

ARCH - 105

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STUDY ABROAD

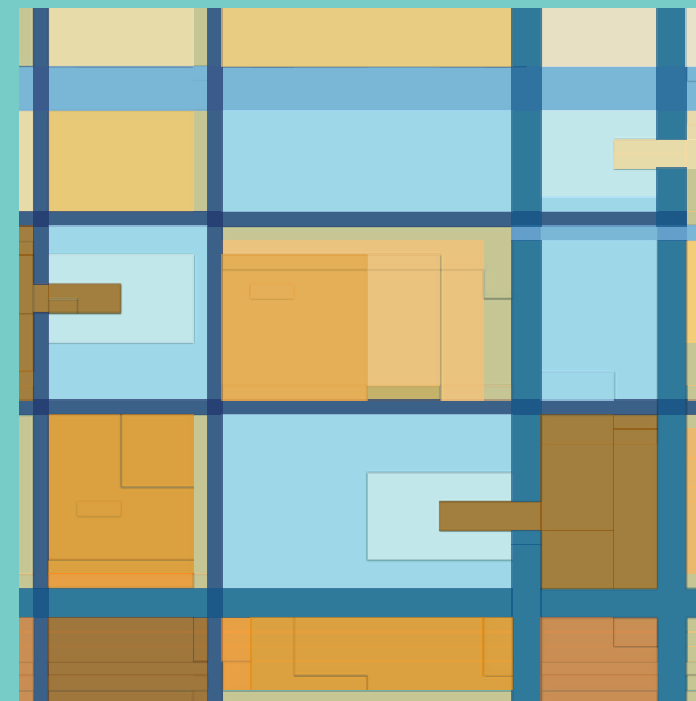
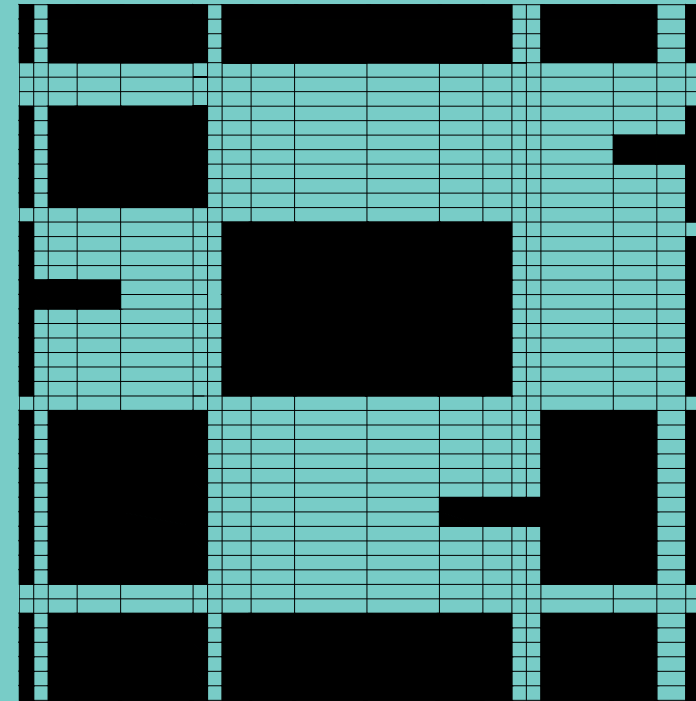
ARCH 105

ARCH 105.500

instructor: **Rifat Tumpa**

In ARCH 105 Design and Visual Communications Foundations I, students learn: Architectural design principles; development of skills in perception, thought and craft as they apply to the formation of two- and three-dimensional relationships; introduction to and practice of tools, methods, techniques available for graphic communication; graphic communication and the design process; observation and other forms of free-hand sketches and drawing systems that develop representational and descriptive capabilities.

In Section 500, the primary topics are addressed through 2D composition, 3D transformation and generation of inhabitable spaces. In 2D Figure-Ground compositions, students investigate organizing systems (grid, centralized, linear, radial, clustered etc.) and ordering principles (axis, symmetry, hierarchy, rhythm, datum, etc.). Students explore defined and implied spaces and movement between them through slot conditions. Different color schemes, intensity/values, transparency etc. are applied to emphasize hierarchy, depth, rigidity and dynamism. For 3D transformation, the same concepts are experimented through digital and physical modeling. Proportion, hierarchy, solid-void relationships and spatial organizations are considered while working with fragmentation, subtraction, addition, extrusion, clustering etc. Students work with scale for both fabricated and hand-crafted models. The model making process involves different materials and systems. Basic orthographic drawings are introduced at this stage for perception of scale and spatial relationships. The final project on architectural scale amplifies the same ideas concentrating on human inhabitation, circulation, visual & spatial qualities and aesthetic merit. The development process considers site-surroundings, context and climate.



ARCH 106.502-503

instructor: **Hans Steffes**

Case Study Bryan Next House USA

Case Study Bryan is an exploration and speculation on what housing looks like in the 21st century. Learning from the Case Study House program and Case Study Adapt program, students are asked to speculate on the future of housing, urban context, live work communities, and multi-generational housing solutions, efficient design, etc. Students will have the choice of two unique sites in the urban core of Bryan, TX.

209 N Main St
Tall narrow lot on Main St

208 W 22nd St D
Flat empty lot with lots of exposure

Each lot presents different formal and spatial challenges, and as such lend themselves to different programmatic qualities. While there is no limit to how students choose to speculate on the program, there is a minimum requirement of two bedrooms, one bathroom, and a common or living area for each building



ARCH 106.504-505

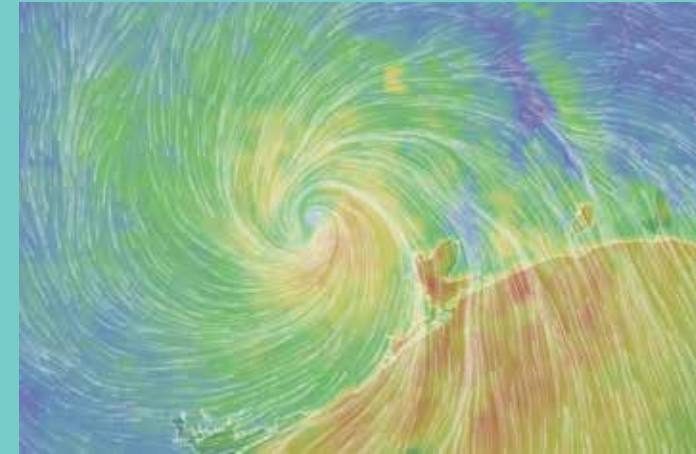
instructor: **Chengjie Xiong**

Unlearning Suburban Housing

This studio investigates the single-family house as a framework for examining the spatial and environmental responses of suburban housing in residential neighborhoods. Situated within the expansive and rapidly evolving suburban condition of metropolitan Houston, the studio addresses relationships between domestic architecture and its broader context. The work engages environmental characteristics of the Gulf Coast region and examines how these forces inform the interplay of form, scale, proportion, hierarchy, circulation, organization, and material articulation as operative tools in the production of domestic space. Through the design of a prototypical house, architecture is positioned as a mediator across scales ranging from the individual body to the larger urban fabric.

Through precedent studies, urban research, and design exercises, spatial logics embedded in suburban urbanism are analyzed and reinterpreted, including mobility infrastructures, garage dominance, and the negotiation between public and private realms. These investigations generate architectural strategies that challenge and expand conventional housing typologies.

Ultimately, the studio reconsiders the extensive patterns of suburban expansion by evaluating conditions of isolation, homogeneity, and automobile dependency. Alternative domestic models are proposed as catalysts for new forms of suburban life, framing the single-family house as an active participant within the ecological and urban systems of suburban Houston.



ARCH 106.506

instructor: **Nestor Infanzon**

Course Description

Approaches to problem identification and problem-solving emphasizing human, physical and cultural factors influencing architectural design; understanding of space, materiality and tectonics in a human body scale; development of drawing methods with emphasis on analytical drawing; reinforcement of visual and verbal communication as applied to design processes.

Course Learning Outcomes

- Visually communicate using sketches, architectural drawings, and diagrams of existing architectural ideas, spaces, and forms.
- Create legible analytical drawings and diagrams of new architectural ideas, spaces, and forms.
- Build well-crafted physical and digital models' representative of their design ideas, spaces, and forms.
- Create developed and coherent architectural drawings and presentation materials of a final project



The Architectural stylization for the descendants of Piet Mondrian



ARCH 106.507

instructor: **Leila Bahrami**

General Studio Description

ARCH 106: Design and Visual Communication Foundations II introduces students to architectural problem identification and problem solving with an emphasis on human, physical, and cultural factors shaping design. The studio develops understanding of space, materiality, and tectonics at the human scale while strengthening analytical drawing and representational clarity. Through iterative processes, students build critical thinking skills and learn to translate conceptual ideas into coherent architectural proposals through professional standards of drawing, modeling, writing, and presentation.

Section Studio Description

In Sections 507, students explore the central themes of the studio through a progression from formal and graphic exploration to architectural precedent analysis and ultimately to small scale residential design. In formal and graphic exploration, students investigate architectural graphics, annotation, formal organization, and spatial design through the translation of a two-dimensional artwork into a three-dimensional architectural framework, strengthening spatial reasoning and system-based thinking. Students then engage in a rigorous Precedent Analysis, reconstructing a canonical house through precise digital modeling, orthographic drawings, diagramming, and physical model making in order to critically understand relationships between context, program, geometry, transparency, and tectonics. Building on the analytical rigor and representational precision developed in the first two projects, the final assignment asks students to design a small-scale single-family residence. Applying lessons of organization, circulation, human scale, structure, and site response, students produce a coherent architectural proposal supported by drawings, diagrams, and models. Emphasis remains on craft, iteration, clarity, and the integration of conceptual thinking with technical execution.

ARCH 106.509

instructor: **Andrew Tripp**

Description:

In ARCH 106, students learn to approach problem identification and resolution in ways that emphasize the basic cultural and natural factors influencing architectural design. Lessons focus on the understanding of spaces, structures, and materials at a human scale; as well as the development of analytic drawing methods, and the reinforcement of visual and verbal communication.

In ARCH 106-509, learning about space, structure, and material was accomplished through an investigation of architectural precedents. Working in small teams, students were challenged to compare these themes across multiple examples from the recent history of architecture, with a special focus on soft, ephemeral, or ineffable works of architecture, such as inflatable or curtain-forward projects. In their final project of the semester, buoyantly titled "Galileo's Glamgrounds," students work individually to design a small prototypical cabin for an artist/scientist in residency at the Texas A&M Observatory. Their challenge is to create a low-cost work of architecture that-based on a theme of their own identification-prompts the experience of community and "wonder before the world."

Image Captions / Acknowledgements:

1. Ben Albus, Layne Bernier and Nick Braddy, Model of the Curtain Wall House by Shigeru Ban (1995), 2026.

4. Sarah Osequera and Camila Ozuna, Model of the Aichinger House by Hertl Architekten (2010), 2026.



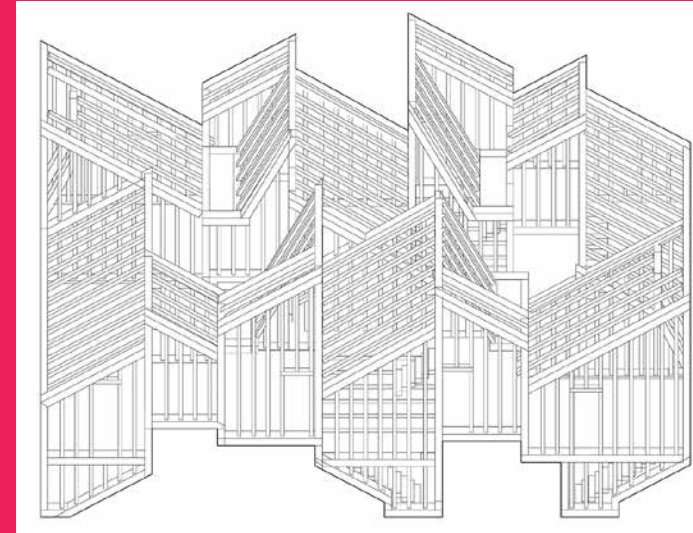
ARCH 106

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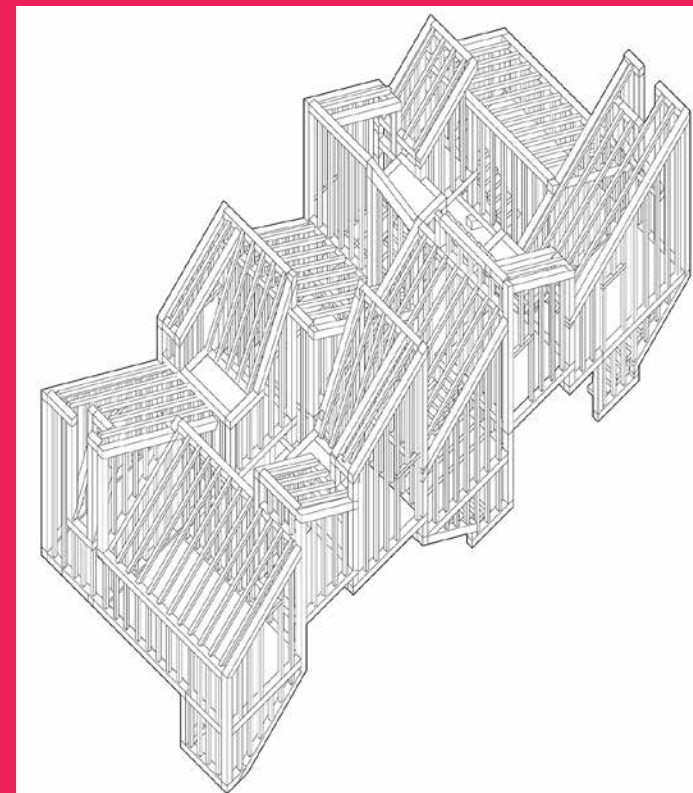
ARCH 206.501-201

instructor: **Irem Sezer**

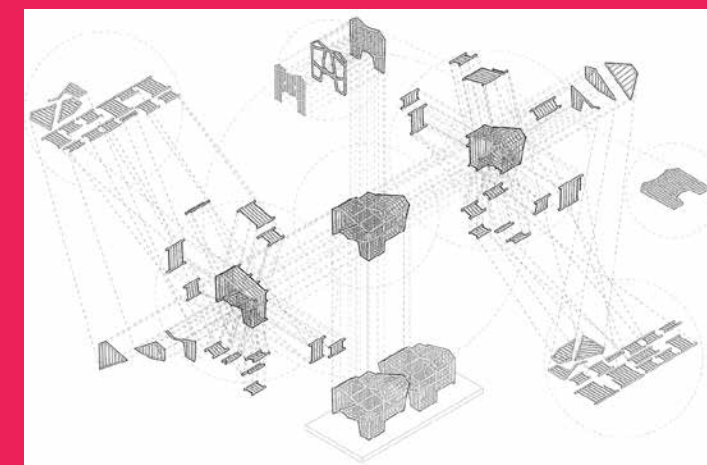
Framing Timber



The 206 Design Studio focuses on housing, challenging students to develop architectural concepts and designs that address infill housing in Austin, Texas. A key exploration in the studio is the use of mass timber and cross-laminated timber (CLT) as a driving force in housing typologies, encouraging innovative architectural thinking through material-based frameworks. Repetition and seriality are central to shaping spatial sequences, defining both interior and exterior spaces. The studio prioritizes a structured design approach that emerges from construction methods and domestic architectural precedents.



At the level of architectural elements, student projects examine how individual components contribute to spatial organization, emphasizing the role of materiality in creating rhythm and variation. These designs aim to integrate form, space, and material in a dynamic interplay, resulting in thoughtful and inventive solutions for contemporary housing. Through this process, students develop a deeper understanding of material-driven design strategies and their potential impact on the built environment.



ARCH 206.502-202

instructor: **Benjamin Ennemoser**

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ARCH 206.503-203

ARCH 206.505-205

instructor: **David Jimenez Iniesta**

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ARCH 206.504-204

instructor: **María Peñalver Izaguirre**

Framing Timber

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ARCH 206.506

instructor: **Priya Jain**

Studio Theme:

RESTORE . REUSE . RENEW Over the course of the semester, the studio introduced students to design issues of working with existing buildings with ARCH 205 course description and learning outcomes focused on materials, methods, scale, craft and technique.

Studio Structure:

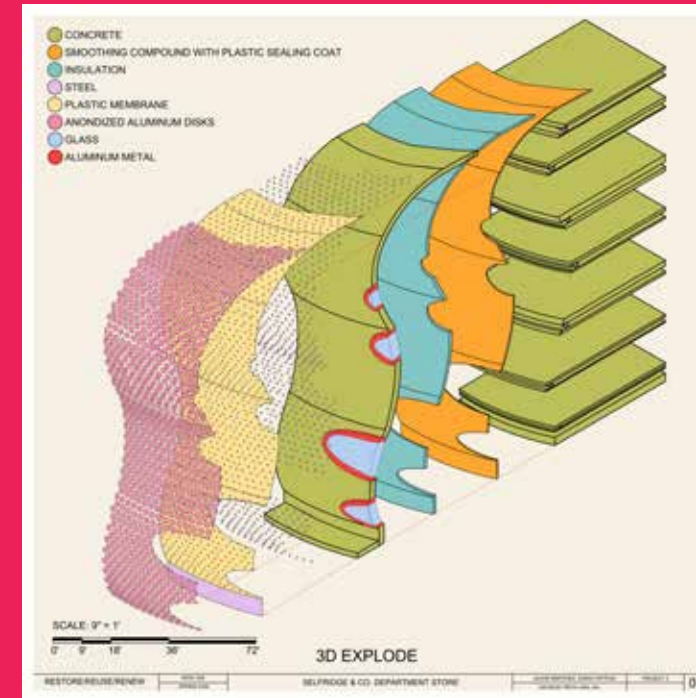
The semester was divided into the following modules:

Project 1 – 3 weeks
Diagramming/Adding

Project 2 – 3 weeks
Envelope | Material + Construction

Project 3 – 6 weeks
Adaptive Use

For the final segment, Project 3, the students transform the Richard Coke Building (built 1951) for a new use: Holistic Student Wellness Center. A new building type that is emerging on various university campuses, here it aims to supplement facilities already on campus such as the Beutel Student Health Center, the Student Services Building and the Student Rec Center. The space program created by the students includes spaces like community kitchens, yoga studios, art/craft spaces etc. The adaptive reuse transforms and adds (1.5x) to the existing Coke building. Students strive to accommodate the program with environmental, structural, code, accessibility, and other concerns in the best possible manner. Apart from the technical and functional requirements, their design explores what a 21st century University building should be like- in terms of college identity, fostering communication between students, faculty and staff, inspiring accessibility/inclusiveness and so on.



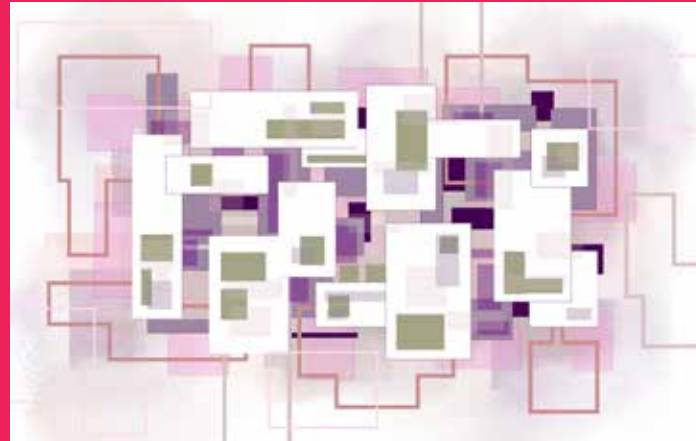
ARCH 206.507

instructor: **Mostafa Akbari**

Fundamental issues of innovative design processes and creation explored through the creative use of past, present and future materials, tools, and technologies; with an emphasis upon the research of materials, methods, scale, craft and technique as instruments of design, fabrication, and production.

This studio explores architectural design strategies through the design of a mid-rise housing complex in Austin, Texas, with an emphasis on three-dimensional spatial value, unit aggregation, and collective living systems. In rapidly growing cities such as Austin, rising land values make traditional single-family housing with private yards increasingly expensive and spatially inefficient. As a result, mid-rise housing—typically 60 to 85 feet in height (5–8 stories)—has emerged as a dominant urban residential model. While mid-rise housing increases density and economic efficiency, it often compromises qualities associated with single-family living, such as privacy, access to outdoor space, spatial individuality, and clarity of circulation. The studio challenges students to rethink housing value beyond square footage and instead consider cubic footage, section, and volumetric organization as primary design drivers. Using area-filling and space-filling geometries, modular systems, and rules of aggregation, students will explore how housing units can be combined in two and three dimensions to create dense yet livable residential environments. Drawing conceptual inspiration from projects such as Habitat 67, students will design housing systems in which each unit can achieve qualities traditionally associated with a single house, privacy, access to light and air, outdoor space (balcony, terrace, or yard), identifiable circulation and entry, spatial richness in plan and section.

The studio emphasizes systemic thinking, tectonic clarity, and architectural coherence, aligning design decisions across scales—from the individual unit to the collective massing and urban interface.



ARCH-206

ARCH 305-305

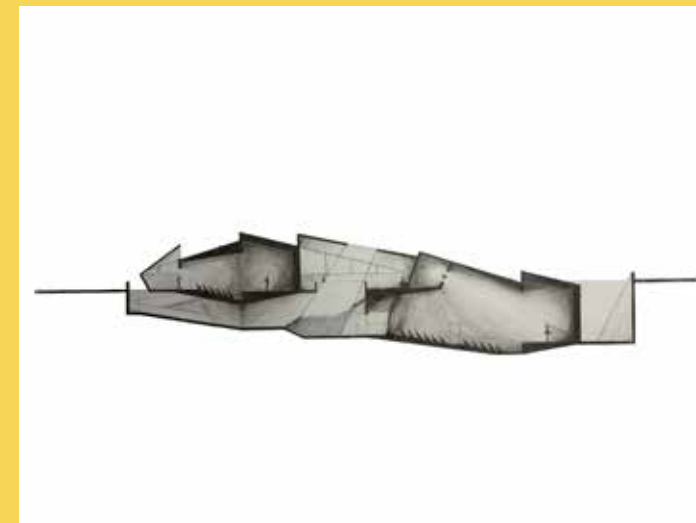
ARCH 305.933-934

instructor: **Sang Dae Lee**

**Austin Community Dance Center:
Bodies, Section, and Civic Life**

This studio explores the design of a Community Dance Center as a civic cultural facility that integrates performance, rehearsal, education, and public gathering within a coherent architectural and urban framework. The project asks how architecture can frame bodily movement, collective experience, and everyday civic life.

Students will develop a forward-looking design proposal that responds to both immediate urban conditions and long-term public value. Positioned within Austin's civic district along Guadalupe Street facing Wooldridge Square, the Dance Center is conceived as an accessible, community-oriented cultural infrastructure—neither a monumental theater nor a purely utilitarian building, but a civic space embedded in daily use.



The studio emphasizes sectional clarity, spatial hierarchy, and structural logic, with the moving body as the primary generator of architectural form. Design strategies should prioritize spatial clarity over technical spectacle, using structure as an organizing device rather than decoration. The Large Dance Hall serves as the spatial and sectional anchor of the building, around which all other programs are organized.

The approximately 30,000 SF program includes a public lobby, a large dance hall with a flat stage and up to 150 fixed seats, medium studios, classrooms, support spaces, administrative offices, and exterior public space. The project excludes complex theatrical systems such as fly towers, balconies, and orchestra pits.

Through site analysis, precedent research, and iterative drawing, students are expected to translate an understanding of community, accessibility, and public life into a disciplined architectural proposal. The goal is to demonstrate how architecture can support learning, expression, and gathering through thoughtful spatial organization, structural clarity, and civic presence.

ARCH 305.935/985

instructor: **Zhipeng Lu**

Title:

Emergency services complex in Burnet County, Texas

The ARCH 305 Design for Health studio project investigates the expansion of Burnet County Emergency Services District #8 Station #2 in Briggs, Texas. Serving a largely rural area in northwest Burnet County, ESD #8 is planning to broaden its mission beyond fire protection to include emergency ambulance services. This shift creates an opportunity to rethink the existing station not only as a place for emergency response, but also as a vital civic and community health resource.

Located near the geographic center of the district, Station #2 is well positioned to support efficient emergency coverage across the region. The existing 6,000-square-foot, four-bay facility currently accommodates firefighting equipment, administrative functions, training space, and support areas. The site also includes a helipad, rainwater collection tanks, parking, training mock-ups, and other service infrastructure. Building on these existing assets, the studio project explores how the station can expand into a more comprehensive emergency services hub.

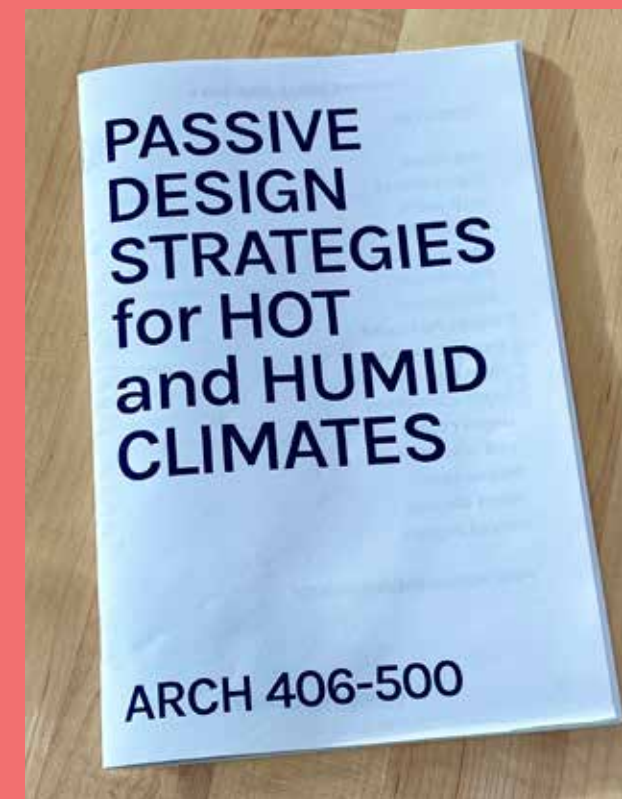
The proposed program includes new administrative offices, reception and waiting areas, a commissioner board room, and shared support space for a sheriff's deputy. The central focus of the expansion is a dedicated ambulance service component, including an ambulance bay, paramedic work area, equipment storage, sleep rooms, and private support spaces. The project also introduces community-oriented health spaces such as triage, treatment and exam rooms, telemedicine accommodations, and observation rooms. Additional training, education, and on-call living spaces reinforce the station's role in staff development, volunteer coordination, and round-the-clock readiness.

Through this project, the studio examines how architecture can support public safety, healthcare access, and community resilience in rural Texas. The work challenges students to design a facility that is highly functional, adaptable, and deeply rooted in the everyday needs of the community it serves.



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ARCH 406-500



ARCH 406.500

instructor: **Marcelo Lopez**

Topic Description:
Passive Design Strategies for Hot and Humid Climates

"Comfort is the ideal of all capitalist and induced forms of built developmentalism—relative to quality of life, to efficiency in the workplace, and such—and also the object of panic, the thing we can't let go of, the driver of so much of our climatic disruption"

Daniel A. Barber, *Modern Architecture and Climate: Design Before Air Conditioning* (p. 16)

It could be argued that architecture directly responded to its regional microclimate conditions before the prevalence of mechanically controlled systems with air conditioning. Variations in culture were inherent and manifested physically into spatial, material, or typological differences. Passive design strategies—as they were proposed when incorporated in architecture's Modern Movement—were once at the forefront of design as architects managed thermal comfort through individualized environmental responses with the goal of minimized mechanical interventions.

An emerging model of thermal comfort was a product of global powers exporting conditions and architectural principles on their colonies and new territories, heavily rooted in modernist principles.

This studio explores a collection of passive design strategies for tropical and subtropical regions in hot and humid climates. It builds on normative references in mid-to-late 20th century ideas. The projects will dialogue with the new modern strategies and their implementation in these newly defined planetary climatic regions. Specifically for this studio, students are working on three different urban sites in the Santurce neighborhood of San Juan, Puerto Rico, where they will explore mid-density housing (with commercial use at ground level) projects hoping to explore passive design strategies that rely less on high energy demand and obsolete modes of energy production.



ARCH 406.501-201

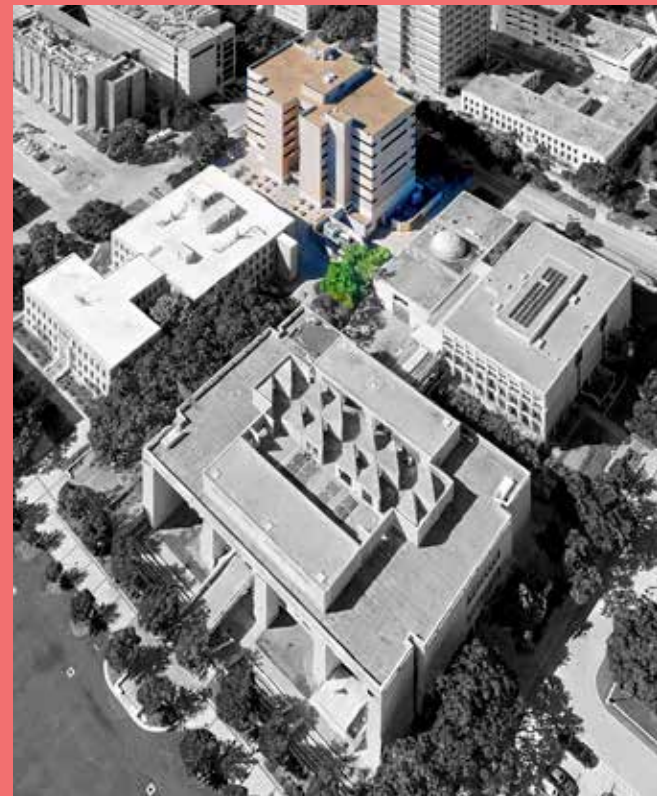
instructor: **Sora Key**

Project Description

The H. R. Bright Building, home to the Department of Aerospace Engineering at Texas A&M University, is currently undergoing a remodeling process. This studio project asks students to develop design ideas for the future renovation of the building. The Department of Aerospace Engineering has expressed interest in several programmatic goals: large gathering and event spaces capable of hosting national conferences, bright and open interior environments, and upgrades to building systems and vertical circulation, including elevators. Beyond these stated objectives, teams are encouraged to explore additional design opportunities.

The Building

Named after Harvey R. Bright (Class of 1943) and completed in 1989, the H. R. Bright Building is an eight-story structure located at the southeast intersection of Ross Street and Spencer Street on the Texas A&M University campus in College Station, Texas. It is situated adjacent to the Langford Architecture complex. The building originally housed both the Department of Aerospace Engineering and the Department of Computer Science; the latter has since relocated to the Peterson Building. At present, the building accommodates multiple departments and university functions: general lecture rooms on the first floor, laboratory spaces on the ground level and on floors five through seven, computer labs, and faculty and staff offices distributed across the remaining floors.



ARCH 406.503

instructor: **Ahmed Ali**

Today, brick is often used as a veneer: a single wythe façade mechanically tied back to a supporting structural wall of light wood framing, cold-rolled metal studs, or CMU. In this condition, brick is far reduced to a non-structural surface treatment, disconnected from load, craft, and tectonic expressions. Variation is typically confined to color or minor bonding shifts, and pattern becomes graphic rather than spatial. As a result, brick is frequently perceived as a pasted raster image—an applied superficial skin that signifies tradition or solidity without embodying either.

This project challenge you to rethink, investigate, and develop your proposition on **Ornamentation** and **Decorum** through the material and cultural language of brick. Historically associated with structural honesty, restraint, and craft, brick occupies a contested position between expressive surface and disciplined construction. The project asks: When does brick ornament enrich architectural meaning, and when does it violate decorum?

Through design exploration and precedent analysis, the project examines how pattern, relief, bonding, and detail can emerge from brick's inherent logic rather than being applied superficially. Ornament is treated not as excess, but as a by-product of structure, technique, and labor. Decorum is understood as contextual appropriateness—social, urban, and material.

The outcome proposes a brick architecture that negotiates between expression and restraint, where ornament arises from rule-based systems, constructional necessity, and contextual awareness. The project ultimately reframes brick as a medium capable of subtle richness without abandoning discipline or clarity.



ARCH 406.504-204 ARCH 406.506-207

instructor: **Benjamin Ennemoser**
instructor: **James Tate**

The 406 Design Studio challenges students to decode the underlying constraints of residential architecture through the lens of mass timber construction and artificial intelligence. Working across three interconnected projects, students examine how material systems are not neutral carriers of form, but generative frameworks that actively shape spatial, structural, and environmental outcomes.

In the first project, teams developed parametric housing models in Rhino Grasshopper, translating zoning codes, functional requirements, and material constraints into variable, adaptable scripts. Drawing from architectural precedents, students explored how modularity and seriality can drive both interior organization and formal composition. This parametric logic was then extended through AI-assisted vibe coding, combining Python scripting with LLMs to automate and visualize an intelligent house generator.

The second project deepened this material literacy through a dual deliverable: a precision-crafted physical bones model and a Forest to Frame drawing. Teams dissected the structural logic of timber case studies at architectural scale, confronting joints, tolerances, and assembly sequencing as analytical tools. The Forest to Frame drawing traced the full lifecycle of wood, from ecological regeneration and material manufacturing through to construction sequence and spatial inhabitation.

In project three, students synthesize the findings and precedents from the previous two exercises to create house designs. In that final project, students are tasked to develop a design proposal through multiple media ranging from AI, parametric modeling and physical model and material studies.

A sponsored field trip to East Texas, made possible through a grant from the Softwood Lumber Board (SLB), grounded these investigations in the realities of regional timber economies and forest stewardship. Across all projects, final work synthesized AI-driven design generation with mass timber construction logic, producing drawings, animations, and models that demonstrate how computational tools and material intelligence can operate in productive alignment.



ARCH 406

ARCH-606

ARCH 606.604

instructor: **Andrew Hakins**

Texas BBQ Craft Commons

The Texas BBQ Craft Commons is conceived as a civic working institution dedicated to the active practice, transmission, and preservation of Texas barbecue as a rigorous material craft. Rather than treating the project as a culinary venue or cultural attraction, the brief frames barbecue as a time based, labor intensive process inseparable from the environmental and spatial conditions that sustain it. The project therefore positions architecture as an operational instrument that must directly engage heat, smoke, airflow, durability, and human labor as primary generative forces.



At the conceptual core of the project is the use of section as the primary generator of architectural form and organizational logic. Students are asked to develop a building in which vertical relationships visibly structure program hierarchy, environmental performance, and circulation. The dominant Fire and Smoke Hall anchors the proposal as a continuous working volume that must be spatially legible, reinforcing the primacy of production over representation.



Programmatically, the Commons operates as a layered system that privileges continuous making, apprenticeship, and observation, while maintaining tightly controlled public access. Secondary spaces for preparation, learning, and support are intentionally subordinate to the central production environment.

Ultimately, the project frames architecture as an act that asks architecture to operate with clarity, restraint, and technical consequence. The Commons challenges designers to demonstrate how spatial hierarchy, environmental performance, and material durability can be synthesized into a coherent architectural response grounded in the realities of continuous craft production. Success is measured through the emphasis placed on clarity of organization, legibility of process, and the long term performance of the building as a working civic environment dedicated to the preservation and continuous transmission of craft.

ARCH 608.602

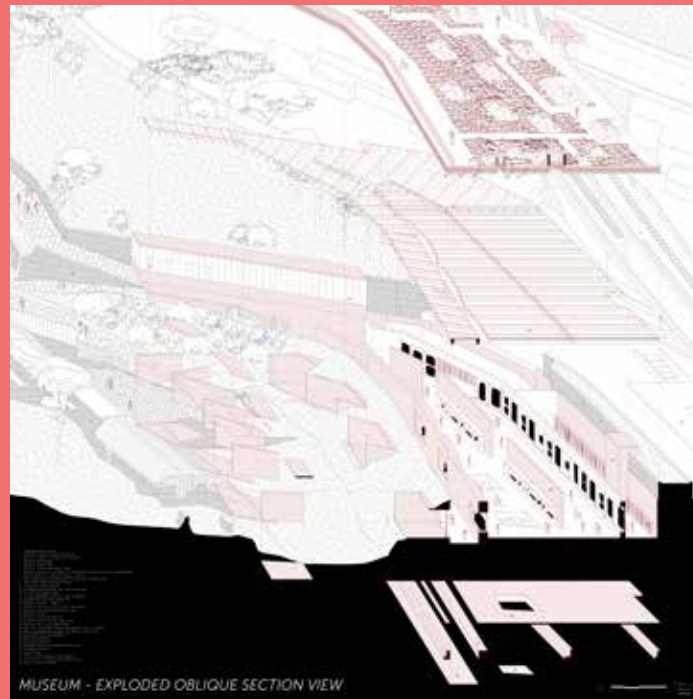
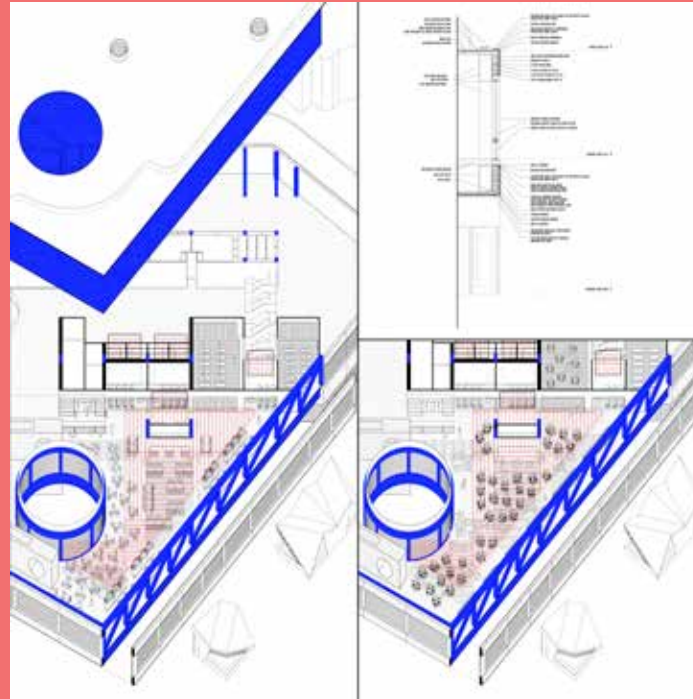
instructor: **María Peñalver Izaguirre**

ARCH 608 is a continuation of the work developed in ARCH 607 and focuses on the further development and production of new content for the Final Study Project. Enrollment requires the successful completion of ARCH 607, including a comprehensive body of drawings, models, and presentations that establish a solid foundation for continued advancement.

The course maintains a structure similar to ARCH 607 in terms of faculty support. Studio faculty guide the work within the studio environment, assisting with the organization of tasks, scheduling, and interim presentations. ARCH 608 is graded by the studio faculty in consultation with the student's advisory committee, which plays a central role in shaping the intellectual and conceptual direction of the project.

The advisory committee and its chair serve as the primary academic advisors, overseeing the development and rigor of the work. They are also responsible for administering the OGS examination, which takes place during the week prior to Spring Break. Successful completion of ARCH 607, ARCH 608, and the OGS exam is required in order to graduate with the M.Arch degree.

The course requires consistent communication between the student and the advisory committee, as well as fulfillment of the expectations set by both the studio faculty and the committee. Students are responsible for organizing regular meetings with their advisory committee (including weekly meetings with the chair), sharing drafts of drawings and written materials for review, and inviting committee members to interim reviews and the final end-of-semester project defense.



ARCH 608

STUDY ABROAD



CARC 301 (Spain)

instructor: **Miguel Roldan**

professors: **Mercedes Berengué, David España, Pilar Llop, Martí Pardo, Maria Díaz**

The Spring 2026 Barcelona Design Studio project proposes the students to work on the reconversion of the waterfront, by redesigning 3 breakwaters: Bogatell, Mar Bella and Bac de Roda.

The infrastructures will be transformed into a Coastal Sports Campus structured around water activities in relation with the site. The Coastal Sports Campus will be a human-centered space for sport and physical well-being, combining water activities, fitness areas, and sports pavilions. It will also introduce interactive zones that connect people with marine animals, merging recreation with empathy and education.

The projects will explore new ways of engaging with water, understanding sport as a tool for well-being and healing for both people and the site itself. Sports facilities will be conceived as infrastructures with broader redefinition of parks, streets, and public spaces along the waterfront.

The studio emphasizes a typological analysis of how sports programs can be grouped and combined. A new contemporary Olympic ring, reconnecting sport, landscape, and city.

The Barcelona Design Studio is an opportunity to work on a real site proposal that demands an understanding of the design as a process of place-making. The design will therefore have a multiscale sense, from the level of the city, with its urban and landscape conditions, to the level of the building. The process is understood and developed as a comprehensive studio, where multiple scales and complexities intervene, including structure, construction and materiality. The program, within a simulation of a competition, is a chance to test the role of the professional practice, making students feel they are architects from the first day, building their own voice, not becoming Barcelonan but at least imagining that they belong to the site.

CARC 301 (Italy)

instructor: **Andrea Innocenzo Volpe**
Francesca Mugnai Infanzon

Morning in Florence. Designing architectures listening to the characters of the place: A new exit for the Uffizi Museum.

For an architecture student, a semester in Florence represents an extraordinary opportunity for personal growth. After all, the “cradle of the Renaissance” has always been a fundamental stage in the training of famous architects.

Following John Ruskin’s footsteps, a young Le Corbusier found compositional solutions for his collective housing projects in the Carthusian Monastery of Ema.

After his stay in Fiesole to compile the Wasmuth Portfolio, Frank Lloyd Wright always remembered how influential the extraordinary harmony between Florence and its hilly landscape had been on his work.

Alvar Aalto literally quoted Leon Battista Alberti’s Tempietto in his design for the Workers’ Club in Jyväskylä, in a sincere attempt to balance social and aesthetic issues with a humanistic design.

Finally, Louis I. Kahn, when drawing Brunelleschi’s dome, jealously treasured the memory of its monumental architectural scale as seen from the medieval alleys of the city.

The Design Studio aims to continue this fundamental practice of “listening” and “dialoguing” with the great Florentine and Italian architecture, offering students the opportunity to develop a contemporary architectural design, blending it harmoniously into Florence’s urban landscape.

During the fall semester of 2025, students will develop design proposals for the new exit of the Uffizi Museum, located in Piazza del Grano. This highly sensitive location gained worldwide fame when it hosted an invitation-only architecture competition in 1998.

The invited architects were Sir Norman Foster, Arata Isozaki, Mario Botta, Hans Hollein, Vittorio Gregotti, and Gae Aulenti, the only woman in the group. Students will engage with the designs of these great architects, aiming to improve their proposals and the public space of the square.



STUDY ABROAD

SPRING 2026



TEXAS A&M UNIVERSITY
Department of
Architecture