

31.01 – 26.03.2017

INTERMATH INTERMATH

ARCHITECTURE BEYOND ARCHITECTS
CATALONIA IN VENICE



Generalitat de Catalunya
Departament de Cultura

SANTAMÒNICA

AFTERMATH

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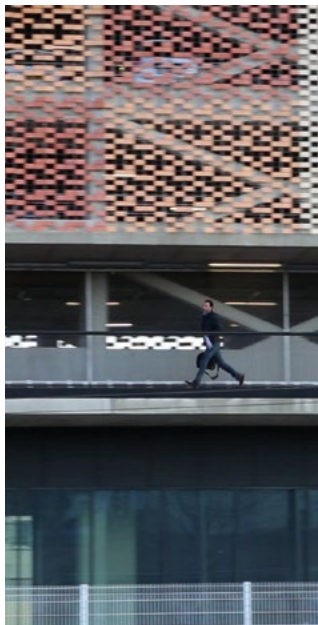
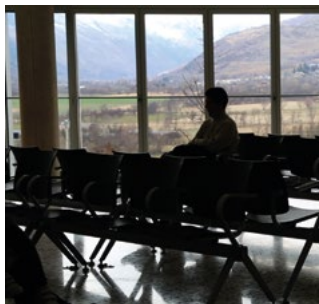
CURATED BY
JAUME PRAT
JELENA PROKOPLJEVIĆ
ISAKI LACUESTA

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A decorative graphic consisting of numerous yellow circles and hexagons of varying sizes, scattered across the upper and right portions of the page, creating a dynamic, abstract pattern.

INTRODUCTION

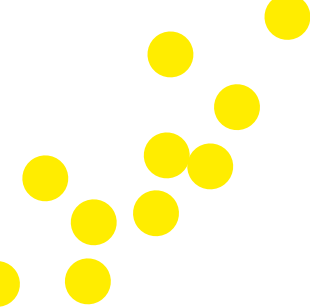
What the projects included in the Catalan Pavilion at the 2016 Venice Architecture Biennale have in common is having created a place—a place that improves users' lives and the conditions of the area where they have been installed. They are works based on new ways of understanding the territory with a distinctly public ethos and which surpass the requirements of their nominal programs. Clearly they are not the only works that share these characteristics; over the option for a wider selection we preferred to focus on concepts, strategies, materials and uses to explain a way of making architecture that we consider representative of the current state of Catalan architecture.



"a decalogue in five points, which in the end are six"

When it came to filming the works for *Aftermath*, our requirements were so condensed that there were only six points (which in the end, after much discussion between the three curators, we increased to seven):

- Break away from the dominant style in catalog images and architecture journals. Avoid empty spaces and settings composed by interior designers for the occasion. Bring neither actors nor models to the shoot. Accept actors and models on set only when they are there for reasons of *force majeure* (for example, in the hypothetical case of finding actors and models in line at the food distribution center to pick up food, then yes, they should be filmed as a symptom of what's going on in the country). Individuals, people, faces and hands and feet, doing things—and only when everyone has left should the contrast of the empty space be taken advantage of.
- Avoid any point of view that is not accessible to the works' inhabitants, i.e., to all those people who can't fly, don't have x-ray eyes and are unable to walk through walls. Above all, do not film from helicopters or drones (we corroborated this thesis the day they showed us the available budget). Avoid hot air balloons, especially for works where an overhead shot is most tempting, as is the case with the Atlàntida



Performing Arts Center and the Llobregat River, works for which aviation would allow us to easily explain the relationships and dimensions of complex spaces. Seek an alternative way of making these works understandable by creating paths through the installation (linear and multi-screen paths).

- Do not correct vertical perspectives in post-production. Computers need not do what people's eyes and brains are capable of.

- Allow ourselves to be surprised by the works.

- Do not conceal errors—not even our own.

- Have fun filming. In the end, it's most likely they will never again let us curate a pavilion at the Venice Biennale. So we allowed ourselves private jokes like, for example, finding which secret framing made one of the selected works (the least expected, of course) resemble a Coderch, which called up an Aravena in drag, which hid a corner of Núñez and Navarro (with prison bars, naturally), which had a Barragán, a Piranesi, a Jacques Tati, monsieur architect. Improbable enough hybridizations, yes, but each building contains so many others within that we amused ourselves like this, playing with all of them.

ENVIRONMENTAL REHABILITATION OF THE LLOBREGAT RIVER

ARCHITECTS: Batlle i Roig Arquitectes (Enric Batlle and Joan Roig)
IN COOPERATION WITH: Xavier Ramoneda, Iván Sánchez, Mario Suárez (architects);
Tyspa-Tecnoma (engineering) **PROJECT DATE:** 2007–2015
WORKS DATE: 2008–2016 **PROMOTOR:** Barcelona Metropolitan Area, Sant Boi
de Llobregat Local Authority, Sant Vicenç dels Horts Local Authority
AREA: 154 ha (6 km) **LOCATION:** Sant Boi de Llobregat, Sant Vicenç dels Horts,
Sant Joan Despí, Cornellà, El Prat de Llobregat (Catalonia)

A continuous park, an architecture that plays with the movement of air and water, recovering the meanders of the river and balancing new and native vegetation. The effort to “unlearn” in the overall design has facilitated numerous uses for recreation and sports, peri-urban gardens and even the reappearance of small flocks of sheep. The architects were concerned with the recovery of a river as urban as the Llobregat for fishing, one of the successes in creating a productive urban space. Transformed from an abandoned and run-down suburban area, the Llobregat River has become Barcelona’s western backbone, the initial part of the green network of Barcelona Metropolitan Area.







GERDANYA CROSS-BORDER HOSPITAL

ARCHITECTS: Brullet-Pineda Arquitectes, SLP (Manuel Brullet Tenas, Alfonso de Luna Colldefors, Albert de Pineda Álvarez) **IN COOPERATION WITH:** Marcial Novo Mazuelos, Jaume Piñol Font **PROJECT DATE:** 2007 **WORKS DATE:** 2012

PROMOTOR: Catalan Health Service, Government of Catalonia **AREA:** 19,106.40 m²
LOCATION: Puigcerdà (Catalonia)

The cross-border hospital represented an architectural, legal and social challenge since it needed to provide service to the communities of a region split in two by a state border: it was necessary to build a point of encounter between the Catalan and French health care systems. The result is a shared hospital, a compact refuge tucked under a large roof, closed to the dominant winds and open to the city and the sun. Functionality is organized according to the premise of creating pleasant spaces that do not subscribe to the typical visual imaginary of hospitals, that do not smell like a hospital and that at the same time offer a perfect machine that saves time moving from place to place and minimizes distances traveled. Emphasis has been placed on creating a healing space at every turn: through the calm it conveys and through its proximity and human scale despite being a very large hospital.

TORRE JÚLIA

ASSISTED HOUSING

FOR SENIORS

ARCHITECTS: Pau Vidal, Sergi Pons, Ricard Galiana

IN COOPERATION WITH: Gioia Guidazzi, Diana Sajdova **PROJECT DATE:** 2004

WORKS DATE: 2011 **PROMOTOR:** Barcelona Municipal Housing Trust (PMHB)

AREA: 8,391 m² **LOCATION:** Barcelona (Catalonia)

This assisted living facility for senior citizens, christened as Torre Júlia by the architects in reference to Via Júlia, Nou Barris' main street, is a visual reference in the landscape of Barcelona's ring roads. Its shape, materials and visual language, as well as its position belie its internal function. This is why local residents often ask if it is a hotel or an office building and have no idea of the daily life it contains. What Torre Júlia does reveal is a desire to visually integrate its internal content with the landscape of the city and the mountains that flank Barcelona. The stairways and hallways that run along the façades and the two-story common areas and rooftop garden share stunning views over the city and were the main reason for erecting a seventeen-story building instead of occupying the land in width.





ATLÀNTIDA PERFORMING ARTS CENTER

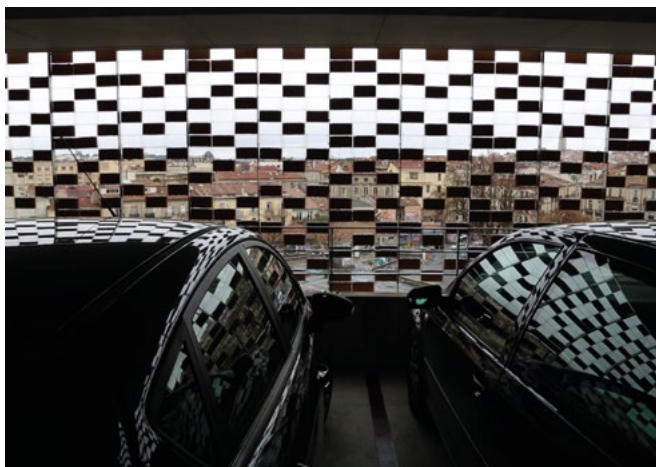
ARCHITECTS: Josep Llinàs, Josep Llobet, Pedro Ayesta, Laia Vives IN
COOPERATION WITH: Jorge Martín, Iván Andrés, Andrea Tissino, Philipp
Gasteiger, Fermín Garrote, Iñaki Arbelaiz, Petra Pferdmenges, Natzarena
Manenti, Aina Solé **PROJECT DATE:** 2004 **WORKS DATE:** 2010
PROMOTOR: FCC Construcción **AREA:** 10,500 m² **LOCATION:** Vic (Catalonia)

The Atlàntida Performing Arts Center is more than a building; it is a compact complex bundled under a single roof housing three mixed-use venues (theatre and auditorium) and a conservatory with specific spaces for accommodating people of all ages and levels of musical proficiency (from amateurs to professionals). The center was created in relation to the scale of the historic center of the city of Vic, and is located in the section of the property that abuts into the urban fabric. It also maintains the continuity of the open space of the part bordering the river. The key to the project lies in unifying a complex program, contradictory in some respects, under a covering and around the public space created to structure the site. The accessways, distributed around all sides according to needs, converge on an interior street and in a square at the entrance area.

SAINT ROCH PARKING GARAGE

ARCHITECTS: Archikubik (Marc Chalamanch, Miquel Lacasta, Carmen Santana)
IN COOPERATION WITH: Daniel de Castro, Romain Parent, Diego Lima, Camille Roux (architects); Agence Franck Boutté Consultants (environmental engineers); PER INGENIERIE (engineering and works management); Atelier Rouch (acoustical engineering); Factors del Paisatge (landscapers) **PROJECT DATE:** 2012
WORKS DATE: 2015 **PROMOTOR:** SERM **AREA:** 26,790 m²
LOCATION: Montpellier (France)

A nine-story parking garage located at the edge of the train station, its structure and finishing permeable to the view, air and even the rain and fluttering leaves of autumn: according to its architects it is an “organoleptic” building integrated into an urban area that is still in the process of being defined on the basis of the material bond with the bricks and roof tiles of the city of Montpellier. The parking garage fulfills a much more sophisticated function than would normally be imagined for an 850-car parking garage, and it offers new urban connections for all users. The project has become a key element for structuring and expanding the existing pedestrian areas between Place de la Comédie and the Saint-Roch train station. The parking garage is found in a strategic position in the middle of a rail landscape located in the city center, and it complements the multinodality of the train station.





CAMPCLAR FOOD DISTRIBUTION CENTER (SDA)

ARCHITECTS: NUA Architectures (Maria Rius, Arnau Tiñena, Ferran Tiñena)

PROJECT DATE: September 2014 **WORKS DATE:** December 2014

PROMOTOR: Càritas Diocesana and the parish of Santa Tecla de Campclar

AREA: 82.50 m² **LOCATION:** Tarragona (Catalonia)

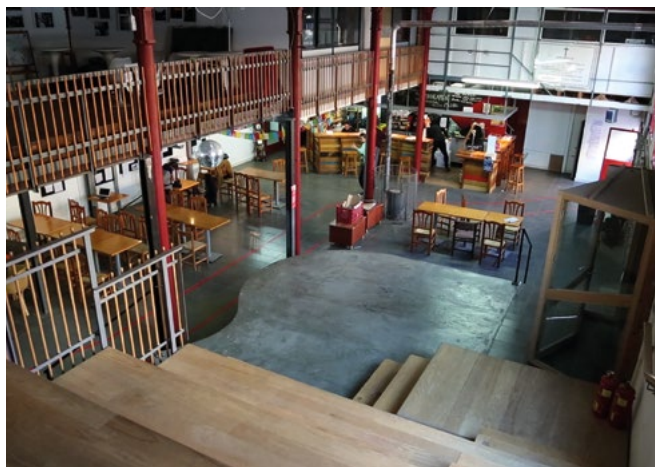
The food distribution center in the Campclar neighborhood is a building measuring just over 80 square meters that has addressed a number of sometimes conflicting needs. It was built next to the parish church, which it discreetly pays formal tribute to, in a neighborhood where 70% of inhabitants are immigrants and people living in precarious situations. It operates in a simple fashion: people go at certain hours as if they were going to the supermarket, and they are provided with the food they need from Caritas donations. Before the center was built, food distribution took place in the halls and walkways of the church itself, but this took away space from the church's daily activities, so the project specifications explicitly required a dedicated space for helping the needy.

CAN BATLLÓ

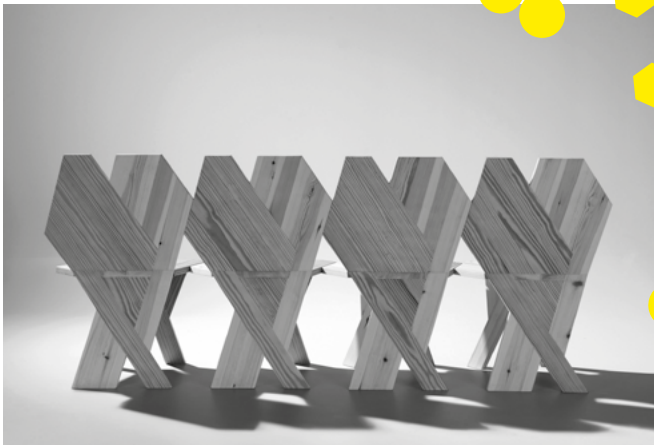
An abstract graphic consisting of numerous yellow circles and a few yellow hexagons of varying sizes, scattered across the upper right portion of the page. The shapes are arranged in a way that suggests a dynamic, organic pattern, possibly representing a map or a network.

ARCHITECTS: Can Batlló users' community, LaCol architects' cooperative
PROJECT DATE: 11 June 2011 – entrance of residents to the site
WORKS DATE: Under construction **PROMOTOR:** Can Batlló users' community
AREA: 5,000 m² interiors and 5,000 m² exteriors
LOCATION: Barcelona (Catalonia)

More than an intervention in a particular place, Can Batlló is a symbol in present-day Barcelona of a new way of interacting between users, architects and government. It is also a manifesto of participatory architecture and self-managed construction, which are only understood through their process and through economic and regulatory difficulties. Covering an 8-hectare area, Can Batlló was one of the main metropolitan factories in the city of Barcelona. In the late 1970s, the land, still privately owned, was reclassified as an area for public facilities, a scheme that never came to pass for a number of reasons. The center is the result of a lengthy protest struggle for a public space which concluded on 11 June 2011 when local residents jubilantly entered the site. That moment sparked a process of dialogue between users and architects from the LaCol cooperative to define the center's future activities, its most immediate needs and how to get the space and means to make them a reality.



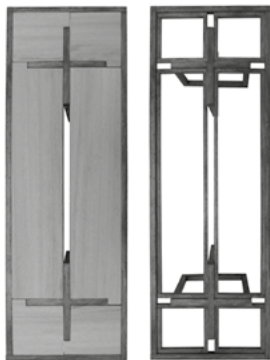
BIENNALE CHAIR



ARCHITECT: Josep Ferrando www.josepferrando.com **PROJECT DATE:** 2014
CLIENT: Figueras International Seating **IN COOPERATION WITH:** Pau Borràs
(Design Figueras Center) and Adrià Ruiz **PHOTOGRAPHS:** Francesc Arnó

The design reflects a fractal system that reproduces its basic structure at larger and smaller scales with proportions that function equally well in single units and when multiple chairs are combined. Twenty slats 8 cm wide and with a standard thickness of 2.5 cm are used to make each chair, cut to different heights and joined at multiples of 8 degree angles.

TAULAGREU



CLIENT: Catalan Pavilion at the 2016 Venice Architecture Biennale

DESIGN AND CONSTRUCTION: 2015-2016 **DESIGN:** Vora Arquitectura (Pere Buil and Toni Riba) www.vora.cat **IN COOPERATION WITH:** Barrington Lambert, Charles Dujardin **PRODUCTION:** Buit Taller www.buit.es

PHOTOGRAPHS OF THE MODEL: Charles Dujardin

It is an expressive and abstract suspended wooden surface.

Suspended: It is supported by two legs in the shape of a cross pulled back from the perimeter; it does not have legs at the corners.

Expressive: The shape and materiality express its constituent structure. The joints and change in material between panels and structural bar sections are visible.

Abstract: Two crosses on a plane. They support the table and are expressed on its surface. Single material: All wood. Variants of pine and maple. Subtle variation in color and texture.

IN SOUND PERSPECTIVE

If you stand in the middle of the parking garage and close your eyes, you hear the trains arriving on one side and the city trams on the other, with very different acoustic marks. You locate the city as if you were charting it on a map. And if you go up to the top floor, the parking terrace, suddenly it becomes an extensive sound shot with the added bells of the different churches, the muffled cries from the streets that reach the top floor and the constant din of the low-pitched sounds of the city. If it were a closed space all of this would not happen. As Walter Ruttmann would say, it's a "city symphony."



"The shapes of buildings often do not reveal at first glance what is the most localized, changing and intangible thing: the sound that surrounds them. Sound, which is perceived, can suddenly become a horizon."







THE INHABITANT THROUGH THE MIRROR

Synthesis are the shadows: old over new. Different textures for the chairs. Phantasmagorias of phantasmagorias or the glass reclaiming its materiality projected onto the floor as the images were projected onto it. Sometimes weighty, sometimes not. The images float. They are textured. Sometimes they are texture and the light and space remain. Afterwards they materialize. You have to be paying attention for it to happen. We have relied on the visitor's attention. There is always a good vantage point; one needs only to move. Be compelled to look, because that's what happens on the street, day by day. Architecture is not visited. It is worn. You put it on. You live in it. You live it. You penetrate it. Rarely do you pay attention to it. Daily architecture is a eulogy for peripheral vision. Primitive vision that captures movement that discerns this beauty.

PARTING GLASSES

A decorative graphic consisting of numerous yellow circles and two yellow hexagons scattered across the upper right and middle sections of the page, creating a dynamic, abstract pattern.

In glass Bruno Taut believed he had found the ideal material for developing a “new architecture” that would be visually legible, a sister to the visual arts and the painters and filmmakers he admired. Conversely, his contemporaries, the German Expressionist filmmakers, never managed to film the modern Golem as they should have: in glass and not clay.

A final argument for having chosen this material: when the whole pavilion’s time is up, when it bursts or sinks, the debris will be transparent, skating on glass. Cruise liners like skyscrapers as they move through the canals of Venice making waves.

As an epilogue:

Taut, without umlaut, leaves.

And he says:

— Farewell to all, parting glasses, crystal greetings!



CRÉDITOS

EXHIBITION IN VENICE

ORGANISATION AND PRODUCTION

Institut Ramon Llull

CURATORS

Isaki Lacuesta, Jaume Prat,
Jelena Prokopljević

INTERIOR DESIGN

Jaume Prat, Jelena Prokopljević,
Isaki Lacuesta

IN COOPERATION WITH

Montserrat Farrés (competition stage)

GRAPHIC DESIGN

Toormix

FURNITURE DESIGN

Silla Biennale, de Josep Ferrando
Mesacruz reception desk by Vora
Arquitectura (Pere Buil and Toni Riba)

EXECUTIVE PRODUCTION

MACBA · Museu d'Art Contemporani
de Barcelona

EXHIBITION COORDINATION

Carlota Gómez

COORDINATION IN VENICE

Tamara Andruszkiewicz

EXHIBITION ASSEMBLY

ART% (Favio Monza, Jordi, Eduard and
Pau Segura)

STRUCTURAL CONSULTANTS

Carmela Torró, Oriol Palou

DIRECTION OF AUDIOVISUAL AND

WEBDOC INSTALLATION

Isaki Lacuesta, Jaume Prat,
Jelena Prokopljević

AUDIOVISUAL COORDINATION

Albert Coma

AUDIOVISUAL PRODUCTION

La Termita Films

EXECUTIVE PRODUCTION

Isa Campo

HEAD OF PRODUCTION

Aitor Martos

PRODUCTION ASSISTANT

Ainara Martos

EDITING

Lluís Rico, Isaki Lacuesta, Sergi Dies

LIVE SOUND

Amanda Villavieja

LIVE SOUND UNIT TWO

Agost Alustiza

SOUND EDITING

Alejandro Castillo, Amanda Villavieja

CAMERA

Isaki Lacuesta

COLOUR CORRECTION

Albert Costa

WEBDOC PROGRAMMING

Albert Coma

360° PHOTOGRAPHS

Jelena Prokopljević

CAN BATLLÓ ARCHIVE IMAGES

Natxo Medina

TRANSLATIONS

Tiffany Carter, Tiziana Camerani

WEBDOC TRANSLATIONS

Pablo Harguindey

WEBDOC SUBTITLES

Memi March

PROOFREADING, WEBDOC

TRANSLATIONS

Hara Kraan, Pep Sanchez

COMMUNICATION

Labóh. Miriam Giordano, Silvia Pujalte,
Giovanna Tissi - The Link PR

PUBLIC RELATIONS

Mahala Alzamora, Alexandra Mitjans

ARTS SANTA MÒNICA

DIRECTION

Jaume Reus (director)

EXHIBITION

Fina Duran Riu (general coordination),
Cinta Massip (publications), Xavier Roca
(technical direction)

ACTIVITIES

Marta Garcia (coordinación general),
Alicia González (relaciones externas),
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ADMINISTRATION

Cristina Güell (Head of Management),
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Department), Chus Couso (Secretary to
the Director)

COMMUNICATION

Jordi Miras Llopart (general
coordination), Luis Villalón Camacho
(website and social networks), Juanjo
Gutiérrez (promotion)

PROJECTS

ENVIRONMENTAL REHABILITATION OF THE LLOBREGAT RIVER

Batlle i Roig Arquitectes (Enric Batlle and
Joan Roig)

CERDANYA CROSS-BORDER HOSPITAL Brullet Pineda Arquitectes (Manuel

Brullet Tenas, Alfonso de Luna Coldefors,
Albert de Pineda Álvarez)

TORRE JÚLIA ASSISTED HOUSING FOR SENIORS

Pau Vidal, Sergi Pons, Ricard Galiana
ATLÀNTIDA PERFORMING ARTS CENTER
Josep Llinàs, Josep Llobet, Pedro Ayesta,
Laia Vives

CAMPCLAR FOOD DISTRIBUTION CENTER (SDA)

NUA Arquitectures (Maria Rius, Arnau
Tiñena, Ferran Tiñena)

SAINT ROCH PARKING GARAGE

Archikubik (Marc Chalamanch, Miquel
Lacasta, Carmen Santana)

CAN BATLLÓ

Lacol architects' cooperative and Can
Batlló community

EXHIBITION IN BARCELONA

EXHIBITION ASSEMBLY ART% (Favio
Monza, Eduard and Pau Segura)
GAMI SCP

STRUCTURAL CONSULTANTS

Carmela Torró and Oriol Palou

AUDIOVISUAL COORDINATION

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TEXTS

The authors

WORKS

The authors

PHOTOGRAPHS

ISAKI LACUESTA

Pages: 5, 9, 10, 13, 17, 18, 22, 23 and 24-25

IÑIGO BUJEDO AGUIRRE

Pages: 26 and 29

**ARTS SANTA MÒNICA
CENTRE FOR CREATIVITY**

La Rambla, 7
08002 Barcelona
Tel: 935 671 110
artssantamonica.gencat.cat

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