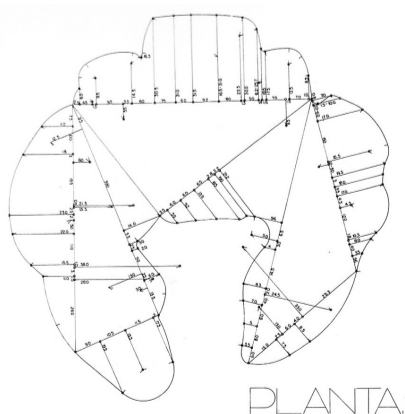


ENRIC MIRALLES: AND WHY A CROISSANT WAS LAID OUT IN BARCELONA



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*Horizontal equilibrium:
how to lay out a croissant*
Enric Miralles and Eva Prats

Enric Miralles became world-famous during the 90s for his rapid and virtuous career with the office shared with Benedetta Tagliabue EMBT, realising several buildings all over the globe, from Scotland to Japan. In 2000, at the early age of 45, in the middle of an uninterrupted way to become an archistar, he died of brain cancer. The myth around the figure of Enric Miralles began, and with it the investigations around the architect's analytical methods, around his territorial sensibility and his constructive awareness. It is during this time of historical elaboration that the built work from his early career shared with his first wife and office partner Carme Pinós gained new attention. Buildings such as the Archery Range, the Igualada cemetery park or the Huesca sport hall became icons for an architecture made of hills and bones, conceived of looking and constructing, first conceptually dismantled, then meticulously drawn and at the end photographically mapped.

Are these examples just moments of an international deconstructivism shaped in Catalan sand? Is it by chance that the obsession for the form of the site, the tectonic precision and the geometrical consciousness shape the core of all these projects?

During the seminar week we are going to search for answers to these questions travelling to the epicentre of the early career of Enric Miralles, his hometown Barcelona.

In six days we are going to visit 8 buildings and 2 parks by the architect, 3 architecture offices that share similar analytical design methods and 5 works by Catalan architects, among which Gaudí, Jujol and Coderch, that possibly influenced Miralles' and his colleagues' work.