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SPRING 2026

**INTENSIVE PROGRAM
OF POST-URBAN STUDIES**

EINAIDEA

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INTRODUCTION

PERI\FERAL is a new intensive advanced studies program, organized by the platform **einaidea** and oriented toward the experimental observation of the city's periphery. Through a transdisciplinary approach and bringing together practices from art, architecture, and ecology, PERI\FERAL aims to explore unregulated or vacant, heterogeneous, mutant, or feral areas which reveal some keys to understanding the transformations of contemporary life. The program will offer intensive workshops, lectures, and field explorations, using the outskirts of Barcelona in its multiple manifestations as a case study. The program will also support each student's unique research, providing new perspectives and methodologies for the development of both theoretical and practical projects.

Taking place between April and June 2026, PERI\FERAL unfolds over ten weeks and will alternate in-person activities and online presentations, concluding with a symposium and a public exhibition of the participants' final projects. At the end of the course, each participant will receive a Certificate of Advanced Studies from **einaidea** and Fundació Eina. PERI\FERAL is aimed at all those who want to deepen their knowledge of the margins of the city, both from a creative and ecosystemic point of view. Through strategies that connect **art, architecture and speculative thinking**, PERI\FERAL combines the disruptive methodologies of **einaidea** with the know-how and diversity of Eina's research community.

CONCEPTUAL FRAMEWORK

PERI\FERAL WANTS TO EXPLORE THE ARTISTIC AND CONCEPTUAL POTENTIAL OF LIMINAL AREAS

As vectors of contemporary urbanity, the suburbs are environments interwoven by mobility and abnormality. They can be defined as informal ecosystems where pollution and self-construction overlap with the infrastructural landscape, housing shortage and the rags of a pre-urban nature. PERI\FERAL focuses on these scenarios, which we can call post-urban, of contemporary life. Specifically, the program wants to explore the **artistic and conceptual potential of liminal areas**, taking the outskirts of Barcelona as a case study and a testing ground.

On the periphery, the abandonment and precariousness of some places contrasts with the aspirational redesign of habitats a short distance away. The city grows tentacularly, in a non-linear way: with the center increasingly distant, the suburban means less the limit than the subconscious dimension of the city. Vacant lots, industrial warehouses, storage facilities, small natural reserves, residential sprouts, unknown monuments, ring roads, overgrown landfills, resource centers, impoverished housing... Invariant elements of an accidental, fragmentary urbanism, which urban planning has always treated as residual. Portrait of the European city through its rearguards.

The diversity and ambiguity of peripheral spaces makes them **periferal**. What is periferal confers a wildened or untamed dimension to the poorly surveilled spaces of the outskirts. Their ambiguity—between the unbuilt and the abandoned—will foster a series of study exercises spanning architecture and speculative urbanism, collective and site-specific art practices, ecology and sound experimentation. To do so, the program will count on the work of researchers, professionals, and collectives with international experience grounded in local knowledge. Practical sessions, masterclasses, sound workshops, and observation drifts through Barcelona's periphery will be developed.



From **Eina Bosc**—Eina's headquarters adjacent to the Collserola Natural Park—, PERI\FERAL will propose dynamics of research and interaction with the city's bordering landscape and its strata, in order to open up and redefine the present and future practice of each participant. Thus, the program wants to place a clear emphasis on experimentation and practice, punctuated by moments of theoretical synthesis. Four conceptual orientations will define the research within PERI\FERAL:

SUBSTRUCTURE: we will pay attention to the primary functions of the periphery as a support and machinery for urban centers and residential areas; the suburban as a backdrop for the tertiary world and as an ecosystem that is managed by operators rather than being inhabited by citizens.

AUSCULTATING OUT: activities that will activate typically inert wastelands, empty or barren elements of the periphery, particularly in interstitial and ambiguous zones, whether forests or surroundings of warehouses.

FERAL CONTRACTS: ongoing exercises in diplomacy between species, sometimes through tectonic devices—burrows, dikes, huts, hives—to open or heal channels of relationship between diverse bodies that navigate the outskirts.

IMPURE ECOLOGY: study of the spurious life forms that emerge and consolidate in the often-damaged peri-urban biomes: vacant lots, legal or illegal landfills, streams, groves, industrial parks.

A COMMUNITY FROM WHICH TO INHABIT THE CITY'S MARGINS TO PROCESS ITS FORCES AND TENSIONS

As Fundació Eina's artistic experimentation platform, einaidea challenges the edges of both the academic realm and creative disciplines, articulating an urgent need to redistribute knowledge and agency through its programs. In line with this stance, PERI\FERAL mobilizes blocks of poetic-political possibilities within a situated framework: the program aims to become, throughout its duration, a **community** from which to inhabit the city's margins to process its forces and tensions, rethink our modes of agency, and generate new strategies for **production, creation, and construction.**

FORMAT AND STRUCTURE



[1]

With branching and vascular aims, the PERI\FERAL program for Spring 2026 offers an intensive **ten-week learning pathway**, followed by the **public presentation** of the project. During the training period, moments of individual and mentored research will alternate with moments of knowledge sharing by leading creative agents and researchers. These will guide collective exploration processes in the territories surrounding Barcelona.



[2]

With each invited practice, PERI\FERAL will explore multiple formats that will assemble, overlap, and challenge one another. The program will feature the collaboration of David Bestué, artist, curator, and writer; Jordi Colomer, artist, co-founder of La Infinita (L'Hospitalet de Llobregat) and co-curator of einaidea's *Ambushes* program; Patricia Dauder, artist; forty five degrees, architecture and research studio (Berlin); Lara García Díaz, researcher and designer; María García Ruiz, artist and researcher; Sunny Graves, sound artist and music producer; Mathias Klenner, artist and architect; Caterina Miralles, artist and architect; Mireia Molina Costa, artist and editor at einaidea; Joan Rieradevall, ecologist and professor at the Chemical Engineering Department and main researcher at Sostenipra—research group at Institut de Ciència i Tecnologia Ambiental (ICTA)—at Universitat Autònoma de Barcelona; José Luis Uribe, architect, filmmaker and professor at the Architecture School of Universidad de Talca (Chile); and Manuel Cirauqui, curator, writer and director of einaidea.



[3]

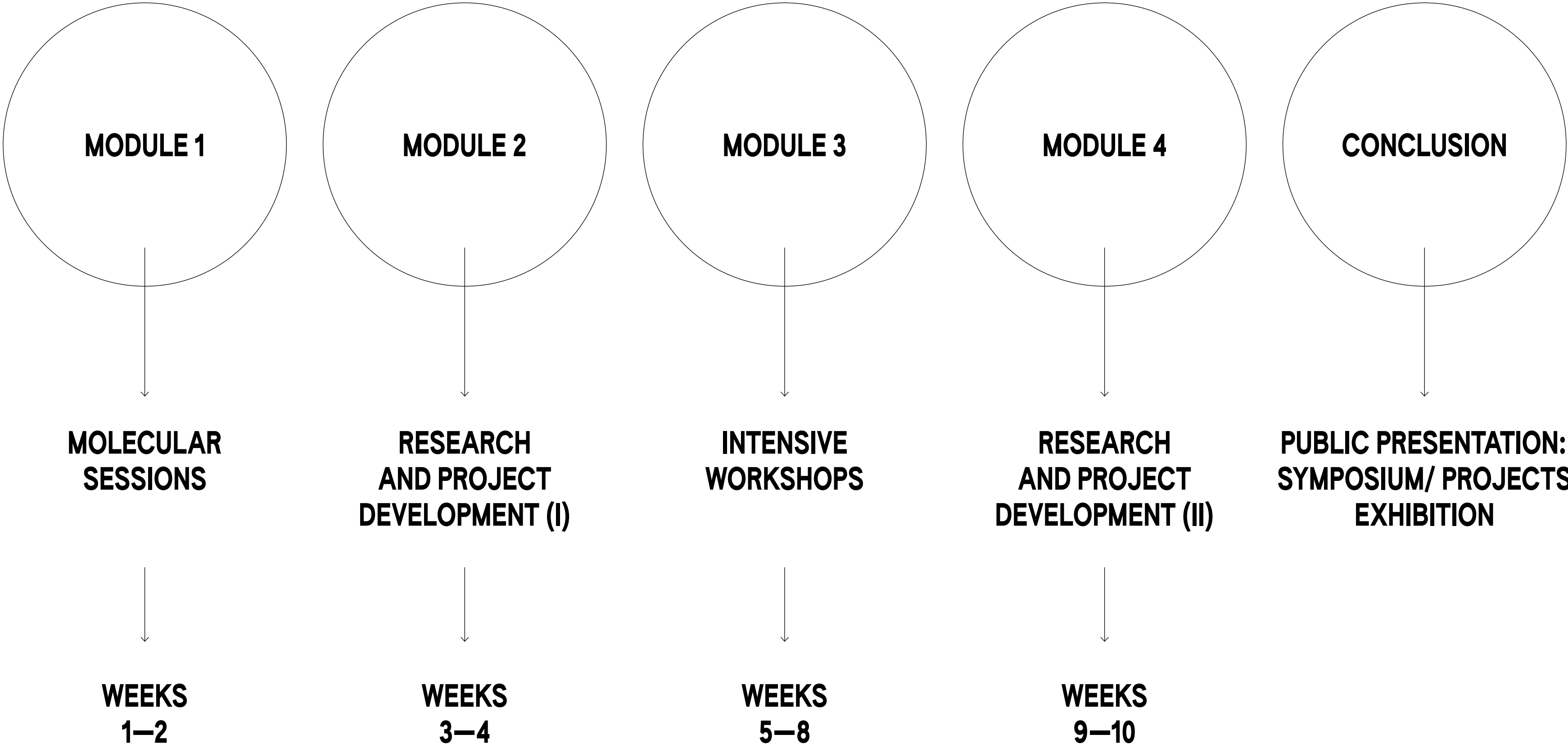
PERI\FERAL will run for ten weeks, spread over three and a half months, from early April to mid-June 2026. The program consists of four modules, each corresponding to a different working modality (view the diagram on the following page).

[1] forty five degrees, *Radical Rituals*, Viel Audon, France, 2022
[2] Jordi Colomer, *New Palermo Felicissima*, Manifesta 12, 2018
[3] David Bestué, *Ciutat de Sorra*, La Fabra Centre d'Art Contemporani, 2023

10 WEEKS

3 AND A HALF MONTHS

APRIL — JUNE 2026



MODULE 1: MOLECULAR SESSIONS

2 WEEKS 7-16 APRIL, 2026

This module's format will be hybrid, simultaneously **in-person and online**, to facilitate participation for those who wish to attend in person or follow the sessions remotely. This module prepares the ground for both project development and the intensive workshop phase. The Molecular Sessions will alternate between **lectures, masterclasses, listening exercises, and afternoon screenings**, led by international studios in architecture, ecology, art, and urban planning.

Speakers: forty five degrees, Lara García Díaz and María García Ruiz, Caterina Miralles and Mireia Molina Costa, Joan Rieradevall, José Luis Uribe, and Manuel Cirauqui, together with other speakers whose participation will be announced soon.

WEEK 1
Intro session (2h)
3 sessions of 2h (6h)

WEEK 2
3 sessions of 2h (6h)
Recap session (2h)

MODULE 2: RESEARCH AND PROJECT DEVELOPMENT (I)

2 WEEKS
20–30 APRIL, 2026

This phase aims to identify and define each participant's unique projects. Each participant will be offered two **personalized mentoring** sessions, in which the einaidea teaching team will provide insights and connections to facilitate and improve the ideation and direction of each proposal. The projects should take shape in the following weeks, in preparation for their final presentation in June.

The einaidea team, together with members of the PERI\FERAL teaching team, will assume the tasks of tutoring and support. The interactions during this phase will be tailored to each participant's profile.

MODULE 3: INTENSIVE WORKSHOPS

4 WEEKS 4–29 MAY, 2026

Over four weeks, the intensive workshops will use **artistic methodologies** as prisms to address *periferal* areas in specific locations on the outskirts of Barcelona. The duration of each workshop will vary depending on the invited instructor, ranging from one to four days. Each instructor will focus on a specific peripheral area, developing their workshop between that area and Eina Bosc. Their perspectives will be highly diverse, as are their individual trajectories, although they will share the common thread of artistic experimentation and **research** applied to specific projects.

Instructors: David Bestué, Jordi Colomer, Patricia Dauder, Lara García Díaz and María García Ruiz, Mathias Klenner, Sunny Graves.

MODULE 4: RESEARCH AND PROJECT DEVELOPMENT (II)

2 WEEKS
1-16 JUNE, 2026

Over these two weeks, the aim is to **intensify each participant's research** and provide support to help them fully develop their proposals, in view of their public presentation as projects, prototypes, theorems, or fictional scenarios. The **conceptual formulation and/or prototyping** of the project will take place in a specific location on the outskirts of Barcelona, as its experimental context.

The einaidea team, together with members of the PERI\FERAL teaching team, will assume the tasks of tutoring and support. The interactions during this phase will be tailored to each participant's profile.

**PUBLIC EVENT:
SYMPOSIUM**

2 DAYS

16–17 JUNE, 2026

The public presentation of the proposals developed by each participant of PERI\FERAL will take place at the end of this period, in the format of a **symposium**—with an **exhibition component** which may be added depending on the space, project types, and overall budget. Over two days, the PERI\FERAL symposium will include project presentations by participants, presentations by the teaching team, and keynote lectures by internationally renowned guests. The symposium will also take place during the peak dates of Barcelona's designation as World Capital of Architecture 2026, enhancing its professional visibility.

PRACTICAL INFORMATION

PRACTICAL INFORMATION

TUITION FEE
1,860€

DATES
7 April to 19 June, 2026

DURATION
10 weeks

- Lecture program (online with in-person option)
2 weeks (april)
- Research and project development (I)
2 weeks / 2 individual working sessions + follow-up (April)
- Intensive workshops (in-person)
4 weeks / 4 days per week / 5 hours, afternoon schedule (May)
- Research and project development (II)
2 weeks / 2 individual working sessions + follow-up (June)

SCHEDULE AND LOCATION



The PERI\FERAL program will run from **7 April to 19 June, 2026.**

The workshop phase will take place from the start date until 17 April, with the following two weeks dedicated to research and development (R&D) of each participant's final project. The Intensive Workshops will take place between 4 and 29 May, Monday to Thursday, from 3:30pm to 8:30pm. The main workshop venue will be **Eina Bosc** (Carrer del Bosc, 2, 08017 Barcelona), near the Collserola Natural Park in Barcelona. Many of the workshops will include outings and visits to places in Barcelona and its surrounding area. The second R&D phase will take place between 1 and 12 June. This will be followed by a week for completing projects and/or preparing for the symposium, which will take place on 16 and 17 June.

In addition to attending the seminars, workshops, and conferences that make up the program, participants will also have access to Eina's resources, including workspaces and library, which will be available to PERI\FERAL participants (upon reservation where needed) throughout the program.

PRICES AND REGISTRATION

Registration for the PERI\FERAL program costs 1,860€.

Various payment options and discounts are available for Eina alumni (Bachelor's, Master's, and Postgraduate degrees), participants in previous einaidea programs (Ambushes, workshops, and seminars), and active members of the Barcelona art community. The full program fee does not include expenses such as local accommodation or additional costs like books, materials, and/or self-produced projects. However, the organization will provide support where possible to facilitate the stay and work of participants traveling from outside Barcelona.

The Eina Foundation will offer two scholarships to participate in this program free of charge, based on a combination of inclusivity and excellence in practice. Anyone wishing to apply for a scholarship must indicate their interest at the beginning of the registration process and justify their eligibility (situations of social vulnerability, exclusion, disability, and/or precariousness). To this end, the einaidea team will contact each applicant directly.

APPLICATIONS AND SELECTION PROCESS

The application period for the PERI\FERAL program is open until **15 March, 2026**.

Those interested in participating in PERI\FERAL must submit the following documentation by 11:59pm on the deadline:

A PORTFOLIO IN PDF with up to 5 projects, each with 3-4 images and a brief description up to 100 words; in an extension up to 10 pages in total.

A MOTIVATION LETTER justifying the interest in the program with a brief reflection on the applicant's own practice.

A CV gathering present and past experience, exhibitions, presentations, publications, as well as languages and additional skills.

Application dossiers must be sent to **einaidea@eina.cat**, attaching the required documentation via links to external servers such as OneDrive, Google Drive, WeTransfer, or Dropbox.

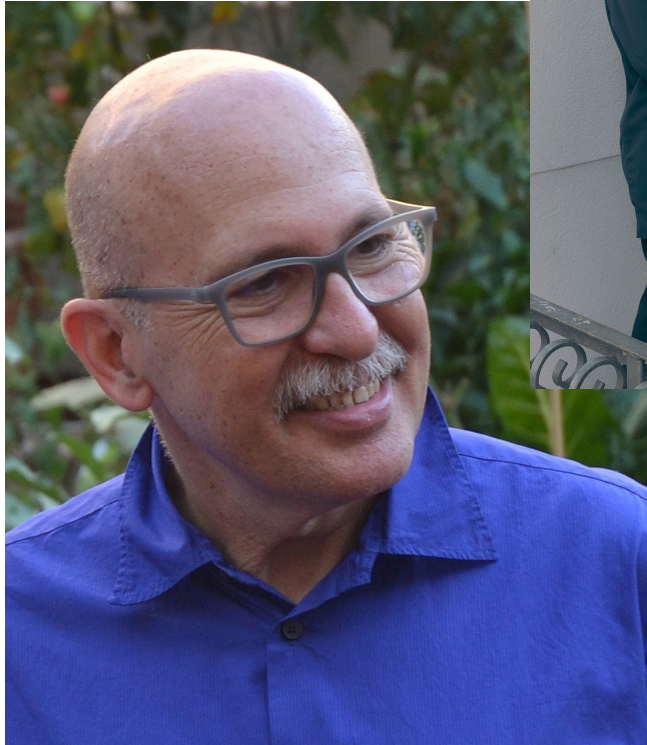
The results of the application evaluation will be communicated to applicants within three weeks.

If applying for one of the scholarships, and in order to learn more about each applicant's background and/or situation, the Advisory Board may request a virtual interview with prior notice.

CERTIFICATION

All participants who successfully complete the PERI\FERAL 2026 program will receive an Certificate of Advanced Studies from einaidea and Fundació Eina, as well as a certified report detailing the activities carried out, the workshops attended with their responsible agents, and the tutorial interactions that will have accompanied the participation in the program.

ABOUT THE FACULTY



DAVID BESTUÉ



[1]



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[3]

David Bestué is an artist interested in the relationship between art and architecture. One of his focal points is the relationship between sculpture and language, and he has recently completed a series of sculptural projects focused on a critical review of certain historical events and aesthetic-formal developments that characterized the avant-garde movements of the last century in the artistic, architectural, and literary fields. This interest is evident in some of his recent exhibitions, such as *Pajarazos* (Museo Patio Herreriano, Valladolid, 2023); *Ciutat de sorra* (Fabra i Coats, Barcelona, 2023); *Aflorar* (Museo Jorge Oteiza, Pamplona, 2022); *El sentit de l'escultura* (Fundació Joan Miró, Barcelona, 2021); *Pastoral* (La Panera, Lleida, 2021); and *ROSI AMOR* (Museo Reina Sofía, Madrid, 2017). He recently published *El Escorial. Imperio y estómago* with Editorial Caniche.

- [1] *Pastoral*
Centre d'Art La Panera, 2021
- [2] *ROSI AMOR*
Museo Nacional Centro de Arte Reina Sofía, 2017
- [3] *Pajarazos* and *Cubo*
Museo Patio Herreriano, 2023

JORDI COLOMER

Jordi Colomer works in the fields of sculpture and installations, photography and video art. All his activity is marked by a strong performative dimension, using actions to challenge the conventional uses of architecture and urban space. Colomer is interested in the representation systems of the city and our capacity to subvert them. Underlying themes such as nomadism, the periphery, popular imagery, traditions, humour, community, the provisional, fiction and utopia emerge from this research. Colomer represented Spain at the 57th Venice Biennale (2017) curated by Manuel Segade, with the project *Join Us!*. Since 2018, together with Carolina Olivares, he has been animating La Infinita, a self-managed laboratory of creation and meeting place between the visual and living arts, based in L'Hospitalet de Llobregat (Barcelona). From 2021, he co-curates, together with einaidea, the cycle of artistic interventions *Ambushes*. From 1991 to 2016, Colomer lived halfway between Barcelona and Paris. His work has been exhibited in numerous museums, art centers and biennials, such as the Museo Nacional Centro de Arte Reina Sofía and Matadero (Madrid); Jeu de Paume and Centre Georges Pompidou (Paris); Belvedere 21 (Vienna); Bronx Museum of the Arts (New York); Art Alameda (Mexico City); 7 Mercosul Biennial (Porto Alegre, Brazil); 4 BienalSur (Buenos Aires); MAAT (Lisbon); Bozar and Argos (Brussels); ZKU, Zentrum für Kunst und Urbanistik (Berlin); and Palazzina dei Giardini FMAV (Modena). Colomer has participated in two editions of Manifesta, Biennial Nomadic Europe; in Manifesta 10 (St. Petersburg, 2014) and Manifesta 12 (Palermo, 2018). In 2024, MACBA (Barcelona) dedicated a large retrospective exhibition to his practice, curated by Martí Peran and presenting more than 50 works from the late 80s to the present day; the exhibition won the Ciutat de Barcelona Visual Arts Award. He is currently preparing a project for the Kunstfestival des arts 2026 in Brussels. Colomer studied at the Eina School of design and art, at the Faculty of Art History of the Universitat Autònoma de Barcelona and at ETSAB.



[1]



[2]

- [1] *Medina Parkour*
2014
- [2] *X-VILLE*
2015

PATRICIA DAUDER



[1]



[2]



[3]

Patricia Dauder graduated in Fine Arts from the University of Barcelona and completed training periods in the Netherlands, New York, and Prague. She lives and works in Barcelona. Using different media (drawing, sculpture, textiles, film, and photography) and a language close to minimalism, Dauder experiments with form and matter as a reflection on the passage of time and the idea of space. Presence and absence, the whole and the fragment, mass and void, residue and trace are concepts that resonate in her work, without ever abandoning the idea of morphology and working with matter. In her markedly processual work, travel plays a prominent role, as does sea culture and the idea of nature. The artist reclaims more direct and essential forms of relationship with the natural environment, which is reflected both in her travels and in her color choices, in her physical and artisanal relationship with materials (paper, graphite, cardboard, fabric, plaster, wood, air, earth). Dauder creates and destroys, draws and erases, adds and eliminates, until she creates refined, abstract-looking pieces that, in their ambiguity, end up projecting multiple associations and iconographies. She has exhibited her work in solo shows at Artium Museoa (Vitoria-Gasteiz, 2024); La Virreina Centre de la Imatge (Barcelona, 2021); Fundació Joan Miró (Barcelona, 2018); the National Gallery in Prague (2018); and the Museu de Serralves (Porto, 2012); among others. She has also participated in group exhibitions at Centro Botín (Santander, 2019); Museo Patio Herreriano (Valladolid, 2019); Artspace (Auckland, 2011); among others. Her work is part of collections of museums and foundations such as MNAC, Museu Nacional d'Art de Catalunya; MACBA, Museu d'Art Contemporani de Barcelona; CGAC, Centro Galego de Arte Contemporánea; CAAC, Centro Andaluz de Arte Contemporáneo; Fundación Marcelino Botín; Fundação Serralves; Chartwell Collection; among others.

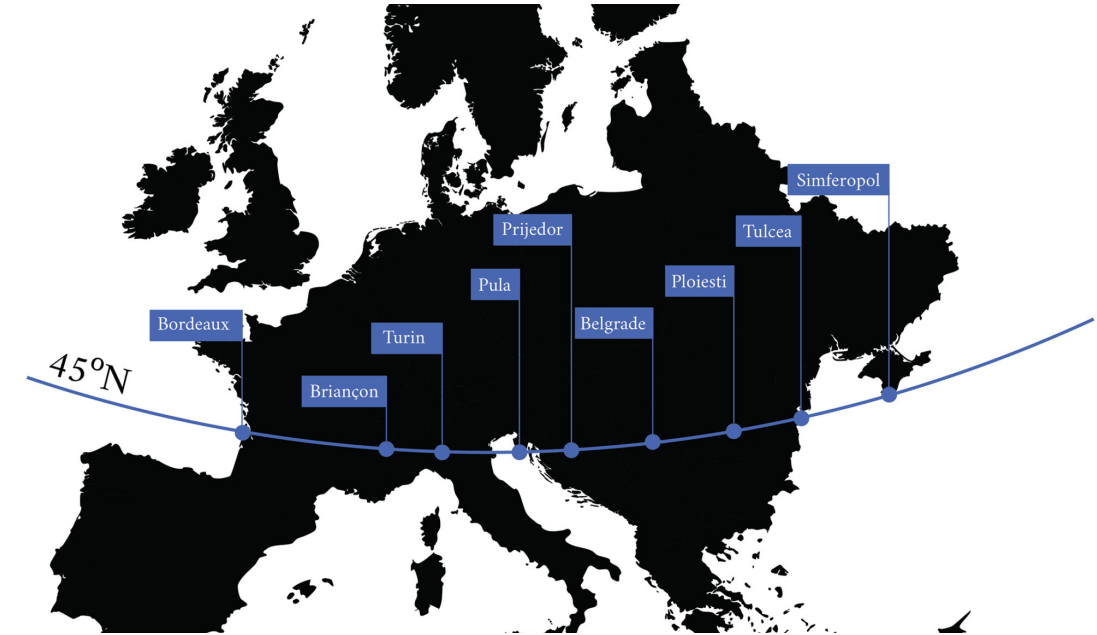
[1, 2, 3] *Groundworks*
L'Hospitalet de Llobregat, 2015

FORTY FIVE DEGREES



[1]

forty five degrees is a collaborative studio for research and design based in Berlin, committed to the critical making of space. In the studio’s practice, space-making is about resources, not only material or financial, but the intangible resources of human and non-human knowledge. forty five degrees’s work aims at investigating the built environment through research, design, and artistic experimentation, across multiple scales, analysing its physical, social, and economic entanglements. Collaborating with cultural institutions and creative agencies in Germany and abroad, their projects have been supported by international institutions such as the Allianz Foundation, Goethe-Institut Bucharest, PERSPEKTIVE – Fund for Contemporary Art and Architecture, and Akademie Schloss Solitude. They have also worked with KW Institute for Contemporary Art, the S+T+ARTS EU Program, Floating University, and Erasmus+ Youth in Action. forty five degrees have been recognized by ArchDaily as Best Practices 2023 and received the Inspire Future Generations Award from the Thornton Education Trust in London. In 2024, they won 1st Prize in IBA’27 – New Housing for Korber Höhe, Stuttgart, where they were invited to collaborate alongside fatkoehl architects and atelier le balto.



[2]

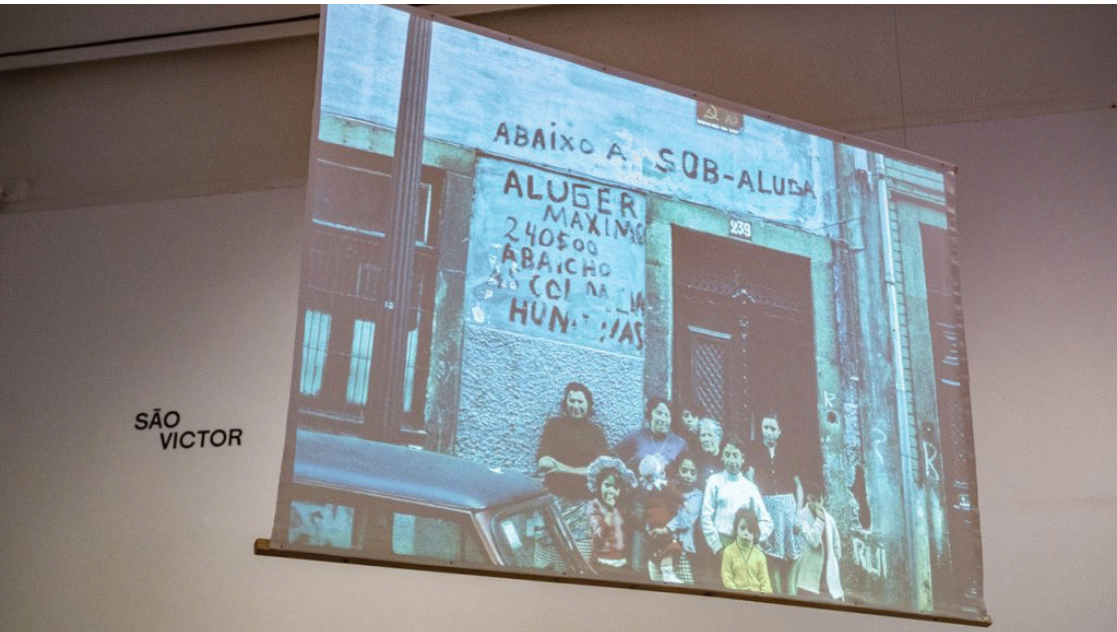
- [1] *Maintenance 1:1 — Who Cares?*
2023
- [2] *Radical Rituals*
2021–present

MARÍA GARCÍA RUIZ



[1]

María García Ruiz is an artist, researcher, and teacher. Her practice questions the processes that shape the environment that surrounds us, explores the paradoxes and controversies in the relationships between inhabitants and environments, as well as the symbolic dimension that goes through these relationships. The projects she carries out have artistic research as a fundamental methodology that can be formalized in a diversity of ways, articulating hybrid narratives between image, writing, and action. She is the author of the artist’s book *Muros de viento, sarcófagos cristalinos* (Editorial Concreta, 2024); an artist in residence at Hangar (2022–2024); honorable mention at the Art Biennial of Diputació de Tarragona (2021); and award-winning artist at the 16th Tenerife International Photography Biennial, Fotonoviembre (2021). Her works have been exhibited in museums and art centers such as the Vienna Secession; the Württembergischer Kunstverein (Stuttgart); Kunsthall 3,14 (Bergen); MUSAC (León); Fabra i Coats (Barcelona); and TEA (Tenerife), among others.



[2]

- [1] *Muros de viento, sarcófagos cristalinos*
Editorial Concreta, 2024
- [2] María García Ruiz and Moisés Puente (curators), *La ciudad en disputa*
La Virreina Centre de la Imatge, 2023

LARA GARCÍA DÍAZ

Lara García Díaz is a Teaching Staff Researcher and Research Coordinator at Eina, Centre Universitari de Disseny i Art de Barcelona. She holds a PhD in Social Sciences through the Odysseus grant from the Flemish Scientific Fund (FWO), the University of Antwerp (UA, Belgium) and the Antwerp Research Institute for the Arts (ARIA, Belgium). Recently, her work has focused on the analysis of material culture from post-humanist, feminist and ecological perspectives, hybridizing fields of action such as academic and artistic research, cultural mediation, pedagogy, critical thinking and collective political action. Her latest research includes 6 publications in indexed international journals and 10 chapters published in academic books over the last 10 years, in addition to her collaborations with non-academic magazines and volumes. She has developed research and coordination projects with museums and institutions such as MuHKA (Antwerp); Van Abbemuseum (Eindhoven); Casco Art Institute: Working for the Commons (Utrecht); or Museu del Disseny (Dhub, Barcelona). She has also participated as a researcher and speaker in the public program of the Thailand Biennale (Thailand, 2021), ZonaMACO (Mexico, 2020), the Oslo Biennale (Oslo, 2019) or the Venice Biennale (Venice, 2018).



[1]

[1] *Encarnar los umbrales*
2021

SUNNY GRAVES

Sunny Graves is the medium through which Latin-British sound producer and artist Simon Williams channels his current sound production. Born in Guatemala, he grew up between Venezuela and the UK, becoming a pivotal part of the then-emerging jungle and alternative club movement in Caracas, before migrating to Barcelona in the early 2000s. Since his initial releases as Sunny Graves, he has performed at several international festivals (including Sónar, Primavera Sound, Mutek, MIRA, LEV) and independent events across Europe and the UK. He has also contributed to the development of the Barcelona music scene by curating and organizing events with like-minded artists and friends, most recently through the nomadic platform No Skyline. In addition, he also creates sound pieces for performances, films, and installations in collaboration with visual artists.



MATHIAS KLENNER

Mathias Klenner is a Chilean architect and sound artist based in Barcelona. He is an architect from the Pontificia Universidad Católica de Chile; he also holds a Master in Sound Art and is a PhD candidate in Fine Arts from the University of Barcelona. He is co-founder of the artistic research project *Espacios Resonantes*, and of the collectives TOMA, La Escuela Nunca and Patrimoni Acustic. His work focuses on aural architecture and critical urbanism, investigating conflicts in the community and territory, in their link to the current context of neoliberal progress. Through installations, sound pieces, collages, records, performances, workshops, articles and other mechanisms of material and symbolic dispute, the projects he has carried out combine design and construction work and the development of territorial narratives or temporal atmospheres that can allow the generation of critical actions or discourses. He has exhibited his work at PS1/MoMA YAP (New York); the Chicago Architecture Biennial; Occupied, RMIT (Melbourne); IdeasCity Athens; Cruces Sonoros Festival (Santiago); the Chilean Architecture Biennial; the Barcelona City and Science Biennial; GAM Santiago; Tsonami Festival (Valparaíso); Yale University Graduate Music School; Ambiances Congress; Hangar (Barcelona); Eufonia Festival (Berlin); Sónar +D (Barcelona); CREA L'H Festival (L'Hospitalet); CentroCentro (Madrid); Mayrit Biennial, among others. He has been a professor of architecture courses at UDLA, UFT, UTEM, UCH and UNIACC in Chile and at the Master in Sound Art in UB. He has received grants from the Graham Foundation (2017); Fondart in Chile (2018, 20, 21, 22, 24); the grant for Research and Innovation from Generalitat de Catalunya (2019); Becas Chile for Doctoral Studies (2020); and the Culture Moves Europe grant (2023).



[1]

[1] *Espacios Resonantes #19*
2022

CATERINA MIRALLES

Caterina Miralles is an architect and audiovisual artist. Considering field research and architecture as a single practice, her work provides a transversal perspective, moving within diverse disciplines—from formal drawing to spatial installations and audiovisual documentaries—with the aim of analyzing, visualizing, and, above all, communicating the social and ethnographic points of friction in the built environment, from the urban landscape to the human landscape. She holds a degree in architecture from the Architectural Association School of Architecture in London. She is currently a research resident at La Escocesa and was a recipient of the 2024 Art Jove Creació Award. Her audiovisual work has been shown at the 19th Venice Architecture Biennale (2025), the LOOP festival in Barcelona (2021), the Venice Architectural Film Festival (2021), the Barcelona Film and Architecture Festival (2021), the London Architectural Film Festival (2020), and she has been nominated for the Transfer Film Award (2021). Her work has been featured in group exhibitions for Art Nou (2024) and at the Bcube gallery in Geneva (2022). Her research has been presented through lectures at the KIT Karlsruhe Institute of Technology in Karlsruhe (2023), Università di Pescara (2023), and the Architectural Association in London (2018). Caterina maintains a close connection between her practice and teaching, through creative workshops with local universities and schools, such as Eina, the European Institute of Design, and the Maria Espinalto Institute; and international ones, such as the Architectural Association and the Adrianea Academy.



[1]



[2]

[1,2] 0.5
19a Bienal de Arquitectura de Venecia, 2025

MIREIA MOLINA COSTA

Mireia Molina Costa is an artist and writer. She is interested in the forms that language takes through words, voice, and their absence. Drawing on eco/hydrofeminist research, her practice is situated between writing, singing and sound creation, as well as relational processes that have given rise to curatorial, editorial, and audiovisual works. Since 2022, she has worked as editor at einaidea. She is currently a research resident at La Escocesa and, recently, she has co-curated the exhibition *Lleixes i mòmies (o traçar una lletra per poder tallar l’ombra)* at Fundació Joan Brossa. Her sonic work has been shown at the 19th Venice Architecture Biennale (2025), as a collaboration on Caterina Miralles’ audiovisual project, *0.5*. In Barcelona, she has presented her performative work at Arts Santa Mònica, FUGA Gallery, ESMUC (2025); MACBA, La Caldera (Sala d’Art Jove, 2024); La Escocesa (2024); and Fundació Miró (Lluerna, 2024), among others. She has also participated in exhibitions at Sala d’Art Jove (Art Nou, 2024); CACiS. El forn de la calç (*Cossos d’aigua*, 2024); La Capsa (2021); and Space Studios (Norwich, 2019), among others. Her poems and writing have been published by Makhzin (2024); Lisson Gallery (2024); Fundació Eina (2023, 2024); ON MEDIATION, Universitat de Barcelona (2022); UEA Publishing Project (2019); among others.



[1]



[2]

- [1] *ama ara l'eco nua*
Art Jove Creació, La Caldera, 2024
- [2] *Les nostres llunes i els seus retorns*
2022

JOAN RIERADEVALL

Joan Rieradevall Pons is a retired Professor of the Department of Chemical, Biological and Environmental Engineering and researcher at the Institute of Environmental Science and Technology (ICTA) María de Maeztu Center of Excellence at the Autonomous University of Barcelona. He holds a PhD in Chemical Sciences (Chemical Engineering) (UAB, 1992); a Master’s degree in Management (EADA, 1990); and a Diploma in Environmental Engineering (Ministerio Industria y Energía and Ministerio de Universidades e Investigación, 1981). His research and teaching have focused on environmental topics, including life cycle assessment, sustainable development, circular economy, ecodesign, industrial ecology, urban agriculture, energy crops, waste management, and environmental analysis of urban and rural systems. He was included in Reuters' 2021 list of the world's top climate scientists and in the Ranking of Best Scientists in the field of Environmental Sciences. He has published more than 170 articles in indexed journals and about 150 articles in scientific and technical publications. He is the co-author of the book *Economía Circular* with Dr. Carles Gasol, published in 2025. His awards include the First prize AQUAENVEC-LIFE for best project LIFE EU (2015); the Design Award for Recycling of the Generalitat de Catalunya (2013); Award to AQUAENVEC-LIFE as the best European project in progress by the European Union (2013); the Environment Award, Departament Medi Ambient i Habitatge of the Generalitat de Catalunya (2006); the City of Barcelona prize for Sustainable projects (2004); the first prize for 2000 Recycling Design from the Departament Medi Ambient of the Generalitat de Catalunya (2001); and the 1990 City of Barcelona prize for Applied Technology for the Environment, by the Barcelona City Council (1991).



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[1] Hydroponic rooftop garden
Tectum Garden, 2015

JOSÉ LUIS URIBE

José Luis Uribe holds a degree in architecture from the School of Architecture at the University of Talca (Chile, 2007) and a Master’s degree in Theory and Practice of Architectural Design from the Barcelona School of Architecture (UPC, Spain, 2010). He has lectured at the Graduate School of Design at Harvard University (USA); Escola da Cidade (Brazil); the Faculty of Architecture at the University of Porto (Portugal); and the Recycl Art Center (Belgium); among others. In 2013, he published the book *Talca, Cuestión de Educación* (Editorial Arquine, Mexico), for which he won the Ibero-American Biennial of Architecture and Urbanism Award (IX BIAU) and the Architectural Book Awards organized by the Deutsches Architekturmuseum in Frankfurt, both in 2014. In 2016, he was one of the curators of A contracorriente, the Chilean Pavilion for the 15th Venice Architecture Biennale. He was also appointed a member of the jury for the 10th Ibero-American Biennial of Architecture and Urbanism in São Paulo, Brazil. He is currently a full-time professor at the School of Architecture of the University of Talca.



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[2]

[1, 2] *Habitar el territorio*
2023

MANUEL CIRAUQUI



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[2]

Manuel Cirauqui is a curator and writer. He is the founding director of einaidea, a research platform created in 2019 by Fundació Eina, Barcelona, which operates as a generator of projects, an itinerant design studio, an intensive study program, a curatorial office, and a think tank of sorts. Strongly relying on artistic collaboration and co-creative dynamics, einaidea has collaborated with Sónar Festival, Teatre Lliure, ArtsLibris, Centre Grau-Garriga d’Art Tèxtil Contemporari, Fundació Tàpies, LOOP Festival, The Green Parrot, La Papelería, Staedelschule Frankfurt, Royal College of Art Stockholm, Universitat Politècnica de València, and the European Commission’s S+T+ARTS program. Since 2016, Cirauqui has also been a curator at the Guggenheim Museum Bilbao, where he has organized numerous exhibitions and overseen the *Film & Video* exhibition series. Previous curatorial collaborations include the Museo Tamayo, Mexico City; Dia Art Foundation, New York; Jeu de Paume, Paris; and the Institut de Recherche et d’Innovation-Centre Georges Pompidou. Cirauqui has been a visiting professor at international universities such as the Rhode Island School of Design, Providence; the Maryland Institute College of Art, Baltimore; the Haute École d’Art et de Design, Geneva; and Aalto University of Art and Design, Helsinki; among others.

[1] Research image, refurbishment process of Eina Bosc

[2] *A Wounded Matrix*, exhibition view
einaidea x Universitat Politècnica de València, 2024

ABOUT EINAIDEA

A research and cultural programming platform of Fundació Eina, einaidea was founded in 2019 in Barcelona with the aim of disrupting standardized practices in art and design. einaidea approaches these practices as generative and common ground, through whose combinatorial potential seeks to bring forth the profiles that will define creation in our immediate future. In parallel with PERI\FERAL, einaidea organizes and fosters public programs, exhibitions, publications, and projects in research-creation, design, and experimental writing.



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