BLOCK 01 TITLE 01

FOODSCAPES

BLOCK 02 FOOTNOTE

[1] This text is part of the book "Synergetic Stew: Explorations in dymaxion Dining"; a surprise gift for Buckminster Fuller on the occasion of his eighty-sixth birthday on July 12, 1981. A more recent reference to this text appears in the book "Cooking Earth" by the food platform Black Almanac.

BLOCK 03 SUBTITLE

SPANISH PAVILION 18TH VENICE ARCHITECTURE BIENNALE

PS, AND THEY FINAL-
SEPARATE OUT, GO
Y, AND SO FORTH. BUT IN A VERY FAST ACCELERAT-
OME TOGETHER THAT YOU NOW HAVE ON BOARD
O FORTH WHEREAS A MONTH AGO IT WAS SOME AIR COM-
OMPLETELY DEPLOYED. I WANT YOU TO THINK OF YOUR-
D SOME WAY OF PUTTING TRACERS ON THE PICTURES, YOU
G CLOSER AND CLOSER TOGETHER AND, FINALLY, GETTING
S AND, TIGHTER AND TIGHTER, INTO CANS, INTO THE STORE,
U OR ME, TEMPORARILY BECOMING MY HAIR, MY EAR, SOME
BREAKS UP AND GOES OFF AND GETS BLOWN AROUND AS
EX PATTERN INTEGRITY WITH WHICH WE ARE BORN. "[1]

BLOCK 04 TITLE 02

SCHEDULE

PP. 01

FOODSCAPES SPANISH PAVILION 18TH VENICE ARCHITECTURE BIENNALE 2023 SCHEDULE

BLOCK 01
DESCRIPTION 01

THE TEXT YOU HAVE JUST READ WAS WRITTEN IN 1982
INVITE YOU TO THINK OF THE SETTINGS WHERE THESE SCENES
AND INFRASTRUCTURES THAT CONSTITUTE THEM. THINK OF
BREAKFAST HAS BEEN UNFOLDED INTO INGREDIENTS AND REA
POLITICAL CENTRALITY OF THIS SPACE IN OUR DOMESTIC ARCH
RETURN, STRATEGICALLY PLACED ON METICULOUSLY ORDEREI
CULINARY MATERIALISMS. FROM THERE, THINK OF THE ROADS A
REST AREAS, DISPERSED URBANISMS INHABITED BY NOMADIC A
FOOD TO THE AUTOMATED LANDSCAPES OF PORTS AND LO
THEM TO RETURN THEM TO THEIR PLACE OF ORIGIN. THINK C
TO WHICH THEY RETURN, SOFT URBANISMS DESIGNED TO INSTR
VEGETABLE, ANIMAL, MACHINE... – THAT ARE EXPLOITED THERE, AS
IMPLICATIONS OF THE PRODUCTIVE ARCHITECTURES THAT M
THEY ARE REABSORBED, AND OF THE ALMOST ALCHEMICAL PRO
ICAL AGAIN. ACKNOWLEDGE THE PHOTOSYNTHESIS, NITROGEN
ICAL AND CHEMICAL PROCESSES NECESSARY TO FOSSILISE THE

FOO

PES

BY EATING, W

IS A JOURNEY
THAT FEED TH
MESTIC LABORATORIES OF OU
OPERATIONAL LANDSCAPES TH

BLOCK 03 DESCRIPTION 02

AT A TIME WHEN ENERGY ISSUES ARE MORE RE
THE WAY WE PRODUCE, DISTRIBUTE, AND C
OLISES, AND TRANSFORMS OUR GEOGRA

BLOCK 04
ARROW 02

BLOCK 05 DESCRIPTION 03

THROUGH AN AUDIOVISUAL PROJECT FEATURIN
AND AN OPEN RESEARCH PLATFORM ENGAGED IN DIALOGUE WITH AU
CHITECTURAL CONTEXT OF SPAIN – EUROPE'S FOOD ENGI
SYSTEMS AND THE ARCHITECTURES THAT BUILD THEM. BY DO
SELVES ABOUT OTHER POSSIBLE MODELS; ONES CAPABLE OF

PP. 02

FOODSCAPES SPANISH PAVILION 18TH VENICE ARCHITECTURE BIENNALE 2023 SCHEDULE

01 SHORT FILMS

BLOCK 01
NUMBER 01

→ BLOCK 02 ARROW 01

PP. 04-22/ 27-29

BLOCK 03 TITLE 01
BLOCK 04 PAGES 01

02 TOTAL RECIPES

BLOCK 05 NUMBER 02

BLOCK 06 TITLE 02

BLOCK 07
ARROW 02

↘

BLOCK 08
PAGES 02

PP. 30-41

QR → PP. 23-26

BLOCK 09 TITLE 03

BLOCK 10 PAGES 03

03

BLOCK 11
ARROW 03

BLOCK 12
NUMBER 03

BLOCK 13
NUMBER 04

04 PUBLIC PROGRAM → PP. 42

BLOCK 14 TITLE 04

BLOCK 15
ARROW 04

BLOCK 16 PAGES 04
PP. 03

SHORT FILMS

BLOCK 02 DESCRIPTION 01

ALTHOUGH IT MAY SEEM OTHERWISE,

FOODSCAPES IS NOT ABOUT FOOD, BUT ABOUT THE SYSTEMIC,

POLITICAL, AND ECOLOGICAL IMPLICATIONS OF ITS PRODUCTION, DISTRIBUTION, AND CONSUMPTION, ALONG WITH THE OFTEN OVERLOOKED ARCHITECTURES AND INFRASTRUCTURES THAT ENABLE SUCH PROCESSES TO TAKE PLACE: SUPERMARKETS, GREENHOUSES, FARMS, KITCHENS, WAREHOUSES, LOGISTICS NETWORKS, COLD CHAINS, WASTELANDS.... INSTEAD OF THINKING OF ALL THESE "BASTARD ARCHITECTURES" AS STAND-ALONE ELEMENTS (I.E. FOOD SYSTEM ARCHITECTURE), WE ADVOCATE CONSIDERING THEM AS A COHERENT WHOLE (I.E. THE FOOD SYSTEM AS ARCHITECTURE) – A METABOLIC DISTRIBUTED MEGASTRUCTURE THAT MEDIATES THE MOLECULAR REASSEMBLY OF TERRESTRIAL LANDSCAPES INTO SENTIENT BIOLOGICAL AGENTS:

US.

BLOCK 03 DESCRIPTION 02

BUT IF IT IS THE CASE THAT THE WHOLE AGRI-FOOD SYSTEM IS AN ARCHITECTURE, THEN WHAT IS ITS ANATOMY?

01 ↘

BLOCK 04 NUMBER 01
BLOCK 05 ARROW 01

BLOCK 06 EPISODE 01
EPISODE ONE
DIGESTION
BLOCK 07 TITLE 01

BLOCK 08 NUMBER 02

02 →

BLOCK 09 ARROW 02
BLOCK 10 EPISODE 02
EPISODE TWO
CONSUMPTION

BLOCK 11 TITLE 02

BLOCK 12 EPISODE 03
EPISODE THREE
DISTRIBUTION ← 03

BLOCK 13 TITLE 03
BLOCK 14 ARROW 03
BLOCK 15 NUMBER 03

04 ↘

BLOCK 16 NUMBER 04
BLOCK 17 ARROW 04
BLOCK 18 EPISODE 04
EPISODE FOUR
PRODUCTION

BLOCK 19 TITLE 04

BLOCK 20 EPISODE 05
EPISODE FIVE
FOUNDATION ← 05

BLOCK 21 TITLE 05
BLOCK 22 ARROW 05
BLOCK 23 NUMBER 05

BLOCK 24 DESCRIPTION 03

FOODSCAPES

CENTRES AROUND AN AUDIOVISUAL PROJECT THAT COMPRISES FIVE SHORT FILMS, ONE FOR EACH OF THE CONSTITUENT LAYERS OF THE AGROLOGISTIC PROCESS. EACH OF THESE EPISODES IS BOTH SELF-CONCLUSIVE AND INTERDEPENDENT, FORMING A SORT OF NON-LINEAR NARRATIVE THAT CAN BE EXPERIENCED IN MULTIPLE ORDERS AT THE VIEWER'S DISCRETION.

BLOCK 25 ARROW 06 ↓

BLOCK 26 DESCRIPTION 04

MADE AD HOC FOR THE PAVILION, EACH SHORT FILM HAS BEEN DIRECTED AND PRODUCED BY A DIFFERENT INTERDISCIPLINARY TEAM OF ARCHITECTS AND FILMMAKERS.

01 EPISODE ONE DIGESTION

BLOCK 01 NUMBER

BLOCK 02 EPISODE

BLOCK 03 ARROW 01

BLOCK 04 TITLE

BLOCK 05 DESCRIPTION 01

WHEN WE EAT, WE ARE NOT THE ONLY ONES INVOLVED IN THE PROCESS OF DIGESTION. THE UN ESTIMATES THAT AROUND 17% OF THE FOOD WE PRODUCE ENDS UP IN THE BIN.

BLOCK 06 ARROW 02

BLOCK 07 DESCRIPTION 02

HERE, ALONGSIDE THE BY-PRODUCTS OF OUR OWN DIGESTIVE PROCESSES, OUR LEFTOVERS BEGIN AN INVISIBLE JOURNEY, WENDING THEIR WAY THROUGH THE UNDERGROUND BOWELSS OF OUR CITIES. IT IS IN THESE HIDDEN PLACES THAT THE CONTRACTS BETWEEN URBAN SPACES AND THE ECOLOGIES THAT SUSTAIN THEM ARE ESTABLISHED.

BLOCK 08 ARROW 03

BLOCK 09 ARROW 04

BLOCK 10 DESCRIPTION 03

IN THIS CHAPTER, WE WILL DELVE INTO THE INVISIBLE JOURNEY TAKEN BY OUR FOOD WHEN WE DISCARD IT AS WASTE. WE WILL EXPLORE THE INTRICATE, OFTEN HIDDEN INFRASTRUCTURES THAT MANAGE AND METABOLISE THESE MATERIALS, REVEALING THE COMPLEX ENTANGLEMENTS OF URBAN AND ECOLOGICAL SYSTEMS UNDERPINNING OUR DAILY LIVES.

BLOCK 11 TEAM

A PROJECT BY ELII [ARCHITECTURE OFFICE] + MARíA JEREZ

ELII [ARCHITECTURE OFFICE]

BLOCK 12 BIO 01

ELII is an architecture firm founded in Madrid in 2006 by Uriel Fogué, Eva Gil, and Carlos Palacios. Their professional practice also encompasses teaching and research, and the firm has received international recognition from various media outlets and institutions. They teach at the Escuela Técnica Superior de Arquitectura de Madrid (ETSAM, UPM) and have been visiting lecturers at the École Polytechnique Fédérale de Lausanne (EPFL). elii was present in the Spanish Pavilion at the 15th Venice Architecture Biennale (which earned the 2016 Golden Lion). Among other awards, two of their works have been selected for the European Union Prize for Contemporary Architecture - Mies Van Der Rohe Award (2015, 2019). They received First Prize from the College of Architects of Madrid (2017) and have won the COAM Prize for various projects on another five occasions (2018, 2017, 2016, 2013, 2011, 2006). They were also awarded the FAD Award (2020, 2005 - Opinion Award) and three of their other works made the FAD shortlist of finalists and selected projects (2017, 2018, and 2020). Their work Yojigen Poketto was selected as one of the 20 visionary domestic spaces of the last 100 years at the exhibition Home Stories 100 Years, 20 Visionary Interiors at the Vitra Design Museum in Weil am Rhein (2020). They are the authors of several books: Super Petites Maisons (EPFL, 2022) and What is Home Without a Mother (HIAP – Matadero Madrid, 2015), which won an award at the 13th Biennial of Spanish Architecture and Urbanism in 2015. They also co-authored the book Traspasar los límites (CentroCentro, 2020). They are co-editors of the publication UHF, which is part of the Creators Archive of Madrid. Their article “Technifying Public Space and Publicising Infrastructures: Exploring New Urban Political Ecologies through the Square of General Vara del Rey”, published in the International Journal of Urban and Regional Research (IJURR) and covering part of their research, was recognised as one of the most outstanding articles in forty years of the journal’s history. They are regular participants in the Political Fictions Crisis Cabinet and have lectured and taken part in reviews and workshops at many prestigious international universities and institutions.

MARíA JEREZ

BLOCK 13 BIO 02

MARÍA JEREZ (1978, Madrid). María Jerez’s work travels “between” choreography, cinema, and visual arts. Since 2004, her work has explored the relationship with the spectator as a space where modes of representation are thrown into crisis. From El Caso del espectador to her most recent works, this relationship has mutated from a place of “understanding” of theatrical and cinematographic conventions to the intentional loss of references, where the artist, the piece, and the spectator behave as strangers to one another. In her latest work, she has focused on opening spaces of potentiality through encounters with what we find strange and alien. Her most recent piece explores the performativity of the encounter as a space of transformation. In this process of transformation, the “other” is situated within oneself, blurring the boundaries between the known and the unknown, the object and the subject, the animate and the inanimate, the collective and the individual. In her work, she aims to cast off logocentric and anthropocentric mindsets. Human knowledge becomes vulnerable to other enigmatic, complex ecosystems. This research has given rise to pieces such as A Nublo (2021) in collaboration with Edurne Rubio, The Stain (2019), Yabba (2017), Maria Goes to School (2015-18), and Blob (2016) as part of her project What Is Third; the exhibitions La Mancha (2021) and Yabba (2018); and the films The Boogie-Woogie Ghost (2018) and Puebla (2020), both in collaboration with Silvia Zayas. She combines her artistic work with educational, curatorial, and editorial projects.

BLOCK 14 CREDITS

ELII TEAM: Uriel Fogué, Eva Gil and Carlos Palacios (architects, founders and directors) Gemma Barricarte (architect, coordinator of the project), Teresa Martínez (architect)
ARTIST: María Jerez
PRODUCTION: Elisa Celda
DIRECTOR OF PHOTOGRAPHY: Pablo Paloma
EDITOR AND SOUND EDITOR: Oscar Vincentelli
PERFORMER: Louana Gentner
PERFORMER: Sherwin Goddard

BLOCK 01
EPISODE

EPISODE ONE
DIGESTION

CA.CA. (CANNIBAL CARNIVAL)

BLOCK 02 TITLE

BLOCK 03
TEAM

BY ELII [ARCHITECTURE OFFICE] + MARíA JEREZ

BLOCK 04 KEYWORDS

CANNIBAL CREATURE, BODY OF BODIES, METABOLIC INFRASTRUCTURE, PHAGOCYTOSIS, MICROBIOTA, INTRASCALARITY, DIGESTION, WASTE.

BLOCK 05
ARROW 01

BLOCK 06 DESCRIPTION 01

WE USUALLY UNDERSTAND DIGESTION AS THE/A PROCESS IN WHICH OUR DIGESTIVE SYSTEM TRANSFORMS FOOD INTO SUBSTANCES THAT OUR BODIES CAN ASSIMILATE. BUT THIS IS JUST A NEGLIGIBLE PART OF ALL OF THE DIGESTIVE PROCESSES IN WHICH WE PARTICIPATE AND IN WHICH WE ARE ENTANGLED. While our stomachs and intestines extract nutrients, many other bodies, in many other places, and at many other temporalities, are incessantly digesting in many different ways, comprising a colossal waste-processing ecosystem which paradoxically tends to remain invisible.

BLOCK 07 DESCRIPTION 02

DEFECATION MAY SEEM TO PUT AN END TO THE PROCESS OF DIGESTION. But it is just the beginning of a colossal tentacular system (in Madrid alone, the sanitation system encompasses 15,317 km of pipes, 34 km of water mains, 35 storm water ponds and 8 waste water treatment stations, all conforming a sort of invisible biotechnological city) disseminated over strategic landscapes of incommensurable inertia and dynamics…

BLOCK 08 DESCRIPTION 03

One may get the impression that when one throws leftovers into the rubbish, the problem of the waste disappears with it. But behind this everyday gesture, food waste continues to incessantly transform rubbish into landscapes, new food for new stomachs, into products like biogas, compost, chemical fertilizers, feed, drugs, cosmetics, oils, gelatines, skin for sausages, waste, leached or as digestate, often times highly toxic (for some bodies). On this journey, waste is valorized, economized, commodified, monetized, sold, incinerated, fetichized…

BLOCK 09 DESCRIPTION 04

And although generally, we are barely aware of its existence and assume that it has no bearing on our everyday life, the truth is that it radically alters our habitat and greatly impacts the Earth's architecture.

IMPORTANTLY, AS THE FAO INDICATES IN ITS REPORT "FOOD WASTE FOOTPRINT: IMPACTS ON NATURAL RESOURCES", PUBLISHED IN 2013, IF FOOD WASTE WERE CONSIDERED A COUNTRY, IT WOULD BE THE THIRD LARGEST EMITTER OF CO2 INTO THE ATMOSPHERE, BEHIND CHINA AND THE UNITED STATES, WITH AN AVERAGE OF 3.3 MILLION TONS OF CO2 RELEASED YEARLY.

BLOCK 10
ARROW 02

More than a country, this process of processes, this digestion of digestions is, in reality, a creature.

A CREATURE THAT DIGESTS (US): CA.CA.

BLOCK 11
ARROW 03
BLOCK 12
DESCRIPTION 05

CA.CA. IS A CREATURE THAT DIGESTS (US). IT'S THERE, ALTHOUGH WE DON'T SEE IT. IT'S A MONSTROUS, HUGE AND AT THE SAME TIME TINY BEING. IT IS A BODY OF BODIES MADE UP OF A LABYRINTH OF ORGANISMS, ARCHITECTURES, ARTEFACTS, INFRASTRUCTURES, TERRITORIES, LANDSCAPES, GEOLOGIES, TECHNOLOGIES, BLACK BOXES, WASTE, SCRAP METAL, BIOTA, MICROBIOTA, STOMACHS, INTESTINES, MICROPLASTICS, GASES, FOSSILS, SLUDGE, ORGANIC AND INORGANIC PROCESSED MATERIAL, TRANSACTIONS, LISTINGS, REGULATIONS, VALUATIONS, BELIEFS, MYTHS, GHOSTS…

It is an unfathomable choreography because it is rolled out in a process of interdependent socio-technical processes. It has many agencies and scales, from geographic to microbial, planetary to a breadcrumb, cosmic to molecular. It works in polytemporal cycles that link age-old situations to ordinary paces, profound times to the near future, waste dynamics to colonial processes. It inhabits the ground under our feet, in our guts, in systems with biotechnological tentacles.

WE LIVE BOTH INSIDE AND OUTSIDE CA.CA.. IT CUTS THROUGH US.

BLOCK 13
ARROW 04

It's a metabolic, dynamic entity whose matter is in constant metamorphosis, decomposition and re-composition, processing and transmutation. It is a digestion of digestions incessantly (ex)changing, relating, and (dis)assembling with others. It acts and feels. It transforms each piece of waste into a deed, the unfruitful into fertile, the urgent into indifferent. And the other way around. It is exuberant and fecund, repugnant and dangerous. It regulates our health, our comfort, the framework in which we co-exist, our economy, our fragility. It balks at being represented and at the same time it is theatre, a fetish. It is mysterious but real, imaginary but material, invisible yet omnipresent. It is a heterogeneous intelligence that goes beyond any human exceptionalism.

BLOCK 14 DESCRIPTION 06

CA.CA. IS A CANNIBAL CARNIVAL.

BLOCK 15 IMAGE 01





BLOCK 16
IMAGE 02

BLOCK 01
ARROW 01

BLOCK 02 NUMBER

02

BLOCK 03 EPISODE

EPISODE TWO CONSUMPTION

BLOCK 04 TITLE

BLOCK 05 DESCRIPTION 01

OUR KITCHENS ARE BATTLEFIELDS. FAR MORE THAN A SPACE FOR COOKING AND PREPARING MEALS, **THEY ARE SITES OF PROFOUND SOCIAL AND POLITICAL SIGNIFICANCE** WHERE OUR SOCIAL REALITIES ARE CONSTRUCTED.

BLOCK 06
ARROW 02

BLOCK 07 DESCRIPTION 02

HERE, WE WITNESS THE NORMALISATION OF GENDER ROLES, DOMESTIC LABOUR, FAMILY STRUCTURES, & EVEN ARCHITECTURAL TYPOLOGIES.

BLOCK 08 ARROW 03

BLOCK 09 DESCRIPTION 03

YET, IF WE ARE TO RETHINK THESE DOMESTIC LABORATORIES, WE CAN UNLOCK THEIR POTEN-

TIAL AS TOOLS FOR CONSTRUCTING ALTERNATIVE IMAGINARIES AND FORGING NEW MODELS OF COMMUNITY BUILDING AND COLLECTIVITY.

BLOCK 11
ARROW 05

BLOCK 10
ARROW 04

BLOCK 12
DESCRIPTION 04

THIS CHAPTER DELVES INTO THE POWER OF THE KITCHEN AS A SITE FOR POLITICAL AND SOCIAL TRANSFORMATION AND HOW THEIR REDEFINITION CAN CHALLENGE ESTABLISHED NORMS AND HIERARCHIES, CREATING MORE JUST AND EQUITABLE SOCIAL AND ECOLOGICAL STRUCTURES IN THE PROCESS.

BLOCK 13 TEAM

A PROJECT BY MAIO + AGNES ESSONTI LUQUE

BLOCK 14
BIO 01

MAIO

MAIO is an architecture firm that combines architectural production with research and editorial work, focusing on the study of domestic typologies that challenge the notion of public and private spheres, and analysing and reformulating the social and political structures that are implicit in the built environment. Their research projects include The Diffuse House, Kitchenless City, Kitchenhoods, and Rebel Kitchens, where they analyse the role of domesticity in forging identities and social roles, showcasing past and present architectural projects able to dismantle the social asymmetries perpetuated through architecture. MAIO has lectured at the Barbican Center, GSAPP-Columbia University, RIBA, UC Berkeley, and Whitney Museum, among other places, and their work has been exhibited at venues such as the Metropolitan Museum of Modern Art, Guggenheim Bilbao, Art Institute of Chicago, and Storefront for Art and Architecture. MAIO is run by Maria Charneco, Alfredo Lérida, Guillermo López, and Anna Puigjaner.

BLOCK 15 BIO 02

AGNES ESSONTI LUQUE

AGNES ESSONTI LUQUE (b.1996) is a Cameroonian and Spanish artist from l'Hospitalet de Llobregat. With a strong connection to her African roots, she grew up in a multicultural environment that has greatly influenced her work. Essonti's educational background reflects her passion for the arts and culture. She holds a Diploma in Photography from KCC in London, a PhD in Culture and Philosophy of Black Peoples from UCM in Madrid and an MA in Photography from Blank Paper in Madrid. Her practice explores crucial topics such as Afro-diasporic identities and culture. She uses a wide range of media, including performance, video, and photography, to create pieces that serve as catalysts for her ongoing research into these subjects. Through her work, Essonti seeks to reconstruct her own memories and offer new perspectives on complex issues. Her artistic vision is strongly influenced by decolonial processes and activism, reflecting her deep commitment to these causes. Essonti's work has been shown at international exhibitions, including 1384 Days Wide at Rencontres de Bamako 2015, 14th Dakar Biennale OFF, and XI Bienal de Arte de Lanzarote. She has performed at the Thyssen-Bornemisza National Museum and will perform at the Museo Nacional Centro de Arte Reina Sofía in early 2023.

BLOCK 16 CREDITS

MAIO: Maria Charneco, Alfredo Lérida, Guillermo López, Anna Puigjaner
MUSIC: Megane Mercury
AUDIOVISUAL PRODUCTION: NKL Fleiva Films
PARTICIPATING COLLECTIVES: Plataforma Aprofitem els Aliments PAA, Sindihogar/ Sindillar, Cooperativa Abarka

CHOP, CHOP, CHOP,

BLOCK 01 TITLE

EPISODE TWO
CONSUMPTION

BLOCK 02 EPISODE

BY MAIO + AGNES ESSONTI LUQUE

BLOCK 03 TEAM

CHOP

BLOCK 04 DESCRIPTION 01

TIME AND AGAIN, ARCHITECTURE HAS BEEN DESIGNED IN SUCH A WAY AS TO KEEP CERTAIN BODIES AND ACTIONS INVISIBLE. CONCEALING HOUSEWORK AND THOSE WHO PERFORM HAVE BEEN ESSENTIAL TO A SOCIOECONOMIC SYSTEM THAT HAS TRADITIONALLY DENIED THESE WORKERS ANY FORM OF REPRESENTATION AND PERPETUATED THEIR SUBORDINATION. Despite this, the economy as a whole and the different social forms of capitalism have been upheld by and systematically benefited from care work, which has served as an unstinting yet under-recognised economic and symbolic driving force.

BLOCK 05 KEYWORDS

COOKING, CARE, DOMESTIC, REUSE, SOCIAL JUSTICE.

BLOCK 06 DESCRIPTION 02

CHOP, CHOP, CHOP, CHOP IS A MUSIC VIDEO IN WHICH THREE DIFFERENT STORIES ARE TOLD THROUGH THREE RECIPES, WITH MUSIC AS A COMMON THREAD RUNNING THROUGH THE VIDEO THAT DRAWS ATTENTION TO THE POWER OF COMMUNAL COOKING AND EATING AS A POLITICAL ACT.

BLOCK 07 ARROW 02

CHOP, CHOP, CHOP:

BLOCK 09 DESCRIPTION 03

CHOP, CHAP, TSAP, CHOPPU, CHIP, CHAAP. Onomatopoeia, cultural colonialism, pidgin appropriation, tsap chue, chop suey, rhythm, trap cadence. Voices intermingle, calling attention to their stories through the kitchen and the act of cooking, understood here as emancipatory places and acts where an infinite number of cultural exchanges take place, producing symmetries and odd hybrids.

BLOCK 08 ARROW 03

BLOCK 10 ARROW 04

BLOCK 11 DESCRIPTION 04

THREE RECIPES, THREE RICE DISHES – CEEBU JëN, CHAUFA AND PAELLA – INVITE US TO PONDER THE HISTORY OF COLONIALISM, MIGRATION, AND THE SYNCRETISMS THEY CREATE: from the Wolof Empire to the Opium Wars and the oppression of the coolies in Peru, through to the bodies that produce them. Three similar-looking national dishes, which could be confused with one another by absent-minded diners, offer insight into their cooks, kitchens, and collective stories: the stories of care workers, self-organised migrant initiatives, and activists working to reduce food waste.

BLOCK 12 ARROW 05

BLOCK 13 DESCRIPTION 05

WHAT DO THESE RICE DISHES HAVE IN COMMON? WHO COOKS THEM? WHERE? These three dishes bear witness to cultural syncretisms, serving as edible records of forms of extractivism and invented traditions, and inviting us to consider both new models of social justice and self-organisation and the collective spaces that host them.

BLOCK 14 DESCRIPTION 06

THE VIDEO PRESENTS THREE ASSOCIATIONS THAT USE THE DOMESTIC SPACE COLLECTIVELY TO HIGHLIGHT VERY DIFFERENT ISSUES. Sindihogar/Sindillar is an independent union of domestic and care workers that was founded in response to the absence of an independent, organisation with trade union status and an approach sensitive to gender, class, and race. Plataforma Aprofitem els Aliments PAA (Food Waste Reduction Platform) focuses on establishing a more responsible, sustainable food model based on a culture of food waste reduction. And Abarka, a social initiative cooperative was established in response to the need for migrant and racialised people to self-organise to offer support with employment and social issues.

BLOCK 15 DESCRIPTION 07

IN CHOP, CHOP, CHOP ARTIST MEGANE MERCURY IS AN IMPROVISING AGENT, A CONTEMPORARY TRAP IMPROVISER, WHO CREATES A MUSIC TRACK BASED ON THE THREE STORIES AND GROUPS, COMBINING POLITICAL DEMANDS WITH HEDONISM AND RESEARCH TO REVEAL NARRATIVES AND POSSIBILITIES OF EMANCIPATION AMID EVERYDAY DOMESTIC LIFE.

BLOCK 16 ARROW 06



BLOCK 17 IMAGE

BLOCK 01
NUMBER

03

BLOCK 02
ARROW 01

BLOCK 03
EPISODE

EPISODE THREE DISTRIBUTION

BLOCK 04
TITLE

HOW MANY KILOMETRES DOES OUR FOOD TRAVEL BEFORE IT REACHES OUR PLATES?

BLOCK 05
DESCRIPTION 01

DESPITE OUR VAIN EFFORTS TO BECOME LOCAVORES, OUR FOOD SYSTEMS REMAIN FIRMLY ROOTED IN A GLOBALIZED PARADIGM.

BLOCK 06
ARROW 02

BLOCK 07
CREDITS

RESEARCH AND CONCEPTUALIZATION: Pol Esteve Castelló and Gerard Ortín Castellví
PRODUCTION: Pol Esteve Castelló and Gerard Ortín Castellví
DIRECTION: Gerard Ortín Castellví
ASSISTANT DIRECTOR: Bianca Hlywa
EDITING: Ainara Elgoibar, Usue Arrieta and Gerard Ortín Castellví
SOUND DESIGN: Oriol Campi Solé
SOUND RECORDING: Simon Williams

BLOCK 08
DESCRIPTION 02

EVERY DAY, THE INTRICATE LOGISTIC ARCHITECTURE THAT FORMS THIS DISTRIBUTED CONVEYOR BELT DISPATCHES BILLIONS OF CALORIES, CONNECTING OUR PALATES TO A PLETHORA OF REMOTE SITES AND TOPICS SUCH AS THE AUTOMATED LANDSCAPES OF OUR SHIPPING PORTS AND THE PRECARIOUS LABOUR SUPPORTING DELIVERY PLATFORMS IN THE GIG ECONOMY.

BLOCK 09
ARROW 03

BLOCK 10
ARROW 04

BLOCK 11
DESCRIPTION 03

THIS CHAPTER EXAMINES THE RELATIONSHIP BETWEEN FOOD AND MOVEMENT,

AND ITS COMPLEX INTERPLAY WITH VARIOUS INFRASTRUCTURAL, ECONOMIC, AND TECHNOLOGICAL FORCES. IT DELVES INTO ASPECTS RANGING FROM THE CLIMATE-CONTROLLED NETWORK OF COLD CHAINS, TO THE AESTHETIC REGIMES THAT IMPRINT FOOD WITH MOTION, ULTIMATELY SPARKING THE IRRESISTIBLE DESIRE THAT BRINGS THEM TO OUR TABLES.

BLOCK 12
TEAM

A PROJECT BY GERARD ORTíN CASTELLVí + POL ESTEVE CASTELLÓ

GERARD ORTíN CASTELLVí

BLOCK 13
BIO 01

GERARD ORTÍN CASTELLVÍ's art and film practice explores contemporary ecologies through works including films, photographs, installations, sound pieces, and performances. He is currently working on a PhD at Goldsmiths, University of London, where his research focuses on the technology used to produce, distribute, and consume food, with each of these three phases corresponding with a film. This film trilogy centres around the relationships between agricultural regimes and aesthetic regimes through the moving image. He has a degree in Fine Arts from the University of Barcelona, a Master's degree in Fine Arts from Sandberg Instituut in Amsterdam, and an MA in Artists' Film and Moving Image from Goldsmiths, where he is currently teaching on the MA in Art and Ecology. He is a tutor on the MFA Film by Practice at UCL and a member of the Ecological Reparation project. Gerard Ortín has exhibited at Whitechapel Gallery (London), Miró Foundation (Barcelona), Tabakalera (Donostia), Stedelijk Museum Bureau of Amsterdam, and Office for Contemporary Art (Oslo). His work has been screened at venues such as Centre Georges Pompidou (Paris), LUX (London), and Anthology Film Archives (New York), and at festivals including Visions du Réel (Nyon), Open City Film Festival (London), Cinéma du Réel (Paris), KVIFF (Karlovy Vary), HKIFF (Hong Kong), and Berlinale (Berlin).

BLOCK 14
BIO 02

POL ESTEVE CASTELLÓ

POL ESTEVE CASTELLÓ is an architect, researcher, and teacher. His work combines historical research and artistic speculation to explore architecture, space, and perception. It has been presented in a variety of formats, including text, performative talks, and installations. Pol Esteve's work has been supported by La Térmica (2022), Theatrum Mundi (2021), La Casa Encendida (2021), Architectural Review (2020), Matadero Madrid (2020), Arch+ (2020), Yale Paprika (2019), ArkDes Stockholm (2019), Vitra Design Museum (2018), Centro Centro (2018), Harvard University (2017), and CCCB (2017), among others. Recently, he presented a piece at the Myriad Reflector exhibition at Centro de Arte Dos de Mayo (CA2M) in Madrid, exploring nocturnity in a large-scale atmospheric installation. He co-founded the GOIG architecture firm, which works between Barcelona and London. GOIG creates design projects at different scales, ranging from exhibition spaces to educational institutions, with a particular focus on rehabilitation. GOIG recently won an FAD Award for the temporary installation Agrilogística (La Capella, Barcelona, 2021), which reflects on food production systems from an aesthetic and material perspective. Pol Esteve is a PhD candidate at the Bartlett (UCL), where he is researching the role of nightclubs in the experience economy on the Mediterranean coast. He currently teaches as a Studio Master at the Architectural Association. In the past, he has been a teaching assistant in History and Theory at the AA and a visiting lecturer at the Royal College of Art and Central Saint Martins (UAL). His work explores the relationship between space, technology, and body. His interest lies in the discursive implications of material practices and the social and political impact of spatial technologies, and he approaches material and cultural production as two inseparable aspects of historical development in his research. Esteve's research focuses on non-canonical histories and on the anonymous, collective design that has given rise to deviant spatial arrangements, architectural forms, and cultural paradigms in particular. Through this lens, he has explored spaces for homosexual desire and queer culture, spatial expressions of nocturnality, the role of the media and space in transnational political representation, dance and leisure infrastructure, and the cultural meanings of spatial discomfort. His work is influenced by gender, queer, and trans theory, post-Marxist thinkers, and philosophical materialism, as well as contemporary artistic practices. Borrowing elements from each of these fields, his research extends beyond the academic sphere and transforms historical and critical inquiry into aesthetic research.

BLOCK 15
TABLETOP SHOOTING 01
FINESSE FILMS

PRODUCTION: Mariu Monsalve
DIRECTED BY: Esther Padial
CAMERA OPERATOR: Angelo Freda
DIRECTOR OF PHOTOGRAPHY: Alejandro H. Madrid
ART DIRECTOR: Lis Acconciagio
FX TECHNICIAN: Javier González
VIDEO ASSIST: Juan Amundarain
GAFFER: Luis Giordana
PRODUCTION ASSISTANT: Belén Menjibar

BLOCK 16
TABLETOP SHOOTING 02
MAKING OF TEAM

DIRECTION: Gerard Ortín Castellví
ASSISTANT DIRECTOR: Bianca Hlywa
CAMERA OPERATOR: Albert Badia
DIRECT SOUND: Simon Williams

BLOCK 17
ACKNOWLEDGEMENTS

ILERFRED - INDUSTRIAL LERIDANA DEL FRÍO SL.: Josep Llorens, Laia Torregrosa, Borja Rubio
VISAFRUIT: Ramon Visa, Jordi Visa, Francesc Roig
CET EL PLA: José Gallardo, Marisol Hernandez, Alex Gimena
LA MORENETA SAT: Ernesto Borbón
MERCABARNA: Laura Quesada, Alba Puig, Roser Lapuente
TAE (WAREHOUSE): Jose Luis Molina, Javier Alvarez, David Nieto Acero
Jose Ignacio Bajo, Raul Carhuamaca, Dustin Felipe Figueroa
TAE (TRAFFIC): Vanesa Noriega, Julià Julian, Miguel Abad, David Codesido, Javier Bastida, Bilal el Khayat, Ouiame Harrak, Mario Valbuena, Alejandro Gamero
TAE: Susana Haba, Raul Gallardo, Míriam Pérez, Nuria Ardite
Gabriel Àngel Ortín, Anna Maria Castellví, Boris Puyana Pla, Ros Gray, Wood Roberdeau, Usue Arrieta, Ainara Elgoibar

BLOCK 01 TITLE

COLD ROUTE

BLOCK 02 EPISODE

EPISODE THREE DISTRIBUTION

BLOCK 03 TEAM

BY GERARD ORTíN CASTELLVí + POL ESTEVE CASTELLÓ

BLOCK 04 KEYWORDS

DISTRIBUTION, INFRASTRUCTURES, FRUIT AND VEGETABLE EXPORT, MEDITERRANEAN, THERMOLOGISTICS, IMAGE PRODUCTION, AESTHETIC REGIMES.

BLOCK 05 DESCRIPTION 01

COLD ROUTE EXPLORES THE RELATIONSHIPS BETWEEN CLIMATE ZONES, INFRASTRUCTURE, AND FOOD DISTRIBUTION IN SOUTHERN EUROPE.

THE FILM TAKES VIEWERS ON A JOURNEY THROUGH THE LANDSCAPES OF ADVERTISING, TECHNOLOGY, AND TRANSPORT THAT SHAPE DISTRIBUTION ROUTES FOR PERISHABLE PRODUCTS.

At present, the thermal geographies that have traditionally structured trade flows encourage the flow of food from the temperate climates of the Mediterranean northwards. THE IMAGINARIES OF WARMTH AND COOLNESS PROPAGATED BY MASS MARKETING AND THE LARGE-SCALE CONSTRUCTION OF INDUSTRIAL COLD CHAINS HAVE FORGED THE CURRENT INTERNATIONAL DISTRIBUTION ROUTES THAT SET OFF FROM SPAIN, THE EUROPEAN UNION'S BIGGEST FRUIT AND VEGETABLE PRODUCER.

BLOCK 06 ARROW 01

BLOCK 07 DESCRIPTION 02

The Mediterranean coastal roads that helped popularise the peninsula as a tourist destination from the 1960s

HAVE NOW BECOME THE MAIN ROUTE FOR EXPORTING FOOD.

While the "route towards the sun" promoted the idea of a land of warm temperatures and holiday fun, the same infrastructure is now being used in reverse. This new "route from the sun" distributes fruit and vegetables grown during mild winters, transforming the E-15 motorway into one of three main thoroughfares for transporting goods across the continent.

BLOCK 08 ARROW 02

BLOCK 09 ARROW 03

BLOCK 10 DESCRIPTION 03

Before they reach the road, fruit and vegetables are transported by channels of water and hydrocooling circuits in processing plants, going through different stages of cooling to slow the metabolic ripening process. Some fruit, like apples and pears, is stored in large controlled atmosphere cold rooms, where low oxygen levels allow them to be kept for months and distributed out of season.

WHEN THEY ARE SENT OUT FOR DISTRIBUTION, MOST OF THESE PRODUCTS GO THROUGH MERCABARNA, A LOGISTICS CENTRE ENCOMPASSING 800,000 M³ OF COLD STORAGE, WHICH NOT ONLY DISTRIBUTES PRODUCTS NATIONALLY BUT ALSO SERVES AS A HUB LINKING TO WHOLESALERS, RESTAURANT CHAINS, AND OTHER DISTRIBUTORS ACROSS EUROPE.

BLOCK 11 DESCRIPTION 04

THE COLD/WARM DUALITY HAS BEEN KEY TO FOSTER CONSUMERS DESIRE.

BLOCK 12 ARROW 04

In the studios where adverts for food products are made, robotic cameras capture in milliseconds the moment that water comes into contact with fruit and vegetable skins. In a metaphor of the distribution of fresh produce, fruit and vegetables become moving images. Warmth and coolness are portrayed with surgical precision by teams of stylists, creatives, and audio-visual technicians with the aim of luring customers. Using special effects techniques, a great wave of water crashes over a still life of peppers, lettuces, tomatoes, and carrots; vegetables are immersed in a slow-motion flow of water, abstracting and fostering palatability appetite.

BLOCK 13 ARROW 05

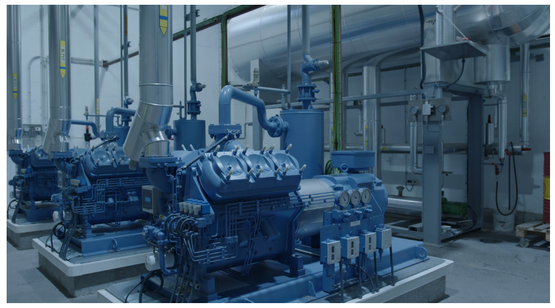
BLOCK 14 DESCRIPTION 05

As soon as they are harvested, fruit and vegetables are set in motion in industrial processing plants and photography studios as part of an ongoing process of physical and visual displacement where perception and distribution become intertwined.

THIS FILM INTRODUCES THE SPECTATOR TO WARM AND COLD ROUTES AND FOLLOWS THE FLOWS OF IMAGES AND PRODUCTS THAT SHAPE THE LOGISTICS OF THE FOOD SECTOR.

It carries viewers from transport infrastructures to industrial chillers and advertising sets, taking us behind the scenes of our everyday menu.

BLOCK 15 IMAGE 01



BLOCK 16 IMAGE 02



BLOCK 01 EPISODE

EPISODE FOUR PRODUCTION

BLOCK 02 TITLE

BLOCK 03 NUMBER

BLOCK 04 ARROW 01

BLOCK 05 DESCRIPTION 01

ALTHOUGH OUR CITIES OCCUPY ONLY A TINY FRACTION OF THE EARTH'S CRUST, THE OPERATIONAL LANDSCAPES REQUIRED TO SUSTAIN THEM SPRAWL ACROSS VAST EXPANSES OF LAND.

IN SPAIN, FOR INSTANCE, MORE THAN 23 MILLION HECTARES – NEARLY HALF OF THE COUNTRY'S SURFACE AREA – IS USED FOR THIS PURPOSE.

BLOCK 06 ARROW 02

BLOCK 07 DESCRIPTION 02

BLOCK 08 ARROW 03

THIS CHAPTER TURNS THE

BLOCK 10 DESCRIPTION 03

BLOCK 09 ARROW 04

SPOTLIGHT ON THE AGRICULTURAL LANDSCAPES THAT FEED OUR CITIES, AND THE ARCHITECTURES AND DYNAMICS THAT ENABLE THEM TO FUNCTION.

BLOCK 11 ARROW 05

BLOCK 12 DESCRIPTION 04

WITHIN THESE PRODUCTIVE GEOGRAPHIES, A COMPLEX INTERPLAY OF BODIES – TERRITORIAL, HUMAN, ANIMAL, AND MACHINIC – OCCURS, EACH BODY PLAYING ITS PART IN A MULTIFACETED, INTERSCALAR DANCE. IT IS AGAINST THIS BACKDROP THAT LAND COLONISATION CONVERGES WITH URGENT ISSUES, SUCH AS ANIMAL INSTRUMENTALIZATION AND THE EXPLOITATION OF MIGRANT LABOUR.

BLOCK 13 TEAM

A PROJECT BY MANUEL CORREA + MARINA OTERO VERZIER

MANUEL CORREA

BLOCK 14 BIO 02

MANUEL CORREA is a Colombian artist and filmmaker who explores memory and post-conflict reconstruction in contemporary societies. Manuel's work revolves around the difficult task of negotiating highly complex, fragile social relations forged in the aftermath of trauma. He has used documentary filmmaking as a tool to bring people together, creating meeting points for war victims, survivors, activists, and scientists. Correa is the director of La Forma del presente (2018), Peñoncito (2022), #Artoffline (2015). Correa has an MA in Research Architecture from Goldsmiths College, University of London. He is currently working as part of the Forensic Architecture project. His works have been presented at venues such as Rotterdam International Film Festival, Museo Tamayo in Mexico, Presentation House Gallery in Canada, University of Copenhagen, Medellín Museum of Modern Art, 8th Norwegian Sculpture Biennial, Kunsternes Hus in Oslo, e-flux Architecture, Het Nieuwe Instituut, and DOK Leipzig international documentary film festival, among other spaces.

BLOCK 15 BIO 02

MARINA OTERO VERZIER

MARINA OTERO VERZIER has a PhD in Architecture and is head of the Social Design Master's programme at Design Academy Eindhoven. In 2022, she was awarded the Wheelwright Prize by Harvard University for her project on the future of data storage. From 2015 to 2022, she served as director of research at Het Nieuwe Instituut in Rotterdam, where she led initiatives focused on labour, extraction, and mental health from an architectural and post-anthropocentric perspective. Her work as a curator includes the Dutch Pavilion at the 2018 Venice Architecture Biennale, the 2016 Oslo Architecture Triennale, and the13th Shanghai Biennale in 2021. Marina previously directed Studio-X GSAPP, a global network of research centres working on the future of cities run by Columbia University in New York. Marina has co-edited the books After Belonging (2016), Work, Body, Leisure (2018), More-than-Human (2020), and Lithium: States of Exhaustion (2021).

BLOCK 16 CREDITS

DIRECTORS: Manuel Correa and Marina Otero Verzier
SOUND/LOCATIONS: Oscar Hernandez Tristancho
CHOREOGRAPHY: Eva López (AWA Teatro)
MUSIC (LAKOTA AND FUJARA FLUTE): Tim Bernhardt (Timbe)
CHARACTERS: Amador Carmona, Andrés Piedra, Boryana Boncheva, Cal el Cuñao, Cristina Samaniego, Daniel de Witt, El Jaleo (Escuela de Flamenco), Eva López (AWA Teatro), Francisco Javier Meca, Gervasio Tapia, J.J Bailes caribeños y de salón y Escuela de baile ARTE16, Marco de Angelis, Marcela Dinca, María Lera, Mayte Beltrán, Rafael Fernández del Amo, Silvana Castro Moreno, Serafín Montes Rivas, Tim Bernhardt (Timbe), Verónica Tanase, Virgilio Borregales Rodriguez
SOUND DESIGN: Emil Nygård Olsen

BLOCK 17 ACKNOWLEDGEMENTS

Nadia Azougagh, Nora el Hadramy, La Resistencia Almería, Pita Escuela, Tomates Rey Raff, Fernando García-Dory, Koppert and Miguel Centellas. With the support of AC/E, Stimuleringsfonds Creatieve Industrie, and Sørnorsk Filmsenter

BIOLOGICAL AGENT

BLOCK 01 TITLE

BLOCK 02 EPISODE

EPISODE FOUR PRODUCTION

BLOCK 03 TEAM

BY MANUEL CORREA + MARINA OTERO VERZIER

BLOCK 04 KEYWORDS

PLASTIC GREENHOUSES, TOILING BODIES, AUTOMATION, DESIRE, INDISCIPLINE

BLOCK 05 DESCRIPTION 01

THE LANDSCAPE OF ALMERÍA BEARS THE IMPRINT OF THE TERRAFORMING PROCESSES CARRIED OUT IN SPAIN BY THE NATIONAL COLONISATION INSTITUTE DURING THE FRANCO REGIME.

BLOCK 06 ARROW 01

BLOCK 07 DESCRIPTION 02

THE ARCHITECTURE USED IN THE COLONISATION TOWNS AND INFRASTRUCTURE PROJECTS BUILT AT THAT TIME SERVED TO CONVERT BODIES INTO LABOURERS AND LANDSCAPES INTO RESOURCES TO BE EXPLOITED.

The logic of this Francoist agrarian policy, based on transforming the rural environment to increase its productivity, persists to this day. This is clearly apparent from the sprawling network of greenhouses spanning hundreds of kilometres that are used to produce the food that sustains us: tomatoes, zucchinis, peppers, watermelons. Yet these greenhouses are surrounded by an evocative landscape of agave plants, typical of Almeria and resulting from a strategic operation to exploit the region's arid lands.

BETWEEN 1956 AND 1958, AROUND 3 MILLION AGAVES WERE PLANTED ACROSS 1,280 HECTARES. THEIR RESILIENCE TO THE DIFFICULT TERRAIN AND CLIMATE MADE THEM A GOOD SOURCE OF FIBRES AND OTHER COMMERCIAL, MEDICINAL, AND FOOD PRODUCTS.

When the plants did not perform as expected, the land was abandoned. More than 60 years later, agave is listed in the Spanish Catalogue of Invasive Exotic Species. The agave plants in Almeria elicit both projects to eliminate them and citizens' movements calling for them to be preserved and appreciated.

BLOCK 08 ARROW 02



BLOCK 09 IMAGE 01



BLOCK 10 IMAGE 02

BLOCK 11 ARROW 03

BLOCK 12 DESCRIPTION 03

BIOLOGICAL AGENT FOLLOWS A POLYPHONY OF CHARACTERS THAT INHABIT THE REGION,

such as Timbe, who travels barren lands in search of agave flower wood to build musical instruments. A few metres away, the plastic skins of the greenhouses cast shadows over plants, insects, and agricultural workers like Boreana, Amador, and Andrés, who work relentlessly to keep the production chain going. A local theatre and dance group led by Eva accompanies them and echoes their movements as they attempt to create the ideal conditions for the produce to grow. Together, they perform discrete yet interrelated operations – planting, pollination, pest control, heating, cooling, cleaning, replacing or bleaching the plastics – that are all dependent on a changing climate.

BLOCK 13 IMAGE 03



BLOCK 14 ARROW 04

BLOCK 15 DESCRIPTION 04

ABSORBED IN THEIR FAMILIAR ROUTINE, THESE PRODUCTIVE BODIES REHEARSE AN ONEROUS INTERSPECIES CHOREOGRAPHY INSIDE SPECIALISED INDOOR SPACES.

BLOCK 16 ARROW 05

BLOCK 17 DESCRIPTION 05

THE TEMPOS AND MOVEMENTS OF THIS CHOREOGRAPHY ARE PERFECTED IN RESEARCH CENTRES AND FACTORIES THAT DESIGN AND PRODUCE POLLINATOR BEES AND INSECTS USED FOR BIOLOGICAL CONTROL;

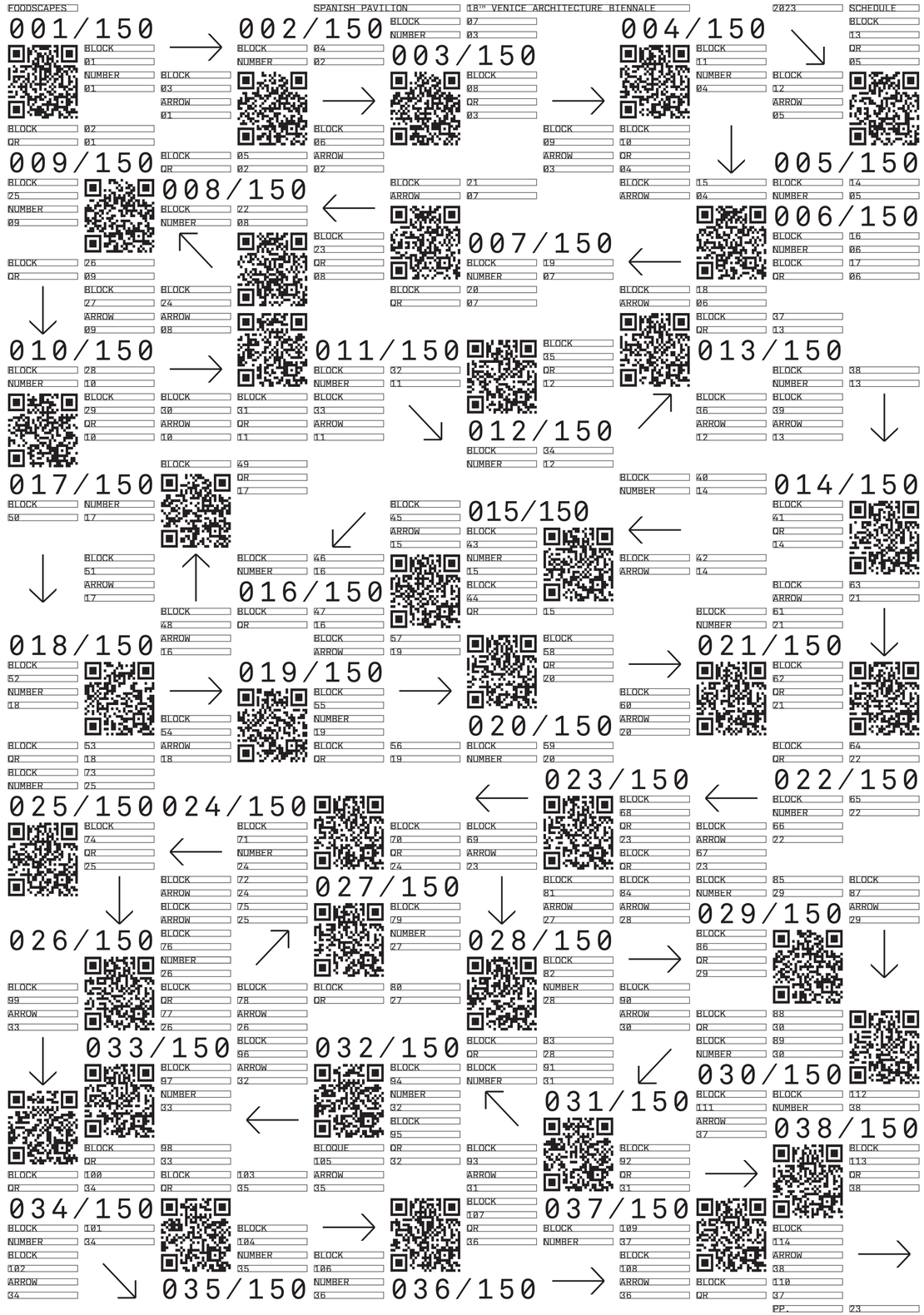
in greenhouses where humans work amid rows of courgettes, executing repetitive manual movements and alleviating their exhaustion with energy drinks; in industrial warehouses where labourers store, classify, and label tomatoes as they listen to reggaeton; in landfills filled with the wrinkled, tired plastic covers from the greenhouses; in settlements where these shed skins are reused to house hundreds of illegalised, exploited, invisible migrants who struggle daily for survival. Contrary to the capitalist production system's goal of shaping workers into disciplined beings, their bodies emerge as mediums of agency and embodied knowledge, disobedience, and desire.

05 EPISODE FIVE FOUNDATION

AS DIVERSE AS ANY RAINFOREST OR CORAL REEF, WE DEPEND ON THE SOIL FOR 99% OF OUR FOOD, YET, DESPITE ITS IMPORTANCE, ITS MECHANISMS REMAIN LARGELY MYSTERIOUS AND POORLY UNDERSTOOD.

THE FINAL EPISODE FOCUSES ON SOIL AS THE PRIMORDIAL INFRASTRUCTURE UNDERPINNING BOTH AGRICULTURE AND ARCHITECTURE.

THE SOIL



FOODSCAPES

039/150

BLOCK 116
BLOCK NUMBER 39
BLOCK 115
ARROW 39
BLOCK 117
BLOCK OR 39

SPANISH PAVILION

BLOCK NUMBER 40
BLOCK 118
ARROW 40
BLOCK OR 40
BLOCK 119

18TH VENICE ARCHITECTURE BIENNALE

BLOCK 120
NUMBER 40

040/150

BLOCK 121
ARROW 41

041/150

BLOCK 122
NUMBER 41
BLOCK OR 41
BLOCK 123

BLOCK OR 42
BLOCK 126
NUMBER 42

042/150

BLOCK 124
ARROW 42
BLOCK 128
OR 43

2023 SCHEDULE

BLOCK 125
OR 42
BLOCK 127
ARROW 43

043/150

BLOCK NUMBER 43
BLOCK 129
NUMBER 43

044/150

BLOCK 132
NUMBER 44
BLOCK 130
ARROW 44

045/150

BLOCK 134
OR 45
BLOCK NUMBER 45
BLOCK 135
NUMBER 45

BLOCK 136
ARROW 46
BLOCK 137
OR 46

046/150

BLOCK NUMBER 46
BLOCK 138
NUMBER 46

047/150

BLOCK 139
ARROW 47
BLOCK 140
NUMBER 47
BLOCK 141
OR 47

048/150

BLOCK 142
ARROW 48
BLOCK NUMBER 48
BLOCK 143
NUMBER 48
BLOCK 144
OR 48

049/150

BLOCK NUMBER 49
BLOCK 146
NUMBER 49
BLOCK 147
OR 49

050/150

BLOCK 150
NUMBER 50
BLOCK OR 50
BLOCK 149
OR 50
BLOCK 148
ARROW 50

051/150

BLOCK ARROW 52
BLOCK 154
ARROW 52
BLOCK 152
NUMBER 51
BLOCK OR 51
BLOCK 153
OR 51
BLOCK ARROW 51
BLOCK 151
ARROW 51

052/150

BLOCK 155
NUMBER 52
BLOCK OR 52
BLOCK 156
OR 52

053/150

BLOCK 158
NUMBER 53
BLOCK 159
OR 53

054/150

BLOCK NUMBER 54
BLOCK 162
NUMBER 54

BLOCK ARROW 54
BLOCK 160
ARROW 54
BLOCK OR 54
BLOCK 161
ARROW 53

055/150

BLOCK OR 55
BLOCK 164
OR 55
BLOCK NUMBER 55
BLOCK 165
NUMBER 55
BLOCK 166
ARROW 56

056/150

BLOCK 167
NUMBER 56
BLOCK OR 56
BLOCK 168
OR 56
BLOCK 176
OR 59

057/150

BLOCK NUMBER 57
BLOCK 171
NUMBER 57
BLOCK 172
ARROW 58
BLOCK 169
ARROW 57
BLOCK 170
OR 57

058/150

BLOCK 173
OR 58
BLOCK 174
NUMBER 58
BLOCK ARROW 58
BLOCK 175
ARROW 59

059/150

BLOCK 190
ARROW 64
BLOCK NUMBER 59
BLOCK 177
NUMBER 59

060/150

BLOCK 180
NUMBER 60
BLOCK 179
OR 60
BLOCK ARROW 60
BLOCK 178
ARROW 60

BLOCK 181
ARROW 61
BLOCK OR 61
BLOCK 182
OR 61

061/150

BLOCK OR 61
BLOCK 183
OR 61
BLOCK 184
ARROW 62

062/150

BLOCK 185
NUMBER 62
BLOCK OR 62
BLOCK 186
OR 62
BLOCK 187
ARROW 63

063/150

BLOCK NUMBER 63
BLOCK 188
NUMBER 63

064/150

BLOCK NUMBER 64
BLOCK 191
NUMBER 64
BLOCK ARROW 65
BLOCK 193
ARROW 65

065/150

BLOCK 194
OR 65
BLOCK NUMBER 65
BLOCK 195
NUMBER 65
BLOCK ARROW 66
BLOCK 196
ARROW 66

066/150

BLOCK 198
NUMBER 66
BLOCK OR 66
BLOCK 197
OR 66

067/150

BLOCK 200
NUMBER 67
BLOCK 201
OR 67
BLOCK NUMBER 67
BLOCK 199
ARROW 67

BLOCK 202
ARROW 68
BLOCK OR 68
BLOCK 203
NUMBER 68

068/150

BLOCK NUMBER 68
BLOCK 204
OR 68
BLOCK ARROW 68
BLOCK 205
ARROW 69

069/150

BLOCK NUMBER 69
BLOCK 206
NUMBER 69
BLOCK 207
OR 69

070/150

PP. 24
BLOCK NUMBER 70
BLOCK 208
OR 70
BLOCK ARROW 70
BLOCK 209
ARROW 70
BLOCK 210
NUMBER 70

071/150

BLOCK NUMBER 71
BLOCK 212
NUMBER 71
BLOCK 213
OR 71
BLOCK ARROW 71
BLOCK 211
ARROW 71

072/150

BLOCK NUMBER 72
BLOCK 216
NUMBER 72
BLOCK 214
ARROW 72
BLOCK OR 72
BLOCK 215
OR 72

073/150

BLOCK 218
OR 73
BLOCK ARROW 73
BLOCK 217
ARROW 73

074/150

BLOCK 221
OR 74
BLOCK 222
NUMBER 74
BLOCK 220
ARROW 74
BLOCK 223
ARROW 75

075/150

BLOCK NUMBER 75
BLOCK 224
NUMBER 75
BLOCK 225
OR 75
BLOCK 226
ARROW 76

076/150

BLOCK 227
ARROW 77
BLOCK 228
NUMBER 76
BLOCK 229
OR 76
BLOCK 248
ARROW 84

077/150

BLOCK ARROW 83
BLOCK 245
ARROW 83
BLOCK NUMBER 77
BLOCK 232
NUMBER 77

078/150

BLOCK ARROW 79
BLOCK 233
ARROW 79
BLOCK OR 77
BLOCK 231
OR 77

BLOCK 234
NUMBER 78
BLOCK 235
OR 78
BLOCK 236
ARROW 80

079/150

BLOCK NUMBER 79
BLOCK 237
NUMBER 79
BLOCK 238
OR 79
BLOCK 239
ARROW 81

080/150

BLOCK NUMBER 80
BLOCK 240
NUMBER 80
BLOCK OR 80
BLOCK 241
OR 80

081/150

BLOCK 243
NUMBER 81
BLOCK OR 81
BLOCK 244
OR 81

082/150

BLOCK 246
NUMBER 82
BLOCK OR 82
BLOCK 247
OR 82

083/150

BLOCK 249
NUMBER 83
BLOCK 250
OR 83
BLOCK 251
ARROW 85

084/150

BLOCK 252
NUMBER 84
BLOCK 253
OR 84
BLOCK 254
ARROW 86

085/150

BLOCK 255
NUMBER 85
BLOCK OR 85
BLOCK 256
OR 85

086/150

BLOCK 258
NUMBER 86
BLOCK 259
OR 86
BLOCK 260
ARROW 88

087/150

BLOCK 262
OR 87
BLOCK NUMBER 87
BLOCK 261
NUMBER 87

088/150

BLOCK 264
NUMBER 88
BLOCK OR 88
BLOCK 265
OR 88

089/150

BLOCK 273
OR 91
BLOCK 268
NUMBER 89
BLOCK 267
OR 89
BLOCK 269
ARROW 91

090/150

BLOCK NUMBER 90
BLOCK 270
NUMBER 90
BLOCK 271
OR 90
BLOCK 272
NUMBER 92

091/150

BLOCK NUMBER 91
BLOCK 274
NUMBER 91
BLOCK 275
ARROW 93
BLOCK 295
OR 98

092/150

BLOCK NUMBER 92
BLOCK 277
NUMBER 92
BLOCK 278
ARROW 94
BLOCK 290
ARROW 98

093/150

BLOCK 279
NUMBER 93
BLOCK 280
OR 93
BLOCK 282
NUMBER 94

094/150

BLOCK 283
OR 94
BLOCK 287
ARROW 96
BLOCK 284
ARROW 96

095/150

BLOCK NUMBER 95
BLOCK 286
NUMBER 95
BLOCK OR 95
BLOCK 285
OR 95

096/150

BLOCK OR 96
BLOCK 289
OR 96
BLOCK 302
ARROW 102
BLOCK NUMBER 96
BLOCK 288
NUMBER 96

097/150

BLOCK NUMBER 97
BLOCK 292
NUMBER 97

098/150

BLOCK NUMBER 98
BLOCK 294
NUMBER 98
BLOCK 293
ARROW 99

099/150

BLOCK 297
NUMBER 99
BLOCK 296
ARROW 100
BLOCK OR 99
BLOCK 298
OR 99
BLOCK 299
ARROW 101
BLOCK OR 315
OR 105

100/150

BLOCK 300
NUMBER 100
BLOCK OR 100
BLOCK 301
OR 100

101/150

BLOCK OR 101
BLOCK 303
OR 101
BLOCK 304
NUMBER 101
BLOCK 311
NUMBER 105
BLOCK 309
OR 103

102/150

BLOCK 306
NUMBER 102
BLOCK 307
OR 102
BLOCK 308
ARROW 104

103/150

BLOCK NUMBER 103
BLOCK 310
NUMBER 103
BLOCK 323
ARROW 109
BLOCK 321
OR 107
BLOCK 322
NUMBER 107

104/150

BLOCK ARROW 106
BLOCK 312
NUMBER 104
BLOCK OR 104
BLOCK 313
OR 104
BLOCK 314
ARROW 106

105/150

BLOCK NUMBER 105
BLOCK 316
NUMBER 105
BLOCK 317
ARROW 107

106/150

BLOCK NUMBER 106
BLOCK 318
NUMBER 106
BLOCK OR 106
BLOCK 319
OR 106
BLOCK 320
ARROW 108
BLOCK 333
NUMBER 111
BLOCK 334
OR 111

107/150

BLOCK 332
ARROW 112
BLOCK NUMBER 107
BLOCK 322
NUMBER 107

108/150

BLOCK 324
NUMBER 108
BLOCK OR 108
BLOCK 325
OR 108

109/150

BLOCK NUMBER 109
BLOCK 327
NUMBER 109
BLOCK 328
OR 109
BLOCK ARROW 111
BLOCK 329
ARROW 111

110/150

BLOCK 330
NUMBER 110
BLOCK OR 110
BLOCK 331
OR 110
BLOCK 338
ARROW 114

111/150

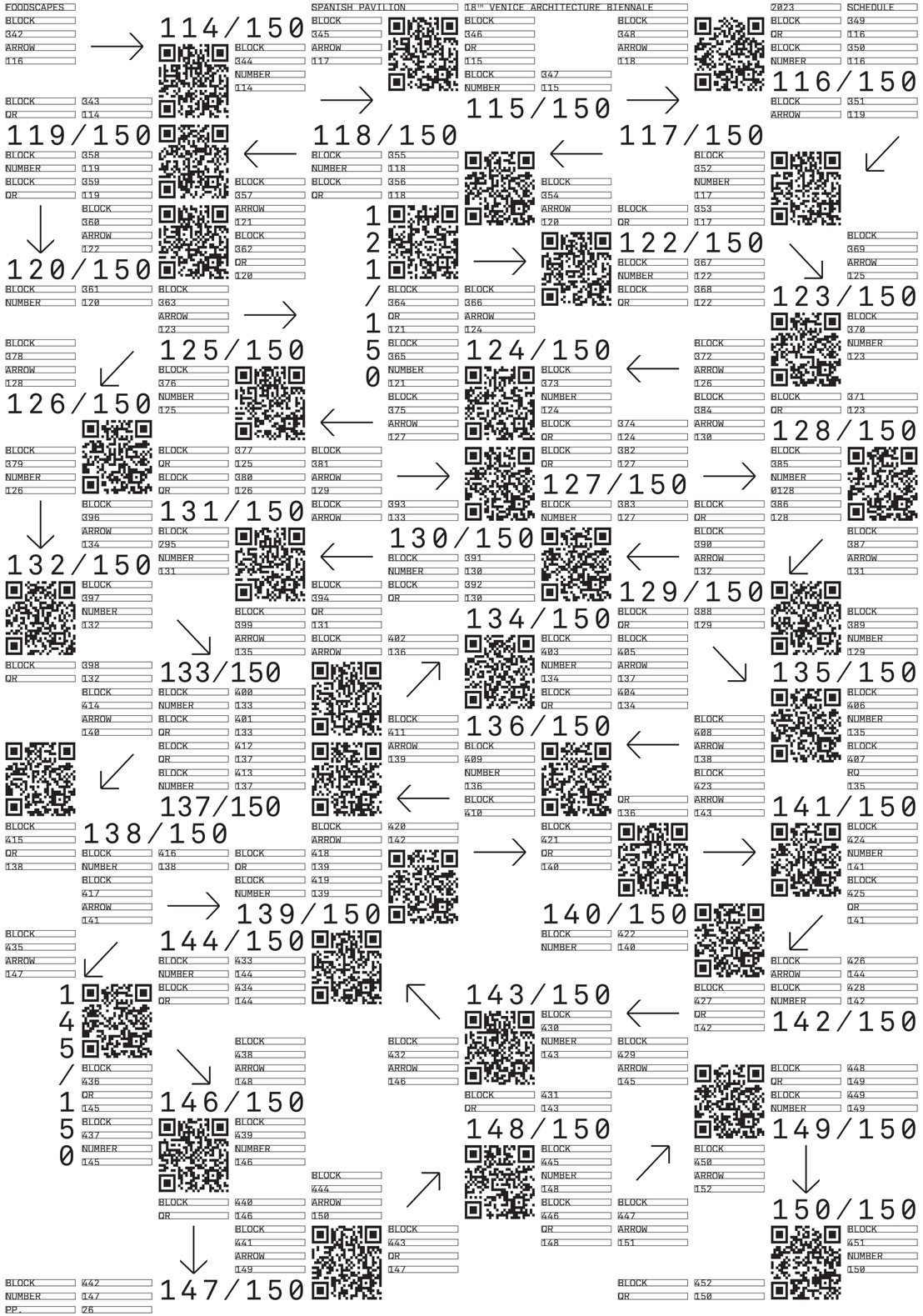
BLOCK 335
ARROW 113
BLOCK NUMBER 111
BLOCK 336
OR 112
BLOCK 337
NUMBER 112

112/150

113/150

BLOCK 339
NUMBER 113
BLOCK OR 113
BLOCK 340
OR 113
BLOCK 341
ARROW 115

PP. 25



BENEATH OUR FEET CONSTITUTES THE VERY FOUNDATION OF OUR FOOD SYSTEMS; A COMPLEX ECOLOGY OF MICROSCOPIC PROCESSES AND ASSEMBLINGS THAT MEDIATES THE CHEMICAL TRANSFORMATION OF THE GEOSPHERE INTO THE BIOSPHERE, AND TO WHICH WE OWE THE RICHNESS AND DIVERSITY OF OUR PANTRIES.

BLOCK 09 ARROW Ø4

BLOCK 11 DESCRIPTION Ø4

BLOCK 12 DESCRIPTION Ø5

The microscopic narratives emerging in this veiled realm are macroscopic in scale and scope, and studying them may be the key to achieving a more resilient, more distributed, more diverse, and more sustainable food system than we have ever known.

BLOCK 13 TEAM

A PROJECT BY GRANDEZA STUDIO + LOCUMENT

BLOCK 14 BIO Ø2

GRANDEZA STUDIO

GRANDEZA STUDIO, founded in Madrid in 2011, is a collective of artists and architects including Amaia Sánchez-Velasco, Jorge Valiente Oriol, and Gonzalo Valiente Oriol. Their work delves into late-capitalist spaces and narratives to identify, through critical analysis, and challenge, through exercises in political imagination, the mechanisms that veil and normalise neoliberal violence. GRANDEZA STUDIO operates as a praxis of blurred outlines structured around three interdependent strands: academic research, critical spatial practice, and education. Their project "Teatro Della Terra Alienata: Re-imagining the Fate of the Great Barrier Reef" (where they were creative co-directors along with BAJEZA) represented Australia at the 22nd Milan Triennale, where it received the Golden Bee Award for the best international contribution. The work was acquired in 2021 by the National Gallery of Victoria (NGV) for the museum's permanent collection of Contemporary Design and Architecture. In 2022, GRANDEZA STUDIO published a book of the same name with Bartlebooth and presented it at NGV as part of Melbourne Design Week 2022. GRANDEZA STUDIO's work has been exhibited and published in Germany (Bauhaus Dessau in 2014); the USA (1st Chicago Architecture Biennial in 2015); Chile (20th Chilean Biennial of Architecture and Urbanism in 2017, and Campus Creativo at Universidad Andrés Bello in 2022); Spain (14th Spanish Biennial of Architecture and Urbanism in 2018, and Arts Santa Mònica in 2022); Italy (22nd Milan Triennale in 2019); the Netherlands (Bureau Europa in 2019); and Australia (Mildura Arts Centre in 2016, Wagga Wagga Art Gallery in 2017, Bank Art Museum Moree in 2018, Tin Sheds Gallery in 2018, Australian Design Centre in 2018, MADA Gallery in 2020, and National Gallery of Victoria in 2022).

BLOCK 15 BIO Ø7

LOCUMENT

LOCUMENT is a research studio that combines filmmaking with architecture and urban research. They use architecture and film as analytical, critical and subversive tools to emphasise contemporary issues and dissect their resolutions. They see the importance of observing rapidly changing social conditions through the influential factors of technology, economy, politics and urban environment. Drawing from contemporary scenarios, Locument travels to unique locations to base their research topics, finding in them situations that, while site-specific, reflect problematics that resonate throughout the globe. Bringing out these underlying stories, their work focuses on recreating the complex storyline hidden under the surface of the visible spectrum. In a world moving exponentially faster, they see the importance of slowing down, researching, analysing, documenting and capturing a network of often contradictory points of view, thus revealing the narratives that influence our reality. Locument envisions the future and the past, and not the least, our time. Locument's movies have been screened internationally at exhibitions and film festivals such as – the 15th International Architecture Exhibition of La Biennale di Venezia, Italy; the 25th Biennial of Design Ljubljana, Slovenia; Arquiteturas Film Festival Lisbon, Portugal; Archstoyanie Festival Festival at the Nikola-Lenivets Art Park, Russia; In-Between Conditions Media Art Festival Tbilisi, Georgia; Commiserate Chicago Media Art Festival, US and Architecture Film Festival, Rotterdam. They have collaborated with institutions such as MIT Architecture Department (Cambridge, US), INDA - Chulalongkorn University Faculty of Architecture (Bangkok, Thailand), The Bartlett School of Architecture, Bartlett Prospective (London, UK) and MAXXI The National Museum of XXI Century Arts (Rome, Italy). Locument was founded in 2015 by Francisco Lobo and Romea Muryn.

BLOCK 16 CREDITS

GRANDEZA STUDIO: Amaia Sánchez-Velasco, Jorge Valiente Oriol
LOCUMENT: Romea Muryn, Francisco Lobo

BLOCK 17 COLLABORATORS

MICROSCOPIC FILMMAKER: James Weiss
SOUND DESIGN: Pulsar Sound Studios
Flow of nutrients inside the arbuscular mycorrhizal network. Video courtesy of SPUN in collaboration with Dr. Oyarte-Galvez AMOLF and VU, Amsterdam
Detail of the skeletal remains of three individuals exhumed in the mass grave of La Penilla (Covanera, Burgos) courtesy of Juan Montero Gutierrez, University of Burgos

BLOCK 18 ACKNOWLEDGEMENTS

Iván Cabrera and Víctor Ortega Ramos, from the Instituto Volcanológico de Canarias, for sharing their drone recordings over the Tajogaite crater. Carola and Jonas Carlsson, from Farmerrain, for the costumes. Jesús Isiegas Mainar, from Consejo Regulador de la Denominación de Origen Protegida Cariñena, for sharing his knowledge of the region with the team. Toby Kiers and Kelcie Walther, from SPUN, for sharing their knowledge and audiovisual resources from the mycorrhizal world with us. Rufina Santana, from Curbelo Santana Foundation, for her support in the search and selection of locations in Lanzarote, and for giving us permission to film in their lands. Abel Torrelles, from Compost Segrià, for opening us the doors of the Lleida composting plant.

BLOCK 19 THANKS

Ana Ara, Charo Baguena Felipe, Reme Fernández Gómez and Amaya Serrano Baguena for opening the doors of Cariñena for us. Ciro Cabal for sharing his root research and introducing us to the concept of necromass. Juan Carlos Castro-Dominguez, from the Fab Lab of the University of Alicante, for his support in the manufacture of props. Alfonso García Díez and Denise Perpen for their logistical support from Barcelona. Antonio Mainar Royo and Luis Martín González for granting us the use of their vineyards for filming in Cariñena. Cristofer Pérez Díaz, from La Palma Film Commission, for his support with the filming permits. Michel Daniel Pérez Guillén, Environmental Agent of the Cabildo de la Palma, for guiding us in the area of exception of the Tajogaite Volcano.

BLOCK 01 TITLE

STRATA INCOGNITA

BLOCK 02 TEAM

BY GRAN-DEZA STUDIO AND LOCUMENT

BLOCK 03 EPISODE

EPISODE FIVE

FOUNDATION

BLOCK 04 KEYWORDS

GEOPHAGIA, HYPER-PRODUCTIVISM, EXHAUSTION, SLOW-VIOLENCE, TRANS-SCALAR LANDSCAPES, FABULATIVE ARCHEOLOGY, SOIL ECOSYSTEMS, RHIZOSPHERE.

BLOCK 05 DESCRIPTION 01

JUST A FEW CENTIMETRES BENEATH YOUR FEET, MILLIONS OF CREATURES KILL AND EAT ONE ANOTHER, FIGHT, REPRODUCE, AND FORGE ALLIANCES,

IMPLEMENTING THE MYRIAD PROCESSES THAT RECOMPOSE DEATH INTO LIFE WHILE PURIFYING THE WATER YOU DRINK, MAKING THE AIR YOU BREATHE BREATHABLE, AND GROWING 95% OF THE FOOD YOU EAT. YOU ARE DIGESTED SOIL. Every time you eat, the substances that make up soils are reconstituted into the matter that shapes you. Despite this, many of the creatures and ecosystemic processes that make soils function resist capture by knowledge production methods that are straightjacketed by the regimes of the visible. Indeed, it is estimated that a tablespoon of soil contains more living organisms than there are human beings on Earth, but only around 10% of small soil animals have been identified by humans.

SOIL IS OUR CLOSEST ALIEN WORLD.

BLOCK 06 ARROW 01



BLOCK 07 IMAGE 01

BLOCK 08 DESCRIPTION 02

This ruthless impenetrability could explain many of the attitudes towards these ecosystems, which are so fundamental for our existence. On the one hand, the fiction of the ground as a dividing line – between life and death, visible and invisible, or between past, present, and future – has turned soil into a receptacle of crimes, memories, and wretchedness, and a space for imagining underworld mythologies. On the other hand, foundational civilisational myths such as belonging, fertility, production, and reproduction have also been projected onto the soil.

BLOCK 09 ARROW 02

PP. 28

BLOCK 11 DESCRIPTION 03

Despite its cultural, infrastructural, and ecosystemic importance, there are still no effective legislative mechanisms for soil preservation. As George Monbiot denounces in "Regenesis. Feeding the World without Devouring the Planet",

"WHILE THERE ARE INTERNATIONAL TREATIES ON TELECOMMUNICATION, CIVIL AVIATION, INVESTMENT GUARANTEES, INTELLECTUAL PROPERTY, PSYCHOTROPIC SUBSTANCES AND DOPING IN SPORT, THERE IS NO GLOBAL TREATY ON SOIL. THE IMPLICIT BELIEF THAT THIS COMPLEX AND SCARCELY UNDERSTOOD SYSTEM CAN WITHSTAND ALL WE THROW AT IT AND CONTINUE TO SUPPORT US COULD BE THE MOST DANGEROUS OF OUR ASSUMPTIONS ABOUT THE GLOBAL FOOD SYSTEM".

BLOCK 10 ARROW 03

BLOCK 12 ARROW 04

BLOCK 13 DESCRIPTION 04

STRATA INCOGNITA PROPOSES A TRANS-SCALAR, TRANS-TEMPORAL JOURNEY THROUGH THE GEOGRAPHIES THAT ARTICULATE SOIL AS AGRO-INDUSTRIAL INFRASTRUCTURE, BUT ALSO AS ECOSYSTEM AND A SOMATIC ARCHIVE OF CRIMES, MEMORIES, AND MYTHOLOGIES. The film navigates the hidden landscapes that construct and destroy soils, connecting the biological and chemical processes that occur underground with the industrial production of pesticides, fertilisers, and biostimulants, as well as the geopolitical and environmental conflicts associated with their production and distribution. A compost factory, a potash mine, an ancient vineyard, a chemical fertiliser factory, mycorrhizal highways, protozoa-digesting bacteria, and the surface of recently expelled volcanic soil serve as allegorical enclaves from which to reveal the intricate complexity of soils and the dangers that beset them.

BLOCK 14 ARROW 05

BLOCK 15 IMAGE 01



BLOCK 16 DESCRIPTION 05

Within a transient film set design, four mysterious agents appropriate the paraphernalia of scientific laboratories and archaeological digs, rearranging their aesthetics of truth and forensic precision into dialectical weapons for political imagination. "Strata Incognita" invites audiences to envision alternative ways of cultivating our relationship with soils and to unlearn the epistemic assumptions that sustain our hyper-extractive relationship with these hidden worlds that are as close as they are strange to us.

PP. 29

TOTAL RECIPES

BLOCK 02 DESCRIPTION 01

THE MAIN HALL OF THE PAVILION HOUSES A COLLECTION OF DOCUMENTS, IMAGES, OBJECTS, TECHNICAL DRAWINGS, TEXTS, MODELS, DIAGRAMS, AND PHOTOGRAPHS. THIS VISUAL DISPLAY REPRESENTS A DOCUMENTARY REPORT OF TEN "TOTAL RECIPES".[3]

BLOCK
ARROW
03
01

[3] "The idea of the 'Total Recipe' emerged thanks to the work and conversations with Black Almanac, a food research platform lead by Philip Maughan, Andrea Provenzano."

BLOCK
04
FOOTNOTE

BLOCK
05
DESCRIPTION
02

WHEREAS THE SHORT FILMS OFFER AN IN-DEPTH TAXONOMY OF THE DIFFERENT LAYERS OF THE FOOD SYSTEM, THE TOTAL RECIPES PRESENT CASE STUDIES OF HOW DIFFERENT

DISHES CUT ACROSS THE FIVE LAYERS, PROVIDING A CROSS-SECTION OF HOW THE ENTIRE SYSTEM WORKS.

BLOCK 06 DESCRIPTION 03

BLOCK
07
ARROW
02

BLOCK 08 DESCRIPTION 04

UNLIKE STANDARD RECIPES – WHICH ARE OFTEN HEMMED IN BY THE TECHNICAL CONSTRAINTS OF OUR KITCHENS – THE TOTAL RECIPES GO FURTHER AND ENCOMPASS THE WHOLE INFRASTRUCTURAL CHAIN REQUIRED TO MAKE THE RECIPE.

BLOCK 09 ARROW 03

BLOCK 10 DESCRIPTION 05

PRODUCED BY AN ECLECTIC GROUP OF ARCHITECTURE FIRMS, AND SHOT BY PHOTOGRAPHER PEDRO PEGENAUTE, EACH RECIPE PRESENTS A "TYPICAL" SPANISH DISH AS A CATALYST FROM WHICH TO EXPLORE, TRACE, AND DOCUMENT THE ARCHITECTURES AND TERRITORIES THAT MAKE IT POSSIBLE. IN THESE FOODSCAPES, FOOD INTERSECTS WITH A MYRIAD OF TOPICS SUCH AS SOIL EXHAUSTION, NON-HUMAN INTELLIGENCE, SELF-DESIGN GEOENGINEERING, NEUROMARKETING, DATA INFRASTRUCTURE, FOOD AND PHARMACEUTICAL BIOPOLITICS, WASTE CIRCULARITY, ANIMAL RIGHTS, GENDER SEMIOTICS, AND CLIMATE COLONIALISM, AMONG MANY OTHERS.

BLOCK 11 PHOTOGRAPHER

PEDRO PEGENAUTE, born in Pamplona in 1977, has worked as a professional photographer specialising in architecture since 2005, when he set aside his career as a building engineer to devote himself fully to photography. Since then, he has worked with architects and publishers (books, magazines, blogs) of renowned national and international prestige. He has received various awards in photography contests recognizing his particular point of view: first prize Colegio Oficial de Arquitectos Vasco-Navarro (2005); first prize “Miradas desde la Arquitectura” (2011) Instituto Alicantino Juan Gil-Albert; finalist “Purificación García 2007” and work selected and acquired to be included in both the exhibit later held at the Círculo de Bellas Artes (Madrid) and the private collection of this brand. Additionally, he has been on the panel of judges for various photography contests. His work has been included in numerous architectural exhibits in cities including Barcelona, Tokyo, Los Angeles, New York, London, and more, and his personal work has been shown in individual exhibits since 2003, when Pegenaute’s work began to be acquired by individuals and for private collections. He has also been commissioned to create numerous large-scale murals for interior spaces.

BLOCK 12 CHEFS

Ivan L. Munuera, Vivian Rotie, Pablo Saiz del Río, C+ arquitectas (Nerea Calvillo with Manuel Alba Montes and María Buey González), Federico Soriano, Dolores Palacios, Lucía Tahan, Lucía Jalón Oyarzun, Urtzi Grau, Guillermo Fernández-Abascal, The Institute for Postnatural Studies (Gabriel Alonso, Pablo Ferreira Navone, Yuri Tuma, Matteo Guarnaccia, Karol Muñozcano and Clara Benito), aldayjover architecture and landscape (Iñaki Alday, Margarita Jover, Jesús Arcos and Francisco Mesonero), Urbanitree (Daniel Ibáñez, Vicente Guallart), Manuel Bouzas and Common Accounts (Igor Bragado and Miles Gertler)

GHOST TORTILLA

BLOCK 02 TEAM

A RECIPE BY LUCIA TAHAN

BLOCK 03 INGREDIENTS

INTERFACES, RANKING ALGORITHMS, STATE MACHINES, SUBMARINE CABLES, EGGS, RIDERS, DATA CENTERS, KITCHEN FARMS, SLICED POTATOES.

BLOCK 04 KEYWORDS

DELIVERY PLATFORM, GHOST KITCHEN, SILICON VALLEY.

BLOCK 05 DESCRIPTION 01

"JUST LIKE YOUR GRANDMA'S, BUT WITHOUT THE AWKWARD QUESTIONS". TRADITIONAL DISHES LIKE SPANISH TORTILLA (A POTATO-FILLED OMELET), PAELLA OR CROQUETTES HAVE RECENTLY BEEN ON FOOD DELIVERY PLATFORMS' MARKETING CAMPAIGNS ALL OVER SPAIN.

They target young people who lack the time to make these elaborate dishes at home but feel nostalgia for their family's home-made foods. As a result, virtual restaurants that prepare only one of these dishes have started to appear.

SOME OF THEM OPERATE OUT OF "GHOST KITCHENS", DELIVERY-ONLY KITCHENS IN INDUSTRIAL BUILDINGS OR OPPORTUNISTICALLY NESTLED IN SMALL SPACES IN CITIES.

BLOCK 06 ARROW

BLOCK 07 DESCRIPTION 02

As delivery platforms mature, new typologies and economies appear that are a departure from prior restaurant concepts, like virtual restaurants. But the phenomenon doesn't end at the scale of the kitchen or even the city.

HOW DOES THE INTERFACE DESIGN OF AN APP CREATE DEMANDS FOR SPECIFIC TYPES OF RESTAURANTS? WHAT GLOBAL-SCALE LANDSCAPES AND INFRASTRUCTURE NEED TO EXIST TO SUPPORT THE DIGITAL LAYER OF DELIVERY? WHAT IS THE ECONOMIC MOTIVATION THAT DRIVES DELIVERY PLATFORMS AND WHERE ARE THEY HEADED?

GHOST TORTILLA IS A RECIPE THAT TAKES A TRANSSCALAR APPROACH TO DRAW A LINE FROM THE SOFTWARE ENGINEERS IN SAN FRANCISCO TO THE RIDERS IN MADRID, from the economics behind global ghost kitchen developers to those of the traditional restaurants – from the egg farm to the data farm.

BLOCK 08 BIO

LUCIA TAHAN is a Los Angeles-based architect and augmented reality software designer. Her work explores the relationship between architecture and virtual media and technology. In addition to her independent practice, she has worked as a designer for tech companies including Meta, where she led the design for the augmented reality creation software Spark Studio. Since 2018, her practice has been based in New York, Berlin, and London. In 2018, she participated in the design of the Slovenian Pavilion at the Venice Architecture Biennale, where her work was also exhibited in the Spanish Pavilion. In 2019, she was awarded the Housing the Human fellowship for research on the future of housing. Previously, she co-founded a startup incubated by the New Museum in New York. Her built work comprises two houses in Extremadura, Spain. Her work has been featured at museums and institutions such as The Berlage, Delft (2023), EPFL, Lausanne (2021), La Casa Encendida, Madrid (2022), RCR Bunka (2022), Bi-City Biennale of Architecture/Urbanism Shenzhen (2020), Copenhagen Architecture Festival (2019), HKW, Berlin (2018), Istanbul Design Biennial (2018), MAXXI, Rome (2017), Lisbon Architecture Triennale (2017), and Seoul Biennale of Architecture and Urbanism (2017). She has been published by media outlets such as El País, Archdaily, and e-flux, as well as academic publications such as Lobby (Bartlett School of Architecture).

TXIPIRONES EN SU TINTA (CANNED)

BLOCK 02 TEAM

A RECIPE BY GUILLERMO FERNáNDEZ-ABASCAL + URTZI GRAU

BLOCK 03 INGREDIENTS

SQUID, ONION AND CUTTLEFISH INK. FOR THE FRIED TOMATO, GREEN BELL PEPPER, GARLIC, WHITE WINE, FISH STOCK, PARSLEY AND OLIVE OIL. AND TO PRESERVE IT A CAN.

BLOCK 04 KEYWORDS

TXIPIRÓN, CUTTLEFISH INK, CANNED.

BLOCK 05 DESCRIPTION

TXIPIRONES EN SU TINTA IS A DISH AS SIMPLE AS IT IS ATTRACTIVE. It is prepared in a short time, usually with a side of white rice, and the laziest can find it canned and ready-to-eat. Each can is a map of global culinary logistics including:

01 → PATAGONIAN SQUID (LOLIGO GAHI) caught in the South Atlantic Blue Hole north of the Falkland Islands which has been processed on the return trip to the Galician ports of Marín and Vigo; and

02 → CUTTLEFISH INK FROZEN IN INDONESIA Yemen, or other countries that consume cephalopods but don't appreciate this black substance, and then stabilized in a factory in the Guipúzcoa mountains where the world's largest producer of cuttlefish ink treats its enzymes for a consumption period lasting 5 years. Ink and squid meet in one of the many canneries on the Cantabrian coast where they are cooked with a stir-fry of vegetables following a traditional Basque recipe probably derived from Adobong Pusit, a typical Filipino dish introduced to Spain by the Jesuits after the colonization of the islands in the seventeenth century.

FROM THERE, THE GLOBAL DISTRIBUTION OF CANS, WHETHER GOURMET OR OFF-BRAND, WILL TAKE THEM TO SUPERMARKETS ACROSS FIVE CONTINENTS TO THEN FINALLY ENTER OUR BODIES AND TINT OUR MOST INTIMATE PRODUCTION.

BLOCK 06 BIO 01

GUILLERMO FERNÁNDEZ-ABASCAL is an architect and academic. He studied at the Escuela Técnica Superior de Arquitectura de Madrid (ETSAM) and Tongji University, before completing a research Master's degree at the University of Technology Sydney (UTS) with a scholarship from La Caixa. In 2010, he joined AZPML (Alejandro Zaera-Polo Maider Llaguno Arquitectura), where he worked until 2016. He co-founded GFA2 with Gabriel Fernández-Abascal in 2018. Guillermo combines his professional practice with academic work. A lecturer at UTS from 2019 to 2022, Guillermo was appointed as a Practice Fellow at the University of Sydney. His work questions the differences between researching and designing buildings, and encompasses diagrams, books, exhibitions, films, prototypes, residential buildings, and public buildings around the world. His recent projects include the the Fundación Enaire offices in Santander and the books Regional Bureaucracy and Folk Costumes Indo-Pacific Air. Guillermo is currently working on a refurbishing project in Can Trinxet in L'Hopsitalet de Llobregat, Barcelona and the exhibition Analogue Images: Recent Work by Rory Gardiner and Maxime Delvaux, in Sydney.

BLOCK 07 BIO 02

URTZI GRAU is an architect (ETSAB 2000), academic at the School of Architecture at the University of Technology Sydney (UTS), and founder of Urtzi Grau / Fake Industries. In his work, he uses replicas – reproductions of existing works and, in the literal sense of the word in Romance languages, responses to previous statements – to produce architecture. His recent projects include the Lorenteggio Library in Milan (under construction), the Murrin Bridge Preschool and Community Hall (under construction) and the Bass Hill Community Centre, both in NSW, and the OE House (2016) in Alforja. He is the author of several books, including Folk Costumes Indo Pacific Air (APE, 2022), Better Together, Stories of Contemporary Documents (URO, 2022), Learning to Live Together: Humans, Cars, and Kerbs in Solidarity (Bartlebooth, 2021), and Melbourne, Sydney: References, Reflections and Remarks (Post-Post, 2018). Urtzi holds a Distinguished Visiting Professorship at Portland State University's School of Architecture (2018) and a Cullinan Visiting Professorship at the Rice University School of Architecture (2017).

TRACES OF ALMOJáBANAS

BLOCK 01 RECIPE

A RECIPE BY LUCíA JALóN OYARZUN

BLOCK 02 AUTHOR

BLOCK 03 INGREDIENTS

SIGN(AL)S. TRACES, INFRASTRUCTURAL SEMIOTICS, PHARMAKON.

BLOCK 04 KEYWORDS

BLOCK 05 DESCRIPTION 01

ALMOJáBANAS USED TO BE A VERY POPULAR SWEET FOOD IN AL-ANDALUS.

THESE FRITTERS ARE MADE FROM A MIXTURE OF WATER, FLOUR, AND CHEESE, THEN FRIED IN OIL AND COATED IN CINNAMON AND HONEY.

In current day Spain, we can find its Colombian derivation in many cities as well as local variations in Valencia, Aragon or the Canary Islands.

Traces, whether alimentary or not, are the trail left by the encounter between two different materials. When it comes to food, they are essential to ensure safety, as it is those physical traces left by distinctive industrial processes that laws, codes, and food safety protocols mainly address.

SIMILARLY, THE TRACES OF MANY OTHER ENCOUNTERS

not necessarily limited to food, but certainly decisive in the digestion processes, in the broad sense of the term, that characterise us –

ENABLE US TO OUTLINE THE BASICS OFAN ARCHITECTURE OF ENVIRONMENTALITY.

BLOCK 06 ARROW

BLOCK 07 DESCRIPTION 02

SPACES, AS WELL AS OUR CAPACITY FOR ACTION WITHIN THEM, ARE INCREASINGLY DEFINED BY THE DESIGN OF NATURAL, SOCIAL, AND MACHINAL SIGN(AL) ECOLOGIES THAT ORIENTATE AND MOULD OUR BODIES, THUS MODULATING THEIR RANGE OF POSSIBILITIES AND BEHAVIOUR.

Through almojábanas, some of the infrastructural semiotics underpinning the landscapes of contemporary nutrition are described.

BLOCK 08 BIO

LUCÍA JALÓN OYARZUN is an architect and researcher. She graduated from the Madrid School of Architecture (Escuela Técnica Superior de Arquitectura de Madrid - ETSAM), where in 2017 she also completed her PhD “Exception and the rebel body: the political as generator of a minor architecture”. She is currently Head of Research at ALICE (Atelier de la Conception de l'Espace) at the EPFL in Switzerland. Her interdisciplinary work on the spatial forms of the political focuses on minor architecture, secrecy and clandestinity, and the effects of coded environments on our spatial agency. Her work, ranging from scientific production to cultural critique, has been published in several journals and publications around the world.

POLBO á GRANXA

BLOCK 02 TEAM

A RECIPE BY THE INSTITUTE FOR POSTNATURAL STUDIES

BLOCK 03 KEYWORDS

AQUACULTURE, COEXISTENCE, CULTURAL IDENTITY.

BLOCK 04 INGREDIENTS

FARMED OCTOPUS, OIL, PAPRIKA, AND SALT.

BLOCK 05 DESCRIPTION 01

TO WHAT EXTENT IS IT REALLY SUSTAINABLE TO FURTHER A CULTURAL PRACTICE THAT IS HARMING AN ANIMAL SPECIES AND DISRUPTING ITS ENVIRONMENT?

OCTOPI HAVE BURST INTO POPULAR CULTURE AND CONTEMPORARY PHILOSOPHY AS BOTH AN ALLY AND A METAPHOR THROUGH WHICH TO RETHINK RELATIONSHIP MODELS BETWEEN HUMAN AND NON-HUMAN ENTITIES.

Throughout the years, the culinary culture of one of the northernmost regions in Spain, Galicia, has been built around traditional fishing methods for, and the cooking of, octopus. But the matter has become all the more complex since the first octopus farm in the world was established in Spain.

BLOCK 06 ARROW

BLOCK 07 DESCRIPTION 02

IS THIS CULTURAL IDENTITY STILL SUSTAINABLE IF ANIMALS ARE BRED ARTIFICIALLY? WHERE IS THE LINE DRAWN BETWEEN "WILD" AND "ARTIFICIAL" WHEN IT COMES TO LIVING BEINGS? WHICH NEW TRADITIONS WILL ARISE OUT OF THIS SUPPOSEDLY SUSTAINABLE AQUACULTURAL PRACTICE?

BLOCK 08 BIO

THE INSTITUTE FOR POSTNATURAL STUDIES is a center for artistic experimentation from which to explore and problematize postnature as a framework for contemporary creation. Founded in 2020, it is conceived as a platform for critical thinking, a network that brings together artists and researchers concerned about the issues of the global ecological crisis through experimental formats of exchange and the production of open knowledge. From a multidisciplinary approach, the Institute develops long-term research focused on issues such as ecology, coexistence, politics, and territories. These lines of investigation take different shapes and formats, including seminars, exhibitions, and residencies as spaces for academic and artistic experimentation. The Institute for Postnatural Studies works at the intersection between Spain and international practices and debates. From its headquarters in Madrid, a 300m² warehouse with a workshop, residency spaces, and shared workspaces, invites artists, researchers, and cultural agents to create dialogues with alumni and the broader public. In parallel, the Institute has created the publishing platform Cthulhu Books.

PREP BREAD

BLOCK 01 RECIPE

A RECIPE BY IVAN L. MUNUERA + PABLO SAIZ DEL RíO + VIVIAN ROTIE

BLOCK 02 TEAM

BLOCK 03 INGREDIENTS

RICE FLOUR, POTATO STARCH, CORN STARCH, GROUND CHIA, WATER, VINEGAR, YEAST, AGAVE SYRUP, PREP.

BLOCK 04 KEYWORDS

PROPHYLAXIS, DISSIDENCE, BODIES.

BLOCK 05 DESCRIPTION

PREP, OR PRE-EXPOSURE PROPHYLAXIS, HAS REVOLUTIONIZED BODIES AND THEIR CHEMICAL LANDSCAPES. USED TO PREVENT CONTRACTING HIV, TENOFOVIR AND EMTRICITABINE BLOCK THE ENZYME THAT HIV NEEDS TO REPLICATE, THEREBY REDUCING THE AMOUNT OF VIRUS IN THE BODY.

To enhance their absorption, they should be taken with a light meal, and gluten free bread has been proven effective. The ingredients in the recipe to make a slice of bread to be consumed with PREP, the electricity grids that power them. span vast geographies where politics and ideologies are debated in configuring internal organs, chemical regimes, food ingested, bacteria that live off of air and feed leavening, viruses that coexist with bodies, batteries that charge electronic devices and IN FRICTIONS WITH OTHER HUMAN AND NON-HUMAN BODIES. Recipes that involve material exchanges scattered in the California laboratories where PrEP is manufactured and in the corn fields of Argentina needed for gluten-free flour, fed by gas from Eastern Europe and lithium from the Atacama Desert, by oil from Kazakhstan or Libya and by flour processing plants in Navarre, by latex from Thailand and lubricant from Almeria.

BLOCK 06 BIO 01

IVAN L. MUNUERA is a New York-based scholar, critic, and curator working internationally at the intersection between culture, technology, politics, and bodily practices in the contemporary context and and on the global stage. He has been a visiting lecturer at Bard College and Barnard-Columbia, while his research has been generously sponsored by PIIRS (Princeton Institute for International and Regional Studies) and CCA (Canadian Centre for Architecture). In 2020, Munuera was awarded the Harold W. Dodds Fellowship at Princeton University, which recognises scholars displaying the greatest academic excellence and professional promise. Munuera has curated exhibitions at La Casa Encendida (Vulnerable Critters, 2022), Maat Lisbon (Vulnerable Beings, 2021), Museo Reina Sofía (The Schizos, 2009), Ludwig Museum (ACAX Residency, 2010), and CA2M (Pop Politics, 2012-2013). His projects include Grounded Bodies, Flying Plasma (CIVA, 2022), Your Restroom is a Battleground /The Restroom Pavilion (2021 Venice Architecture Biennale), Unzipped Parties (Russian Federation Pavilion at the 2021 Venice Architecture Biennale), Transfusing (Shanghai Biennale, 2021), The Transscalar Architecture of COVID-19 (The World Around, 2020), Bauhauswelle (Floating University Berlin, 2018), and Chromanoids (Istanbul Design Biennale, 2016; Seoul Biennale of Architecture and Urbanism, 2017).

BLOCK 07 BIO 02

VIVIAN ROTIE, a landscape architect and architect and graduate from the Havana Faculty of Architecture, works on managing and implementing architecture, landscape design, and urban planning projects. During her studies, she explored her interest in – or fascination with – botany, together with Anna Atkins, Yves Brunier, and contemporary approaches to architecture and the landscape. Her work has been shown at international exhibitions including the 2021Venice Architecture Biennale, London Fashion Week SS2020, and AIA New York | Center for Architecture. One of her projects is Funeral for a Glacier, an investigation into the loss of the last glaciers in the Iberian Peninsula which thoughtfully, carefully and innovatively explores the shelters associated with climate change in contemporary culture.

BLOCK 08 BIO 03

PABLO SAIZ DEL RÍO works on architecture, artistic direction, and design projects, with a particular interest in the politics of the built environment. His work has been shown at the following exhibitions among others: Becoming, the Spanish Pavilion at the 2018 Venice Architecture Biennale, London Fashion Week SS2020, the 2021 Venice Architecture Biennale, AIA New York | Center for Architecture, and Arquitectura Dispuesta: Preposiciones Cotidianas at CentroCentro Cibeles (Madrid). Pablo has been invited to teach workshops at international universities, such as the Architectural Association School of Architecture (London), IE School of Architecture and Design, and the EINA (Barcelona).

SEA & MOUNTAIN PAELLA FOR TWO FAMILIES & FRIENDS

BLOCK 01 RECIPE

A RECIPE BY ALDAYJOVER ARCHITECTURE + LANDSCAPE (IñAKI ALDAY, MARGARITA JOVER, JESúS ARCOS AND FRANCISCO MESONERO)

BLOCK 02 TEAM

BLOCK 03 KEYWORDS

WATER, DELTA, REGENERATION.

BLOCK 04 INGREDIENTS

RICE FROM PALS AND WATER FROM THE TER RIVER (WITH VEGETABLES, SEAFOOD, AND RABBIT).

BLOCK 05 DESCRIPTION

EVERYTHING COMES FROM THE DELTA, A POCKET LANDSCAPE OF FRESH, BRACKISH, AND SALT WATER. The former swamp, forged by the river, has been redrawn by its inhabitants for thousands of years, creating a collage of rice paddies and vegetable gardens, crawfish and rabbits, wetlands and sand dunes stretching out to a shallow sea where fish, shrimps, clams, and mussels are fished or farmed. Although it looks flat, it is shaped by infinite microtopographic elements that subtly direct the waters. The waterline represents a lifeline for any place and its inhabitants. For some, the Ter river delta inspires pastoral nostalgia, a humble beauty with a brief future. Others might attempt to disentangle and grasp the complexity of the multiple systems that operate and maintain the land. OVEREXPLOITATION OF GROUNDWATER RESERVES, CLIMATE CHANGE BRINGING EXTREME DROUGHTS AND STORMS, PLASTICS, POLLUTION, AND OVERFISHING THREATEN THE BALANCE OF THIS AND MOST OTHER PLACES ON THE PLANET. PARADOXICALLY, HUMANS CAN BE THE LAND'S MOST PRECIOUS RESOURCE: each person (and each paella) is poised to become a new source of water and fertiliser. The river and its landscapes are born again in every body and in every repurposed sewage treatment plant.

BLOCK 06 BIO 01

ALDAYJOVER ARCHITECTURE and LANDSCAPE, with offices in Barcelona and New Orleans, is led by Iñaki Alday, Margarita Jover, Jesús Arcos, and Francisco Mesonero. Since 1996, they have been working at multiple scales, from zoning strategies to buildings, public spaces, and urban furniture. They are recognised as being among the first to address design for flooding in public space and buildings, and to examine the metabolic processes that characterise the relationship between the cities, their rivers, and the land. Their works in this area include the restoration of the Gallego riverbanks in Zuera, the Zaragoza Water Park, the Aranzadi Water Park in Pamplona, the EXPO 2008 Power Plant and Video Art Centre, Barcelona's Green Diagonal, and Madrid's Metropolitan Forest and the integration of its river park infrastructure. Iñaki and Margarita are professors of architecture at Tulane University and authors of Aprendiendo de todas sus casas, El Parque del Agua, Ecologies of Prosperity, and The Yamuna River Project-New Delhi Urban Ecologies. A monograph featuring selected works and projects, Ciudades y ríos, will be published by ACTAR in spring 2023.

BLOCK 07 BIO 02

ALDAYJOVER ARCHITECTURE and LANDSCAPE, with Merrie Afseth, Leah Bohatch, Andreea Dan, Sean Fowler, Connor Little, and Megan Spoor. ALDAYJOVER ARCHITECTURE and LANDSCAPE is: Iñaki Alday, Margarita Jover, Jesus Arcos, Francisco Mesonero, Moises Jimenez, Xinyu Lyu, Anna Ramirez, Natalia Rodriguez, Claudia Sanllehy, and Ana Zabala.

BLOCK 01 RECIPE

TOTAL RECIPE FOR (EATING) CROQUETAS DE JAMÓN (IN THE FUTURE).

BLOCK 02 TEAM

A RECIPE BY C+ ARQUITECTAS

(NEREA CALVILLO WITH MANU ALBA MONTES AND MARíA BUEY GONZáLEZ)

BLOCK 03 INGREDIENTS

ACORN-FED PIG, DEHESA, COMMONS, IMMUNOLOGICAL CASTRATION VACCINE, NATURAL DRYING SHEDS, LORRIES, TIME.

BLOCK 04 KEYWORDS

DEGROWTH, REDISTRIBUTION, EMISSIONS REDUCTION.

BLOCK 05 DESCRIPTION 01

DEAR EARTHLINGS LIVING IN THE SPANISH STATE:

BETWEEN YOU AND THE TOURISTS, AN AVERAGE OF **151 CROQUETTES IS CONSUMED PER PERSON PER YEAR,** WITH IBERIAN HAM CROQUETTES BEING THE MOST POPULAR. THAT'S A LOT OF CROQUETTES! AND TOO MUCH IBERIAN HAM FOR ME.

For that much Iberian ham you need a large-scale pork industry, which emits many of the greenhouse gasses that choke me, devastates the dehesas – the best habitats of pigs – that I spend so much time restoring, and perpetuates animal abuse, among other things.

WE CAN'T GO ON LIKE THIS. BECAUSE LET'S FACE IT, THIS WAY, IN TWENTY OR THIRTY YEARS, YOU WON'T HAVE ANY OF THE NECESSARY INGREDIENTS TO MAKE CROQUETTES. SO, TO ENSURE YOU CAN CONTINUE TO ENJOY IBERIAN HAM CROQUETTES IN THE FUTURE, I SUGGEST THIS TOTAL RECIPE:

BLOCK 06 ARROW

SERVES: 47,615,032 PEOPLE
COOKING TIME: 5-20 YEARS
STEPS:
-REGENERATE THE DEHESA
-DEGROW (IN GENERAL)
-REDUCE EMISSIONS
-PROMOTE ANIMAL WELFARE
-REDISTRIBUTE (EVERYTHING)

THESE STEPS HAVE NO PRE-ESTABLISHED ORDER, SO YOU WILL HAVE TO TRY THEM OUT. TO HELP THINGS ALONG, I LEAVE YOU A FEW "RECIPESCAPES"– OR LANDSCAPE ARCHITECTURES – WITH MORE SPECIFIC SUGGESTIONS TO START TACKLING EACH STEP.

BLOCK 07 DESCRIPTION 02

GOOD LUCK AND BUEN PROVECHO.

YOURS SINCERELY,

GAIA

BLOCK 08 BIO

C+ ARQUITECTAS (NEREA CALVILLO WITH MANU ALBA MONTES AND MARÍA BUEY GONZÁLEZ) is a spatial design and research practice founded by Nerea Calvillo and based in London and Madrid. The firm's environmental mediations, commissioned by the Royal Academy of Arts, the Seoul Biennale of Architecture and Urbanism, and the Madrid local government, explore the material, social, and political entanglements between the climate crisis and the spaces we live in. Calvillo is an architect, lecturer, and researcher working at the intersection between spatial design, ecological future, environmental pollution, and feminist-queer theory and methods. She is the author of Aeropolis: Queering Air in Toxicpolluted Worlds, and an associate professor at the Centre for Interdisciplinary Methodologies, Warwick. María Buey González and Manu Alba Montes joined C+ for Receta Total. Alba is an architect, designer, DJ, and multidisciplinary artist. His explorations of the role of the digital image in building subjectivities, imaginaries, spaces, and memories have been exhibited at numerous clubs and art institutions. Buey is an architect who works on the implications of automation and computational technologies for the built environment. She was a 2021 fellow at The Terraforming, Strelka Institute.

PROTEIN CLICKBAIT FOR THE 14 PERCENT

BLOCK 01 TEAM

A RECIPE BY COMMON ACCOUNTS

(IGOR BRAGADO AND MILES GERTLER)

BLOCK 02 TEAM

BLOCK 03 INGREDIENTS

PROTEIN-RICH COW FEED, A DAIRY FARM, A CHEESE FACTORY, A WHEY AND LACTOSE PLANT, WHEY PROTEIN ISOLATE, NATURAL FLAVOURING, INFLUENCER THIRST TRAPS, HUMAN ABDOMINAL MUSCLES.

BLOCK 04 KEYWORDS

WHEY PROTEIN POWDER, DAIRY, SELF-DESIGN.

BLOCK 05 DESCRIPTION 01

🏃‍♂️🌍

"TERRAFORM YOURSELF IN A FEW EASY STEPS!"

Studies estimate that up to 14 percent of the Spanish population consumes protein shakes, while 60 percent of North Americans actively seek to consume more protein.

BLOCK 06 ARROW 01

BLOCK 07 DESCRIPTION 02

💕📡

"YOU ARE WELL-LIKED IN YOUR COMMUNITY."

Our consumption of whey protein powder is driven by an awareness of the online and of our own image in relation to contemporary anatomical ideals. In turn, this hunger for self-improvement and optimization may well be motivated by a desire for social advantage bred from the enduring concern for survival wired into the human brain. In this way, protein is positioned as the key nutritional medium that empowers existential endurance. Invoking notions of health and wellbeing, the whey protein industry has stepped in to streamline this process through a metabolic absorption of the nutrient environment.

BLOCK 08 ARROW 02

BLOCK 09 DESCRIPTION 03

👀🔥

"HOW MANY PERFECT BODIES WERE YOU EXPOSED TO TODAY?"

As athletic bodies become a site where the proteins yielded by our desires, landscapes, and factories are distilled, we make them synthetic too. The agricultural landscapes forged by the dairy industry to produce herd feed, farm cows, and extract milk display a symmetry with the human bodies enabling them to become toned and hardened.

BLOCK 10 ARROW 03

BLOCK 11 DESCRIPTION 04

💦🌱

"YOUR DESIRE FOR ABS REQUIRES TERRITORIAL CONSTRUCTION."

Each site – the territorial and the anatomical – has its own regimens and diets, its own built-up stores of nutrients, its own furrowed channels and sculpted topographies, representing the outcome of an intensification driven by a near single-minded purpose.

BLOCK 12 DESCRIPTION 05

✨🔨

STREAMLINE DESIRE."

Human bodies and farms alike serve as protein bioamplification stations in an fragmented supply chain driven by self-design.



BLOCK 13 ARROW 04

BLOCK 14 BIO

COMMON ACCOUNTS is a conceptual design office based in Toronto and Madrid. Founded by Igor Bragado and Miles Gertler in 2016, the firm works on architecture, visual art, and academic inquiry and shifts between planetary, psychic, and physiological scales. Investing in the immediate present, Common Accounts studies situations in which design intelligence, though abundant, passes under the radar, often looking only a few seconds into the future.

BLOCK 01 RECIPE

DRINKING FORESTS: A METABOLIC WINE

A RECIPE BY URBANITREE (DANIEL IBáñEZ AND VICENTE GUALLART) + MANUEL BOUZAS

BLOCK 03 INGREDIENTS

GRAPES, OAK, CORK OAK, PINE, AND EUCALYPTUS.

BLOCK 04 KEYWORDS

FOREST, WOOD, METABOLISM.

BLOCK 05 DESCRIPTION 01

WINE PRODUCTION REQUIRES A DUAL STRUCTURE: FOR EVERY VINEYARD PRODUCING THE MAIN INGREDIENT, THERE IS A FOREST MAKING PRODUCTION POSSIBLE.

Overshadowed by grapes, wood enables key transformation processes that result in wine to take place. A glass of wine is the end result of metabolising wood and grapes over a long value chain for an extended period. Applying this metabolic framework to the recipe allows us to understand how these biomaterials circulate, transform, and produce wine.

BLOCK 06 DESCRIPTION 02

WINEMAKING REQUIRES FIVE KEY INGREDIENTS: PINE, OAK, EUCALYPTUS WOOD, CORK OAK BARK, AND GRAPES.

BLOCK 07 ARROW

From barrels to stoppers, these wood species are metabolised and represent an intrinsic part of the beverage, to the extent that there can be no wine without forests and wood. Moreover, the presence of these ingredients automatically triggers a cultural, sensory, cognitive connection with Spanish geo-specialised production and transformation territories.

EVERY TIME YOU DRINK A GLASS OF WINE, YOU DRINK THE LANDSCAPE OF THE RIOJA ALAVESA, SAVOUR THE GALICIAN FORESTS, OR INHALE THE CORK OAK GROVES OF THE PORTUGUESE ALENTEJO.

From this perspective, selecting wine as a recipe takes us on a trans-scalar journey “upstream” to the forests and landscapes where wine is born. In the process, some of the socioecological problematiques of our era become apparent. On this winemaking tour, you will be the passenger and wood your vehicle.

BLOCK 08 BIO 01

DANIEL IBÁÑEZ (Madrid, 1981) is a practicing Spanish architect, urban planner, and scholar. He was awarded a PhD in Design by Harvard University GSD. Ibáñez is the director of the Institute for Advanced Architecture of Catalonia (www.iaac.net) and co-founder and director of Urbanitree (www.urbanitree.com). His professional, research, and academic focus is on the architectural and urban implications of renewable, carbon-storing biomaterials in construction. Among other projects, Daniel is building Terraces for Life, the tallest social housing mass timber building in Spain. He designed the Mass is More installation at the Mies van der Rohe pavilion and co-authored the book Wood Urbanism: From the Molecular to the Territorial (Actar, 2019). Additionally, he is a senior urban consultant at the World Bank, advising international governments and institutions on timber housing and timber urban development.

BLOCK 09 BIO 02

VICENTE GUALLART (Valencia, 1963) is an architect, urban planner, and researcher. He served from 2011 to 2015 as chief architect for the city of Barcelona. He co-founded the Institute of Advanced Architecture in Catalunya and Fab Lab Barcelona, with whom he has completed projects such as the Media House Project (2001) with the MIT Media Lab, the Fab Lab House (2010), and the Solar Green House and Voxel, developed at Valldaura Labs in Collserola Natural Park, where he is currently leading the Master’s degree in Advanced Ecological Buildings, involving research in wood-based construction. As part of his professional practice, he has designed numerous ecological buildings in Europe and Asia, including post-COVID housing in Xiong’an (China) and a block of 40 social housing units in Barcelona with a wooden structure. He has participated in the Venice Architecture Biennale four times and was selected for the exhibition of Spanish architecture at MOMA in New York. Currently co-founder and director of Urbanitree (www.urbanitree.com), he has written a number of books, including La ciudad autosuficiente and Geologics. He has also produced the first English translation of Ildefonso Cerda’s Teoría general de la urbanización.

BLOCK 10 BIO 03

MANUEL BOUZAS (Pontevedra, 1993) is a practicing architect who graduated with distinction from the Technical School of Architecture of Madrid (ETSAM), Universidad Politécnica de Madrid (UPM) in 2018. He is currently enrolled in the Master of Design Studies at Harvard University Graduate School of Design’s t Master s in Design Studies. His work explores the intersection between architecture and ecology through various scales and mediums ranging from temporary installations to academic research. His work was exhibited at the Venice Architecture Biennale in 2023 and 2018, as well as the 15th BEAU Spanish Architecture and Urbanism Biennial in 2021. He also received the Renzo Piano World Tour Award in 2022, the La Caixa Fellowship in 2021, and the 2020 COAM Emerging Award from the College of Architects of Madrid. Multiple international media outlets have featured his work, including Arquitectura Viva, El Mundo, Domus, Divisare, and Archdaily. Manuel combines his professional practice with academia, having served as a J-term instructor at Harvard GSD, a teaching assistant at the Department of Architectural Design at ETSAM (UPM), and a visiting researcher at the Atelier Bow-Wow’s Tsukamoto Lab at the Tokyo Institute of Technology.

BLOCK 01 RECIPE

POTATO WAFERS WITH LEFTOVER SARDINE IN PAGPAG-STYLE

BLOCK 02 TEAM

A RECIPE BY FEDERICO SORIANO + DOLORES PALACIOS

BLOCK 03 INGREDIENTS

GARUM SAUCE, LEFTOVER FRENCH FRIES, LEFTOVER SALADS, LEFTOVER ROASTED SARDINES, DRY AUBERGINES, DRESSED OLIVES, GARUM SAUCE, DRY PARSLEY, RED PEPPER, OLIVE OIL, SALT, DISCARDED CONDIMENT PACKETS.

BLOCK 04 KEYWORDS

AUTOLYSIS, PAGPAG, PRODUCTS OF FERMENTATION.

BLOCK 05 DESCRIPTION 01

This recipe serves two complementary purposes:

ON THE ONE HAND, IN LINE WITH THE FILIPINO PRACTICE OF PAGPAG RESTAURANTS, IT RE-USES TABLE FOOD LEFTOVERS THAT WOULD OTHERWISE GO TO WASTE. ON THE OTHER, IT EMPLOYS PRODUCTS OF FERMENTATION OR AUTOLYSIS.

The basic ingredients of this recipe, which have already been partially digested in other gastric processes, are bound together and macerated in a potently flavoured condiment: garum sauce, also known as garo.

BEING ORIGINALLY ROMAN AND WIDELY USED THROUGHOUT THE WHOLE EMPIRE BY ALL SOCIAL CLASSES, IT BECAME PART AND PARCEL OF THE EUROPEAN CULINARY TRADITION.

While the original production method of fermenting fish guts under layers of salt had been lost, recent culinary-archaeological studies have once again made it popular.

BLOCK 06 DESCRIPTION 02

This recipe is made by cleaning the French fries and squashing them into a smooth mash, blending in some garum sauce for plasticity. The mash is worked into thin, flat patties and set aside. The salad is then washed under cold water, dried in a centrifuge, and also set aside. The black olives and aubergines are lightly baked. The aubergines are cut into strips and marinated in a mixture of garum, soy, red pepper and oil inside an air-tight food storage bag for at least three hours. The fish is finely minced, and the bones fried and ground. This is mixed with a light mayonnaise sauce from the recovered packets. Finally, the potato patties are worked into a slightly puffed shape, fried, and drained. The dish is presented by extending the sardine paste in the shape of your choice and placing two of the patties on a bed of salad dressed with garum and oil. Strips of marinated aubergine and baked black olives are used for decoration.

BLOCK 07 BIO 01 FEDERICO SORIANO graduated in Architecture from the ETSAM-UPM in 1986, was awarded a PhD in Architecture by UPM in 2002, and is the current Chairman of the Department of Architectural Design at UPM, with 24 years’ officially recognised research experience.

BLOCK 08 BIO 02 DOLORES PALACIOS graduated in Architecture from ETSAM-UPM in 1987, earned her PhD in Architecture from the UPM in 2012, and is now a Professor of Architectural Design at the Universidad Alfonso X el Sabio, with 12 years’ officially recognised research experience. Btoh began their professional practice in 1986 and have been partners of the S&Aa architecture firm since 1992. They were awarded the Enric Miralles Award for Architecture in 2001 and the Via Arquitectura Award in 2007. Their built works include the Euskalduna Jauregia (Bilbao), Urban Hall (Bilbao), Ecochimneys (Madrid), the Plaza Bizkaia Bilbao administrative building, and the MEGA Estrella Galicia Museum. Their ongoing projects include: CEXMA headquarters (Mérida, Badajoz), the Gogora pavilion (Bilbao), Puerto de Canfranc square (Madrid), and the Fuente Santa spa (La Palma). Their award-winning designs for competitions include the New Taipei City Museum of Art Conceptual Design, the Laminar Tower (Barcelona), and the Málaga Auditorium. From 2017 to 2022, and from 1991 to 1993, Federico Soriano was editor of the Arquitectura COAM journal published by the Madrid College of Architects. He and Dolores Palacios are editors of the Fisuras de la cultura contemporánea journal and together founded the Encoger movement in 2009.

BLOCK 01 TITLE 01

A PUBLIC PROGRAM AS AN OPEN RESEARCH PLATFORM

BLOCK 02 DESCRIPTION 01

DURING THE MONTHS OF THE EXHIBITION, **FOODSCAPES** AIMS TO TRANSFORM THE SPANISH PAVILION INTO AN OPEN RESEARCH PLATFORM FOCUSED ON RETHINKING THE FUTURE OF THE PLANETARY FOOD SYSTEM; its relationship with the built and natural environments, the role of technology and policy in future agri-food models, and the role that art, architecture and culture play in this transformation. The objective is for the pavilion not to act as an exhibition space for a finished project but rather as a framework for an ongoing investigation to discuss and problematize the future of our agri-food architectures. This will be done through a public program of events, interviews, conversations, roundtables, screenings, banquets, performances, and other activities carried out in collaboration with the TBA21 and the European Climate Foundation.

BLOCK 03 TITLE 02

FFRU (FUTURE FOODSCAPES RESEARCH UNIT)

The core of the Open Research Platform is the FFRU (Future Foodscapes Research Unit);

A GROUP OF RESEARCHERS, WHO WILL USE THE CONTEXT OF **FOODSCAPES** AS A FRAMEWORK FROM WHICH TO EXPLORE THE FUTURE OF THE FOOD SYSTEM AS A PLANETARY METABOLISM. From June to November, these researchers will work in the pavilion transforming it into a open and collaborative research HUB, engaging in dialogue with audiences and experts.

BLOCK 04 DESCRIPTION 02

BLOCK 05 ARROW 01

BLOCK 06 DESCRIPTION 03

THESE RESEARCHERS ARE ARCHITECTS WITH TRANSDISCIPLINARY PROFILES FROM DIFFERENT SPANISH PUBLIC UNIVERSITIES They will be joined over the months by a group of experts from different disciplines: film, social sciences, chefs, curators, scientists, botanists, farmers, engineers, artists, researchers, journalists and of course architects to build an open compendium of operational assets for a fairer and more resilient future food system.

BLOCK 07 ARROW 02

BLOCK 08 DESCRIPTION 04

For more information about the Open Research Platform and its public events you can check our website (www.foodscapes.es) or refers to the members of the FFRU working in the pavilion.

BLOQUE 01 DESCRIPCIÓN 01

"TODOS HABÉIS VISTO PELÍCULAS PROYECTADAS DEL REVÉS EN LAS QUE LA GENTE EMERGE DE LA PISCINA DE VUELTA AL TRAMPOLÍN. VOY A NARRAR UNA PELÍCULA TUYA DE FORMA INVERTIDA. ACABAS DE DESAYUNAR; AHORA, VOY A PROYECTAR LA IMAGEN EN SENTIDO INVERSO, Y TODA LA COMIDA SALE DE TU BOCA HACIA EL PLATO Y LOS PLATOS VUELVEN A LA BANDEJA Y LAS COSAS VUELVEN A LA SARTÉN, VUELVEN A LA NEVERA; SALEN DE LA NEVERA Y VUELVEN A LAS LATAS Y LUEGO VUELVEN A LA TIENDA Y LUEGO, DESDE LA TIENDA, VUELVEN AL DISTRIBUIDOR. LUEGO VUELVEN A LAS FÁBRICAS DONDE SE HAN EMPAQUETADO. LUEGO VUELVEN A LOS CAMIONES Y A LOS BARCOS, Y FINALMENTE VUELVEN A LAS PIÑAS EN HAWAI. ENTONCES LAS PIÑAS SE SEPARAN, VUELVEN AL AIRE; LAS GOTAS DE LLUVIA VUELVEN AL CIELO, Y ASÍ SUCESIVAMENTE. PERO EN UNA INVERSIÓN ACELERADA DE UN MES, PRÁCTICAMENTE TODO LO QUE HAS IDO CONSUMIENDO HASTA AHORA, CONVIRTIÉNDOSE GRADUALMENTE EN TU PIEL, TU PELO, ETC., HACE UN MES NO ERA MÁS QUE AIRE QUE SOPLABA ENTRE LAS MONTAÑAS. EN OTRAS PALABRAS, TE DESENSAMBLAS COMPLETAMENTE. QUIERO QUE PIENSES EN TI MISMO DE ESTA MANERA. SI TUVIÉRAMOS ALGUNA FORMA DE PONER RASTREADORES EN LAS IMÁGENES, VERÍAS LOS ELEMENTOS QUÍMICOS APROXIMARSE GRADUALMENTE Y, FINALMENTE, METERSE EN ESOS DIVERSOS LUGARES VEGETALES, Y EN ASADOS, CADA VEZ MÁS APRETADOS, EN LATAS, EN LA TIENDA, LLEGANDO FINALMENTE A SER SOLO TÚ O YO, CONVIRTIÉNDOSE TEMPORALMENTE EN MI PELO, MI OREJA, ALGUNA PARTE DE MI PIEL, HASTA QUE AL FIN TODO ESO SE DESPRENDE Y ES ARRASTRADO POR EL VIENTO EN FORMA DE POLVO. CADA UNO DE NOSOTROS NACEMOS SIENDO UN MODELO DE INTEGRACIÓN SUMAMENTE COMPLEJO."

BLOQUE 02 FLECHA 01

BLOQUE 03 DESCRIPCIÓN 02

El texto que acabas de leer fue escrito en el año 1982 por el arquitecto Richard Buckminster Fuller. Ahora te invitamos a pensar los escenarios donde estas escenas han tenido lugar y a reflexionar sobre las arquitecturas e infraestructuras que los construyen; en el laboratorio cotidiano de nuestras cocinas, donde tu desayuno se ha desplegado en ingredientes y reensamblado en latas y envases, y en la centralidad social y política que este espacio ostenta en nuestras arquitecturas domésticas. Ahora piensa en el supermercado al que regresan, donde se ubican de forma estratégica en estantes meticulosamente ordenados para evocar el deseo de consumo de determinados materialismos culinarios; de ahí piensa en las autopistas y carreteras, y en los anodinos bares y hoteles de sus áreas de descanso, urbanismos dispersos habitados por autonautas nómadas que custodian la ruta invertida de nuestros alimentos hacia los paisajes automatizados de nuestros puertos y centros logísticos, donde ecologías maquinizadas las reorganizan para devolverlas a su lugar de origen. Piensa en las plantaciones, invernaderos y mataderos a los que retornan, urbanismos blandos diseñados para instrumentalizar territorios enteros. Piensa en los cuerpos —humanos, vegetales, animales, mecánicos…— que allí se explotan y las en las implicaciones políticas, tecnológicas y ecológicas de las arquitecturas productivas que lo hacen posible. Por último, piensa en la tierra donde se reabsorben y en el proceso casi alquímico que permite a lo biológico volver a ser geológico. Piensa en la fotosíntesis, en la fijación del nitrógeno, en metabolismos microbianos y en los complejos procesos físicos y químicos necesarios para fosilizar el sol en una infinita variedad de texturas y sabores.

BLOQUE 04 FLECHA 02

BLOQUE 05 DESCRIPCIÓN 03

AL COMER, DIGERIMOS TERRITORIOS.

FOODSCAPES ES UN VIAJE A LAS ARQUITECTURAS QUE ALIMENTAN EL MUNDO, DE LOS LABORATORIOS DOMÉSTICOS DE NUESTRAS COCINAS A LOS VASTOS PAISAJES OPERACIONALES QUE NUTREN NUESTRAS CIUDADES.

En un momento en que los debates sobre energía son más pertinentes que nunca, la comida permanece en un segundo plano y, sin embargo, la manera en que la producimos, distribuimos y consumimos moviliza nuestras sociedades, moldea nuestras metrópolis y transforma nuestras geografías de forma más radical que cualquier otra fuente energética. A través de un proyecto audiovisual de cinco películas, un archivo a modo de recetario y una plataforma de investigación abierta al diálogo con el público y con expertos, FOODSCAPES explora el contexto agroarquitectónico español —motor alimentario de Europa— para examinar el panorama actual de nuestros sistemas alimentarios y las arquitecturas que los construyen. Al hacerlo, miramos hacia el futuro y nos preguntamos por otros modelos posibles; unos capaces de alimentar al mundo sin devorar el planeta.

BLOQUE 06 FLECHA 03

FOODSCAPES
BLOQUE
07
FLECHA
04

SPANISH PAVILION | 18TH VENICE ARCHITECTURE BIENNALE | 2023 | SCHEDULE

BLOQUE
08
ENCABEZADO
01

PELíCULAS

BLOQUE
09
DESCRIPCIóN
04

Aunque pueda parecer lo contrario, FOODSCAPES no trata sobre la comida, sino sobre las implicaciones sistémicas, políticas y ecológicas de su producción, distribución y consumo, y sobre las frecuentemente ignoradas arquitecturas e infraestructuras que posibilitan tales procesos: supermercados, invernaderos, granjas, cocinas, almacenes, redes logísticas, cadenas de frío, vertederos… En lugar de pensar en todas estas “arquitecturas bastardas” como elementos independientes (es decir, las arquitecturas del sistema alimentario), proponemos verlas como un todo coherente (el sistema alimentario como arquitectura); como una megaestructura metabólica distribuida que media el reensamblaje molecular de los paisajes terrestres en agentes biológicos sensibles: nosotros.

Pero si es así, si todo el sistema agroalimentario es
una arquitectura, ¿cuál es su anatomía?

BLOQUE
10
FLECHA
05

FOUNDATION, PRODUCTION, DISTRIBUTION, CONSUMPTION, DIGESTION

BLOQUE
11
DESCRIPCIóN
05

El contenido principal de **FOODSCAPES** consiste en un proyecto audiovisual compuesto por cinco cortometrajes, uno por cada una de las cinco capas constitutivas del proceso agrologístico. Cada uno de estos capítulos es a la vez autoconclusivo e interdependiente, de manera que se forma una especie de narración no lineal que puede experimentarse en múltiples órdenes a elección del espectador.

Realizados ad hoc para el pabellón, cada cortometraje ha sido dirigido y producido por un equipo interdisciplinar diferente de arquitectos y cineastas.

BLOQUE
12
FLECHA
06

BLOQUE
13
BLOQUE
15
NúMERO
DESCRIPCIóN
06
01

01

BLOQUE
14
EPISODIO
01

EPISODIO UNO: DIGESTION

Cuando comemos, no somos los únicos involucrados en el proceso de digestión. La ONU calcula que alrededor del 17 % de los alimentos que producimos acaban en la basura. Aquí, junto con los subproductos de nuestros propios procesos digestivos, los desechos inician un viaje invisible a través de los serpenteantes intestinos subterráneos de nuestras ciudades. Es en estos lugares ocultos donde se establecen los contratos entre los espacios urbanos y las ecologías que los sustentan. En este capítulo nos adentraremos en el recorrido invisible que emprenden nuestros alimentos cuando los desechamos como residuos. Exploraremos las intrincadas y a menudo ocultas infraestructuras que gestionan y metabolizan estos materiales, revelando el complejo enredo de sistemas urbanos y ecológicos que subyace en nuestra vida cotidiana.

BLOQUE
16
FLECHA
07
BLOQUE
17
TíTULO
01

CA.CA.(CARNAVAL CANIBAL)

BLOQUE
18
EQUIPO
01
BLOQUE
19
DESCRIPCIóN
07

ELII [ARCHITECTURE OFFICE] and MARÍA JEREZ

Ca. Ca. es una criatura que (nos) digiere. Está ahí, aunque no la veamos. Es un ser monstruoso y cotidiano, descomunal y diminuto. Es un cuerpo de cuerpos formado por un laberinto de organismos, arquitecturas, artefactos, infraestructuras, territorios, paisajes, geologías, tecnologías, cajas negras, residuos, chatarras, biota, microbiota, estómagos, intestinos, microplásticos, gases, fósiles, lodos, procesamientos orgánicos e inorgánicos, transacciones, cotizaciones, regulaciones, valorizaciones, creencias, mitos, fantasmas… Es una coreografía imposible de abarcar, porque se despliega en un proceso de procesos sociotécnicos interdependientes. Tiene múltiples agencias y escalas, de la territorial a la microbiana, de la planetaria a la de una miguita de pan, desde la cósmica hasta la molecular. Opera en ciclos politemporales que conectan situaciones ancestrales con ritmos ordinarios, tiempos profundos con futuros próximos, dinámicas de desecho con procesos coloniales. Habita en la tierra bajo nuestros pies, en nuestra tripa, en redes de tentáculos biotecnológicos. Vivimos dentro y fuera de Ca. Ca. Nos atraviesa. Es un ente metabólico y dinámico cuya materia está en constante metamorfosis, descomposición y recomposición, procesado y transmutación. Es una digestión de digestiones que no cesa de intercambiar(se), interrelacionar(se), (des)ensamblarse con otros. Hace y padece. Transforma cada deshecho en un hecho, lo infructuoso en fértil, lo urgente en indiferente. Y viceversa. Es exuberante y fecundo, repugnante y peligroso. Regula nuestra salud, nuestro confort, nuestros marcos de convivencia, nuestra economía. Se resiste a ser representado y, a la vez, es un teatro y un fetiche. Es misterioso, pero real; imaginario, pero material; invisible, pero omnipresente. Es una inteligencia heterogénea que desborda cualquier creencia de excepcionalismo humano. Ca. Ca. es un carnaval canibal.

BLOQUE
21
NúMERO
02

BLOQUE
20
FLECHA
08

02

BLOQUE
22
EPISODIO
02

EPISODIO DOS: CONSUMPTION

BLOQUE
23
DESCRIPCIóN
08

Nuestras cocinas son campos de batalla; mucho más que un espacio para cocinar y preparar comidas, son un lugar de profundo significado social y político donde se construyen nuestras realidades sociales. En ellas asistimos a la normalización de los roles de género, del trabajo doméstico, de las estructuras familiares e incluso de las tipologías arquitectónicas. Sin embargo, si repensamos estos laboratorios domésticos, podemos liberar su potencial como herramientas para construir imaginarios alternativos y forjar nuevos modelos de comunidad y colectividad. Este capítulo profundiza en el poder de la cocina como lugar de transformación política y social y en cómo su redefinición puede desafiar las normas y jerarquías establecidas, creando así estructuras sociales y ecológicas más justas y equitativas.

BLOQUE
24
FLECHA
09
BLOQUE
25
TíTULO
02

CHOP, CHOP, CHOP

BLOQUE
26
EQUIPO
02

MAIO + AGNES ESSONTI LUQUE

BLOQUE
27
DESCRIPCIóN
09

De forma recurrente, la arquitectura se ha diseñado para invisibilizar algunos cuerpos, algunas acciones. El trabajo doméstico y quienes lo desempeñan han sido silenciados como parte fundamental de un sistema socioeconómico que tradicionalmente no solo ha negado cualquier forma de representatividad a ese grupo, sino que ha perpetuado su condición subalterna. Sin embargo, el cómputo total de la economía y las distintas formas sociales del capitalismo se han sustentado y beneficiado sistemáticamente de una base de cuidados que ha funcionado como un motor inagotable pero poco reconocido, tanto desde un punto de vista económico como simbólico.

BLOQUE
28
FLECHA
10

Chop, chop, chop es un videoclip musical donde convergen tres narrativas a través de tres recetas, donde la música se transforma en el elemento vertebrador que pone de manifiesto la capacidad del comer y el cocinar en comunidad como un acto político. Chop, chop, chop: chop, chap, tsap, choppu, chip, chaap. Onomatopeya, colonialismo cultural, apropiación pidgin, tsap chue, chop suei, ritmo, cadencia trap. Voces que se entremezclan visibilizando sus historias a través de la cocina y el cocinar, entendidos aquí como lugares y acciones emancipatorias, donde resuenan infinidad de intercambios culturales, con sus simetrías y extrañas hibridaciones.

BLOQUE
29
DESCRIPCIóN
10

BLOQUE
30
FLECHA
11

BLOQUE
31
DESCRIPCIóN
11

Tres recetas, ceebu jen, arroz chaufa, paella. Tres platos de arroz nos invitan a pensar las historias de colonizaciones, de migraciones y sincretismos que acarrean consigo: del imperio Wolof a la guerra del Opio y la opresión de los culís en Perú, hasta los cuerpos que las producen. Tres recetas nacionales de aspecto similar que se entremezclan para el comensal despistado y que nos permiten acercarnos a sus cocinerxs, sus cocinas y sus historias colectivas: las de trabajadorxs de los cuidados, las de iniciativas migrantes autoorganizadxs y las de activistas para el reaprovechamiento de alimentos.

BLOQUE
32
FLECHA
12

BLOQUE
34
FLECHA
13

BLOQUE
33
DESCRIPCIóN
12

En Chop, chop, chop lx artistx Megane Mercury se transforma en un agente improvisador, unx repentistx de trap contemporánex que genera, a partir de esas tres historias y colectivos, un tema musical en el que la reivindicación se mezcla con el hedonismo y la investigación, donde se hacen visibles narrativas y posibilidades de emancipación ligadas a la cotidianidad de lo doméstico.

PP.
44

FOODSCAPES
BLOQUE
35
FLECHA
14

SPANISH PAVILION | 18TH VENICE ARCHITECTURE BIENNALE | 2023 | SCHEDULE

BLOQUE
36
NúMERO
03

03

BLOQUE
38
EPISODIO
03

EPISODIO TRES: DISTRIBUTION

BLOQUE
39
DESCRIPCIóN
13

¿Cuántos kilómetros recorren los alimentos antes de llegar a nuestros platos? A pesar de nuestros vanos esfuerzos por convertirnos en locávoros, los sistemas alimentarios siguen firmemente enraizados en un paradigma globalizado. Cada día, la intrincada arquitectura logística que da forma a esta cadena de suministros distribuye miles de millones de calorías y conecta nuestros paladares a una infinidad de temas y lugares remotos, como los paisajes automatizados de los puertos de mercancías o la mano de obra precaria que sustenta la economía gig de las plataformas de reparto. Este capítulo explora la relación entre comida, movimiento y su compleja interacción con diversas fuerzas infraestructurales, económicas y tecnológicas; desde la red mediada de forma climática que constituye las cadenas de frío, hasta los regímenes estéticos que dotan de movimiento a los alimentos para desencadenar el irresistible deseo que los conduce a nuestras mesas.

BLOQUE
37
FLECHA
15
BLOQUE
40
FLECHA
16

RUTA FRIA

BLOQUE
41
TíTULO
03

POL ESTEVE CASTELLÓ + GERARD ORTÍN CASTELLVÍ

BLOQUE
43
DESCRIPCIóN
14

BLOQUE
42
EQUIPO
03

Ruta Fría explora las relaciones entre zonas climáticas, infraestructuras y distribución alimentaria en el sur de Europa. La película conduce al espectador por los paisajes publicitarios, tecnológicos y de transporte que constituyen las rutas de distribución de alimentos perecederos.

BLOQUE
44
FLECHA
17

BLOQUE
45
DESCRIPCIóN
15

Las geografías térmicas que han estructurado históricamente los intercambios comerciales favorecen, en el presente, los flujos de alimentos desde el sur hacia el norte. Las carreteras del litoral Mediterráneo, que contribuyeron a popularizar la península como destino turístico a partir de la década de 1960, se han consolidado hoy como las principales vías de exportación de alimentos. Una nueva “ruta desde el sol” distribuye la mercancía hortofrutícola y ha convertido la vía E-15 en uno de los tres ejes prioritarios para el transporte de mercancías en el continente.

BLOQUE
46
FLECHA
18

BLOQUE
47
DESCRIPCIóN
16

La dualidad frío-calor ha sido también un factor clave para la producción del deseo en el consumidor. En los estudios de publicidad, cámaras robotizadas capturan, en milésimas de segundo, el frescor producido por el contacto entre el agua y los productos alimentarios. Como metáfora de su distribución, frutas y verduras devienen imágenes en movimiento.

BLOQUE
48
FLECHA
19

BLOQUE
49
DESCRIPCIóN
17

La película sigue los flujos de imágenes y productos que dan forma a la logística alimentaria. Propone un recorrido por las carreteras, la maquinaria industrial del frío y los platós publicitarios, de manera que sitúa al espectador en el fuera de campo de nuestro menú diario.

BLOQUE
51
NúMERO
04

BLOQUE
50
FLECHA
20

04

EPISODIO CUATRO: PRODUCTION

BLOQUE
52
EPISODIO
04

Aunque nuestras ciudades solo ocupan una pequeña fracción de la corteza terrestre, los paisajes operacionales necesarios para sostenerlas pueden abarcar vastas extensiones de territorio. En España, por ejemplo, esa superficie ocupa más de 23 millones de hectáreas, lo que supone casi la mitad del territorio nacional. Este capítulo se centra en los paisajes agrícolas que alimentan nuestras ciudades y en las arquitecturas y dinámicas que posibilitan su funcionamiento. Dentro de estas geografías productivas, tiene lugar una compleja y dinámica interacción de cuerpos —territoriales, humanos, animales y mecánicos—, cada uno de los cuales desempeña un papel fundamental en una polifacética danza interescalar. En este escenario donde la colonización del suelo converge con cuestiones de revisión urgente, como la instrumentalización animal o la explotación de la mano de obra inmigrante.

BLOQUE
54
FLECHA
21

BLOQUE
53
DESCRIPCIóN
18

BLOQUE
55
TíTULO
04

AGENTE BIOLÓGICO

BLOQUE
56
EQUIPO
04

MANUEL CORREA + MARINA OTERO VERZIER

BLOQUE
57
DESCRIPCIóN
19

El paisaje almeriense lleva la impronta de los procesos de terraformación ejecutados en España por el régimen franquista. Las arquitecturas de los pueblos de colonización y los proyectos de infraestructuras construidos en la época representan los medios por los que los cuerpos se convirtieron en trabajadores y los paisajes, en recursos a explotar. Su lógica perdura hasta hoy y es visible en la vasta red de invernaderos que ocupan cientos de kilómetros, donde se producen los alimentos que nos sustentan: tomates, calabacines, pimientos, sandías… Las pieles plásticas de los invernaderos arropan los cuerpos de quienes trabajan sin descanso al servicio de la cadena de producción. Cada uno está especializado en operaciones discretas pero interrelacionadas: plantación, polinización, control de plagas y recolección. Absortos en la familiaridad de sus tareas, crean una coreografía que se practica cada día donde se producen los abejorros; en las hileras de calabacines donde se trabaja con movimientos manuales repetitivos, con obreros estimulados por bebidas energéticas; en las naves industriales donde se clasifican los tomates; en los lugares que acumulan pieles arrugadas y cansadas, antes invernadero. Frente a la tendencia de la automatización a moldear a los trabajadores en seres disciplinados, sus danzas revelan los cuerpos como la encarnación de un medio generador de conocimiento, lugares de agencia y de deseo.

BLOQUE
60
FLECHA
23

BLOQUE
58
FLECHA
22

BLOQUE
59
NúMERO
05

05

BLOQUE
61
EPISODIO
05

EPISODIO CINCO: FOUNDATION

Tan diverso como una selva tropical o un arrecife de coral, dependemos de él para el 99 % de nuestros alimentos y, sin embargo, a pesar de toda su importancia, los mecanismos por los que funciona siguen siendo en gran medida misteriosos y poco conocidos. Este último capítulo se centra en la infraestructura primigenia de la que dependen tanto la agricultura como la arquitectura: el suelo. El suelo bajo nuestros pies constituye la base misma de nuestros sistemas alimentarios, una compleja ecología de procesos y ensamblajes que media en la transformación química de la geosfera en biosfera y a la que debemos la riqueza y diversidad de nuestras despensas. Las tramas microscópicas que ocurren en este reino velado son macroscópicas en escala y alcance, y su estudio puede ser la clave para lograr un sistema alimentario más resistente, más distribuido, más diverso y más sostenible que el que hemos conocido hasta ahora.

BLOQUE
63
FLECHA
24

BLOQUE
64
TíTULO
05

STRATA INCOGNITA

BLOQUE
62
DESCRIPCIóN
20

BLOQUE
65
EQUIPO
05

GRANDEZA STUDIO + LOCUMENT

BLOQUE
66
DESCRIPCIóN
21

A pocos centímetros bajo tus pies, millones de criaturas se matan, se comen, se reproducen, se alían y se pelean entre sí. Recomponen la muerte en vida, depuran el agua que bebes, hacen respirable el aire que respiras y producen el 95 % de los alimentos que ingieres. Eres suelo digerido. Cada vez que comes, las sustancias del suelo se reconstituyen en la materia que te compone. Sin embargo, muchas de las criaturas y los procesos ecosistémicos que hacen funcionar los suelos se resisten a ser capturados por métodos de producción de conocimiento aún encorsetados por los regímenes de lo visible.

BLOQUE
67
FLECHA
25

El suelo es nuestro mundo alienígena más cercano.

BLOQUE
69
DESCRIPCIóN
22

Strata incognita propone un viaje transescalar y transtemporal por las geografías que articulan el suelo como infraestructura para el cultivo de alimentos, pero también como ecosistema y archivo somático de crímenes, memorias y mitologías. La película navega los paisajes ocultos que construyen y destruyen los suelos, conecta los procesos biológicos y químicos que ocurren bajo tierra con la producción industrial de pesticidas, fertilizantes y bioestimulantes, así como con los conflictos geopolíticos y ambientales asociados a su producción y distribución.

BLOQUE
68
FLECHA
26

BLOQUE
71
DESCRIPCIóN
23

BLOQUE
70
FLECHA
27

En una puesta en escena itinerante, cuatro misteriosos agentes intervienen el suelo apropiándose de la parafernalia del laboratorio científico y de la excavación arqueológica, a la vez que transforman sus estéticas de verdad y certeza pericial en armas dialécticas y de imaginación política. Strata incognita invita a pensar otras formas de cultivar nuestra relación con los suelos y a desaprender los presupuestos epistémicos que sustentan nuestra aproximación hiperextractiva a este mundo tan cercano como extraño.

BLOQUE
72
FLECHA
28

PP.
45

BLOQUE 73
FLECHA 29

TOTAL RECIPES

BLOQUE 74
ENCABEZADO 02

La sala principal del pabellón alberga una colección de ciento cincuenta documentos: imágenes, objetos, dibujos técnicos, textos, maquetas, diagramas, fotografías… Este atlas visual es el informe documental de diez “Recetas totales”.

BLOQUE 75 DESCRIPCIÓN 24

BLOQUE 76
FLECHA 30

BLOQUE 109 DESCRIPCIÓN 25

Si los cortometrajes ofrecen una taxonomía profunda de los distintos estratos que constituyen el sistema alimentario, las recetas totales ofrecen estudios de casos sobre cómo distintos platos atraviesan las cinco capas, es decir, proporcionan una visión transversal de cómo opera la totalidad del sistema. En lugar de recetas estándar —que a menudo empiezan y terminan con las limitaciones técnicas que ofrecen nuestras cocinas—, las recetas totales van más allá para abarcar toda la cadena infraestructural necesaria para su preparación.

BLOQUE 78 FLECHA 31

Producidas por un grupo ecléctico de estudios de arquitectura, editadas por la plataforma de investigación alimentaria Black Almanac y retratadas por el fotógrafo Pedro Pegenaute, cada receta presenta un plato “típico” de la gastronomía española como catalizador a partir del cual explorar, rastrear y documentar las arquitecturas y territorios que las hacen posibles. Estos foodscapes son el escenario donde la comida se cruza con un sinfín de temas, como el agotamiento territorial, las inteligencias no humanas, la geoingeniería del autodiseño, el neuromarketing, la infraestructura de datos, la biopolítica farmacoalimentaria, la circularidad residual, los derechos de los animales, la semiótica de género o el colonialismo climático, entre muchos otros.

BLOQUE 79 DESCRIPCIÓN 26

BLOQUE 83 FLECHA 33

BLOQUE 80
FLECHA 32

BLOQUE 81 RECETA 01

TORTILLA FANTASMA

LUCIA TAHAN

BLOQUE 82
EQUIPO 01

BLOQUE 84 RECETA 02

TXIPIRONES EN SU TINTA (EN LATA)

GUILLERMO FERNANDEZ ABASCAL + URTZI GRAU

BLOQUE 85 EQUIPO 02
BLOQUE 92
RECETA 05

BLOQUE 86 RECETA 03

TRAZAS DE ALMOJÁBANAS

LUCÍA JALÓN OYARZUN

BLOQUE 87
EQUIPO 03

BLOQUE 86 FLECHA 34

BLOQUE 91
BLOQUE 36 FLECHA

POLBO Á GRANXA

INSTITUTE FOR POSTNATURAL STUDIES

BLOQUE 93 EQUIPO 05
BLOQUE 90 EQUIPO 04

BLOQUE 89 RECETA 04

PAN PREP

IVAN L. MUNUERA + PABLO SAIZ DEL RIO + VIVIAN ROTIE

BLOQUE 88 FLECHA 35
BLOQUE 95 RECETA 06

PAELLA MAR Y MONTAÑA PARA DOS FAMILIAS Y AMIGOS

ALDAYJOVER

BLOQUE 96 EQUIPO 06

BLOQUE 94
FLECHA 37

BLOQUE 95 RECETA 07

RECETA TOTAL PARA (COMER) CROQUETAS DE JAMÓN (EN EL FUTURO).

C+ARQUITECTAS

BLOQUE 97
FLECHA 38

BLOQUE 100
FLECHA 39

BLOQUE 98 RECETA 08

CLICKBAIT PROTEÍNICO PARA EL 14 %

BLOQUE 96 EQUIPO 07

BLOQUE 99
EQUIPO 08

COMMON ACCOUNTS

BLOQUE 101 RECETA 09

BLOQUE 103
FLECHA 40

BEBIENDO BOSQUES: UN VINO METABÓLICO

URBANITREE: DANIEL IBAÑEZ + VICENTE GUALLART + MANUEL BOUZAS

BLOQUE 102 EQUIPO 09
BLOQUE 104 RECETA 10

OBLEAS DE PATATAS REFRITAS CON SARDINA REMANENTE, RESIDUOS DE ENSALADA AL ESTILO PAGPAG Y BERENJENAS ENCURTIDAS EN ADOBOS DE GARUM

FEDERICO SORIANO + DOLORES PALACIOS

BLOQUE 106
FLECHA 41

BLOQUE 105 EQUIPO 10

BLOQUE 107 TÍTULO 06

UN PROGRAMA PÚBLICO COMO PLATAFORMA DE INVESTIGACIÓN ABIERTA

BLOQUE 108 DESCRIPCIÓN 27

Durante los meses de la exposición, FOODSCAPES pretende transformar el pabellón español en una Plataforma de Investigación Abierta centrada en repensar el futuro del sistema alimentario planetario; su relación con los entornos construidos y naturales, el papel de la tecnología y la política en los futuros modelos agroalimentarios y el papel que el arte, la arquitectura y la cultura juegan en esta transformación. El objetivo es que el pabellón no actúe como espacio expositivo de un proyecto acabado, sino más bien como marco de una investigación en curso para debatir y problematizar el futuro de nuestras arquitecturas agroalimentarias. Esto se hará a través de un programa público de actos, entrevistas, conversaciones, mesas redondas, proyecciones, banquetes, actuaciones y otras actividades realizadas en colaboración con la TBA21 y la European Climate Foundation.

BLOQUE 109
FLECHA 42

BLOQUE 110 TÍTULO 07

FFRU (FUTURE FOODSCAPES RESEARCH UNIT)

El núcleo de la Plataforma de Investigación Abierta es la FFRU (Future Foodscapes Research Unit); un grupo de investigadores utilizarán el contexto de FOODSCAPES como marco desde el que explorar el futuro del sistema alimentario como metabolismo planetario. De junio a noviembre, estos investigadores trabajarán en el pabellón, transformándolo en un HUB de investigación abierto y colaborativo, entablando un diálogo con el público y los expertos.

BLOQUE 111
DESCRIPCIÓN 28

BLOQUE 112
FLECHA 43

Estos investigadores son arquitectos con perfiles transdisciplinares de diferentes universidades públicas españolas. A ellos se unirán a lo largo de los meses un grupo de expertos de diferentes disciplinas: cine, ciencias sociales, chefs, comisarios, científicos, botánicos, agricultores, ingenieros, artistas, investigadores, periodistas y, por supuesto, arquitectos para construir un compendio abierto de casos de estudio capaces de contribuir a un futuro sistema alimentario más justo y resiliente.

BLOQUE 113
DESCRIPCIÓN 29

BLOQUE 115 DESCRIPCIÓN 30

Para más información sobre la Plataforma de Investigación Abierta y sus actos públicos puede consultar nuestro sitio web (www.foodscapes.es) o dirigirse a los miembros de la FFRU que trabajan en el pabellón.

BLOQUE 114
FLECHA 44

2 BY THE ARCHITECT RICHARD BUCKMINSTER FULLER. NOW WE
HAVE TAKEN PLACE, AND TO REFLECT ON THE ARCHITECTURES
THE EVERYDAY LABORATORY OF THE KITCHEN, WHERE YOUR
ASSEMBLED INTO TINS AND CONTAINERS, AND THE SOCIAL AND
ITECTURES. NOW THINK OF THE SUPERMARKET TO WHICH THEY
O SHELVES TO TRIGGER THE CONSUMPTION DESIRE OF CERTAIN
ND MOTORWAYS, AND THE DRAB BARS AND HOTELS OF THEIR
UTONAUTS WHO SAFEGUARD THE INVERTED ROUTE OF OUR
OGISTICS CENTRES, WHERE MACHINIC ECOLOGIES REORGANISE
OF THE PLANTATIONS, GREENHOUSES, AND SLAUGHTERHOUSES
UMENTALISE WHOLE REGIONS. THINK OF THE BODIES – HUMAN,
S WELL AS THE POLITICAL, TECHNOLOGICAL, AND ECOLOGICAL
AKE THIS POSSIBLE. FINALLY, THINK OF THE SOIL INTO WHICH
OCESSES THAT ALLOWS THE BIOLOGICAL TO BECOME GEOLOG-
FIXATION, MICROBIAL METABOLISMS, AND THE COMPLEX PHYS-
SUN INTO AN INFINITE VARIETY OF TEXTURES AND FLAVOURS.

DSCA

WE DIGEST TERRITORIES.

THROUGH THE ARCHITECTURES HE WORLD – FROM THE DOR KITCHENS TO THE VAST AT NOURISH OUR CITIES.

BLOCK 02
ARROW 01

LEVANT THAN EVER, FOOD REMAINS IN THE BACKGROUND, YET
ONSUME IT MOBILISES OUR SOCIETIES, SHAPES OUR METROP-
APHIES MORE RADICALLY THAN ANY OTHER ENERGY SOURCE.

BLOCK 06
FOOTNOTE

[2] This sentence alludes to the book "Regenesis: Feeding the World without Devouring the Planet" by George Monbiot, an impressive insight into how advances in soil ecology will impact the future of food.

NG FIVE SHORT FILMS, AN ARCHIVE IN THE FORM OF A RECIPE BOOK,
UDIENCES AND EXPERTS, FOODSCAPES EXPLORES THE AGRO-AR-
NE – TO SURVEY THE PRESENT LANDSCAPE OF OUR FOOD
DING SO, WE LOOK TOWARDS THE FUTURE AND ASK OUR-
F FEEDING THE WORLD WITHOUT DEVOURING THE PLANET.[2]

FOODSCAPES | SPANISH PAVILION | 18TH VENICE ARCHITECTURE BIENNALE | 2023 | SCHEDULE

BLOCK 05 CREDITS 01

THE LABORATORY OF THE FUTURE: The Spain Pavilion is organized by the Government of Spain through the General Secretariat of Urban Agenda, Housing, and Architecture of the Ministry of Transport, Mobility, and Urban Agenda, in collaboration with Acción Cultural Española (AC/E) and the Spanish Agency for International Development Cooperation (AECID); and with the support of the Arquia Foundation. This edition also features the collaboration of TBA21 Thyssen-Bornemisza Art Contemporary and the support of the European Climate Foundation (ECF)

BLOCK 06 CREDITS 02

SPANISH PAVILLION: Foodscapes

A PROJECT BY EDUARDO CASTILLO-VINUESA + MANUEL OCAñA DEL VALLE

BLOCK 07 CREDITS 03

BLOCK 04 CREDITS 08

CURATORS: Eduardo Castillo-Vinuesa and Manuel Ocaña

BLOCK 05 CREDITS 09

PROJECT MANAGER: Ana Ara

BLOCK 10 CREDITS 06

EXHIBITORS: Aldayjover Architecture and Landscape, C+ arquitectas, Common Accounts, Daniel Ibañez + Vicente Guallart + Manuel Bouzas, Dolores Palacios + Federico Soriano, Elii [architecture office] + María Jerez, Gerard Ortín Castellví + Pol Esteve Castelló, Grandeza Studio + Locument, Guillermo Fernández-Abascal + Urtzi Grau, Institute for Postnatural Studies, Iván L. Munuera + Vivian Rotie + Pablo Saiz, Lucía Jalón Oyarzun, Lucia Tahan, MAIO + Agnes Essonti Luque and Marina Otero Verzier + Manuel Correa

BLOCK 11 CREDITS 07

PHOTOGRAPHER: Pedro Pegenaute

BLOCK 12 CREDITS 08

TOTAL RECIPES CONSULTANTS: Black Almanac (Philip Maughan and Andrea Provenzano)

BLOCK 13 CREDITS 09

PUBLISHER: © Fundación Arquia (FQ) and Ministerio de Transportes, Movilidad y Agenda Urbana (MITMA) Secretaría General Técnica. Centro de Publicaciones

BLOCK 14 CREDITS 10

RESEARCH UNIT STAFF: Polina Filimonova and Anastasia Sinitsyna

BLOCK 15 CREDITS 11

VISUAL IDENTITY: N-E

BLOCK 16 CREDITS 12

EDITORIAL MANAGEMENT: Sonia Peralta Muñoz (FQ) and Subdirección General de Arquitectura y Edificación (MITMA)

BLOCK 17 CREDITS 13

COMMUNICATION AGENCY: Pickles PR

BLOCK 18 CREDITS 14

TRANSLATION AND PROOFREADING: Agrupación de Intérpretes de Madrid, AIM and Claudia Pérez Herrero

BLOCK 19 CREDITS 15

PRINTING: Gráficas Aries, S.A.

BLOCK 20 CREDITS 16

PRINTED IN SPAIN: NIPO PAPEL: 796-23-047-8, Legal Deposit: M-11258-2023
NIPOe: 796-23-048-3

BLOCK 21 DESCRIPTION

"YOU'VE ALL SEEN MOTION PICTURES RUN BACKWARDS WHERE PEOPLE UNDIVE OUT THE SWIMMING POOL BACK ONTO THE BOARD. I'M GOING TO RUN A MOTION PICTURE OF YOU BACKWARDS. YOU'VE JUST HAD BREAKFAST; NOW, I'M GOING TO RUN THE PICTURE BACKWARDS, AND ALL THE FOOD COMES OUT OF YOUR MOUTH ONTO THE PLATE AND THE PLATES GO BACK UP ONTO THE SERVING TRAY AND THINGS GO BACK ONTO THE STOVE, BACK INTO THE ICEBOX; THEY COME OUT OF THE ICEBOX AND BACK INTO THE CANS AND THEY GO BACK TO THE STORES AND THEN, FROM THE STORE, THEY GO BACK TO THE WHOLESALER. THEN THEY GO BACK TO THE FACTORIES WHERE THEY HAVE BEEN PUT TOGETHER. THEN THEY GO BACK TO THE TRUCKS AND SHI
LY GET BACK TO THE PINEAPPLES IN HAWAII. THEN THE PINEAPPLES S
BACK INTO THE AIR; THE RAINDROPS GO BACK INTO THE SK
ED REVERSAL OF A MONTH, PRACTICALLY EVERYTHING HAS C
YOU, GRADUALLY BECOMING YOUR SKIN AND HAIR AND SO
ING OVER THE MOUNTAINS. IN OTHER WORDS, YOU GET CO
SELVES IN AN INTERESTING WAY AS EACH OF THESE. IF WE HA
WOULD SEE THE CHEMICAL ELEMENTS GRADUALLY GETTING
INTO THOSE VARIOUS VEGETABLE PLACES, AND INTO ROAST
FINALLY GETTING TO JUST BEING YO
PART OF MY SKIN, AND THEN THAT B
DUST. EACH OF US IS A VERY COMPLE

BLOCK 22 INSTITUTIONAL LOGOS

MINISTERIO DE ASUNTOS EXTERIORES, UNIÓN EUROPEA Y COOPERACIÓN
aecid
Cooperación Española

GOBIERNO DE ESPAÑA
MINISTERIO DE TRANSPORTES, MOVILIDAD Y AGENDA URBANA

AC/E ACCIÓN CULTURAL ESPAÑOLA

fundación arquia

Thyssen-Bornemisza Art Contemporary Academy

European Climate Foundation