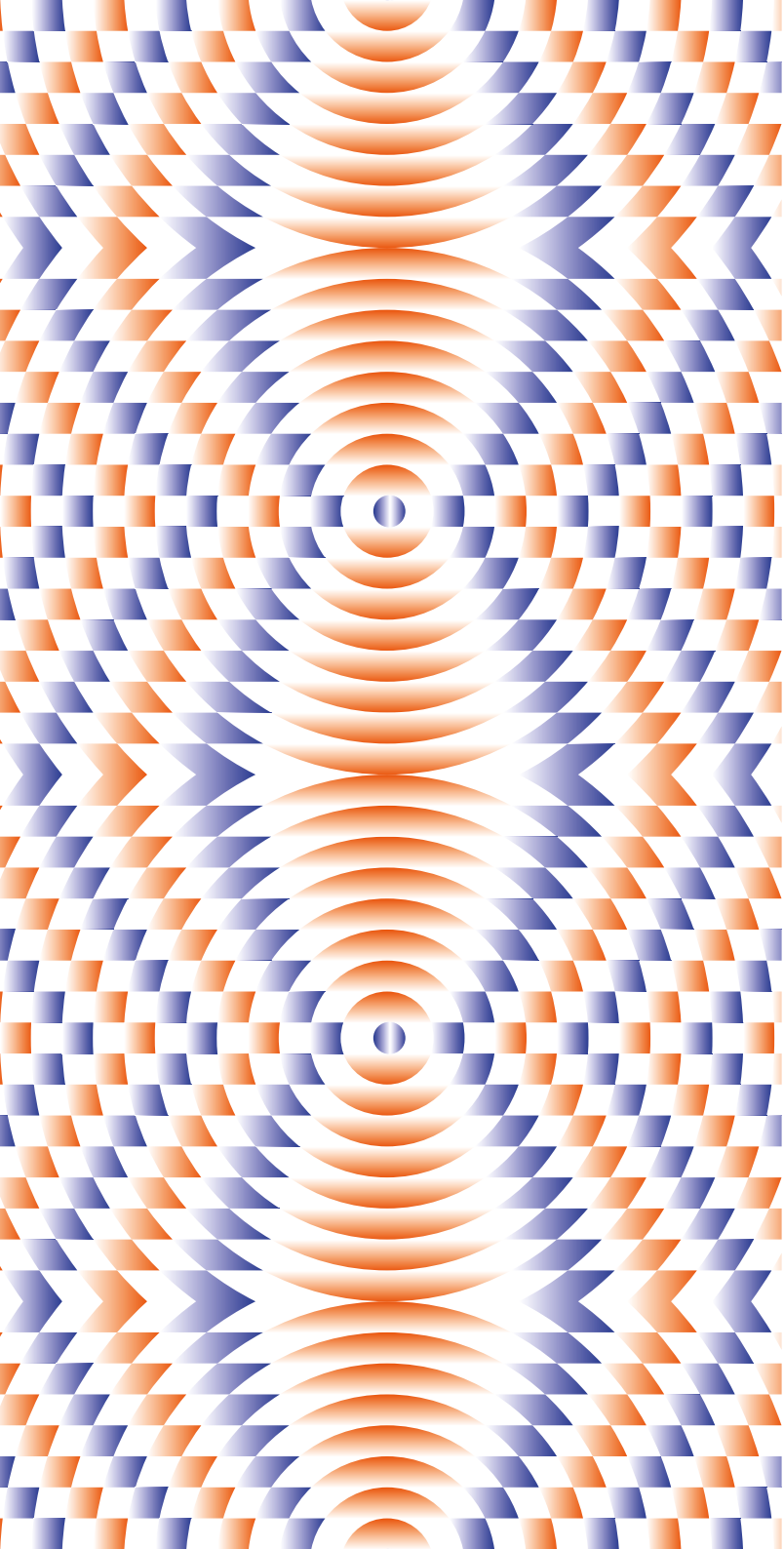


Cultures d'Avenir

Barcelona,
19—23 November 2024



WELCOME

For this final stage of the **Cultures d'Avenir** programme, we propose an exploration of the city's materiality – its breath and its bones. Across a series of sessions, we will engage with questions that will inquire not only into how cities are constructed, but what they are made of, how they function within larger networks, and the broader impacts they create that extend well beyond their borders. Barcelona will serve as a case study and an entry point into broader questions relevant to urban spaces worldwide.

The exploration will begin locally, with an immersive tour of the Raval neighbourhood in which we will dissect a concrete example of the ties between architecture, social life and evolving urban identity. Here, we will move from the map to the territory, from the city's landscape to the stories embedded within it.

This will be followed by a deeper exploration of cities' metabolisms – their infrastructures and driving forces, the underlying processes that sustain their lives. Key questions will include extraction and consumption, transportation and food distribution, and cities' global connections. From these perspectives, the sessions will invite reflection on what cities reveal about human interaction with nature, each other, and with technology.

This journey will take us from the visible to the invisible, from narratives we create around cities to the realities they embody. Examining both physical and social structures, the sessions will question how these elements shape and are shaped by the collective imagination. How will our perceptions, myths and ideals influence urban development and, in turn, the ways we inhabit and remember these spaces?

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		TUESDAY 19-NOV	WEDNESDAY 20-NOV	THURSDAY 21-NOV	FRIDAY 22-NOV	SATURDAY 23-NOV
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10.00						CLOSING SESSION and What's to come (Aula 3 CCCB)
10.30						
11.00						
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13.00			LUNCH (Flax & Kale)	LUNCH (Flax & Kale)	LUNCH (Flax & Kale)	
13.30						
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15.00						
15.30			15.45 SCREENING <i>Bliss Point (25')</i> Gerard Ortín (Teatre CCCB)	WORKSHOP <i>Depths Of The Cloud</i> with Marina Otero (Aula 3 CCCB)	SCREENING SESSION 2 with Violeta Kovacsics, Alba Cros, Romain Rampillon, Feda Wardak (Auditori MACBA)	
16.00						
16.30						
17.00			WORKSHOP <i>City Pulse: Urban</i> <i>Metabolisms Through</i> <i>Moving Images</i> with Gerard Ortín (Aula 3 CCCB)			
17.30						
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18.30						
19.00						
19.30						
20.00						

20 NOVEMBER. 9.30 H. AULA 3 CCCB

READING BARCELONA

THE CCCB AND THE RAVAL NEIGHBOURHOOD

Introduction by **Judit Carrera**.

The CCCB opened its doors for the first time back in 1994, right after the Olympics, in El Raval neighbourhood, one of Barcelona's most diverse, dense, and fragile areas. Ever since, this location has permeated and inspired the CCCB's program in many ways.

El Raval has consistently anticipated and propelled some of the key transformations of Barcelona and concentrates today some of its most relevant challenges.

GLOBAL CITY, LOCAL CITY

Walk with **David Bravo**.

Local governments are widely considered to have been too weak in regulating the large corporations of global capitalism. However, at the local scale, the activities of these companies depend to a large extent on physical, publicly owned infrastructures. In other words, the private sector is much more public than it appears to be. In Barcelona, it is possible to get a very tangible, street-level look at the extent to which many urban infrastructures act to favour the activities of the most polluting and inequality-generating mega corporations. Vehicle manufacturers, for example, would sell fewer cars if there weren't so many municipal car parks and if 60% of streets weren't given over to parking. Tour operators, for their part, are able to use facilities such as the port's cruise terminals, an airport that they want to turn into a transoceanic hub, and several luxury hotels built on public land. However, the most paradoxical public backing is probably that given to the real estate sector, especially when we consider that lack of access to housing is becoming the most crucial problem for increasingly large numbers of Barcelona's population. The good news is that putting public policies at the service of responding to social and environmental emergencies is easier than it might seem. We just have to start showing citizens with the ways in which these policies threaten the common good and offer them the tools to find alternatives.

Judit Carrera. Director of the CCCB

She graduated in Political Science at the Universitat Autònoma de Barcelona (UAB) and earned an Advanced Studies Diploma at the Institut d'Études Politiques-Sciences Po in Paris. In that city, she worked in the analysis and prospection office of the UNESCO and, before directing the CCCB, was the driving force and head of the Centre's Thought and Debate programme. With over 25 years of experience in the field of culture and international relations, she has promoted European projects and collaborated with institutions such as the Centre Pompidou in Paris, the Haus der Kulturen der Welt in Berlin, the Open Society Foundation, the Rolex Foundation, the British Academy, the London School of Economics, the European Time to Talk network, the Collège d'Études Mondiales in Paris, the BSC, ICREA and the PEN Català.

David Bravo. Architect. Former secretary of the Prize Jury (2010-2018).

David Bravo is part of the interdisciplinary team responsible for the ATRI Strategy, which offers cities tactical housing systems against gentrification. He has worked at the Barcelona City Council in developing a crosswise strategy against gentrification (2016-2019) and was curator of the cycle *Bye bye car! | How to free Barcelona from private vehicles?* at the Sala Beckett theatre in 2018.

Since 2003, he has been working with the Centre of Contemporary Culture of Barcelona (CCCB) on the European Prize for Urban Public Space as secretary of the jury and, editor. He has directed for Spanish public television (RTVE) the documentary *Europe City* (2012), which upholds the validity of the European model of the city, and was curator of *Piso piloto* (2015), an exhibition presenting the right to housing which was shown simultaneously at the CCCB and the Museum of Antioquia in Medellín (Colombia). He has taught, inter alia, at the Barcelona School of Architecture (ETSAB-UPC), the Sert School of the Architects' Association of Catalonia (COAC), in the Master's Degree in City and Urban Planning of the Open University of Catalonia (UOC), in the ELISAVA School of Design, and in the Master's Degree in Architecture and Urban Culture in Metropolis.

20 November. 15.30 h. Aula 3 CCCB

CITY PULSE:

URBAN METABOLISMS THROUGH MOVING IMAGES

Workshop by Gerard Ortín Castellví.

This session will delve into urban metabolisms, exploring cities as interconnected systems of energy, materials and waste. Through a series of practical examples, we will look at how moving images, understood as another kind of metabolism, can shape our perception of urban environments, revealing some of their pulses, transformations and networks.

We will begin with the screening of *Bliss Point* (2023, 26 min), both as a case study of how urban life is informed by the circulation of food, and as a prompt to discuss practice and research methods. The first part of the workshop will explore the use of the “anecdote” and its potential for artistic practice. Holding “the tension between the real and the constructed,” anecdotes are “useful for explicitly incorporating the performativity of research—i.e. the way that research is not a mere reflection of something [...] out there, but is instrumental in, and a feature of, the ‘making of out theres’” (Michael, 2012). We will discuss and share potential “anecdotes” and the ways in which they can shape and situate ourselves and our projects. The second part will focus on the making of *Bliss Point* by looking behind the scenes of food distribution networks. From lean platforms that set up ghost kitchens for food delivery, to animal scavengers foraging in the waste of urban excess, we will focus on the ways in which technology, ecology and the urban intersect.

Gerard Ortín Castellví is an artist, filmmaker and researcher.

After completing an MFA at the Sandberg Instituut (Amsterdam), he did an MA in Artists' Film and Moving Image at Goldsmiths, University of London, where he is currently a PhD candidate. He is a mentor on the UCL Creative Documentary by Practice MFA and has been a tutor on the MA Art & Ecology (Goldsmiths). His work has been shown in places including the Tate Modern (London), Whitechapel Gallery (London), Fundació Joan Miró (Barcelona), Centre Georges Pompidou (Paris), Anthology Film Archives (NY), Venice Architecture Biennale (Venice), and in festivals including Visions du Réel (Nyon), Open City Film Festival (London), Cinéma du Réel (Paris), KVIFF (Karlovy Vary), HKIFF (Hong Kong) and Berlinale (Berlin).

Recommended readings ([link](#))

- Michael, Mike. ‘Anecdote’. In *Inventive Methods the Happening of the Social*, edited by Nina Wakeford and Celia Lury. *Culture, Economy and the Social*. London: Routledge, 2012.
- Nuño Guitart, Júlia. ‘Digital Autonomia’. In *Militant Media 2*, 140–49. *Militant Media: Centre for Research Architecture 2*. Leipzig: Spector Books CRA Press, 2024.
- Barua, Maan. ‘The Metropolis and Metabolic Life’, 2024. <https://doi.org/10.17863/CAM.106711>
- Wagner, Beny. ‘Eat the Camera, Feed the Screen’. *E-Flux Journal*, February 2023, #133 edition. <https://www.e-flux.com/journal/133/516693/eat-the-camera-feed-the-screen/>

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21 November. 9.30 h. Auditori CCCB

SCREENING SESSION 1

With **Violeta Kovacsics**, **Alba Cros**,
Romain Rampillon, **Feda Wardak**.

Violeta Kovacsics. Film critic and lecturer.

Violeta Kovacsics is a film critic, Doctor of Communication and lecturer at the cinema school ESCAC and the Universitat Pompeu Fabra. She has contributed to several collective works, coordinated the book *Very Funny Things*. Nueva Comedia Americana (Donostia Festival) and is the author of *50 maneras de morir*. Cine negro y poética de la fatalidad (UOC). She has been a member of the selection committee and is now responsible for the journal and catalogue of the Sitges International Film Festival and is a programming consultant for the Mannheim-Heidelberg Film Festival. She is a regular contributor to the Catalunya Ràdio programme *La Finestra Indiscreta* and a member of the editorial board of *Caimán Cuadernos de Cine* magazine. She was the first woman to chair the Associació Catalana de l'Espectacle Cinematogràfic (ACCEC, Catalan Film Writing Association).

Alba Cros. Filmmaker and photography director.

Born in Barcelona in 1991, she has developed She is the co-director of the documentary *Alteritats* (2023), with Nora Haddad, nominated for the 2024 Gaudí Awards and won the Ciutat de Barcelona Award. She co-directed *Les amigues de l'Àgata* (2015) and has created both fiction and documentary pieces, including *Ferides and Anhel de llum* (2023) for *City Symphonies* (CCCB and Dones Visuals), premiered at IDFA. She worked on the photography team for *Las novias del sur* (2024) by Elena López Riera, premiered at Cannes, and as director of photography for *La amiga de mi amiga* (2022) by Zaida Carmona, premiered at Rotterdam. She is a board member of the Catalan Film Academy, an associate lecturer at Pompeu Fabra University, and a filmmaker in Cinema en Curs, a program that brings film education to public schools. She is currently working on her upcoming projects, exploring the boundaries between fiction and documentary.

As a filmmaker interested in exploring the intimacies and complexities of human relationships, her work seeks to reveal moments of authenticity and vulnerability, especially within LGTBIQ+ community dynamics."

22 November. 15.30 h. Auditori Meier MACBA

SCREENING SESSION 2

With **Violeta Kovacsics**, **Alba Cros**,
Romain Rampillon, **Feda Wardak**.

Romain Rampillon is a filmmaker, director of photography and film producer.

His work explores the relationships that people weave with their environments, on both the personal and political levels. His cinematic research often focuses on the experience of seasons, interspecies relationships and so-called natural events. He co-directed *Paris, un jour de Mai* with Vanya Chokrollahi in 2023, also co-directed *Jusqu'ou, la forêt* (currently in post-production) with Feda Wardak, and is currently filming his next two projects.

As a director of photography, he is interested in hybrid cinematic creations in collaboration with filmmakers and artists, questioning original frameworks that blend fiction and documentary. Alongside Anisia Uzeyman and Saul Williams, he shot the Afrofuturist musical *Neptune Frost*, which was selected for the Cannes Directors' Fortnight in 2021. He began his career in film as a camera assistant on films by directors including Pierre Schoeller, André Téchiné and Eric Baudelaire. He graduated from the Institut d'Études Politiques de Paris in 2014 and the École Normale Supérieure Louis-Lumière in 2017. He is also the co-founder of the production company *Avant la Nuit*.

Feda Wardak is a French-Afghan artist, architect-builder and independent researcher based in Paris.

His work focuses on the impact of imperialist and liberal dynamics on inhabited environments. He is interested in the effects of war in the Afghan tribal areas, the demolition of social housing neighbourhoods in the suburbs of Paris, water management policies and the consequences of extractivism on landscapes and life. His artistic work allows him to operate on landscapes to reveal the violence that affects them. Systemic and unseen forms of violence gradually contribute to the pollution, transformation and, ultimately, the disappearance of entire ecosystems. Confronted with these critical situations, Feda Wardak distinguishes between what is considered to be "fair" and what is deemed to be "legal." He defends his artistic creations as instruments of jurisprudence that seek to challenge and reform the existing legal framework. He expresses his artistic vision through various media, including monumental landscape pieces, films, choreographic performances and the creation of new spaces such as the school of know-how, art and education centre. Feda Wardak graduated in architecture in 2015 from ENSA Paris-Belleville, where he currently teaches. His work has been presented in various biennials such as Venice, Dhaka, Lagos, Chicago, Lyon and exhibitions in Paris, Geneva, Dunkirk and Afghanistan.

21 November. 15.30 h. CCCB

DEPTHS OF THE CLOUD

Workshop by **Marina Otero Vezier**.

This session explores the territorial dynamics and often overlooked spaces and bodies that sustain the consumption patterns of metropolitan centres. It focuses on the digital infrastructure that underpins our data-driven urban life – from seamless interactions with digital screens to the connected, low-latency futures emblematic of metropolitan existence. These conveniences come at the cost of destructive practices of extraction, energy consumption and the relentless pursuit of productivity and profit, leading to environmental degradation and the dispossession of communities worldwide, whose territories and bodies are rendered disposable in the name of progress.

Marina Otero Vezier is an architect and researcher.

She is a Dean's Visiting Assistant Professor at GSAPP Columbia University, New York, where she directs Data Mourning, an educational initiative focused on the intersection between digital infrastructures and climate catastrophe, at the invitation of Dean Jaque. In 2022, Otero received Harvard's Wheelwright Prize for a project on the future of data storage. She collaborated with the DIPC Supercomputing Centre to develop alternative data storage models such as the Computational Compost project, presented for the first time at Tabakalera. Otero was also invited by the Chilean Ministry of Science, Technology, Knowledge and Innovation to participate as an expert in the development of Chile's first National Plan for Data Centres, together with Resistencia SocioAmbiental-Quilicura and other local communities and activists on the front line of the fight against extractivism. Otero is the author of *En las Profundidades de la Nube* (2024), a book about data storage and sovereignty in the age of AI. The book proposes new paradigms and aesthetics for data storage, integrating architecture, preservation and digital culture. Since 2023, Otero has been a member of the Architecture Advisory Committee of the Museo Nacional Centro de Arte Reina Sofía (MNCARS) in Madrid. She has been a member of the Alumni Board of Columbia GSAPP since 2023. Otero studied at TU Delft, ETSA Madrid and Columbia GSAPP. In 2016, she received her PhD from ETSA Madrid.

Activity to prepare the session

Reflect on your digital practices of storage (in phone, computer, "cloud services" hard disks, etc.), we will have a look at what we store and where, and reflect on how we decide what to save and what to delete daily.

22 November. 15.30 h. CCCB

SONIC ATTUNEMENTS

Workshop by **Filipa Ramos**.

We will discuss the connections between a project inspired by a Medieval text and how it bridges an ancient and a contemporary sensibility towards nature and ecology, and how it connects the literary imaginary of an early world with the current context and the transition zones between natural parks and urban settings.

Motivated by a medieval text in which talking animals demand interspecies justice, artist Carlos Casas' installation *Bestiari*, presented at the 2024 Venice Biennale, creates a hypnagogic environment traversed by the sounds and images of creatures from the real and imagined Catalonia. Based on his experience as curator of the project, he will reflect on how *Bestiari* dialogues with a medieval book, *The Dispute of the Donkey*, which tells how animals, tired of being mistreated, put humanity on trial, challenging anthropocentrism through nineteen arguments that address such matters as spatial orientation, kinship, architecture and political organisation. We will discuss how *Bestiari* pays tribute to the animals of the medieval text by featuring dreamlike sounds and images of various animals through Ambisonics 3D infrasound spatialisation, presenting frequencies that propitiate sensorial modes of interspecies discovery and closeness.

Filipa Ramos, PhD, is a writer and curator. She is Lecturer at the Arts Institute of the HGK/FHNW, Basel. Her research focuses on how contemporary art engages with nature and ecology. Ramos is curator of the Art Basel Film sector and a founding curator of the online artists' cinema Vdrome. Current projects include *Bestiari*, the Catalan piece presented at the 2024 Venice Biennale and the arts, humanities and science festival *The Shape of a Circle in the Mind of a Fish* (since 2018, with Lucia Pietroiusti). In 2024, she curated *Songs for the Changing Seasons* for the 1st Klima Biennale Wien (with Lucia Pietroiusti), in 2022, *Persons Personne Personen* at the 8th Biennale Gherdëina (with Lucia Pietroiusti). In 2021, she co-curated *Bodies of Water* at the 13th Shanghai Biennale (with Andrés Jaque, Lucia Pietroiusti, Marina Otero Verzier and Mi You). Ramos has been Editor-in-Chief of *e-flux criticism* (2013-20), Associate Editor of *Manifesta Journal* (2009-11) and has contributed to Documenta 13 (2012) and 14 (2017). She is the author of *Lost and Found* (Silvana Editoriale, 2009) and editor of *Animals* (Whitechapel Gallery/MIT Press, 2016). Her upcoming book, *The Artist as Ecologist*, will be published by Lund Humphries in 2024.

Activity to prepare the session

It is important to read the publication *Bestiari* you can find in the suggested readings and that you bring a phone or any device that allows you to record sound in public space.

Suggested readings

- [Publication of *Bestiari*](#), the project for the Catalan Pavilion.
- Antoine Bertin's [The Edge of the Forest](#) emissions on NTS, in particular [this](#) one, which combines field recordings from around the city of Yamaguchi in Japan with sonifications of plant DNA collected in the same locations.
- David G. Haskell, [When the Earth Started to Sing](#) podcast episode for *Emergence Magazine*.
- [Talk](#) by Karen Bakker, *The Sounds of Life: How Digital Technology is Bringing us Closer to Nature*.
- [Audio Sample](#) of Karen Bakker's book *The Sounds of Life*.
- Short [interview](#) with Jana Winderen.
- The [intro](#) of Alexis Pauline Gubook *Dub*.

Main Venue

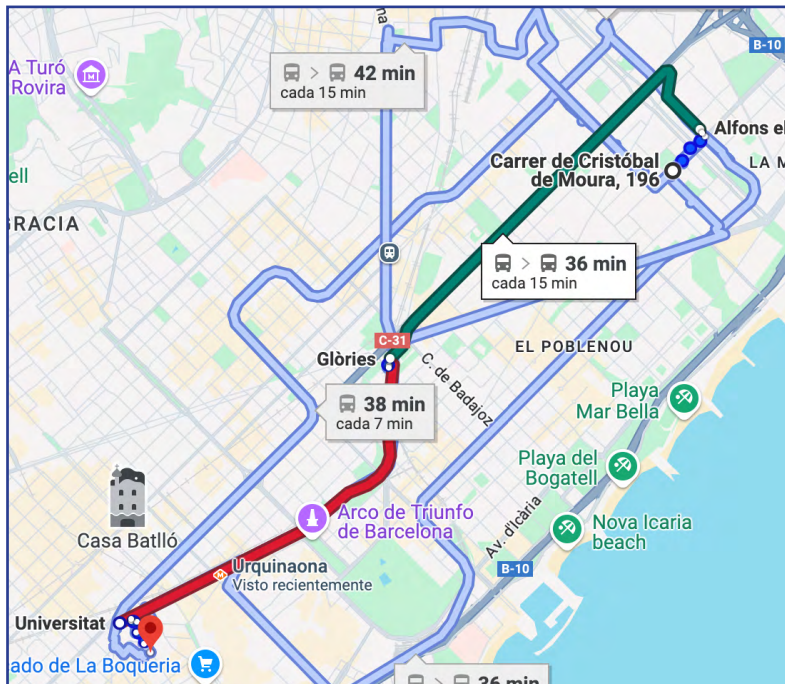
Centre de Cultura Contemporània de Barcelona (CCCB)

Montalegre, 5

How to get there: [link](#)

How to get to the CCCB from the Aparto Cristobal de Moura:

[Google Maps link](#)



Transport

We recommend you buy a public transport ticket, in order to move from the accommodation to CCCB, you can buy one online or at the underground stations:

T casual [more info](#)

- Number of journeys: 10
- Price: €12.15

Restaurant Flax & Kale

Carrer dels Tallers, 74b

How to get there: [Google maps link](#)



Accommodation

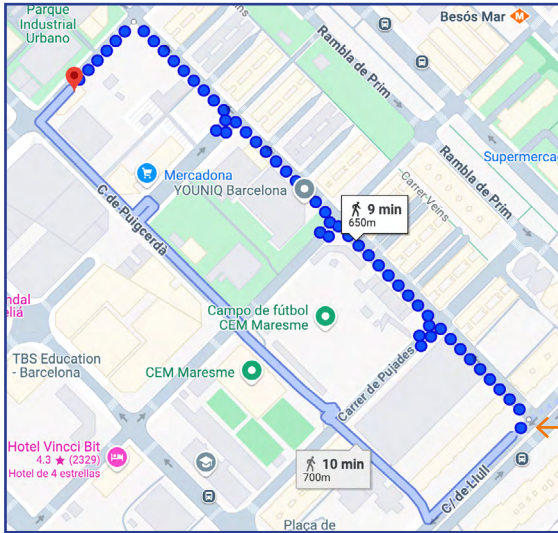
Aparto Cristobal De Moura

Carrer Cristobal de Moura, 196

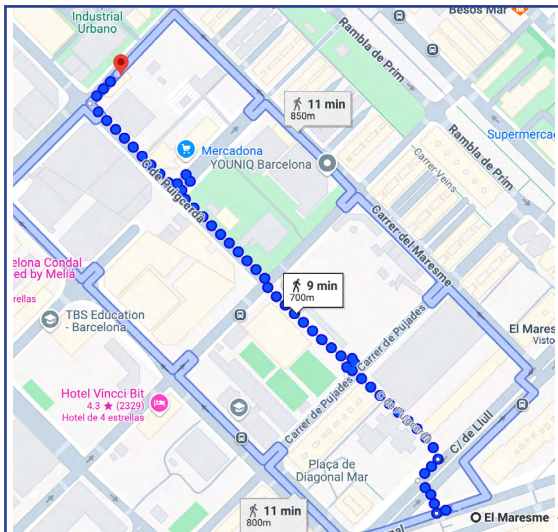
How to get there: [Google Maps link](#)

Metro. L4. Yellow line. El Marresme-Fòrum

Tram. T4. El Maresme.



Metro
El Maresme-Fòrum



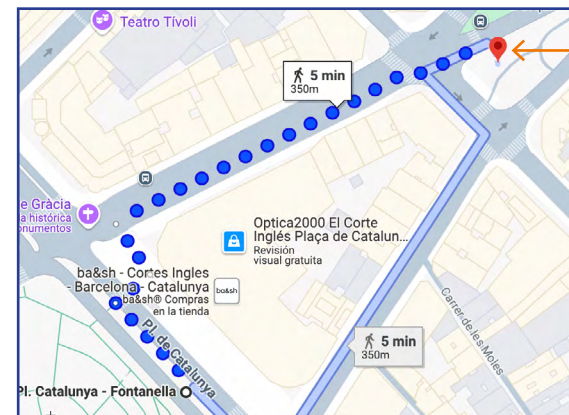
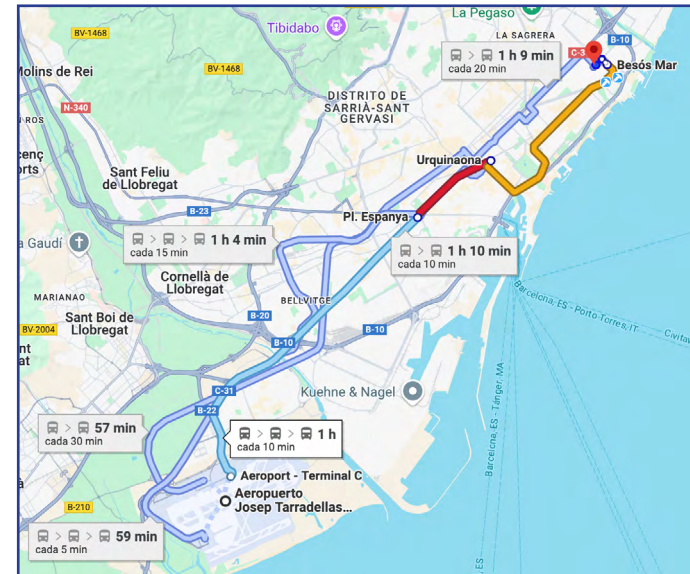
Tram
El Maresme

How to get from the airport to **Aparto Cristobal De Moura**

How to get there: [Google Maps link](#)

The easiest and shorter way is to take the **Aerobus** to Plaça Catalunya, and then take the **L4 metro** (yellow line) in Plaça Urquinaona to El Maresme-Fòrum.

You can also take the regular bus line number 46, which stop is close to the Aerobus, which also stops in Plaça Catalunya. It takes longer since it has many stops.

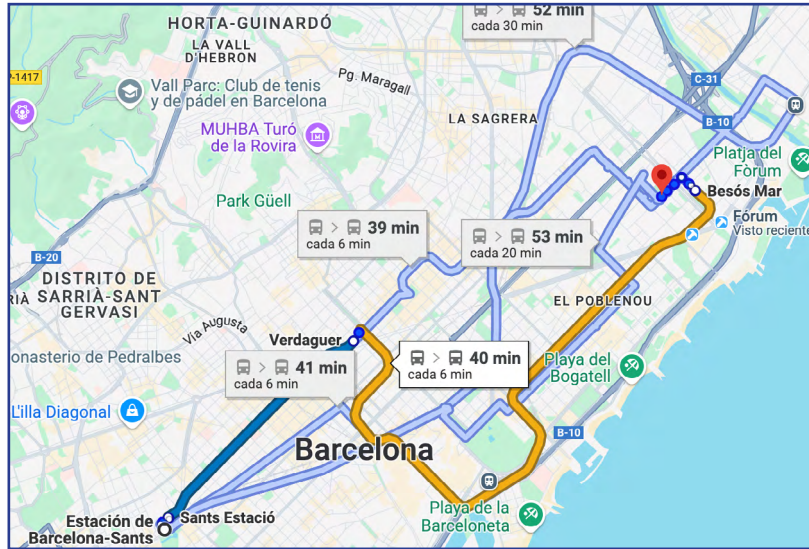


Metro L4
Urquinaona

How to get from **Sants train station**
to **Aparto Cristobal De Moura**

How to get there: [Google Maps link](#)

The easiest way is to take the L5 metro (blue line) to Verdaguier,
and transfer to L4 metro (yellow line) to El Maresme-Fòrum or
to Besós Mar.



CCCB

The CCCB is a multidisciplinary cultural centre that deals with the key challenges of contemporary society through different languages and formats, with an extensive programme that includes major thematic exhibitions, series of conferences and literary meetups, film screenings and festivals.

[More info \(link\)](#)

The exhibitions you can currently visit are:

Agnès Varda. Photographing, Filming, Recycling

Agnès Varda was a photographer, artist and filmmaker, and a pioneer of the *Nouvelle Vague*. The exhibition traces the life, work and fascinating stories of a free, modern creator who was committed to her political and social environment.

[More Info \(link\)](#)

Amazons. The Ancestral Future takes us into the immense natural and cultural richness of the territory, cities and indigenous communities of the Amazon to discover the art, the thinking and the huge ecological impact of a region that is central for the future of the planet.

[More Info \(link\)](#)

L'Alternativa 2024. 31th Barcelona Independent Film Festival

The Barcelona Independent Film Festival, l'Alternativa, is now in its 31st year. For over three decades it's been promoting creative independence, diversity, innovation, freedom, commitment and thought-provoking reflection, with the CCCB as its indispensable main venue, alongside the Filmoteca de Catalunya and Maldà cinemas. This year the Festival will hold events onsite at the CCCB from the 14th to the 22nd of November.

[More info \(link\)](#)

Some films you might be interested in:

- 19/11 | 20h *Ivo, Eva Trobisch*
- 20/11 | 21h *International Short Films II: Downfalls*
- 21/11 | 21h *Apple Cider Vinegar*
- 22/11 | 19.30h *Isaki Lacuesta Short Films*

Articket

We will provide you with this ticket that allows you to visit 6 museums: MNAC, Museu Picasso, MACBA, CCCB, Museu Tàpies, Fundació Joan Miró.

[More info \(link\)](#)

Manifesta

From the 8th of September to the 24th of November 2024, Manifesta, the European Nomadic Biennial, comes to the metropolitan region of Barcelona for its 15th edition. Through artistic interventions in prominent historical venues and industrial sites never before opened to the public, Manifesta 15 seeks to decentralise the cultural infrastructure of Barcelona and its surrounding cities.

[More info \(link\)](#)

CULTURES D'AVENIR

Barcelona, 2024