

Pablo Ferreira Navone

Portfolio

2020



My name is Pablo Ferreira Navone. Educated as an architect, my work has always questioned the boundary between design, art and research.

The incapacity of a profession that failed to explain the complexities of the world, pushed me into reconsidering my responsibility as a contemporary creator, producing a trans-scalar and multi-disciplinary body of work that has given me the will to rethink everything that surrounds me.

I present you a wide variety of projects in an effort to show the multiple and broad network of disciplines I feel comfortable working on, with an special emphasis on their theoretical approach.

Pablo Ferreira Navone

Madrid, SPAIN
19/12/1990

T 650 690 214
@ navonegaslini@gmail.com
W pabloferreira.com

Professional Experience

2020 · Institute For Postnatural Studies - Co-Founder

2020 · Turning Into Red Thin Air, Installation, Mayrit Festival, Madrid

2019 · Exhalación, Scenic direction, Julia de Castro, Teatros El Canal

2019 · Errata, Collective Design exhibit for New York Design Week

2019 · Takk Architecture, Assistance

2018 · Keniable, Design and construction of an orphanage in Molo, Kenia

2018 · LOBE, Lovisual - Product design festival in Logroño, Spain

2018 · Soynard, una piedra, y todo por la ventana. Land-design Installation

2018 · Deshechos, Collective exhibit, Espacio Barbecho, Madrid

2018 · La Cosa Gallery - Renovation and Curatorial

2017 · Colectivo La Cosa - Co-Founder

2017 · Porras-Guadiana Arquitectos, Madrid, España

2015 · CIEDC Shenzhen Branch, Shenzhen, China

2013 · Murtinho + Raby arquitectos, Santiago de Chile, Chile

Education

2015 · MICROHABITABLES Seminar - Matadero + Serpentine Gallery + INLAND

2019 · Seminar on Afternature and production on contemporary art - Gabriel Alonso

2017 · M.Arch - Universidad Europea de Madrid, Madrid, Spain

2015 · Rhinoceros advanced 3D Modeling course - Metropa, Madrid, Spain

2012 - 2013 · Andres Bello Univerity, Santiago de Chile, Chile

Competitions

2019 · Participant - Competition for the 2020 Venice Bienale Spanish Pavillion Curatorship

2017 · Winner - Plaza de España Renovation within Porras-Guadiana Studio

2016 · Participant - Central Park summer Pavillion - Arquideas

2015 · Honorific Mention - Pulpit Rock - Archmedium international competition

2013 · Nominee - CAP National architecture competition, Chile

Press

2020 · NEO2 - Institute For Postnatural Studies

2020 · DOMUS and PIN-UP - Mayrit Festival

2020 · EL PAIS - Mayrit Festival

2020 · DISEÑO INTERIOR and NEO2 - Mayrit Festival

2019 · ARQUITECTURA, Revista COAM, (PAU)blados - Colectivo La Cosa

2019 · AN INTERIOR - Errata, Books do clutter a room

2019 · FRAME MAGAZINE - Errata, Books do clutter a room

2019 · VEIN MAGAZINE - Errata, Books do clutter a room

2019 · WALLPAPER - Errata, Books do clutter a room

2019 · I-D VICE MAGAZINE - Errata, Books do clutter a room

2019 · PIN-UP - Errata, Books do clutter a room

2019 · NEO2 - Errata, Books do clutter a room

2019 · T MAGAZINE - Entrvista, Madrid Design Festival

2018 · ELLE ITALIA - Madrid Design Festival Must see

2018 · T MAGAZINE - Colectivo La Cosa

2018 · ROOM Magazine - Soynard, una piedra, y todo por la ventana

2018 · MADRID DESIGN FESTIVAL - Colectivo La Cosa

2018 · ROOM Magazine - Vida y muerte en el N° 16

Academic

2019 · Desing and construction Workshop for the Escuela Superior de Diseño de Madrid

“Institute For Postnatural Studies”

Co-Authorship
Co-founder, Head of Workshops
and Materialization

Apr. 2020

Co-founders: //

Location: Madrid
Context: Independent project
Photo Credit: Elisa Celda

The Institute for Postnatural Studies is a centre for artistic experimentation from which to explore and problematize the postnatural as a framework for contemporary creation.

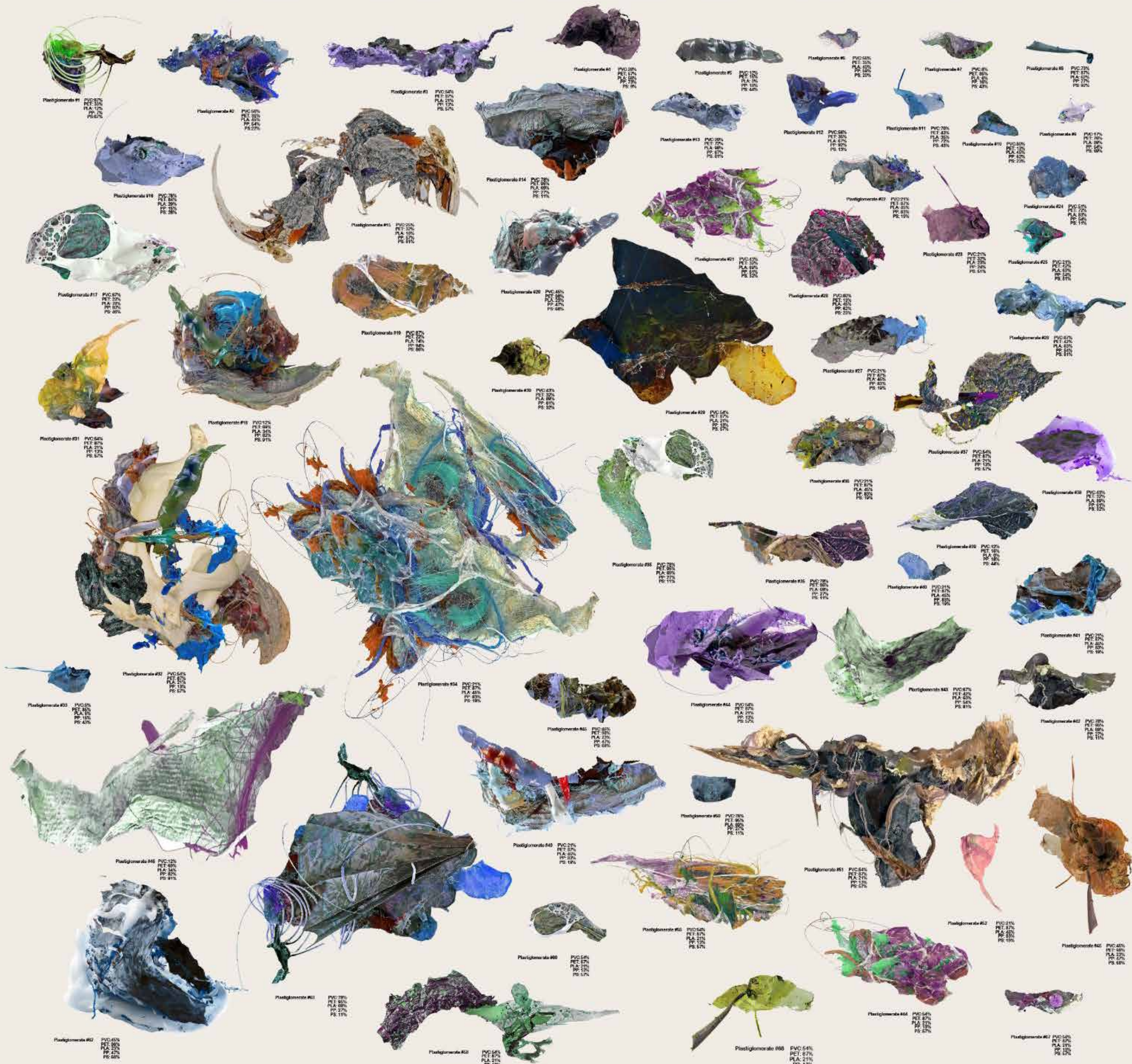
It is a platform for critical thinking, a network that brings together artists and researchers concerned about the issues of the global ecological crisis through experimental formats, sharing and producing open knowledge.

The institute is structured around a physical space where workshops, conferences and exhibitions take place, as well as the production of theoretical material. The Institute also hosts two artistic production residences of writing and creation, as well as seminars, and different events like concerts and performances.

We also engage on conversation with other agencies and thinkers, such as Forensic Architecture, whom we live streamed a dialogue with through our YouTube channel.

At the moment, I am overseeing all the projects related with the materialization of theory into a body of work, as well as promoting and shaping the format of workshops, combining theoretical approaches to nature and specific contexts, and a responsibility on the way we produce art and design.

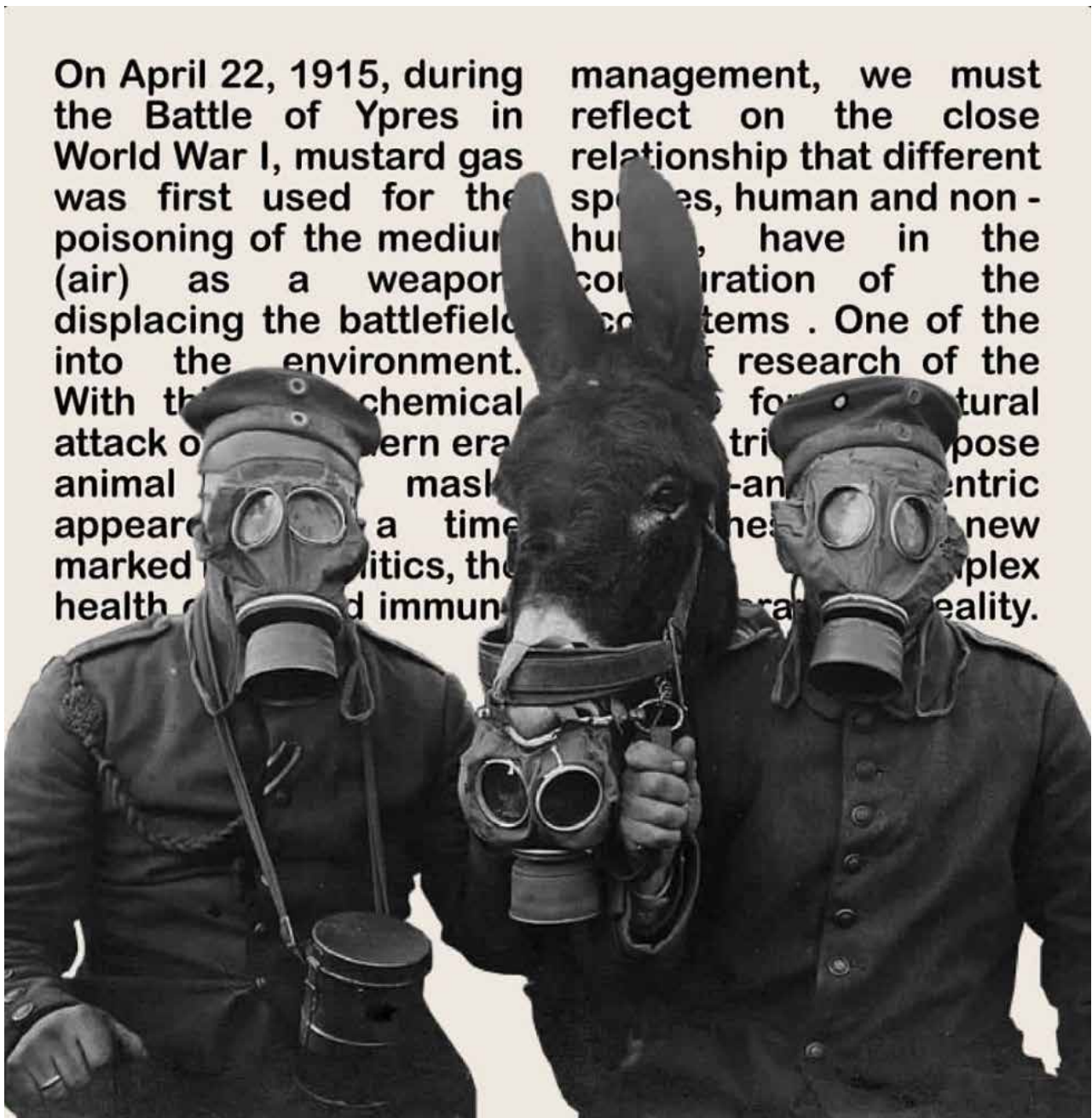
PLASTICS OF THE MEDITERRANEAN



more on instituteforpostnaturalstudies.org



Plastics of the Mediterranean
Concerto for Plants



<https://instituteforpostnaturalstudies.org/>

What is POSTNATURAL?

The theoretical framework of the Institute will deal with the relationship between contemporary artistic practices and the necessary revision of the concept of nature. The idea of a romanticized nature as a background scenario or neutral framework where human activity takes place is no longer valid, and must be replaced by a broader and more complex reflection. The natural environment can be read only as a resource that is managed, nor one that imposes the circumstances to which we must adapt, but as one of the main cultural constructions of modernity. Thus, the Institute for Postnatural Studies will revolve around the concept of Postnature, understanding it as a political subject and place in conflict, and will function as a debate platform from which to investigate, deepen, communicate and discuss new approaches to artistic practice through the political ecology, post-natural aesthetics, and the creation of new ethics that contribute to the definitive dissolution of the nature-culture binomial.

List of animals displaying homosexual behavior

Baboon	Anglerfish	Side-blotched liz	Creeping water bug
Bison	Blackstripe topminnow	Common ameiva	Cutworm
Brown bear	Bluegill sunfish	Common garter snake	Digger bee
Brown rat	Char	Cuban green anole	Dragonfly spp.
Cavy	Grayling	Desert grassland	Eastern ichneumon
Caribou	European bitterling	Desert tortoise	Eucalyptus borer
Cat (domestic)	Green swordtail	Fence lizard	Field cricket
Cattle (domestic)	Guiana leafhopper	Five-lined skink	Flour beetle
Chimpanzee	Houting whiting	Must day gecko	Fruit fly
Common dolphin	Jewel chameleon	Parasitic snake	Glasswing butterfly
Marmoset	Least sand lizard	Porcupine	Hypoponera opacior ant
Dog	Mouthbrooding fish	Scaly-tail lizard	Grape berry moth
Elephant	Saltwater crocodile	Sierran giant anole	Grape borer
Fox	Scorpion	Spiny-tailed lizard	Green lacewing
Giraffe	Shrew	Large-headed anole	Hen flea
Goat	Beaver	Mourning gecko	House fly
Horse (domestic)	Blue whale	Red-tailed skink	Ichneumon wasp sp.
Human	Brook stickleback	Blue lizard	Japanese scarab beetle
Koala	Bluegill	Common lizard	Larch bud moth
Lion	Chihuahua	Common lizard	Large milkweed bug
Orca	Common garter snake	Common lizard	Large white
Panda	Common garter snake	Common lizard	Long-legged fly
Raccoon	Cuban green anole	Common lizard	Mazarine blue
Barn owl	Desert grassland	Common lizard	Mexican white (butterfly)
Chicken	Desert tortoise	Common lizard	Orange-spotted lizard sp.
Common gull	Fence lizard	Common lizard	Parasitic locust
Emu	Five-lined skink	Common lizard	Monarch butterfly
House sparrow	Gold dust day gecko	Common lizard	Narrow-winged damselfly
Kestrel	Gopher snake	Common lizard	Parsnip leaf miner
King penguin	Green anole	Common lizard	Pomace fly
Mallard	Inagua curlytail lizard	Common lizard	Queen butterfly
Ostrich	Jamaican giant anole	Common lizard	Red ant sp.
Raven	Laredo lizard	Common lizard	Red flour beetle
Rock dove	Largehead anole	Common lizard	Reindeer warble fly
Seagull	Mourning gecko	Common lizard	Rose chafer
Swan	Plateau lizard	Common lizard	Rove beetle spp.
Turkey	Red rattlesnake	Common lizard	Scarab beetle
Amazon molly	Red-tailed skink	Common lizard	Screwworm fly

“NATURE IS HEALING” THE ULTIMATE DYSTOPIA

Streaming on the Institute for Postnatural Studies's Youtube channel

Together with
Toni Navarro and Catia Faria
Friday 05/06 at 19:00 (CET+2)

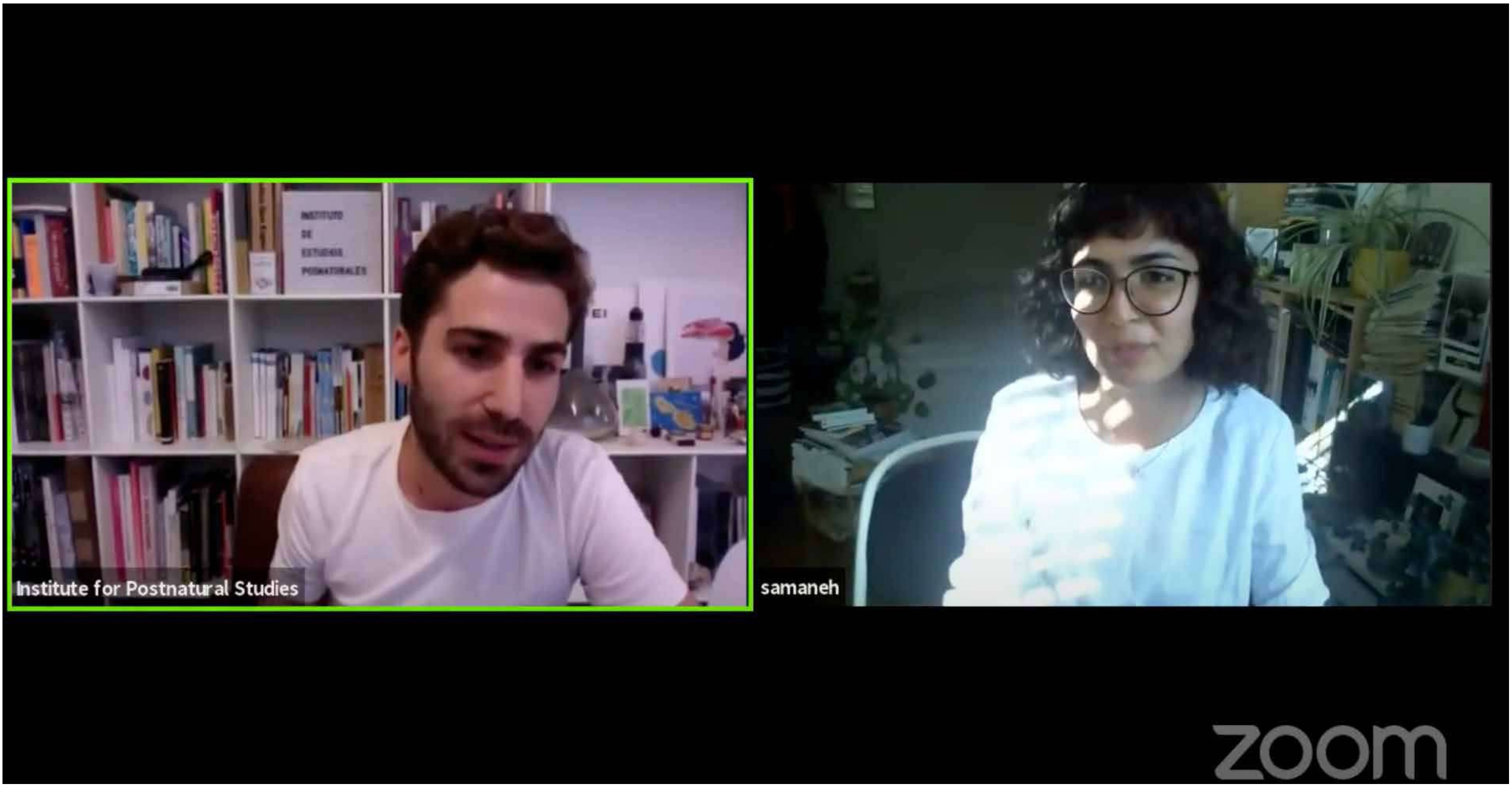
Trinitite, also known as atomsite or “Alamogordo glass”, is the glassy residue left on the desert floor after the plutonium-based Trinity nuclear bomb test on July 16, 1945, near Alamogordo, New Mexico. The glass is primarily composed of arkosic sand composed of quartz grains and feldspar that was melted by the atomic blast. It is usually a light green, although color can vary. It is mildly radioactive but safe to handle. In the late 1940s and early 1950s, samples were gathered and sold to mineral collectors as a novelty.

PIMOA CTHULHU

residencia

Sephanoides Sephaniodes, It will be an experimental written research that will be based on fable's narrative as a backdrop for self-indulgent melancholy and bohemian acts but as a constellation of symbols and interlaced perceptual words. In this study, I will propose an imaginary “ghostly ecology” as a realm where time, space, cycles, dimensions overlap. It is either spectral, artificial or real. Inspired in the concept of Ornithomimism I will build narratives around the idea of pollination as communication among flora and birds –or many other entangled elements in a phantasmagorical dimension. El proyecto se desarrollará durante el programa de residencia Pimoa Sephaniodes. Sephanoides es una obra escrita experimentalmente que se basa en estructuras narrativas de ficción como fondo para moralejas y juegos perceptuales entrelazados. El proyecto se desarrollará en torno a una ecología fantasmal como un dominio

Different lines of work the institute is working currently



Institute for Postnatural Studies

samaneh

zoom



Conversation with Forensic Architecture

“Far Away From Anywhere Else”

Assistance

Conceptualization, visualization
and Production

Feb. 2020

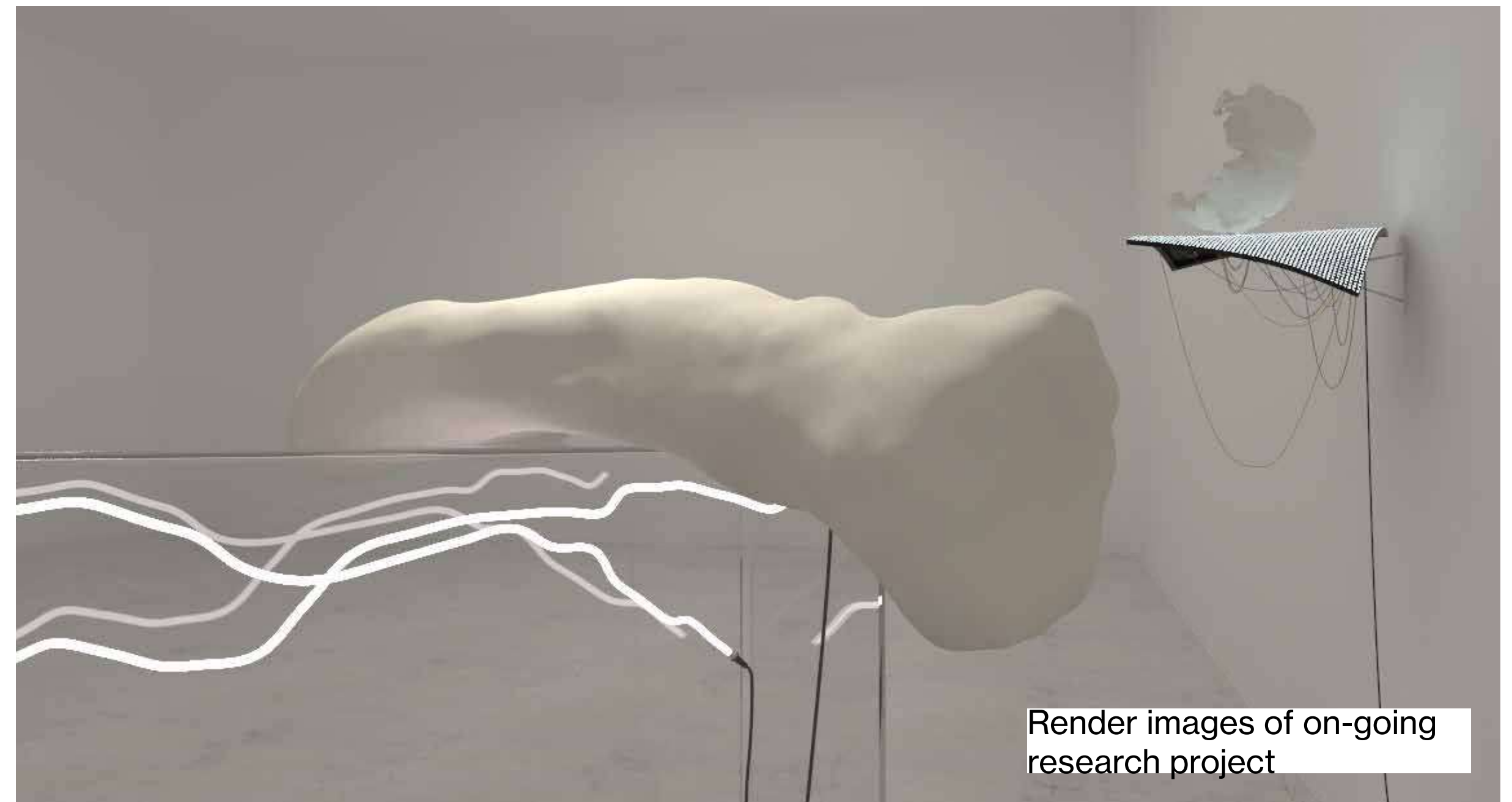
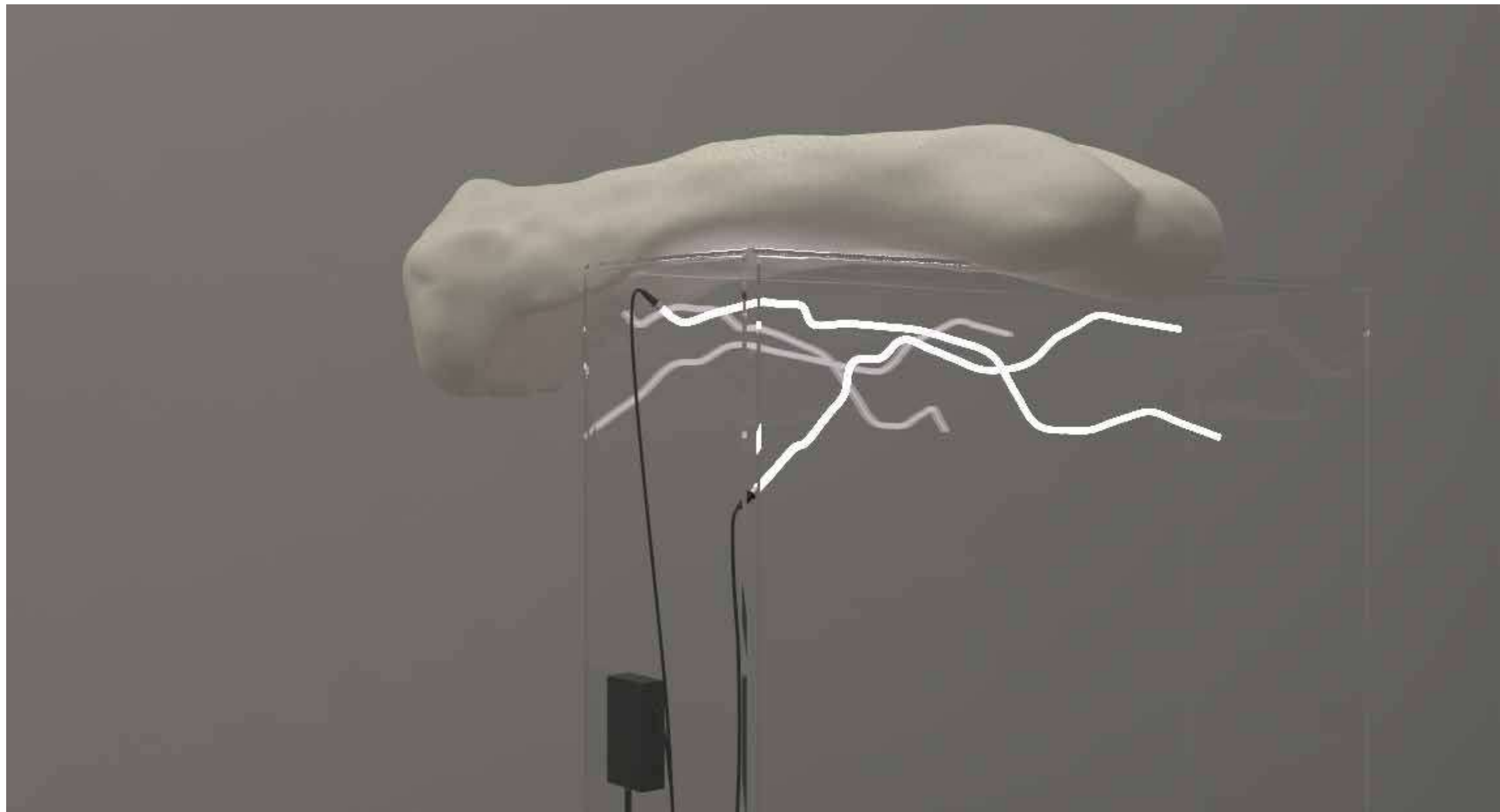
“The project aligns art and archeology with the intention of hacking conventional museology, of playfully speculating with the museums of the future and, most importantly, of pointing out the reality of the Museum as the creator of narratives based on assumptions and power speeches.

The exhibition is presented as a science museum in which the line between truth and fiction is so subtle that it fades. Its presentation as a museum of science is traditional: it will be divided into areas dedicated to Paleontology, Geology, Terrariums, Archive, Botany and a loan section. In each of these sections, hybrid pieces between technology and nature will be exhibited, pieces that rely on legitimate theories while projecting into a universe of speculation. The works shown are fantastic, in the same way that sometimes the pieces that the non-expert visitor finds in the museum of natural sciences seem unreal”

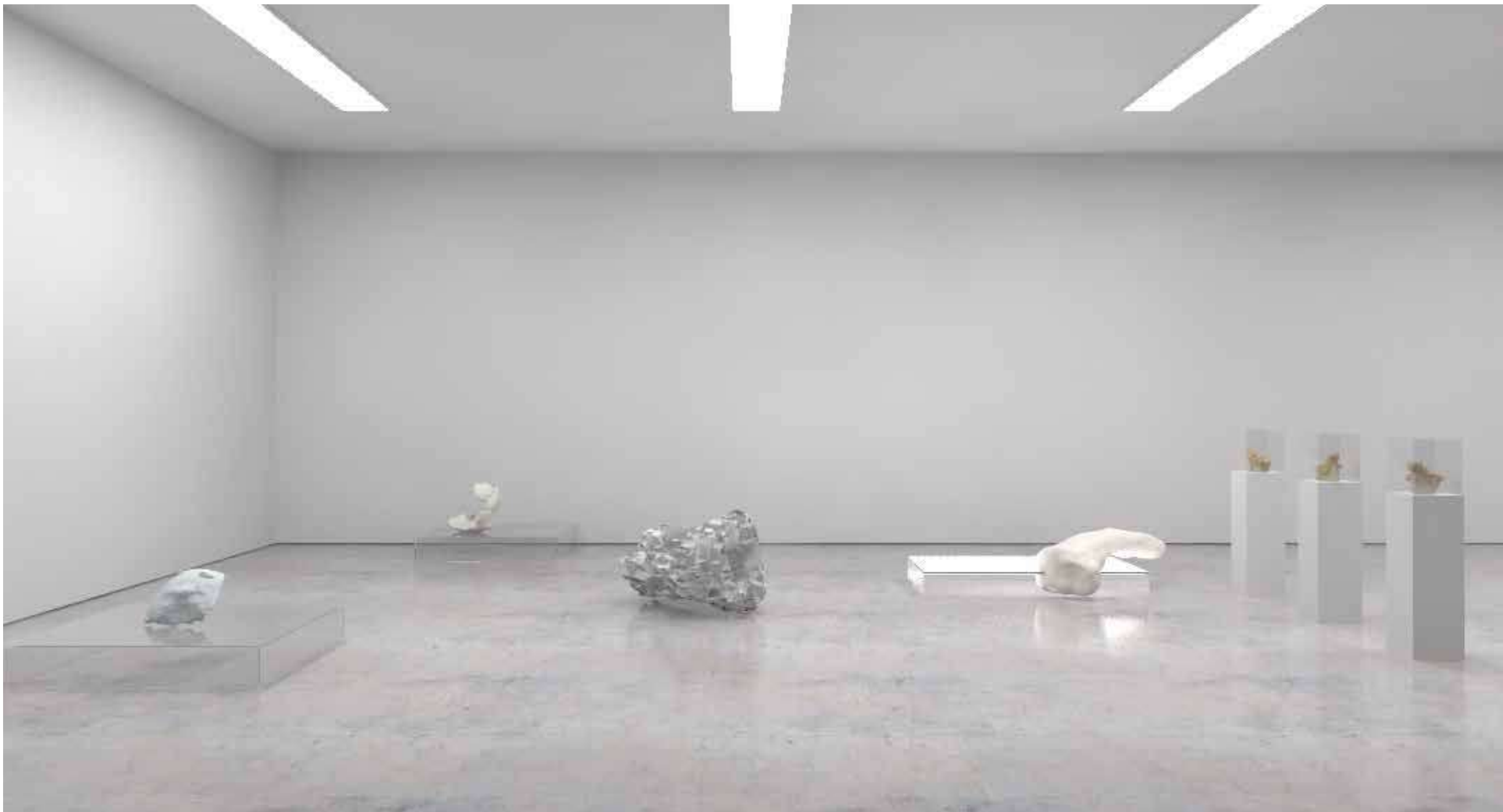
Gabriel Alonso

Artist: Gabriel Alonso

Location: Madrid
Context: Independent Research Project
Photo Credit: Gabriel Alonso



Render images of on-going research project



Render images of on-going research project

“Veiled Oil The Antropo-Sublime”

Authorship
Research and installation

Oct.2019 - Mar.2020

This research project could be introduced as a search or an itinerary. A journey presenting the artist’s work as if it was the journey of a contemporary explorer.

The Antropo-Sublime consists of the search for a new aesthetic typology capable of encoding the complexity of reality through an image, being “Veiled Oil” the case study focused on the red skies that appeared in Jambi, Indonesia, result of the palm oil industry’s arsons.

The realization of this project will be carried out through three stages or pieces. An immersive installation, the journey of an oil palm and the documentation as a log or traveler’s notebook, of the migration of a palm.

Location: Indonesia - Spain
Context: Independent Research
Photo Credit: Digital Collage

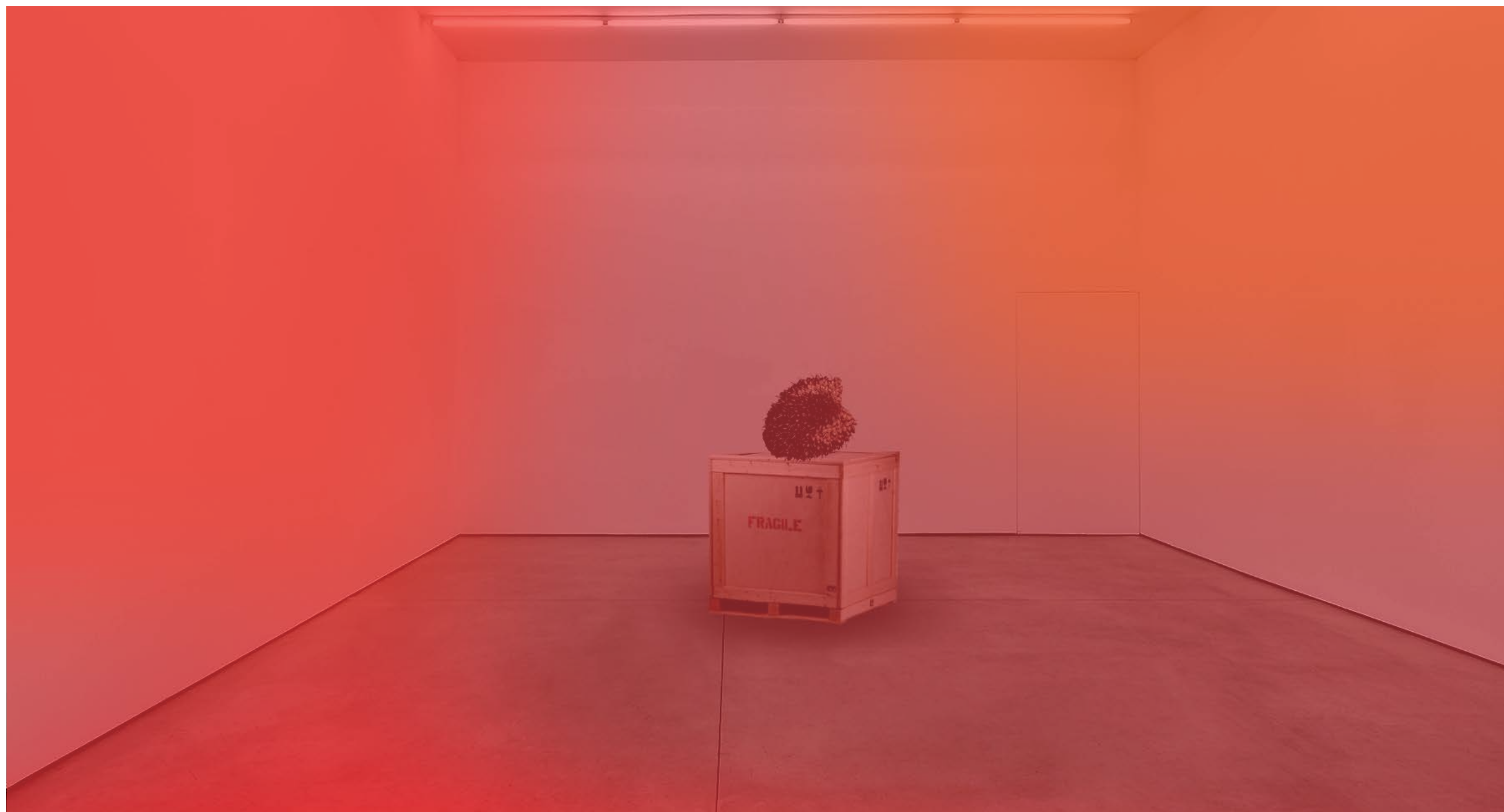


Photo collage showing possible outcomes of the project

“Magazine Rack”

Authorship Design and Production

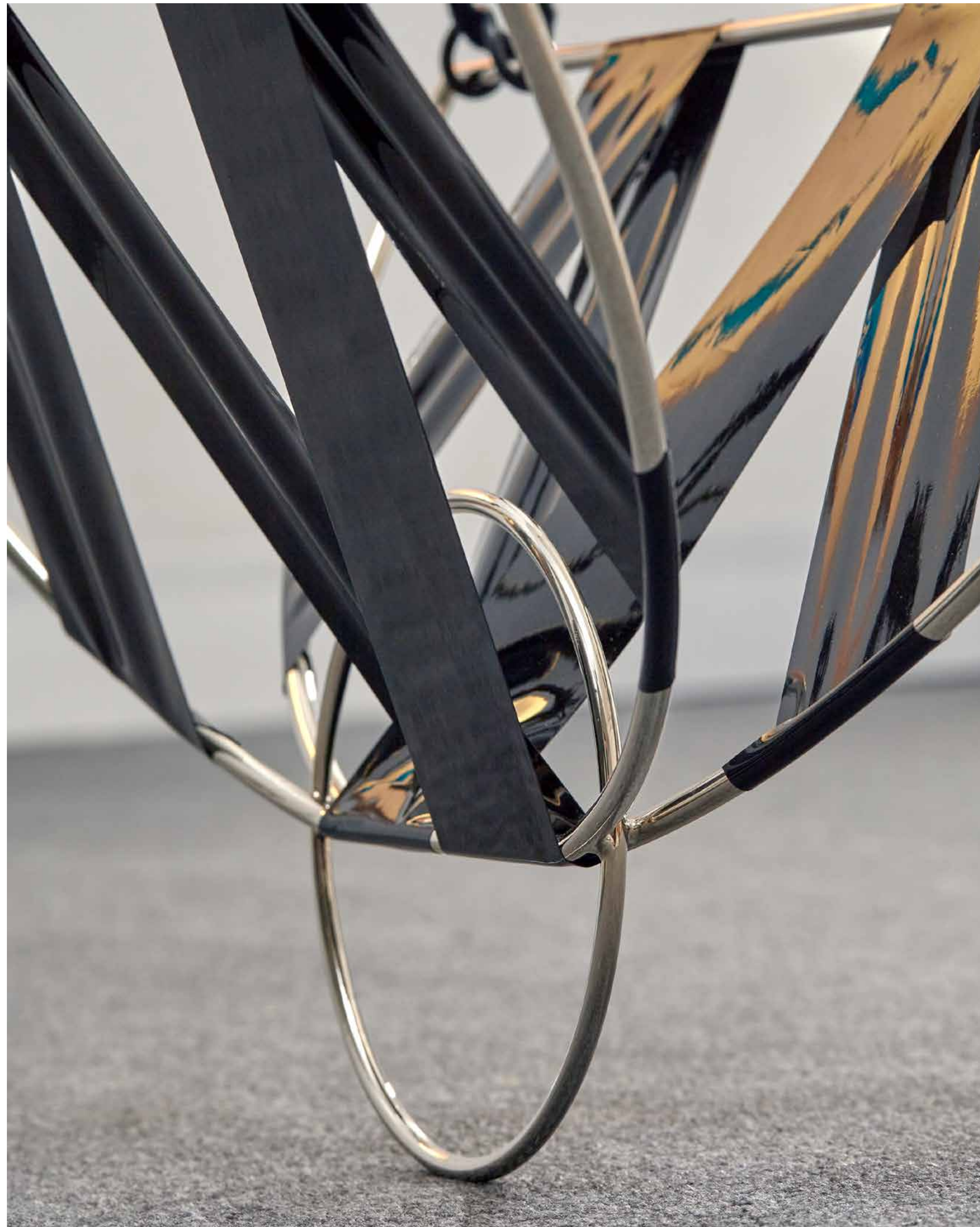
May. 2019

This piece was designed for the exhibition “Errata, Do Books Clutter A Room?” hosted at MAST Book Store in New York, during the New York Design Week 2019

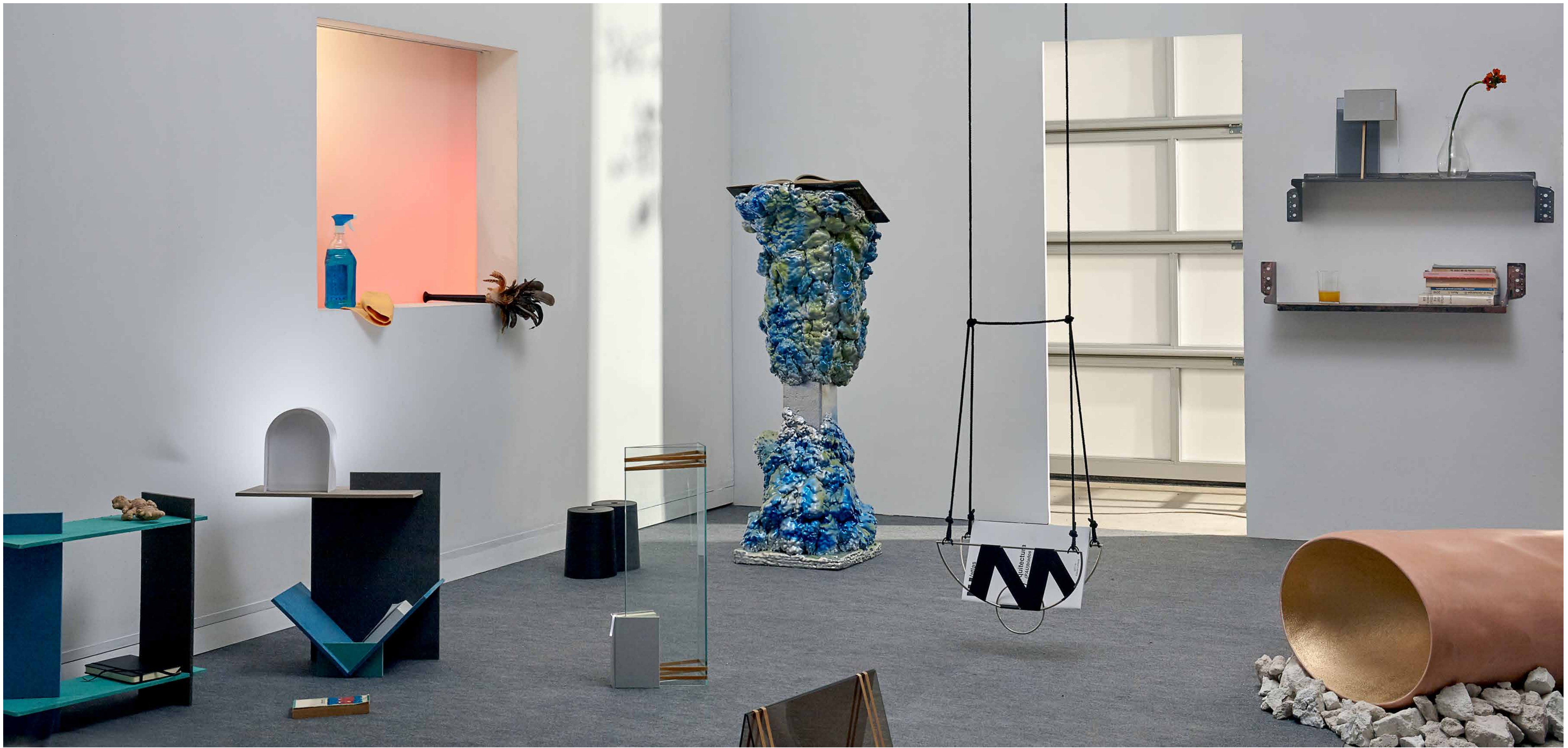
“Magazine Rack” confronts the eternal and misleading fetish, we, designers and artists have towards books and magazines. As if they were bought for lust-sight pleasures, some books find eternal joy away from our greasy hands, squeezing under thin layers of dust, not serving other purpose than the mere ownership, possession, and desire.

A subtle and classy structural frame is finished with a mix of textures and materials, ranging all sort of sexual toys. For the frame has been carefully ensambled by one of the best brass welders in Madrid, the rest of the materials were bought at different sex shops, and plumbing stores. The magazine rack oscilates, and waves in-between the duality between lust and affection, through geometry, materials, and equilibrium.

Location: New York
Context: Collective exhibit, NYDW
Photo Credit: Geray Mena



Product set pictures
Credit: Geray Mena



Picture set by Geray Mena

“Turning Into Red Thin Air”

Co-Authorship Design and Fabrication

Feb. 2020

Hephaestus’s ax in Zeus’s skull is Athena’s caesarean section. St. Thomas’s fingers on the wounds of Jesus are the faith of Christians.

All these stories have one point in common: the metamorphosis (like Ovid’s), a physical but above all psychological transformation. A phenomenon that, although done, lives perpetually on the object and manifests itself as a spell on the viewer.

For the occasion of the Mayrit Design Festival, Andrés Izquierdo and I conceived his studio as an space of transformation. A metamorphosis that would take place within the very walls. And so we covered the whole room with 2500 gold leafs, and introduced half a ton of dirt and rocks.

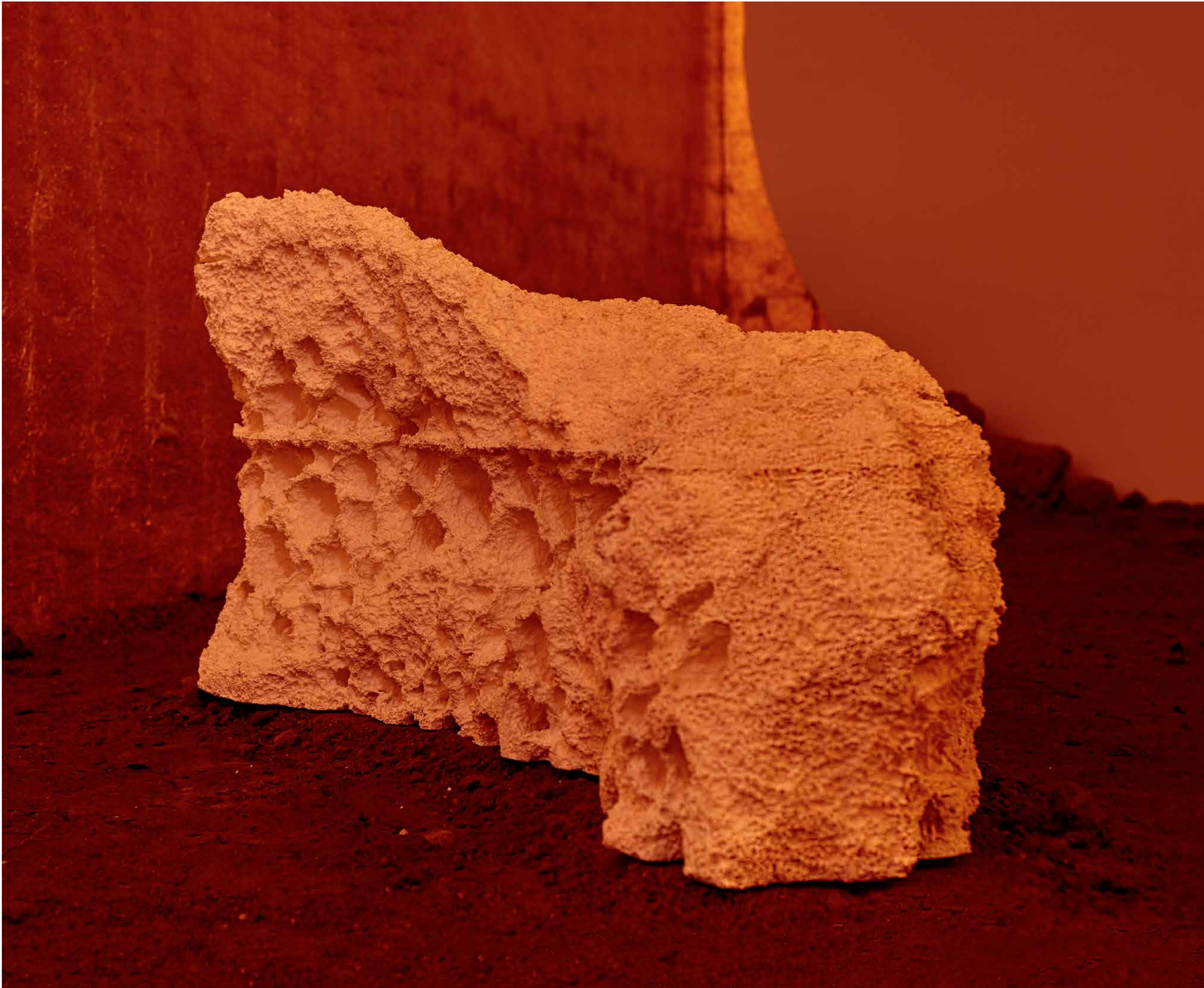
The space exerted the very last days of the voluntary confinement an unknown being went through on his search of meaning. Humidity and fatuous light offered an space of meditation, in which each person would slowly connect and reflect on the space, making of it its own.

Co-authorship: Andrés Izquierdo

Location: Madrid
Context: Mayrit Design Festival
Photo Credit: Geray Mena



Interior of the Installation
Credit: Geray Mena



Interior of the Installation
Credit: Geray Mena

“Soynard, una piedra y todo por la ventana”

Co-Authorship Design, Construction and Curatorship

Feb. 2018

Co-authors: Álvaro Ferreira Navone
Andrés Izquierdo

Location: Madrid
Context: Madrid Design Festival
Photo Credit: Álvaro Ferreira

One year later after our first project as Colectivo La Cosa took place, and following our line of work, we were really excited to participate in the second edition of the Madrid Design Festival.

The house was demolished, but the plot where it once stood, offered us the perfect scenario to get back to work. For this occasion, and one year later, we engaged into a deeper reformulation on both our practices and how they are usually exhibited. So we organized and curated three design-art shows during the days of the festival.

We intervened the space in a land art manner, following anthropological measures to transform the installation into a useful design object. The rings worked as two benches and a table. And we would not show the final product of the artists, but the way they worked using the materials and the resources inside the plot.

During two weekends, Soynard offered the possibility of sticking around and calmly looking at the artist’s process of production, while also escaping from the rigid notion of showcasing just the final product inside a perfectly shaped white box.



Frontal view of installation



Details of benches and table

“The Furthest Shore”

Assistance Concept development and Fabrication

Jun. 2020

When we look at an archeological site, we can only speculate on what is that soft part that has disappeared. Bones are that last remain of history on top of which we have to imagine what else was there.

Inspired by the drawings some kids made when trying to structure the inside of imaginary beings, this sculpture project evaluates on the fragile relation existing between what is unreal and what is speculative. How far apart are the speculative truths being showcased inside museum’s cabinets, and the imagination of a kid?

This project consists of set of 5 sculptures ranging 5 different steps between that imagination of a kid, and that speculation of institutions and museums. A material approach to stating the fragility between those non-absolute truths.

The project was exhibited in the park Casa de Campo de Madrid, within the colective exhibition Eden, commisioned by Casa Antillón.

Artist: Gabriel Alonso

Location: Madrid
Context: Eden Exhibition - Casa Antillón
Photo Credit: Gabriel Alonso



Details of stage design during exhibition

“Chelsea Boy’s Cradle”

Authorship Research

Mar. 2020

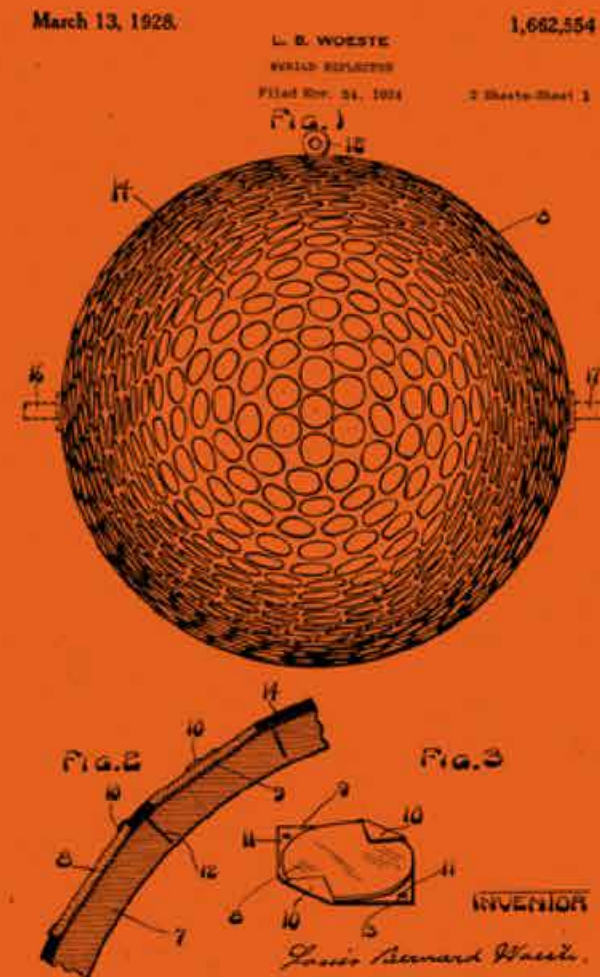
The spaces for the production of subjectivities are the new scenario in which subject and object dialogue through the performativity of identity. Devices must be understood both by their material dimension and by the meaning they obtain in a specific context. These spaces must be understood as transmedia scenarios that blur the boundaries between reality and fiction, identity and performance, or between actor and visitor. In order to generate new hypotheses about identity and space, this research is based on the work of thinkers such as Judith Butler, Bryony Roberts, or Pol Esteve, among others.

The research is based on a case study located between the 80s and 90s in the Chelsea neighborhood of Manhattan. The detection of four devices loaded with political meaning, identifies four of the spaces where the production of the identity “Chelsea Boy” took place. These spaces have left behind the tectonic and material limits and are defined both by the devices that generate them and by the spatial and temporal context in which they occur.

The “Cradle of the Chelsea Boy” proposes to enunciate and study a new spatial typology defined by the ability to produce new subjectivities.

Location: New York
Context: Independent Research
Photo Credit: Álvaro Ferreira Navone

Pablo Ferreira Navone



LA CUNA DEL CHELSEA BOY

Nuevos espacios de producción de identidad performativa.

VI Convocatoria Beca de Investigación en Nueva York 2020

Fundación Arquía Real Academia de Bellas Artes de San Fernando

política, en el momento en el que se enumeran y se visibilizan como estrategias de empoderamiento productivo.

La arquitectura se concibe como la tecnificación de un espacio-tiempo mediante toda una serie de dispositivos, acciones y objetos. Y en esta tecnificación, toman parte tanto los dispositivos, como los sujetos que interactúan con estos dispositivos. Durante este proceso por el cual se re-configura la arquitectura, los espacios arquitectónicos empiezan a rela-



cionarse y a nutrirse de otro tipo de escenarios, propios de la cultura de los media. Se diluye la separación entre las esferas de lo público y lo doméstico, lo real y lo ficticio. Ya no tenemos la pantalla del televisor dentro de casa, sino que también tenemos las cámaras. El espacio generado por dispositivos de poder se podría concebir como un espacio de producción o de interpretación de una serie de roles o subjetividades.

(3) La identidad performativa

Con este enfoque final sobre la naturaleza y funcionamiento de los espacios arquitectónicos creados por los dispositivos, paso a detallar el último punto del marco teórico de mi investigación. En él, pongo de manifiesto la posibilidad que esta nueva arquitectura tiene para crear nuevas subjetividades. Concibe este nuevo espacio como una plataforma trans-media en la que se intercalan y se relacionan elementos que parecen sacados de un plato de televisión, y que en su momento último, moldea y perfila una serie de identidades performativas.

El concepto "genero performativo", presentado por primera vez por Judith Butler en su libro "Gender Trouble" (1990) presenta el género como una construcción social. Atribuye esta construcción al compendio de una serie de rituales que conforman las ideas predispuestas por la sociedad sobre cómo cumplir con

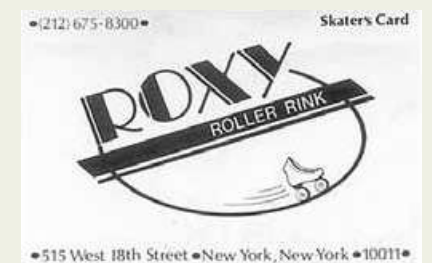
12

HIPÓTESIS

Entramos en la década de los 80.

Unos años en los que la vida nocturna y el ocio de la minoría Queer de Manhattan habían sido mellados por el síndrome de la inmunodeficiencia adquirida. El grueso de su población, afincado hasta el momento en el barrio de West Village, empieza a desplazarse hacia la otra orilla de la isla. Los muelles de Chelsea, uno de los lugares más frecuentados por este colectivo, ofrecía privacidad, oscuridad y secretismo entre las construcciones derruidas. Con un espíritu renovado y la intención de volver a empezar, los bares, discotecas y cafeterías empiezan a poblar la zona, sin acercarse todavía al boom que este mismo sector experimentó en la década de los 60. Entre la multitud de tabernas, luces tenues y tapizados oscuros, llama mi atención la apertura de 4 locales.

En 1980, Uncle Charlie's se convierte en el primer video-bar gay de Manhattan. En su interior, las pantallas ofrecían para una nueva generación el último canal por cable del momento, la Music Television o MTV. En 1985, Gene DiNino compra la discoteca The Roxy, ubicada una calle más arriba. Su pista de patinaje se convertiría en el escenario de una de las mejores fiestas gay de baile de Manhattan, Roxy Saturdays.



10 años más tarde de la apertura de Uncle Charlie's, con una sociedad y una red de locales de ocio ya muy asentados, Brian Landeche y Harry Bartel intentan imaginarse cómo podrían ofrecer a este colectivo, la posibilidad de salir de fiesta cualquier día de la semana, sin sentirse sucios, o poco sanos. Pensando en el efecto que tiene la ducha de un gimnasio, deciden instalar por primera vez en la historia una cabina de ducha translúcida, donde los clientes de la discoteca, podrían ver cuerpos definidos y desvestidos bajo el continuo correr del agua de sus alcachofas.

4

una normatividad de género. En esta nueva definición de género, especifica que su propia construcción varía con el tiempo, raza, o clase social, y que es esto mismo lo que reafirma la imposibilidad de separar género, de las intersecciones culturales que lo originan y perpetúan.

En cuanto a la idea de "performatividad", esta nueva rearticulación de género se presenta solicitante de una acción para convertirse en algo real. Esa acción es la representación, interpretación, o "performación" de dicho género. Esta interpretación se lleva a cabo por medio de la repetición mecánica de los rituales fruto de las construcciones sociales, y es lo que poco a poco, va constituyendo el género propio de cada persona.

Por lo tanto, siendo el género una construcción social que se forma a través de la repetición de una serie de rituales, este se entiende como algo atribuible, y no pre-existente. Es "algo" que no existe a priori en las personas, y por ende, se va formando con el paso del tiempo y por medio de acciones o performatividad de género. La teoría de Butler da lugar a cuestionar el impacto de la arquitectura en la formación de la identidad performativa. Los espacios pensados desde la política de la arquitectura, pueden entenderse como los lugares donde se practica esta performatividad, llegando incluso a producir unas subjetividades propias.

Siguiendo en la línea de la performatividad y la arquitectura, es imprescindible mencionar el trabajo de Bryony Roberts. La profesora que imparte clases en la Universidad de Columbia, Nueva York, lleva años trabajando en la elaboración y práctica del concepto de la performance como un medio para reinterpretar la historia.

Su trabajo expone cómo la performance puede servir como medio para localizar la atención sobre el cuerpo, desde el punto de vista social y político. En sus proyectos, tanto escritos como físicos, recurre a la experimentación en la manera de definir los espacios o la arquitectura. De esta manera, el sujeto, y su performance, ayudan a crear nuevas definiciones políticas y sociales de unos espacios normalizados por la sociedad.

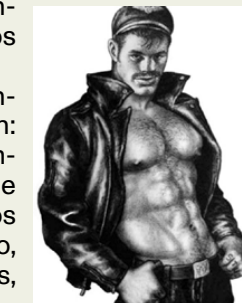
Según explica Andrés Jaque en una conversación con que mantuvieron en la Universidad de Columbia, el trabajo de Roberts concibe y entiende que la arquitectura no el contenedor de la sociedad, sino que es la sociedad en sí. La arquitectura es una composición compuesta por diferentes actores que se visibilizan a través de la performance y la interpretación de sus papeles. Los

Marco teórico

13

(1997) El último de estos locales, G-Lounge, revoluciona sin saberlo, la manera en la que se relacionan su público gay y el resto de la sociedad. A ambos lados de su puerta de acceso, dos modestos ventanales destaparon el interior de sus entrañas a los vecinos. Por primera vez un bar gay mostraba sin pudor lo que ocurría de sus puertas para dentro. Esta ventana tuvo un doble efecto, transformando a los clientes del bar en actores, pero también a los vecinos en espectadores.

La apertura de estos locales introduce dos conceptos clave para mi proyecto de investigación: Dispositivos que, ubicados en un espacio y tiempo determinados, se cargan de valor a través de construcciones socio-culturales. Y unos sujetos que una vez entran en un espacio determinado, comienzan a interpretar nuevas subjetividades, o identidades performativas.



Los televisores de Uncle Charlie's, la pista de patinaje de The Roxy, la ducha de Splash y las ventanas de G Lounge son dispositivos que ubicados en este contexto, están cargados de valor, y son capaces de generar un espacio muy determinado. En este espacio, que escapa más allá de los límites tectónicos y tradicionales de la arquitectura, dialogan objeto y sujeto. Se empiezan a formar en cada uno de estos espacios, unas identidades performativas, adquirida y practicada por su clientela, que se conocería colectivamente como *Chelsea Boy*.

Esta nueva subjetividad, formada por una performatividad colectiva en un contexto específico, es el caso de estudio que utilizo en mi investigación para explicar mi tesis: La cuna del *Chelsea Boy*, Nuevos espacios de producción de identidad performativa.

Hasta el momento, nos hemos servido de algunos conceptos, como los dispositivos de poder de Michael Foucault, o el simulacro de Jean Baudrillard para comprender y profundizar en nuestro entendimiento de los objetos y la realidad que nos rodea. Félix Guattari y Gilles Deleuze nos han introducido a los términos de territorio y territorialización o la colonización de los espacios. Pero llegamos a un momento en el que sujeto y objeto dialogan de maneras que antes no habíamos sido

Hipótesis

5

Details of documented research

“The Garden For Romantic Crossovers”

Assistance

Production Assistance

Jun. 2019

Assistance for TAKK architecture on the production of “The garden for romantic crossovers” and technical assistance and design on their architecture project commissioned for the FITUR 2020 Turism Fair of Madrid.

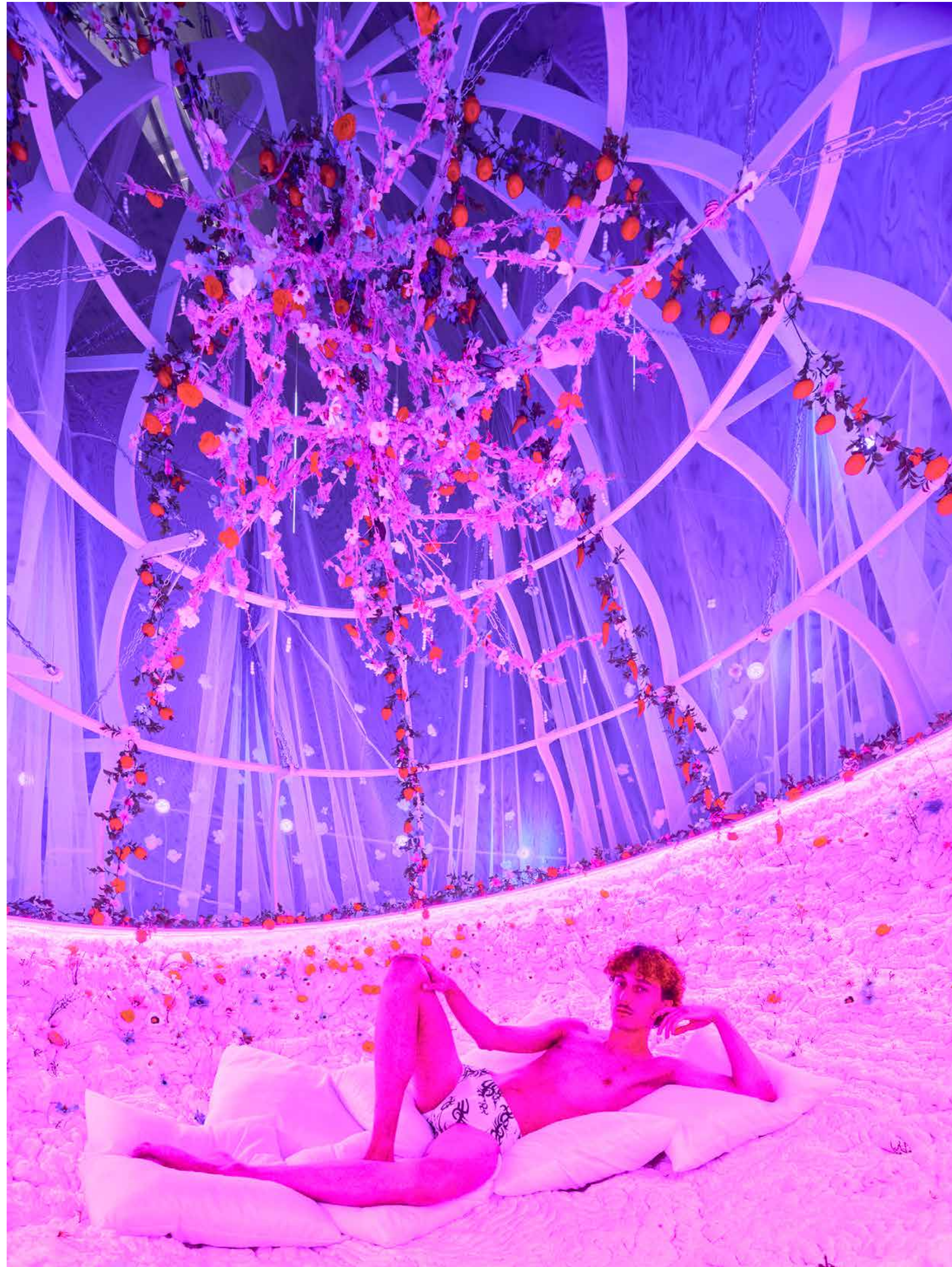
Matadero Madrid commissioned Takk architecture to contribute with a proposal to renovate the harsh and scrapped concrete yard of their installations as a side exhibition for the itinerary show Eco-visionarios.

“The garden for romantic crossovers” is a non-anthropocentric co-habitation infrastructural garden prototype made of a lightweight canopy structure above the streets of Matadero that will give shadow to the aphrodisiac and aromatic vegetation that will inhabit the garden creating a cozy microclimate in order to facilitate the relationships between humans and other species.

During the same time, I contributed with the technical development of their architecture project for the FITUR 2020 Madrid Pavilion. An impressive ambiguous project diluting open and closed spaces by using the mirriad reflection of virtual images and traditionally inspired construction elements.

Artist: TAKK Architecture

Location: Madrid
Context: Ecovisionarios, Matadero
Photo Credit: José Hevia



Images of installation
Credit: Jasé Hevia



Images of installation
Credit: Jasé Hevia

“Exhalación”

Assistance

Stage Direction

Oct. 2019

After an incessant decade of creation and reinvention of the traditional music style of cuplé, and always being accompanied by her partner Miguel Rodrigáñez, Julia de Castro decides to give a last concert playing De La Purissima. A last concert in which Julia assumes the work of conductor and performance director, in order to elaborate and stage the both the death of this facet, and the resurrection of a new one.

This project consists of the direction and coordination of the stage space, and the spatial design and organization of all the characters and agents involved in the concert. The production had a total of 90 actors going through the scene.

Artist: De La Purissima
(Julia de Castro)

Location: Madrid
Context: 37th Madrid Autumn Festival
Photo Credit: -



Pictures taken during the concert

“Colectivo La Cosa”

Co-Authorship Design, Construction and Curatorship

Feb-Jul. 2017

Co-authors: Álvaro Ferreira Navone
Andrés Izquierdo

Location: Madrid
Context: Independent project
Photo Credit: Álvaro Ferreira

By the year 2017, my twin brother Álvaro Ferreira was a graphic designer aiming to become a conceptual artist. My colleague Andrés Izquierdo was a product designer with a special sensibility for materials. And I was an architect with a special focus on theoretical approaches both to design and urban studies.

When Andres gave us a call February of that year, and offered us the idea of renovating an abandoned house he got his hands into, Colectivo La Cosa was created. Clustering graphic design, product design and architecture, our professions were only the beginning of our careers, as we were all trying to break the undefined boundaries of our education.

And so we got our hands into the project, and for a time of 2 months and a total budget of 500 €, we carried out the full restoration of a 105 year old house, that was going to be demolished by July of that same year.

The idea was to create and offer an independent place for artist and designers who were pushing the boundaries of their profession to showcase their work.

The space of the house was understood as a product to be designed, the walls became the alternative matter to be sculpted, and the neighborhood shaped the identity of our project accordingly to both the history that was and the one that never happened.

During the last 5 months of life, we curated 6 exhibitions, ranging art, design, architecture, a concert, a fashion show and an editorial launching.



Renovation and transformation into exhibit space



Second renovation.
Spatial sculpture



Second renovation.
Spatial sculpture

“Holobiont”

Co-Authorship Architecture and curatorial competition

Nov. 2019

Co-authors: Gabriel Alonso
Havi Navarro

Location: Venice, Italy
Context: Spanish Pavillion Bienalle Competition
Photo Credit: Co-authorship

Proposal for the curatorial competition and exhibition design for the Spanish Pavilion in Venice, during the Venice Biennale of Architecture 2020.

HOLOBIONT explores the idea of coexistence as an emergency from which it is possible to develop spatial experiences that break the anthropocentric tradition of architectural practice, to include other species, other agents, and other scales of relationships in the composition of landscapes and spaces of the immediate future.

“We are a holobiont and we are part of a bigger one.” A holobiont, by definition, is an entity made up of different species, in which a macro-organism is associated with the symbiotic microorganisms that make up its microbiota.

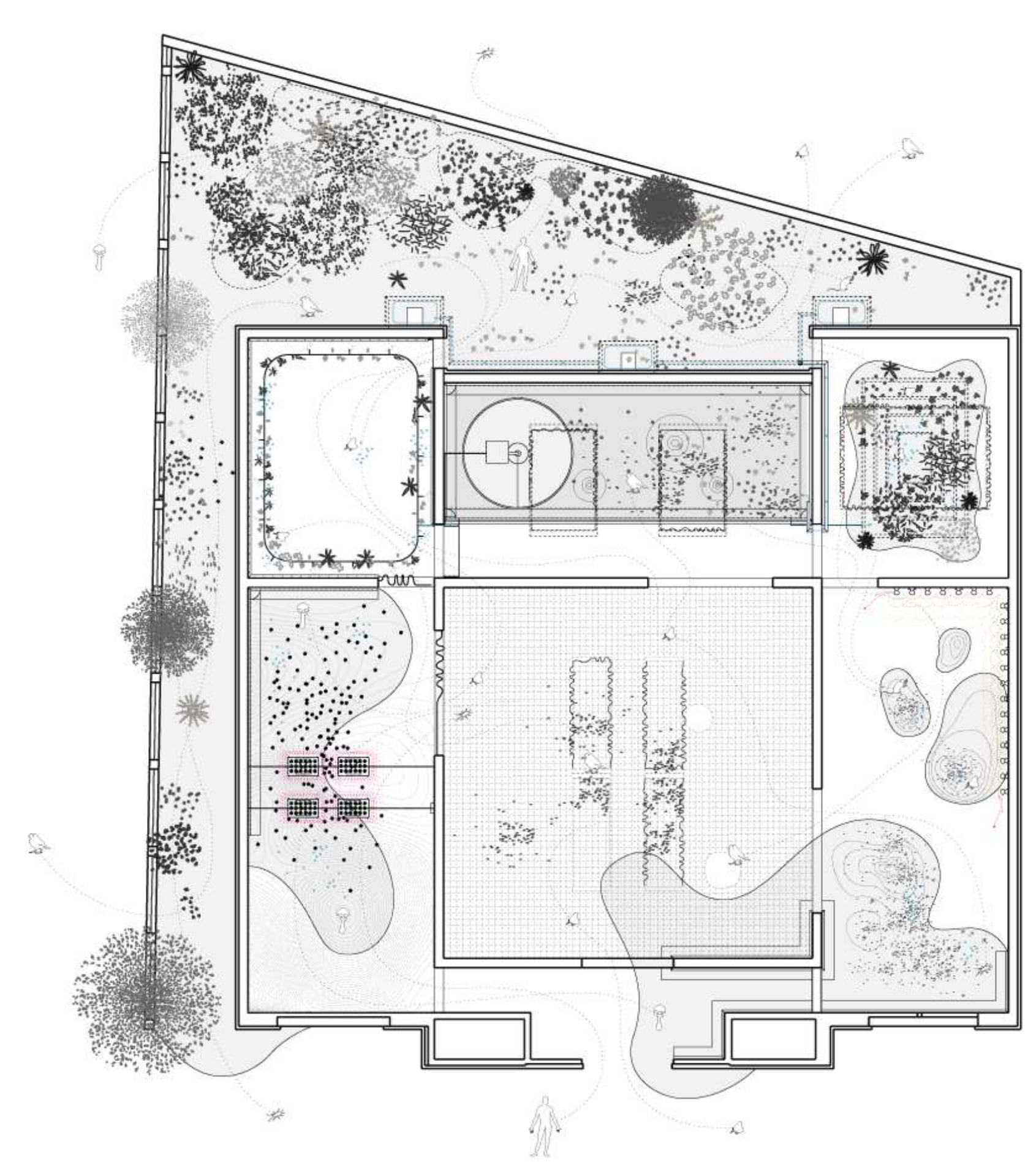
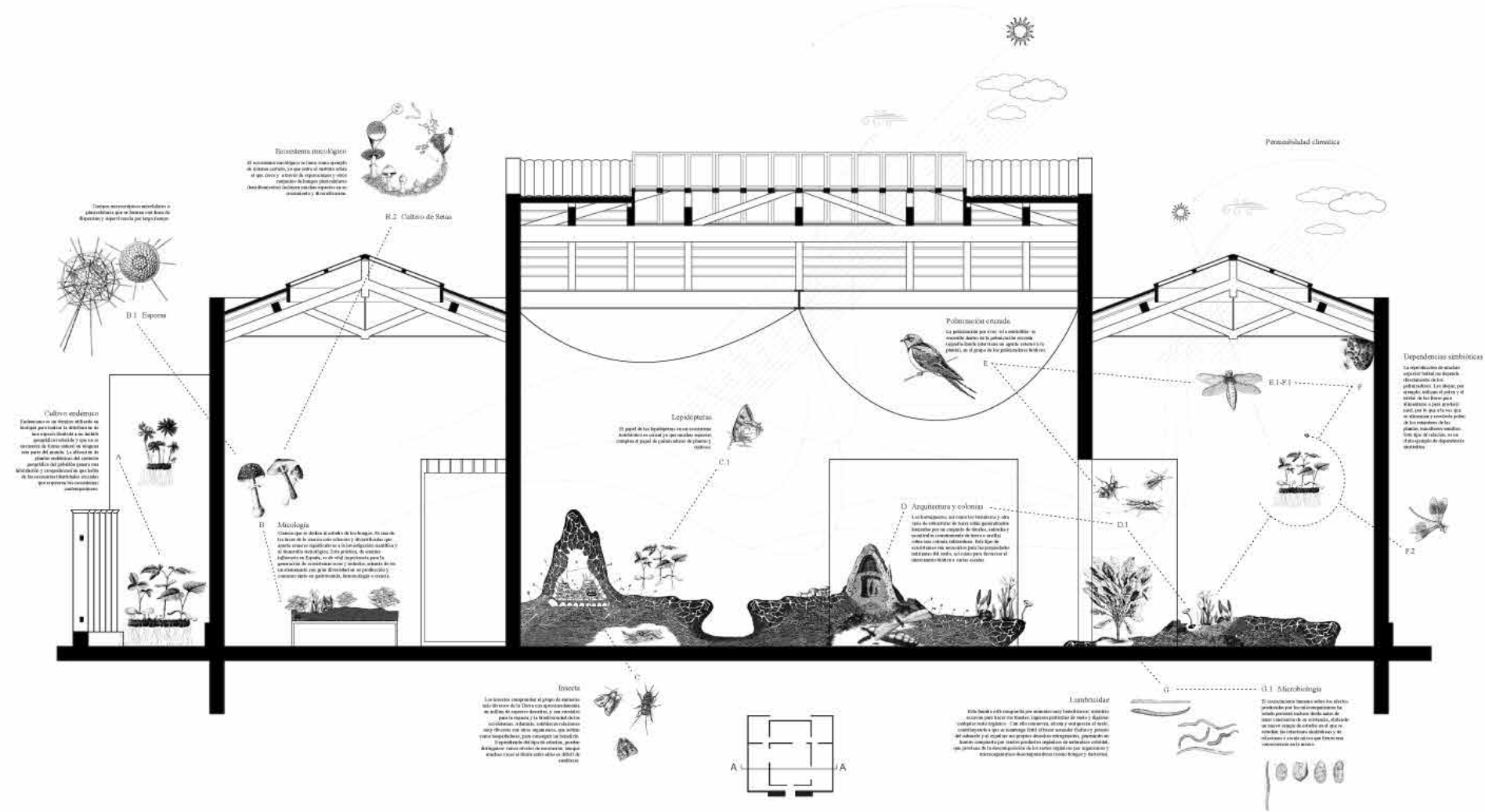
By blurring the boundaries between the human body and other matters, and thinking of it as a hybrid and multiple being, the hierarchical relationships between human, animal, vegetable and mineral categories are destabilized.

The project consisted of a close relation with other professionals such as biologists, ornithologist and psychologist, in order to give place to a multi-species friendly pavilion, that would break with the permeable notion of architecture.

By slightly adjusting different material and temporal aspects of the pavilion, the construction would be transformed into being a container for the widest variety of multispecies relationships.



Interior render image of the Spanish Pavillion in Venice



Drawings and renders produced for the proposal

“Lobe”

Co-Authorship Design and Fabrication

Oct.2018

Co-authors: Andrés Izquierdo

Location: La Rioja, Spain
Context: Lovisual Design Festival
Photo Credit: Nicolás

Conceptualization and fabrication of two lamps, exhibited in the annual design and architecture festival of Lovisual, in La Rioja, Spain

The reality of society is uncovered as the responsibility and consequence of our most strange and voluptuous desires are released. Finding voyeurism will not be but the acceptance of a duality and reciprocity between the desire to look, savor, touch and observe, with the need to sell, buy or consume.

Lobe is the de-virtualization of love, in confusion with desire, and in turn, its most extreme and abstract deformation. A baroque landscape of greasy and morbid fatty ornaments, wrapped by a streak of translucent glances and fatuous glimpses of a scarlet in darkness.

Voyeurism versus Capitalism.

Two equally mundane realities on which to scrutinize their tortuous relationship. Like a silk veil writhing over a rose bush in the wind, the beauty of its situation is only the result of the harshness of its reality. This discourse is materialized around light and domestic objects. Two situations or points of view that give us the possibility to sift and transform the nature of textures, transparencies, viscosities and movements.

Friction, tension or contained energy are some of the parameters on which we work with a series of materials about to fade, twist, or even explode.



Stage photos of Lobe

“Orphanage in Molo, Kenia”

Co-Authorship Design and construction

Jul. 2018

Co-authors: Chazon África
WAO Architecture
Universidad Europea de Madrid

Location: Molo, Kenia
Context: Coopeartion architecture project
Photo Credit: Yago Becerra

I worked in a cooperative architecture project commissioned by the NGO Chazon, that consisted on the design and further construction of a 200 square meters orphanage extension. The concept behind the design, was to entangle local construction with a more contemporary design.

An hexagonal based plan was proposed, creating a big inner multi-functional space that would provide a covered area for the kids to play and do their laundry during the rainy season.

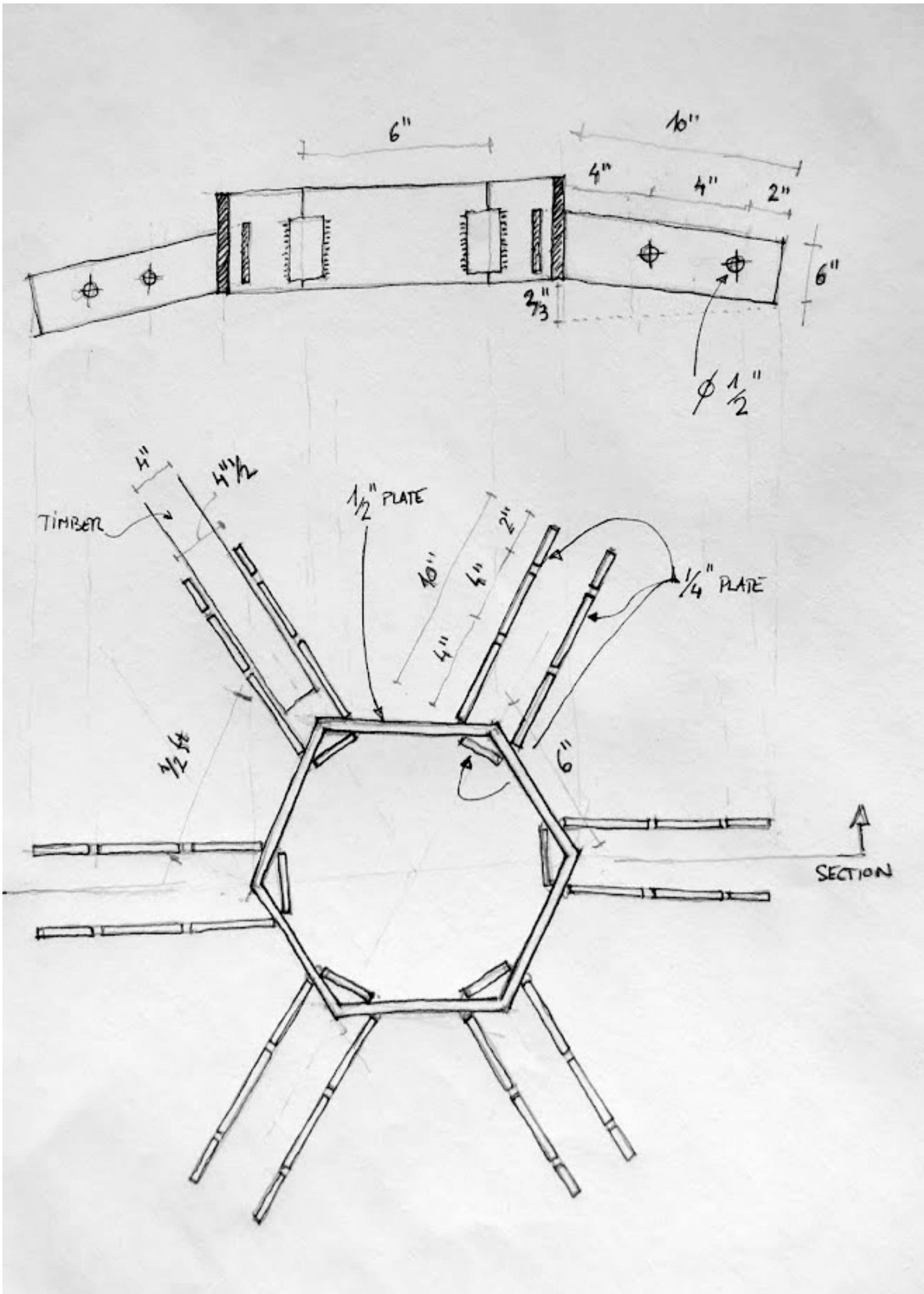
After the design process and all the permits were acquired, I traveled with a team of 2 more architects, and 9 students from the university I graduated from. We enrolled on the main phases of construction of the project, leaving the site right after the steel roofing plates were placed.

When we started construction with local workers, we rapidly understood the hierarchy and relations of cooperation between the local and traditional knowledge, and the design experience we had. We lead the design and construction of the orphanage, as well as worked as labor force not only to the local construction managers, but even to the construction workers. Therefore, a cyclical Chain of commands placed us both at the top of the design, and at the bottom of the construction process, sharing knowledge between all the actors present on the construction.

The orphanage opened its doors a few months after we left. We also received the commission of a new dining area for a school of 400 kids which is currently waiting for funding.



Foundation design <3



Steel plated joint fabrication