Master's Degree in Ephemeral Architecture and Temporary Spaces

Direction

TONI MONTES BOADA
Architect (ETSAB). He was co-founder
and partner at F451 arquitectura where
he developed his professional practice
from 2000 until 2014. In 2014 he founded
miba architects with Laia Isern, a plat-
form devoted to architectural design and
research. His work has been extensively
awarded and published both nationally
and internationally. He has taught for the
Master's Programme at IaaC (Institute
for Advanced Architecture of Catalonia),
and Eina University School of Design
and Art. He currently teaches design at
BAC (Barcelona Architecture Centre) and
is co-director (with Roger Paez) of the
Master's Degree in Temporary Space
Design (TSD) at Elisava.

→ www.mibaarq.com

ROGER PAEZ I BLANCH
Architect (ETSAB), MS AAD Columbia
University, PhD (UPC). GSAPP Honor
Award for Excellence in Design. His
Doctoral Dissertation was awarded
the distinction of Summa Cum Laude.
Following professional experience in the
studios of Alison + Peter Smithson and
Enric Miralles, he founded AiB arquitectes,
an award-winning platform for profes-
sional activity, research and academic
pursuits based in Barcelona. He has
extensive academic experience both in
Europe and the US. Architectural design
professor at ETSALS and co-director (with
Toni Montes) of the Master's Degree in
Temporary Space Design (TSD) at Elisava.

→ www.aib.cat

Aimed at

Architects. Interior Designers. Product
Designers. Graphic Designers. Graduates
in Fine Arts. Professionals with proven
experience in related fields.

Presentation

How to find balance between available
resources and temporary projects? How
can we rethink the aims, methodologies
and results of architecture and spatial
design practices in the era where "tem-
porary is the new permanent"?

Temporary space design is an increas-
ingly relevant activity, encompassing a
wide range of formats that are well-es-
tablished in both the cultural sphere and
the business world. Elisava's Master's
Degree in Temporary Space Design
(known as MEATS) proposes an in-depth
exploration of the main temporary space
formats (event, pop-up, public space
intervention and exhibition) with the aim
of providing students with a general con-
ceptual and instrumental toolkit, dealing
with all stages of design from conceptua-
lization to specific detailed resolution.

The Master's Degree in Temporary Space
Design establishes a firm connection
between academic training (research)
and praxis (construction), with the goal
of broadening students' understanding,
developing their specialization, and situa-
ting them in a growing labor market.

Course aims

The main goal of the Master's Degree in Temporary Space Design (MEATS) is the comprehensive training of students in the field of temporary space design.

This training involves the acquisition of the following capacities:
- Capacity for Creativity
- Capacity for Strategic Thinking
- Capacity for Research
- Capacity for Multi-disciplinary work and Negotiation with the other agents in the design process
- Capacity to Present and Communicate designs
- Capacity to develop Material solutions for designs
- Capacity to Construct design proposals

The thematic and methodological structure is organized to fulfill this primary objective, to ensure that students who successfully complete the Master's Degree will acquire a high value-added professional profile specialized in the design of temporary spaces in all different formats.

In addition to postgraduate academic preparation, the Master's Degree provides practical training through the actual construction of many of the design proposals, providing students with specialized professional experience that positions them very well in the labor market for temporary space design.

Admission requirements

- Degree in Architecture, Planning, Landscape Design, Graphic Design, Product Design, Interior Design, Arts or Media Arts.
- Basic working knowledge of English.
- Working knowledge of CAD, 3D modeling, graphic design software, hand drawing, sketching and physical modeling highly recommended.

Competences

- Advanced knowledge in temporary space design theory and its diverse formats.
- Specialisation in the emergent professional field of ephemeral architecture and temporary space design.
- Advanced skills in strategic design thinking and conceptualisation.
- Advanced skills in developing both applied research and practice-oriented projects.
- Theoretical and practical knowledge in graphic mediation systems: maps, diagrams, scores, scenarios and protocols.
- Advanced skills in high added value graphic presentations using multiple formats and softwares.
- Ability to develop physical prototypes using the advanced tools of the Elisava Lab (3D printing, laser cutter, CNC milling machine, vacuum moulding, steelwork, woodwork etc).
- Hands-on practical knowledge in temporary space design construction systems.
- Ability to prepare professional presentations and communicate projects to clients.
- Real teamwork experiences with external partners from concept design phase to construction (Pop-up, Event, Art installations, Exhibition and Temporary Public Space projects).
- Research-oriented teamwork organisation, scheduling and coordination skills.

Syllabus

The Master's Degree in Temporary Space Design (TSD) is an organic whole, structured into two semesters. Two specific subject areas are addressed in each semester, so that a total of four subject areas are covered during the Master's Degree.

INTRODUCTION TO TSD

Welcome session and general introduction to TSD, presentation of the directors' and core teachers' academic and professional profiles, informal meeting and networking.

SEMESTER 1:
EVENTS AND POP-UPS

MODULE 1
THEMATIC AND METHODOLOGICAL FOUNDATIONS

1.1
INTRODUCTION TO TEMPORARY SPACE DESIGN

The aim of this unit is for students to acquire a general and cross-cutting knowledge of the different formats in temporary space design, through a seminar focused on their fundamental characteristics and the study of examples presented by the core professors and other leading practitioners in the field who will show their work and explain their production processes. Students will be asked to complete a series of exercises summarizing what they have learned.

1.2
IMPLEMENTATION STRATEGIES

One of the characteristic features of temporary design projects is that they are built in spaces that are often already being used for other purposes. This is an advantage, but also a potential source of tension. The analysis and interpretation of existing environmental conditions is essential to the success of the proposal. How a design is implemented in its surroundings is decisive.

Based on the definition of the overall framework and the objectives determined in conjunction with the collaborating organization, this first unit is focused on developing an operative analysis and proposing a strategy for occupying the space.

MODULE 2
EVENT DESIGN

2.1
TIME, PROCESS AND IDENTITY

Event design begins with the design of an action: the script, the actors involved, the timing, etc. The design of the space or the environment needs to be fully coordinated with the action itself, as in the case of set design. When it comes to designing a temporary project for a commercial brand or an institution, interpreting the brand and creating an identity tailored to the particular temporary format is essential. One of the aims of this unit is to define the concepts we want to convey and to determine the criteria for the corporate/institutional identity we want to develop, through a workshop led by specialized professionals.

This unit will focus on the early stages of event design: the development of the conceptualization, content, and proposal for the strategic design of the space and the environment.

2.2
PROJECT DEVELOPMENT

The second unit is dedicated to developing the design concepts proposed in the previous unit. Designing the environmental conditions and managing them over time are the central factors involved in this format. In this case, the physical intervention in space is secondary and may sometimes even be limited to developing the infrastructure needed to create an environment. The aim of this unit is to develop the detailed design with the help of professors in specialized workshops, with particular emphasis on lighting as a tool for generating environments.

MODULE 3
POP-UP DESIGN

3.1
EFFECTS AND EMOTIONS

Working on materials and their ability to generate effects and create emotions is an essential aspect of pop-up design.The aim of this unit is to provide students with direct working experience involving materials, through a practical workshop where students will develop and build an installation.

3.2
MATERIAL SYSTEMS AND PROJECT DEVELOPMENT

Pop-up design ranges from pop-up stores to emergency architecture (for refugees, displaced persons, after natural disasters, etc.) and includes stands and pavilions.

The pop-up is the most object-based format of all the temporary formats we deal with in the Master's Degree, and it provides the best opportunity for exploring material systems and building solutions through the creation of small-scale prototypes.

The aim of this unit is to approach detailed project development based on the study and proposal of material systems and an intensive use of model work.

SEMESTER 2
INTERVENTIONS IN PUBLIC SPACE AND EXHIBITIONS

MODULE 4
THEMATIC AND METHODOLOGICAL FOUNDATIONS

4.1
TEMPORARY INTERVENTIONS IN PUBLIC SPACE AND EXHIBITION DESIGN

The aim of this unit is for students to acquire a general and cross-cutting knowledge of these formats, through a seminar focused on the fundamental characteristics of temporary space design and the study of examples presented by the core professors and other leading practitioners in the field who will show their work and explain their production processes. Students will be asked to complete a series of exercises summarizing what they have learned.

4.2
MEDIATION SYSTEMS IN DESIGN: MAPS, DIAGRAMS, SCENARIOS AND PROTOCOLS

Temporary projects are usually developed in very complex environments, involving collaboration from professionals in different disciplines and incorporating dynamic factors (time, the circulation of people, changes in light, sound, etc.). Often, they must also manage a mix of different programs. When it comes to proposing and implementing effective design strategies, we need to develop mediation tools that help

to relate and coordinate all these factors into a single interface. Mediation systems can be grouped into four basic categories: maps, diagrams, scenarios and protocols. This unit aims to help students become familiar with systems that mediate between the environment and the design. They will learn to create and use these systems through a seminar and practical exercises.

MODULE 5
DESIGNING TEMPORARY INTERVENTIONS IN PUBLIC SPACE

5.1
LOCATION AND STRATEGY

Temporary projects in public space likely have the greatest ability to influence a larger environment and population with the least amount of economic and material investment. Public space is also the most complex working environment. All kinds of morphological, environmental, social and aesthetic factors come together there. Many of these factors are dynamic systems that exist in a state of constant flux.

A strategic approach is of utmost importance in the case of temporary projects in public space, and it often begins with revealing unidentified potentials in the environment. This first unit focuses on recognizing the physical environment and proposing an intervention strategy.

5.2
PROJECT DEVELOPMENT

The second unit is dedicated to the specific development and implementation of the design strategies proposed in the previous unit. The aim is to formalize a specific detailed proposal with the help of the workshop director and specialized consultants.

MODULE 6
EXHIBITION DESIGN

6.1
FROM CURATING TO EXHIBITION DESIGN

Every exhibition begins with a curating process to pinpoint the subject matter, draft the script and define the content. The role of the designer is to implement the proposal in the space. Translating a written script into a physical space is not a straightforward process. There are many factors and vectors involved in the curating process that could be overlooked without the involvement of a designer. The success of an exhibition depends largely on the process of negotiation between design and curating; during this feedback, the script and the contents are adapted based on the design team's critical review.

This unit is an approach to the initial phase of the exhibition design process, all the way through to the proposal of a design strategy and the creation of a mediation interface between the space, the script, the exhibition formats, the graphic elements, lighting, etc. in a seminar and workshop format.

6.2
EXHIBITION DESIGN

This second unit is dedicated to the specific development and implementation of the design strategies proposed in the previous unit. The aim is to formalize a specific detailed proposal with the help of the workshop director and specialized consultants.

Methodology

The methodology is common to the entire Master's Degree and is based on three main areas:

Research
- The Master's Degree as a whole is posited as a research programme. Taking advantage of the opportunity offered by the postgraduate education setting, the program modules encourage the formalization of knowledge and systematization implicit in research. Special emphasis is placed on innovation in terms of design processes and solutions.
- The Master's Degree works with two or more external partners who act as clients; they are involved in defining the scope of the research and the specific issues to be addressed. In most cases, one partner comes from the business world and the other from the cultural sector.
- The work produced during the Master's Degree should not be confused with a professional assignment. The Master's Degree acts as a research department in temporary space design for the external partners, so the goal is to generate knowledge not just transmit it.

- Efforts will be made to ensure that the results of the Master's Degree are developed and implemented, and the continuity of the research will be promoted through internship agreements for students between Elisava and the external partners.

Strategic Thinking
- A significant part of the Master's Degree will focus on strategic thinking, since we believe it is the best possible preparation for a professional world that is constantly transforming.
- Approaching design from a strategic standpoint involves the following phases:
  - Identifying the issue to be addressed
  - Detecting specific opportunities
- Developing the design strategy Mediation Systems in design, i.e., systems that allow for making strategic decisions without determining specific solutions (maps, diagrams, scripts, etc.) will be an important tool throughout the Master's Degree.

High value-added professional profile
- The ultimate goal of the programmes methodology is to provide students with a high value-added professional profile, specialized in temporary space design in all fields (business and cultural).
- The Master's Degree offers this specialized and high value-added professional profile through a combination of formative and informative inputs.
- The formative component focuses on strategy and abstract concepts, whereas the informative component focuses on resolution and specific aspects. Both components are necessary for facing a demanding professional future, especially given the rapid changes affecting the different design disciplines and the major differences we find in the professional roles played by designers in various countries across the globe.
- The Master's Degree will promote the following competencies:
  - Design conceptualization
  - Ability to understand, negotiate and coordinate with the different professionals involved in temporary space design (curators, writers, designers, lighting technicians, etc.)
  - Communication of design strategies and proposals
  - Specific design solutions, with special emphasis on material aspects and construction

Lecturers

Core professors for the Master's Degree:

TONI MONTES / ROGER PAEZ
For CVs, see the section "Course Leaders". The directors of the Master's Degree are present throughout the duration of the program to a varying degree. In addition to acting as professors for certain modules (Units 1.1, 1.2, 4.1, 4.2), they are also responsible for ensuring the implementation of the common methodology, guaranteeing proper continuity between the different modules, and providing assistance to students.

BORJA MALET PERDIGÓ (Unit 2.1)
Undergraduate Degree in Economy, Postgraduate Degree in Cultural Management and Policies (University of Barcelona) and Postgraduate Degree in E-Commerce (Birkbeck College, University of London). He is currently the executive director of Charming Music, a creative musical consulting agency for brands, and director of the music and street food festival SoundEat! He has participated in the organization and curating of events and festivals such as Beefeater In-Edit and Eme3.
→ www.charmingmusic.net

CUBE / MARIA DE LA CÁMARA – GABRIEL PARÉ (Unit 2.2)
Since the mid-90s they have been working development of the arts, applied to the world of temporary spaces. Based on training in the visual arts, theatre and architecture, their work is notable for its continuing research in the fields of space, light and the objects that occupy space, supported by a provocative attitude that situates it on the limits of paratheatre. The mediating relationship between space and light serves as the basis for creation and application in their installations.
→ www.cube.bz

STELLA RAHOLA (Unit 3.1)
Architect and Master's Degree in Architecture (ETSAB, UPC, Barcelona). Her career as an artist began when she came face-to-face with the material reality of architecture. Her solo shows include *L'altre Paisatge* at Galeria Carles Taché (Barcelona, 2014), *Shui* at the Chinese European Art Center (Xiamen, China, 2013) and *La resonància de la matèria* at Arts Santa Mònica (Barcelona, 2013).
→ www.stella.cat

APPAREIL / EDOUARD CABAY (Unit 3.2)
Graduate of the Architectural Association School of Architecture in London. After gaining professional experience in London, Tokyo and Brussels, he founded Appareil in Barcelona in 2011. In parallel to professional practice, he teaches at the IaaC in Barcelona as senior faculty and director of the Open Thesis Fabrication Program. Since 2013, he has been director of the AA Barcelona Visiting School. He has held senior teaching positions at the AA (London), the École Spéciale d'Architecture (Paris) and the École Polytechnique Fédérale de Lausanne.
→ www.appareil.es

JORDI QUERALT I SUAU (Unit 5.2)
Architect (ETSALS, Barcelona) and Master's Degree in Production and Artistic Research (University of Barcelona). From his studio in Barcelona, *espais per l'acció*, he develops projects where space, time and narrative are inextricably linked: stage sets, artistic direction, installations and exhibition design. He is a professor for undergraduate and Master's programs and workshops in architecture and design.
→ www.queraltsuau.com

MERCÈ ALSINA (Unit 6.1)
PhD candidate in Art History and Theory. Art critic and independent curator. She has curated more than 100 exhibitions, as artistic director for the galleries ARTUAL and GALERIA 44 (Barcelona), and others such as: Museu Abelló, Mollet; Palau Robert, Barcelona; Axe Actuel, Toulouse; Studio Oggetto, Milan; Aqua Viva, Naples. Co-editor of content for murcritic.org, a platform for documentary resources on contemporary art and thought.
→ www.murcritic.org

JULIA SCHULZ-DORNBURG (Unit 6.2)
She earned her degree in Architecture from the Architectural Association of London in 1990. She opened a professional office in Barcelona in 1993 and has received awards for her work as a designer including the Ciutat de Barcelona Prize, a TAM Award (Maresme Architecture Triennial), and two FAD Awards for temporary spaces. She is author of the books *Art i Arquitectura: noves afinitats* (Gustavo Gili 2000) and *Ruïnes Modernes, una topografia de lucre* (Àmbit 2012).
→ www.juliaschulzdornburg.com

Guest professors and consultants (less than 5 hours' dedication)

These professors will be present as guests lecturers or for working sessions in seminars or workshops. Guests may vary according to availability. Some of the guest professors or consultants for the program include:

MARCEL·LÍ ANTÚNEZ

RAFAEL ARANDA

DAVID ARMENGOL

XAVIER BASIANA

ROGER BERNAT

JOSEP BOHIGAS

IGNASI BONJOCH

DAVID BRAVO

SERGI CABALLERO

MANUEL DELGADO

MANUEL DOMÍNGUEZ / ZULOARK

ANTYE GREIE

XAVIER FÄHNDRICH

PERE FAURA

JOAN FONTCOBERTA

ORIOL FONTDEVILA

ENRIC FRANCH

DANI FREIXES

MORE INFORMATION
→ elisava.net
→ meats.elisava.net

Bold category members of Elisava Alumni Association enjoy a 15% reduction.

The teaching staff is likely to change according to reasons beyond the course programme. Elisava reserves the right to make changes in programming as well as the right to suspend the course two weeks before it starts if not reached the minimum number of participants, without further obligation of the amounts paid by each participant.

Master's and Postgraduate Degree programmes schedules can be expanded according to the selected course activities (weekends included).