Central to the idea of the social condenser is the premise that architecture has the ability to influence social behavior. The intention of the social condenser was to influence the design of public spaces, with a goal of breaking down perceived social hierarchies in an effort to create socially equitable spaces.

The consequences of the crisis of 2009 in the Spanish context affected the development of the city as a stage for augmented inequalities, changing the politics and protocols of public space and increasing social asymmetries, especially those of class, culture, and gender. The historical center of many cities, particularly the bigger capitals, was influenced by the new economies and growing tourism, often blurring the authenticity of the neighborhoods, displacing their inhabitants to more affordable places often in the outskirts of the city.

In this new reality, the strategies associated with the design and production of architecture were inevitably influenced by a new context of scarcity. As a counterbalance to the more exuberant architectures developed in the previous period, strategies of reuse and a more sustainable sensibility increased consciousness towards the existing heritage. The lack of real estate in some cases and busting economies in others increased the need for repurposing what already exists, reinforcing strategies of adaptability, transformation, and reuse, therefore raising awareness of the behavior and evolution of architecture over time. A nascent material conscience emerged, finding in this new context of multiples urban complexities, opportunities to redefine materiality, aiming to empower local resources, addressing the economy of means, and the need for new identities.

Reformulating public space to address questions of power, history, memory, gender, cultures, and race has become a task that connects architects with society more than ever before. There is an opportunity to understand architectural design as a tool to solve complexities and reconcile conflicts in the city that often affect our daily life. The public space has become a stage for both celebration and protest, for leisure and production, challenging the architectural responses that necessarily need to incorporate flexibility as a value. This studio will investigate an existing outdated construction as available matter and public space to be transformed and repurposed to change the social dynamics of a neighborhood located in the medieval tissue of Madrid.

SITE
The students will be invited to investigate two different areas in the city. The first site, located near the former Slaughterhouse, where an old building that belonged to Legazpi’s market still exists even though has been abandoned for decades.

A second area, inside of the medieval tissue of the city the Cebada’s market is located, a historic building with a very impressive concrete structure currently used as a market but waiting for a more than likely demolition.

Students will be paired in groups of two to analyze the context through different parameters and propose new association between what historically were spaces of production and spaces of exhibition where they will also have to accommodate artists in residence.
**PROGRAM**

The semester will be structured in a three-phased project, a first two-week research on the context, followed by the design of a personal space for artists including live-work spaces to conclude with what will be considered the main problem, a new space for INTERMEDIAE* of about 80,000 s.f.

The program will include:
- Permanent and temporary exhibition spaces.
- Shops.
- Housing for 15 artists invited every year.
- Studios, kitchen, and common spaces for the 15 artists.
- Loading area.
- Storage area.
- 7 classrooms.
- Library.
- Auditorium.
- Cafeteria

*INTERMEDIAE is conceived as a laboratory for the production of projects and social innovation, specialized in visual culture driven by participation. It investigates new ways of involving different audiences in the circles of art and culture. It understands creation as a shared learning space and experimentation as a form of involvement in cultural production. It collaborates with projects committed to a view of community work as a practice that serves to produce innovation and transformation.

Is it possible to enhance the cultural programming of a city, dialogue with the international context, and maintain the intention of a feeling of closeness with a broader public? Intermediae proposes a decentralized way of doing things that includes creators, researchers, amateurs, groups, and voluntary organizations. It expresses its intention of feeling of closeness through its activity program for the community, the neighborhood, and the city, which connects Matadero with its most immediate environment. Intermediae invites creators, local residents, and everyone interested to practice other ways of imagining, relating, and inhabiting this fragment of the city.

**TRANSFORMATION**

The idea of transformation is intricately connected to the idea of the evolution of the type in architecture. As Carlos Marti explains in the book "La cimbra y el arco", considering transformation implies accepting the fact that we always start from something preexisting, something that, while transforming, maintains some invariants as elements of continuity.

In a similar way that Etymology seeks the origin of words and study transformation processes that lead from a single root to its multiple derivations, in architecture, the search of the etymological root of the form can show us the existence of links between works apparently disconnected. The Syracuse Cathedral, for example, arises as a result of subverting the system of relations given by the Doric temple that existed in the same lot, or the city of Split derived from the different transformations that the Diocletian palace suffered over time, recognizing still today the physical constraint of the original Roman construction.

The type is an elementary structure, as a principle of order through which a series of elements, governed by precise relationships, acquire a certain structure. But types can define multiple relations, they can overlap and fertilize each other. Many examples in the history of architecture can be seen as the result of miscegenation of structures that intertwine with each other and cause unforeseen results from known ingredients. Students will be invited to apply a series of strategies to transform the existing structures into something new:

![Fig 1](image-url)
I. Rethinking the Structure

Challenging urban voids
Minimizing the footprint
Maximizing public space
Reformulating the tectonics and stereotomics
Redefining visual connections with the surroundings
Rethinking the skyline of the city
Examples: Assembly of structure and linear framework systems. / Making good use of supporting walls. / Incorporating a top floor using prefab beams. / Structural reinforcement for new loads.
2. Re-imagining partitions and spatial order

Searching for Flexibility
Multiplicity of scales
Coexistence of activities
Reformulating circulation
Defining new synergies between the old and the new
Examples: Incorporating communication shafts. / Flexible compartmentalization using pivoting elements. / Introducing free standing structures. / Compartmentalization using industrialized construction. / Compartmentalization using industrialized modules, grid structure, wood panelings, rope, using greenhouse envelope elements. / Easy to dismantle compartmentalization
3. Rethinking light

Artificial vs natural
Directional vs diffuse
Theatrical vs utilitarian
Singular vs generic
Solid vs fluid
Examples: The skylight as a baldachin. / Ordinary objects as skylights. / The skylight as part of the silhouette of the city. / The skylight as a light-well. / The skylight adapted to previous structures. / The skylight as a nature landscape. / The skylight as a perforation of existing. / The skylight as a naked structure. / The skylight as an hanging object. / The skylight as a thicken inhabited space.
4. Rethinking Enclosure

Creating new filters
Considering energy consumption
Transforming the scale
Reformulating the meaning
Establishing new connection with the context
Manipulating the solid-void relationship
5. Reformulating the Ground

Producing versatility
Activating the residual
Rethinking the spaces in between
Diluting the interior exterior boundaries
Reformulating topography
Encouraging dynamic coexistence of activities
LEARNING OBJECTIVES

The semester is structured in three phases where students will be confronted with three interconnected problems oriented on training their skills on research, analysis, and design strategies. The knowledge that students will gain will be:

- Ability to research, conceptualize, develop, and represent an architectural project
- Learn and practice presentation skills
- Ability to represent an architectural design concept in accurate plan and section drawings
- Reflect on the contemporary city, how certain productive spaces have become obsolete, offering the opportunity of repurposing them as spaces for culture that are capable to activate deteriorated neighborhoods.
- Speculate new relationships between PRODUCTION, EXHIBITION, DWELLING to define new typologies and strategies of integration and association.
- Study the different transformations that have happened in the site since 1622, the year the first plan of the area was developed.
- Understand architecture as an opportunity to reactivate social, cultural and economic conditions in a “turn off” neighborhood.
- Look upon the current economic situation as a trigger of a new paradigm that is redefining the role of architecture and investigate affordable strategies preserving existing structures and recycling them as part of new proposals.
- Study the impact of a new building not only in a small urban context, but also as a piece of Madrid’s skyline
- Study mechanisms of flexibility that would allow transformation and future adaptations of the spaces to accommodate new functional requirements.
- Reinforce design as a process of rearranging what already exist versus creating something new.
- Considering the city as an unfinished organism where the future use of the buildings become as relevant as the current demands.

COURSE DESCRIPTION

Three phases:

- The students will start by choosing the artists who will be working and living in the building, analyzing the type of art they do and justifying the design of inhabitable spaces for them as a reaction to each artistic approach. A collection of 3 mechanical objects will be selected to represent two dimensionally its movement. Trough scalar transformation the analyzed object will become an inhabitable space that later on will be integrated in the final design. All the necessary adjustments and adaptation will be performed to find a structural and constructive logic. 2 weeks

- The second phase involves a deep analysis of the two sites through historical, economic and social parameters. The information will be collected to develop a collective site plan and a site model that will be used the rest of the semester. The two existing industrial buildings will be digitally modeled at a scale that allows to perfectly comprehend their materiality and structure. A series of case studies of repurposed industrial buildings will be analyzed to discover strategies that allow for flexibility, transformation and reuse. Fragments of these constructions will be rearrange in the site as a collage designed by each student that would allow to speculate about urban ideas and strategies of connection and activation of the surroundings. 3 weeks

- The third phase will be focused on defining the design strategies of transformation of the two existing markets into a multipurpose exhibition space for Intermediae. Each student will only work in one of the two sites. Each project will be perfectly detailed to a level where it is possible to read the new structure in relationship with the old one, the new program and activities and the new materiality of the space still in dialogue with the previous construction.
FIELDTRIP

March 24th - 29th MADRID-BARCELONA

ADAPTIVE REUSE BUILDINGS:
- Caixa Forum. Herzog de Meuron
- Price Circus. Mariano Bayón
- Archivo Regional de Madrid. Tuñon Mansilla
- Visita Escuelas Pías : Linazasoro
- Ampliacion Banco de España. Rafael Moneo
- Visita Teatro Lavapies. Paredes Pedrosa
- Former slaughterhouse in Madrid
- Intermediae:Arturo Franco
- Hangar 16: Iñaqui Carnicero
- Redbull Academy. Langarita Navarro
- Cineteca. Churtichaga
- Reader’s house. Ensamble Studio
- Excaravox. Andrés Jaque
- Manzanares park. Former High way
- Legazpí’s market
- la Cebada´s market
- San Miguel´s Market

ICONIC BUILDINGS:
- Bbva tower. Saenz de Oiza
- Gimnasio Maravillas. Alejandro de la Sota
- Bankinter. Rafael Moneo
- Centro estudios hidrográficos. Miguel Fisac
- Círculo de Bellas Artes. Antonio palacios
- Ayuntamiento. Palacio de Telecomunicaciones: Antonio Palacios
- Casa Lucio Muñoz
- Casa Pitch
- Monasterio de el Escorial,
- El Croquis magazine.
- Arquitectura Viva magazine

BARCELONA
- Biblioteca Pompeu Fabra
- Lleialtat Santsenca
- Casa de la Caritat
- Mies Van del Rohe Pavilion
- Sta Catalina´s Market

Free time
Flight back to EEUU
**SCHEDULE**

**Assignment 1: Re-arranging Madrid**

Date Issued: Feb. 7th_ Date Due: Feb. 20th

Students will produce a site specific collage Learning from obsolete industrial typologies considering:

a. Subverting existing topologies to enhance synergies in the public realm  
b. Re-arranging fragments of reality as a design strategy to discover unexpected solutions  
c. Reformulating the structural logic to challenge the tectonics of existing building

**Assignment 2: Research Context and Models**

Date Issued: Feb. 21st_ Date Due: Mar. 06th

Building up on the collage produced in exercise 1 students will elaborate:

a. Site plan exploring modes of representation of the public space, urban morphology, housing typologies, spaces of production and spaces of interaction mapping site transformation and reconfigurations over time.  
b. Digital and physical model of the interior of the two existing markets to the detail where structure and construction are legible.  
c. Volumetric site model of the selected site: la Cebada’s market or Legazpi’s market. (Due before field-trip)

**Assignment 3: Final Development & Proposal**

Date Issued: Mar. 06th_ Date Due: May 06th

Incorporating the constraints and discoveries of the assignments 1 and 2 students will develop a proposal for a building responding to a given program on the selected site by:

a. Selecting 3 mechanical objects and drawing two dimensionally in plan and section the movement that allows for reconfiguration. Scale up the given object until it becomes inhabitable doing the necessary transformations to interact with the human body to make it a live-work personal space for an artist. Arrange these kinetic systems as a mechanism to organize space and produce order and intentional disorder.  
b. Choosing and presenting the characters that will be working and inhabiting the space designing their live-work units inside the existing space and proposing new relationships between PRODUCTION, EXHIBITION AND INHABITATION  
c. Redefining the materiality of the existing buildings to accommodate a multipurpose cultural program that will be capable to adapt to different cultural and social demands  
c. Defining the dialogue with the pre-existing structures and re-purpose scenarios.

**MIDTERM REVIEW:** March 20th  
**FINAL REVIEW:** May 08th (TBD)
**WEEKLY SCHEDULE** Note: schedule below is subject to revision through the duration of the semester.

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<th>Week</th>
<th>Date</th>
<th>Activity</th>
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<tbody>
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<td>Tue 02.04</td>
<td>INTRODUCTION, First day of class (Lottery and general presentation)</td>
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<td></td>
<td>Fri 02.07</td>
<td>Launch Project 1</td>
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<td></td>
<td>Thu 02.13</td>
<td>Rethinking the Structure</td>
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<td></td>
<td>Fri 02.14</td>
<td>Studio / Desk Crit</td>
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<tr>
<td>W2</td>
<td>Tue 02.20</td>
<td>Pin up Project 1</td>
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<td></td>
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<td>Launch Project 2</td>
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<td></td>
<td>Thu 02.27</td>
<td>Reformulating the Ground</td>
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<td></td>
<td>Fri 02.28</td>
<td>Studio / Desk Crit</td>
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<tr>
<td>W3</td>
<td>Tue 03.05</td>
<td>Studio / Desk Crit</td>
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<tr>
<td></td>
<td>Fri 03.06</td>
<td>Pin up Project 2, Launch Project 3</td>
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<td>Re-imagining partitions and spatial order</td>
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<td></td>
<td>Fri 03.13</td>
<td>Studio / Desk Crit</td>
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<td>Studio / Desk Crit</td>
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<td></td>
<td>Fri 03.20</td>
<td>MIDTERM</td>
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<td>Rethinking light</td>
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<td></td>
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<td>Fri 04.24</td>
<td>Studio / Desk Crit</td>
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<td>W8</td>
<td>Tue 04.30</td>
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<td>Fri 04.31</td>
<td>Final review rehearsal</td>
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<td>Fri 05.08</td>
<td>FINAL REVIEW</td>
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Bibliography:

- Rojo de Castro, Luis. “Dominando el domino” CIRCO 2004. 120.
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Absence Policy
Work in the studio will build sequentially. Therefore, student commitment to incremental development on a daily basis is of great importance. The demanding nature and pace of this studio necessitates regular attendance and requires that deadlines are consistently met. Attendance in studio and for the duration of all formal reviews is mandatory. Greater than two absences from studio without medical excuse supported by a doctor's note or verifiable personal emergency could result in a failing grade for the studio.

Studio Culture
The Department of Architecture promotes a learning environment that supports the diverse values of the entire MIT community of students, faculty, administration, staff and guests. Fundamental to the mission of architectural education is the stewardship of this diversity in a positive and respectful learning environment that promotes the highest intellectual integrity and cultural literacy. As architectural design learning is often accomplished through project-based activities during and outside of class times, maintaining this environment at all times is the responsibility of the entire community. Faculty and students should strive to understand and mutually respect the varied commitments of each other and work together to manage expectations of time and effort devoted to assignments, pin-ups, and public reviews.

Academic Integrity
MIT’s expectations and policies regarding academic integrity should be read carefully and adhered to diligently: http://integrity.mit.edu/ 19. Faculty should refer to the Registrar’s policy on Academic Integrity and additional information on academic honesty.

Grades
Grades represent:
A: Exceptionally good performance demonstrating a superior understanding of the subject matter, a foundation of extensive knowledge, and a skillful use of concepts and/or materials. B: Good performance demonstrating capacity to use the appropriate concepts, a good understanding of the subject matter, and an ability to handle the problems and materials encountered in the subject. C: Adequate performance demonstrating an adequate understanding of the subject matter, an ability to handle relatively simple problems, and adequate preparation for moving on to more advanced work in the field. D: Minimally acceptable performance demonstrating at least partial familiarity with the subject matter and some capacity to deal with relatively simple problems, but also demonstrating deficiencies serious enough to make it inadvisable to proceed further in the field without additional work. F: Failed. This grade also signifies that the student must repeat the subject to receive credit.

Student Performance Criteria NAAB
A: Critical Thinking and Representation A1. Communication Skills: Ability to read, write, speak and listen effectively A2. Design Thinking Skills: Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test alternative outcomes against relevant criteria and standards A3. Visual Communication Skills: Ability to use appropriate representational media, such as traditional graphic and digital technology skills, to convey essential form elements at each stage of the programming and design process. A6. Fundamental Design Skills: Ability to effectively use basic architectural and environmental principles in design. A7. Use of Precedents: Ability to examine and comprehend the fundamental principles present in relevant precedents and to make choices regarding the incorporation of such principles into architecture and urban design projects. A8. Ordering Systems Skills: Understanding of the fundamentals of both natural and formal ordering systems and the capacity of each to inform two- and three dimensional design. Realm B: Integrated Building Practices, Technical Skills and Knowledge: B9. Structural Systems: Understanding of the basic principles of structural behavior in withstanding gravity and lateral forces and the evolution, range, and appropriate application of contemporary structural systems. Realm C: Leadership and Practice C3. Client Role in Architecture: Understanding of the responsibility of the architect to elicit, understand, and reconcile the needs of the client, owner, user groups, and the public and community domains.