

# PRESS KIT



**CATALONIA IN VENICE WATER PARLIAMENTS: PROJECTIVE ECOSOCIAL ARCHITECTURES**  
**EVA FRANCH i GILABERT MIREIA LUZÁRRAGA ALEJANDRO MUIÑO**  
**10.05 – 23.11.2025 WATERPARLIAMENTS.LLULL.CAT #WATERPARLIAMENTSBIENNALE**

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Institut Ramon Llull presents the project *Water Parliaments: Projective Ecosocial Architectures*, curated by Eva Franch i Gilabert, Mireia Luzárraga and Alejandro Muiño, at the Eventi Collaterali of the Venice Architecture Biennale 2025.

*Water Parliaments* brings the waters of Lleida, Girona, Tarragona, Barcelona, Valencia, the Balearic Islands, and the rest of the world to the Biennial. The proposal addresses the water crisis as an ecosocial, cultural and political crisis, and champions architecture as a tool for critical speculation and collective action.

The 19th Venice Architecture Biennale is directed by Carlo Ratti (Turin, 1971), an architect, engineer, activist and professor at the Massachusetts Institute of Technology. Ratti has chosen the theme *Intelligens. Natural. Artificial. Collective* for this edition of the Biennale. As Ratti has stated: “The title suggests a future of intelligence that is inclusive, multiple, and imaginative beyond today’s limited focus on AI.” In line with this theme, *Water Parliaments* defends the need to conceive future scenarios based on coexistence, beyond human exceptionalism, as a mechanism in the face of the climate crisis; bringing together the human with the non-human, the natural with the artificial, the technological with the vernacular, and the global with the local.

The proposal by Eva Franch, Mireia Luzárraga and Alejandro Muiño also ties into (as required in the selection process) the theme of the UIA World Congress of Architects 2026 Barcelona that will be held in Barcelona in 2026, coinciding with the year in which the city will be the World Capital of Architecture. The theme of the Congress is *Becoming, Architectures for a Planet in Transition*.

*Water Parliaments* will be housed in the Docks Cantieri Cucchini, former shipyards in Venice, which will be converted into a water parliament, between May 10 and November 23, 2025.



# Presentation

“The gathering of reflections on water related to the Catalan, Balearic and Valencian territories urges us, as architects, to imagine how we can intercede, through design, in the situations brought forth, proposing fairer futures that are worth living.

The exhibition aims to foster a collective awareness of water as an active contributor to the shaping of architecture, politics and environmental care. Ultimately, we want to instigate reflection on the urgent need to adopt transversal and future-oriented approaches to water governance, architecture, terraforming and the construction of cities.

All architecture is water architecture. From the materials we use to the infrastructure we build—sewer systems, cooling mechanisms for servers, even rendering technologies—water is present at all levels.

For too long, water infrastructure has been hidden from view, treated as invisible and inert. This has distanced us from the ecological consequences of our actions—such as the fact that wastewater ends up returning to us in the form of food or drink, often with remnants of what we thought had already ‘disappeared.’

This project presents architecture as activism, a space for reflection and design on multiple scales. From the signage that informs our public spaces and builds our collective imagination, to new types of street furniture, to techno-utopian elements that demand large-scale action, as well as landscape structures that help us better understand what is happening before our eyes.”

EVA FRANCH, MIREIA LUZÁRRAGA AND ALEJANDRO MUIÑO

# Project

According to the United Nations, “the climate crisis is primarily a water crisis”; water resource management is the greatest planetary challenge in the short term. It is precisely in rivers, streams, canals, deltas, reservoirs and wetlands where our destiny as a viable species on this planet is decided daily. *Water Parliaments: Projective Ecosocial Architectures* aims to study, through architecture, the codependent relationships between humans and non-humans and the water systems on which they are sustained in order to propose hopeful future scenarios.

Droughts and other periods of water stress force us to reshape the frameworks of political and economic agendas. In this sense, beyond considering water solely as an object of exploitation, the project highlights how different bodies of water connect humans, animals, plants, minerals, architectures, stories, legends, languages and traditions, and construct cultural landscapes as specific as the Catalan, Valencian and Balearic contexts and interconnected with ecological challenges on a planetary scale.

Our proposal entails research that learns from the past, collecting, studying and enhancing local knowledge, and involving designers, activists, farmers, biologists and climatologists to provide updated insights on how to build an ecosocial balance that is as necessary as it is urgent. The Anthropocene is confronting us with a new paradigm that forces us to understand architecture no longer solely as the definition of the limits of what is exclusively human, but as a system of multi-species collaborative practices aimed at producing the necessary conditions so that life as a whole can take place.

*Water Parliaments* brings to Venice, the aquatic city par excellence, discussions on the sustainability of water resources as well as a commitment to architectural experimentation as a basis for imagining more fertile futures.

## 1. Laboratories of Futures

Over the last six months, the curatorial team has held workshops in different parts of Catalonia, Valencia and the Balearic Islands, hosted by cultural institutions in regions strategically located from a hydrological point of view. Each workshop was attended by 15 to 20 people from different fields of knowledge in order to present a holistic vision and tackle different interests and perspectives. In this way, the workshops embraced transversal dialogue between local associations, farmers, anthropologists, climatologists, activists and architects, among other professionals.

## LOCAL COMMITMENT

This initiative places special emphasis on being rooted in the territory and incorporating region-specific knowledge and experiences. The workshops were held in leading cultural spaces. During the sessions, participants took part in discussions and roundtables to analyze water management challenges and opportunities, reaching practical conclusions and raising new lines of research.

## AN INNOVATIVE METHOD FOR TACKLING THE CLIMATE CRISIS

Combining local knowledge and multidisciplinary collaboration, Laboratories of Futures are positioned as an essential methodology for addressing the climate crisis.

How do local realities relate to global systems? How to conceive coexistence in drier futures? Can we evolve from parameters of water resource control towards models of wild cohabitation? The workshops aim to produce new ways of visualizing and producing ecology through design, while maintaining a speculative attitude and a rigorous approach.

Through a participatory process, this initiative fosters a collective reimagination to establish sustainable relationships with water, underlining the importance of adopting transversal and community solutions to build hopeful futures.

## AUDIOVISUAL RECORDING AND CONTRIBUTION TO THE WATER PARLIAMENT

The sessions were recorded by an audiovisual team that also taped individual interviews with some participants. The six Laboratories of Futures sessions incorporated more than 100 people and took place in the following places:

1. October 26, 2024: Centre d'Art La Panera, Lleida .
2. November 9, 2024: Lo Pati - Terres de l'Ebre Art Center, Amposta, Tarragona
3. December 14, 2024: Bòlit. Contemporary Art Center, Girona
4. December 21, 2024: Architects' Association of Catalonia, Barcelona
5. March 8, 2025: Territorial Association of Architects of Valencia, Valencia.
6. March 28, 2025: Institute of Balearic Studies, Palma





## 2. Exhibition

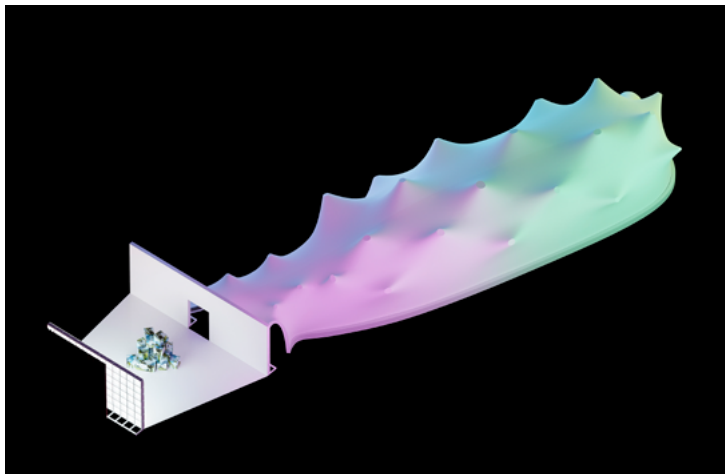
The exhibition transforms a historic space dedicated to shipbuilding into a water parliament, inviting visitors to reflect on the role of water in shaping our environment. The design of the installation is conceived as an exploration of new formats capable of incorporating multiple voices, both human and non-human. The objective is to generate a purposeful and reflective space that combines bodily and intellectual experimentation, thus promoting a critical and complex understanding of the central theme.

Upon entering the premises, visitors are met with a semantic explosion: *100 New Words for Water*. Created and defined by voices from around the world, it welcomes us and expands our available vocabulary with which to approach the visit.

Next, a **short film** presents the seven issues that frame the case studies of the exhibition. The film introduces the journey of the *Water Parliaments* project from the heartwarming experience of the Laboratories of Futures to the challenges, hegemonies, controversies, solutions and aspirations of the projective architectures proposed by the curators.

When we leave the screen behind, we find ourselves presented with a view of the exterior structure, a key architectural element of the exhibition that invites us to continue the journey and delve deeper into this immersive experience about the future of water. This installation has been constructed from a **tensioned fabric membrane**, delicately suspended within the building's structure, which envelops and captures light and movement, to promote the sensation of a living space in constant transformation.

This evocative staging is complemented by **fog cycles**, with periodic discharges of steam that transform the space into an ethereal and changing atmosphere. These cycles reinforce the central theme of the exhibition: **water as a vital and dynamic element**. The interaction between the fog and the tensile fabric generates a multisensory play of lights and shadows that surrounds visitors in a unique immersive experience.



Rendering of the exhibition structure.  
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Model of the tensioned structure.  
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### 3. Film

**“What is the most important conflict around water in your territory?”** This is the question answered by the voices collected in the 7 case studies explained in the audiovisual piece.

The film’s central themes include water management, climate resilience, agricultural sustainability, biodiversity conservation, and community empowerment in the face of globalization and corporate exploitation. The format—a clear sequence of reflections on the past, present, and future—allows the audience to understand complex environmental narratives, emphasizing the responsibility and urgent need for wild, transversal propositions, often as precise as they are daring and, above all, localized.



## 4. Projective Architectures

Following the **Laboratories of Futures**, seven installations emerge—the “Projective Architectures”—which take center stage, materializing in full-scale models, interactive prototypes, and evocative sculptures.

Each installation embodies a critical response to pressing ecological and social challenges related to water management, articulating bold visions that intertwine speculative design, community activism, and ecological stewardship.

**Data Fountains, Sediment Saloon, Hydric Doors, Pyrineucus-Eco-Hydrator, Denomination of Destination, Aquifer Communities and Waters of the World**

address different but interconnected themes, from urban water governance and sediment management, to climate resilience, sustainable forestry and global food extractivism. These totems act as provocative instruments that promote urgent reflection, critical discussion and the active participation of communities, architects and policymakers.

### I. DATA FOUNTAINS

Barcelona is particularly vulnerable to climate change and faces increasing threats of drought and hydric stress. During droughts, empty fountains and parched gardens remind citizens of their individual responsibility in sustainable water management. However, essential elements of the city’s hydrological resilience—such as solidarity networks that manage aquifers between districts or mechanisms for maintaining water quality—remain invisible to the public, hindering a holistic understanding of urban water governance.

In response, **Data Fountains** are being introduced, an innovative system of stations that joins the city’s existing network of **1,645 drinking fountains** and more than **301 ornamental fountains**. These new citizen science stations provide real-time data on water quality, groundwater levels, microbial content and drinkability. Equipped with accessible DNA sequencing stations and vibrant visual alerts indicating water emergency status, these facilities turn residents into active participants in urban water quality monitoring, reconnecting communities with their water resources and fostering a sustainable urban future.

Beyond environmental monitoring, *Data Fountains* promote scientific literacy, turning everyday interactions into opportunities to better understand, predict and manage urban health challenges.

### II. SEDIMENT SALOON

When we modify a body of water, we not only affect the immediate area, but the entire hydrological system, profoundly reconfiguring its territorial dynamics. Dams, therefore, not only store water for consumption, irrigation or energy, but also act as physical and ecological barriers, trapping sediments essential for river ecosystems. These sediments, fundamental to biodiversity, soil quality and water health, are retained, altering critical ecological processes and triggering cascading effects on the landscape.

In response to these systemic disruptions, the **Sediment Saloon** was born, a contemplative library that embodies the passivity of administrations in the face of the actions necessary to preserve the Ebro Delta. The space consists of a rest area built with hydrosuction tools, the same ones used to pump sediments beyond the dams where they accumulate along the river. Visitors can sit and observe two suspended water tanks: one contains sediments extracted from the Riba-roja dam, while the other is full of invertebrates that support the food chain of more than 500 species of birds, fish and other animals in the natural park. The exhibition includes books on the different species and history of the Ebro Delta, as well as scientific studies on techniques to allow the passage of sediments through existing infrastructures. In addition, it invites people to sign a petition for symbolic action, in the hope of achieving real action.

In a context in which rising sea levels threaten to submerge the Delta before the year 2100, the Sediment Saloon is a wake up call and a hopeful vision, highlighting innovative technologies to restore ecological flows and reverse the damage caused by human activity.

### III. HYDRIC DOORS

The increase and unpredictability of extreme weather phenomena due to climate change forces us to rethink social behaviors, architectural paradigms and urban planning regulations. It is necessary to redefine traditional understandings, and incorporate lessons learned from distant geographies that have long faced environmental extremes. In this context, **Hydric Doors** was born, an installation that directly responds to the catastrophic floods in Valencia and the deficiencies of traditional urban models in the face of the climate crisis.

**Hydric Doors** challenges the norms of urban planning, confronting the realities of climate change revealed by the devastating floods in Valencia. This installation features glass doors etched with fragments of building codes and flood zone maps, highlighting the forgotten vulnerability of current safety regulations and offering information on how to get involved in the Local Emergency and Reconstruction Committees, created by local communities in order to continue reconstruction efforts. The doors have different hinge designs: one that only allows them to open outwards—following current Spanish safety regulations—and another with bidirectional hinges, symbolizing adaptability and dialogue. This design reflects on recent disasters, where outward-opening doors, supposedly safe, became death traps during floods.

This installation invites us to rethink technical standards, urban policies and flood risk management strategies, promoting a more resilient and sustainable city in the face of future water challenges.

### IV. PYRINEUCUS-ECO-HYDRATOR

The limited economic profitability of forests has led to their abandonment by both private owners and public administrations. In recent years, the Pyrenees have experienced a significant increase in forest cover, largely due to this abandonment. More trees imply greater absorption of CO<sub>2</sub> and production of oxygen, but this new scenario is also causing a reduction in river flow, threatening certain species and ultimately increasing vulnerability to climate change. The **Pyrineucus-Eco-Hydrator**, a fictional and speculative species, represents a future strategy for climate adaptation, fusing active forest

management, agroforestry and ecological engineering techniques. Its approach pursues not only ecological restoration, but also a complex coexistence between technology and nature that is both combative and harmonious.

The Pyreneucus-Eco-Hydrator is designed to select and prune the trees that require the most water. This system promotes a robust ecosystem by replanting resistant native species, such as oak, beech, and silver fir. Promoting biodiversity and reducing water demand, it reminds us of the importance of sustainable forest management using the Pyrenees as a starting point. Using “cloud harvesting” technology, it captures the ethereal moisture of mist to nourish the seedlings, ensuring healthy growth without depleting rivers and streams. Integrated within its structure are carefully designed sanctuaries for wildlife, welcoming key species such as the Iberian wolf and reintegrating them into the rich forest ecosystem. In addition, under its protection, controlled grazing practices are returning, which help to maintain open habitats, mitigate the risk of fires and promote rich biodiversity.

## V. DENOMINATION OF DESTINATION

The rainwater that hydrates the soil where pear trees grow in the Lleida region travels 20,000 kilometers to a supermarket in New Zealand, where it is consumed. All resources used in one territory end up benefiting another. Food extractivism by large global corporations is one of the contemporary ways of generating territorial imbalances.

Denomination of Destination presents five flags that delimit five different scales and distribution distances: from an intimate radius of 500 kilometers, evoking local routes; through the 1,000 km of regional landscapes; the 5,000 km of continental exports; the 10,000 km of major trade routes; to the 20,000 kilometers that separate the planet’s antipodes. Through these symbolic banners, the piece poetically reveals the hidden journey undertaken by every drop of water, every nutrient and every ray of sunshine collected in the fertile fields of Lleida, exposing the invisible threads that connect local agriculture with that of the rest of the world.

The structure that supports these flags is made entirely from a single continuous irrigation pipe, an essential everyday material for agriculture in Lleida. This choice embodies the deep interconnection between all fields and water sources. As visitors walk among these flags, they are reminded of the silent, global journeys hidden within local produce and are invited to reflect on our collective responsibility to protect and sustain the resources that nourish both community and land.

## VI. AQUIFER COMMUNITIES

**Aquifer Communities** is a provocative response to the groundwater crisis in the Balearic Islands (Mallorca, Menorca, Ibiza and Formentera). Underneath every structure, from hotel swimming pools to private homes, lies a complex and increasingly vulnerable network of aquifers, under pressure from decades of extraction driven by tourism and industrial agriculture. Through ceramic plaques placed in prominent locations in homes, hotel rooms and public spaces, the initiative explicitly names and connects each place with its corresponding aquifer. These plaques act as markers, tracing the connections, which would otherwise go unnoticed, between individual water use and collective underground life.

Historically, the islands' aquifers were maintained in careful balance through traditional local techniques such as wells and windmills. However, the explosion of tourism and modern agricultural practices since the 1960s have deeply disturbed these bodies of water, drastically reducing phreatic zones and introducing pollutants such as saltwater and nitrates. Currently, more than half of these vital underground communities have reached a critical state that requires resorting to energy-intensive desalination solutions.

**Aquifer Communities** brings together residents, visitors, ecosystems and policymakers in a shared effort to rethink and reconfigure relationships with water. It goes beyond mere awareness-raising and encourages active political engagement and care for these underground communities. Faced with the intensification of climate change, the initiative proposes an ethic of care, shared vulnerability and collective action, and redefines our common existence with water, creating new ecological solidarities and new ways of cohabiting the islands with their hidden aquifer communities.

## VII. WATERS OF THE WORLD

The **Waters of the World** installation, which is part of the initiative, **Atlas of Water Architectures** (accessible through the platform [www.waterparliaments.org](http://www.waterparliaments.org)), presents nine outstanding case studies that show the often invisible interconnections between architecture, water and ecological justice. Through interactive media and small-scale interventions, each study highlights critical, yet intangible, water issues that are often silenced in traditional architectural discourse: sound, smell, and other sensory matters.

Waters of the World challenges dominant and extractive approaches to water management and architecture, advocating an ecosocial perspective. Each of the interventions presented seeks to reconcile local wisdom with global responsibility, and fosters transformative architectures that address complex water-related challenges.

Ultimately, “Waters of the World” aims to create a global network of “Water Parliaments,” inclusive spaces dedicated to ecological awareness, dialogue and action. These collaborative assemblies aspire to empower communities around the world to reclaim water governance and ensure an equitable and ecologically conscious future in which architecture respects and honors the water systems on which it inherently depends.



Rendering of the interior with the Architectures Projectives installations.  
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## 5. Book

*100 Words for Water: A Vocabulary* proposes a new way of thinking, speaking and behaving around water, in a context marked by the climate emergency. Edited by the curators Eva Franch i Gilabert, Mireia Luzárraga and Alejandro Muíño, this book collects more than 100 terms – such as *Geontology*, *Hydrocommons*, *Hydric Comfort* and *Liquid Violence* – developed by thinkers, scientists, activists, architects and philosophers from around the world. It is an initiative of the Institut Ramon Llull and the Architects' Association of Catalonia (COAC). Lars Müller Publishers is responsible for the English edition of the book.

The book is more than a simple glossary, it is also a critical and creative tool to transform our relationship with water as a vital element, active agent and a subject with rights.

Structured as a collective exploration, the publication combines scientific rigor, philosophical depth, and architectural vision to redefine our relationship with water on a social, political, and ecological level. Illustrated with images from around the world, it offers vivid and hopeful scenarios for rethinking the interdependence between humans and water, and is an essential resource for architects, activists, policymakers, and anyone committed to water equity, in an era of unprecedented environmental change.

This publication collects more than 100 terms related to water, defined by contributors from around the world, such as Stacy Alaimo, markus badier, Chan Carson, Beatriz Colomina, Cooking Sections, José Luis de Vicente, Elvira Dyangani Ose, Eudald Espluga, Sana Frini, Macarena Gomez-Barris, Samia Henni, Andrés Jaque, Lydia Kallipoliti, Iván L. Munuera, Timothy Morton, Marina Otero, Spyros Papapetros, Philippe Rahm, James Taylor Foster, Julia Watson, Albena Yaneva, Liam Young, among many others.



Book Cover  
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## 6. Atlas for Water Architectures

The *Atlas for Water Architectures*, a database that brings together architectures, agents, institutions, organizations and events, aims to recognize how local knowledge and environmental rights can work together to determine prosperous ecosocial models. From struggles for the right to safe drinking water to creative cooperation initiatives between rice fields and fishing areas.

With an initial set of entries selected by the curatorial team, the Atlas is a **continuously growing repository** that accepts new entries on an individual basis through a **permanent open call**, which allows the incorporation of new locations and agents through a participatory format.

This international call aims to identify and celebrate innovative, critical and creative initiatives that rethink the role of water in shaping our environments—from built structures to landscapes, infrastructures and territories. Whether it is an artistic intervention, a rural irrigation network, a coastal observatory, an awareness campaign or a digital archive, the *Atlas* aims to map a broad constellation of responses to water-related challenges.

The selected contributions will form part of a public, multilingual and searchable repository that brings together projects that promote new imaginaries and practices of water care and management.

Proposals may be submitted in nine categories: Architectures; Independent Agents; Institutions and Administrations; Private Companies; Symposia and Congresses; Publications and Archives; Technological Innovation; Festivals and Biennials; and Education and Community Awareness. The candidacies will be evaluated by the curatorial committee and an expanding interdisciplinary jury, taking into account their impact on sustainability, innovation and social relevance. The call is open online through the official *Water Parliaments* platform, where interested individuals and entities can find the guidelines, selection criteria and presentation formats.

Join the dialogue and participate in the global movement at [www.waterparliaments.org](http://www.waterparliaments.org)

# Team

EVA FRANCH I GILABERT (EBRO DELTA, 1978)

Architect, curator, researcher and educator based in Barcelona, Prague and New York. She is a professor at UMRUM, the Academy of Arts, Architecture and Design in Prague and co-founder of FAST, a transdisciplinary creative platform. Franch has been Director of the AA Architectural Association in London, Storefront for Art and Architecture in New York and professor at Cooper Union, Princeton University, GSAPP Columbia University, Rice University, SUNY Buffalo and IUAV Venice. Her work as a thinker, community activator, and director of institutions and projects from pioneering perspectives has made her one of the most influential voices in the international architecture community.

Franch has curated more than 30 exhibitions around the world from Taipei to Buenos Aires and Berlin. Most recently, Franch curated and designed the exhibition *Picasso: Untitled* at La Casa Encendida in Madrid and was the co-founder and artistic director of *Model. Barcelona Architecture Festival*, founded by the Barcelona City Council and the Architects' Association of Catalonia (COAC). In 2014 Franch directed and co-curated the United States Pavilion at the Venice Biennale with the OfficeUS project, which included three publications: *Manual, Atlas and Agenda* (Lars Müller), as well as the film, *The Architects* (Amie Siegl), recently acquired by MoMA, the Museum of Modern Art in New York, as part of its permanent collection.

MIREIA LUZÁRRAGA I ALEJANDRO MUIÑO (MADRID, 1981 AND BARCELONA, 1982)

Directors of the architecture and research studio TAKK, with offices in Barcelona and New York. Mireia Luzárraga is the director of Studio I at Columbia University GSAPP in New York and both Luzárraga and Alejandro Muiño are guest professors at the University of Tokyo. Their work focuses on investigating how architecture can be a catalyst for the development of more just lives through the incorporation of feminist thought and ecology into spatial practices.

La seva obra ha rebut el premi “Design Vanguard 2024”, el premi “Best Archilover Project 2023”, la menció especial del jurat als “Premis FAD 2023”, el premi “COAM 2022” i el premi “Temps de les Arts 2022”. Tanmateix, l'obra de Luzárraga i Muiño està present en algunes de les col·leccions més prestigioses dels museus d'arquitectura del món. Entre ells destaca el FRAC Centre Val-del-Loire, el Vitra Design Museum, el Mak Center for Art & Architecture de Los Angeles, el Museum of Modern and Contemporary Art de Rabat i el Disseny Hub de Barcelona.



Alejandro Muiño, Eva Franch i Gilabert, and Mireia Luzárraga.

**Institut Ramon Llull** produces and organizes the participation of Catalonia and the Balearic Islands in the *Eventi Collaterali* of the Venice Biennale and has been present at the Architecture Biennale since 2012, and at the Art Biennale since 2009. Proposed projects are always selected by a jury made up of professionals with extensive and recognized international experience. On this occasion, this committee of experts was chaired by **Pau Bajet** and **Tomeu Ramis**, members of the curatorial team of the proposal *Becoming, Architectures for a Planet in Transition* of the UIA World Congress of Architects 2026 Barcelona, with a single vote. The committee members were, **Maria Buhigas**, chief architect of the Barcelona City Council; **Judit Carrera**, director of the Center for Contemporary Culture of Barcelona (CCCB); **Guim Costa**, chairperson of the Architects' Association of Catalonia (COAC); **Marina Otero Verzier**, architect, curator and researcher, and curator of the Dutch pavilion at the 2018 Venice Architecture Biennale and co-curator of the 13th Shanghai Biennale 2021, and **Eva Serrats**, architect and co-curator of the exhibition of Catalan culture at the 2023 Venice Architecture Biennale (*Following the Fish*).

# Practical Information and Downloadable material

## **ARCHITECTURE BIENNALE 2025**

CATALONIA IN VENICE\_ WATER PARLIAMENTS:

PROJECTIVE ECOSOCIAL ARCHITECTURES

Docks Cantieri Cucchini. San Pietro di Castello 40A, 30122 Venezia

## **HOURS**

11am – 7pm from May 10 to September 28

10am – 6pm from September 29 to November 23

Closed Mondays (except May 12, June 2, July 21, September 1, October 20, November 17)

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