

la Biennale di Venezia

15. Mostra
Internazionale
di Architettura
Eventi Collaterali

ARCHITECTURE BEYOND ARCHITECTS

CATALONIA IN VENICE

CURATED BY: JAUME PRAT, JELENA PROKOPLJEVIĆ & ISAKI LACUESTA

WWW.AFTERMATH.LLULL.CAT



AFTERMATH_CATALONIA IN VENICE. ARCHITECTURE BEYOND ARCHITECTS

The Institut Ramon Llull presents the collateral event *Aftermath_Catalonia in Venice*. Architecture beyond architects as part of the XV International Architecture Exhibition. The curators of the project are the architects **Jaume Prat** and **Jelena Prokopjević** and the film director **Isaki Lacuesta**.

AN EXCHANGE BETWEEN ARCHITECTURE AND CINEMA

Aftermath_Catalonia in Venice proposes an exchange **between the languages of architecture and the cinema** and sets out to unify the two disciplines in an installation by creating crossover narratives between the projects selected through visual, sound, material or conceptual connections. The subject of the project focuses on the **relation between works of Catalan architecture**, explained through their daily use, and their surroundings in terms of their rootedness in the context, the structuring of the territory and the improvement of the quality of life they bring to the community. In accordance with the general theme of the Biennale, "Reporting from the front", the project offers a **social view of architecture** and, through the audiovisual information, presents the new project strategies and the new dynamics of use created as a consequence of the time of economic and professional crisis of recent years.

The exhibition **investigates the ways of explaining and displaying architecture** and shuns the usual portrait of the "zero moment" (that ephemeral moment when the architects leave the building finished, but the users have not yet taken possession of it) of the architectural intervention. The aim has been to investigate and approach its value from **the user's point of view**.

The works are projected on various **translucent glass surfaces** that reflect the complexity of the **interactions** between people, the architecture and the natural or urban landscape. The installation is most of all a **sensorial experience** addressed to a participatory and thoughtful visitor.

The exhibition consists of **three elements designed** for different moments of the visit: the **exhibition** proper, which recounts the life of the interventions, their successes and problems; the **website**, which allows the **architects to speak**: in a series of interviews they explain the intentions behind the projects and their way of

thinking architecture. The website also provides access to a broad selection of graphic material related to the projects. The third element is the **catalogue**, which can be downloaded from the website, a textbook which, through a series of texts and interviews, explains the concepts that have inspired the investigation.

NEW PROJECT STRATEGIES AND NEW DYNAMICS OF USE


All the architecture projects shown at the exhibition are **interventions with a marked public character, which integrate the natural, urban and human environment** and extend the functionality of architecture to the creation of the common good. The works selected, which include a hospital, a car park, a theatre, a centre for distributing food to the poor and a natural space, were carried out or came into operation in the harshest period of the economic crisis, a time when certain needs—over others—and ways of doing related to **architectural strategies sensitive** to daily use, to the inhabitants and to the environment were crystallised

The projects show that architecture responded effectively to certain specific needs through common features, such as the improvement of connections between neighbourhoods, towns or landscapes, the consequent increase in social value, the direct participation of the users in the creation of the centres and spaces, the optimisation of resources, the appreciation of the values of the community and the improvement of the conditions of use.

AN INSTALLATION FOR A PARTICIPATORY AND THOUGHTFUL VISITOR

The films are projected on **translucent glass panels** of various qualities and shapes, equipped with treatments that retain the image and minimise reflections and, in some cases, let through some part of the image in an attempt to **break the spatial screen-spectator binomial**. The atmosphere generated takes on meaning in its globality: a space in which images seem to float, endowing the whole with a certain phantasmagorical character which unfolds before the spectator.

The other elements used (pieces of furniture produced specially for the exhibition, such as the **Taulacreu**, the **Biennale** chair and the **Flexbrick** ceramic walls) are complementary to the whole and play a part in the creation of routes or reflections, such as to darken the



whole completely, leaving lit only by the light of the projectors and some background lighting adjusted and focused on the information about the projects. The installations have been designed and arranged so that the spectator can have overall **perspectives** from any point of the route, bringing about an **exchange** between the different works selected.

It is not possible to see the whole installation and it is often not possible to see some complete individual ones, since the screens are arranged in such a way as to make it impossible to perceive them all globally. That makes **each visitor the last editor of the installation**. The spectator becomes one more variable, bearing in mind the time of the visit: however much time we spend (from a few minutes to a few hours) we always take away some message.

“We wanted to visit the works one by one and film them, night and day; we wanted to record them at all hours, as if Monet had formed an alliance with the Lumières to record the changes of light and of the lives of the citizens around Rouen. In short, we wanted the buildings to get fed up and leave before us.

And if they didn't leave (they're stubborn, buildings) at least we wanted to see the sun rise and set there, have dinner, walk, listen to the north wind and the sounds, go to the toilet, sing and take note of the route of each reverberation, spend enough time there to discover shapes.

Indeed, **what we would like is to find in each of the works a point of view which the architects hadn't yet discovered**, and be able to offer it to them as a token of gratitude: make them a gift of an unnoticed chink in their own work”

Jaume Prat, Jelena Prokopljević i Isaki Lacuesta.



The installation ignores the irregular geometry of the shipyard where it is located, minimises the use of the walls and is organised on the basis of leaving most of the glass panels floating free with the intention of including the architecture of the hangar itself as one more element of the exhibition. A dry-assembled Flexbrick ceramic wall, located in the entrance area, acts as a necessary filter of the light which, with two curtains, allows the whole building to be darkened. The skylight in the roof and the windows are also darkened.

SELECTED PROJECTS

ENVIRONMENTAL REHABILITATION OF THE LLOBREGAT RIVER

ARCHITECTS

BATLLE I ROIG Arquitectes
(Enric Batlle i Joan Roig)

COLLABORATORS

Xavier Ramoneda, Iván Sánchez, Mario Suñer (arquitectes);
Tyspa- Tecnomia (enginyeria)

PROJECT SPAN

2007 - 2015

CONSTRUCTION

2008 - 2016

DEVELOPER

Àrea Metropolitana de Barcelona, Ajuntament de Sant Boi
de Llobregat i Ajuntament de Sant Vicenç dels Horts

AREA

154 Ha (6 km)

LOCATION

Sant Boi de Llobregat, Sant Vicenç dels Horts, Sant Joan
Despí, Cornellà, El Prat de Llobregat (Catalonia)



The commission called for environmental recovery actions to use the river as ecological infrastructure for the city: slowing down the water's course, removing waste and invasive vegetation and replanting native vegetation. The Llobregat River became the western backbone of the Barcelona Metropolitan Area. The intervention was complemented by the creation of two longitudinal paths, one on each side of the river, and cross connections linking the intervention to the adjoining towns, dense and lacking in green spaces, were built with a minimal budget. The project represents a change in sensibility that has restored the qualities of the river and surrounding land as a natural area, creating a large metropolitan garden suited to a wide range of public and social uses and connecting six towns, giving them access to the sea.

CERDANYA CROSS-BORDER HOSPITAL

ARCHITECTS

BRULLET-PINEDA ARQUITECTES, S.L.P.
(Manuel Brullet Tenas, Alfonso de Luna Coldefors,
Albert de Pineda Álvarez)

COLLABORATORS

Marcial Novo Mazuelos, Jaume Piñol Font

PROJECT YEAR

2007

CONSTRUCTION COMPLETED

2012

DEVELOPER

Generalitat de Catalunya
Servei Català de la Salut

AREA

19.196,40m²

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 that straddles the border: a point of encounter for 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. The architects took advantage of the natural slope of the land to mitigate the landscape impact of the building's large volume. They thus created a structure that balances natural and urban spaces and two social systems and facilitates the coexistence of the many different users who come together there (patients, family members, doctors and maintenance personnel, among others). Ultimately, the ambition of these architects (who have designed numerous hospitals, such as the Hospital del Mar in Barcelona and Krankenhaus Hedwigshöhe in Berlin) is to corroborate in practice the theory that holds that pleasing spaces also serve to help healing.

TORRE JÚLIA. ASSISTED HOUSING FOR SENIORS

ARCHITECTS

Pau Vidal, Sergi Pons, Ricard Galiana

COLLABORATORS

Gioia Guidazzi, Diana Sajdova

PROJECT YEAR

2004

CONSTRUCTION COMPLETED

2011

DEVELOPER

Patronat Municipal de l'Habitatge de Barcelona (PMHB)

AREA

8.391 m²

LOCATION

Barcelona (Catalonia)



Vidal, Pons and Galiana won a competition for young architects. The original program, a building for young people, was transformed into assisted living apartments for seniors. The building has its back to one of Barcelona's ring roads, a partially covered highway (the Ronda del Litoral) that crosses a few meters to the north of the site. This made it possible to design a 17-story apartment building open to the city, with all of its accessways and common areas laid on the façades. The tower overshadows the dense traffic of the ring road, so no nearby residents are inconvenienced. It is a manifesto of vertical, non-hierarchical shared space with interchangeable uses, meshing into the city with its views, two-story common areas and staircase corridors. The floor design features two types of units, 40 m² corner and interior, crossing apartments, optimized and planned according to occupant's needs and that invite to be extended into the adjacent communal spaces.

TEATRE ATLÀNTIDA

ARCHITECTS

Josep Llinàs, Josep Llobet, Pedro Ayesta, Laia Vives

COLLABORATORS

Jorge Martín, Iván Andrés, Andrea Tissino, Philipp Gasteiger, Fermín Garrote, Iñaki Arbelaz, Petra Pferdmenges, Natzarena Manenti, Aina Solé

PROJECT YEAR

2004

CONSTRUCTION COMPLETED

2012

DEVELOPER

FCC Construcción

AREA

10.500 m²

LOCATION

Vic (Catalonia)



The Atlàntida is more than a building: it is a compact complex bundled under a single roof housing a theatre with three stages and a conservatory with specific spaces to accommodate people of all ages and levels of musical proficiency (from amateurs to professionals). The present-day Atlàntida thus consolidates the functions of the former theatre of the same name, lost to a fire, and the previous conservatory, which had been outgrown by a city of 42,000 inhabitants with a long musical tradition. The complex is built around a newly constructed street that can be traveled on bicycle and distributes the different levels, scales and urban referents. The Atlàntida's design also delimits indoor and outdoor spaces that serve as squares. These squares host public events and at the same time act as meeting places and entrances to the centre. Three percent of the city's inhabitants are enrolled at the conservatory, which speaks to the project's success and the effective management of the facility.

To Josep Llobet, *in memoriam*.

SAINT-ROCH PARKING GARAGE

ARQUITECTES

ARCHIKUBIK (Marc Chalamanch, Miquel Lacasta, Carmen Santana)

COLLABORATORS

Daniel de Castro, Romain Parent, Diego Lima, Camille Roux (arquitectes); Agence Franck Boutté consultants (enginyeria ambiental); PER INGENIERIE (enginyeria i direcció d'execució de l'obra); Atelier Rouch (enginyeria acústica); Factors del Paisatge (paisatgista)

PROJECT YEAR

2012

CONSTRUCTION COMPLETED

2015

PROMOTOR

SERM

AREA

26.790 m²

LOCATION

Montpellier (France)



This 9-story parking garage located near the train station has a structure and finishes that are permeable to views and the air. It integrates public corridors on different levels and commercial spaces at street level.

Independently of its stated function, the building structures and connects different parts of the city disconnected by the train tracks and the differences in scale of the urban environment. It does so by incorporating public space (for example, a street that crosses through it longitudinally) in the building's layout, designed from the outset as a structure combining parking facilities, housing and offices.

FOOD DISTRIBUTION CENTRE - CAMPCLAR

ARCHITECTS

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

PROJECT YEAR

Setembre 2014

CONSTRUCTION COMPLETED

Desembre 2014

PROMOTOR

Càritas Diocesana Pavelló Parròquia de Santa Tecla de Campclar

AREA

82,50 m²

LOCATION

Tarragona (Catalonia)



Campclar's service for food distribution had become paralyzed for lack of space: the neighborhood has a large immigrant population, and the centre distributes food without asking requesters' religion. A new building was therefore needed, and it was built next to the parish church to serve over two hundred families—and it needed to be built over a few weeks by unskilled volunteers. With its shape, the work, built using artisanal methods and located next to a big industrial park, unifies the double discourse of industrial aesthetics and traditional finish to participate in the neighborhood's morphology. Its commitment to integration is applied to its indoor and outdoor circuits: providers' travel through lengthwise and beneficiaries crosswise. The building is designed to dignify the everyday life of a marginal neighborhood.

CAN BATLLÓ

ARCHITECTS

Comunitat Can Batlló, La Col - cooperativa d'arquitectes

PROJECT DATE

11 June 2011 - local residents entered the site

CONSTRUCTION COMPLETED

Under construction

DEVELOPER

Comunitat d'usuaris de Can Batlló

AREA

5.000 m² interior and 5.000 m² exterior

LOCALITZACIÓ

Barcelona (Catalonia)



Amb una extensió de 8 hectàrees, Can Batlló era una de les majors fàbriques metropolitanes de la ciutat de Barcelona. A finals dels anys 70, el terreny va ser requalificat com a àrea d'equipaments, una disposició que mai no es va arribar a aconseguir. El centre és fruit d'una llarga lluita reivindicativa per a un espai públic, autogestionat i obert a les diferents iniciatives veïnals. És un exemple de construcció cooperativa on els arquitectes i els usuaris defineixen conjuntament les necessitats i les formes dels espais. El punt central del conjunt és el carrer de vianants i el Bloc 11, amb diferents espais per a activitats veïnals. El disseny està condicionat per l'autoconstrucció i la reutilització de materials i espais de l'antic complex industrial. Es basa en un procés de diàleg continu, on la presa de decisions és horitzontal i assembleària.

SPECIAL PROJECTS

Aftermath_Catalonia in Venice. Architecture beyond architects will have 2 special collaborations. "Taulacreu", a table designed by vora arquitectura (Pere Buil i Toni Riba), and the "Biennale" chair, a project by the architect Josep Ferrando developed in collaboration with Figueras.

TAULACREU

DESIGN

vora arquitectura (Pere Buil i Toni Riba)

www.vora.cat

DATE

2015-2016

CLIENT

Aftermath_Catalonia in Venice. Architecture beyond architects

COLLABORATORS

Barrington Lambert, Charles Dujardin

PRODUCTION

Buit Taller

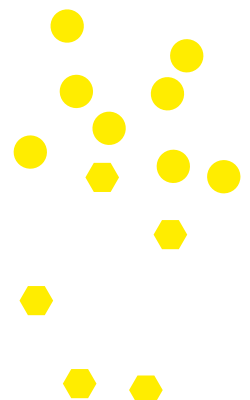
www.buit.es

PHOTOGRAPHS

Charles Dujardin



The *Taulacreu* ("crosstable") is a suspended wooden table, both expressive and abstract. It is supported by two cross-shaped legs, which are slightly separate from the edge and corners of the table. Its shape and material express its essential structure. The joints and the two different types of wood variations are visible between the panels and structural sections. The table can be taken apart and is made of one sole material, pine and maple wood, with subtle changes in texture and color and free of metal fasteners.



BIENNALE

DESIGN

Josep Ferrando
www.josepferrando.com

DATE

2014

CLIENT

Figueras International Seating

COLLABORATORS

Pau Borràs (Design Figueras Center) i Adrià Ruiz

PHOTOGRAPHS

Francesc Arnó



The chair's design revolves around a fractal system that reproduces its own basic structure in larger and smaller scales. Its proportions function in the same way whether in single units or groups of chairs. The concept is based on a single material: Flanders and Southern yellow pine wood, with zigzag joints and free of any metal elements. The chair is formed by 20 angled wood strips so as to minimize wood waste. Its form replicates the way the chair holds our weight, placing more weight on the back legs and thus, between these and the front legs, giving the illusion of interwoven tree branches.

THE WEBDOC

The exhibition has a **website** that provides an explanation of the interventions by their authors. The information is broken down into **interviews** which are set out in a **webdoc**, or interactive video, which invites the spectator to become a director and choose the images and information that most interest him. The interviews are subtitled in English and complemented with **conversations with the users**, images of **plans and diagrams** of the projects. The multiscreen montage provides a better simultaneous explanation of the different aspects and details of the projects, the architects' intentions or the context of the neighbourhood, the people who live there, etc. Moreover, the multiscreen form of the webdoc simulates the arrangement of the glass panels and the exhibition multiscreen or, at times, recalls the formal elements of the works themselves.

At the same time a series of pop-ups float on the screens, acting as a menu so that user can **surf the contents of *Aftermath***. At any point of the viewing those windows provide access to the materials of each work: plans, cross-sections, elevations and building details, conceptual diagrams and models of the project process, photographs of the land before the works and photographs of the building process, as well as reports and textual explanations of the projects. This content of the *Aftermath* website provides a **multifaceted view** of the projects chosen.

The web also provides access to the exhibition **catalogue**, a book that can be downloaded. Its purpose is to delve more deeply into **concepts that have inspired the installation**. The idea of not repeating the contents between the different formats has promoted the creation of a book that accompanies the exhibition and contains contributions from the architects Josep Lluís Mateo, Ethel Baraona, César Reyes, Josep Ferrando, Pere Buil and Toni Riba. All of them have brought their **experience and opinion** on subjects such as the participatory project, the definition of the project from the public space, the relation between the project and technology, the representative qualities of the shapes, etc. A special view of the sonority of the works selected has been produced by the *Aftermath* sound engineer, **Amanda Villavieja**.

www.aftermath.llull.cat



THE CURATORS

Jaume Prat (Barcelona, 1975) has been an architect with ETSAB since 2002 and received his master's degree in architectural theory and practice from UPC in 2009. He has collaborated with architects Josep Lluís Mateo, Louis Comerón Graupera and RCR architects and has his own studio with Montserrat Farres and Merwan Chaverri since 2002. He is co-author of a collection of Scalae ebooks, author of one of the volumes, author of *Digital architecture guide* of COAC and the city of Barcelona, among other publications, and author of the blog *Arquitectura entre altres solucions*.

Jelena Prokopljević (Belgrad, 1972) is an architect from the School of Architecture of the University of Belgrade (1998), completing her doctorate in 2006 at ETSAB. She is a member of the Committee of Experts of the European Prize for Urban Public Space (2014); she collaborated with the Korean Pavilion of the Venice Biennial in 2014, was awarded the Golden Lion, and is part of the Research Group in Current History at UAB. Her publications include the book *Corea del Norte: Utopía de hormigón; arquitectura y urbanismo al servicio de una ideología* (written with Roger Mateos, 2012). She is author of the blog *La ciudad socialista*.

Isaki Lacuesta (Girona, 1975) is a film director and screenwriter, winner of the Golden Shell at the International Film Festival of San Sebastian for *Los pasos dobles* (2011). He was also awarded the Gaudí Prize for Best Foreign Language Film and Best Screenplay for *Los Condenados* (2009). In 2012 he won the National Film Award granted by the Government of Catalonia. His work was exhibited at the retrospective of the National Gallery in Washington in 2013. He is co-curator of the exhibition *RCR Arquitectes: Papers*, which is currently showing at Arts Santa Mònica. Lacuesta has done audiovisual work complementing drawings and sketches for the architectural firm RCR.



L'INSTITUT RAMON LLULL

The project presented by the **Institut Ramon Llull** was chosen by an independent selection jury chaired by the architect Carme Pinós, on the basis of **open competition**.

Aftermath_Catalonia in Venice. Architecture beyond architects is Institut Ramon Llull's third participation in the Collateral Events section of the International Architecture Exhibition of La Biennale di Venezia, after its fourth participation in the International Art Exhibition of La Biennale di Venezia.

The Institut Ramon Llull is a public sector consortium established in 2002 with the purpose of promoting the Catalan language and culture in overseas countries. To that end it provides international visibility for writers and artists, promotes cultural exchange, and supports Catalan language and literature studies at universities. The consortium's current members are the Catalan Government and the Municipality of Barcelona.

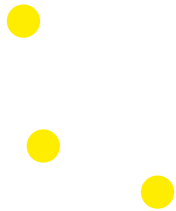
A PROJECT WITH CORPORATE SPONSORSHIP

Concerning the associate companies the project has had two as main sponsors: Cricursa and Klein. Cricursa is a curved and flat architectural glass company, found today in many of the world's landmark works. Their participation in the project consists of the supply of various pieces of curved and flat glass both inside the exhibition and on the façade. Klein is a company that develops high quality subsection systems for different materials in the architecture and construction sectors and is a referent all over the world, which will contribute to the Catalan project with upper subsection systems and lower wedges.

Other sponsors of the project are **Flexbrick**, a company that manufactures a ceramic fabric made from a flexible structure known under the trade name "flexbrick"; in the exhibition it will be used to separate the spaces; **Lamp**, a technical and architectural lighting company with an international presence that will provide the lighting for "Aftermath_Catalonia in Venice", creating different sections; **Figueras**, specialists in the design and manufacture of top range seats for public spaces, collaborating with the cession of the "Biennale" model chairs, designed by the architect Josep Ferrando, and **Cosentino**, which produces and distributes high added value innovative surfaces for the worlds of architecture and design. Cosentino will contribute to the identification of each of the projects exhibited through the printing of smooth surfaces manufactured with the new material Dekton®.

Links:

Cricursa: www.cricursa.com
Klein: www.klein-europe.com
Flexbrick: www.flexbrick.net
Lamp: www.lamp.es
Figueras: www.figueras.com
Cosentino: www.cosentino.es



ORGANIZATION AND PRODUCTION
Institut Ramon Llull

CURATORS
Isaki Lacuesta, Jaume Prat, Jelena Prokopljević

EXHIBITORS
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 Colldefors, 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
Saint-Roch Parking Garage: Archikubik (Marc Chalamanch, Miquel Lacasta, Carmen Santana)
Food Distribution Center - Campclar: NUA Arquitectures (Maria Rius, Arnau Tiñena, Ferran Tiñena)
Can Batlló: LaCol, architects' cooperative and the Can Batlló community

INTERIOR DESIGN
Jaume Prat, Jelena Prokopljević, Isaki Lacuesta

GRAPHIC DESIGN
Toormix

FURNITURE DESIGN
Josep Ferrando – cadira Biennale
vora arquitectura – Taulacreu

EXECUTIVE PRODUCTION
Museu d'Art Contemporani de Barcelona, MACBA.

EXHIBITION COORDINATION
Carlota Gómez

COORDINATION IN VENICE
Tamara Andruszkiewicz

AUDIOVISUAL COORDINATION
Albert Coma

AUDIOVISUAL PRODUCTION
La Termite Films

TRANSLATIONS
Tiffany Carter i Tiziana Camerani

WEBDOC TRANSLATIONS
Pablo Harguindey, Meme March

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

PUBLIC RELATIONS
Mahala. Mahala Alzamora. Alexandra Mitjans

AFTERMATH_CATALONIA IN VENICE ARCHITECTURE BEYOND ARCHITECTS

OPENING TIMES
Opening May 27th at 17:30.
May 28th to November 27th from 10 a.m. to 18h p.m.
Closed Mondays (except May 30th, September 5th, October 31st and November 1st)

ADDRESS
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