Eina, Barcelona University
Centre of Design
and Art

Bachelor of Design
Masters
Postgraduates
Doctorate

Welcome
to Eina

einaidea

Eina Obra





Bachelor of Design

Eina will help you acquire one of the essential skills of the 21st century: the ability to identify and solve problems creatively, in any context, through the practice of art and design, and the willingness to ask new questions to generate alternative solutions that are capable of shaping the future.

Our methodology encourages analytical and reflective thinking, active learning, commitment and initiative-taking, all crucial qualities in a changing and competitive context fundamentally characterised by the convergence between humanism, entrepreneurship and technology.

This enriching, experimental learning is open to different areas of knowledge and varied perspectives, and will be carried out in a close-knit, cooperative, non-conformist, participatory, dynamic and innovative learning environment.

Under the personalised guidance of our professors and experts, you will work in small groups and develop your skills and abilities holistically while collaborating with a team of companies and institutions and with an educational ecosystem that consists of professionals from various fields.

Official degree offered by the
Universitat Autònoma de Barcelona (UAB)

01	Areas of knowledge:	Graphic Design Space Design Product Design Visual Creation Design Culture
02	Duration:	4 academic years
03	Schedule:	2 semesters. From September to June
04	Hours:	flexible from 8:30 a.m. to 8:00 p.m. (schedules vary, with both morning and afternoon classes available)*
05	Credits:	240 ECTS
06	Scholarships for first-time students:	yes
07	Internships:	from the 3rd year onwards
08	International exchange available:	yes
09	Job opportunities:	yes
10	Accessible through:	university pre-registration + other pathways
11	Number of available spots:	150

* The availability of evening classes may vary depending on the course and the number of enrolled students.

01 Study plan tailored to you with unique specialised classes

02 Personalised and collaborative teaching

03 Professors and staff that will help you grow

04 Entrepreneurial spirit

05 Grants that will help you develop your talent

06 Professional growth: internships and work opportunities

01 *Study plan tailored to you with unique specialised classes*

We offer five design specialisations: graphic design, space design, product design, visual creation and design culture (the last two are exclusive to Eina). After an initial global approach, starting from the second academic year you will be able to specialise in one of these fields, choosing among the broad range of subjects that make up each specialisation.

02 *Personalised and collaborative teaching*

You will be able to combine the different specialisations and create your own personal study plan, based on the guidance of tutors and the other teaching staff, who will accompany, advise and guide you. The classes are taught in small groups, which allows for personalised follow-up. Moreover, cross-disciplinary tutoring sessions are planned for all specialisations.

03 *Professors and staff that will help you grow*

At Eina you will receive a multi-disciplinary, enriching education. The professors and experts who are part of our community are prestigious and active in their fields, and all have different areas of expertise. Furthermore, the projects that we have planned in collaboration with institutions and companies working in the industry offer unique work environments.

04 *Entrepreneurial spirit*

Students will collaborate on team projects, share assignments and co-operate in different activities, creating a great network and setting the stage for productive future working relationships. But we also have various other initiatives planned (projects, contests, festivals, exhibitions and other events) so that you can broaden your skills, access new resources and build new connections and relationships.

05 *Grants that will help you develop your talent*

You can apply for the new-student scholarships that Eina awards every year, which consist of a 50% deduction of the price per ECTS credit during all four years of the Bachelor of Design, and which can be combined with other scholarships and official deductions. In addition, we also offer other types of financial aid, such as follow-on scholarships and collaboration grants.

06 *Professional growth: internships and work opportunities*

Eina can help you develop your career in different ways: through real projects, work opportunities or internships with around 300 companies and institutions, which you can choose according with your interests, always under the guidance and tutoring of the staff responsible for these collaborations.

07 International exchanges
08 Unique campus
in Barcelona
09 Facilities available for use
10 Creatively inquisitive
community with a will to
grow and develop

07 *International exchanges*

You can experience how design is taught at programme educational centres all over the world via the Erasmus+ program as well as the UAB's own exchange programme. You also have the possibility of applying for design internships in any of the 28 member states of the European Union that participate in the Erasmus+ programme.

02 *Unique campus in Barcelona*

Eina is located in Sarrià, 20 minutes from the centre of Barcelona. The campus has its main offices in the Can Sentmenat Gardens, while the Eina Bosc facilities consist of 1,500 square meters of creation and experimentation workshops. Both locations feature extensive green spaces, in the midst of nature, which will be used for several classes and for developing open-air projects.

09 *Facilities available for use*

The Eina campus revolves around two buildings, Sentmenat and Bosc, both of which are located in the Collserola Natural Park. Both facilities are staffed by professionals who will advise you on the use of equipment, both in and outside of classes: model and prototyping workshop, graphic creation workshop, library, photography studio set, computer classrooms, exhibition spaces...

10 *Creatively inquisitive community*
with a will to grow and develop

We are a large, diverse, and creatively inquisitive community with multiple interests that participates in a multitude of activities available through the different platforms linked to Eina (*einaidea*, Eina Obra, student groups...) in order to share knowledge, experiences, projects, activities, and more!

Eina offers you a range of scholarships to help you become part of our learning community. These are the four scholarships available and financial aid options that we offer:

Scholarships for new students

The Eina Foundation grants new-student scholarships covering 50% of the cost of the Bachelor of Design. These scholarships are aimed at students who wish to develop professionally at Eina and who demonstrate vocational and academic excellence. This scholarship is extendible for four years if students apply for the extension and if the initial conditions for the scholarship continue to be met. It can be divided into two categories:

— New-student scholarships will generally be available to newly enrolled students who cannot bear the cost of the course.
— Talent scholarships do not depend on financial resources, but they do depend on students demonstrating skill and excellence in their chosen specialisation.

Follow-on scholarships

Up to 25% reduction in the cost of tuition for students enrolled at Eina who have had a good academic performance and who, at a certain point, due to changes in their financial situation, cannot continue to afford tuition. These scholarships will guarantee that no Eina students who are doing well in their studies will abandon the course for financial reasons.

Collaboration scholarships

Scholarships are periodically called for already enrolled students who wish to provide assistance with the various tasks that are carried out on campus outside of class hours. These scholarships are publicly announced and are accessible to all Eina students. Their financial value is subject to the required task and duration that is specified for each scholarship.

Eina Foundation Extraordinary Prize

This is a recognition of the academic and personal merits of a Bachelor of Design student, which values excellence in the accomplishment of learning objectives, as well as in terms of talent, motivation and effort. It consists of a 50% reduction in the cost of tuition, to be applied to the following academic year's tuition.

All of these scholarships are complementary to the general and outbound exchange scholarships offered by the Ministry of Education, Vocational Training and Sports, other aid or subsidies provided for by royal decree (large family benefits, persons with a degree of disability equal to or greater than 33%, etc.), and honours degrees.

The Eina Foundation is made up of three platforms, which complement each other: Eina University Centre, *einaidea* and Eina Obra. These three coexisting platforms each have their particular objectives, yet all aim, through transversal projects, to offer learning and discussion environments that serve the interests and needs of the educational community.

eina obra

Eina Obra aims to promote the transition of community practices towards socially and ecologically sustainable futures through design and art. With this objective in mind, it has created LAB Collserola, an experimental and interdisciplinary programme located in Collserola Natural Park and developed in collaboration with Inland Campo Adentro, the Sierra de Collserola Natural Park Consortium (CPNSC) and CREAF, the Ecological and Forestry Applications Research Centre.

einaidea

einaidea is a platform for reflection and strategic programming launched by the Eina Foundation in the academic year 2019-2020, with the dual purpose of intensifying the presence of Eina in contemporary artistic, theoretical and technological debates, and of renewing the links between the modern university of today and the disruptive spirit of its origins. Intended to function both as an IT platform and a think tank, *einaidea* organises workshops, performances, exhibitions and site-specific projects, using variable temporalities and typologies that come together in a collaborative and transversal model. The intersections of textile art and cybernetics, of critical theory and post-internet culture, of archival poetics and speculative design are key to the work of *einaidea*. Its methodology is radically horizontal and collaborative, giving students and alumni the possibility of co-creating projects together with international figures in contemporary art, design and research.

einaidea has collaborated with the Sónar and Model festivals, the Teatre Lliure, the S+T+ARTS initiative of the European Commission, the FoodCultura archive, international universities such as the Staedelschule or the Royal Institute of Art in Stockholm and numerous museums and art centres. Recent projects include Metro Mudra (2020), presented at Sónar+D CCCB in collaboration with TMB; *Antropologies de la Caixa Negra* (Anthropologies of the Black Box, 2021), developed within the framework of the KATHARSIS program of the Teatre Lliure; *Ambushes* (2021-2024), which included artistic interventions at Eina Bosc made by important artists from the Catalan scene such as Sergi Aguilar, Marc Vives, Julia Spínola, Pep Vidal, Sociedad 0 and MAIO Architects; the seminars La Imaginació Curatorial and META MATERIAL I DADES (2021–2023);SYNX (2021), conducted at Sónar+D CCCB, in collaboration with MindSpaces and the S+T+ARTS initiative of the European Commission; Aurelia Muñoz' aerial workshop (2023–2024), created in collaboration with the textile art institution Centre Grau-Garriga d'Art Tèxtil Contemporani; TURBULENCE AT BLACK BAY GRENADA (2023), developed in collaboration with Gabriel Chaile and The Green Parrot; as well as Láser Madre, a project aiming at creating a graphic and visual identity for LOOP Barcelona 2023; among others.












Aula II





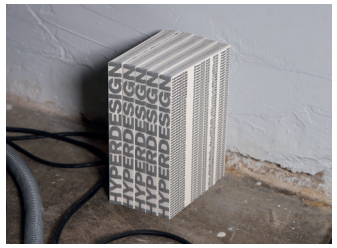

Disseny d'Interior
Alvar Aalt
Arquitectur
Disseny Gràfic
Disseny Gràfic











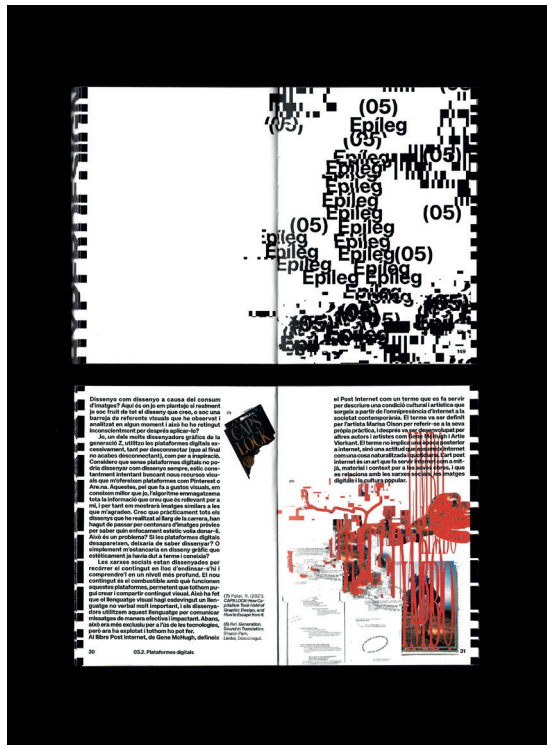
HYPERDESIGN

BOARD OF EXAMINERS: CATERINA ALMIRALL, LOLA LASURT, VÍCTOR GARCÍA TUR
TUTORS: VÍCTOR GARCÍA TUR, ANNA MAJÓ, IGNACIO DE ANTONIO ANTÓN

IMG 001 – Pol_Solà_1
IMG 002 – Pol_Solà_2
IMG 003 – Pol_Solà_3

Visual culture is essential for the graphic designer in their day to day, as it is the engine that allows them to create images that communicate something, that signify. Meanwhile, the proliferation of digital platforms in recent years has led to an oversaturation of images, which has in turn influenced the role of the designer in the modern landscape. This work aims to define and illustrate the concept of hyperdesign. It explores the limits and possibilities of visual communication in the digital era, which has been influenced by the unconscious part of the human mind and by the algorithms that select the images that surround us.

The objective of this work is to reflect on the impact of image consumption on digital platforms, as well as to explore the concepts of authorship, originality, copy, consciousness, and unconsciousness, starting from my personal vision as a graphic designer and my creative process. Thus, it aims to define a concept that encompasses this visual saturation as altered by the designer's subconscious. This project will feature an installation that invites the viewer to reflect on this concept, which will be accompanied by an editorial piece.







With the collaboration of The Green Parrot, *einaidea* will organise an extensive two-week workshop with the artist Gabriel Chaile, which will look at the implications, dynamics, key concepts and programmatic elements of a mobile sculptural device proposed by the artist. By fabricating it collectively in situ and echoing Chaile's concept of the Travelling Cultural Centre, the sculpture will be presented and activated in different locations across Barcelona, with the complicit collaboration of local residents. Once built, the piece will become common property and roam the world, so that it can be programmed and rethought by other collectives.

Photographs by Roc Pont













THE NEGATIVE IMAGE: A FORM OF RESISTANCE TO THE SPAM IMAGE

We live in an era characterised by the ubiquitous presence of the image. In this new context, the object of the construction of political subjectivity has been displaced from the traditional categories of class or sexual division of labour to other transversal constellations, such as the body, sexuality or even image. Especially in this historical period of hypervisibility, images have become central in the processes of subjectivation.

There is no doubt that the arrival of social networks and of the devices that allow us to access them has had a great impact on the establishment of the current visual culture and the contemporary practices of production of the visible. We are surrounded by images, and we want to give everything a visual configuration. Our relationship with the world and others passes through the images that appear continuously on the screens of our devices, in the form of emojis, memes, GIFs, selfies, Instagram stories, TikToks, Snapchat captures, etc.

This change requires us to pay attention to the new ways of seeing and being seen that these new imaginary practices and these new forms of visuality have introduced. At the same time, it demands an attentive look at the ideals they create, the rules of visibility they establish and the practices of image creation they are displacing. Throughout the research, therefore, it will be crucial to pay attention to the operations with which our imaginaries have been shaped in this era of selfies and influencers, dominated by a logic that pursues the accumulation of views and likes.

The analysis of the visual and imaginary practices of our time is built around three central themes in relation to the contemporary image: power, the subject and the gaze. Thus, rather than establishing the status of the image in the era of social media, what is intended is to build a theory of the gaze, to scrutinise how we look at images, how images operate, where they are constructed and where (and how) they are distributed. This essay deploys and critically articulates a series of key conceptual markers that are used as a basis for introducing the negative image as a practice of imaginary resistance.

The concept of the 'negative image' is proposed as a potential critical visual practice that can open up new ways of looking or draw attention to other ways of looking that have been displaced from the practices of representation. It is presented, therefore, as a device that allows us to activate a different way of looking at images, and thus to cultivate a sensitive, critical and attentive gaze. It explores, with the introduction of the strange and the abject – as the opposite of the cliché – the possibility of constructing new meanings that attend to the multiplicity of the world.

IMG 001 – Berta_Ribaudí_1
IMG 002 – Berta_Ribaudí_2
IMG 003 – Berta_Ribaudí_3







Barcelona-based photographer who works mainly in analogue formats. She specialises in creative and fashion photography and has also worked as a still photographer for various audiovisual productions.

After getting her degree in Fine Arts from the Faculty of Fine Arts of the University of Barcelona (2018), she completed her training at the Institute of Photographic Studies of Catalonia (Barcelona), where she took specialised courses, and at Eina where she completed a Postgraduate Diploma in Photography and Editorial Design (2020). Her work has been published in magazines such as *Soccerbible*, *Neo2 Magazine* and *Trax Magazine*. She has worked with brands such as Adidas, Puma, Netflix and Estrella Damm, and with artists such as Bad Gyal, Belén Aguilera or Alèxia Putellas.

IMG 001

E. Was your relationship to the music industry, as seen in your last works, something that arose spontaneously or something you sought out? What other fields would you like to explore?

N. I began to work with singers spontaneously, as a still photographer for music videos. It's not something that I decided consciously, but rather an opportunity that happened to come my way.

The world of fashion and the imagery that surrounds it have always been of greatest interest to me as a photographer, both when it comes to fashion campaigns as well as runway coverage.

Therefore, for me, working with singers at that time was a way of getting closer to this imagery. Little by little I started to realise that, in the music industry, fashion played a crucial role in the image of the person I was photographing. So I started to embrace it as one of the things that I most enjoy when working with singers: the role that fashion plays in creating their "persona". This is why I wanted to explore the world of fashion in more depth. If I were to choose an area of photography to explore right now, I would probably want to work on the concept of an haute couture fashion collection through a photo shoot for a fashion campaign.

IMG 002

E. You have had a close professional collaboration with Bad Gyal in the last five years. How has your view of her changed through this process and how did that influence the final result?

N. For me, it has always been essential to see her both as an artist and a person. My gaze has changed depending on her vision as an artist, and also as a result of training my gaze over time and through interacting with other professional photographers and colleagues in the industry. Through this network of references and influences, I learned to explore new ways of taking photographs, but it has not been a fully conscious process. I simply think that the more you look, the more you study or compare yourself to other people, the more possibilities you want to be able to explore, and the more you reach outside of your familiar skillset during the shoot. In the same way, I have become more aware of how I would like to set up the photograph rather than take it in the "automatic" way I did at the start of my career. But I insist that this hasn't been a conscious learning procedure; simply put, it is the experience that comes with time.



IMG 001 – Amaia Romero x "Fanático" Netflix



IMG 002 – Bad Gyal

IMG 003

E. Artists evolve both musically and aesthetically as their career progresses. This often happens when they release a new song or album. Do you feel that it has been difficult to follow Bad Gyal through this evolution and to capture it in your photos?

N. It hasn't been difficult because she has always been very clear about what she wanted to project at every moment of her career. My work has been simply to listen to her and, as I said before, to try to understand her without passing any judgement. This has always made it easy for us to understand each other. Besides, I have never imposed my own views when it came to our shoots. I merely expressed the occasional opinion or made suggestions for how I would most like to set up the photograph. And vice versa: her confidence in me has always made me feel comfortable and calm in our joint work process.

E. What is the work process like in a project that brings together professionals from different creative fields, such as the Estrella Damm project?

N. For me, it is my favourite way of working: coming together to create something with professionals from so many fields raises the overall quality of the project. I also think it's the most professional way of approaching the work. In sharing a common workspace, people end up contributing ideas from different fields and talk in great depth about them. Therefore, they invest a lot of effort into these types of projects. Seeing how an initial idea evolves and grows in surprising ways as it passes through the hands and minds of each of the people who are part of each project, that's one of my absolute favourite things about my job.

IMG 003 – Bad Gyal
x Estrella Damm





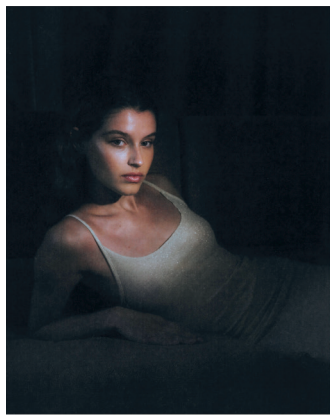
IMG 004 — Bad Gyal
+ Quevedo



IMG 005 — Mushkaa
x Acero Magazine







IMG 005 – Laia Cuadrado
x Vein Magazine. Rose Gold Iphone
IMG 006 – Zoe Jade x Insomnia
IMG 007 – Zoe Jade x Insomnia



IMG 008 – Borja Iglesias + Héctor
Bellerín x Adidas

E. Analogue vs. digital photography. Do you think an artist's personal gaze and perspective is more developed when working with analogue photography? Does it lead to an increased awareness?

N. That's the big question, isn't it?

From my point of view and my own experience, I think one is necessarily more conscious when working with analogue, simply due to the fact of having only a finite number of shots.

On the other hand, it's also true that this consciousness and awareness can be trained when working with digital as well, especially by teaching yourself not to take any unnecessary shots; that, for me, is the important thing. You should always try to shoot well, not to shoot hastily. This is not always easy to do; sometimes, as much as you'd like to take your time, there are projects that don't allow you this luxury. I remember working with Alèxia Putellas and having only 15 minutes to photograph her. For me, it was a challenge to work quickly and achieve the result that was expected of me. In this case, I shot with a digital camera precisely because of the time constraints. It seems to me that, at times, the decision has more to do with the project concept itself and whether the tool you are using is the one best suited to contribute to this concept; but both analogue and digital are valid options. In any case, personally, for me, the thing with analogue is that you're working with a limited number of shots and (often) a slower focus generates a stronger "pho-

IMG 009
IMG 010

tographic consciousness" than a digital camera. The result I usually get will be (from what I have been able to ascertain by studying my own photographs) more well thought out and more "perfectionist" in nature.

E. Do you feel that you have already defined and established your style or are you continuing to search for an aesthetic that will make your work recognisable? Is it important for you to leave your footprint on each photograph you take or does the concept of the project you're working on define the photographic style?

N. That is a question that is very difficult for me to answer. I think that I've only recently started to become aware that I do have a certain photographic style, mainly related to portraiture, although I keep trying to pinpoint what are the concrete characteristics of this style. I like for the composition of my photographs to be quite orderly, and I tend to work with warm colours. Moreover, one of the things I always try to accomplish is for the photograph to feel like an object...

Let me explain: I like to showcase and play with the textures of paper, for example, in order to create this feeling that the photograph (even when seen on a screen) is a physical object.

And obviously, everything that comes hand in hand with working in analogue – whether that's the colours, the development process, the textures or the imperfections – is always welcome. That's why I think that nowadays I do tend to adapt the concepts of the projects I'm working on to these general characteristics (but not in an inflexible way). As I've already said, I believe that working "manually" in this way has to add something to the project and to what it is trying to express. Sometimes, if a priori I feel that the concept of the project has nothing to do with me, a spontaneous balance arises between the idea itself and my way of photographing that results in something new and unexpected.

E. Which other creative fields are you interested in?

N. I have always been passionate about cinema, which is closely connected to photography. In fact, I think that's the field I first wanted to work in. Being moved by stories and feeling the visual impact of cinema were the driving forces that made me want to pick up a camera. Apart from that, I've always been interested in impressionist and expressionist paintings and the avant-garde, as well as in illustration, and I am sure these fields have also had some influence in shaping my colour palettes and compositions. Finally, there's poetry and writing, which often give me the words for

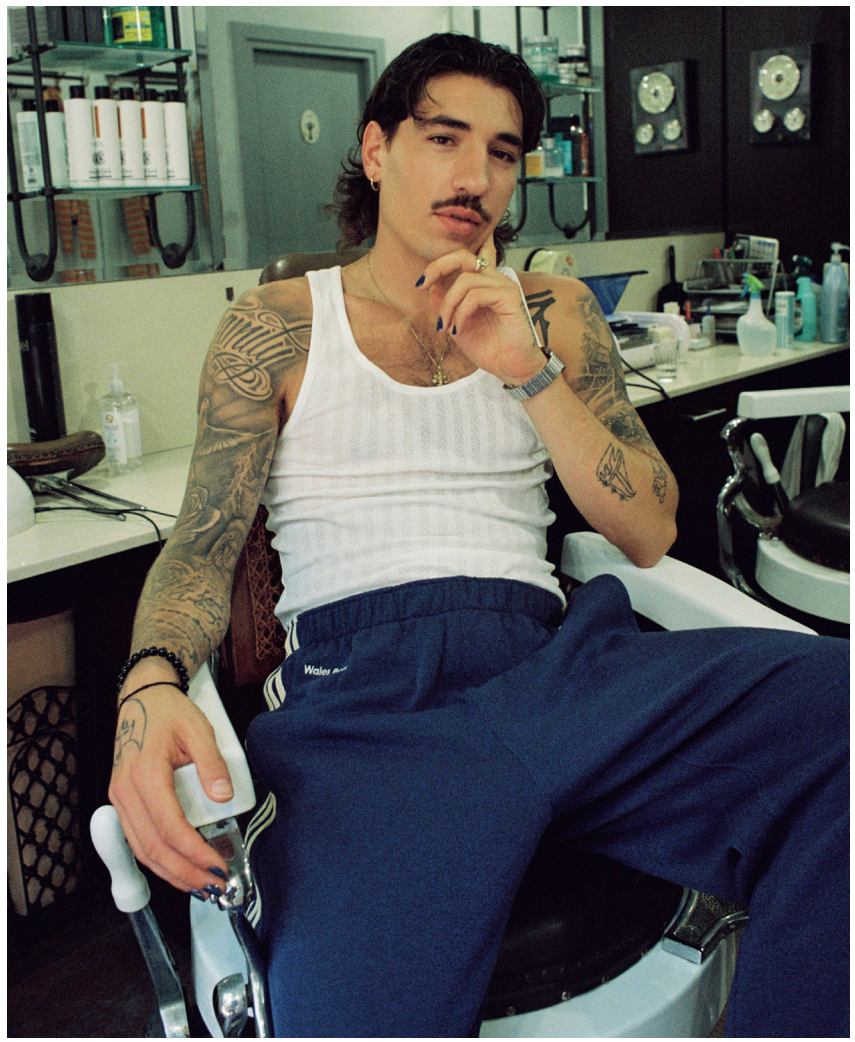


IMG 009 – Bad Gyal



IMG 010 – Bad Gyal

IMG 011 – Héctor Bellerín
x Adidas



feelings that I would not know how to express, or constitute the starting points for new ideas for photographs.

E. Who are the photographers you most admire or who have influenced you the most?

N. The first photographers who influenced me were artists such as Sally Mann, Sarah Moon, Francesca Woodmann... or Rineke Dijkstra's series, which have a more poetic or documentary feel. Subsequently, I discovered the work of people like Petra Collins or Bego Antón. Both of them work on fantastical worlds, but in a very different way, and the border between the real and the imaginary world has always been interesting to me. As for the more commercial side of things, I love the work of Peter Lindbergh, Annie Leibovitz or Corinne Day's impactful portraits.

There are also a lot of Barcelona-based photographers and directors who inspire me: Ester G. Mera, Marta Mas, Pia Riverola, Rita Puig-Serra, Angie Couple, Caterina Barjau, Martina Matencio, and many others... I look at their photographs and videos often, and I love to think about all the creativity surrounding me in Barcelona!

E. Who would you like to photograph?

N. In terms of music, I would love to photograph Rosalía. Her photo shoots have always been exceptional, and I think it would be quite a challenge to photograph her, precisely for that reason. I would like to get an idea for a photo shoot concept that hasn't been done yet and, at the same time, one that manages to surprise her.

On the other hand, I really want to photograph people from the world of show business and theatre, actors and actresses, and to get involved in the acting sector. I feel that they have a lot of skill in terms of self-expression, and this would present me with a new dimension of photography I could explore.

HOMEMAKING: THE ALTERNATIVE IN THE DOMESTIC TERRITORY

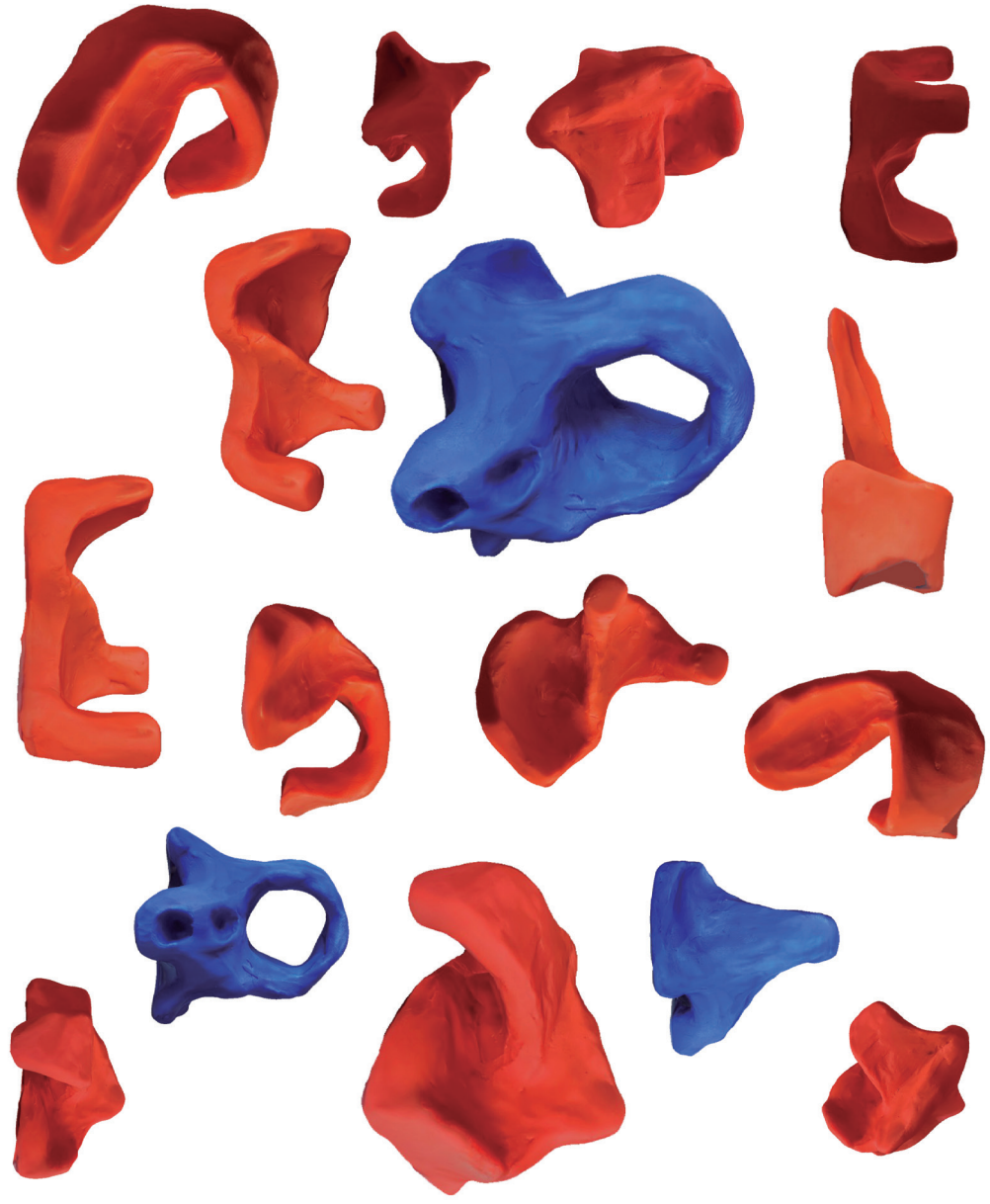
IMG 001 – Núria_Cintero_1
IMG 002 – Núria_Cintero_2



The life we lead at home is largely structured by the elements that surround us, in addition to our identity and our socioeconomic context. Understanding the domestic space and its elements as active agents in shaping our daily life, it is possible to rethink furniture in a more versatile and liberating way. *Homemaking: the alternative in the domestic sphere* proposes the creation of micro-spaces to conceive a new *modus vivendi* that is based on furniture. The objective of this research is to challenge the traditional ways in which we understand the home and to suggest potential new ways of relating to space. It puts forward alternative spaces or situations within the domestic sphere and proposes the creation of objects that modulate and adapt to the people who inhabit a space.

The project is divided into two parts: one focused on research, the other on production. The analysis part studies the different conceptualisations of the home and examines how life is structured in the domestic space according to the user who inhabits said space. During the production part, four types of modules were designed that hybridise different elements of the home in order to create new spaces/products. Starting from this premise, I then investigate how the user behaves according to the elements with which he/she interacts. The objective of this work is to study the use and adaptability of these elements to different situations/users. Based on an outline of needs and functions, modules are designed to meet the needs of the user and a furniture system is created to satisfy different functions. The project is a constant exercise in the hybridisation of elements to create different artifacts, thus highlighting the different types of users and current user needs in the domestic sphere.

Four basic elements are proposed: the table, the chair, the sofa and the bed. These elements are understood as capable of providing all functions in the domestic sphere. This work is conceived as a manifesto towards a different perspective on the *modus vivendi*, one which places the user at the centre as a modulator of his or her environment. In order to develop and foster this alternative perspective, I propose three fundamental pillars: the user (lifestyle, needs, identity), the relationship of the object with the space and the production of a prototype.



Understanding the inhabiting subject is crucial in order to conceptualise what his/her domestic space should entail and design in relation to his/her needs and desires. Faced with a growing crisis in terms of housing and a changing relationship with the home, it is necessary to think about alternative living spaces, keeping in mind the user's identity and its expression in the home. Does an object have a determined function, or do we determine its function according to the use we make of it? Can the shape of our furniture modulate our behaviour? Starting from these questions, this thesis focuses on the furniture as an intermediary between the user and the domestic space.

HOMEMAKING: THE ALTERNATIVE
IN THE DOMESTIC TERRITORY

IMG 003 – Núria_Cintero_3



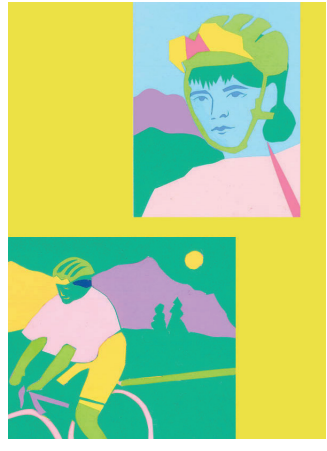
BARCICLISTA

IMG 001 – Pil_Anna_Tesdorpf_1
IMG 002 – Pil_Anna_Tesdorpf_2
IMG 003 – Pil_Anna_Tesdorpf_3

My name is Pil Anna Tesdorpf, but I go under the artist name Pilat. I grew up in Denmark, but now live in Barcelona. I make murals, digital illustration and watercolour paintings. My works are most often centred around feminism and women in sports. I love to use bright colours with a humoristic approach.

I made the reportage “Barciclista” for Philip Stanton’s class, as biking is a big part of my life. Growing up in Denmark, cycling was a part of my day-to day life; as a kid, I never gave it too much thought. I have always biked everywhere. Moving abroad has made me appreciate biking more, which is why on the very first day I came to Barcelona I downloaded Wallapop and bought a bike. The bike has given me new friends, and have taken me to places of the city that I would not have seen otherwise. For the *Reportage*, I interviewed and followed two girls who spend all day on their bikes. Besides competing in races, they also work as bike messengers. They talked about Barcelona as a biking city and told me that the world of cycling is a very inclusive one: in other sports, there might be a division between girls and boys, but the biking community here is for everyone. They also shared that, when you are a woman in this city, having a bike can be very empowering. You can go from A to B very fast, which makes it harder for anyone to disturb or catcall you.

I illustrated my report with various techniques: I used paper cuts, pencil drawings and watercolours. Prior to my postgraduate at Eina, I had worked for one year as a freelance illustrator, only illustrating on my computer. Therefore, it was such a joy to experiment and play around with different techniques.











LLEBRE

BOARD OF EXAMINERS: BERNAT RUIZ, ORIOL VENTURA, DANI VILA
TUTORS: FANNY BASANTA, ARIADNA FÀBREGAS, DANI VILA

IMG 001 – Abril_Solsona_1
IMG 002 – Abril_Solsona_2

I enhance the eReader reading experience with a poetically-designed case that combines the best of old and new technology. I show how the acts of reading and writing bleed into one another and also present a new kind of book collecting.

I talk about the sensory experience of traditional reading and writing while taking advantage of today's technology to optimise the physical space occupied by large book collections.

I soften the look of technology through two different eReader sleeves: *Llebre Llibre*, a collection of eBooks that comes in a sleeve that looks like a physical book; and *Llebre Llibreta*, a notebook-shaped sleeve. Both have a refillable notebook and a pencil inside for taking notes, sketching, diagramming... I defend non-linear thinking and the tangibility of information, because information without emotion cannot be retained, and if we can't remember it, why do we read?

PRELUDI

BOARD OF EXAMINERS: IGNACIO DE ANTONIO ANTÓN, ORIOL FONTDEVILA, ANNA MAJÓ
TUTORS: IGNACIO DE ANTONIO ANTÓN, ORIOL FONTDEVILA, VÍCTOR GARCÍA TUR, ANNA MAJÓ

The principle on which this work is built and founded revolves around the transformative capacity of design and its ability to bring people together.

Our research considers the practice of designing as a practice capable of nurturing the gathering of people, and at the same time, it considers the act of coming together as one of the most primitive and useful forms of knowledge exchange, one that is quintessential in developing a critical eye.

Preludi is the trigger for a series of differentiated and autonomous participatory actions in which people with specific needs (or not), together with the designer, will generate devices that reflect on the practice of design and the production of things.

IMG 001 – Marc_Saborit_1
IMG 002 – Marc_Saborit_2
IMG 003 – Marc_Saborit_3







COORDINATORS:
MIGUEL BUSTOS,
MAR SAIZ

Mercabarna will present the new calendar of the Central Fruit and Vegetable Market, with illustrations made by first-year students in Eina's Bachelor of Design. As part of the framework of the subject Drawing Strategies, various students will be selected to participate in the Mercabarna Illustration Marathon. This project is a collaboration between Eina and the BildiGrafiks design studio, which is going to be tasked with developing the concept, as well as being responsible for the graphic design elements, and will be working together with members of AGEM (Barcelona and Province Fruit and Vegetable Wholesaler's Business Association). Students will have the opportunity to visit the Mercabarna facilities, and will be able to create the illustrations in situ. Through this experience, students will get a first-hand look at the life of the market, its operation, the variety of commercial products sold there and the sort of activities that are carried out there.

IMG 001 – Emma_Pastor_1
IMG 002 – Emma_Pastor_2
IMG 003 – Emma_Pastor_3









IMG 004 – Abril_Acero

IMG 001 – Photograph_Roc_Pont
IMG 002 – Photograph_Roc_Pont



Rosa Tharrats' proposal, CARRIERWAVE, involves the collective creation of a textile piece or sculpture that is activated through breathing and laughter. Made of textile fragments, rags, scraps and pieces of recycled clothing, the piece will become imbued with the memory of the Eina Bosc building, through different exercises on the building's walls. The Eina Bosc building has undergone several transformations over the years and, for a long time, was the locus of various conflictive situations. Laughter, in this case, is the transformation ritual that will rid the building of this energy.

Following a collective research task on the previous uses of the Eina Bosc building, its transformation and history, the material will be pasted on the walls of the building for 24 hours to capture—metaphorically speaking—the energy of the building. This action, symbolic and at the same time material, allows a plastic experimentation with the body of the building.

Starting from scraps that have been detached from the walls, a collective structure will be created, which will then be turned into a performance through various laughter exercises. Thus, the project engages in recycling on a double level: both in the recovery of the memory and history of the building, and in its reuse of textile materials.









IMG 003 – Photograph_Roc_Pont
IMG 004 – Photograph_Roc_Pont
IMG 005 – Photograph_Roc_Pont

COHABITAR
[COHABITING]

Cohabitar [Cohabiting] is a project that arises from the need to reflect on the way in which we cohabit spaces together with nature, which is often forgotten in urban approaches and in the collective imagination, but which is becoming increasingly important in the face of the current climate emergency. Thus, the project aims to create an ephemeral architecture festival that will serve as a driving force for new approaches to architectural planning and new ways of cohabiting that encourage the regeneration of natural spaces in urban areas. The festival will take place in an ancient natural environment: a forest that was burned down due to the selfish action of human beings.

With the aim of ensuring the festival's memorability and durability over time, three pieces were developed for the public: a magazine, a postcard and a seed box. These items have a strong editorial and photographic component, which emerged after experimentation in graphic production as well as trying different types of papers and formats in the creation of the design.

A cohesive identity is achieved, on the one hand, through utilising the extension of the burned forest, interweaving it and turning it into an almost architectural structure, and through the combination of a font that represents the world of human beings *(Aalte Haas Grotesk)* with one linked to the world of nature *(Baskerville)*.

The magazine does not only seek to explain the history of the forest and inform on what transpired there, but also aims to serve as a starting point for collective debate and reflection. It includes interviews with architects, as well as a sample of the structures that can be seen during the festival—here I was able to count on the aid of four people who collaborated in designing structures for the festival. By using a vastly different approach to the twentieth-century idea of the architect as someone removed from reality, the idea was to showcase futuristic projects that will instead bring us closer to it, projects that will allow nature and natural processes to permeate buildings and urban spaces.

Moreover, both the postcard and the box of seeds illustrate that relationship in relation to the magazine, showing in a tactile way how nature can be flattened into an empty and barren space. The idea is for the exhibition to transcend the duration of the event by encouraging public and private entities, as well as collectives, to start making changes on a small and medium scale towards the renaturalisation of our cohabited spaces.



IMG 001 – Diego_Barba_1



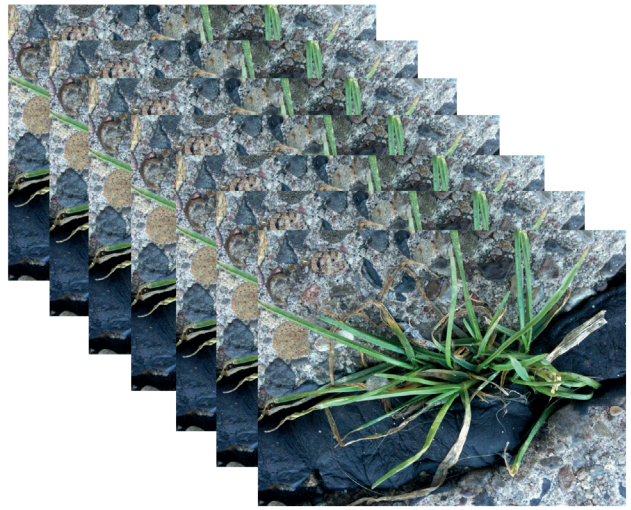
IMG 002 – Diego_Barba_2

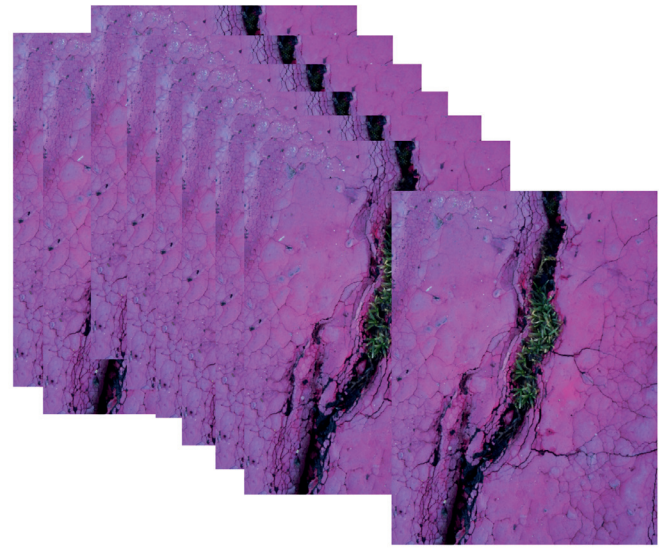
HACÍA BASTANTE CALOR AQUELLA TARDE ["IT WAS QUITE HOT THAT AFTERNOON"]

Hacia bastante calor aquella tarde ["It Was Quite Hot That Afternoon"] begins with the gesture of looking at the walls of a museum, a cultural centre or other building: by leaving the gaze fixed on the material constitution of its architecture, between the layers of Western building materials, the crack emerges as a place from which life can emerge. These cracks and fissures enable the flow of the soft tissue through which the arts of the living, among other things, come to announce that the world needs to learn how to die—to appear and disappear in the spaces between and beyond.

"It Was Quite Hot That Afternoon" is a mobile exhibition device that examines, from a broad point of view, the museum framework and the arts of the living. The gesture of looking at the museum walls is almost an unconscious gesture. We do it without thinking. We redirect the neck and the head, but that does not guarantee anything more than a rotation of the cervical vertebrae. This movement of the upper body is as embedded in our perception of the world as the conservation or restoration of works of art legitimised by the museum-frame. What would happen if we gave our other organs or senses the space to explore? Maybe we would interact with the world using our whole body instead of only one part at a time. We might, even, stop thinking of the parts as separate. When a body leans in to see something, it also shifts or twists. And as it tilts off its axis, as it extends beyond itself, many other things happen that we can learn to pay attention to. These twists can also generate narratives we should take into account, which can help us to interact using all sensory organs, using a more hybrid, changing posture that is more in tune with nature. We have to somatise our links.

This device is used in unconventional, tangential, continually shifting outdoor spaces of a non-normative nature that are called somatic meeting points. They are places that have abandoned the concept of a single-rooted identity. They do not organise bodies in any specific way nor do they hierarchise the sense organs one above the other. They are found by accessing a way of thinking that pays attention to unexpected gestures, allowing these gestures to reflect a certain pleasure of existing while generating itineraries open to desire. Areas of ruderal vegetation, palm groves or cruising areas are some pertinent examples.





IMG 001 – Alba_Lorca_1
IMG 002 – Alba_Lorca_2

The idea is to become something like guardians of the uneven, of the incohesive, and to give ourselves permission to inhabit the edge of disorder; and thus, from technologies of perception, attention and affection, we can summon and invoke other forms of participation and relationships that manage to transcend the global project. Something like bipedal versions of root systems that grow in a different direction from the main root, create secondary or new ways of connecting and nourish themselves from imaginations rooted in desire, ephemerality or temporality. Thus, we close one eye and pay attention to what the other eye focuses on; we unsettle the gaze and reactivate the dynamics of observation from other places in the body. What role does the gaze play today as the only form of sensory experience, isolated from the rest? What is our relationship with the environment, taking into account the link with it we have created up to now and its consequences? How do the arts of the living emerge from all this?

QUEER PUBLICATIONS: AN ARTISTIC RESEARCH PROJECT ON *AGENDA KUIR*

This research project focuses on queer publications and, specifically, on the publication *Agenda kuir*. On the one hand, the study uses conceptual analysis to elaborate on elements requiring in-depth theoretical reflection. On the other hand, it carries out a field study of recently published books dealing with queer themes, which are analysed from the perspective of aesthetics and design. There is also a practical dimension to this Master's thesis, which is achieved in the artistic processes carried out in the context of MURAD and, finally, in the creation of the retrospective *Poner el culo: diez años de Agenda kuir [Bend Over: Ten Years of Agenda Kuir]*.

This research is an attempt to build theories based on my artistic practice, where the method is both process and product. Moreover, this study has several stages, and a different methodology has been followed in each of them.

For the theoretical reflection points, I selected key concepts that intersect with my artistic practice while compiling features for the publication *Agenda kuir*, resulting in three conceptual lines: minoritised literature, working with other people's works and the queer horizon.

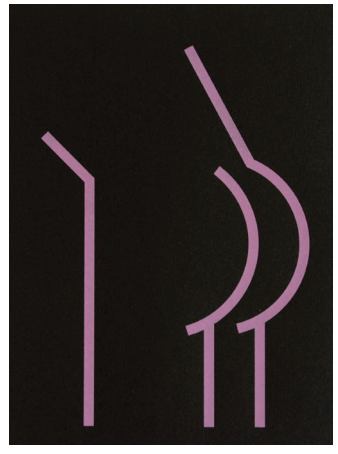
The fieldwork consists of studying a sample of queer-themed books published in 2022 in Spanish and that were available in bookstores and libraries in Barcelona. For this purpose, I elaborated a database from sources such as the University Union Catalogue of Catalonia (CCUC), the Catalogue of the Municipal Libraries Network of the Province of Barcelona (ALADÍ) and the catalogue of the distributor Traficantes de Sueños. This resulted in a total of 111 books. I was able to work with a sample of 43 of these titles, thanks to the collections of the Prole and La Raposa bookstores. The purpose was to provide an overview of the documentary diversity in recent queer-themed publications in Spain.

In terms of artistic processes, I addressed seven significant practices carried out in the last year, most of them in the framework of MURAD modules, plus the *Agenda kuir* exhibition that I organised during the same period. All of these practices are creatively and conceptually related to the research that is the focus of this thesis. Furthermore, each of them contains some formal experimentation and is accompanied by subsequent writing exercises where I describe the work I carried out, as well as reflect on it.

The purpose of this thesis is the compilation of a ten-year retrospective of *Agenda kuir*. The intention of this volume is to rescue content published over the span of a decade, both to give visibility to its creators, and as an act of memory which utilises the past to reflect on the present and the future of queer communities.

IMG 001 – Felipe_Román_1
IMG 002 – Felipe_Román_2
IMG 003 – Felipe_Román_3





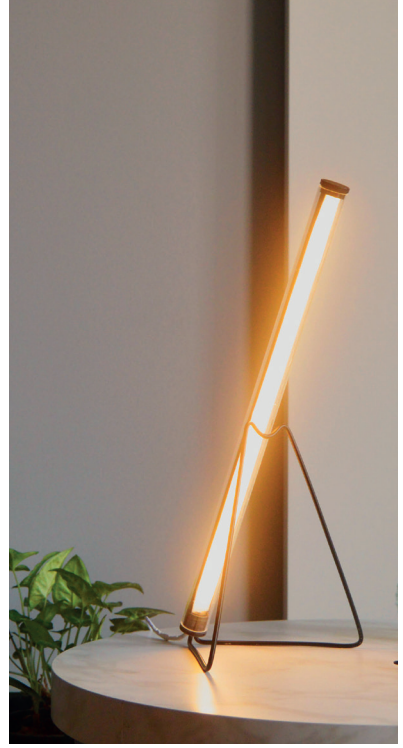


COORDINATOR:
JORDI BLASI

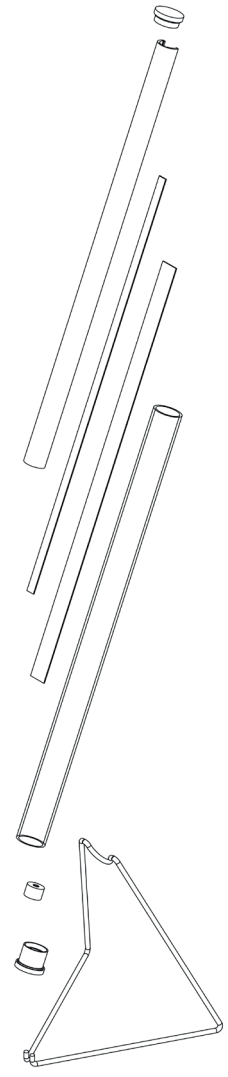
Students taking the Design of Lighting Elements course as part of their Bachelor of Design degree were tasked with conceptualising and creating a decorative lighting element (floor lamp, table lamp, wall lamp or hanging lamp) and optimise it in such a way so as to facilitate its industrial mass production.

The project was developed in collaboration with the lighting company Bover, which evaluated students' final proposals, assessing their viability and possible commercialisation. Starting from a formal experimentation based on a prototype, students publicly defended the six proposals, focusing both on the conceptual ideas and the technical aspects that justify the object's fabrication.

The proposals put forth by the students reflect on the essence of light as a mediator and meeting point. Addressing the interaction between the user and the artefact, and, in its instrumental dimension, considering the lighting fixture in relation to its environment, makes it possible to ensure ease of disassembly, promoting repair and recycling at the end of its life cycle.



IMG 001 – Guillem_Solans_01





IMG 002 – Ignasi_Parrilla_and_Martí_Cabanas_2



IMG 003 – Eduard_Martínez_3

QUINTO TERCERA
[FIFTH THIRD]

Quinto Tercera [Fifth Third] was a project of self-exploration—a gift and an ode of gratitude to the people who helped me build myself in the past years.

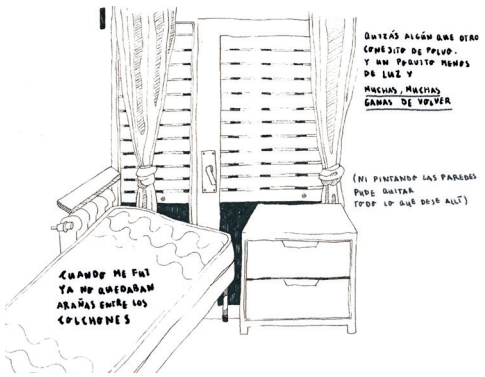
It is a book dedicated entirely to the magic of coexistence, of the everyday. To the absurdities and inside jokes that come up in the day-to-day, and to the close bonds that we form through living in it. When such special people are part of your daily life, there is nothing more appealing than sharing them with others. In my case, Nacho, Luis and Carmen are the names of the people I so wanted to share with the world.

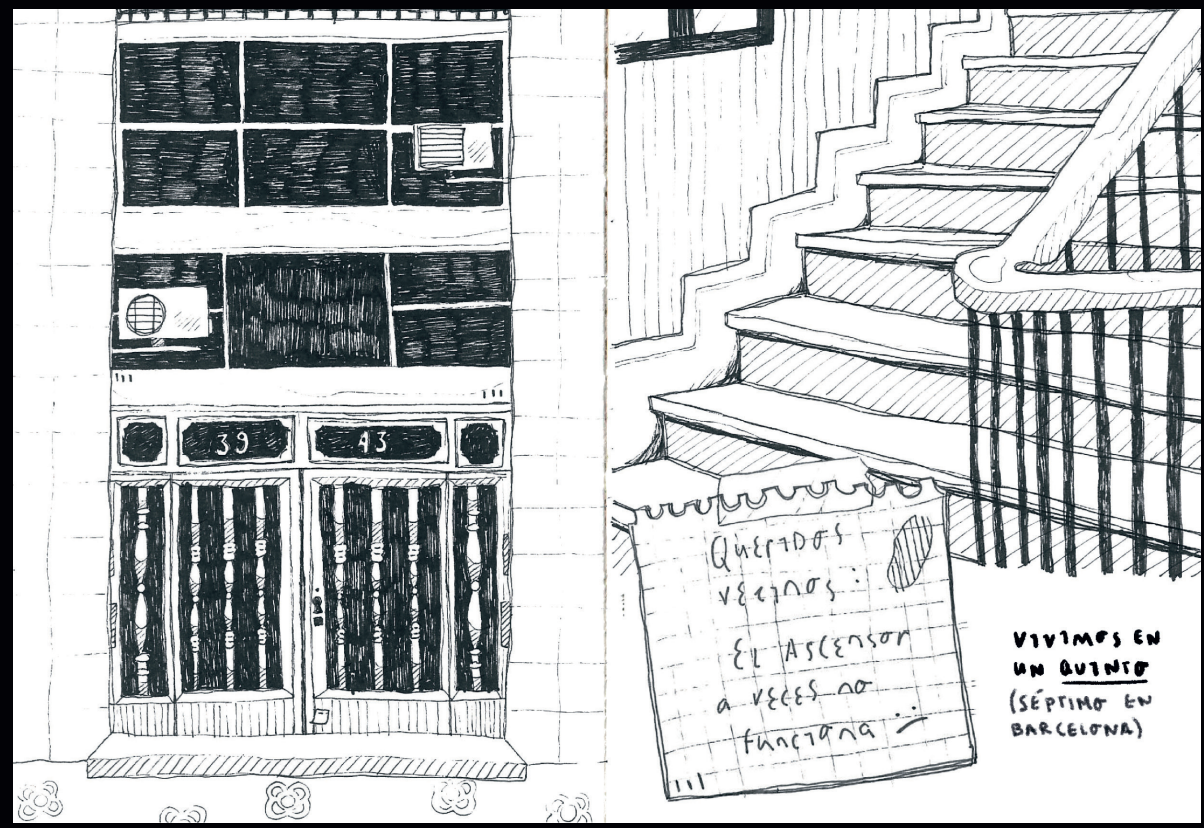
Each section talks about my flatmates, their tastes and aspirations, as seen through my eyes. It talks about making a space your home and people your family, about having to leave them from time to time, like a hermit. I wanted each page to feel like coming across something intimate, like getting a small peek into what it was like to share a life with them day after day. That is why the zine opens and closes with a sketch of the door of the flat that, during that year, was our home. You enter and leave our apartment at the beginning and end of the zine. The pages are full of references to the inside jokes and songs that brought us together, the names of which can be found on a small paper record player at the back of the zine. I tell you everything about them and nothing at the same time, and that aspect seemed very special to me.

This small "fanzine" is entirely made up of drawings done au naturel, directly with a ballpoint pen and without considering mistakes as such, but viewing them as part of the charm, as art in its purest state. Straight from the sketchbook and into the zine. In fact, the sketchbook aesthetic is pursued throughout. There are unpolished sketches and eyes redrawn five times superimposed on each other because "Nacho's eyes are not so round". I remember how Philip always told us that art doesn't have to be perfect, and that the beauty of the drawing, its freshness, sometimes lies in that very imperfection.

Having a completely different personal artistic style, I was extremely anxious about embarking on a project of this calibre while experimenting with a new aesthetic. However, this method helped me free myself from the pursuit of the "subjective perfection" that I sometimes subjected my art to, and made me begin to enjoy the freedom of creating without a clear expectation: just enjoying the process and shaping the world with my hands.

IMG 001 – May_Martínez_1
IMG 002 – May_Martínez_2
IMG 003 – May_Martínez_3







The first call for projects of LAB Collserola chose to award the initiative *'Tornen les esquelles'* (The Return of the Cowbells) by Martina Manyà and Ana Vivero. The Collserola Natural Park, which neighbours Eina's facilities, is of great scenic and ecological importance, but is located in a densely populated area. One of the main challenges it faces is the prevention of forest fires. Grazing is an effective and sustainable strategy for the agroecological management of forests, also contributing to the sustainability of the territory. *The Return of the Cowbells* aims to rescue and revitalise pastoral culture in Collserola.

The project aims to reuse and revalue the wool collected from the flocks of sheep that graze in the park. Every year several tonnes of wool are buried or burned because there is no coordination for its processing. In light of this, *The Return of the Cowbells* highlights the role of rural production and consumption models in the conservation of natural spaces and stresses the urgency of developing new methods of territorial cooperation that recognise and value rural, environmental and cultural resources.

The project encourages collaboration between different sectors, emphasising the value of wool as a raw material and researching new uses and applications for wool. It consists of a series of actions open to the public, which merge theoretical research and artistic and design practice, promoting dialogue and creation. More than 400 people participated in the planned activities, including students from Eina and other academic institutions, artists, professionals from various fields, representatives of public entities, as well as shepherds from Collserola and other interested parties.

The activities programme was rolled out on September 27, 2022 in the Eina Bosc yard, when participants washed 70 fleeces previously selected by Manyà and Vivero from the Collserola shearing. This event was followed up by Wool Day, which provided a forum for reflection attended by local authorities, shepherds from the area and other local actors, as well as artisans and artists; a local produce market; a cooked meal that included ingredients from Collserola; and a three-week Textile Laboratory that guided participants through the process of artisanal wool production, from start to finish.



IMG 001 – National_
Archive_of_Catalonia

Through collective work, experimentation and manual work, Manyà and Vivero invited people to exchange knowledge with artists and professionals from the textile industry. Participants included Francesca Piñol, textile artist; Victoria Rabal, director of the Capellades Paper Mill Museum; Sara de Ubieta, textile designer and biomaterials researcher; Isabella Rengifo, textile artist; Solange Delannais, specialist in printing and natural dyes; Pan Wei, sculptor; Esther Clusas, felter; and Giorgia Filippelli, architect. This first activity resulted in the creation and felting of a large tapestry that brought together local materials, practices, scenes and identities.

This collective experience shows the importance of intervening in the peri-urban margins of the natural park, a transitional area where urban and rural activities intersect. Given the imminent tender of a shed in this area by the Barcelona City Council, the group formed by





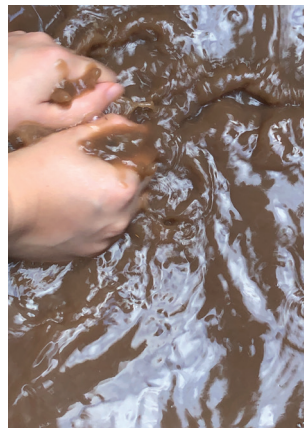
the members of *'Tornen les Esquelles'*, the architect Giorgia Filippelli, as well as Pilar Cortada and Olivia Álvarez from Eina Obra, organised the workshop 'Ephemeral architecture: a shelter for Collserola', in order to think, prototype and collectively design a temporary bioconstructed structure that functions both as a shelter for sheep and shepherds and as an educational centre aiming to bring people closer to the rural environment.

With the aim of promoting this project, the group collectively prepared and published a report: 'Field diary. The return of the cowbells.' The publication documents the work carried out by the group and includes contributions by Fernando García-Dory, artist and agroecologist, Daniel Palet, textile engineer and wool expert, Eina students and teachers, and other collaborators. The goal is to formally submit this report to the mayors of the municipalities adjacent to the Collserola natural park.

Furthermore, in collaboration with Materfad, the group put together an exhibition titled 'Pastoral Futures. Wool migrations', which ran from November 24, 2023 to January 14, 2024 at the Disseny Hub Barcelona. The exhibition, which delves into the potential of wool to shape alternative futures in the context of pastoralism, includes works by Claudy Jogstra, a Dutch artist and activist, and the *Return of the Cowbells* project. It homes in on the problem of environmental, cultural and economic unsustainability associated with the disappearance of grazing, extensive livestock farming and transhumance. Over 2,500 visitors attended the exhibition.

During the final days of 'Pastoral Futures. Wool migrations', in collaboration with Materfad, there was also a seminar that brought together the artists Claudy Jongstra and Ana Vivero, as well as six experts from different fields: Angel Amurrio (Entheos), Fernando García Dory (Inland), Gemma Salvador (Llanatura) and Vicente Guallart (IAAC – Valldaura Labs). The event took place on January 11 in the Foyer of the Disseny Hub Barcelona, and was moderated by Robert D. Thompson Casas, scientific director of Materfad, and Pilar Cortada, director of Eina Obra. More than 90 people were in attendance.







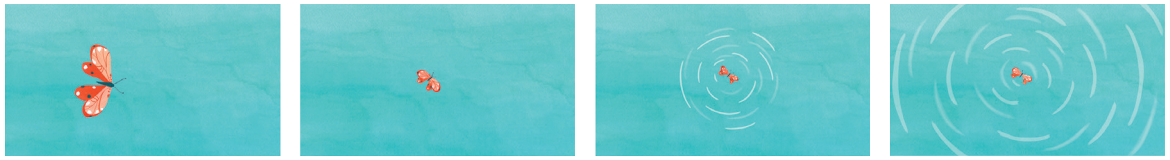


IMG 004, IMG 005, IMG 006, IMG 007 – Photographs_Júlia_Rodríguez





IMG 007, IMG 005 –
Photographs_Judit_Abad



ANIMATION

During my Postgraduate Diploma in Narrative Illustration for children's and teenagers' publications, I have had the opportunity to develop several projects, ranging from the creation of characters to the development of wordless comics, and even the conception of animation projects. Although some of these works are more advanced than others, as a whole, they have provided me with the opportunity to learn and experiment in a diversity of formats aimed at children and teenagers. This variety of projects has allowed me to discover different work methodologies while maintaining a focus on the development process.

IMG 001 – Lucie_Duboeuf_1

GROW DOWN!
CONTEMPORARY ART PLAY GROWN

Grow down! Contemporary art playground is an exhibition for children that investigates the theme of childhood memories and experiences, which are reconstructed by contemporary artists in the form of paintings, sculptures and installations. In creating connections between these experiences, it aims to break down the segregation that exists in this sector.

Imagine a space in any contemporary art museum: how does children's laughter sound here? How are their natural movements perceived? Is the museum environment adapted to the needs of children? Or does this world, far from accepting them, instead almost rejects their presence in it? Children in the museum are expected to behave like adults because contemporary art museums are designed for adults. Moreover, adults force children to grow up as soon as possible. Grow up now! Grow up! There is hardly any time left for them to be bored and play, even though we know play is a vital activity for children, one that is essential for their physical, emotional, social and intellectual development. For children to grow harmoniously into adults, they must first live their childhood to the fullest. The exhibition *Grow Down! Contemporary Art Playground* allows them to immerse themselves in the world of contemporary art without stopping them from being children.

IMG 001 – Sasha_Rau_1



URBAN-IT, URBAN CANTEEN IN BARCELONA

Urban-It is an innovative project that seeks to improve the dining experience in public spaces in Barcelona, especially in squares and stairways.

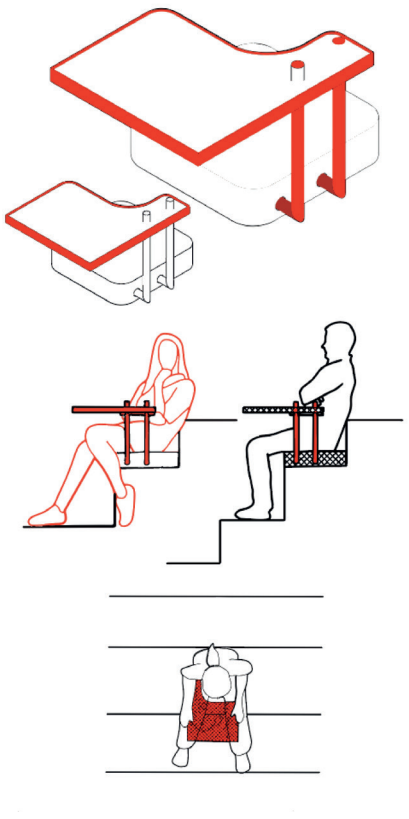
Its approach focuses on designing key elements such as cushions, tables, lighting and carrier bags to provide comfort and practicality to users.

The purpose of the project is to foster conviviality and aid socialisation in urban environments. *Urban-It* partners with food venues in residential neighbourhoods to offer citizens the option to enjoy their meals outdoors and create gathering spots in underused locations.

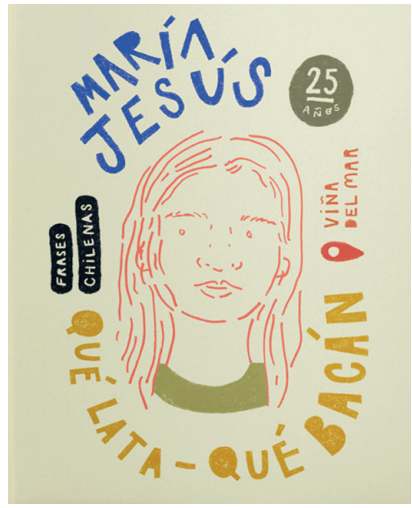
Urban-It's brand identity comes across in its bold colours and distinctive graphic elements, designed to connect with the target audience. It is an initiative promoted at partner locations and through informational materials distributed around the city.

In summary, *Urban-It*'s goal is to improve the quality of life of Barcelona residents by encouraging social interaction and the use of public spaces, fuelled by the belief that rescuing these disused spaces will create a more vibrant and welcoming city.

IMG 001 – María_Ignacia_Casale_1







A CHILE POR UNA NOCHE [TO CHILE FOR A NIGHT]

IMG 001 – Karol_Aramayo_1
IMG 002 – Karol_Aramayo_2

When I had been living in Barcelona for a few weeks and had already started my classes, my teachers proposed that we do a personal project based on a single, simple premise: to illustrate meeting places in the city.

As the days went by and as I tried to figure out how I could respond to this task, in between all the brainstorming, I remembered that there was a Chilean bar that I could go visit and maybe get some ideas of what I could do. I thought, if I didn't succeed in my research, at least I would have a good time being in a bar while eating and drinking things that reminded me of home.

But not for a second had I expected to feel that special warmth and uniqueness that "El Perro Pako" made me feel from the first moment I entered. From pushing open its doors, so covered with stickers (placed there by previous customers) that there is practically no transparent bit of glass left, to crossing the bar and discovering something like a small museum of objects of different sizes, shapes and colours, related to Chile, everything made me feel as if I was instantly teleported back to my country.

When I was there, I started realising that it was not only the food that was distinctly Chilean, but the way we spoke, too, seemed peculiar to anyone who heard it, with our different accents, speed of delivery and idiomatic expressions. And so language also became a relevant part of this project, forming almost a separate chapter in itself.

Although the scope of this visual essay could be extended far beyond its current one, it makes me very happy to know that, from my little corner of the world, I can let people know more about my country and its particularities. Without a doubt, I would like to take this project up again eventually, to add even more pages to this little book, but for now I am pleased with what it has turned into: a reflection of the affection that—thanks to this bar—I discovered that I had for Chile.

Omar Sosa studied graphic design at Eina and is a co-founder of the magazine and publishing house Apartamento (2008), creative director at Apartamento Studios and, since 2022, partner of the furniture company BD.

IMG 001

E. You define *Apartamento* as “a magazine about people, seen through their interiors.” What do these interior spaces tell us about the people living there that we wouldn’t know otherwise?

O. Most magazines recreate a momentary fantasy through photos of the subject. In our case, the only rule that we never break is that the subject of the interview is photographed in the environment where they live or spend a considerable amount of time in. That does not mean that there is no room for fantasy in the article, since the photographer’s gaze also works as a filter and the space that the subject has prepared for the shoot may also have a certain fantasy element to it. In any case, when we focus on interior design details or on rooms such as the kitchen or bathroom, they tell us a lot of things about a person, things that it is difficult for the person to hide if you know how to interpret them. What continues to fascinate me is how sometimes the interior space doesn’t bear much relation to what the person talks about in the interview or to what you expected from him or her. Or on the contrary, it may be that what you expected of them is totally reflected in their domestic environment.

E. The magazine celebrated 17 years of existence recently. Have you perceived a change in the way people live during this time?

O. Our spectrum of people and interior spaces, although arguably following a certain pattern, are too different to be able to tell whether there’s been a significant change that can be applied generically. What I do think is that our gaze has changed faster than those interiors and therefore we pay attention to things that were previously overlooked.

E. Is what a person decides to show through your magazine closely related to their taste and essence or do you think it is a way for people to project a specific image of themselves?

O. First of all, one thing does not cancel out the other. Tastes change, adapt, transform, like everything else, even if we don’t notice it. Even if you’re thinking of that one friend who always dresses the same and seems perfectly predictable in his likes and dislikes, his tastes will also evolve over time, even if the change is not a radical one.

It is obvious that today, at least if we’re talking about a certain demographic, there is much more awareness of the spaces we inhabit and the objects with which we surround ourselves. Some say that it’s because of the pandemic, social media, the ecosystem that has developed around these, etc. Whatever the reason, the fact is that we are not insensitive to what we look at on a daily basis, and that changes our preferences when it comes to assigning value to objects and therefore changes what we decide to put in our homes.



IMG 001 – *Apartamento* magazine cover, issues no. #30 and #31

The value you project onto an object can come from your personal history with it. For example, it may have belonged to a friend who is no longer alive, or it can be something you saw in the house of someone you admire; it can be used for a specific purpose in a way that makes your life easier and therefore you become fond of it; it may be its material value, how rare it is, or simply the fact that you find it visually pleasing that makes you attached to it.

I also believe that there are objects that can educate you or make you reflect on your taste. I find the latter especially interesting on a personal level. Living surrounded by pieces that you may need some time to decide whether you like them or not is a worthwhile exercise. Sometimes the results may surprise you. I find it very dangerous and extremely boring to have strong opinions about what you like or don't like. Every time you say, "I hate this or that",



IMG 002 –
Comfort show at
Friendman Benda
curated by Omar
Sosa NYC 2020

IMG 003

you further cement the image you have of yourself, making it that much more difficult to change. It's like having a form of arthritis that affects not your bones but your taste, and it spreads to other aspects of your life. I believe that one's personal taste should always be evolving and that one should remain completely open to liking new things.

E. With the rise of social media, have intimate and personal spaces also become spaces that are designed to be photographed?

O. The rise of social media has only magnified something that has happened throughout human history. We are impressionable and inherently social animals. We want what others have. You just need to watch two children play to see that one of them always envies the other's toys. Historically, interior spaces used to adhere to certain trends that would last



IMG 003 – BD
By David Luraschi

IMG 004 – BD General
Campaign by David Luraschi



IMG 005 – BD By
Eduard Sanchez Ribot

decades, and that went hand in hand with historical periods that we would then study in school. Our awareness of the role played by furniture is also quite a recent phenomenon. In the Middle Ages there was no awareness of furniture as we understand it today, just as there was hardly any awareness of comfort. Furniture consisted mostly of utilitarian objects. Even palaces had folding tables and chairs that were carried from one palace to another. The designer profession itself does not appear until the middle of the 20th century. BD was founded by architects who were interested in creating and selling pieces of furniture for their own projects or that they could not find in Franco's Spain. They looked at Italy and saw things they wanted to have, but that were difficult to import.

I will always remember the various "living spaces" and "guest" kitchen that my family on my father's side had in Extremadura. There was a living room and a kitchen that was only used on holidays. They were only for show.

Some people still do that today: they buy things that they like but that they can also show off to guests. Having a corner to show off photographs and memorabilia has come to replace the guest room.

Are those spaces more or less reflective of who we are? The truth is that I'm not sure. Maybe they fulfil the same function as clothes, which we put on to communicate something concrete. But that certainly happens less often in the case of interior spaces for the sheer practical reason that you don't want to be changing tables every two months, even if you have the money to afford such a thing.

E. You have previously commented that you are attracted to products that have a story, that have a specific origin, that are being used. Can you tell us about the links that form between that type of object and the person making use of it? What must an object have to catch our eye?

O. There are as many reasons as there are human beings why one builds a bond with an object. As I mentioned before, this can happen for many reasons.

Of course, you can't blame anyone for falling prey to consumerism when there are so many things around us that promote that attitude.

But I do think that practising creating those bonds with objects makes us a little more resistant to impulsive buying. It's a bit similar to food. When you start becoming more aware and educating yourself about what you eat, you stop falling into the trap of eating something you'll regret later when you get hungry. Obviously, it will continue to happen, but being conscious of it, without feeling too much guilt about it, is already a step in the right direction.

IMG 006 – Michael Anastassiades
for Nilufar By Francesco Nazardo

IMG 007
IMG 008

The same thing happens with objects. That's where I think ecological thinking begins and ends. Rather than buying something recycled, sustainable, circular or whatever you want to call it, think about what you are going to do with the object and whether it will continue to make you happy in six months' time, or even if it's something that can be resold and have a new life. On the other hand, being curious and learning more about who made it, its history, materials, uses, etc. makes our bond with the object richer. This can be applied equally to a straw chair found at a flea market or one from Carlo Mollino.

E. The interiors that you photograph transmit a sense of warmth. They are lived-in spaces that move away from the perfectionism of other interior design publications. Was this something you had in mind from the beginning or has intuition and your own personal taste led you to this choice?

O. *Apartamento* started out of pure intuition and to fill a gap that we saw in the market. In short, we created the magazine that we would have liked to read ourselves but that did not yet exist. The issue of perfectionism is debatable, but in general the houses that tend to appear in architecture and interior design magazines seemed to us devoid of any trace of humanity. They were a far cry from how we aspired to live when we were 25 years old. The visuals that we saw in other types of magazines or in the houses of friends we visited abroad seemed much closer to our aesthetic, more interesting and sexier to us. It's been a little over 15 years since, but it's true that back then you couldn't look at hundreds of interior spaces a day on your phone and you had to have physical books to see interiors that you liked. Then there was the purely human part that drove us. It was the curiosity to know why someone would decide to decorate their spaces like they did, to know their personal history, what they did for a living, etc. The magazine is about that, about people in their homes, not about homes with people who happen to be living in them. There is no editorial voice that tells you what is good and what is not good design, what you should buy or what is fashionable. *Apartamento* has as many perspectives as the stories we have published. Each one is different, sometimes contradictory, sometimes predictable, sometimes not. Our team has grown a lot over the years, both in terms of the editorial team and in terms of the contributors who propose, photograph or write stories, so our tastes are varied and continue to evolve over time.

E. Do you think it is precisely this imperfection that makes us, as readers/viewers, to train our gaze to search for details and to try to connect with the spaces in a more personal way?



IMG 007 – Bags Still Life *Apartamento* by Nacho Alegre



IMG 008 – Potatoes Still Life *Apartamento* by Nacho Alegre

O. It's natural to feel more connected with a space that reminds us of how we live rather than to a fantasy. It is almost the inverse of the "inspirational" approach of traditional magazines. After reading *Apartamento*, you feel that perhaps you are not living as badly as you thought, that your own interior space and life also have value. You learn to appreciate things that maybe escaped your notice before. It may even make you feel safer and better about yourself. It's the opposite of feeling depressed after seeing a spotless eight-bedroom house with an infinity pool overlooking the sea. A showroom house!

E. Your partner in crime at *Apartamento*, Nacho Alegre, has said that a few years ago each house was a world in itself and trends were not so standardised. It seems that quality objects that tell stories, capable of being unique and moving, belong to a new conception of luxury in an increasingly uniform context. Is it possible to democratise that one-of-a-kindness?

O. Nowadays it's possible to appeal to a very specific type of audience. And although it is small, it is not insignificant when taken as a whole. This is what's called a niche, but there are many niches, so it is difficult to identify styles or fashions on a global level. That's all in the past. There are hundreds of styles, fashions, trends, call them what you will, criss-crossing at the same time. Therefore, there's a kind of shared one-of-a-kindness that gives us the possibility of manufacturing mass-produced products that, when distributed efficiently, cover unique needs. In some way I suppose that this is a democratisation of the singular object, since the prices of these pieces can be similar to what were once mass products. Even so, we can see that there are some trends that influence interior design on a global level. We also see relatively young companies with very specific styles becoming part of increasingly larger business holdings.

However, I worry that once again we will take the particular, skewed sample size we have at hand and mistake it for a general and universal trend. What I mean is that what we see around us is already biased and personalised based on our taste, profile, age, etc. It is not always as universal as we think it is.

Without a doubt, as far as the idea of luxury is concerned, the more hyper-unique, tailored and rare the object is, the more valuable it is. Hence the limited editions of furniture, for example. Personally, I think that many times it is an artificial way of giving value to something; they are like NFTs but that you can touch. It seems to me that any industrial product is by its very nature serialised and making it exclusive is somewhat forced. I'm not against it, but it's not a natural process.



IMG 009 – Haworth by Max Farago
IMG 010 – Haworth by Max Farago



E. What would you say your house says about you?

O. My houses have changed a lot in the last 10 years. I lived in Barcelona, then New York and now I am back in Barcelona in a place that was designed for short stays but that has become the space in which I spend most of my time. It is an open space with wall-to-wall grey carpeting designed by Arquitectura G. I gave them carte blanche to do whatever they wanted with it, since it wasn't going to be used for a long period of time, but it's working out very well for me. If someone had to judge me by space, they would say that I am an order and austerity freak, but this is just an adaptation to the space and to this moment in my life. In New York there was no inch of wall in my house that wasn't covered in paintings, while here my walls are bare. Soon my girlfriend will come to live with me and everything will change again. As I said before, it is a constant evolution.

E. What objects in your home are you most fond of? Is there any piece of furniture, lamp, or book that you know will always accompany you wherever you go?

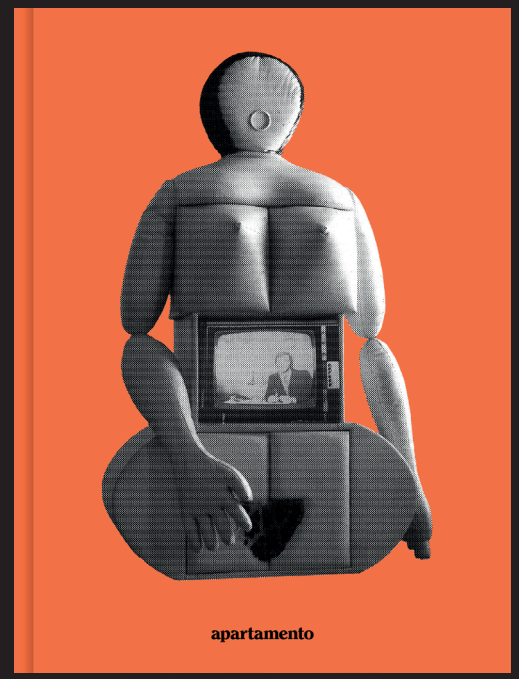
IMG 011

O. I brought very few things with me from my previous homes, but there is one piece that has a special meaning for me and that illustrates well what I was talking about before concerning the evolution of taste. It is a bright orange chest of drawers shaped like a woman. The first time I laid eyes on it was 10 years ago when I was writing an article for *Apartamento*. It was in Jim Walrod's apartment in New York. At the time it seemed to me one of the ugliest objects I had ever seen in my life. After becoming friends with Jim I realized that he constantly surrounded himself with objects that were contrary to his taste, and that would be considered ugly by most people. Unfortunately, Jim died in 2017. This functional sculpture is by Nicola L., a French artist who spent most of her life staying at the Chelsea Hotel in New York and to whom we have dedicated a book this year. This is probably the most extensive publication that we have edited so far, along with our work on the architecture of Cadaqués. Nicola used to create functional pieces that she herself used at home; so, although this piece could easily be found in a gallery or museum, I find it interesting to live with it in the same way that its creator did.

E. Could you make us a list of some things you would find in your favourite place?

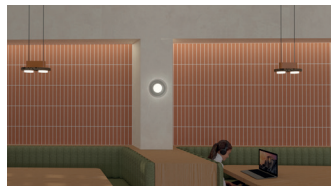
O. I imagine myself having breakfast in the sun, on the stairs of Casa Malaparte. My girlfriend is lying with her friend on the rooftop solarium while three other friends are cooking dinner downstairs for tonight's 20 guests. Dinner will start at 8:30, when it's still light out, and we all end up bathing at midnight. The house is almost empty, except for the tables that we joined together for dinner and some sofas covered in white fabric. Since there are hardly any lamps, we light everything with candles.

Perhaps the truth is that I do want a "magazine house"—or maybe simply having seen *Le Mépris* recently has upset me a little.



IMG 011 — Nicola L
Book Edited by Omar Sosa and Hannah Martin





FLUÏD

BOARD OF EXAMINERS:
MARCOS CATALÁN, SARA COSCARELLI,
SILVIA SANTAEUGÈNIA
TUTORS: ANNA BACH, SARA COSCARELLI,
ALBERT CRISPI, TOMÁS LÓPEZ,
RAÚL OLIVA

IMG 001 – Núria_Vílchez_1
IMG 002 – Núria_Vílchez_2

Fluïd is a project that aims to reuse an unfinished and abandoned building in Santpedor and turn it into a community of affordable flats for people with low incomes or for young people who want to become independent.

Santpedor has a housing problem: rents are expensive and there is little supply, as there is no possibility of territorial expansion. Young people find it difficult to become independent; it should be noted, however, that this project can also be aimed at middle-class families. Moreover, the villages also need and deserve innovation.

The project proposes to reuse the skeleton of a disused building in order to create modular housing (up to 3 different types of housing) with common spaces, while ensuring that low-emission materials are used for the construction.

This project also wants to focus on reducing the current pace of life, shifting it towards a more human pace. Its main objectives are to solve the climate crisis by utilising usable space, to create affordable decent housing and to increase quality of life.



CAU LA PEDRA: ENTREVEIG

BOARD OF EXAMINERS: ORIOL FONTDEVILA, ENRIC MAS, JO MILNE
TUTORS: ENRIC MAS, ANNA PUJADAS, MAR SAIZ

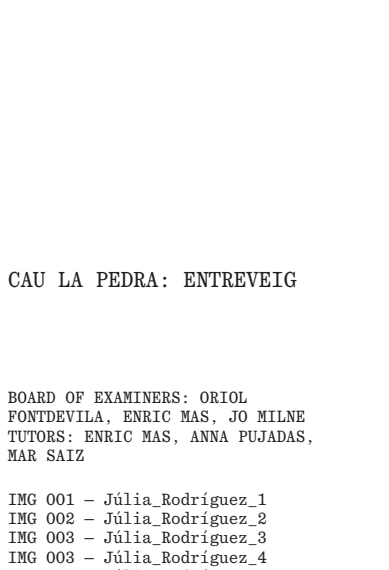
IMG 001 – Júlia_Rodríguez_1
IMG 002 – Júlia_Rodríguez_2
IMG 003 – Júlia_Rodríguez_3
IMG 003 – Júlia_Rodríguez_4
IMG 003 – Júlia_Rodríguez_5

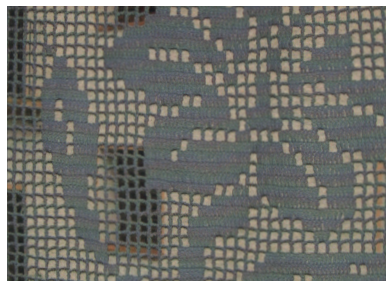
A hole, a bowl, an eye that makes the corset and a ray of sunlight that can now enter.

This project is the result of ambling around some disused agricultural and livestock constructions in a region.

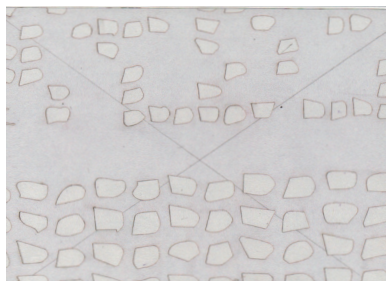
A story that gathers reflections, exercises and new ideas about the degradation of these spaces. Thinking about what to do with them, looking at them from the car, on foot, manipulating them in the workshop and remembering them at home.

From the desire to protect the holes with a will to repair, to observing how degradation allows new physical and emotional entries into the territory. From wanting to build to wanting to act. From wanting to see everything to wanting to catch a mere glimpse.











ESPACE ARTISTIQUE JULIAN

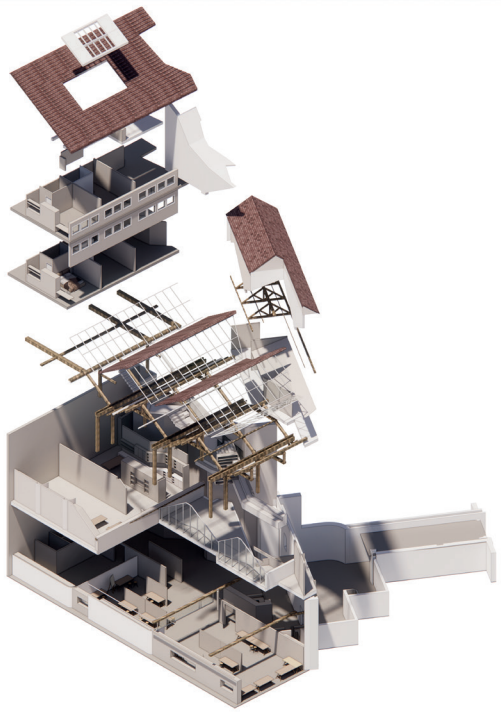
BOARD OF EXAMINERS: SUSANA ARISTOY, RAÚL OLIVA, TONI PALLEJÀ
TUTORS: ANNA BACH, SARA COSCARELLI, ALBERT CRISPI, TOMÁS LÓPEZ, RAÚL OLIVA

Espace Artistique Julian is a multicultural space and artist residence. It is a place designed for interconnection, encounters and interdisciplinary work, with varied facilities suitable for any type of activity – whether individual or collective – as well as areas designed to stimulate exchange and social interaction.

This project was born out of a desire to experiment with art and the artistic process. Thus, it does not seek to create a space in which the most important thing is the result achieved, but focuses on the creative and personal process of each artist. The aim is to recover the history of the building and contrast it with the present day, creating a neutral, open and adaptable space for different uses, where history, architecture and art coexist.

The staircase is the backbone of the project, treated as a sculptural element. This element can be tailored to different levels and spatial needs, adapting to the geometry of the building to create large spaces and split levels where artists and makers can come together.

IMG 001 – Laia_Campdelacreu_1









IMG 002 – Laia_Campdelacreu_2
IMG 003 – Laia_Campdelacreu_3
IMG 004 – Laia_Campdelacreu_4
IMG 005 – Laia_Campdelacreu_5



PORT DEL COMTE MOUNTAIN RANGE.
CREATING A VISUAL IDENTITY

BOARD OF EXAMINERS: IGNASI AYATS,
PILAR GÓRRIZ, CARLES RODRIGO
TUTORS: LAIA CLOS, PILAR GÓRRIZ

This project was born out of the inspiration and emotion evoked by natural spaces, specifically the Port del Comte mountain range, a mountain range in the Catalan Pre-Pyrenees located at an altitude of over 2,000 metres between the regions of Solsonès and Alt Urgell.

It is a sparsely populated region, isolated from the typical Catalan tourist routes, but with many places to visit and many activities for those who enjoy nature. It is an unexploited area that remains unspoiled and wild.

Therefore, the project consists of creating an identity brand for the Serra de Port del Comte in order to increase its visibility and encourage responsible local tourism. Based on its fauna and flora, the aim is to capture and promote the essence of the Serra by creating a graphic system, including illustrations and photographs, that represents this region. This project aims to reach a public that is sensitive to and respectful of nature, so they can get to know, learn about and enjoy the area, while integrating with the natural environment and ecosystem.

IMG 001 – Nua_Carreras_1
IMG 002 – Nua_Carreras_2





COORDINATOR:
IRENE SIERRA

Camper challenged Eina students to develop a creative proposal to enhance its ReCamper service, which is committed to circularity. Together, we created a space that allows us to imagine potential futures that can be achieved through design and through the exchange of knowledge between students and companies.

The Camper team, consisting of Gloria Rodríguez, Brand Director, Adri Rodríguez, Head of the Creative Network, and Alex Delgado, Brand Special Projects, developed a three-session workshop: a first introductory session held at Casa Camper Barcelona, a second session that assessed and guided students' proposals and a final session during which students presented their projects, which was held at Eina Bosc.

This resulted in several disruptive proposals that questioned the modus operandi of the industry and addressed social, environmental and circular economy concerns. The proposals were very diverse in their execution: from sensory circuits for the stores created with the needs of children in mind, graphic campaigns that delved into the intergenerational relationship between Camper customers, store redesigns based on research into Mallorcan materials and techniques, or speculative proposals that reflected on the need to slow down and engage in patient observation and further research, among many others.

Following this session, students enjoyed a debate together with the Camper team in the facility's patio. The discussion addressed students' concerns as well as highlighting the newest trends in the fashion industry and the importance of manufacturing more responsibly in order to ensure a brighter future for everyone.

IMG 001
IMG 002
IMG 003
IMG 004
IMG 005



IMG 001 – Introductory session at Casa Camper Barcelona





IMG 002, 003, 004 and 005 – Students presenting their projects at Eina Bosc









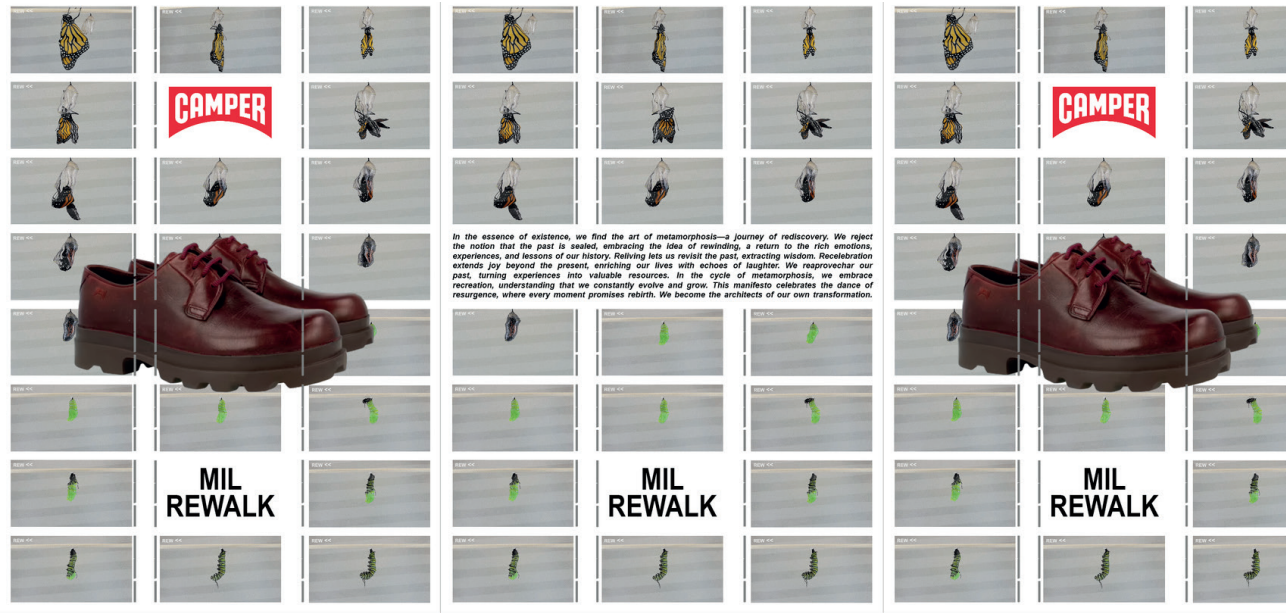
IMG 006 – Elyn_Tamag_and_Maria_Serrallonga_1
IMG 007 – Elyn_Tamag_and_Maria_Serrallonga_2
IMG 008 – Elyn_Tamag_and_Maria_Serrallonga_3
IMG 009 – Elyn_Tamag_and_Maria_Serrallonga_4
IMG 010 – Elyn_Tamag_and_Maria_Serrallonga_5







IMG 011 – Flavià_Boleda_1
IMG 012 – Flavià_Boleda_2





UN POSIBLE MAPA DESORIENTADO
[A POSSIBLE DISORIENTED MAP]

BOARD OF EXAMINERS: CATERINA ALMIRALL, IGNACIO DE ANTONIO ANTÓN, VÍCTOR GARCÍA TUR
TUTORS: IGNACIO DE ANTONIO ANTÓN, VÍCTOR GARCÍA TUR, ANNA MAJÓ

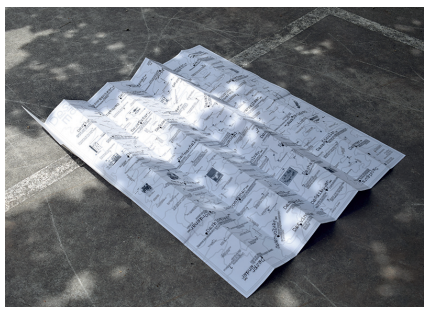
IMG 001 – Andrea_Linares_1
IMG 002 – Andrea_Linares_2
IMG 003 – Andrea_Linares_3

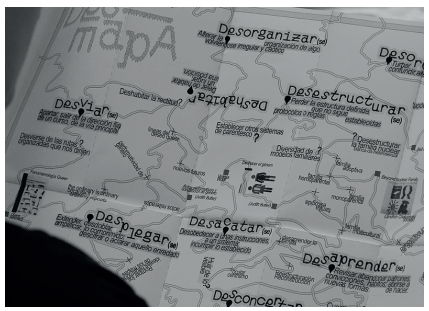
The lines that guide us are performative and are established through the repetition of norms and conventions. Following predetermined orientations means aligning with the normative white, cis-heterosexual experience, limiting the deployment of bodies that deviate from the archetype. This generates disorienting effects on those identities that fail to conform to the norm.

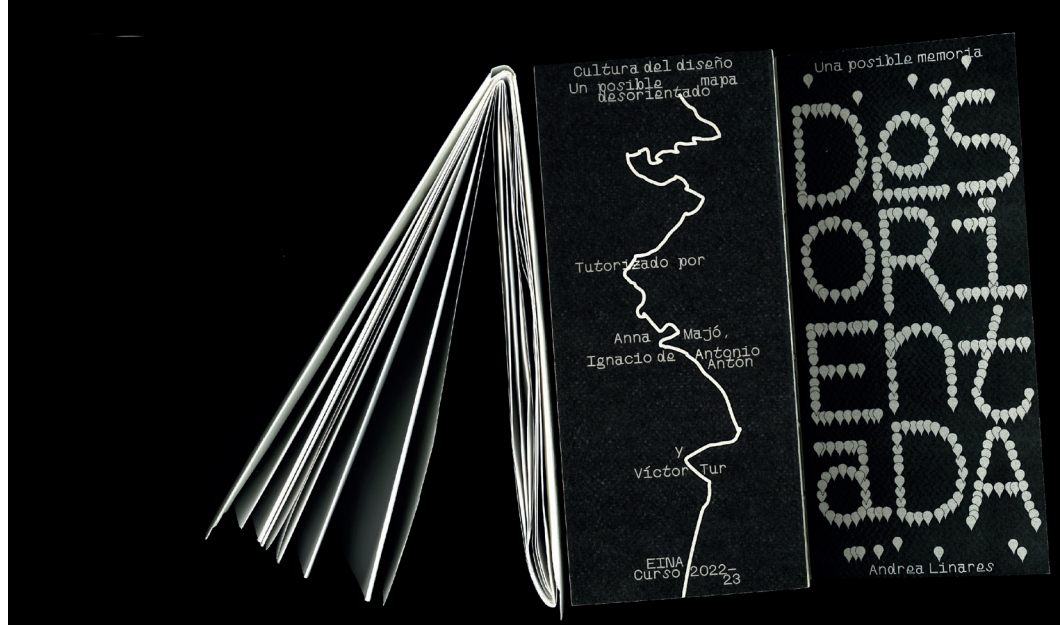
However, by refusing to return to straightness, queer corporealities remain in an oblique position that allows us to create new forms of reality and design that are more inclusive and diverse.

This research proposes a potential map for getting lost, a guide for getting sidetracked, for meandering into disorder, for activating other perspectives, for dismantling the pillars that wall us in, and developing a queer gaze and deviant practice.

A final degree project that grew out of readings of "Queer Phenomenology: Orientations, Objects, Others" by Sara Ahmed and "The Queer Art of Failure" by Jack Halberstam.







I WANTED A HOUSE WITH A GARDEN

I am often inspired by small everyday things that I can see, smell and touch—things that produce an emotional reaction or trigger a memory. I think that's always a good starting point for a project. The project *"LIGHT AND SHADOW"* was born based on that same concept. It's an illustrated album, and the story, the feelings and the characters present in it have been with me for a long time. Sometimes, when you've been thinking about a story for years, it's hard to give it shape. That is why I'm still working on this project today.

"Dreaming of Monsters", on the other hand, was very easy and quick for me to create. We could choose between three different titles for our little story, and it had to be an accordion book (a leporello). That meant I had to create a flow, from one illustration to the next, from one page to the next. I let my hands guide me without thinking about it too much.

"I Wanted a House with a Garden" is a single illustration that I did in the context of a project we worked on for a longer period of time. This illustration represents my wish for the future, but at the same time it is very nostalgic. It shows, in a way, a fantasy version of my grandfather's house, including the garden where we used to have barbecues with the whole family. I think what I really like to see in other people's illustrations or projects is their personal point of view. There might be things in the artwork that they didn't even want to share, but that came out when they created it anyway. And you, as a viewer, can find them and give them meaning based on your own experiences and perspective.

In terms of style and technique, I like to start analogically: I sketch, collect images that inspire me and then put it all together digitally. I use my iPad as a tool and draw on it as I would on paper. I try to keep the process and illustration as analogue-feeling as possible while still using a digital device, and I also play a lot with different layer configurations. This sometimes creates pleasant surprises, such as a rough texture instead of something smooth or a totally different colour scheme than intended. Not aiming for perfection and allowing yourself to make mistakes is an important part of the creation process, regardless of how or what you create.

IMG 001 – Anita_Grzes_1



ANCHOR SONGS

Lázaro Cristóbal Comala, originally from the city of Durango, is a talented Mexican singer-songwriter. His melancholy music fuses genres as diverse as folk, *cardenche* (a Mexican folk genre) and the blues. The palpable influence of artists such as Johnny Cash and Bob Dylan adds a unique dimension to his style.

This particular album, released in 2018, commemorates its fifth anniversary, consolidating itself as a seminal work in the artist's career. Lázaro Cristóbal's compositions explore themes such as loneliness, mental health and heartbreak, all tinged with a touch of sharp, scathing humor. The narratives of his songs unfold in the context of Durango, capturing the essence of the desert landscapes of this Mexican city. In this environment, religious images are intertwined with blasphemies and the nostalgic atmosphere of the bars of yesteryear, creating an evocative musical experience.

IMG 001 – Leyla_Vargas_1
IMG 002 – Leyla_Vargas_2





Malva Sawada (Madrid, 1982) is the co-founder of the creative studio Phantasia Services, which specialises in creative direction, branding and communication, as well as the creative director of the eyewear brand Gigi Studios. She graduated in Graphic Design at the EASD Valencia, completed her Master's in Typography at Eina in 2008.

E. After more than 15 years of experience in the world of graphic design and art direction, you are currently the creative director at Gigi Studios and co-founder of Phantasia Services. How has your profile changed and how have your interests evolved over the years? What has led to these changes?

M. At the start of my career, I think what I was most drawn to was editorial design. I studied graphic design in Valencia, where I participated in several editorial projects designing catalogues and books within the cultural sector and then I moved to Barcelona to do Eina's Master's course in typography. In 2008 I started working at Clase Bcn, where I specialised in branding, art direction and creative direction, which are the areas of graphic design I feel most at home in today. During my years at Clase Bcn, I participated in all kinds of projects but there is one that stands out and that marked a change in my career: in 2016 I began, together with Dani Ayuso, to handle the creative direction of Enea, a furniture brand from the Basque Country. For a three-year period, we worked hand in hand with photographers Salva López and Yosigo to create the entire visual imagery of the brand. We shot the ads in various nature spots in the Basque Country and the technical photos in spaces that we found in Barcelona and surrounding areas. It's an era of my life that I remember fondly, and it's during this time that I learned the important role that creative direction and art direction play in branding projects.

My collaboration with Gigi Studios began in 2018, and through it I was able to start working in the fashion industry, which is an industry that has always attracted me. At the beginning I was given a one-time assignment to design the website and handle the art direction for the photos, and from there on I went on to take charge of the creative direction of the advertising campaigns. The brand has grown a lot since then, and tree years ago, I became the creative director of the communication department; I am in charge of conceptualising and developing the promotional campaigns and leading the graphic design team.

When I left Clase Bcn, I spent two years working as a freelancer with the help of two junior designers. For a while, my goal was to launch my own studio, but the pandemic took its toll on me and I found myself carrying the responsibility of several projects alone without a solid team I could rely on. At that time, I did occasional project collaborations with Edu Martínez Piracés, who had worked alongside me at Clase for several years. Then I decided to join forces with Laura Santarelli, and Phantasia was born in October 2022.

IMG 001

IMG 002
IMG 003
IMG 004



IMG 001 – Enea. Salva López





IMG 002 — Gigi Studios. *Le Club de Lecture*.
Laura Marie Cieplik



IMG 003 — Gigi Studios.
Schmott



IMG 004 — Gigi Studios.
Salva López

E. Phantasia covers a wide range of specialisations: branding, content production, and print media, among others. What is your usual work process like?

M. The work process is very horizontal. The whole team is involved in decision-making, and each person can participate in any project phase depending on what the needs of the project are. There are projects that we each handle individually and others that are split between two or three people. As for the team members, each of us has specific responsibilities: I focus more on creative direction and monitoring the main projects, Edu handles the conceptualisation and project management, and Laura is responsible for design, in addition to developing Phantasia's image and messaging. At the beginning it was just the three of us, and we would hire external collaborators whenever we needed to, but last year we decided to grow the team to five people, which allows us to dedicate more hours to developing the Phantasia project, both creatively as well as business-wise.

E. What sets Phantasia apart?

M. We work horizontally and seek collaborative processes based on empathy and sustainable dialogue.

Our practice consists of developing solid concepts and narratives that give rise to experimental visual imagery, while always respecting the nature of the project and making sure we are aligned with its values.

E. How do references from contemporary visual culture influence the creative and strategic development of a project in the studio?

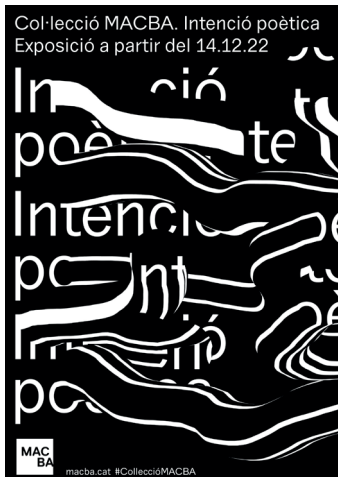
M. Being aware of them and using them to our advantage is an essential part of the process. In some cases references from contemporary culture can become a strategy in themselves, such as in the promotional campaign we did for Zumzeig, where we made four fan films emulating scenes from famous films and dubbing over the dialogues to list the advantages of the Zumzeig membership card. Don't miss Ada Colau playing Carmen Maura in the mambo taxi scene from "Women on the Verge of a Nervous Breakdown."

E. Teaching and research is an important part of Phantasia. Tell us about this vocational practice. How do you share the knowledge and expertise you have at your studio?

M. All three of us teach classes in different schools because we consider it important to actively participate in training the new generation of creative people. But that's not the only reason we do it; this exchange also enriches us and allows us to listen to young people's concerns and stay up to date with the newest trends that they embrace. Be-

yond transmitting the theoretical and practical knowledge that we have in the field, our mission is also to instil critical thinking in our students, teach them how to design, starting from the concept, and provide them with references and strategies that can help them grow as professionals.

I teach art direction classes at Idep and Elisava, which are part of their Art Direction and Design Master's programmes, respectively. When I was a student, art direction was hardly given any importance in the study of graphic design. Even today, it is still not highly valued in some parts of the industry. Based on my experience, they have to go hand in hand; I would have loved to have had someone to teach me everything that I share in my classes today.



IMG 005 – MACBA Collection Illuminated urban advertising for the Catalan Government Railways (FGC)

E. The promotional campaigns for Gigi Studios have a strong cinematographic influence. You also recently designed the poster for the feature film "My Friend's Friend". Could you tell us about your relationship with cinema? What are your main references and influences?

M. The first campaign we did, "The Relay", was one that drew heavily from cinema. We wanted to make a fashion film in the style of brands such as Miu Miu, Jil Sander, Gucci... Some films that inspired our aesthetic are Fargo, Paris, Texas, Mulholland Drive and in general the mood of late '80s American cinema. It was the first time that I was in charge of the creative direction of such a large shoot. It was great because we were able to make a fully scripted one-and-a-half-minute film, which we shot in several locations. Nowadays the needs of the brand and social networks force us to make shorter and simpler pieces, but despite this we always try to tell a story, no matter how small, as we did for our last two campaigns, "Le Club de Lecture" and "The Breakfast". In the latter you can see the influence of Eric

Rohmer's films and his scenes of characters sharing a table and having conversations while eating. Other references we drew from were Brazil, Chunking Express, Jaques Tati's sets, the Matrix office scene, Lawrence Anyways and other films by Xavier Dolan, etc.

All Gigi Studios campaigns so far have been directed by filmmakers: Claudia Mallart, Maria Sosa Betancort, Alba Fredenand and Alba Ricart. As creative director, I am responsible for selecting the teams for each project, and I think it's important to work with women directors in the fashion and audiovisual industries, which are still predominantly male-dominated. Although each one of them has a different perspective, their work shares a strong influence from the world of cinema and also art, which has been key to achieving results that go beyond the purely commercial.

As for the "My friend's friend" project, it's a lesbian farcical comedy directed by Zaida Carmona and inspired by Rohmer's films. The poster features cutouts of the protagonists taken from various scenes from the film, similarly to Rohmer's "Full Moon in Paris", and the font and colour palette were influenced by Juan Gatti's posters for Almodóvar.

IMG 006

M. Your proposal for Loolios takes a step back from the speed of the reels and is more reminiscent of campaigns like Raf Simons's from the A/W 96/97 season. Another thing I noticed is that sound plays such a huge role in it, and yet on social networks we often watch videos with the sound on Mute. How do social media formats influence storytelling?



IMG 006 – *My Friend's Friend*

M. They do influence it a lot, I would say. They can make the work quite difficult if you don't take those limitations into account from the beginning. It's not only an issue of sound but also affects the composition and framing of the image, since often the same promotional video has to be able to work in both 9:16 and 16:9 aspect ratio. This is crazy if you think about it, because in the vertical video you are seeing only a very small part of the horizontal one. The speed with which people consume content is also scary: if a piece of content has not grabbed our attention within the first two seconds, we move on to the next thing. This is also something you have to take into account when editing.

Luckily, there will always be cases where we can ignore all these rules and do what is best for the project, especially if working with brands and clients whose positioning and goal is not only to generate engagement at any price. In the case of the Loolios campaign, "The Landscape" is a quite special project, as it's for a small clothing brand with a very artistic look and, moreover, the concept for this particular collection was created during confinement. Hence that feeling of pausing and waiting for something to happen while you imagine being able to go outside through the illustrations on the garments.

E. What are your must-haves when you start working on a project?

M. The truth is that I don't need much. If someone has an interesting proposal for me, if I share the values of the project or if I simply find it fun, that can be enough for me. Over the years I have learned to value my time outside of work more and lately I've been trying to be more selective, although it is still difficult for me to say no when I'm doing a project that I like and where I think I have something to contribute.

On the other hand, it's one thing to start a project and quite another to see it through and finish it well. For this, you need to have a good team and a good client.

E. Who would you like to have dinner with? And what do you think that experience would be like?

M. With my friends, but talking about life and not work :)







IMG 007 — Loolios.
Christian Colome

EIVISSA, EL PALAU PAGÈS

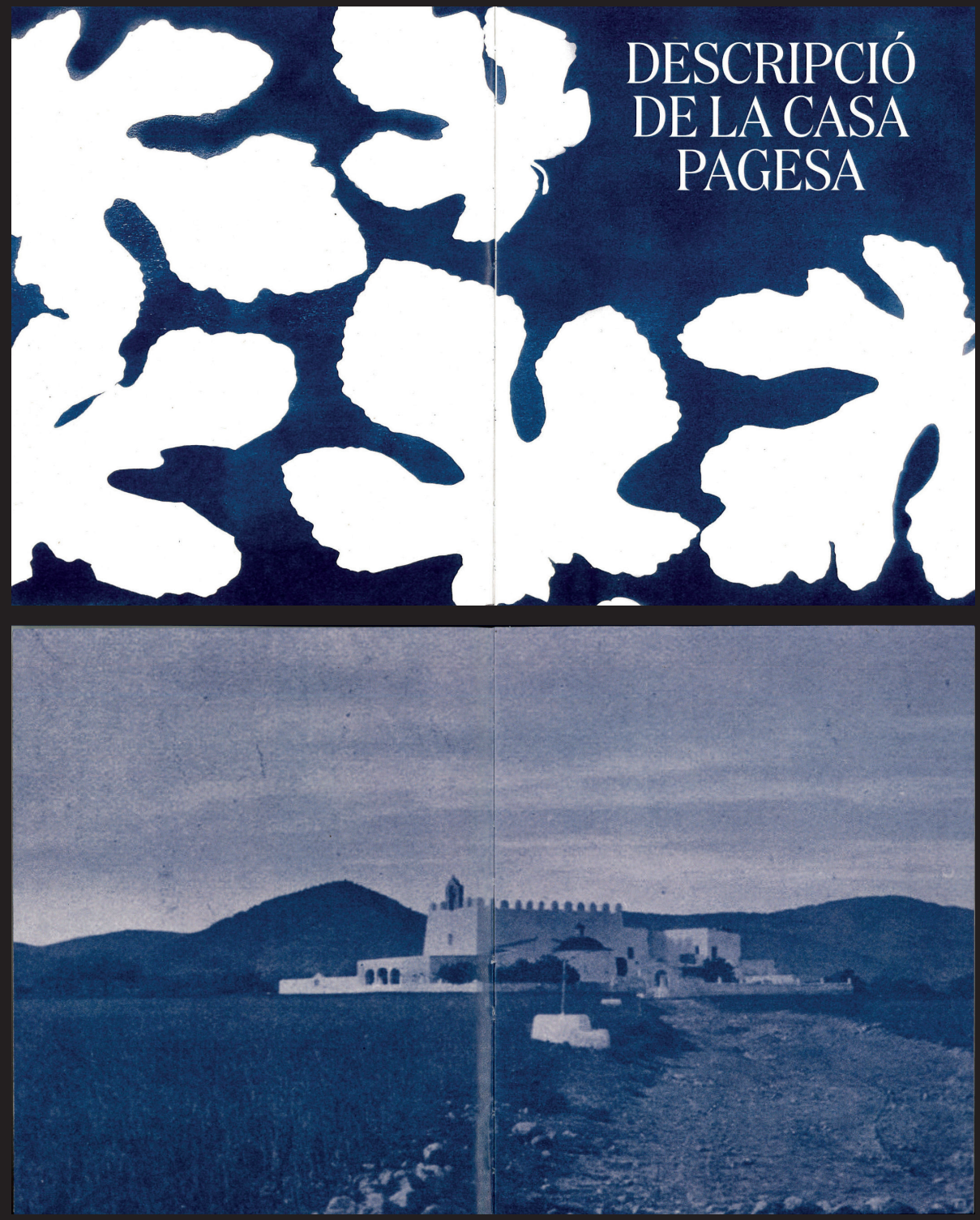
BOARD OF EXAMINERS: IGNASI AYATS,
LAIA CLOS, ALBERT PORTA
TUTORS: LAIA CLOS, PILAR GÓRRIZ

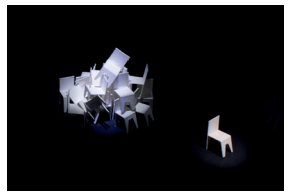
IMG 001 – Aina_Roig_1
IMG 002 – Aina_Roig_2

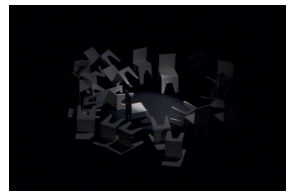
Eivissa. El Palau Pagès is a publishing project consisting of the re-publication of the book *Ibiza. Le palais paysan*, by Philippe Rotthier. This publication explores the vernacular architecture and traditional way of life of Ibiza. The aim of this reprint is to convey the importance of the fundamental features of this architecture.

The book is conceived as a material representation of *Ibicencan* houses, using characteristics typical of this architecture. It adopts the concept of an "architecture without architects" and is linked to DIY, which means "do it yourself".

To complement this work, annexes are incorporated that present different tutorials of craft techniques associated with architecture from Ibiza and the culture that surrounds it. By presenting these traditional techniques, which are in danger of extinction, we aim to recover them, encourage interest in the world of the farmers who practice them, as well as promote active participation in them.





TENSIONS (IN)VISIBLES

BOARD OF EXAMINERS: IGNACIO DE ANTONIO ANTÓN ORIOL FONTDEVILA, TXALO TOLOZA
TUTORS: IGNACIO DE ANTONIO ANTÓN, VÍCTOR GARCÍA TUR, ANNA MAJÓ

IMG 001 – Mar_Parés_1
IMG 002 – Mar_Parés_2
IMG 003 – Mar_Parés_3
IMG 004 – Mar_Parés_4

tensions (in)visibles is a performance piece that reflects on the interpersonal relationships space generated in group friendship dynamics, which aims to make visible the tensions and violence hidden in this sphere.

To do so, it presents five case studies and proposes a dysfunctional schema that explains, in each situation, the reason for their discomfort. A single theatrical piece brings together and stages the five narratives analysed.

Through the language of the stage, a visual metaphor is generated that combines stage design and body and object choreography.

MILO

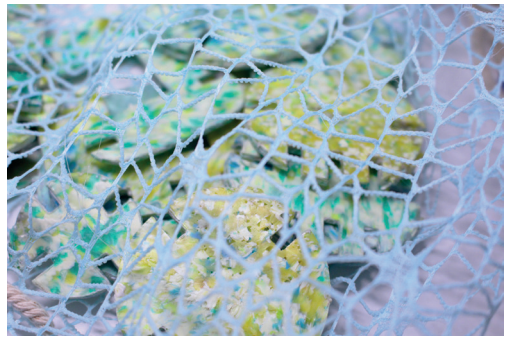
BOARD OF EXAMINERS: FANNY BASANTA, CORAL MARTÍNEZ, JAVIER NIETO CUBERO
TUTORS: FANNY BASANTA, ARIADNA FÀBREGAS, DANI VILA

IMG 001 – Marta_Belver_1

MILO is a children's game of interlocking pieces made from recycled high-density polyethylene. It comes accompanied by a book that tells the story of the journey this plastic has taken from its purest state to its final form: this game.

By collecting used plastic, we have created a product that not only recycles material but also tells a story that serves to raise awareness among users at the most susceptible ages, such as early childhood, personifying plastic and creating a link between it and the user.

MILO aims to highlight consumers' lack of awareness when it comes to plastic waste and to demonstrate that, if we try to instil critical thinking about this waste from an early age, this critical thinking will be applied to reality as the generations progress, and therefore generate a positive impact.



ROZADURAS

BOARD OF EXAMINERS: BERTA FORT, JO MILNE,ANNA PUJADAS
TUTORS: ENRIC MAS,JO MILNE, ANNA PUJADAS

IMG 001 – Irina_Gonzalez_1
IMG 002 – Irina_Gonzalez_2

Insecurities are not only an adolescent problem that arise from a lack of popularity. One small hang-up or complex can impact the life, personality and character of each individual, causing trauma.

This study looks at several physical and psychological complexes, from the most common to the strangest, while the personal stories that accompany them reveal the traumas generated by a society marked by criticism and unrealistic expectations.

Rozaduras uses photography as a care tool, allowing us to get rid of our complexes and empower ourselves. Thus, complexes are put under the microscope in order to destigmatise and normalise them, as well as reduce the toll they take on us.







IMG 001 – Irina_Gonzalez_1
IMG 002 – Irina_Gonzalez_2
IMG 003 – Irina_Gonzalez_3





IMG 001 – Contraportada *Nuevo ritmo*, Mans O

Graphic designer working in Amsterdam and Barcelona. He views his work as a constant exploration of images, whether it is through research and experimentation, self-initiated work, as well as work commissioned by clients. He studied at Eina, where he obtained a degree in Design Culture, and has recently completed the Master's programme Werkplaats Typografie in the Netherlands.

Oriol currently works as a freelancer and frequently collaborates with cultural and arts institutions. In this context, he has carved out a space where he can develop transversal projects that involve multiple formats ranging from communication/media to space design or animation. His work often generates symbolic systems that start based on a drawing and then expand to different materials and formats.

E. You studied graphic design, but your projects have a broader perspective, often encompassing other fields. How would you describe yourself as a designer? If you think that you cannot provide a simple definition, could you talk about the multifaceted nature of your work?

O. Actually, this has always been a practice that I did unconsciously. I ended up studying design somewhat by accident, and without necessarily feeling that it was my true calling. I didn't have a clear idea about what I wanted to do next, so during the years I was a student at Eina I wanted to see how far I could push the envelope in terms of design, how far I could stretch myself. I wanted to use the tools and methodologies that I learned there to try different things and to be constantly expanding the areas in which I work. I also think that our generation started our training as designers in an era that was transitioning to a much more fluid idea of what design means, in which the formats of professional design studies were starting to become questioned and personal language started gaining more value.

Over the years, I started fine-tuning a bit more what it is that interests me about design and what doesn't, which types of projects I feel comfortable with and in which direction I want my work to be heading.

But I still have this need for constant exploration: in fact, I find it to be one of the most enjoyable things about working as a graphic designer.

Design is, I think, a discipline that is constantly being redefined, constantly changing, so that even if you begin from the same starting point, you can then pivot and keep trying different things. Even though I now see this as a positive, I first found it difficult to adopt a more flexible practice, to identify the intersections and crossovers between my interests, and to see how I could articulate a broader and more open vision of my work to others.

Underlying all of my work is my interest in the life of images. I am interested in their autonomy and ability to signify in and of themselves, in their symbolic potential, in their ability to contain language. I'm interested in how images have been used historically and what role they play in today's society. This interest is channelled into different areas such as research, drawing and graphic design, which constantly feed off each other.

E. In terms of technique, you also work with different materials. Does the technique influence the final result, or does the concept push you towards working with different methodologies and elements in an organic way?





0. I've never been a stickler for traditional graphic design formats. That doesn't mean that I don't like creating posters and book designs, or that I am not obsessed with things like grams per square metre when it comes to paper, but I do not prioritise it to other formats. I pay a lot of attention to the tactile quality of my works, as well as their materiality, even when it comes to digital images. I want them to evoke a specific collective imaginary and this quality allows us to approach their contents in a very concrete way. For this reason I always try to be as open as possible to different formats. Whenever time permits, I discard the most obvious format and take some time to experiment with different techniques. I think this has a lot to do with the way I like to approach projects, whether my own personal projects or projects that I do for clients.

E. What is your work process like when you get a new project?

0. When I get a project, I don't only approach it through a concept but also through a narrative, a kind of hidden guide that can take the form of a myth, a fable, an anecdote, etc. I often draw from existing stories that have certain parallels to what I am trying to communicate. I take advantage of any gaps in these stories to suggest and introduce new elements and thus reframe or change them. The materiality of the projects is closely linked to this methodology. I try to be open so I can identify which processes make the most sense given what I am attempting to communicate.

Apart from that, I like for my projects to contain a lot of manual and physical work. I think it usually makes the final result better and it's definitely the most fun I have while working. Everything I do starts from the drawing, which I then try to expand to different materials. Even though it seems contradictory, the capacity for technical hypercontrol that you have in a digital context makes me less productive; I tend become too obsessive, nit-picky and detail-oriented. So I prefer adding a step to the process that remains more dynamic and freer, that introduces a certain degree of randomness.

E. You recently complete the Master's programme *Werkplaats Typografie*. Could you talk about your experience there?

0. I suppose this is a common enough story, but the pandemic was an abrupt awakening from the work inertia I had lapsed into over the past years. So I began to rethink my career a bit, to take stock of where I was and consider what I wanted to change in the future. I found I had to dedicate time to learning again, to focus on those interests that, largely due to the precarious nature of my work, I had not previously been able to devote enough attention to. I had

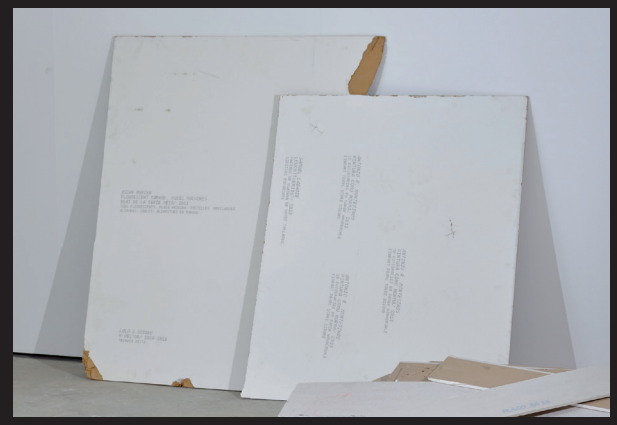


IMG 002, 003, 004, 005 and 006 –
Our Garden Needs its Flowers.
Tecla Sala Art Centre.
Collaboration with Guillermo Lucena.
Photograph: Daniel Pujalte









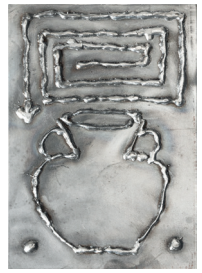






IMG 007, 008, 009, 010, 011,012 and 013 – Our Garden Needs its Flowers. Tecla Sala Art Centre. Collaboration with Guillermo Lucena. Photograph: Daniel Pujalte





to take some time off in order to clear some things up for myself and then see what would happen next.

Werkplaats is a very special Master's degree, founded over 25 years by Karel Martens. His idea was to teach through work. From the very beginning, the courses were provided at his own workshop, and he would work side by side with the students. The programme has changed over time, with additional professors and a whole range of disciplines being added, as well as other experts that come from outside the world of design, but it has kept the spirit of Martens' vision. It is a master's degree that requires you to be absolutely self-sufficient. In fact, it works as a two-year residency under the guidance of tutors, in which you make up a curriculum for yourself and the tutors make it as easy as possible for you to get through everything you wanted to learn. There are no classes, no deliverables, and no other requirements, just a series of "platforms" (a radio programme, an exhibition hall, a bookstore, etc.) that you can use according to what works best for you. It is a very cool Master's degree, since most of the activities arise organically within the group, from the students who organise, teach and critique each other's work. This makes it a very intense experiment in community that requires you to spend a lot of hours sharing your space, projects and life with others. The teaching intersects all aspects of life, and does so in such a radical way that it is difficult to summarise what I have learned during the course. All I can say is that it has been a very enriching experience that I feel very lucky about getting to live..

E. You have collaborated with various artistic institutions. What do you like about exhibition work that you cannot find in other types of projects?

O. Even though I'm a designer, my interests and my reference points have always come from the field of visual arts, so getting to work in museums, galleries and art centres inspires and motivates me. Beyond the work itself or the contents of the project I'm dealing with, it's also nice to know how these sorts of institutions work from the inside, both from a curatorial point of view, in terms of mounting artworks and exhibition setup, etc. For me it is a pleasure to be able to contribute to these processes regardless of the scale of each project. It's a context that I'm genuinely interested in, which makes my work a lot more enjoyable. We are currently seeing big changes in the way the art world and its institutions work. These must be redefined to accommodate new ways of thinking, new discourses and alternative ways of understanding art. This also means changing the way in which they communicate information, or in which





IMG 014, 015, 016 and 017 – Fiat Lux. Tarta Relena collaboration with Guillermo Lucena

visitors navigates the space. Graphic design plays an important role in this process. It is crucial in mediating between the artist, the arts centre and the visitor, and provides a framework that helps make sense of the work, that can bring the point of view closer to the observer or leave it up to him to draw his own conclusions. It is a complex balance but one that is interesting to work with.

E. In fact, you are currently working on a collaboration with MACBA. What are the challenging aspects of this project?

O. At the moment, I'm working together with Jordi Colomer on preparing his next exhibition at MACBA. It's an intense and very cool project. When you work as a freelancer, you sometimes have the opportunity to work on such large projects, which allow you to both delve deeply into a specific case and branch out into many different formats. For this project, I am helping Jordi to produce some of the works that he will exhibit. I am also in charge of communication, the signage in room and the catalogue, which I am preparing together with Ariadna Serrahima. It's an anthology exhibition that reviews his entire career and work up to the present. Working on an artist's complete oeuvre requires a great deal of empathy because you are manipulating very personal material. You need to understand their evolution as an artist and know how to spot and communicate those things that can apply to the totality of their work.

As with the rest of the exhibitions I have worked on, one of the most interesting parts for me is working on the space design. I am fascinated by the exercise of creating graphic designs that complement the work, that remain accessible and do not overwhelm the space visually, and that at the same time suggest alternatives to the established codes permeating exhibition spaces.

E. What's the work process like when a project intersects various disciplines? How do you come to an agreement with a wide team of professionals from different industries?

O. These tend to be the most interesting projects and also the most intense ones. Keep in mind that the design phase normally comes in when the project is already at an advanced stage, so there are already pressures and tensions there that are inherent to the creative process. Therefore, in these cases you need to imbue your work with a great deal of care and empathy. You need to understand the needs of the team and see how your own work can function as a sort of glue that holds it all together. On a more pragmatic level, you also need to be well organized, to stick to deadlines and to be clear and concise in your communication so you don't end up spending half of the workday answering emails. For me it's important to know how to also preserve my auton-

omy, to have time to experiment and propose interesting things that I am happy with myself. If you don't learn how to do this, it's easy to create based only on the needs of others and miss the opportunity to contribute something more personal to the project. If you find a working context in which you can work fluidly and in which everyone's roles are well defined, it is very satisfying to see how the work you have contributed functions in harmony with a broader universe that you feel a part of.

E. We've talked about working in teams, but what about the clients you work with?

O. They're extremely varied. With time, I have reached a point at which my work itself already does the job of explaining my work process, so I am lucky in that that the majority of the projects that come my way are interesting ones. During my years as a freelancer, I have been able to work in very different contexts, even though in the last few years, and above all during my Master's degree, I have been focusing more on the cultural sector, and I have found a space that I like and in which I feel very comfortable. Nevertheless. I never say no to other types of projects if they are projects that interest me. For example, I still do a lot of work in the natural wine sector, on some projects that I very much enjoy.

I tend to have a close relationship with my clients. Using the dialogue with another person as a starting point for my process works very well for me; I like the social aspects of my work. I enjoy the process a lot more if I feel I'm a part of the project I'm working on, and this can only happen by putting effort into the relationship with the other party. You should not see your clients as antagonists to what you want to achieve.

E. If you could choose what would be your dream project?

O. I've always been obsessed with everything that has to do with religion and the way in which religion uses imagery. I am interested in trying to understand how symbol systems work and how they end up serving as catalysts for mystical experiences. A project that no one will ever commission me to do but that I would love to do is an illustrated bible. I would love to investigate the appropriate visual representations and how to achieve them by playing to my own strengths and abilities. It must be incredible to work on so much historical material that is surrounded by so much controversy.



IMG 018 – Dead Skin Cash,
Salim Bayri and Ghita Skali. W139





IMG 019 - Batussa wines,
collaboration with Albert Villegas





DIX – KIT

BOARD OF EXAMINERS: PILAR GÓRRIZ,
ANNA MAJÓ, CARLES RODRIGO
TUTORS: LAIA CLOS, PILAR GÓRRIZ

This project aims to highlight and address the educational needs of people with dyslexia, while raising questions about the current education system.

Currently, the education system in Spain does not effectively address the inclusion of students with dyslexia, often providing support resources in the form of dossiers that, unfortunately, tend to separate or marginalise them from the learning process compared to their peers.

With this in mind, the *DIX-KIT* brand aims to create educational materials specifically designed to benefit students with dyslexia. These materials are highly adaptable to each student's needs and can be applied in a variety of settings, both in the educational setting as well as for use at home.

This approach seeks to integrate these tools into the pedagogical methodology in an inclusive manner, so that they not only benefit students with dyslexia, but also enrich the learning experience of all students, without excluding anyone.

The kits are organized into various lexical routes and are structured according to learning levels. The first kit we developed focuses on a beginner-level route based on phonics, providing resources that progressively guide children through the development of word awareness and understanding syllable structure.

IMG 001 – Anna_Fuentes_1
IMG 002 – Anna_Fuentes_2

PATRICIA SOLANAS TFG PRODUCT DESIGN

GLINA

BOARD OF EXAMINERS:
XAVIER BARRIGA,
JORDI PLA, DANIEL VILA
TUTORS: FANNY BASANTA,
ARIADNA FÀBREGAS, DANI VILA

Food waste, specifically of fresh bread, is a problem that requires urgent attention.

This project aims to address this problem by creating a new biodegradable material made from bread waste.

After a suitable collection and transformation process, this waste is repurposed into *Glina*, a biodegradable tray that acts as a sustainable alternative for cafeterias.

This solution not only reduces the waste of fresh bread, but is also sustainable and environmentally friendly, as it uses a raw material that is locally sourced and found in abundance.



IMG 001 – Patricia_Solanas_1
IMG 002 – Patricia_Solanas_2
IMG 003 – Patricia_Solanas_3
IMG 004 – Patricia_Solanas_4
IMG 005 – Patricia_Solanas_5
IMG 006 – Patricia_Solanas_6











MADE FOR ALL: THE SPACE THAT TRANSFORMS

The relationship between art and mental health reveals itself as a powerful therapeutic tool in its exploration of various artistic forms, such as paintings and poetry, which allow for the expression of complex emotions and encourage self-reflection. This creative process not only fosters creativity, but also facilitates self-exploration, thus helping to reduce stress and anxiety. In the current context of growing mental health awareness, art curation focused on self-care emerges as a valuable practice, providing reflective spaces that connect people to their emotional well-being and inspire them to incorporate self-care practices into their daily lives.

The exhibition “MADE FOR ALL: The Space That Transforms” focuses on exploring the transformative impact of “curating and care” within a community. The goal is to highlight how these practices can foster meaningful connections, promote inclusion and generate a positive impact on society by incorporating diverse voices and individual perspectives. The proposal seeks to investigate how the creation of spaces that centre on self-care can serve as a tool for preservation and transmission of knowledge within communities, thus creating a bridge between the past, present and future.

The comprehensive approach used seeks to spark discussions that promote a sense of belonging and mutual support in the broader community. Through interactive installations, visitors will explore various aspects of mental health and learn strategies for caring for their emotional well-being. The initiative includes dialogues moderated by mental health professionals, educational workshops on stress management and self-esteem, as well as artistic interventions in public spaces to create healthy and welcoming environments, thus building a community committed to its mental well-being.

MADE FOR ALL will also carry out conscious urban interventions in Barcelona, selecting transition areas and tourist spots for this purpose. The exhibition graphics will incorporate and reflect this urban aesthetic, with a map of Barcelona serving as background. An app will also be used to orient the public and provide post-exhibition information. The proposal also highlights the importance of urban furniture as an essential element for social interaction, proposing the creation of a unified language in collaboration with select architect collectives to enrich the community experience in the city.

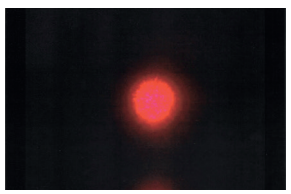
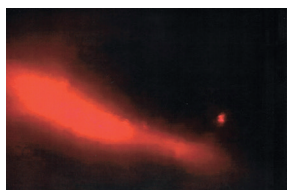
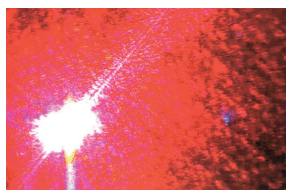
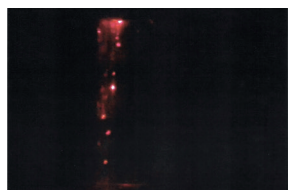


IMG 001 – Natalya_Buenos_Aires_1

The strategic locations for the intervention encompass key points in the city, which will be chosen after conducting a detailed study to understand their dynamics. It is essential that the design of the works, whether interactive or not, integrates harmoniously with the existing environment, avoiding barriers and promoting new space uses. The interventions will be organised into distinct sessions such as “In the Moment”, “Taking Care of You”, “A Pause”, “Looking at You”, and “Everyday”. Each of these will focus on specific aspects of self-care, highlighting everything from mindfulness to the importance of daily care, thus creating a holistic experience.

The project’s aim – which it hopes to achieve throughout its duration yet which will outlast its conclusion – is to inspire visitors to recognise the transformative potential of space, art, integration and interaction in our personal development, healing and mental care. By nurturing these practices, we can build a more inclusive and connected future, where diversity is celebrated and empathy is the foundation of our relationships, starting with self-care.

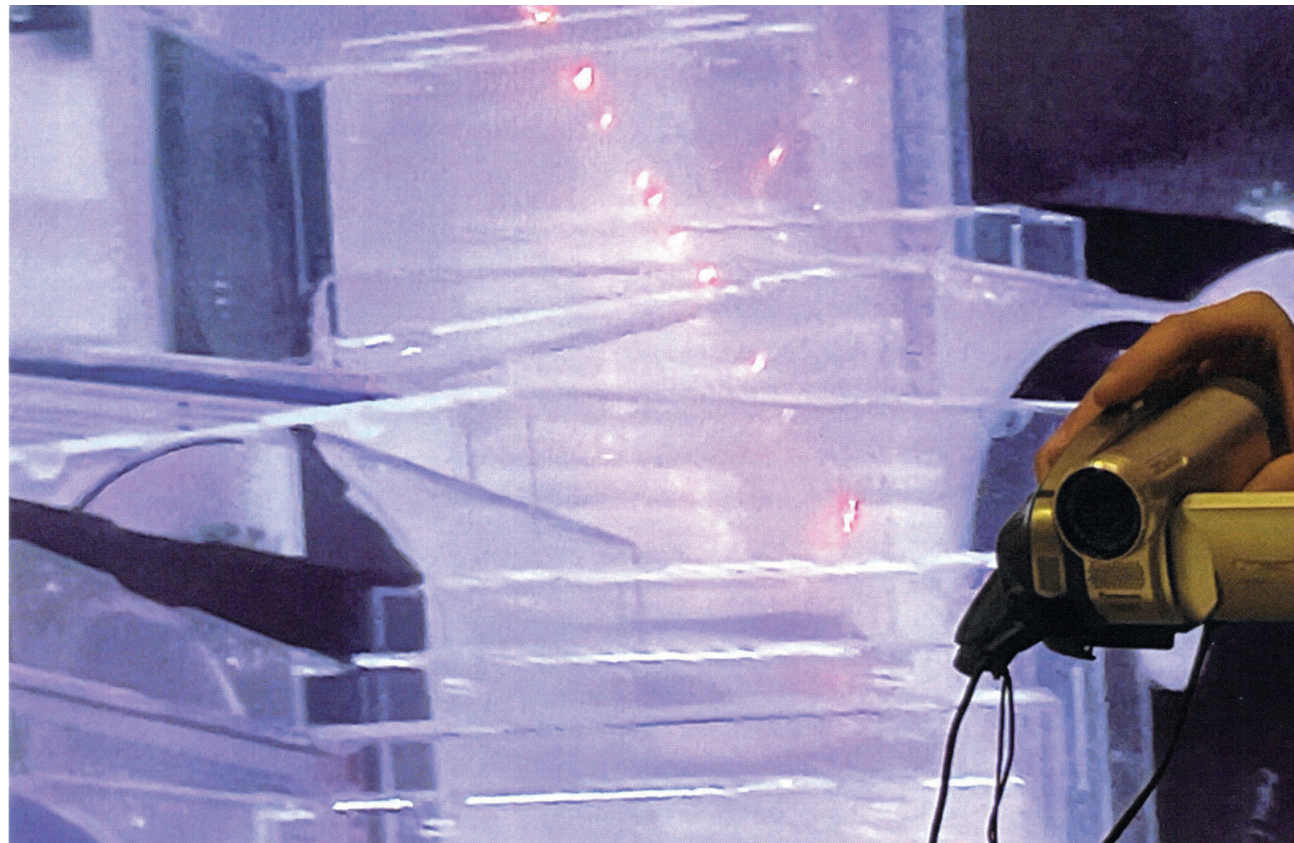
In collaboration with a group of Eina students and alumni, *einaidea* has created the graphic identity of LOOP Barcelona 2023, which takes place from 14–24 November. The project stems from an immersion into the LOOP archive, which gathers original documents from more than two decades of activity of the fair and the festival. A three day-long workshop involving a group of about twenty collaborators allowed for the emergence of a diversity of media—still in circulation or already obsolete—for the dissemination and presentation of video art: cassettes, dvds, cd-roms, hard drives and papers from artists that have attended or approached LOOP events; as well as event records and recordings that the organisation's team has used to define programme lines or build narratives for each edition. The workshop allowed to examine preview copies of film works by contemporary artists and historical compilations, including LOOP's very own publications dedicated to the writing of key artists in the field of video art.

The collective act of diving led to dazzling associations and speculative re-readings, which crystallised into a documental fiction titled *Láser Madre*. The spontaneous unfolding of this fiction was catalysed, specifically, by revisiting Mary Lucier's script for her video performance *Fire Writing* (1975), which triggered the experiment leading to the conclusion of the workshop; the film essays *After Many a Summer Dies the Swan: Hybrid* (2002), by Yvonne Rainer, and Jean-Luc Godard's Éloge de l'amour (2001), viewed simultaneously; and the text "A to Z of HF or: 26 introductions to HF" (2009) by Antje Ehmann and Kodwo Eshun, read as a breviary to the attention of future authors.

Articulated under the concept *Láser Madre*, the visual and graphic elements of LOOP Barcelona 2023's identity refer to a document of the hypothetic history of video art, or, what writer and filmmaker Jalal Toufic would call the exploration of "a parallel branch of the multiverse". Láser Madre is a film piece that could have existed in another Anthropocene, not exactly this one: an abstract film that narrates the vicissitudes of a beam of red light when going through multiple casings made of plastic and glass. The gentle and exaggerated movements of such light go from hand to hand and from a visual tool to another: captured by a camcorder and reproduced on a plasma screen, which at the same time is filmed by a smartphone whose record is, then, edited on the cloud. *Láser Madre* is an intergenerational crafting where each frame is a poster. The scenes that follow one another suggest masses of tender emotions, cellular life episodes, attempts at domestic melancholy expressionism, potential visions of queer psychedelia, landing of UFOs, nocturnal flights seen at a distance through an infrared light. All of this in silence. The scenes are susceptible of translation, redefinition, through fragments of found language that sometimes add-on to them as subtitles. *Láser Madre* is a collective voice-over, a simulation of a cult film which almost exists.

Láser Madre has been co-created by Ignasi Ayats, Manuel Cirauqui, Ana Habash, Mireia Molina Costa and Alexandre Viladrich, with the collaboration of Flavià Boleda, Esteban Gutiérrrez Silva, Júlia Izaguirre, Haji Kareem, Andrea Linares and José Nerín; and with the help and complicity of the entire LOOP team.





THE ANÒNIMA MARKET. REVITALISING THE OLD TOWN OF MANRESA

BOARD OF EXAMINERS: SARA COSCARELLI, TOMÀS LÓPEZ, DAVID STEEGMANN
TUTORS: ANNA BACH, SARA COSCARELLI, ALBERT CRISPI,TOMÀS LÓPEZ, RAÚL OLIVA

The *Anònima* building is a late 19th century factory complex located in the Old Quarter of Manresa. Originally, it provided electricity for the city's street lighting, but the building has no specific use today.

There is also growing concern about the lack of economic and social activity in the historic city centre. This results in streets and buildings ageing or falling into disrepair, and hinders the establishment of an emotional link between the neighbourhood and its inhabitants. This is why we believe it is necessary to intervene in this space.

Thus, the *Anònima* aims to become a hybrid space fulfilling the functions of a market selling local produce from Bages and, at the same time, a meeting place for the residents of Manresa.

Due to the characteristics of the building, the proposal suggests a centralised design that will ensure that existing building features will be respected. The idea is to create a central area housing all market stalls; these stalls will be polygonal in shape to contrast the orthogonality of the building. This feature will provide dynamism, as well as creating a good flow of traffic and sub-spaces to encourage interaction between the building users.

IMG 001 – Marta_Monrós_1

¿A MI ME CONSIDERAS NEGRO? ("DO YOU THINK I'M BLACK?")

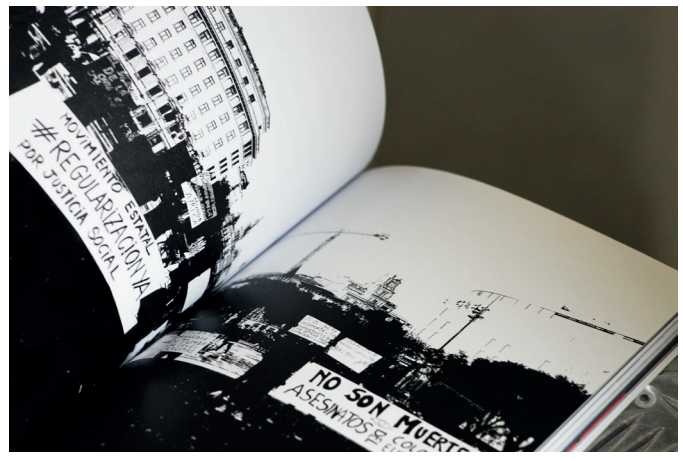
BOARD OF EXAMINERS: ENRIC MAS, JO MILNE, DIEGO RAMOS
TUTORS: ENRIC MAS, JO MILNE, ANNA PUJADAS, MAR SAIZ

A representation of blackness in Barcelona based on the experience of the young people (blacks and Afro-descendants) who live there.

Letters from different black people about when they realised they were black, recorded conversations with black and Afro-descendant people about their experiences in Barcelona, and photographs presented in the exhibition *"¿A mí me consideras negro?"* are all collected here. This exhibition was inaugurated with a conversation between Fatou, the director of the Nea Onnim collective, and myself, with the participation of the public. Everything has been compiled into a publication/book accompanied by my own writings.

IMG 001 – Fuad_Ajibola_1
IMG 002 – Fuad_Ajibola_2
IMG 003 – Fuad_Ajibola_3







Ivan Forcadell is a multidisciplinary artist whose body of work, which stems from the successful marriage of authenticity and expressionism, explores his true self, his roots and his artistic gaze. The artist interweaves accounts of his childhood in the countryside, drawing from folklore while not forgoing irony. He approaches his subject matter with harmony and ease; his characteristic fresh and colourful style is a strong argument in favour of the ability of art to cause awe and a call for the constant reinvention of an artist who views his relationship with his work as the fundamental pillar of his artistic production.



IMG 001 – Portrait of Ivan Forcadell

E. You studied at Eina but you describe yourself as being “anti-school.” Could you talk to us about this contradiction? How would you say going to university has helped you to grow and how has it limited you?

I. In my opinion, studying should mean stimulating, learning, finding out, cultivating curiosity. It is an interesting process and a basic process at the same time, and I think that from this point of view my studies have contributed to my development as an artist. Personally, I was interested in learning about and acquiring artistic references, and this is the reason why I decided to study at Eina. It was because of its founders. I wanted to understand why all the artists trending nowadays (Casamada, Girona, Pisjoan, Tàpies, etc.) had passed through this university.

At the same time, I tend to shy away from established movements and trends. I have little interest in anything that may imply a limitation, classification or pigeonholing, which is why I define myself as anti-school.

I’m not sure if it is a contradiction, but at the end of the day we are all full of contradictions, so it wouldn’t seem strange to me if that were the case.

E. How would you explain your work to someone who is encountering it for the first time?

I. My work is an extension of the setting in which I have grown and learned, a reflection of my environment and my ties and relationships within it. It is a work that’s continuously evolving. I am learning to paint at the same time I understand what I want to say and how I want to say it. It is a result of my need to express myself and my way of being.

E. So you’re saying your work is a result of who you are, of your environment? How does the rural context of the area you grew up in influence your work? What about having your workshop in the Ebro Delta?

I. We tend to use concepts such as “rural environment” in a very generic way. My rural environment has nothing to do with the environment that we you find on the Costa Brava. My rurality is humidity, poverty, mosquitoes, tradition, a connection with the countryside, and a blurring of boundaries in interpersonal relationships. Normally, we would not consider this type of rurality as a postcard-perfect setting. And this is precisely one of my greatest aspirations, to find and exalt the extraordinary among the mundane.

My environment inevitably defines me as a person and as an artist. I paint what I am and what surrounds me. For me, it makes perfect sense to have the studio located in the environment I grew up in, since it allows me to maintain that connection and at the same time it nourishes me.

E. You draw inspiration from different artists: Louise Bourgeois, Miquel Barceló, etc. Who are your main influences and how have they impacted your work?

I. To Louis Bourgeois and Miquel Barceló I would add my mother and my grandmother. They all contribute directly or indirectly to my work but in different ways, some for their plastic skills or their use of technique, others for their wisdom, knowledge and way of understanding life.

E. I would like to know more about your relationship with fashion. You have stated before that "fashion does not exist." Could you elaborate on this?

I. As I have mentioned previously, everything that limits, classifies or pigeonholes you is very uninteresting to me, which is why I maintain that fashion does not exist if it is understood strictly as a set of trends.

Fashion should be another vehicle for expression, another way of telling stories and a way to decide who you want to be today. Now, that is interesting to me.

E. You've worked on sculptures, paintings, prints, etc. Is there any discipline in which you feel most comfortable working? Does the form your work takes depend on the idea, or does the technique define the work?

I. I feel especially comfortable when I can combine the two. I like to examine and delve into the relationships that you can create by using various techniques, as well as in the results that can come out of them. I mentioned before that I paint what I am, and in the end, the combination of techniques I make use of merely reflects that I am many things and that I do not want to erase any facet of my being. The use of different techniques in my career enriches me as a person and is a good reflection of my concerns, curiosity and hunger for knowledge.

I would say that, in general, it depends on the idea and the path I choose to follow until I end up with the format and material I'm going to use.

E. What is your process like when you're in your workshop? Are you methodical about it or is every day different?

I. No two days are the same, no, but I am much more methodical than it might seem at first glance. I am always juggling many things at the same time, which may seem chaotic but at the same time necessarily implies a very high level of organisation. I am organised and orderly, although I do not have a defined routine. I think it's a bit simplistic to think that these two things are mutually exclusive.

E. Human relations, folklore, childhood, nature and irony are some of the thematic motifs in your work. Could you tell us more about where your passions lie?

I. I'm passionate about the people I love and their well-being, about finding the extraordinary in my environment and about reclaiming tradition and folklore. I am passionate about plants and my summer garden, cooking, good food, good taste and good company. Bright and plastically attractive colours, and celebrating the mundane.



IMG 002 – Study of Ivan Forcadell

NATUS

BOARD OF EXAMINERS: IGNASI AYATS, LAIA CLOS, ALBERT PORTA
TUTORS: LAIA CLOS, PILAR GÓRRIZ

IMG 001 – Anna_Labat_1
IMG 002 – Anna_Labat_2
IMG 003 – Anna_Labat_3

NATUS is a fruit company located in Fraga, on the border between Catalonia and Aragon. It has been growing and distributing fresh summer fruit for over 50 years. A family business with an international vocation, NATUS is committed to high quality and excellence in its products.

This year, the Ministry of Ecological Transition has approved the Royal Decree on Packaging and Waste, which prevents the sale of fresh fruit weighing 1.5 kg or less with plastic packaging.

For this reason, we propose a redesign of the packaging system, a new graphic identity and a change in the company's values and positioning. Through a campaign at points of sale, the aim is to encourage buyers to consume more healthy, local and seasonal produce.













PORTA APERTA, A NEW STUDENT RESIDENCE MODEL

BOARD OF EXAMINERS: MARCOS CATALÁN, SARA COSCARELLI, SILVIA SANTAEUGÈNIA
TUTORS: ANNA BACH, SARA COSCARELLI, ALBERT CRISPI, TOMÀS LÓPEZ, RAÚL OLIVA

IMG 001 – Mariona_Pons_1
IMG 002 – Mariona_Pons_2
IMG 003 – Mariona_Pons_3

PORTA APERTA is a new model of student residence, set up in a former hostel for pilgrims that is easily accessible by public transport and located less than thirty minutes from Venice.

This project was born out of a problem that is close to my heart after having been one of these students who, in September 2022, arrived without accommodation at my Erasmus destination, in my case Venice. Along with other students, I carried all my suitcases from place to place, looking for somewhere to stay while trying to continue our studies at the foreign university.

The building I propose for refurbishment was a former hostel for pilgrims in the 13th century. I have designed a module consisting mainly of six pieces that can be combined to furnish the whole residence. The pieces fit together without the need for any kind of glue or auxiliary parts.

By combining them, it is possible to create small private bedrooms with three basic structures, from largest to smallest. Everyone can personalise it to their taste and fill it with the pieces that suit them. It is a very small space, but which allows users to enjoy their privacy.

einaidea, in collaboration with musician, writer and artist GAIKA, present *TURBULENCE AT BLACK BAY GRENADA* in the 2023 edition of Sónar Festival. Featuring Kidä and with extensive archival curation by Hannah Elsisi, this sonic, performative and audio-visual project is an epic exploration of chaos and collective reckoning that moves through rituals of social revolt and tectonic rupture across Grenada, Egypt and the African diaspora. The turbulence that these sonic rites incite spans from dancehall, triphop and noise to Arab Maqam and Saharan blues.

GAIKA creates music, audio-visual installations, texts, and media performances with a deep sense of decolonial and post-digital emancipation. His sound, in a constant state of tectonic shift, embraces dancehall, hip hop and grime alongside a range of other influences. Both the poetic and audio-visual elements of *TURBULENCE AT BLACK BAY GRENADA* emanate from an archive of references including fluid dynamics, volcanic and underwater agitation, and post-digital hallucination, and centre around the politics of ritual, the poetics of the Antillean Black Atlantic and Caribbean independence and revolution movements, particularly in the island of Grenada.



The project is carried out in collaboration with Haji Kareem and Núria Cintero, students of different programmes at Eina, and takes place on Saturday, 17 June 2023 at 20h, at Stage+D, Sónar Festival Barcelona.

REFUGI [SHELTER], SOUND MAPPING THROUGH THE TESTIMONY OF SEVEN CRAFTSWOMEN

BOARD OF EXAMINERS: ARIADNA FÀBREGAS, VÍCTOR GARCIA TUR, ANNA MAJÓ
TUTORS: IGNACIO DE ANTONIO ANTÓN, ORIOL FONTDEVILA,VÍCTOR GARCÍA TUR, ANNA MAJÓ

The trades and crafts led by women in Catalonia have often been overshadowed by other activities that form part of the country's productive wealth. Although it is true that we are at a time of resurrection of some specific crafts, these practices, which have been historically led by women, are now experiencing a crisis situation.

With the aim of recovering and promoting this cultural and artistic heritage, as well as understanding the complexity of preserving it, the shelter is proposed as a space for transmission and reflection, a space where we can get to know and talk about this current emergency through the testimony of seven women artisans from Catalonia.

They are seven witnesses who come from four different fields. Seven lives. Seven stories that make up four worlds: the world of puppeteers, the world of *llatadoras* (people who make things out of hemp, esparto grass, etc.), the world of menders and the world of lace-makers. Four worlds seen through the eyes of seven craftswomen. The shelter symbolises a safe place in the face of an emergency and is the ideal space to listen, reflect and, of course, talk about these complex but essential lives.

IMG 001 – Ona_Vila_1
IMG 003 – Ona_Vila_2
IMG 004 – Ona_Vila_3
IMG 005 – Ona_Vila_4









FROM INDIVIDUAL TO SOCIETAL COEXISTENCE: RENOVATION OF THE “SALT” MENTAL HEALTH CARE HOME

BOARD OF EXAMINERS: SUSANA ARISTOY, RAÚL OLIVA, ANTONI PALLEJÀ
TUTORS: ANNA BACH, SARA COSCARELLI, ALBERT CRISPI, TOMÀS LÓPEZ, RAÚL OLIVA

The renovation project for the Mental Health Care Home/Residence should serve as a future model, a new proposal for how to approach care homes and rehabilitation centres.

The project is based on the creation of safe, comfortable spaces suitable for a design simulation, which forms the basis of the rehabilitation service. The aim is to achieve domesticity through the idea of an intimate space as opposed to spaces where coexistence is seen as a therapeutic tool.

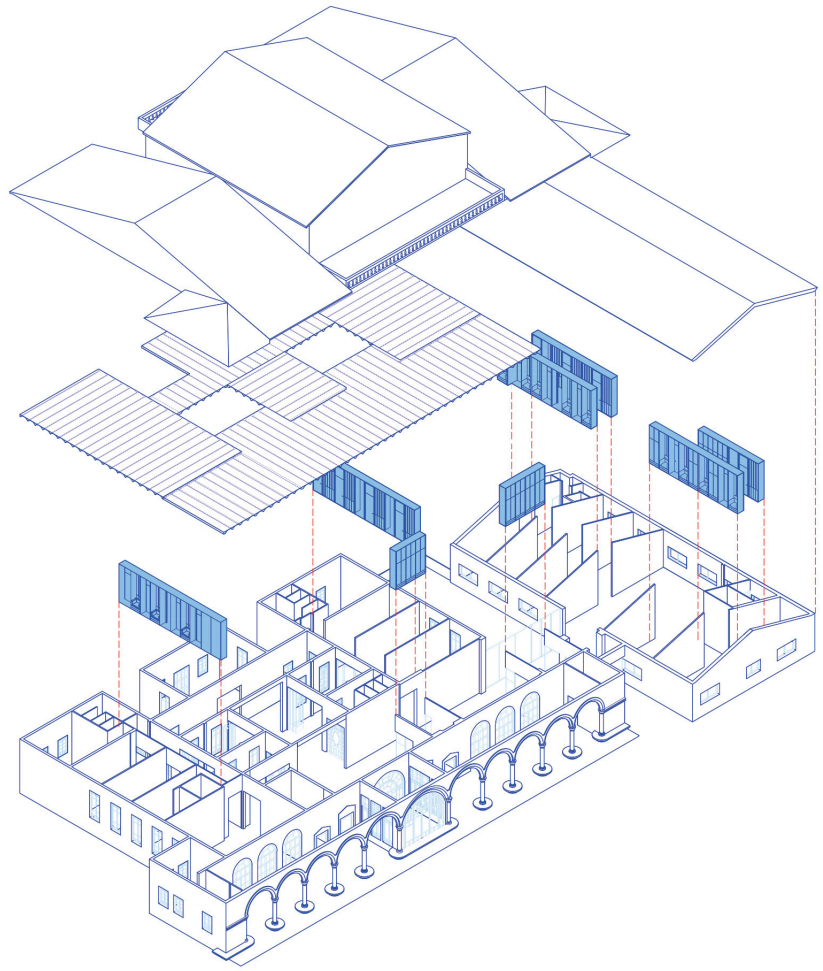
It aims to carry out a functional reflection on the volumes of intimate spaces, living spaces, reception areas and workshops, as well as how they relate to each other through the process of designing flats.

Using aesthetic reflection and narrative, the idea of perception is explored in depth, examining how it affects the patient and creates a distance between society and the patient. It investigates the need for aligning oneself, or for a “translator” to decrypt a perception, and specifically a visual perception. What we see and intuit. A window to existing realities.

The project has been developed by working jointly and in a participatory manner with the management, care workers and patients.

IMG 001 – Mireia_Sandoval_1





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