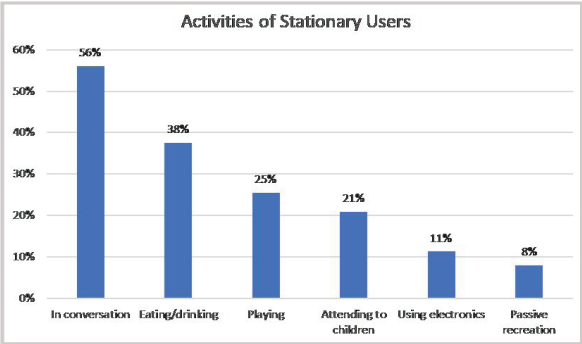


FIGURE 4: Most common activities of stationary users

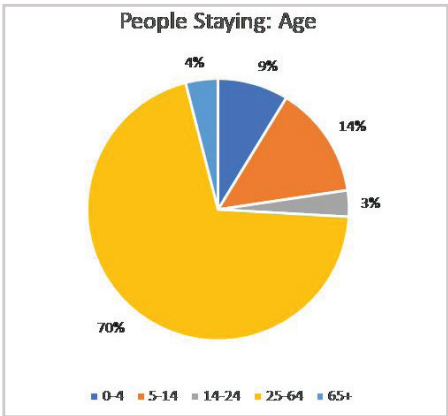


FIGURE 5: Total stationary users in Poblenou Superilla by age

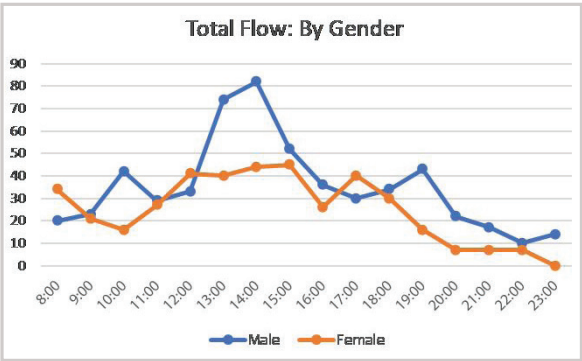


FIGURE 6: People moving by gender over timeperiod of public life observation



## QUALITATIVE DATA

In addition to our public life study, our group also engaged in qualitative analysis of our sites in order to document experiential and observational data. We captured the experiential analysis in draft sketches of our sites. These images illustrate how the spaces are constructed, but also how they feel on the ground, highlighting spatiality, movement and public life. In addition, on one of the observation dates, we found written notes attached to public infrastructure around the site (e.g. benches, trees, and swings) commenting on desired changes and criticisms of the current site structure. These notes highlighted the lack of inclusive infrastructural and public space designs that cater to varying age demographics and physical abilities. The notes also requested more spaces and seating arrangements to facilitate conversation, gathering and group interaction.

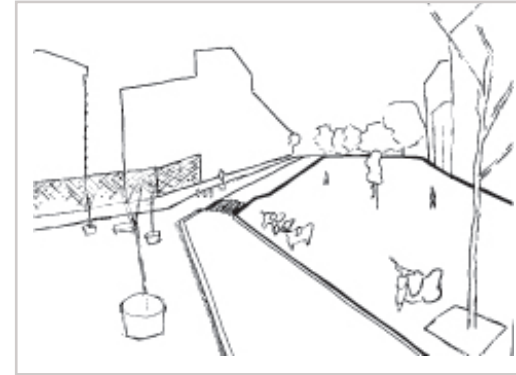


FIGURE 7: South-west view of Carrer de Sancho de Avila

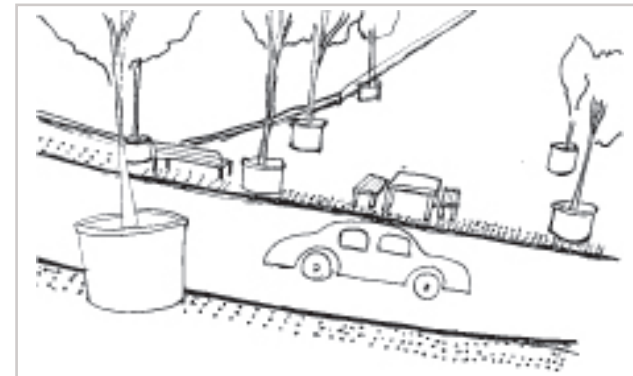


FIGURE 8: Carrer de Roc Boronat



FIGURE 9: Playground at Site 2

# INTERVENTIONS

Based on our quantitative and qualitative analysis, our design team has identified several possible design interventions to improve the quality of the Superilla space. Our interventions focus on three themes, including: circulation and flow, green space, and gathering space. Our design interventions are sensitive to Barcelona's greening efforts and, importantly, responsive to both our consolidated data and the desire for inclusive and socially dynamic spaces as identified on the comments displayed around our sites.

During our design process, we first identified a prototype which could be used as an implementation model for Superillas across Barcelona (figure 10). The logic of this model is based on a green core, whereby people can enjoy and interact with greenery. This was thought up due to the lack of green space incorporated in what is currently the standardized superillas design. The green core is bordered with pedestrianized zoning, to allow for flow, safety and comfort of residents and those passing through the superillas. The pink dots represent identity nodes, where people can gather and interact with one another and their environment in diverse and accessible ways. Lastly, traffic flows are diverted around the pedestrianized zones in order to prioritise pedestrian safety.

However, the ideal represents an optimal superilla design which cannot be imposed on every cerda block, since that would neglect the infrastructural nuances and social fabrics that differ across Barcelona's urban-scape. Therefore, the following interventions have been based on the ideal, but adapted to suit the complexities of our grid.

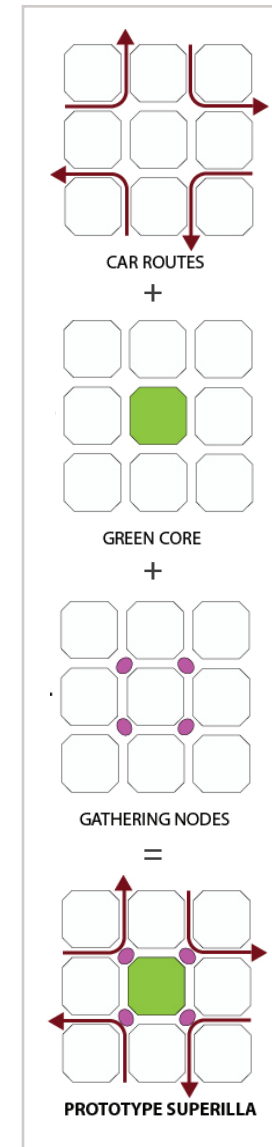


FIGURE 10: Superilla prototype diagram



## INTERVENTION 1: CIRCULATION & FLOW

Vehicles in the superilla had the tendency to flow through pedestrian zones. A second issue was that cars were moving quickly down streets that border pedestrian zones, bringing up concerns for pedestrian safety, notably down Carrer de Roc Boronat. To address this issue, our design proposal includes adding moguls to the sides of busy streets as a traffic calming measure. The proposed intervention would slow the fast-moving traffic down Roc Boronat and create a safer space for pedestrians, while creating green corridors and informal seating/gathering spaces for stationary users of the space. A second intervention involves a proposal to make all nine superilla blocks the same grade to prioritize accessibility and address the feeling of 'sitting on the road' in the current pedestrianized intersections. Lastly, we have proposed pedestrianizing the section along Sancho de Avila between Boronat and Ciutat de Granada.

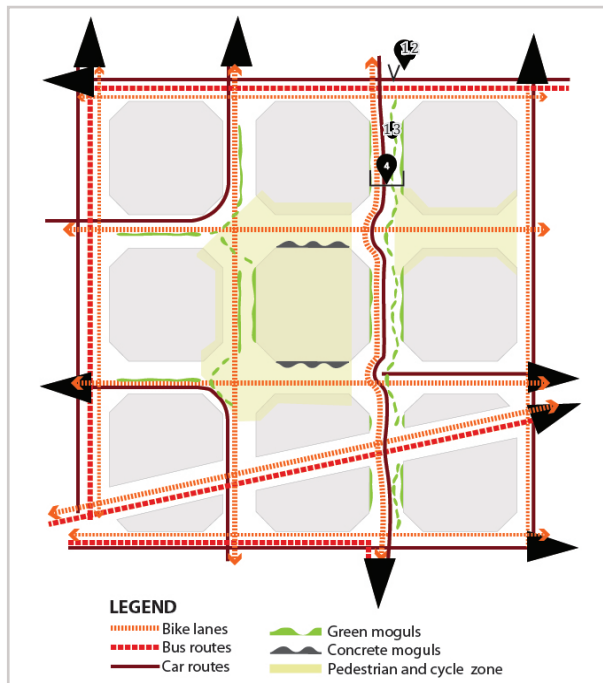


FIGURE 11: Circulation within the Superilla, including pedestrian zones, traffic flow, and proposed moguls.

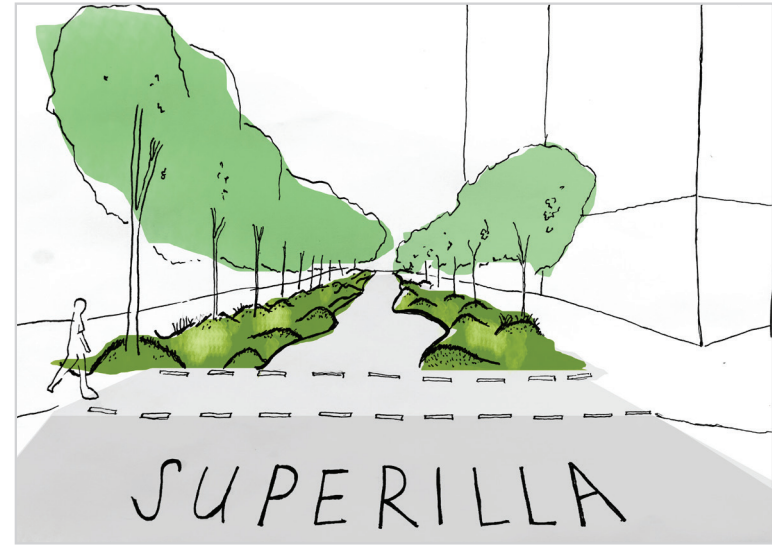


FIGURE 12: Perspective of entrance to Poblenou Superilla

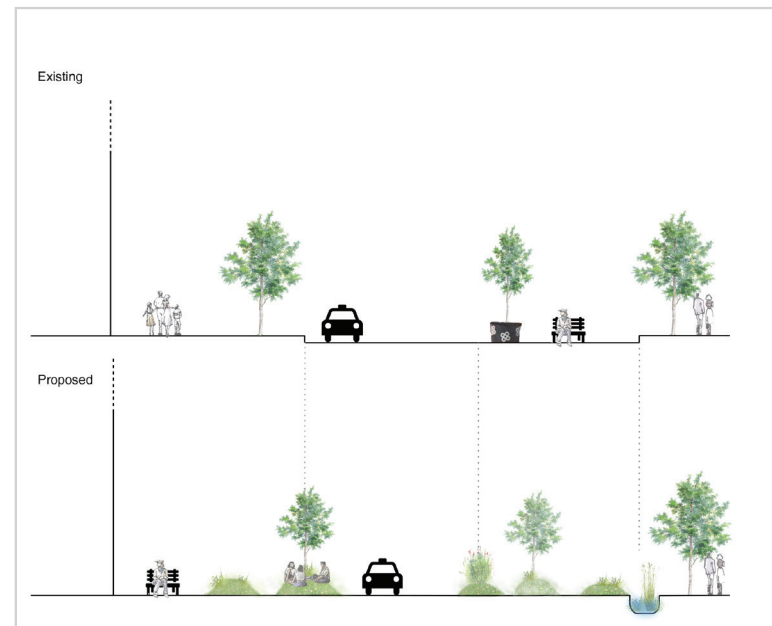


FIGURE 13: Cross section of existing conditions and proposed interventions to Carrer de la Ciutat de Granada. Interventions include raising the street right-of-way to a single grade, adding landscapes moguls, and implementing a bioswale.

## INTERVENTION 2: GREEN SPACE

In our vision, the green public area in the central block acts as a focal point for the superblock as a whole (reorientation towards the center instead of four disconnected intersections). Surrounding the center moguls on the north and south outward facing sides are made up of concrete material, while the others such as on the east and west outward facing side, are greened, consisting of grass, shrubs, and a diversity of street trees. A second aspect of our environmental design includes implementing a swale system; swales will accompany mogul designs in order to harvest rainwater and contribute a self-sustaining greening network. The last intervention is the incorporation of green-roofed shelters throughout the grid; they will provide a twofold benefit of shade for pedestrians while also incorporating biodiversity into their green roof and planter design.



FIGURE 14: Existing and proposed green spaces including: greenery, trees, gardens, green moguls, shelters and swales.



FIGURE 15: Entrance into green core



FIGURE 16: Green shelter with public seating



### INTERVENTION 3: IDENTITY NODES

Our last intervention consists of developing four nodes which will improve access to recreation for peoples of all ages and abilities. The two nodes along Sancho de Avila will be play areas, a small amphitheatre will be added to the intersection of Ciutat de Granada and Almogavers (currently empty) to create a community gathering space for social, political and cultural activities, and the last node at the intersection of Carrer de Almogavers and Roc Boronat will focus on social interaction, addressing concerns about solo benches that make interactions more difficult. This intervention specifically addresses observations, data and notes showing that limited seniors and youth are using the site. A sand court for petanque or football along Algomavers would allow a variety of uses without over-programming the space, and result in higher numbers of youth & seniors. In the site observation, we noticed that people of all ages were using the swing in the playground area designated for children, so suggest that equipment such as swings also located outside the specified playground area to allow the use by people of all ages. A second intervention will respond to existing public spaces that are currently underutilized. Our targeted site is the pedestrian sidewalk along Sancho de Avila between site 2 and 3. We propose that additional seating, shelter and green space be added.

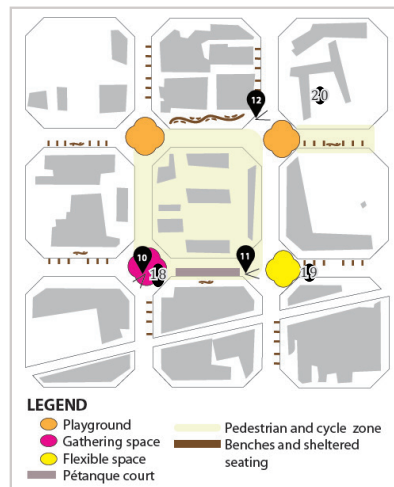


FIGURE 17: Gathering nodes

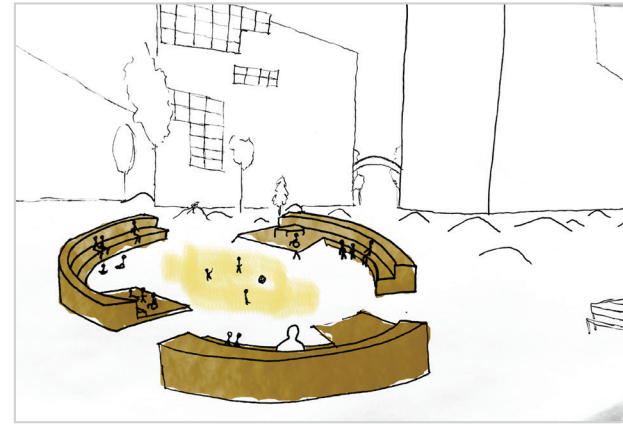


FIGURE 18: Amphitheater seating at pedestrianized intersection



FIGURE 19: Flexible space with sand court and play infrastructure accessible to all ages

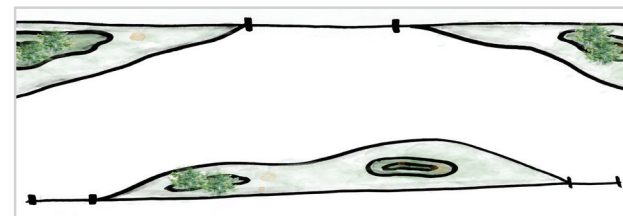


FIGURE 20: Moguls and designated gaps for pedestrian access







# DESIGN: LA RAMBLA

SARAH LABAHN, TADAYORI NAKAO, LILY RAPHAEL, STELLA ZHOU



# ANALYSIS

La Rambla del Poblenou is the “Heartbeat” of the neighbourhood – characterised by wide paths and shops that attract residents for daily shopping, schools and daycares for children, a senior residence, and a central destination for social and civic gathering. La Rambla is also anchored by the adjacent streets – such as Carrer de Maria Aguiló which bolsters La Rambla with its narrow pedestrian street, quiet residential buildings, and locally owned shops.

Based on the qualitative observations and quantitative data collected through the Public Life Study, La Rambla del Poblenou has been identified as a space that is both gender and age balanced with a wide range of social and community activities that brings a distinctive pulse to the street. These observations suggest that La Rambla is a well functioning space for residents to gather and pass through.

In addition to these observations, the research group engaged in conversation with various residents, local experts, and community organizers. Through these conversations, it became evident that there is a looming fear that the processes of gentrification and increasing tourism are gradually changing the public life along La Rambla. These feelings are reinforced by a preliminary statistical analysis of raising housing prices, changing land ownership, privatization of commercial stores, as well as an increasing presence of tourist accommodations (hotels, apart-hotels, and Airbnb) and shops catered specifically to tourists.

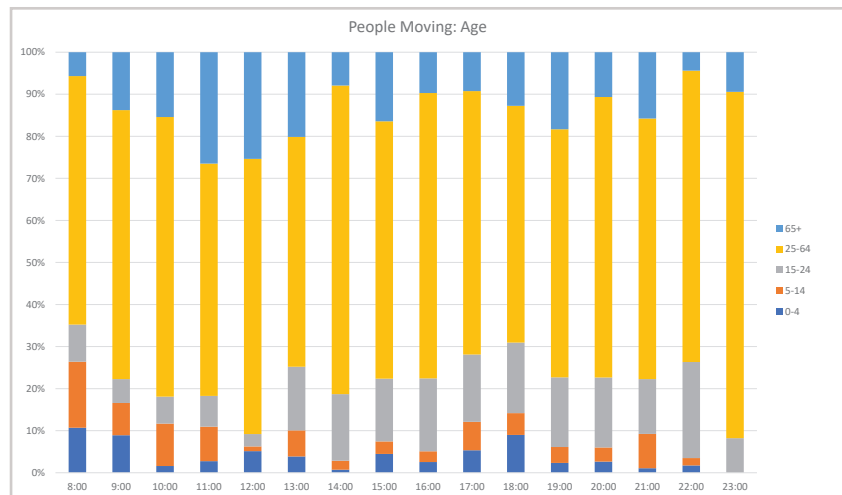
| Changing local cadastral value and number of structures dedicated to Tourism and Hotels in Poblenou from 2011 to 2017 |        |        |        |        |        |        |        |         |
|---|--------|--------|--------|--------|--------|--------|--------|---------|
|   | 2010   | 2011   | 2012   | 2013   | 2014   | 2015   | 2016   | 2017    |
| Local cadastral value (€/m2)  | 634    | 640    | 639    | 639    | 703    | 769    | 768    | 767     |
| Structure for Tourism/Hotel (m2)  | 30,342 | 51,265 | 57,333 | 58,075 | 65,004 | 65,001 | 64,966 | 64,8123 |

(Source: Gabinet Tècnic de Programació Ajuntament de Barcelona. 2017. El Poblenou Juny 2017, Accessed June 14, 2018 [http://www.bcn.cat/estadistica/angles/documents/bar-ris/68\\_MA\\_Poblenou\\_2017.pdf](http://www.bcn.cat/estadistica/angles/documents/bar-ris/68_MA_Poblenou_2017.pdf))

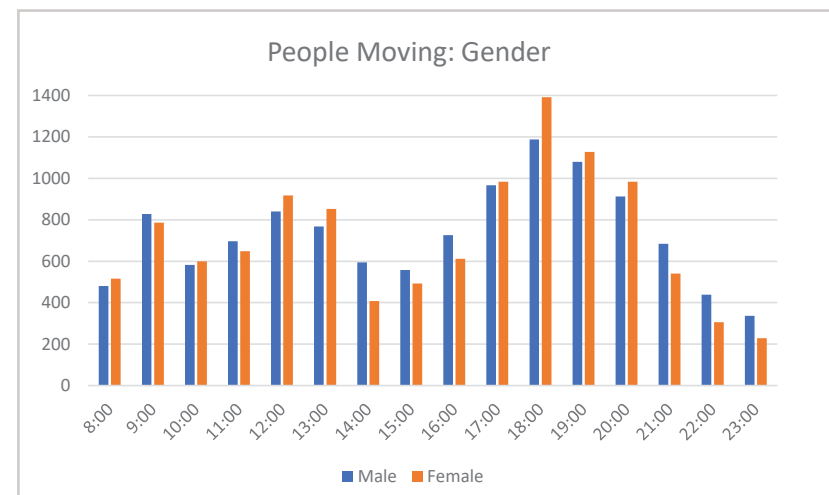


Public life study geometry and flow data observation line

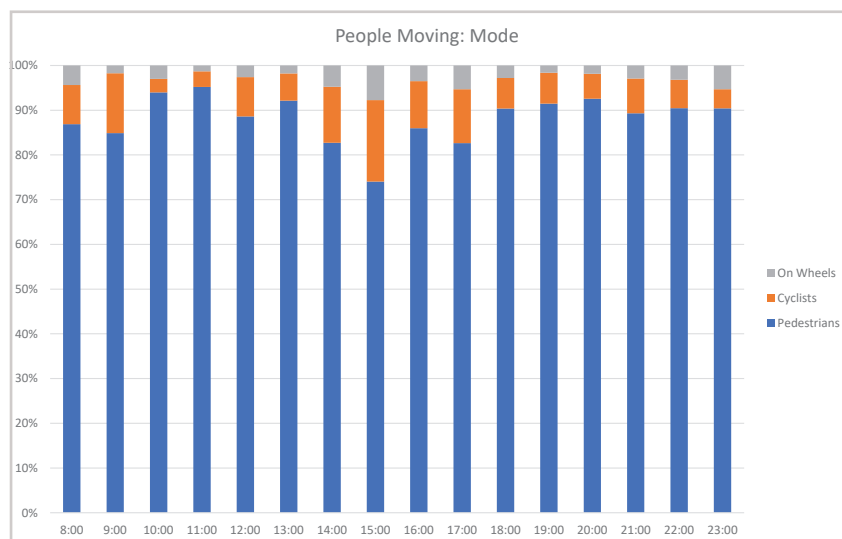




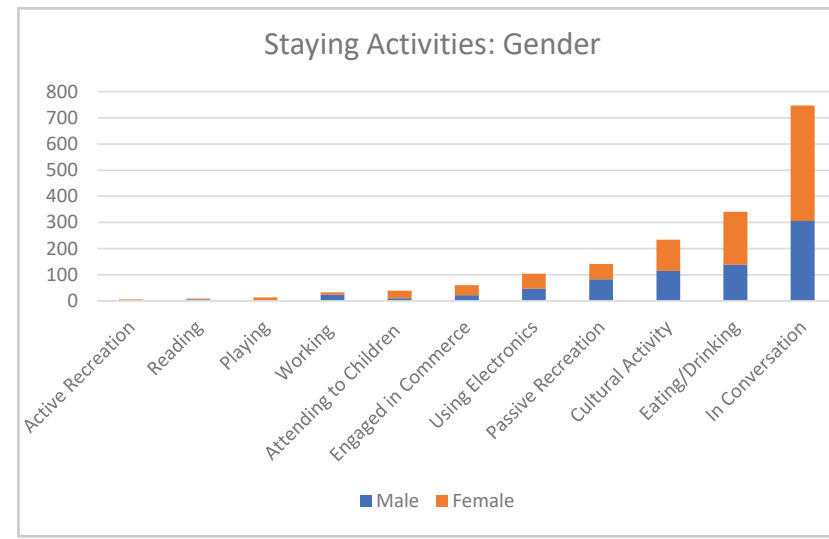
This chart illustrates the range of different ages of people moving along La Rambla throughout the day – reflecting various cultural patterns including an increase in small children early in the day and in the mid-afternoon, a larger percentage of seniors before noon and in the early evening, and the largest share of adults throughout the entire day.



This chart illustrates the balance of males and females moving through the space throughout the day.

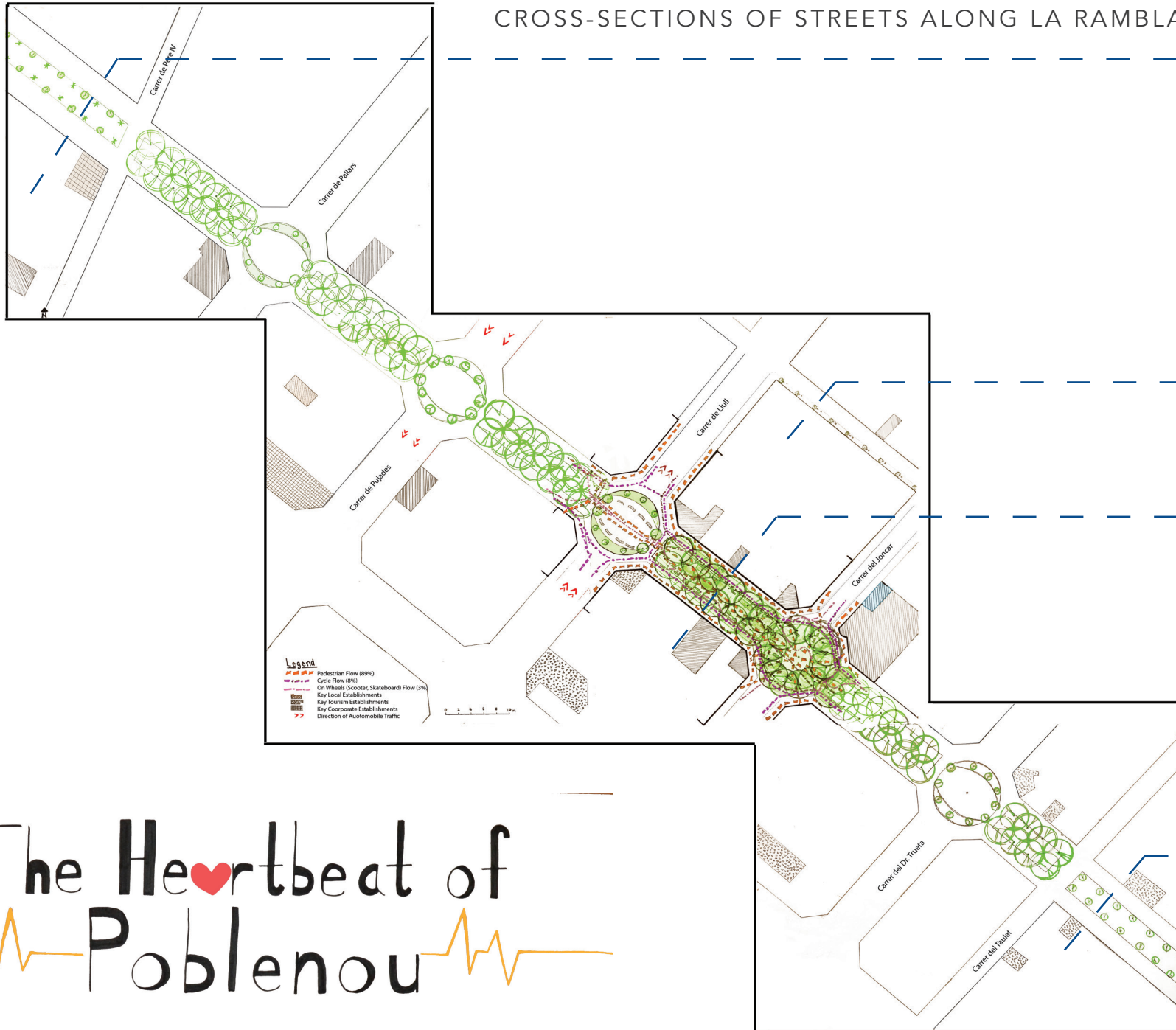


This chart illustrates the primary share of people moving through the space are pedestrians. This reflects the pedestrian nature of La Rambla.



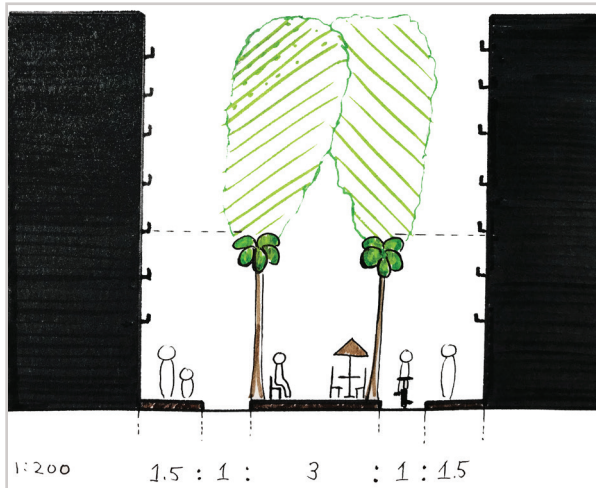
This chart illustrates the three most commonly observed activities, in order from most to least, as being in conversation, eating and drinking, cultural activity (primarily recorded during a protest on Friday, June 8, 2018). These activities are reflective of the environment of La Rambla and are reinforce that most activities are also gender balanced.

## CROSS-SECTIONS OF STREETS ALONG LA RAMBLA

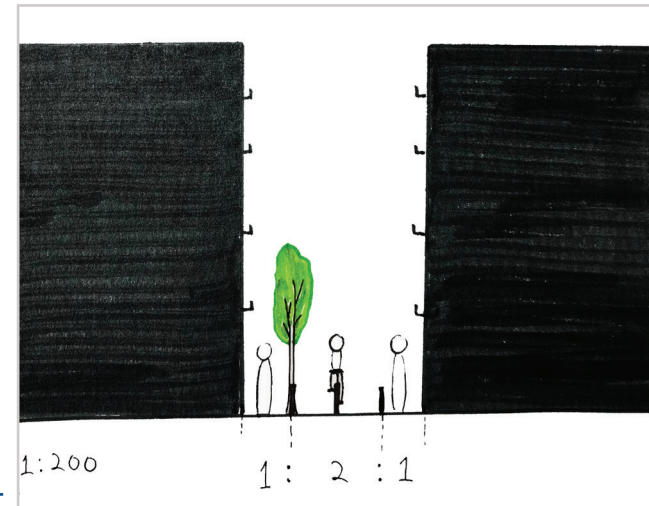


The Heartbeat of  
Poblenou

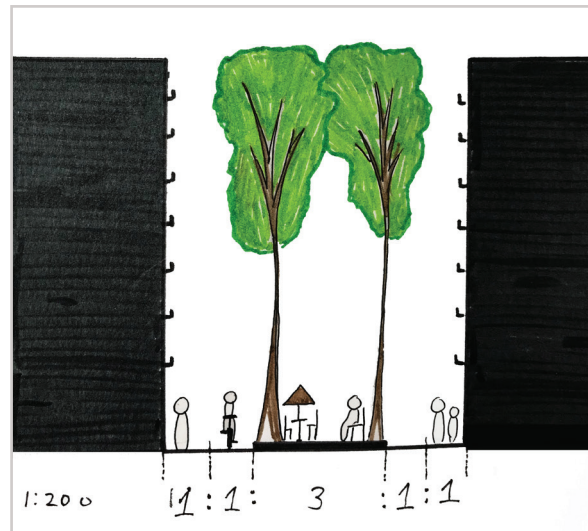




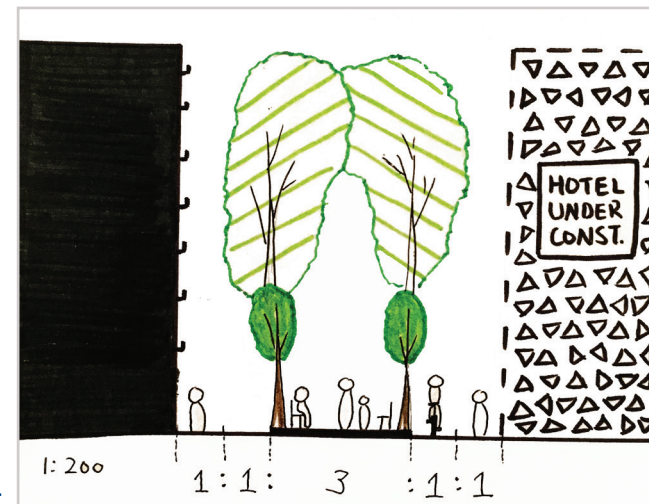
Cross section of northern section of La Rambla, intersection Pere IV.



Cross section of parallel side street, Carrer de Maria Aguiló.



Cross section of La Rambla at site geometry between Carrer Llull and Carrer Joncar.



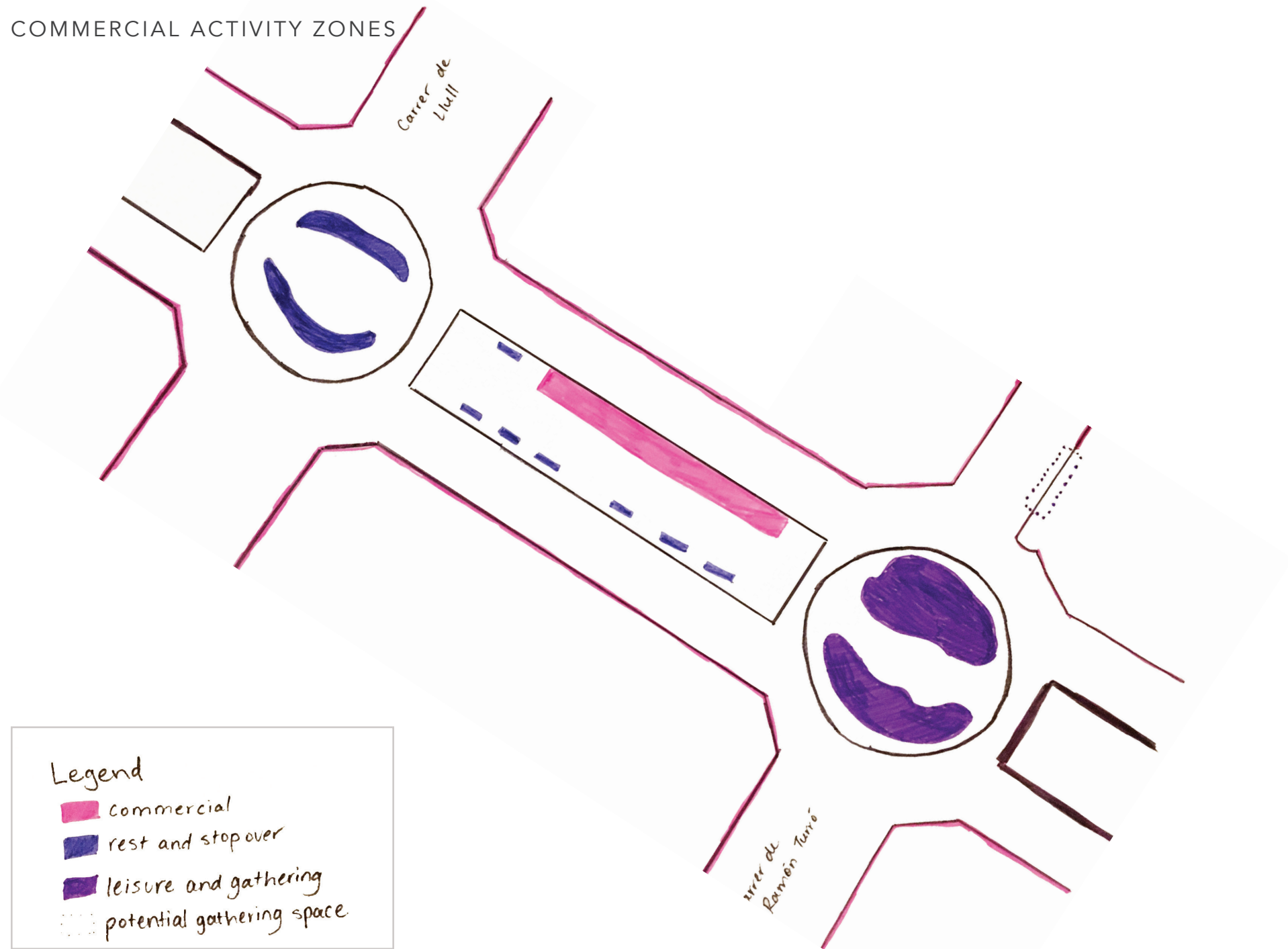
Cross section of southern section of La Rambla, intersection Carrer de Taulat.

PEDESTRIAN AND TRAFFIC FLOWS





## COMMERCIAL ACTIVITY ZONES



# INTERVENTION FRAMEWORK

On the final day of our observations, we arrived at our site at 16:00 and noticed several signs hung in la Rodona Casino. Three rows of chairs occupied half the roundabout in front of a table with 3 chairs for speakers. On the other half of the roundabout, there were craft tables and play areas for child, as well as tents as symbolic representation of homes. The protest was organized by a youth group called La Xemeneia to “show everyone that the youth of the neighbourhood resist, and face the Empire that is needed to continue living in #Poblenou!” This demonstration was the first act of the #JoventIrreductible campaign which mobilizes people to claim decent housing by planting themselves at the roundabout casino and to continue to work to create a neighbourhood in the service of people.

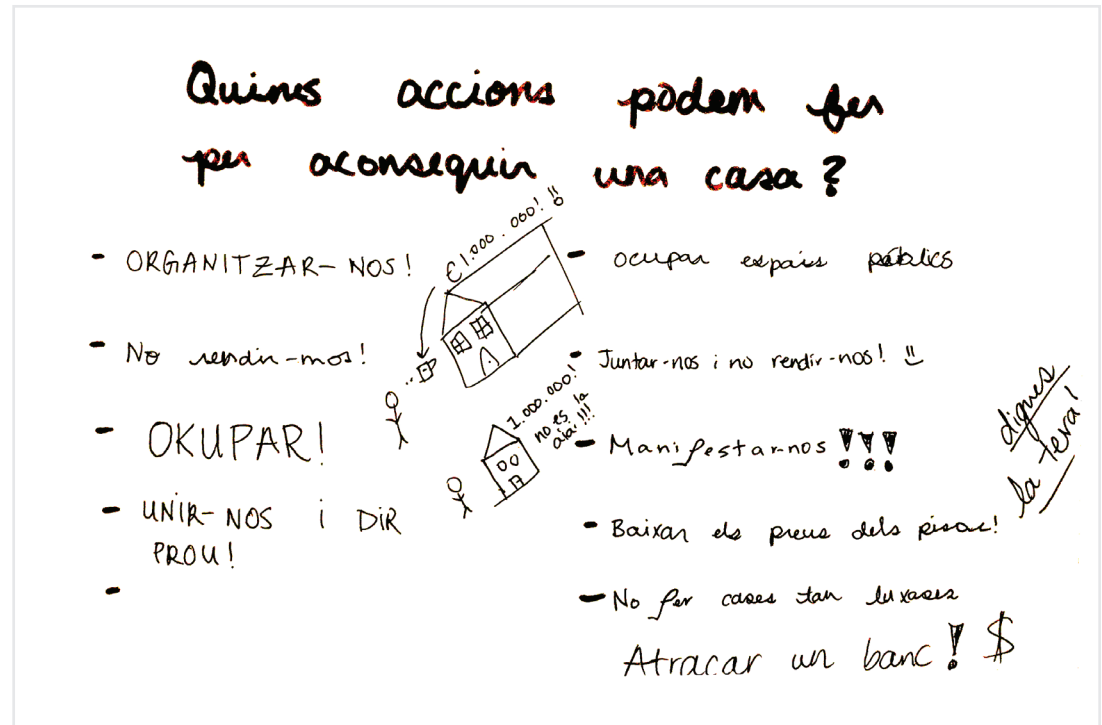
(Source: <https://twitter.com/xemeneiap9>)

Prior to travelling to Barcelona, the class studied the processes of gentrification and mass tourism in Poblenou in a Vancouver classroom. This protest illustrated the reality and consequences of gentrification and tourism for the residents in this neighbourhood. Here we had come to observe public life, as foreign student-tourists, and we witnessed real resistance – a display of social cohesion and organization.

The question surrounding gentrification and housing was brought front and center. It made it impossible for us to ignore these issues and forced us to think more closely about the problem in the context of the design recommendations that we were considering.

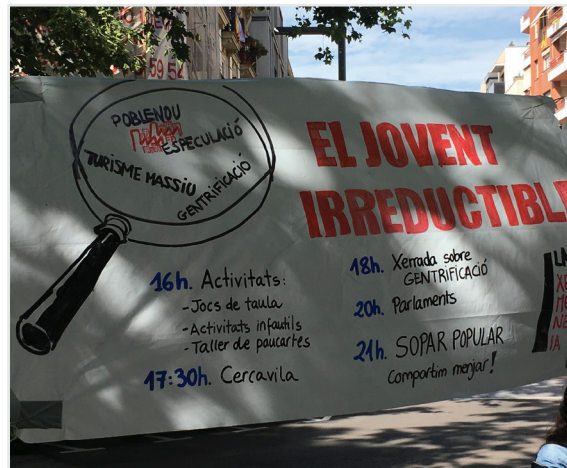
How can our design recommendations maintain the capacity for residents to organize and continue to participate in the future transformation of the neighbourhood?

Banner Translation: **What actions can we take to get a home?** Organize ourselves; Do not give up; Occupy; Join together and say enough; Occupy public spaces; Join together and do not give up; Let's protest; Lower housing costs; Do not build luxury houses; Rob a bank; Speak your word.



Banner placed in Rodona Casino during an organized community meeting on June 8, 2018. Community participants added suggestions on the banner to address.







# INTERVENTIONS

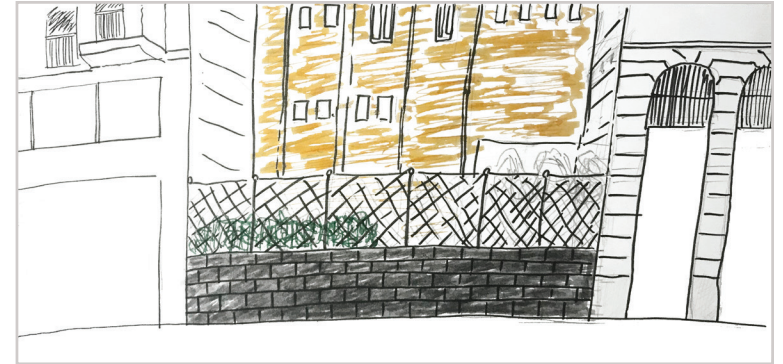
The following three recommended interventions attempt to build on the collective action and vision of the residents who are committed to resisting gentrification and mass tourism in Poblenou. The interventions are named after three different phrases we saw written during the protest and as graffiti around the neighbourhood, complementing the local sentiments with practical and action-oriented design and policy responses. Our recommendations identify opportunities that will encourage community members to occupy public spaces, strengthen existing gathering spaces, and organize in additional places.

It is important to keep in mind that these interventions are mere examples of small ways in which residents and community organizations can maintain ownership over their public spaces, and that any actual changes and/or management frameworks would be decided by local actors.

## INTERVENTION 1:

### OCUPAR ESPAIS PUBLICS | OCCUPY PUBLIC SPACES

We have identified a small empty lot next to the Casino on Carrer del Joncar as an opportunity for community members to occupy public space. This space would allow residents to make use of underutilised spaces and occupy them for gatherings that suit their needs. Given that there is a shortage of green space in the neighbourhood, it could also be an opportunity to increase access to green space for Poblenou residents. The possible interventions illustrate how this space can be transformed, recognizing that the residents and community organizations would decide collectively how to design and manage this space.



A perspective drawing of the existing lot next to the Casino that has been fenced off and is overgrown, barring access for residents.



The first option is a micro urban forest with a highly varied level of biodiversity with different trees and bushes. This provides shade for people to lean against a tree or hang a hammock and rest. The wall alongside the Casino may also be utilized to project films to encourage close-knit community gatherings in evenings.



The second option is a community garden, located right off La Rambla. This may contribute to healthy food options and social gathering space.



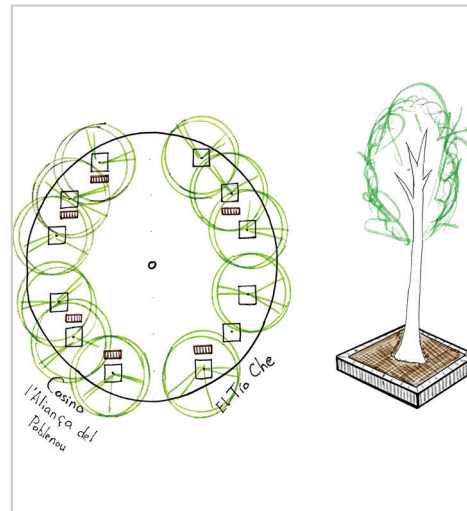
## INTERVENTION 2:

#ENSPANTEM | WE STAND OUR GROUND

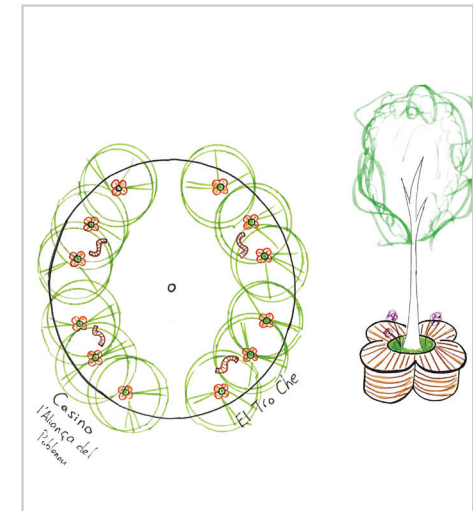
The Casino roundabout has historical significance as a gathering place for public debate, discussion and community organization. It is distinguished from the other roundabouts in that it is the only one on La Rambla that does not have the crescent shaped planters, creating the illusion that it is larger than the others.

We observed that people tend to gather much more informally here and engage in passive recreation and cultural activities, however, the position of straight and isolated benches does not facilitate social gathering.

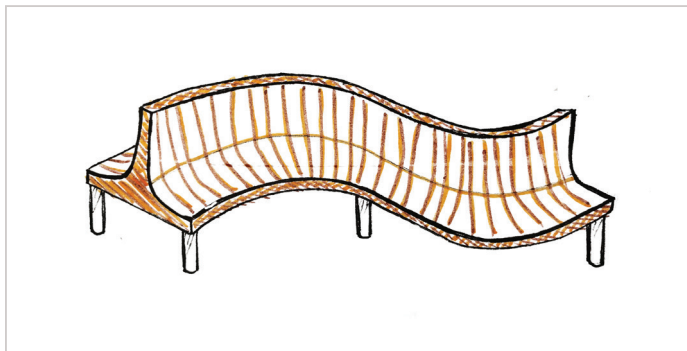
Benches were designed following a conversation with a participant of the protest on June 8th, 2018, who mentioned that the existing benches do not allow people to gather and talk to one another face-to-face. We suggest adding petal-shaped benches around the tree planters which may increase social interaction of those who gather here and reinforce the social significance of this space. The addition of the benches maintains the open areas as a flexible space that may be used throughout the year for multiple purposes and gatherings.



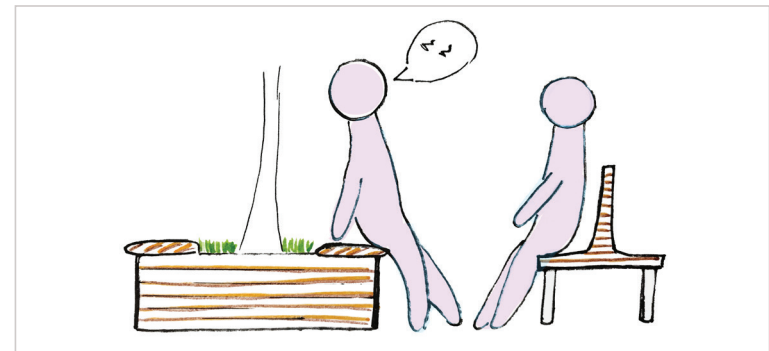
Plan view of the existing layout of the Casino Roundabout with a well-utilized open space, straight benches that do not face one another, and trees that provide shade but no opportunity for informal seating.



Plan view of the Casino roundabout with open space, raised tree planters, and alternative rounded benches.



Example of a moveable bench design that can be positioned along the roundabout as users require.



Example of the added seating on the tree planters and benches that promote both social interaction and independent passive recreation.

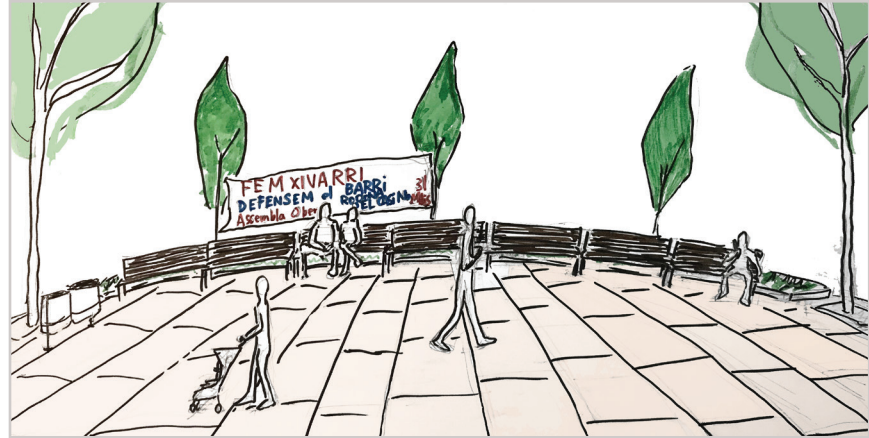
## INTERVENTION 3:

### ORGANITZAR-NOS | ORGANIZE OURSELVES

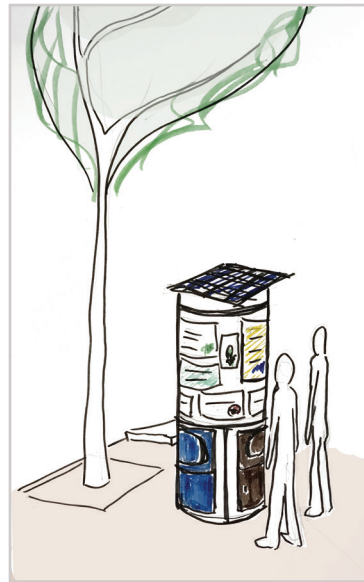
We observed that the Llull roundabout is a place for passive recreation and leisure – especially for seniors and parents who sit at the benches resting, people watching, and attending to children.

The interventions in this space are small in scale and have the potential to be replicated along other roundabouts (save the Casino roundabout) and along the neighbouring streets near schools and green spaces. While the City of Barcelona has begun to address waste management and collection for residential buildings, the disposal bins located on streetscapes do not allow for the ability for the public to sort their refuse by waste type. Additionally, as you walk around the neighbourhood, flyers for important community events are posted on various surfaces, however there is no centralised location for residents to find out what is going on in the neighbourhood. Our proposed interventions are meant to facilitate the sharing of information amongst residents and community organizations to share information about upcoming events, while also reinforcing a sense of community ownership and the right to public space.

Additionally, there is an opportunity to promote passive recreation activities such as playing board games on the roundabout. Especially given the high numbers of seniors that spend many hours in the neighbourhood during the day.



Perspective of the existing roundabout Llull with curved benches for public seating and opportunities to informally hang large banners between trees.



A multi-purpose cylindrical structure with sorted waste bins on the bottom and community announcements on the top. The post can also be used as a separated recycling, organics, and waste bin to improve on-street recycling. The post gives additional surface space in the neighbourhood that could be more permanent.



Illustration of a game cabinet on the roundabout with storage of small chairs and tables that allow people to play and socialize which supports the passive recreation that was observed through data collection.





# DESIGN: MAR BELLA

REBECCA ANDERSON, SHAREEN CHIN, CHRISTINE NESBITT, ANNELISE VAN DER VEEN



# ANALYSIS

The Mar Bella site is located on the Mediterranean Sea in Barcelona, at the southeastern edge of the Poblenou neighbourhood. This area plays an important role in providing much needed green space for the city. The World Health Organization (WHO) advises 15m<sup>2</sup> of green space per inhabitant. While Barcelona has 17m<sup>2</sup> of green space per inhabitant, Poblenou has only 3m<sup>2</sup> per inhabitant (Figure 1, Figure 2). Therefore it is important to maintain the Mar Bella green space, and ensure it is a usable space for residents of all demographics.



FIGURE 1: The distribution of green spaces throughout the city of Barcelona. The Mar Bella study site is an important green space in the city and Poblenou, given the low amount of green space per inhabitant for the area.

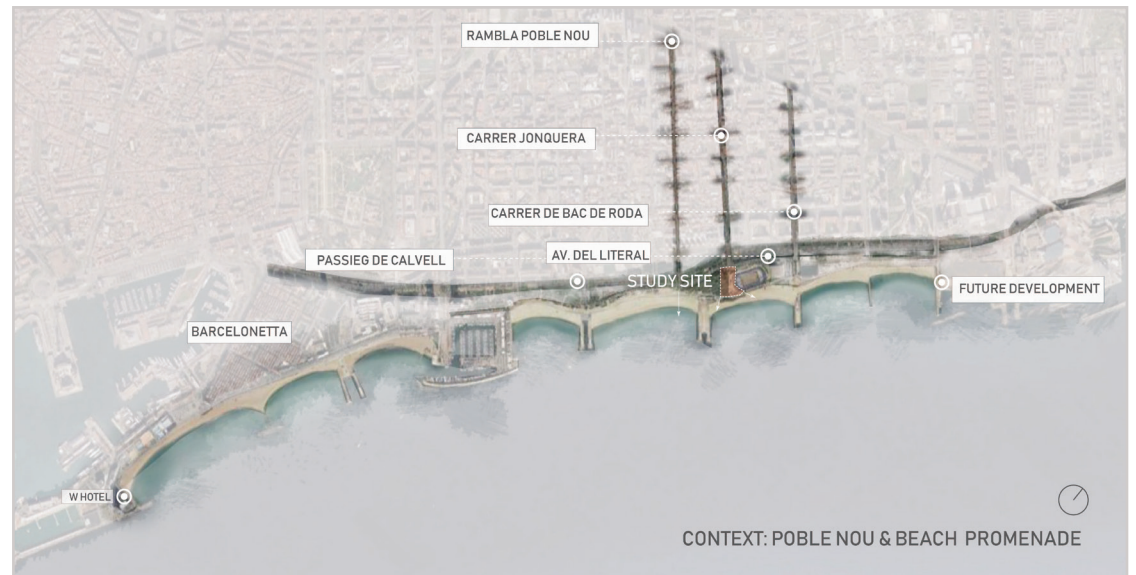


FIGURE 2: The Mar Bella study site and its relationships and connections to Barcelona and in particular, with the coastal beaches and surrounding neighbourhoods.



Our site includes the Mar Bella Skatepark, the adjacent intersection and the two adjacent pathways (Figure 3). Following the methods previously outlined in this document, we collected data on pedestrian movement, staying activity and social cohesion activities which formed the basis for our proposed site interventions.

Our systematic and informal observations reveal that the site is used largely for recreational purposes, and is effectively divided into distinct 'rooms'; one for skateboarding, one for park use and one that incorporates the beach, including the nudist beach. The pedestrian pathways serve as 'hallways' both between the rooms and as connections to the rest of the city (Figure 4). Together, these rooms and hallways create a backyard feel for the city of Barcelona.

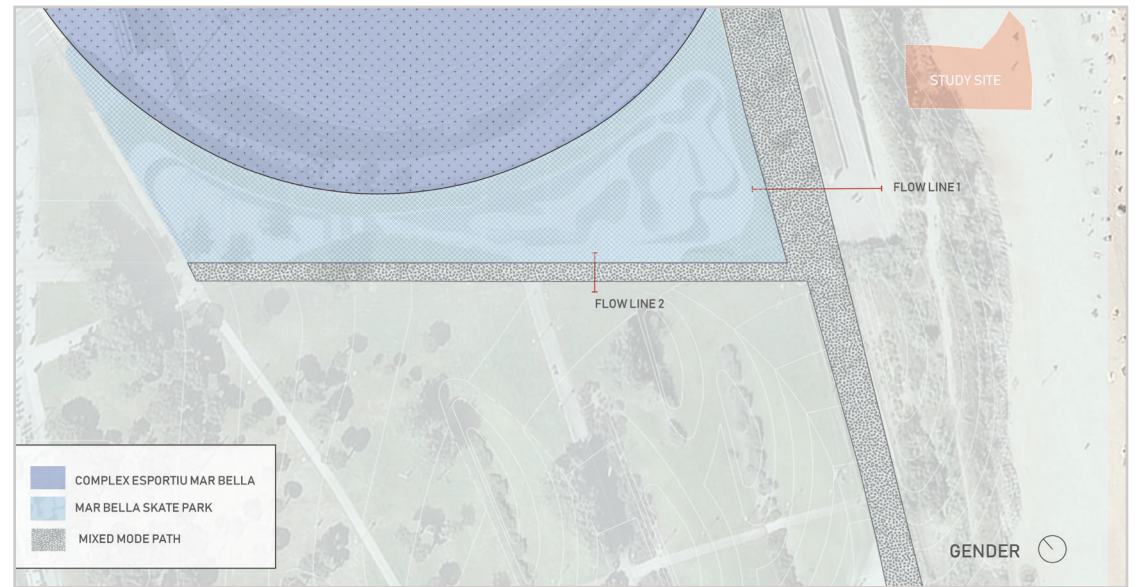


FIGURE 3: The Mar Bella study site which includes the Skatepark, where stationary data collection took place; Passeig de Maritim, where Flow line 1 data was collected; and the Local access route, where Flowline 2, along which our third data collection point lay.

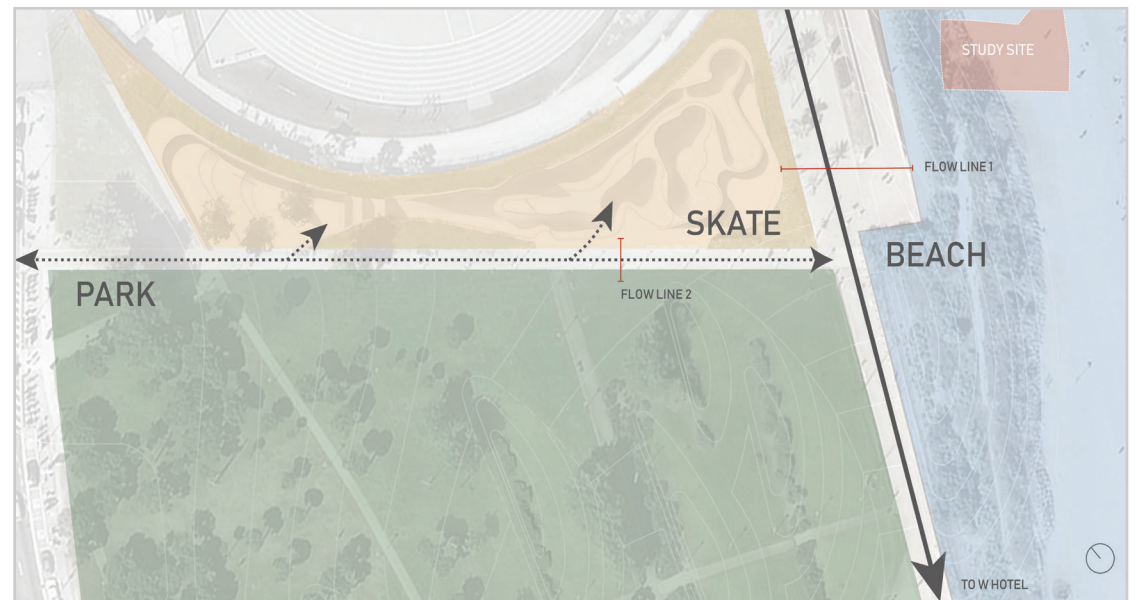


FIGURE 4: The Mar Bella study site can be viewed as having several 'rooms' in a house: The Skatepark, the Park, the Beach, and the 'hallways' of Passeig de Maritim and Local access route.

## MAR BELLA OBSERVATION DATA

While the Mar Bella site is, in principle, a public space open to all demographics, our data reveals that the site is highly male dominated. We observed this gender imbalance across all measures: people moving and people staying.

The pathways connecting Mar Bella to Poblenuu and the more commercialized beach areas were mostly used by males. The pathway parallel to the beach was particularly male dominated. In the Skatepark, 83% of users were males and most of these were in the 15 to 24 age group.(Figure 5, 6, 7, 8, and 9).

Despite the gender imbalance, the Skatepark and pathways are well used. However, on weekdays the adjacent park appeared underutilized. Data shows this park holds great potential for interventions that could improve the site as a whole. We see this as an opportunity to apply a feminist planning lens to proposed interventions that will address the lack of diversity and lack of amenities and activities for the underrepresented demographics in this space.

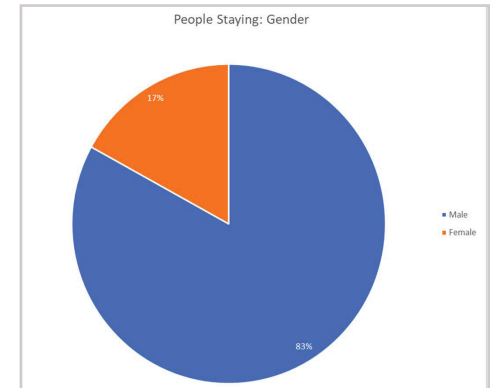


FIGURE 5: Use of Skatepark by gender, according to the data collected.

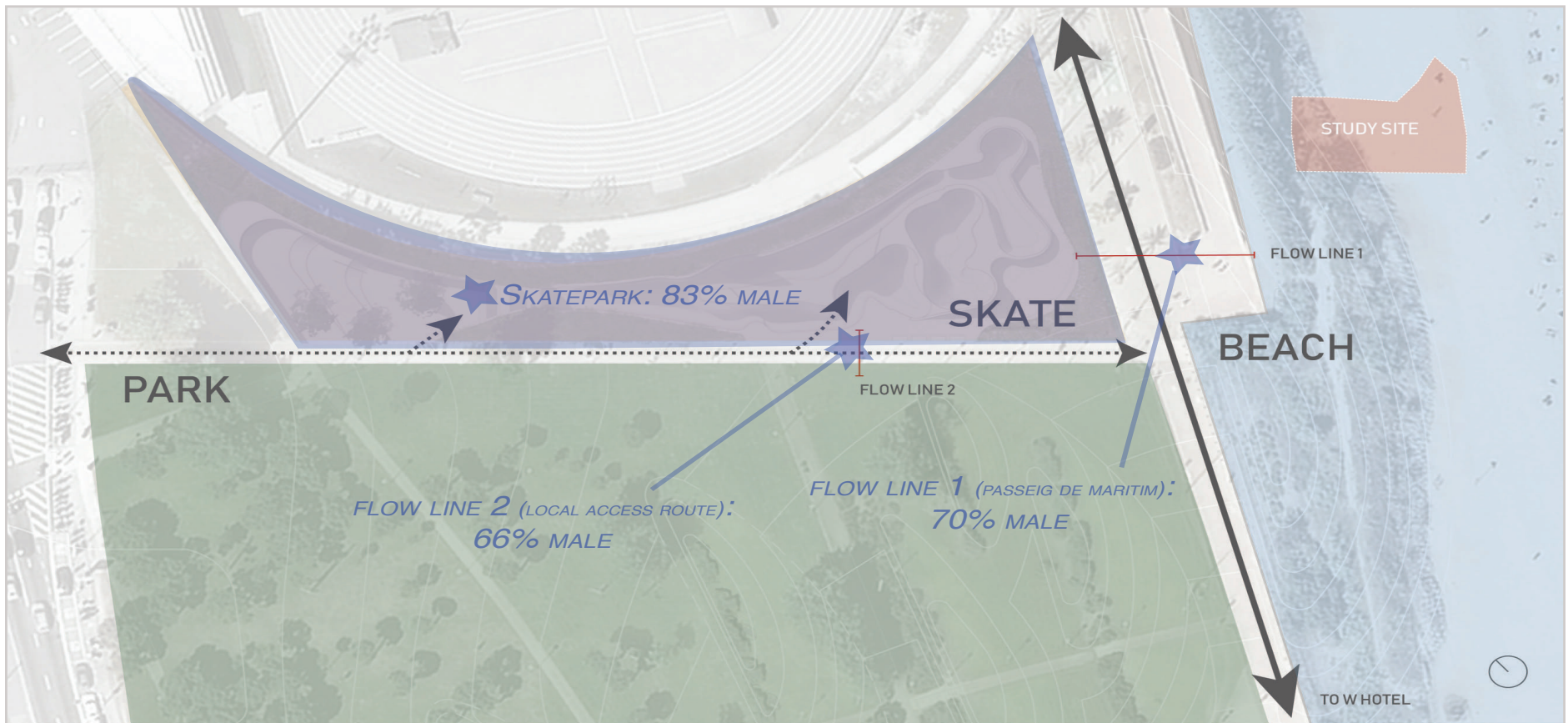


FIGURE 6: This image depicts the level of gender disparity according to the three points of data collection at the Mar Bella study site.



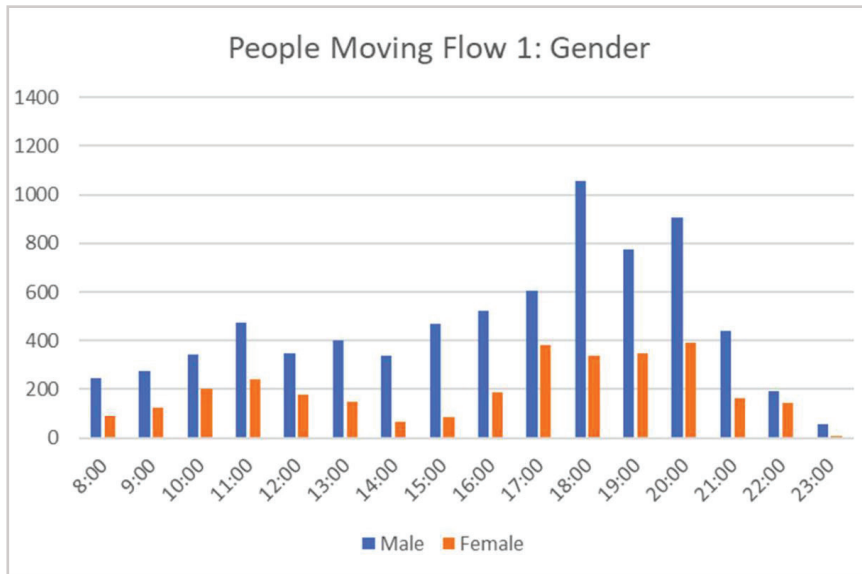


FIGURE 7: Use of Passeig de Maritim by gender, over the course of a weekday.

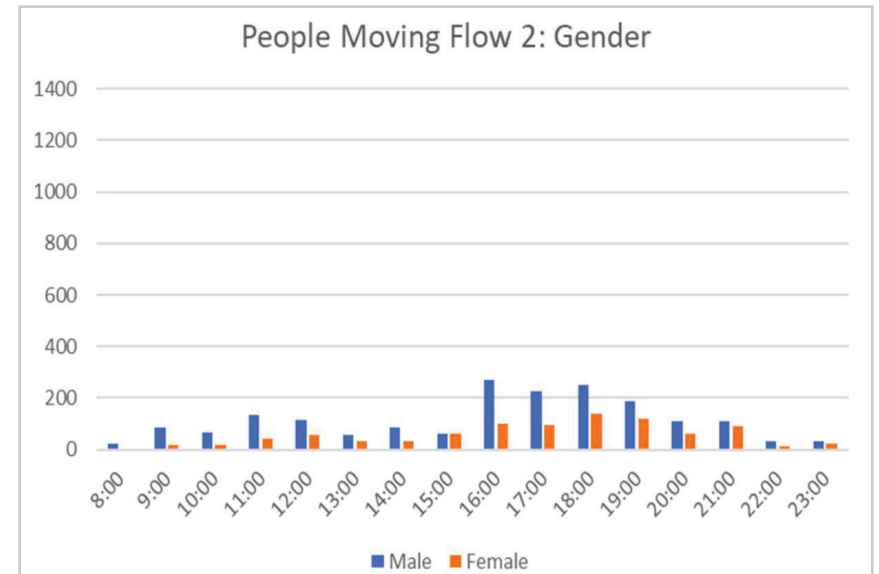


FIGURE 8: Local access route use by gender, over the course of a weekday.

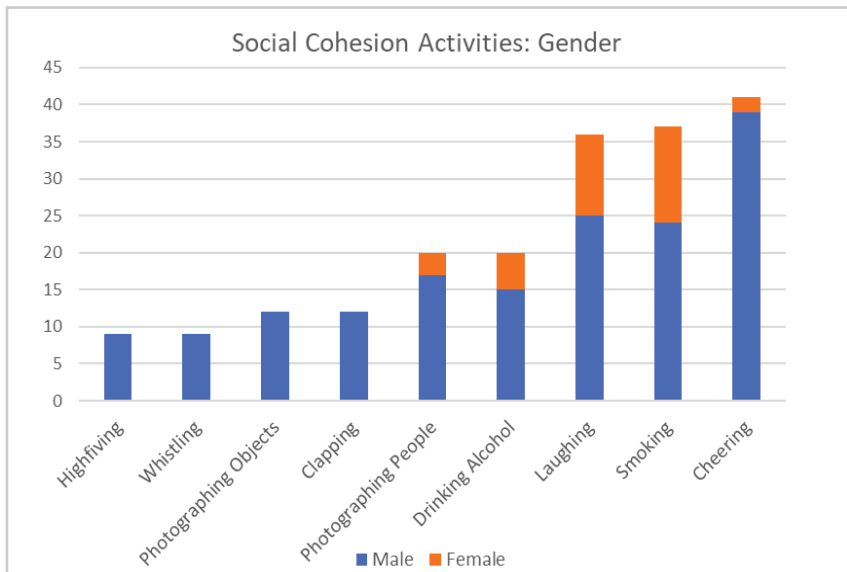


FIGURE 9: Social cohesion activities demonstrate the activities that are occurring in the Skatepark that have a relationship to developing a social atmosphere of interaction and fraternity. Within the Skatepark, these activities were primarily occurring between men.

## PROBLEM STATEMENT

The site provides a valuable green space that is open and free to use, making it relatively unique in comparison with the commercialized spaces along the beach promenade. However, the gender imbalance in the site needs to be addressed in order to ensure all residents feel comfortable and welcome to use the space. Interventions should both maintain the aspects of the park that contribute to its secluded and local nature, while also improving use by more demographics, especially women.



View of the Park from the Local access route pathway that separates the Park from the Skatepark. This Park provides a valuable piece of green space amid Barcelona's commercialized beach fronts and urbanization.

## INTERVENTIONS

We selected three principles to guide our interventions:

1. Reduce gender imbalance
2. Maintain free recreation space for locals
3. Increase usage and biodiversity within greenspace



This view looks across the free, recreational Skatepark, towards to the Park, and finally Barceloneta in the distance





FIGURE 10: Proposed Skatepark interventions

## PHYSICAL INTERVENTIONS

### THE SKATEPARK

The Skatepark is a highly used space that works well for the demographic it serves. However, the data demonstrates that it lacks diversity across gender and age groups. The major intervention we propose for this space is the addition of a roller park on the northern side of the Skatepark (Site A). According to feedback from local community members, women in Barcelona tend to participate in roller skating more than skateboarding. Therefore, the addition of a designated space for this sport may serve to promote the use of the Skatepark by women of all ages. This area at the northern end of the Skatepark also provides an opportunity to build a facility that could include toilets as well as a tool library for people to utilize during operational hours (Site B). On a smaller scale, we propose the construction of walls that

provide shade and space for artistic murals on the east side of the Skatepark, bordering with the stadium (Site C). This new structure will increase shade and provide resting and watching opportunities close to the skating action. This will in turn encourage learning and the exchange of ideas.

### POBLENOU ENTRANCE

The entrance to the Mar Bella site will be emphasized with a 'welcome mat', which will serve to designate the entrance to the backyard rooms (Site D). Using the Catalan Art Nouveau technique of Trencadís, a tiled mosaic in the sidewalk will welcome people in Catalan to the park. These design features will serve as a nod to both Barcelona's architectural prominence and culture. Additional tile motifs will represent the types of recreation one can take part in within the site.



## THE PARK

The park provides much needed green space but is not performing as well as it could be ecologically or socially. To address this, we propose a nature play area and increased local biodiversity (site E) to attract families and allow children to interact with nature. Our second intervention in the park is the building of a prospect point (in the form of a mound) (site F). This will provide views of the ocean to the south, and sunset to the north. It will also serve to increase safety as sight-lines will be increased, while maintaining a low enough profile so as not to create hidden areas or dark spaces. A prospect point will also mimic the rolling elevation changes of Mar Bella, as well as the rolling concrete waves reflected in the Skatepark's design.

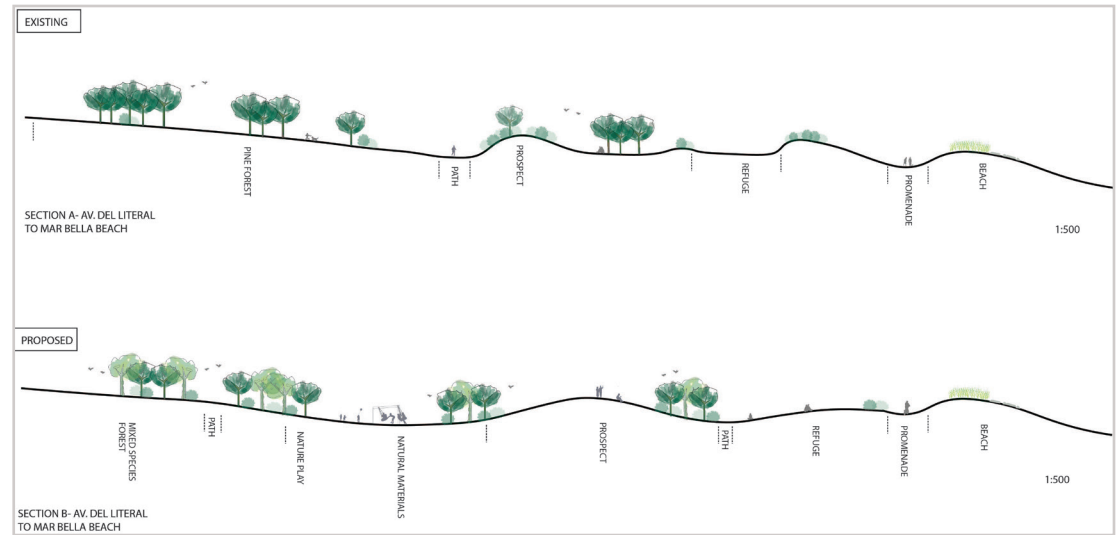


FIGURE 12: Existing profile versus proposed profile, featuring the prospect intervention

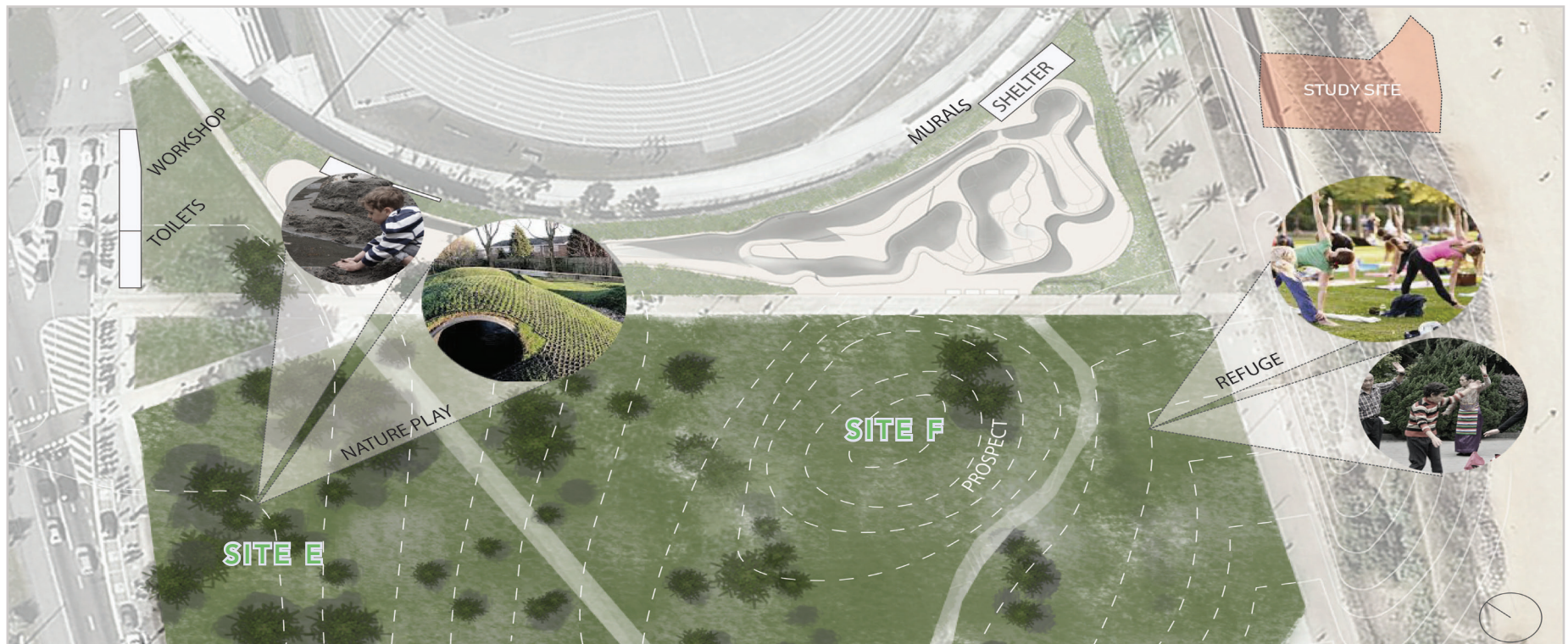


FIGURE 11: Proposed interventions throughout the Mar Bella Park site.



## CONCEPTUAL INTERVENTIONS

### RENAMING THE SKATEPARK

In addition to introducing structural and design interventions, we are proposing several conceptual interventions. We propose that the Skatepark be named after a female athlete from Barcelona, ideally a skater.

The juxtaposition of naming the park after a female athlete in a male dominated space may help shift the narrative to that of inclusivity and empowerment for all those who feel intimidated by this male-dominated sport and space.

### LOCAL ARTISTIC REPRESENTATION

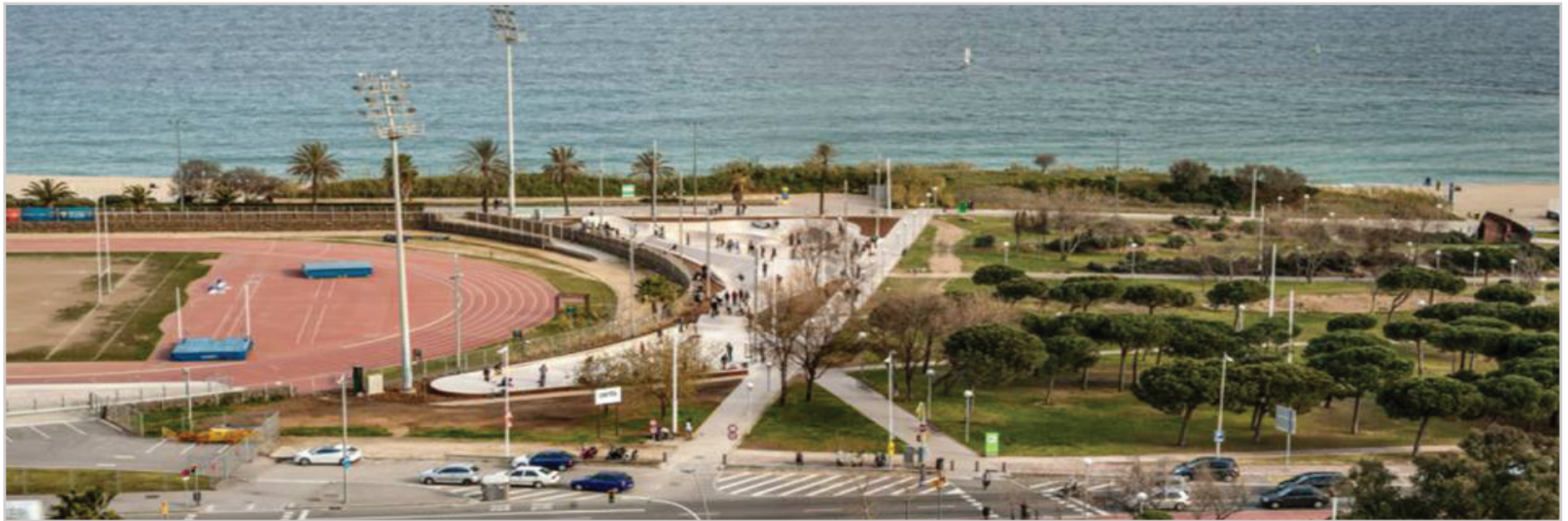
To continue promoting and embedding gender diversity in Mar Bella, we propose the inclusion of permanent artistic murals at site C, and that the 'welcome mat' patterned tiles be designed by women. This will not only empower women in the space, but will also support local female artistic talent.

## SOCIAL PROGRAMMING INTERVENTIONS

Finally, we propose a series of social programming interventions which aim to complement the urban design interventions. Firstly, the development of biodiversity educational programs catering to children and youth will combine to reinforce the augmented green space of the nature play area and prospect interventions. The program will benefit youth and children by reinforcing a connection to nature and demonstrating the importance of biodiversity and local species in maintaining a healthy environment.

Secondly, we propose developing women and youth oriented programming for bike, skateboard and roller skating maintenance. This will take advantage of the roller park and tool shed interventions while building the knowledge and skills to utilize the skate park more readily. Programming focused on women and youth will work to reduce the gender and age disparities demonstrated through the data.

Overall, through our proposed interventions at Mar Bella, we aim to create a welcoming place for all genders and ages; while providing high quality green space that supports local biodiversity, that encourages a high degree of local use and engagement.



A view of the Mar Bella study site and the Mediterranean Sea in the distance







CONCLUSION



Our research and design studio allowed us to take an in-depth look at Barcelona—historically and morphologically—across scales. By immersing ourselves in the life of the city and partaking in a series of site visits, students gained an understanding of the city’s rich history, its relationship to local culture, current social circumstances, and how this context might contribute to developing design ideas. Global challenges pertaining to private investment, tourism and gentrification also came to the foreground.

Poblenou is a neighbourhood in transition and transformation. The 22@ innovation district has attracted investment and new industries, but at the cost of the degradation of Cerdà’s grid, and the evaporation of Barcelona’s unique urban feel and design. Tourism provides a solid economic base for the city, but amplifies the risk of losing accessible public space to commodified spaces of consumption for visitors. The beach promenade is an attractive and well-designed urban amenity, but one that attracts temporary visitors who occupy vacation rentals at the expense of a dwindling housing stock for locals. New hotels and office buildings bring employment but take land that could be used for housing or other local amenities.

Despite these challenges, we observed a strong sense of community and capacity for response and mobilization. Furthermore, the quality of most public spaces is very high. This strong starting point made it challenging to design bold improvements. Many of our proposals aim to fine tune spaces that are already highly functional.

A major theme to emerge across sites was the gendered nature of our spaces. Clearly men dominate public space in three of our four sites. Only the Rambla del Poblenou showed gender balance. Understanding the causes, consequences and potential responses to these gendered spaces should remain high on the planning agenda in Poblenou and Barcelona more broadly.

The systematic observational methods provided a foundation for our design proposals and interventions. We experimented by collecting information on social cohesion activities. Our findings only confirmed what any resident of Poblenou could have told us before we began - that the Rambla del Poblenou is the space for community. In contrast, the Superilla is still a place undergoing transformation and the

Pere IV intersection remains largely residual. While this might seem self-evident, it is less clear how these sites will change and evolve in the future. Will the Superilla succeed in improving on key social cohesion indicators?

In a sense, the Superilla aspires to be like the Rambla, and observational studies will help us assess how quickly a nascent public space may develop into maturity. Similarly, observational studies will help us assess how unnoticed spaces such as the Pere IV-Pallars intersection will change as the surrounding areas undergo major transformations, or if planners are successful in re-balancing the gender inequities at Mar Bella.

Poblenou illustrates Barcelona’s contrasting personalities—one serving as a mainstream tourist destination, but simultaneously being the home for a cohesive neighbourhood. Can Poblenou continue to integrate new industries and investments while also retaining the local feel and community? Will gentrification and tourism break the strong social fabric and history of community organization? The transitions and transformations of Poblenou will continue to accelerate in the next decade, presenting an opportunity for deeply integrated forms of planning and collaboration between the City of Barcelona, activists, residents, economic interests and community organizations, to find innovative approaches for addressing these global problems.





# REFERENCES



- Barcelona Institute of Technology and Ajuntament de Barcelona (2017) Comissió Ampliada de la Comissió de Coordinació del 22@. Barcelona.
- Beas D (2011) How Spain's 15-M movement is redefining politics. The Guardian.
- Burgen S (2017) Barcelona anti-tourism activists vandalise bikes and bus. The Guardian, 1 August.
- **Busquets J (2005) Barcelona. The urban evolution of a compact city. Harvard University. Graduate School of Design.**
- Cabré E and Andrés A (2017) La Borda: a case study on the implementation of cooperative housing in Catalonia. International Journal of Housing Policy 1247(June). Taylor & Francis: 1–21. DOI: 10.1080/19491247.2017.1331591.
- City of Barcelona (2017) Indicators de Sostenibilitat de Barcelona: Informe 2016. Barcelona.
- Comissió d'Equipaments del Poblenou (2016) Propostes per un pla d'actuació Municipal al Poblenou (2016-2019).
- Delclòs-Alió X and Miralles-Guasch C (2018) Looking at Barcelona through Jane Jacobs's eyes: Mapping the basic conditions for urban vitality in a Mediterranean conurbation. Land Use Policy 75(November 2017). Elsevier: 505–517. DOI: 10.1016/j.landusepol.2018.04.026.
- García-Lamarca M (2017) Creating political subjects: collective knowledge and action to enact housing rights in Spain. Community Development Journal: 1–15. DOI: 10.1093/cdj/bsx025.
- **Gehl Institute (2017) The Open Public Life Data Protocol. New York, NY.**
- González R and Clotet J (2012) Spanish Prisoners. The New York Times, 2 October. Available at: <https://nyti.ms/SBF2k9>.
- Goodman P (2017) Spain's Long Economic Nightmare Is Finally Over. The New York Times, 28 July.
- Hancox D (2016) Is this the world's most radical mayor? The Guardian. Available at: <https://www.theguardian.com/world/2016/may/26/ada-colau-barcelona-most-radical-mayor-in-the-world>.
- Hu W (2016) What New York Can Learn From Barcelona's 'Superblocks'. The New York Times, 30 September. Available at: <https://nyti.ms/2dhJ2tu>.
- **Hughes R (1992) Barcelona. New York, NY: Alfred A. Knopf.**
- Jacobs A (1993) Great Streets. MIT Press.
- Johnston-Zimmerman K (2017) Urban Planning Has a Sexism Problem. Match News.
- López H (2017) Colau quiere erradicar de la ordenanza las multas por jugar a la pelota. 31 July.
- López H (2017) 'El Gòtic no quiere ser Venecia, y el Poblenou no quiere ser el Gòtic'. El Periódico, 3 August.
- Marshall T (2004) Transforming Barcelona. Routledge.
- Mas A (2013) A Referendum for Peace. The New York Times, 10 September. Available at: <https://nyti.ms/1705z8M>.
- Medina Laddagga A (n.d.) Barcelona + Portland: Precedent Cities.
- Monclús F-J (2003) The Barcelona model: and an original formula? From 'reconstruction' to strategic urban projects (1979–2004). Planning Perspectives 18(4): 399–421. DOI: 10.1080/0266543032000117514.
- **Montaner JM, Álvarez F, Muxí Z, et al. (2014) Reader modelo Barcelona 1973-2013. Barcelona: Comanegra.**
- Nadal Agust M (2016) Projectes resilients en un entorn urbà: Accions a les Superilles de l'Eixample. Universitat Politècnica de Catalunya.
- Nonko E (2017) Barcelona Bans Cars and Boosts Tech. Dow Jones, A News Corp Company, 1 August.
- O'Sullivan F (2017) Barcelona's Old Town Gets A Reboot. Citylab, 31 May.
- O'Sullivan F (2017) Barcelona's Car-Taming 'Superblocks' Meet Resistance. The Atlantic: Citylab, 20 January.
- Ortega M (2017) Colau convertirà el carrer Cristóbal de Moura 'en un gran eix enjardinat'. Ara, 20 November.
- Ortega M (2018) Les superilles s'estoven. Ara, 26 February.
- Orwell G (1938) Homage to Catalonia. Penguin Books.
- Picazo S (2017) McDonald's i AirBnB al Carmel. El Crític, 7 June. Barcelona.
- Reguly E (2017) Desperation, hopelessness mark Spain's economic pain. The Globe and Mail.
- Rowe PG (2006) Building Barcelona: A Second Renaixença. Barcelona, Spain: Barcelona Regional.
- Rueda S (2016) The superblock, a new urban cell for the construction of a new functional and urban model of Barcelona. (November).
- Sarri Camargo A (2017) Catalonia's time has come — and Spain needs to get out of the way. The Washington Post.
- **Solà-Morales M (2008) Ten Lessons on Barcelona. 2nd Edition. Barcelona: Col·legi d'Arquitectes de Catalunya.**
- Solé Altimira O and Franch S (2017) El Ayuntamiento de Barcelona no dará la licencia para el hotel de lujo de Drassanes. El Diario, 11 July.
- Speranza P (2016) Urban Ecological Interaction: Air, Water, Light and New Transit at the Human Scale of Barcelona's Superilles. International Journal of Civil, Environmental, Structural, Construction and Architectural Engineering 10(12): 1593–1603.
- Villagomez E (2018) The City of Illusions - Part 1. Spacing: Canadian Urbanism Uncovered. March 19.

\*References texts in **bold** were especially influential for our study and analysis.



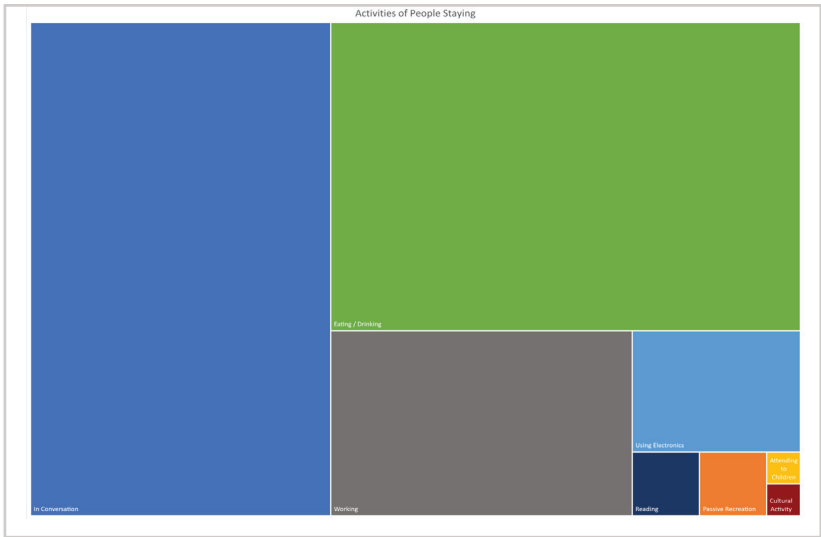


APPENDIX

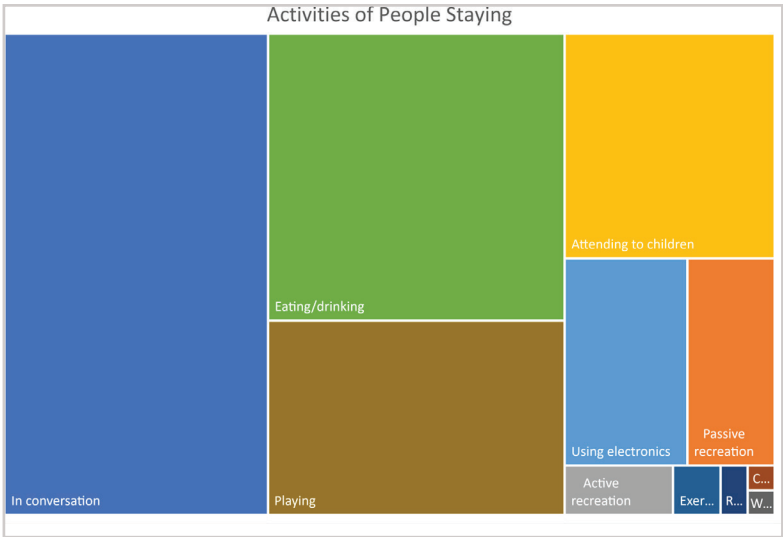


# ACTIVITIES OF PEOPLE STAYING

PERE IV



SUPERILLA



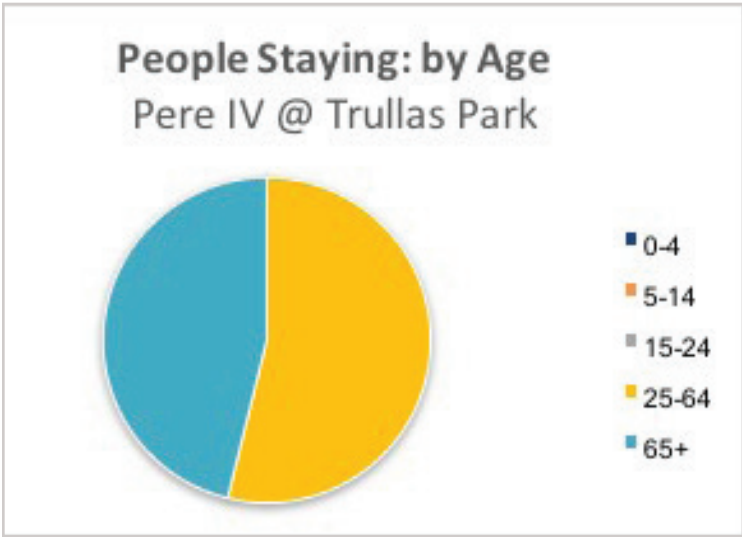
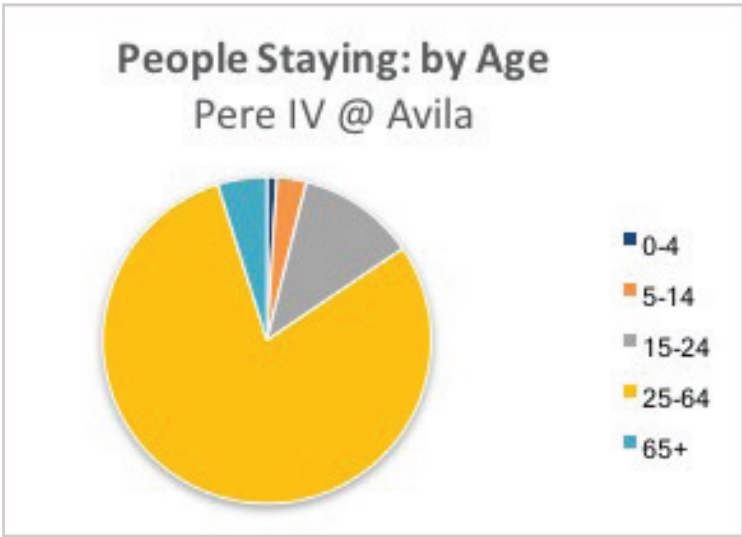


RAMBLA

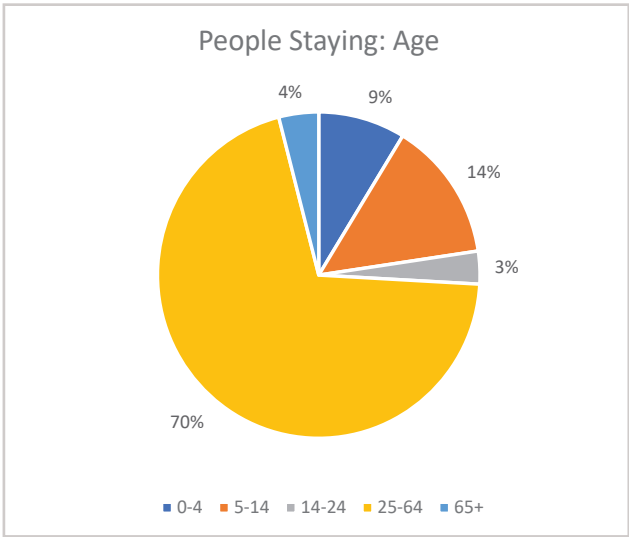


# PEOPLE STAYING: AGE

PERE IV

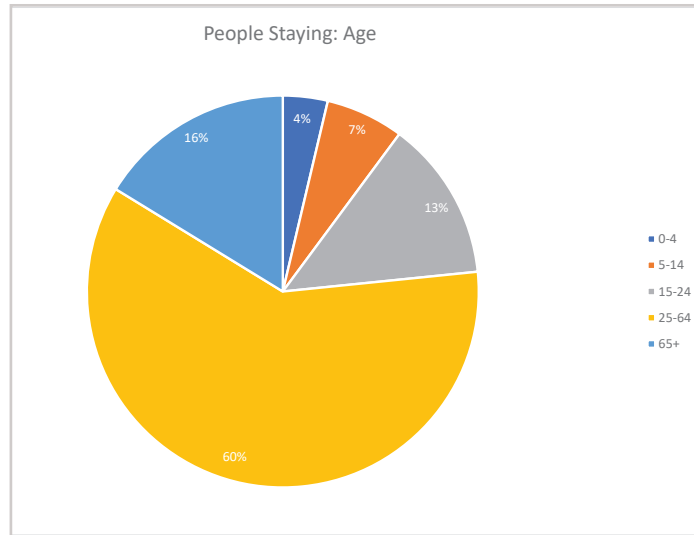


SUPERILLA

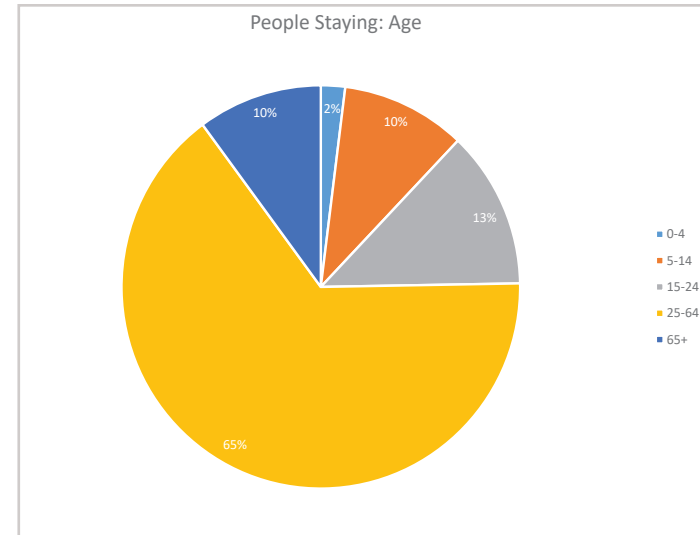




## RAMBLA

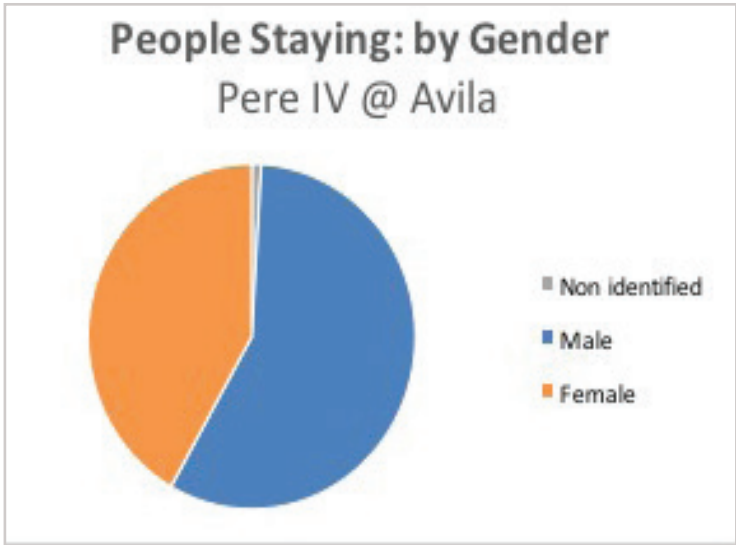


## MAR BELLA

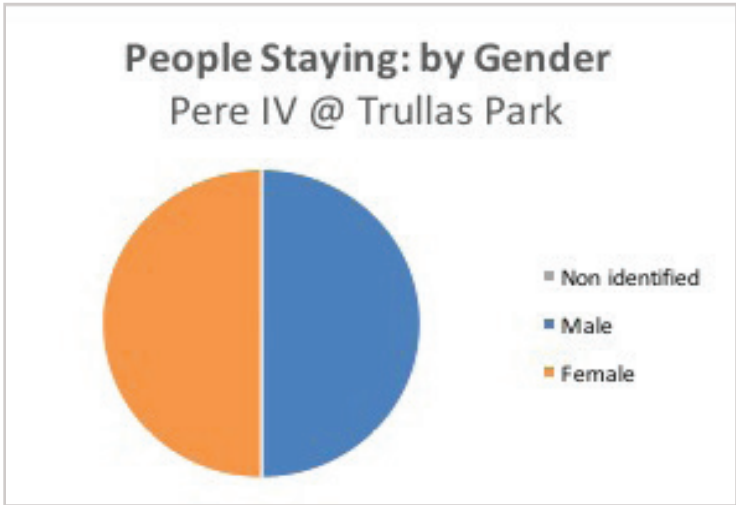
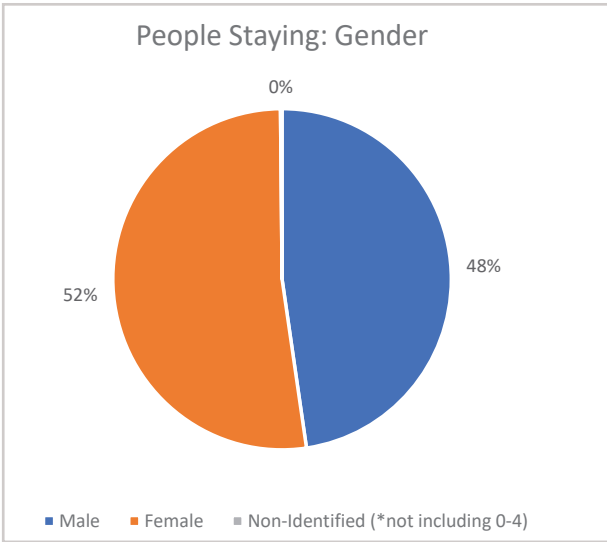


# PEOPLE STAYING: GENDER

PERE IV

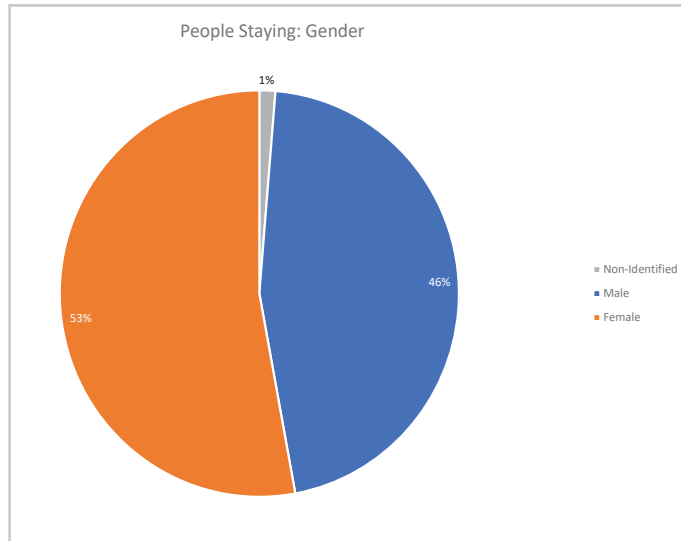


SUPERILLA

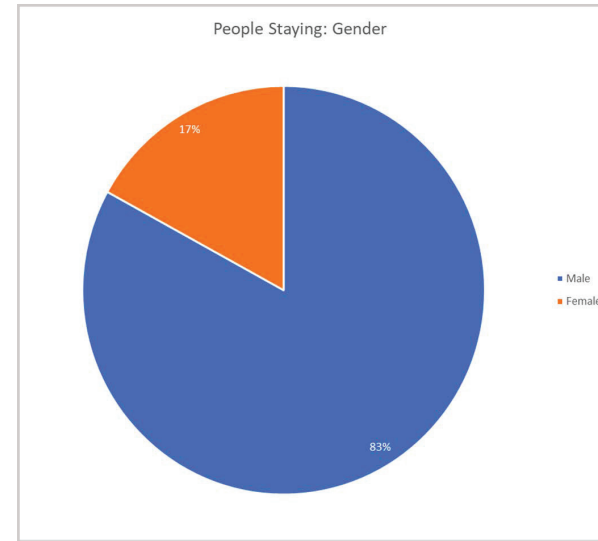




## RAMBLA

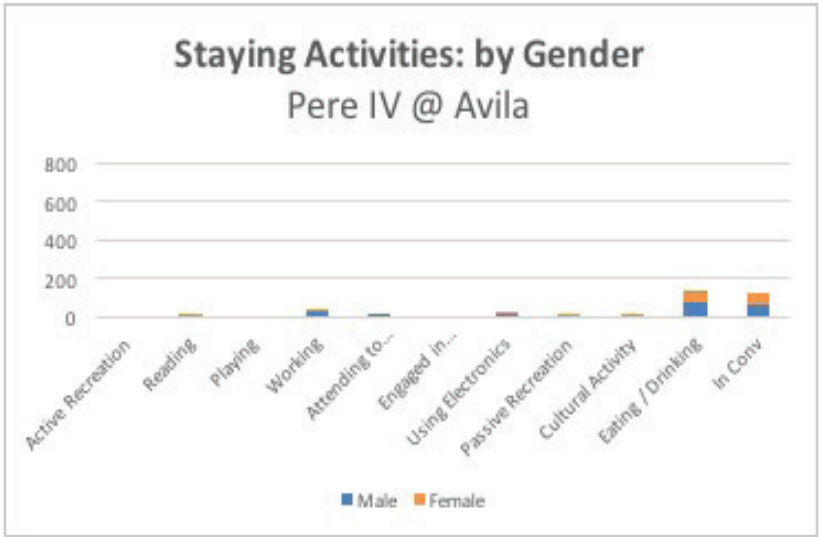


## MAR BELLA

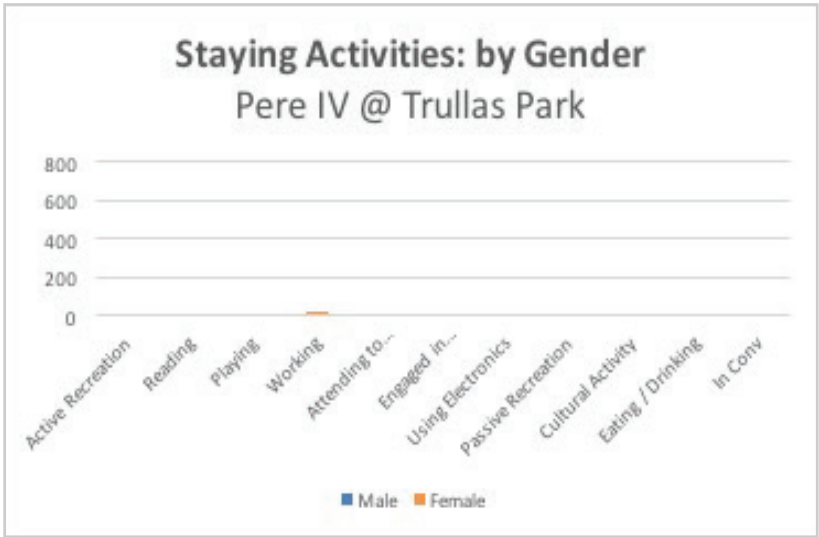
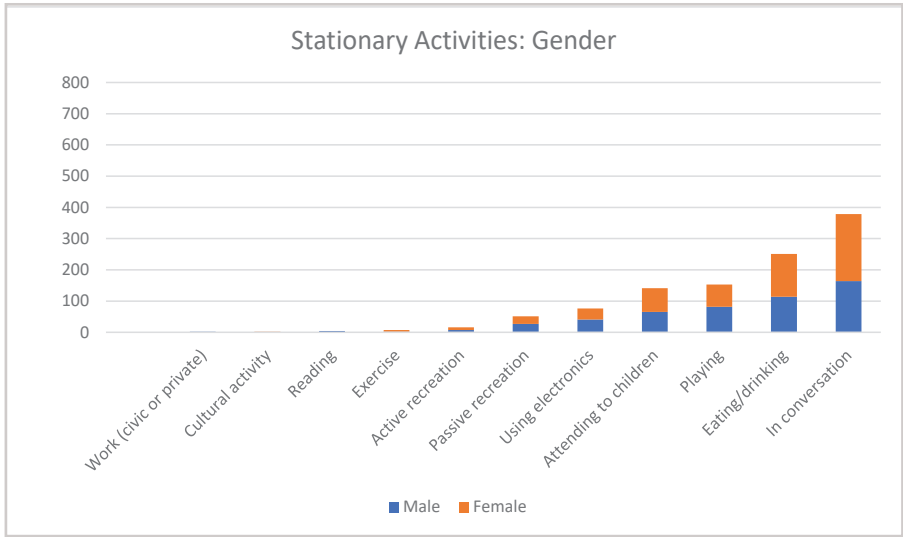


# STAYING ACTIVITIES: GENDER

PERE IV

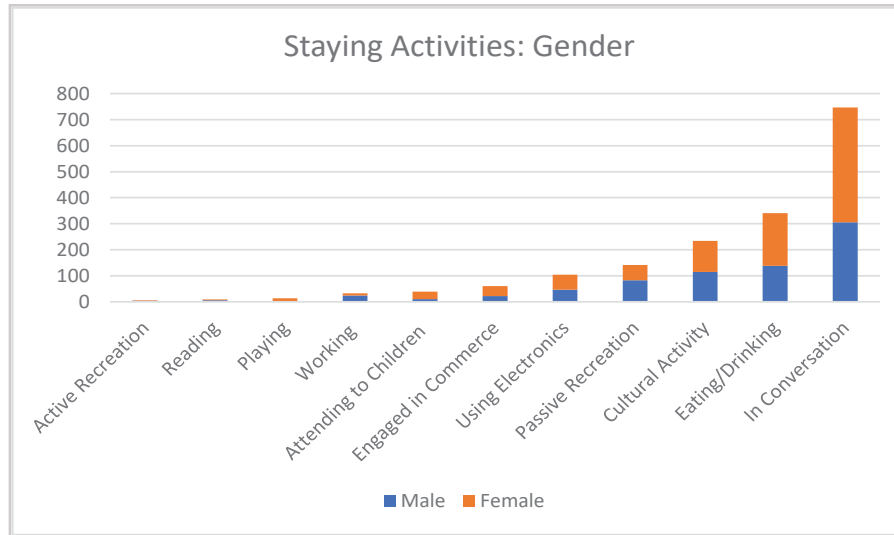


SUPERILLA

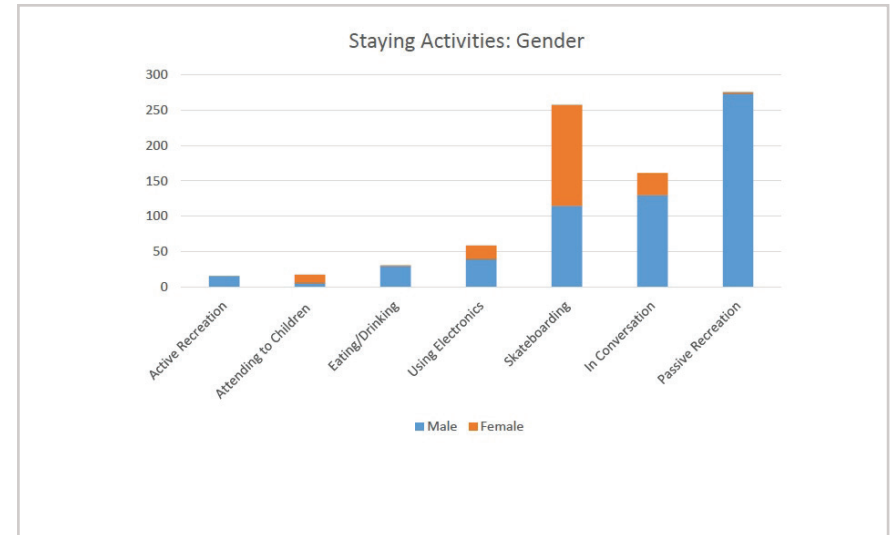




## RAMBLA

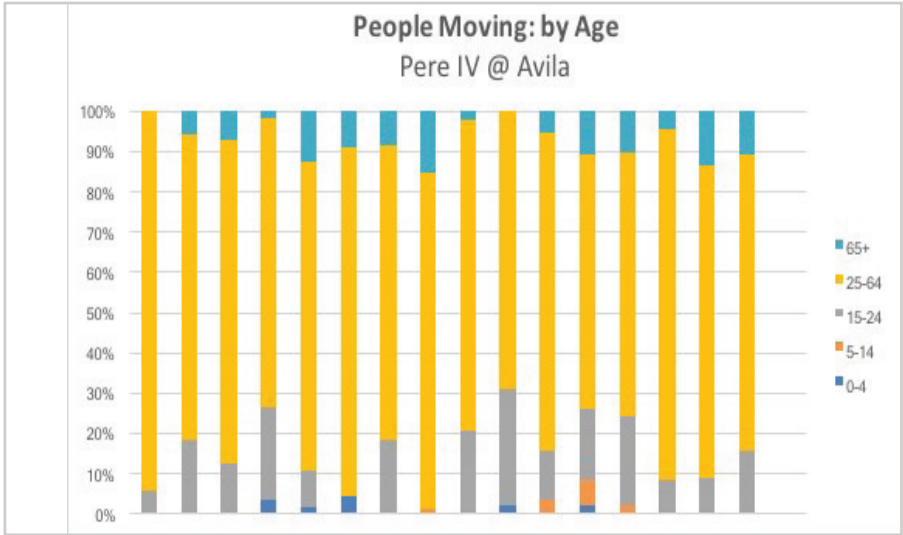


## MAR BELLA

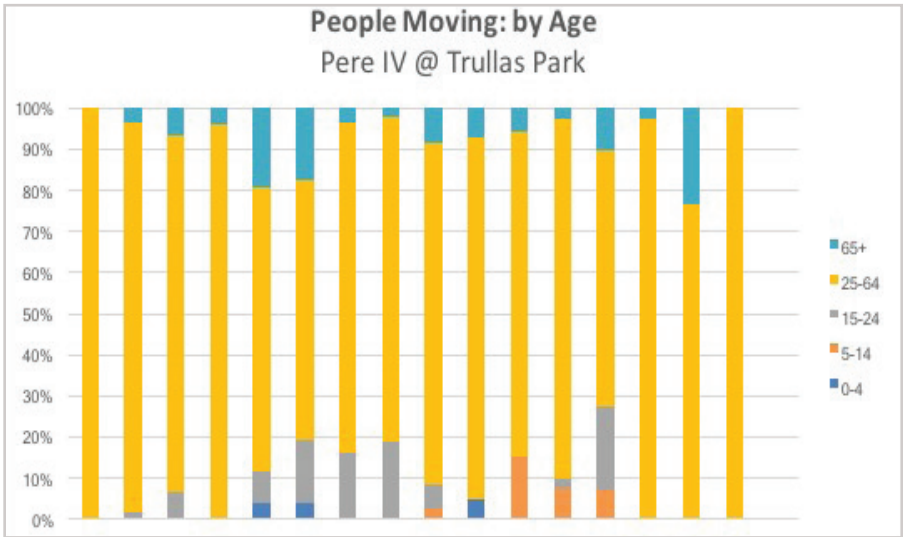
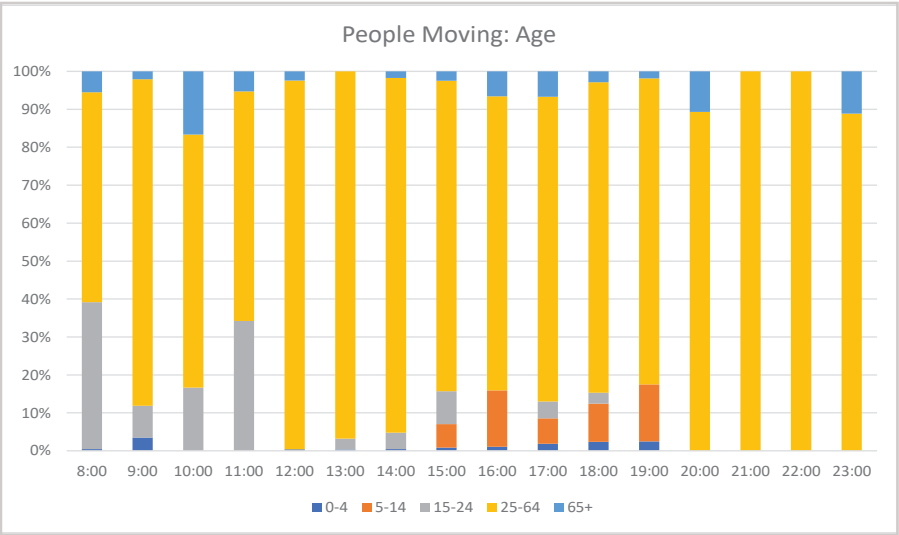


# PEOPLE MOVING: AGE

## PERE IV

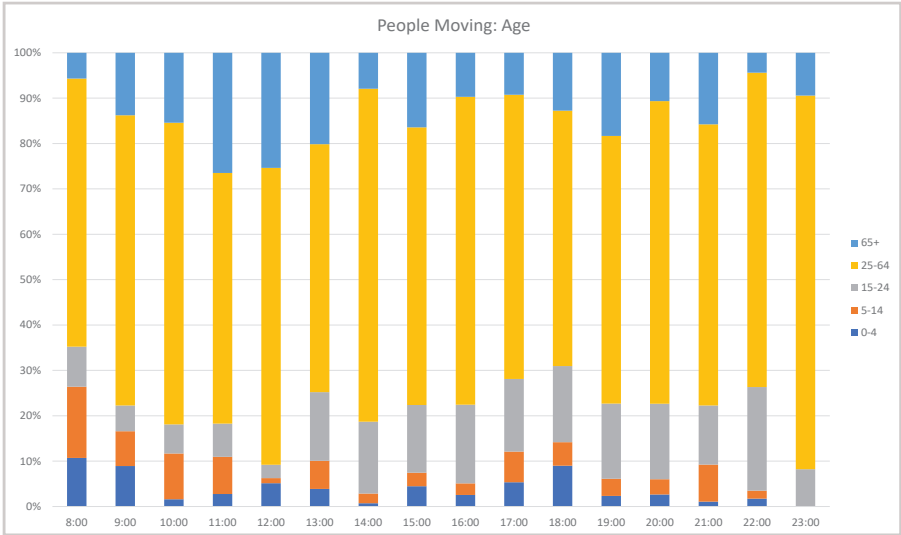


## SUPERILLA

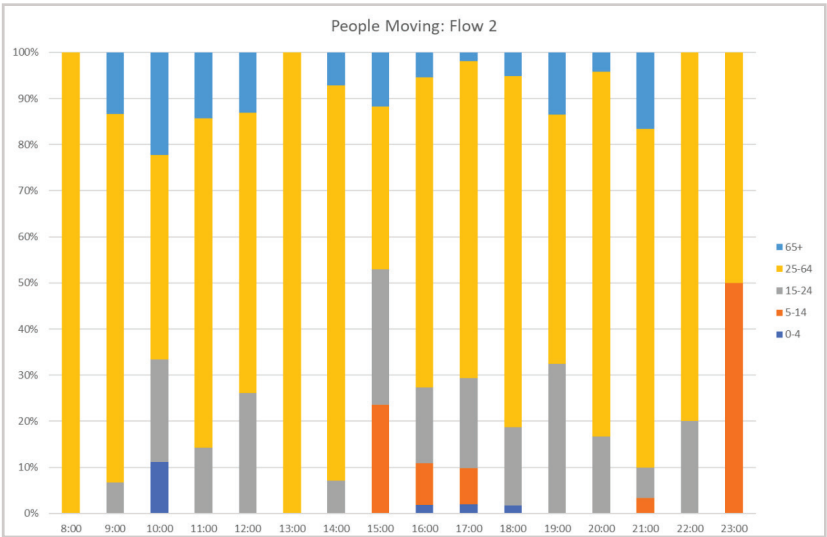
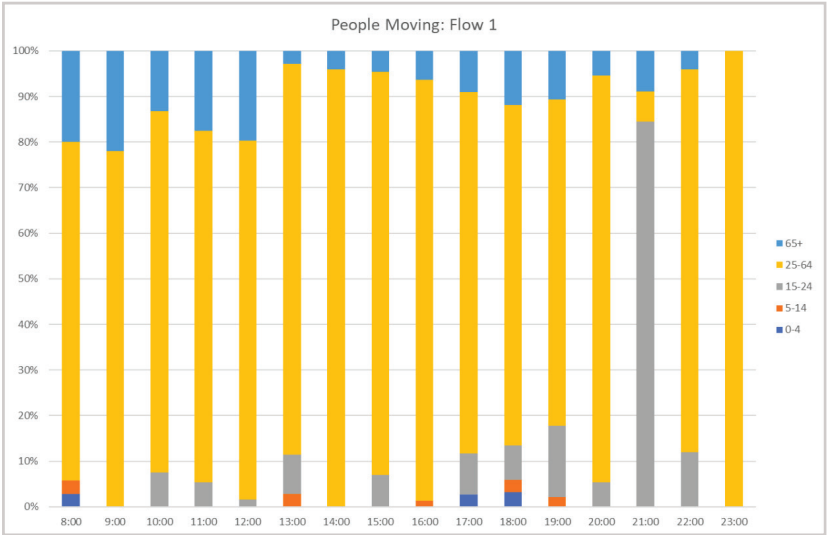




RAMBLA

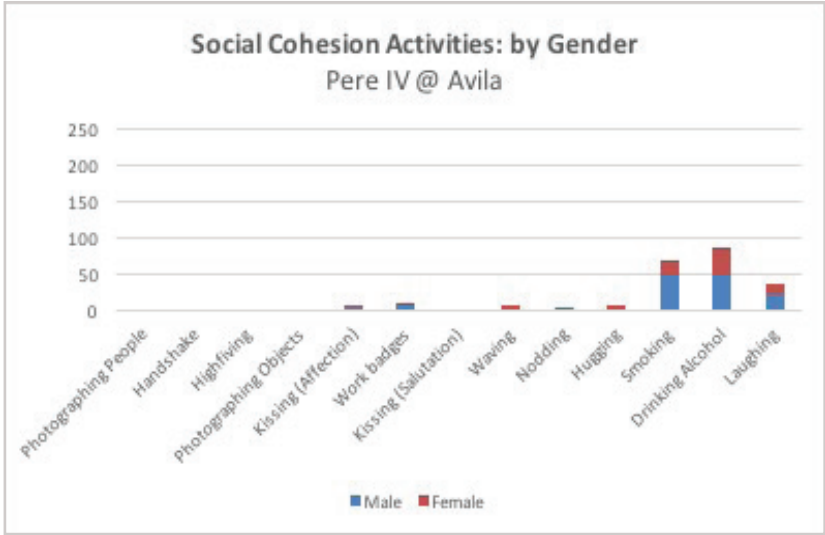


MAR BELLA

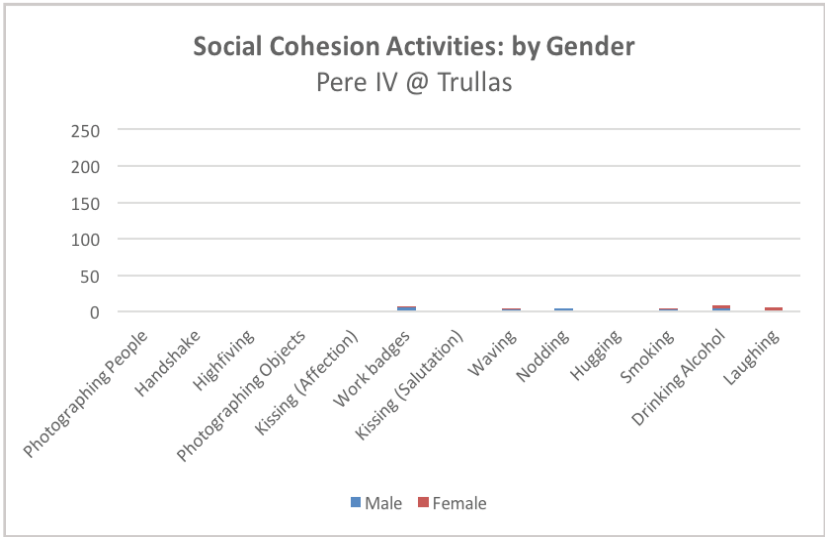
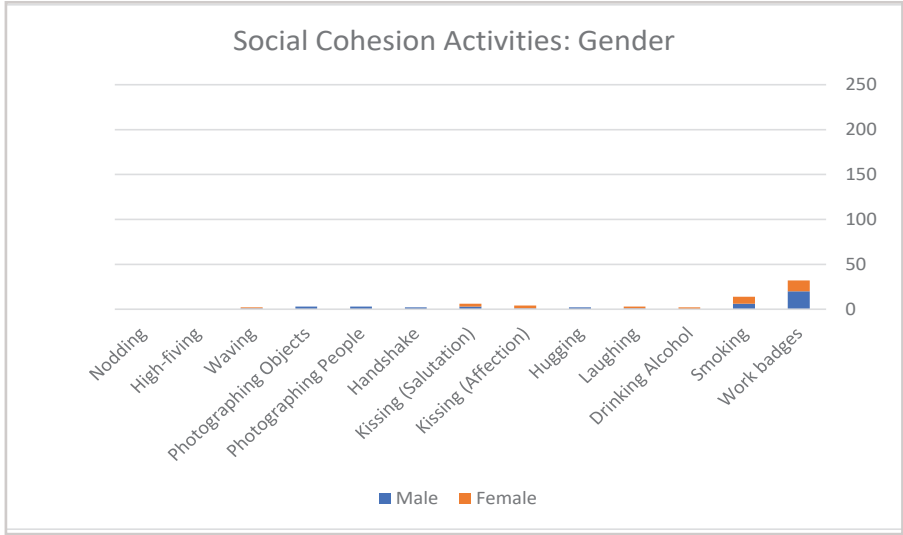


# SOCIAL COHESION ACTIVITIES: GENDER

PERE IV

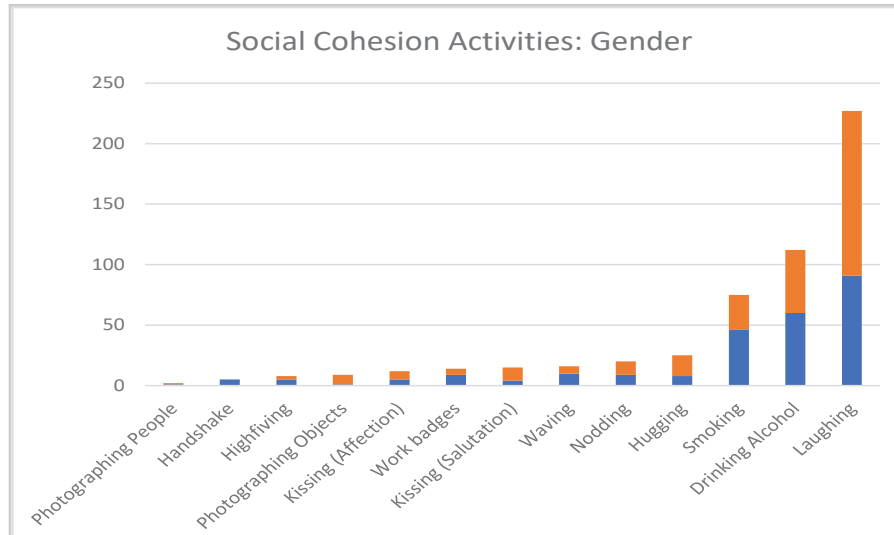


SUPERILLA

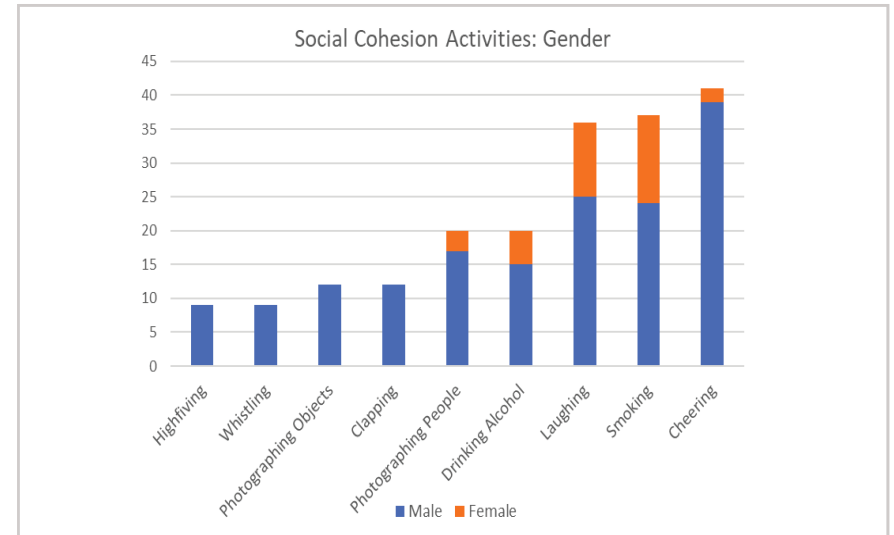




## RAMBLA

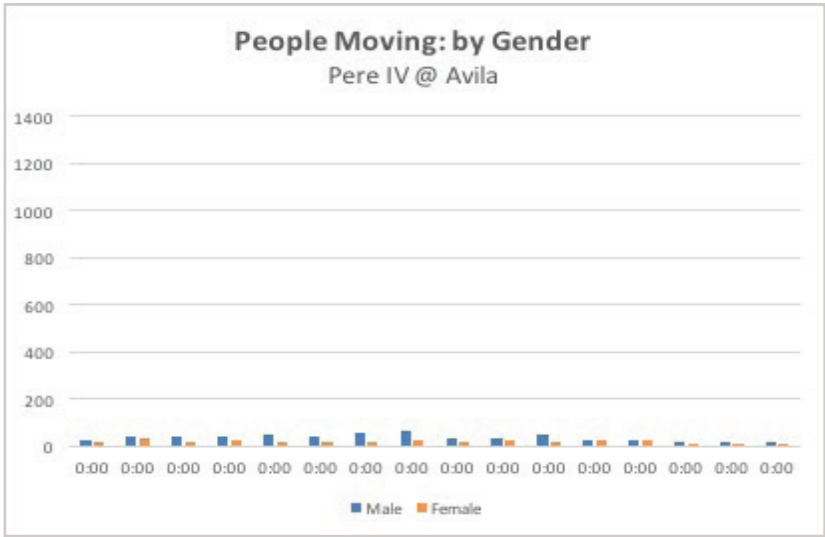


## MAR BELLA

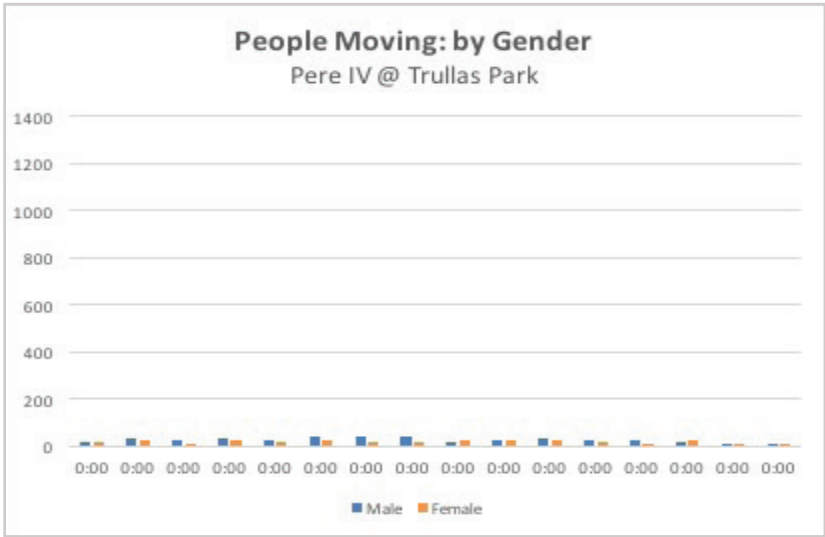
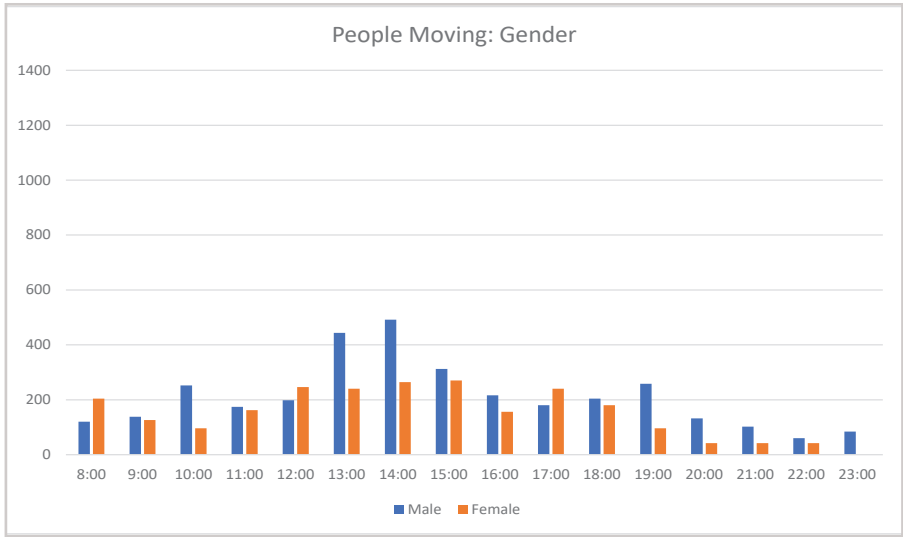


# PEOPLE MOVING: GENDER

PERE IV

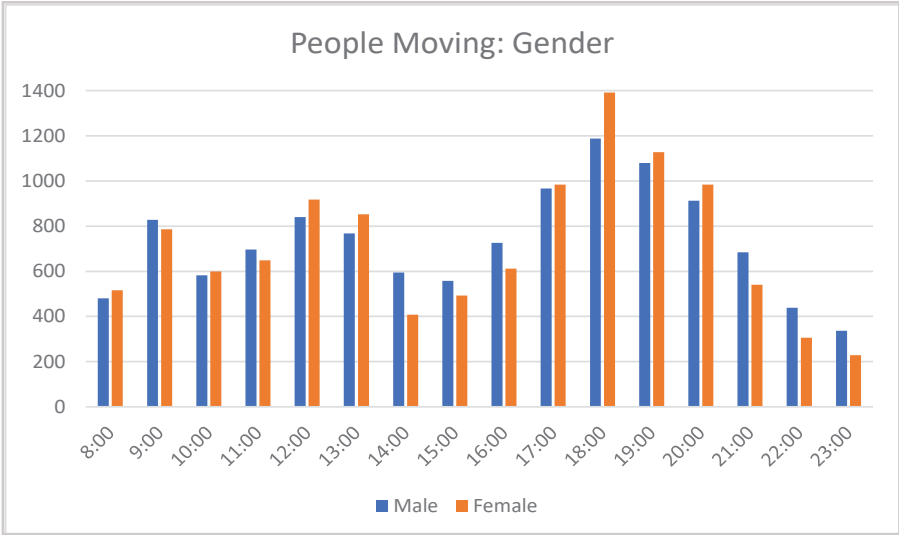


SUPERILLA

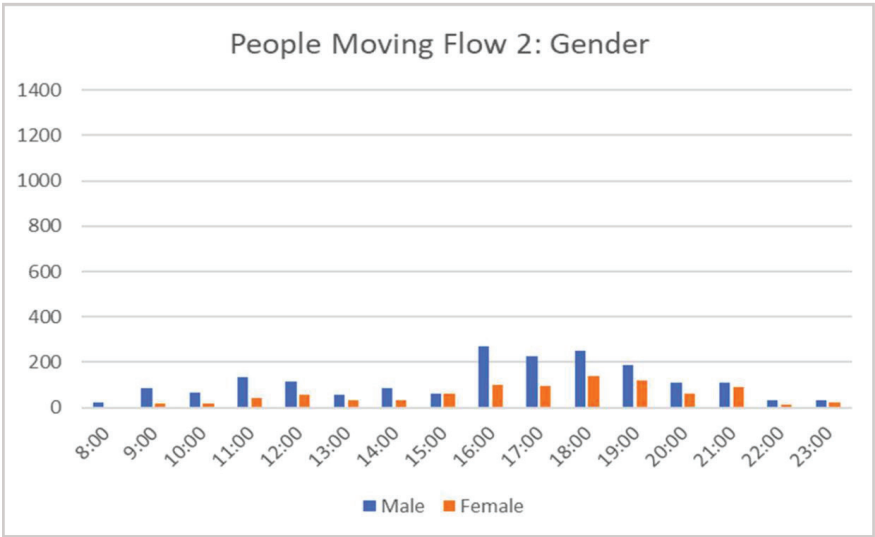
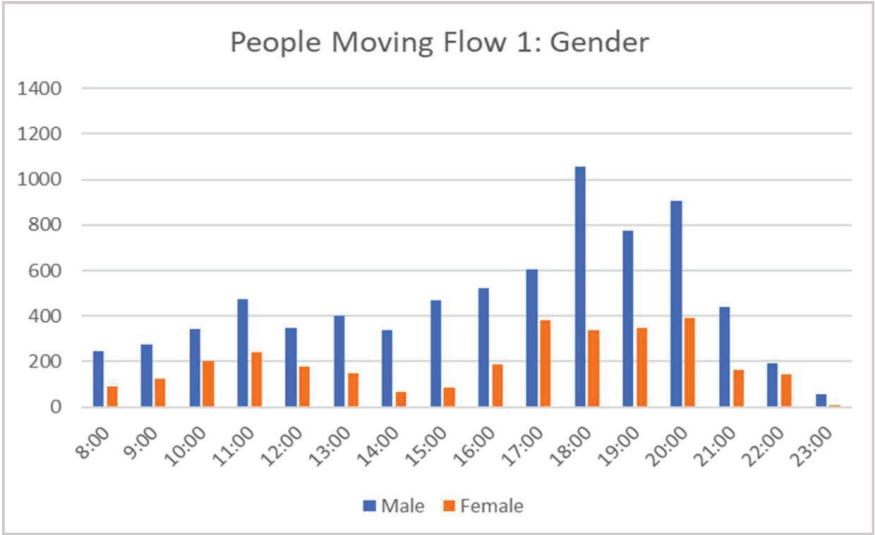




RAMBLA

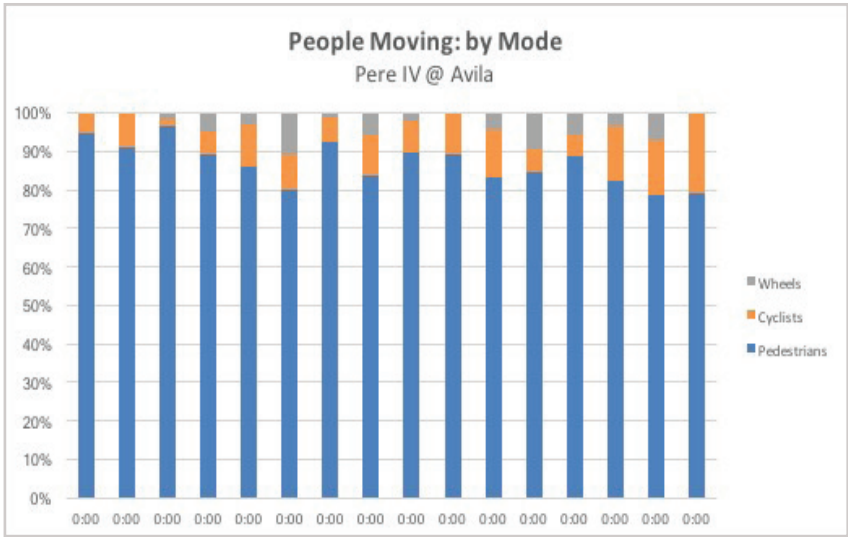


MAR BELLA

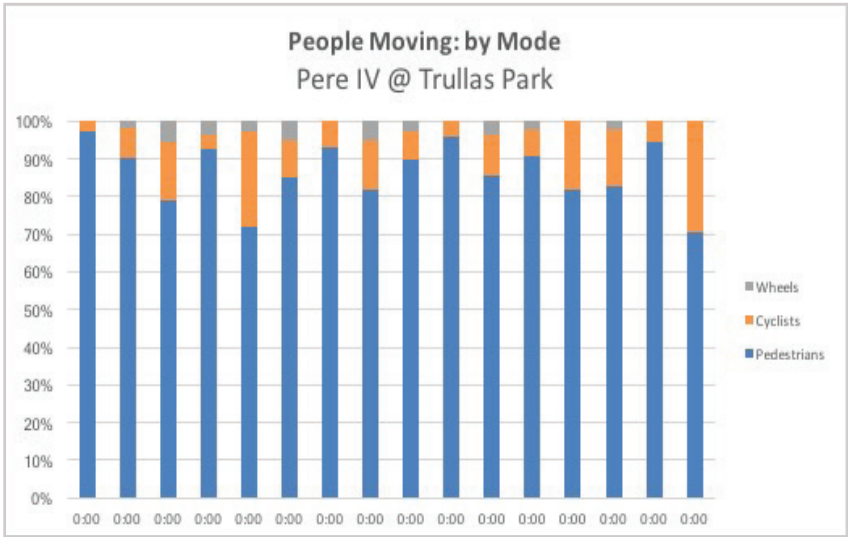
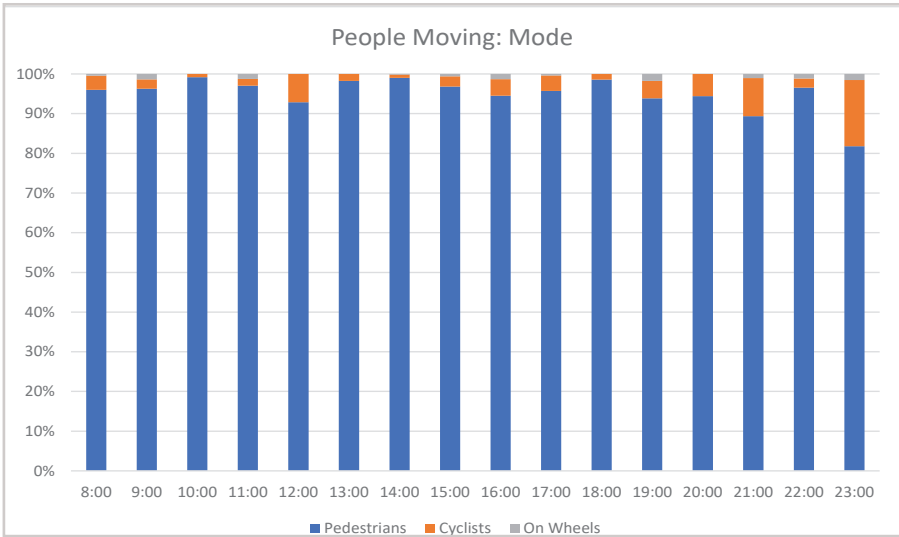


# PEOPLE MOVING: MODE

PERE IV

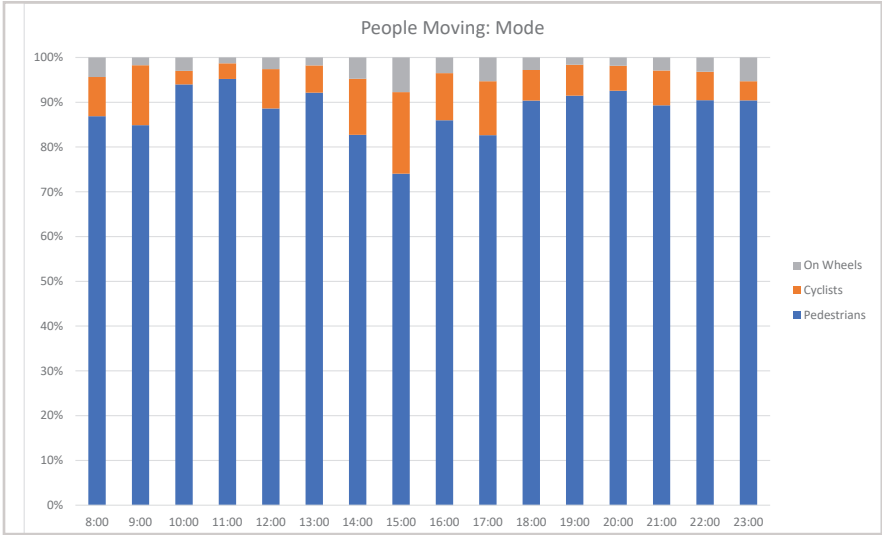


SUPERILLA

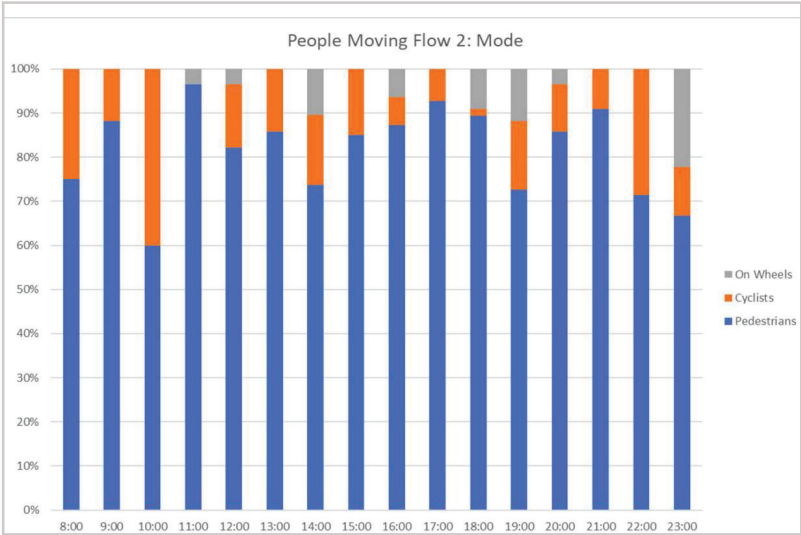
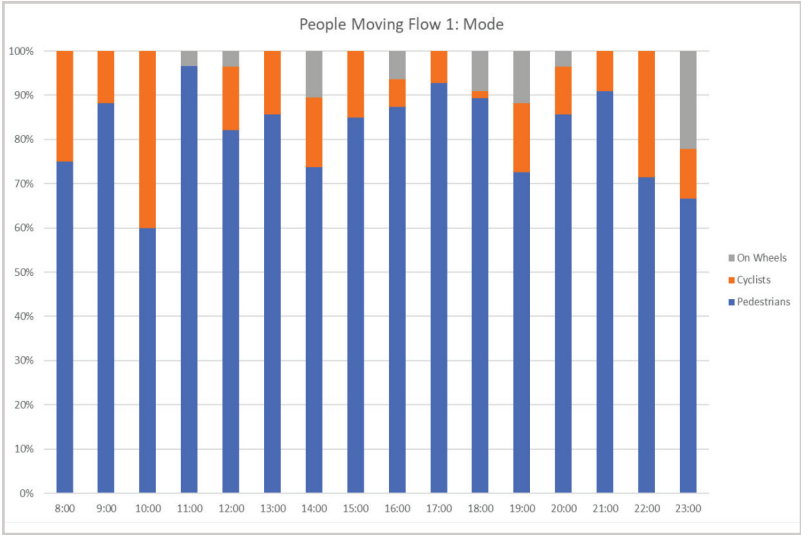




RAMBLA



MAR BELLA



# COMPARISON OF GROUP DATA

PEOPLE MOVING & SOCIAL COHESION ACTIVITIES

