



**CHALMERS**

## Infesting Poblenu

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Urban and Architectural Design

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**1**  
framework

conflict structures

Present cities are today experiencing something that is not a new phenomena, but that recently has manifested itself more intensely than in a long time. Large scale manifestations and protests ,such as the arab spring and OWS, are emerging around the world, as results of the economic, political and environmental crisis. These protests and manifestations are emphasizing the conflict of public space through their occupation of urban spaces. New social movements occupying this *stage of democracy* that slowly through present neo-liberal reality, has been diminished to an urban limited space of forced consensus. This project depart from this phenomena of occupation of public space, or what once was, and the notion that conflicts, far from the ruin of democratic public space, is the condition of its existence.<sup>1</sup>

By focusing on Poblenou an old industrial area in Barcelona, where massive conflicts appeared as a result of a series of urban interventions in and around the area, Infecting Poblenou departs from a local scale of conflict but aims to treat them on both a local and a global scale.

1. Rosalyn Deutsche "Evictions"



**mobilisations of resistance - *redevelopment and the neglected locality***

Barcelona has a long history of conflicts and resistance. The development of Barcelona has through history been catalyzed by big events and the adopted strategy of an official image, from the walled gothic city, the bourgeois monumental city to “the tourist city”

On the other side, the city’s has also grown from it’s periphery, the marginalized and the incorporation of it into the city. This has shaped a city with a history of decentralised networks and organisations, from medieval guilds, to a strong working class community and cultural networks.

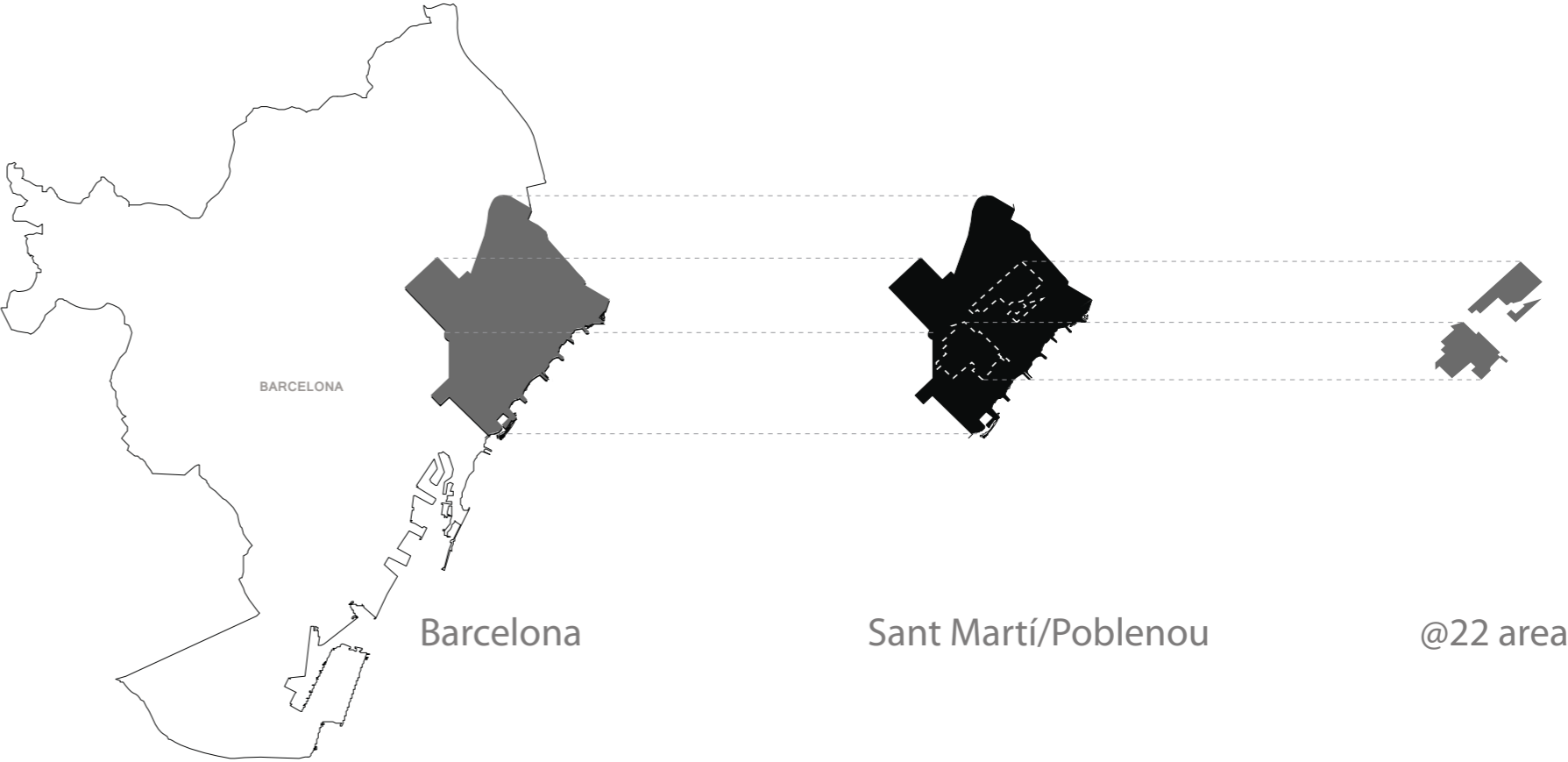
This duality of the city has currently been (and is still) visible through the conflicts between developers/landowners and the local actors in the area of Poblenou.



**poblenou: *duality and redevelopment***

One of the most recently object of conflict in Barcelona is the redevelopment plan @22 with the official aim to transform Poblenou, this area in the Sant Marti district ,into a new central zone of technology and innovation. The site is an old, centrally located, industrial area that during the massive changes the city underwent preparing for the Olympic games and the closure of many old factories and gas works, became available. The location, bordering the Besòs river, was proposed as long ago as 1987 as one of the 'new centres' of future Barcelona. The Urban Planning intervention, @22, is led by the city council through the private-public company of @22bcn, supported by the private sector, real estate sector and business community. The opposition against this redevelopment, questions the massive investments in private and commercial program and advocates community services, spaces for culture and protection of industrial heritage. The opposition has formed several networks of cultural actors such as artist and architects and neighbourhood organizations.

Point of departure is the state of the site and current conflicts. It's local context. The unofficial city.



# 2

research

## research

The research mainly took place in Poblenou, Barcelona during august and september 2011. The research focused on a understanding of both historical and present development in Barcelona as a city and Poblenou as a “barrio”. The research was executed in a theoretical sense, reading books, historical and current maps, articles and web-pages, as well as a physical exploration of the site. Walking the streets, observing and interviewing. The mapping of the site and the definiton of actors is a product of both theses modes of investigation.

*history of duality* - The identification of historical layers revealing important events and phenomena concerning Poblenou/Barcelona through its history.

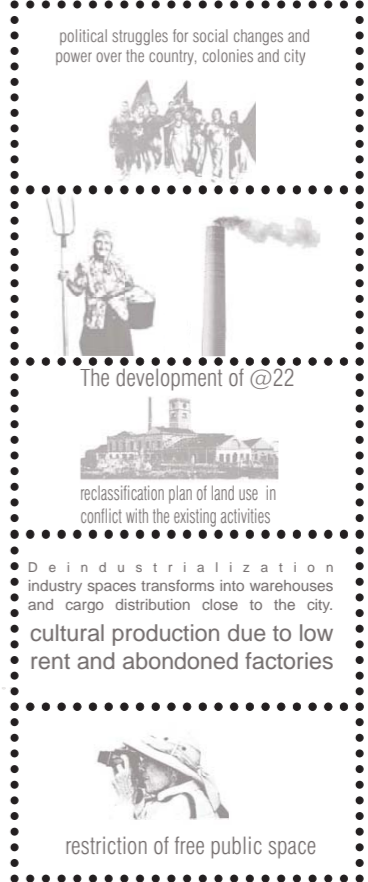
*actors* - The identification of actors in the area and their role in past and present plans and conflicts.

*mapping the site* - The identification of physical and non-physical layers were made. Layers that became the framework of an investigation of borders and accessibility.

## research *history of duality*

The mapping of four parallel histories of Barcelona and Poblenou helped to identify some crucial phenomena that served as a framework for the urban strategy. A strategy that suggests a local focus of development.

Poblenou has throughout history been a place of production. From medieval agriculture to industrial activity and the cultural production that started in the 80's-90's post-industrial era. The current plan of @22 departs from this in its aim to fill the former dirty industrial sites with clean technological and innovative production activities. The aim to renew the productive tradition is logic in that sense but lacks in terms of locality. This has been and is currently the reason to past and present resistance from Poblenou inhabitants and occupants. In times of losing their homes, work and heritage, the current redevelopment of @22 and its global actors triggers the feeling of being overseen. The Area has a history of resistance through large scale mobilisation concerning workers rights and anti facism. The local and Inofficial city is the other side of the official image of Barcelona. How can the perpheric activities survive in Poblenou as the area becomes a part of central Barcelona? Local production challenges the idea of centrality and nourishes the duality of the city.





research *actors*



ACTIVE IN DEBATE  
SILENT IN DEBATE



IDENTIFIED ACTORS

**NEIGHBOURS**  
Intrest in the local Industrial Heritage, social and cultural questions and affordable housing.  
**Needs:** Integration of Industrial Heritage, Workspace, Job opportunities.  
**Contribution:** Established network of a wide range of locals.



**WORKSPACE OCCUPANTS**  
Different creative collectives occupying the old industrial fabric with or without permission. If with, under bad conditions.  
**Needs:** Affordable workingspace, interaction.  
**Contribution:** Established networks within their realm and the attention of media.



**HOUSING OCCUPANTS**  
Disadvantage Groups like undocu-mented immigrants and Romanie families occupying old factories and buildings in decay. Due to their clandestine lifesituation outside the public social network.  
**Needs:** Infrastructure, Public platform, Affordable housing.  
**Contribution:** Sustainable lifestyles of reuse/recycling.



**CITY COUNCIL**  
El Ayuntamiento consisting of politicians and planners. Created the 22@ plan  
**Needs:** Godwill of local and global actors.

**LAND OWNERS**  
Real Estate Companies like Renta Corporations that own most of the land relevant in the @22 plan. Recently in scandal concerning corruption within the political real.  
**Needs:** Growth

**NEW TECHNOLOGY COMPANIES**  
The new companies and activities that comes with the @22 plan. Mostly situated in the office-building lands-capes.

**TOURISTS**  
Not present in the conflicts but often part of one.  
**Needs:** Recreation

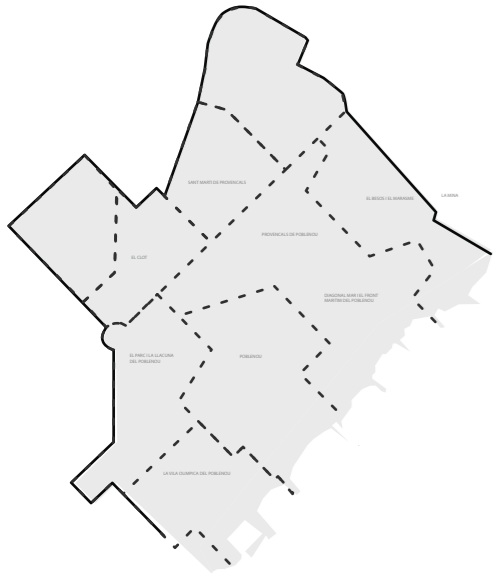
CONFLICTS & NEEDS

*"We want to regain our identity, practicing historical memory, the memory of truth.....The story we haveto write that we suffer and cope with specula-tion, insecurity, lack of housing and repression"* Poblenu.org

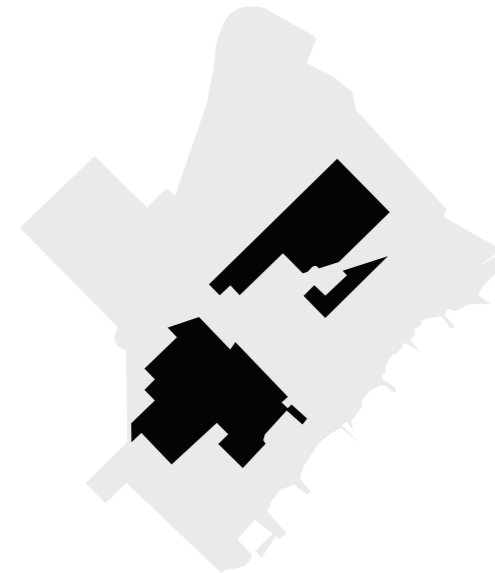
*"More than 200.000 people have left the city since 1986 because they couldn't find an affordable place to live here"* V de Vivenda

*"The company seems to serve as fuel to all political parties.. And the profit seemed to have been split with the parties that made the proposition"* Placido Romero (La Escocesa)

research *mapping of the site (identifying existing layers)*



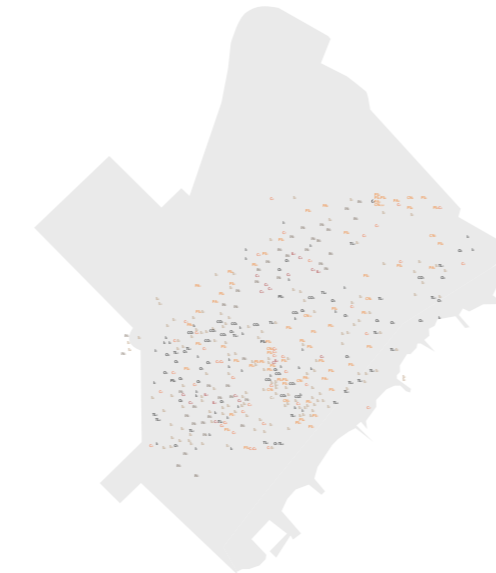
DISTRICTS



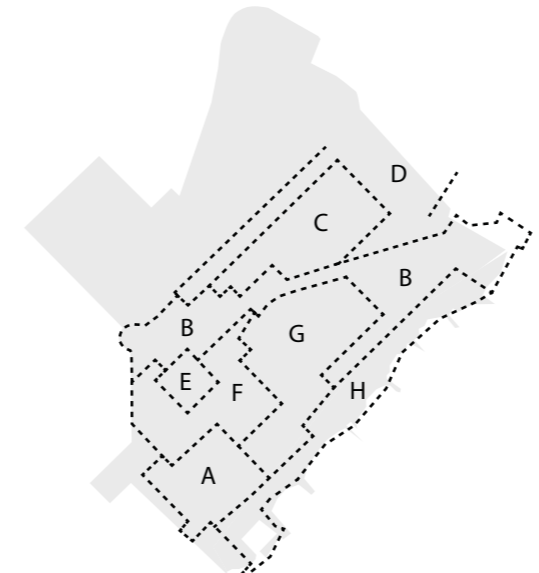
22@ REDEVELOPMENT AREA



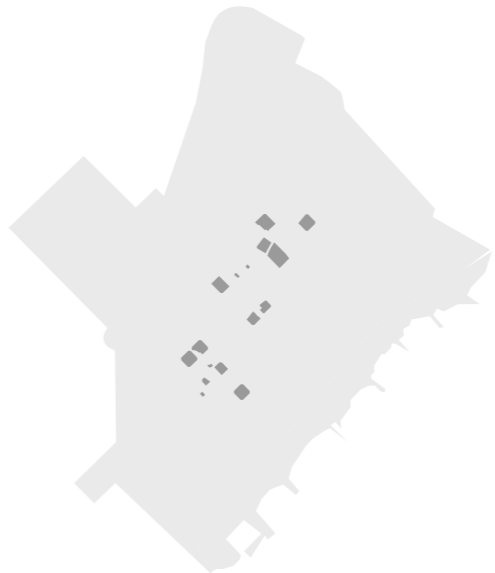
PUBLIC ACCESS



PROGRAMS



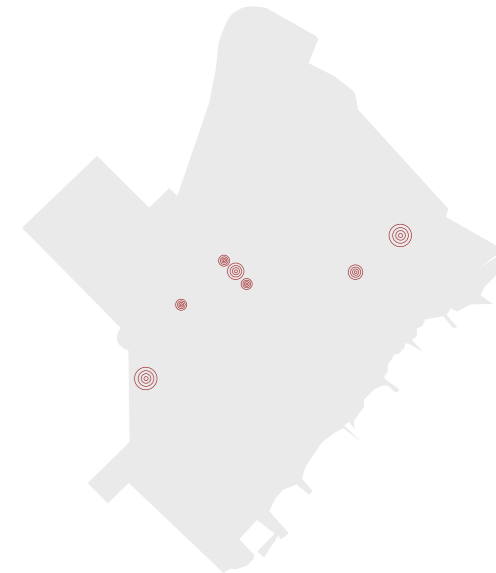
PROGRAMMATIC BORDERS



VACANT SITES



GREEN STRUCTURE



CONFLICT SPOTS

## research *conflictdrawing*

The drawing of conflicts can be seen as a summary of the research. By merging the *historical events and conflicts* with *present conflicts* concerning redevelopment and local actors, then adding conflicts concerning infrastructure and global issues, some conflictual hotspots are identified. The vacant sites discovered in the research, abandoned due to economic crisis, often appear on these hotspots. These abandoned sites (here called *crisis structure*) became the focus on the next level of investigation. Treating them as a new urban layer, constantly in flux. And finding a way for them to be an asset for the whole area.



CURRENT CONFLICT   PAST CONFLICT   INDUSTRIAL HERITAGE   ACCESS TO PUBLIC SPACE   MOBILISATION/NETWORK   OCCUPATION & EVICTIONS



**La Escocesa**  
Old factory mostly owned by Banca Corporation, artist collective with short time contract. Partly claimed Industrial Heritage. But the buildings are in decay. Next to the factory on Carrer Subirà, dead end street there are roman people occupying a storage building.



**Parc del Centre del Poblenou**  
Type of conflict: Past and Present.  
Former aggruy area where citizens created a proposal for park, the city council invites them. Nowed to finally design the park that is open limited hours of day.



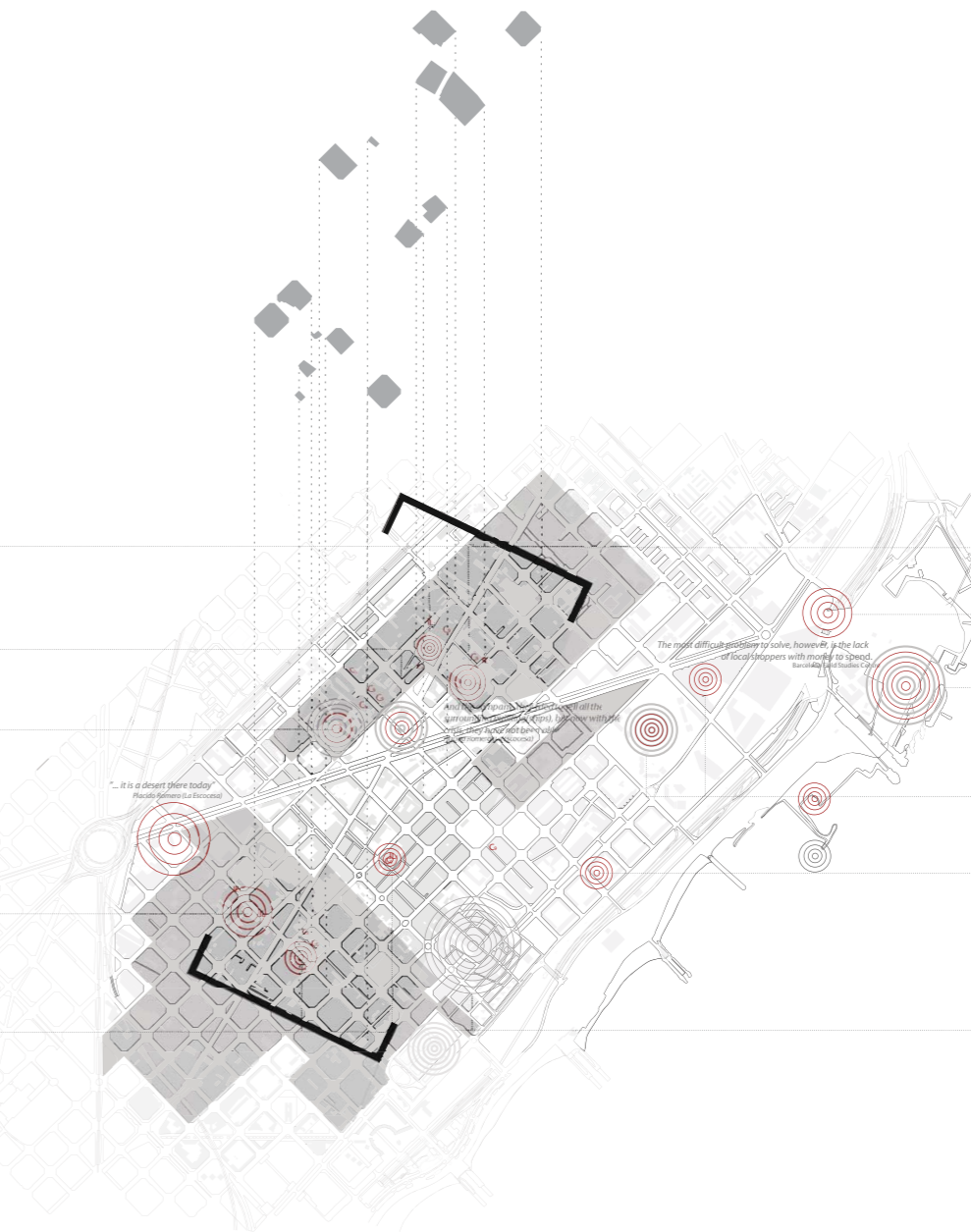
**Can Ricart**  
Type of conflict: Past and Present. With the 922 plan, the nineteenth century industrial complex of Can Ricart became the subject for, and symbol of the conflict created by the 922 plan. Numerous manifestations and protests, use of media for a public debate that intensified during the years of 2004-2006.  
Actors: between City hall and a coalition of neighborhood associations, artist groups, and architects called Salvem Can Ricart (Save Can Ricart) advocating:  
-community services in the face of rampant urban development (220 plans)  
-the need for production space for the culture sector  
-protection of industrial heritage.  
Activity left: Hangar Artist collective



**Evictions**  
A judicial bid for the charges set by the owner of the ship and most likely will be given an order to vacate the warehouse located at 112 Atlàntic Street where live about 70 Africans, who are dedicated to collecting and selling scrap. Poverty in the midst of luxury 22 91



**Informal Workspace**  
Hidden Creative Collectives based in old factory and storage building.



**Old factory in decay**  
Industrial Heritage in danger. Owners have put it to flames 2 times in order to sell it to developers. Illegal occupation of site. Pressure by roman communities and artist collective.

**Social Contrasts**  
Conflict with residents of La Mina will be difficult to suppress in the short term. Diagonal Mar, surrounded by large fences and gates that are locked at night, is effectively a gated community that may encourage social segregation and increase La Mina's social exclusion.

**Forum**  
Past conflict became criticized for, in favor of private business, creating an apolitical image, taking culture as an alibi for urban transformations. Present conflict: The huge event area as a limited public space.

**Diagonal Mar**  
Limited Public Space accused to being designed for suits.

**Expensive housing**  
The 10,000 new apartments being constructed in the vicinity of Diagonal Mar should bring in people with spending power, but the experience of the nearby Olympic village, where apartments have been priced out of the range of many young urban professionals, suggests that the money may be in short supply or may not necessarily be spent locally.

**Workers Strike**  
throughout the industrial history of public now



# 3

question

*We thought the crisis would be a restraint, but we are benefiting from it, because it leads us to collaborations and imaginative solutions.*

Quote by: Veronique Serrafass (La Escocesa)



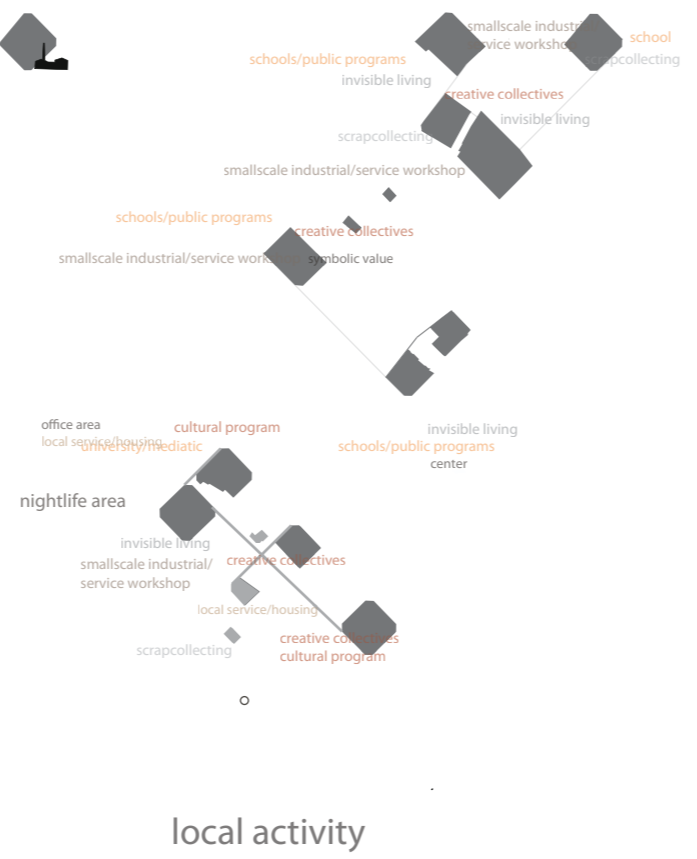
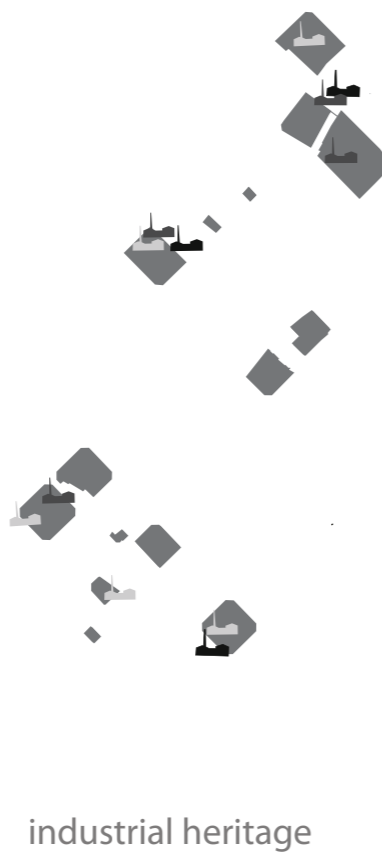
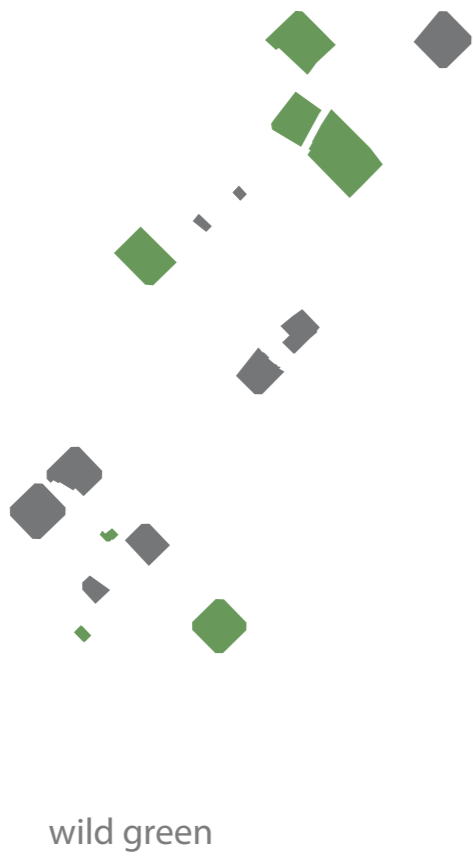
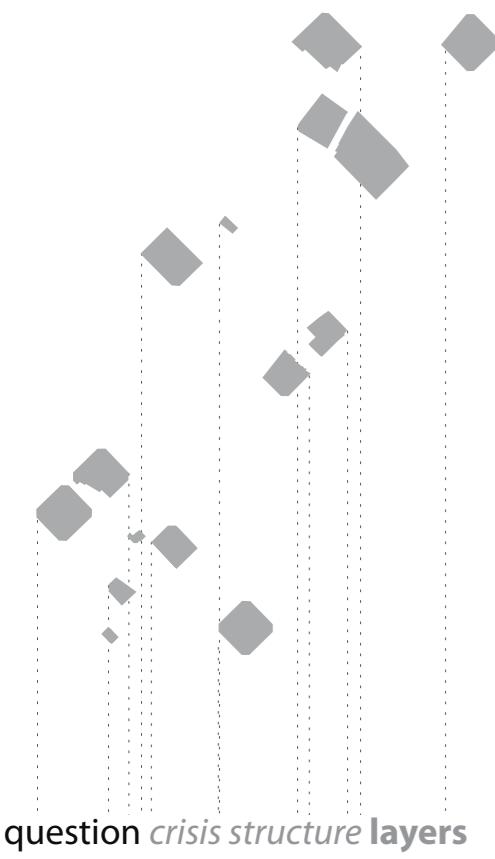
## question *crisis structure*

In Poblenou today, due to the present state of economical crisis, there has emerged a new type of morphology, that of abandoned sites. Old construction sites are slowly taken over by nature..What if the vacant sites of the crisis structure could be developed with local interest, a flexible system that, like the nomad actors in the area, could adjust and respond to different needs, conflicts and occasions?

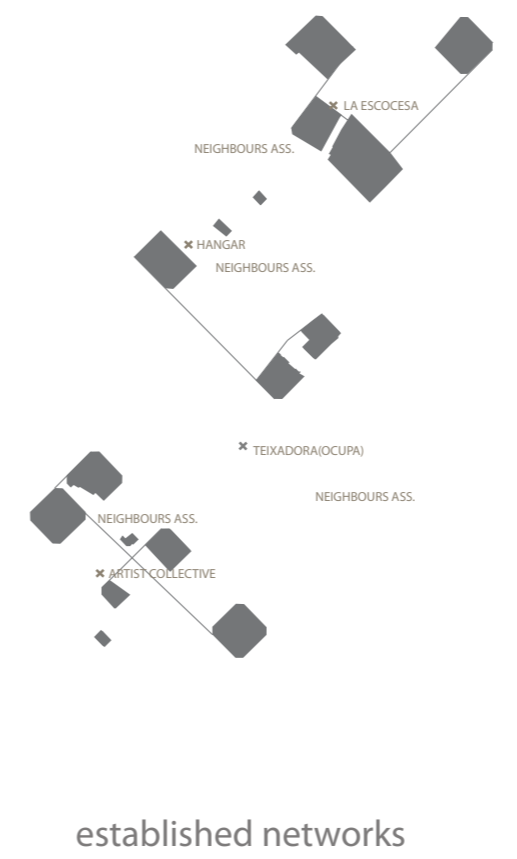
The Crisis structure is an ephemeral structure. Time is dominating its destiny. But these empty and changing sites will always exist, even though in different shapes and different locations. The question is; How to offer the neglected local actors a structure to inhabit and develop, although only temporarily?

By zooming into the abandoned sites and their context one can find aspects of local interests that will be the framework of this structure.

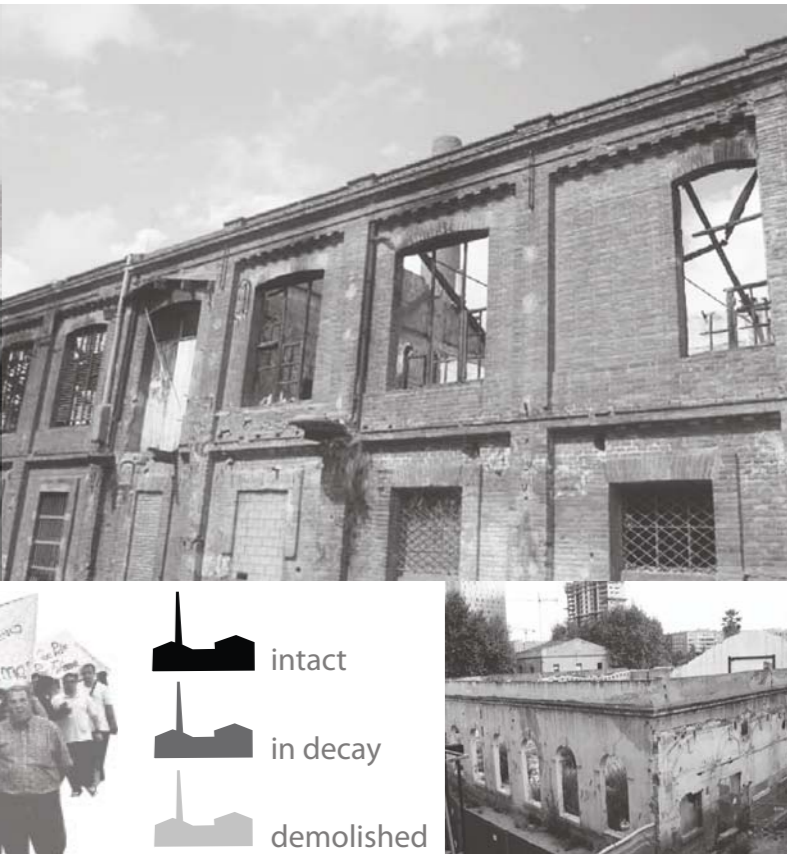
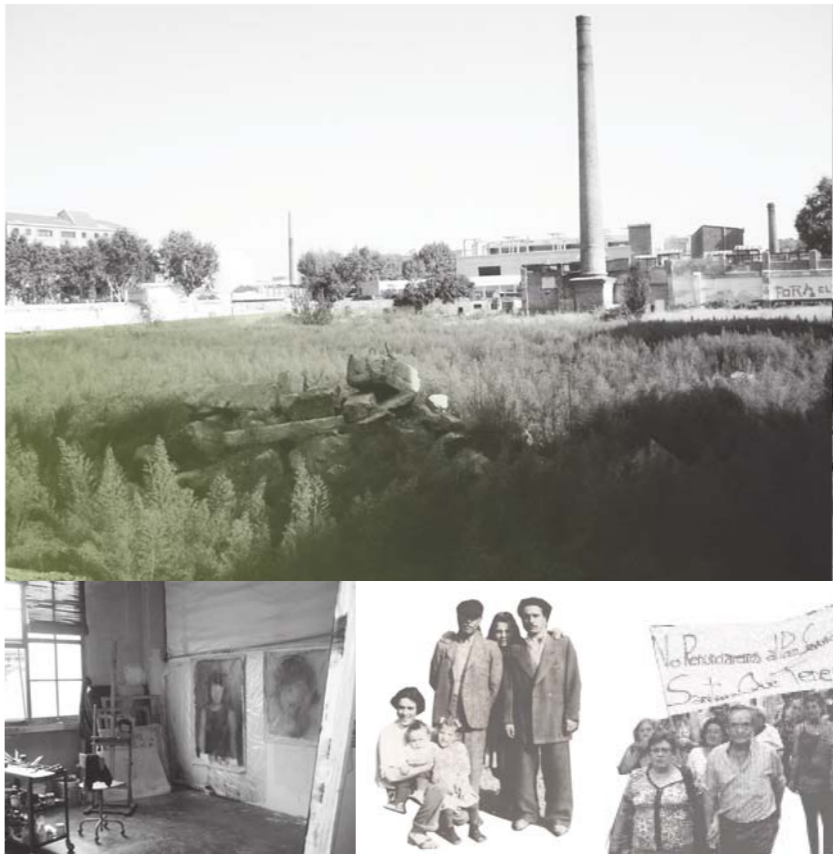
The crisis structure is empty and have over time slowly begun to grow greener than the parks of Poblenou. A majority of the sites detected host old industrial structures, many in the state of decay and all declared industrial heritage. Hidden structures and established networks already exist in certain sites or in their surroundings.



local activity



established networks



4

strategy - infection

*One example of the things that we try to generate with La Escocesa is, that the site itself as a center of creation begins to infect the spaces around it.* Quote by Placido Romero Martinez (La Escocesa)

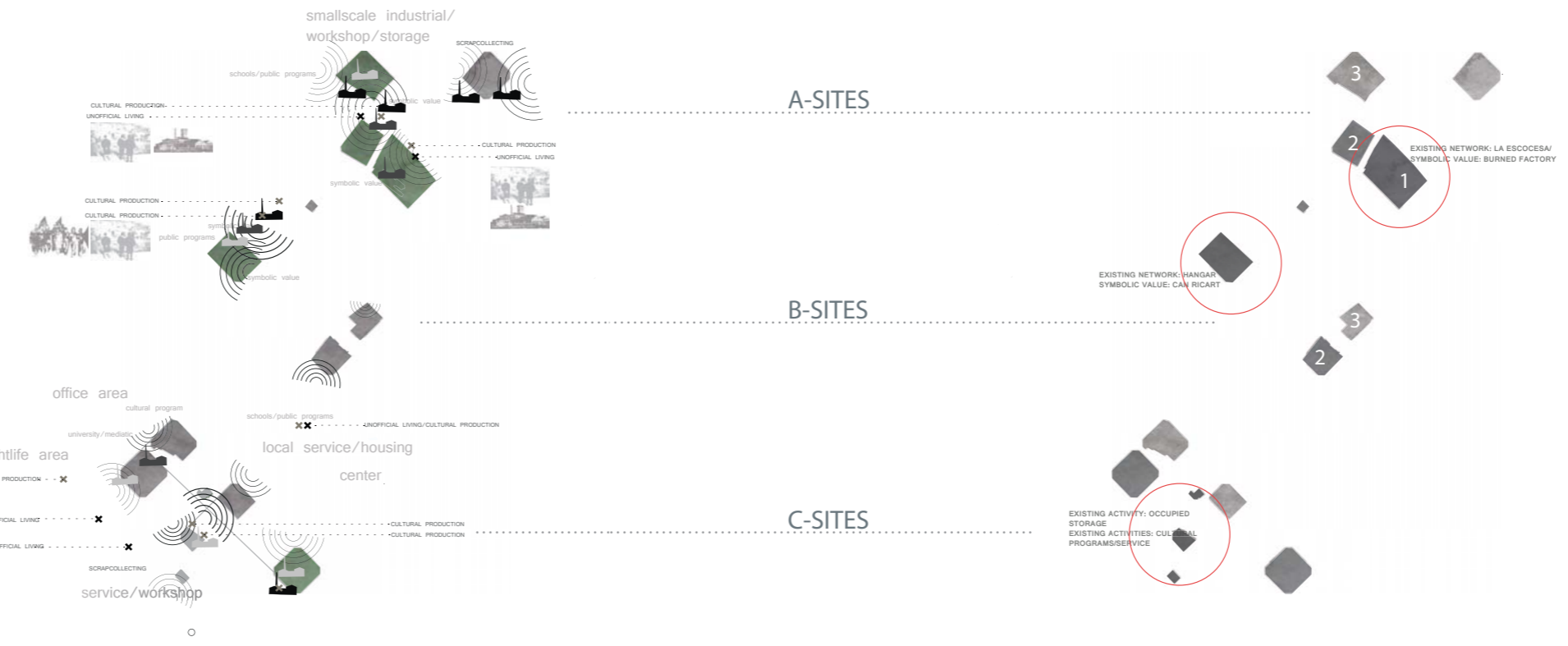
### strategy infection

A virus is a small infectious agent that can replicate only inside the living cells of organisms. Viruses are found in almost every ecosystem and are the most abundant type of biological entity. In evolution, viruses are an important means of horizontal gene transfer, which increases genetic diversity. Some viruses may have evolved from bits of DNA or RNA that “escaped” from the genes of a larger organism. They reproduce by creating multiple copies of themselves through self-assembly. Viruses display a wide diversity of shapes and sizes, called morphologies.

Strategy Infection is about how a structure/network can grow. How local activities can infect the vacant sites and then start spreading from there. The concept of Infection as an urban strategy borrows terminology from Virology to explain the flexible and independently working development of an unofficial and locally based structure. The strategy is organized in two ways. The phasing explains how the infection starts at a certain site and grows into another depending on the development through time. The Lifecycle explains the growth and organisation of the structure.

### LIFECYCLE

- attachement** Determines the host, the site with existing network, activity or building with symbolic value
- penetration** Entering the host. Base modules departing from local and global conflicts act as generators for further infection/expansion
- uncoating** The new structure reveals hidden existing structures and invites them to participation.
- replication** The system and network grows through addition of structure, program, site and participants.
- self-assembly** The system of pre-existing components forms a organized structure as a consequence of specific local interactions.
- releasing** In case of eviction deconstruction and attachment to new site.



### PHASING

- 1 Site with existing network, activity or building with symbolic value. Basic infrastructure and gathering spaces to announce, organize and inform.
- 2 Established network and structure occupies the next site with program of necessity, developed through debate. Expansion of agriculture and infrastructure.
- 3 Local metabolic systems and economical structures enables more large scale structures like homeless shelter, recycle center etcetera...



5

tools and process

*Concentration of power most means of production. Concentration of power force persons to concentrate on participating in competition and power games in order to create a social position for themselves. Concentration of power are nourished by the illusion that competition is better than collaboration. It is necessary to collaborate and share means of production if we want to organise ourselves in as small concentrations of power as possible.*

Quote from [www.n55.dk](http://www.n55.dk)

## tools and process *catalogue*

The Catalogue departs from identified current local conflicts and responds to the needs of local actors. With the belief that conflicts are connected from local to global scale, the Catalogue includes global factors such as present and future crisis, economical and ecological (resources).

The Catalogue is organised after the life-cycle of the infection process. It consists of different elements that together, in different constellations form platform to networks that have grown as a response to recent urban plans like 22@bcn. Meeting and gathering activities are complemented by workspaces and basic needs infrastructure as a strategy to include the *silent* local actors of Poblenou.



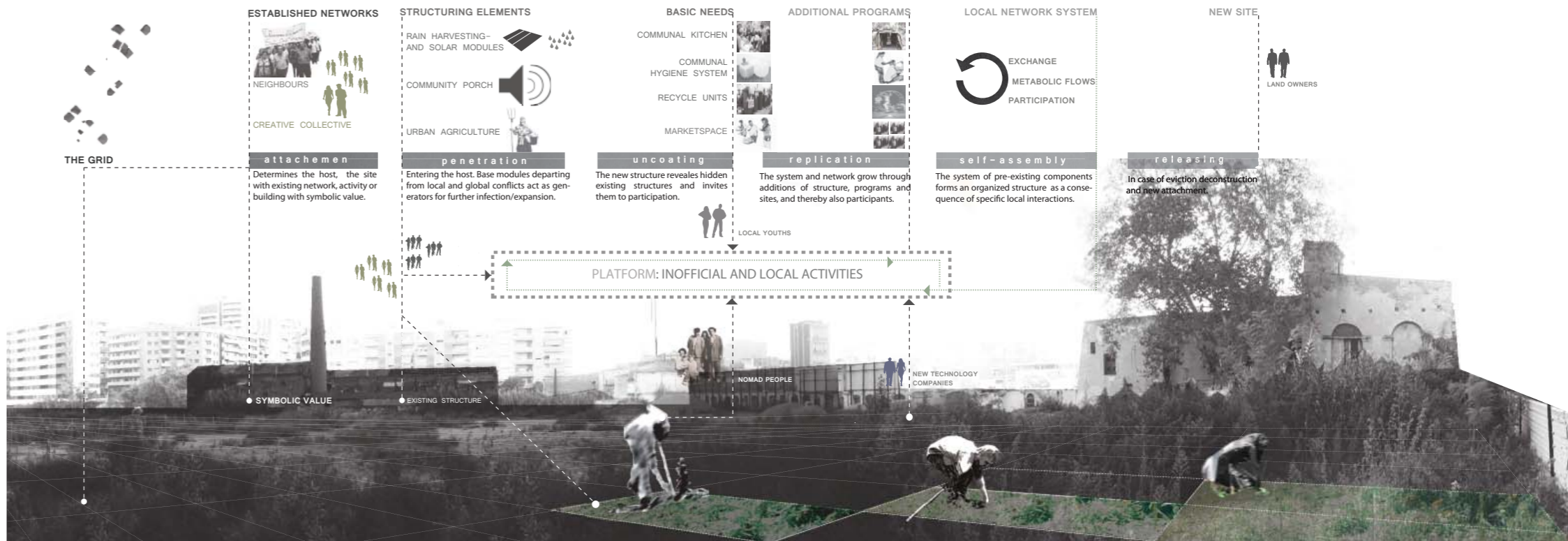
tools and process *process diagram*

The process of the infection is organised after the virology terminology. The diagram explains the organisation of activities, existing structures (actors, networks and buildings) and site works.

*The Grid* is a new layer superposed to the cerda grid. An individual based grid that is activated through a number of larger public structures or interventions that works as starting points for the strategy of infection, making space to neglected actors and activities. The Grid is a conceptual idea of the allocation of land to local actors. In this case of urban horto- and agriculture. A strategy of implementation of local production on the scale of the individual.

*Attachment* is the determining of a host, identifying existing mobilisations or networks at site or structures of symbolic value that can mobilize the neighbourhood association.

*Penetration* means entering the site with strategic structures like water and electricity, agriculture. And a public platform, that enables the next step; *Uncoating*, which is the aim of attracting and invite hidden actors outside the social network and the public debate. *Replication* is about growth of the structure and the network. Additional activities and modules decided by the network of actors. *Self-assembly* is how the network starts to work as a system and enable local flows. *Releasing* reminds of the element time and how in case of eviction -the change of site.



tools and process *lightweight structure*

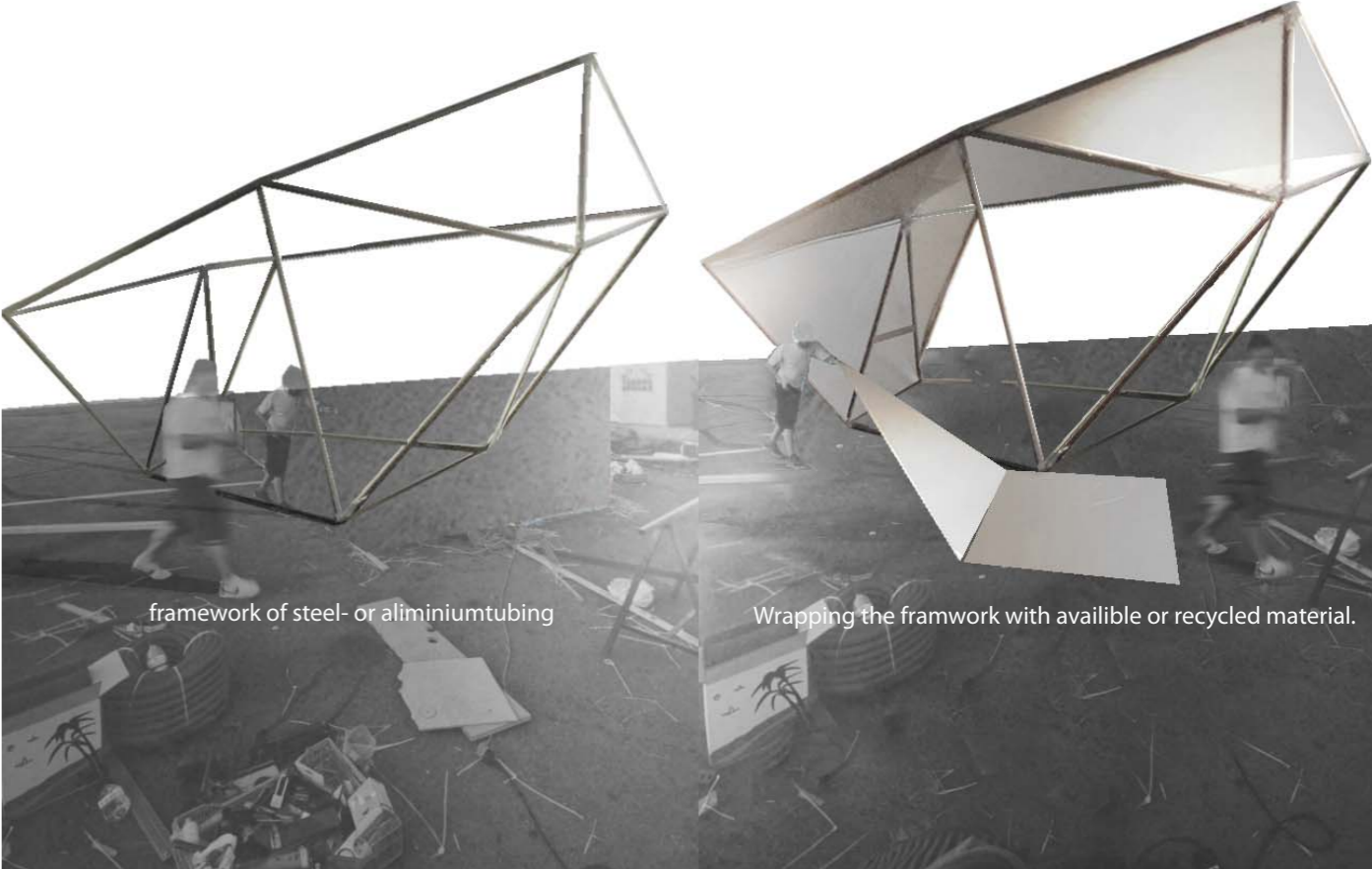
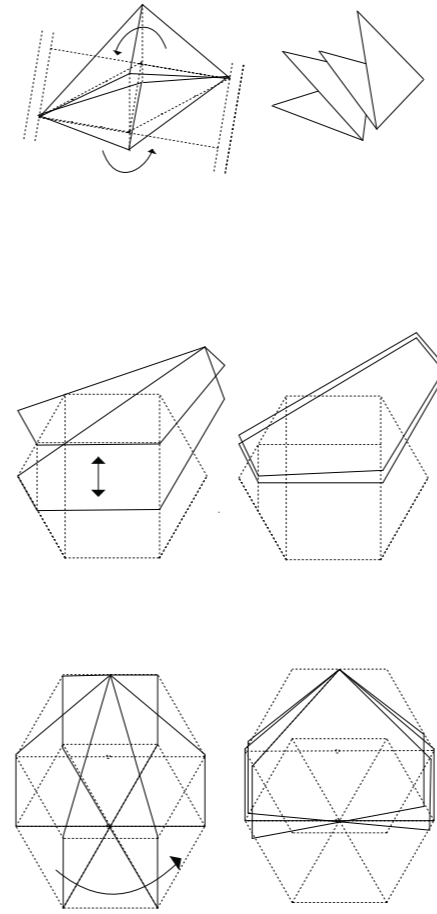
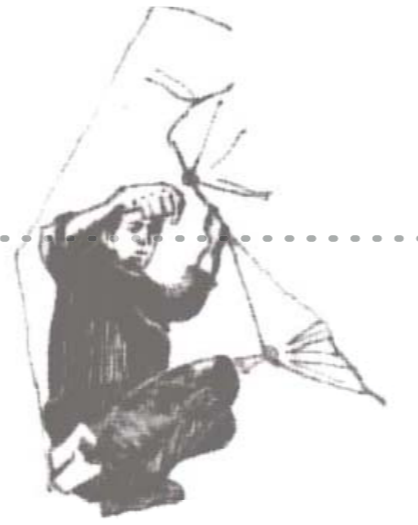
The contemporary change in paradigms and the new idea of time, provide for a new informal order, more elastic- based no longer upon compositions or positions, but rather upon dispositions, open to individual variation and , therefore, to diversity.<sup>1</sup>

The lightweight structure is a flexible ajustable structure that consists of a number of modules that are easily constructed in a a tent-like manner. They are partly foldable and easy portable. Each module can host different types of programs and activities depending on where and in which fase of the infection it is cast.

The water and sun collecting units should be seen as the starting point of the process. They provide a basic need depending on the site and the program. Their placement on site and relation to the (if one) existing building decides the direction of the structure pattern.

The modules are strategic structures but the action inhabit them in activities and in the wrapping material. The framework of the modules are steel or aliminium tubing and the wrapping material can be what is available. Low-cost canvas or different typs of recycled material.

The lightweight modules inhabited by the catalogue- activities, form a physical manifestation of these local, existing networks of resistance.



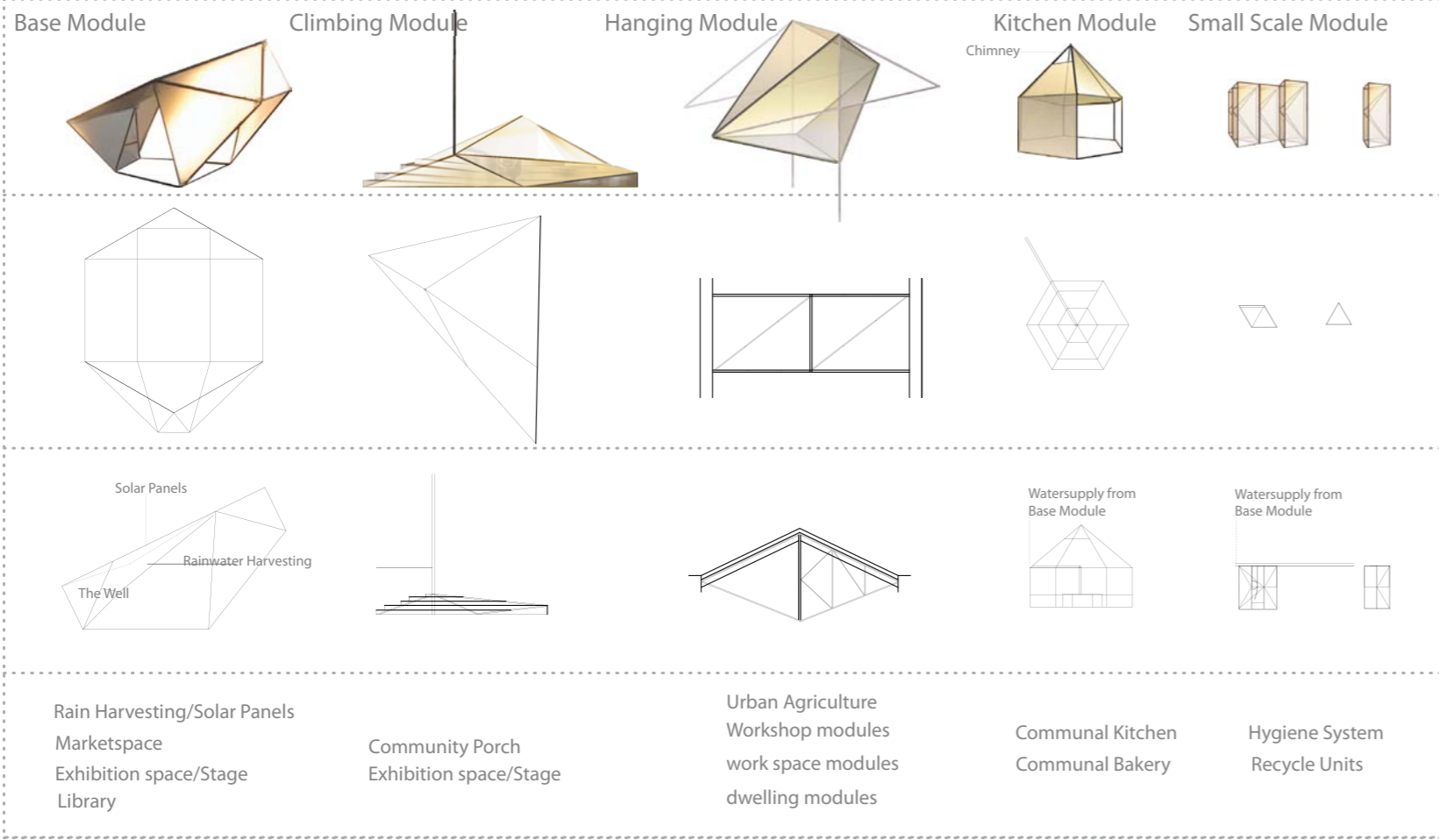
framework of steel- or aliminiumtubing

Wrapping the framwork with available or recycled material.

<sup>1</sup> www.n55.dk



Shelter Structure



lightweight structure **modules**

**6**  
occupying

## occupying *proposal a-sites*

The Proposal takes place at the Group A sites. The sites are located in Provencals de Poblenou which is the part of Poblenou that still hasn't been redeveloped. It is neighbour to Diagonal and The Parc Central de Poblenou which are recently carried out urban interventions connected to Forum and the @22 plan.

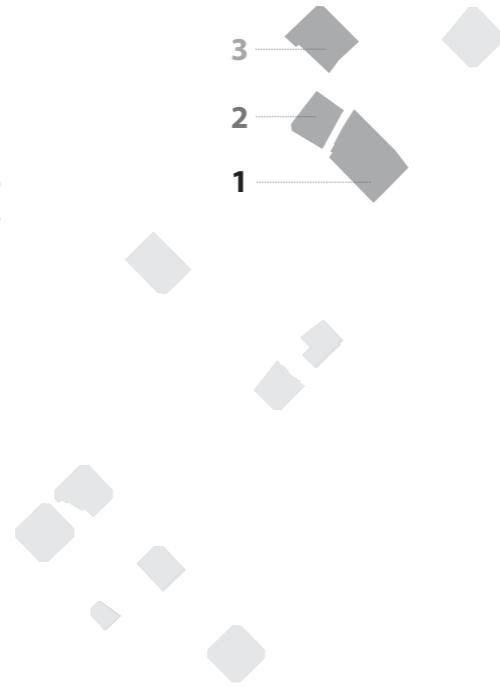
The area consists of a large amount of Industrial Fabric and the main programmatic structure contains of small scale industrial activities such as Metal workshops, storage, car reparations and other kind of serviceactivities. Due to its untouched character the area hosts a llarge amount of cultural collectives and nomad lifestyles.

The three sites are all owned by Renta Corporations and are situated in the @22 area. Sites A1 and A2 also contains buildings declared Industrial Heritage. The factory on site A1 has been burned three times and rumors are that the owners arrange this to be able to develop the site without restrictions.<sup>1</sup>

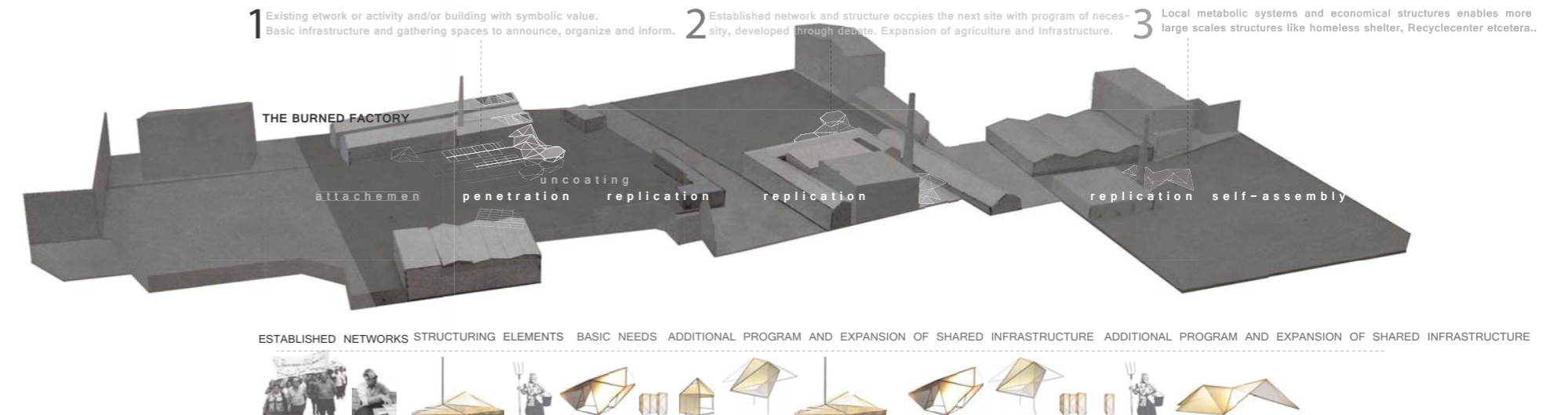
The Infection departs from the symbolic value of the burned factory and the established network of the Artist collectivs at site, La Escocesa and the unofficial at site A1. The Neighbours Association of Poblenou is connected through the conflict around the burned factory. Beside these departure structures the Infection aims at introducing other hidden, and not present in public debate, actors. Such as Romani families and other nomad actors on or around the sites.

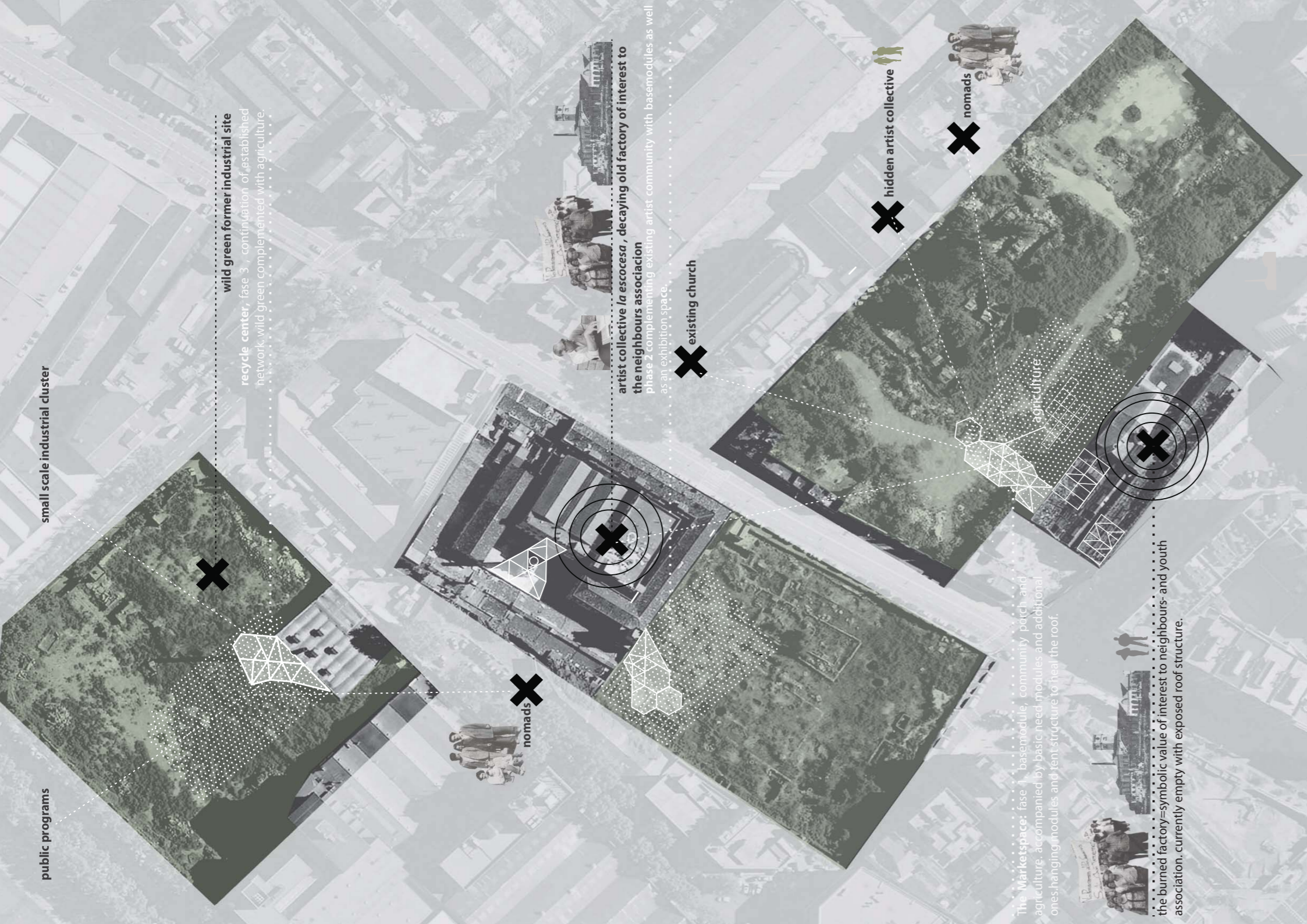
The Platform also connects to other activities around the sites as Public Programs like the existing Church.

<sup>1</sup> see attached interview.



## occupying *proposal a-sites* phasing





*The current state of this building is that they have declared it industrial heritage, but it has now been burned three times and it's survival is unsure. As far as I know this is the work of the owners.*

Translated Quote by Placido Romero Martinez (La Escocesa)

occupying the burned factory *healing the wounds*

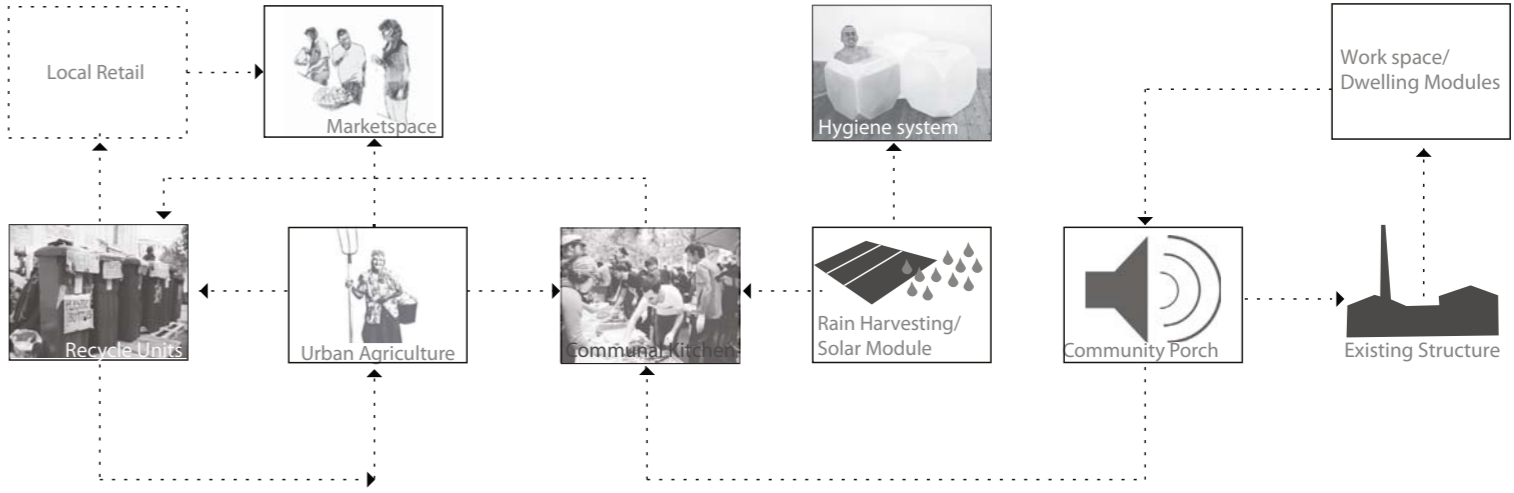
The infection of site A1 with the burned factory works as a *platform for local actors*. The *basemodule* together with the *community kitchen* and the *sanitary system* provides basic needs and *the market* provides a place to exchange or sell and a space for collaborations.

*The Community Porch*, the heart of the platform is a space for debate and information where organisations and networks can meet and grow.

*The Basemodule* provides Electricity and Water to the structure and to the Urban Agriculture that surrounds it.

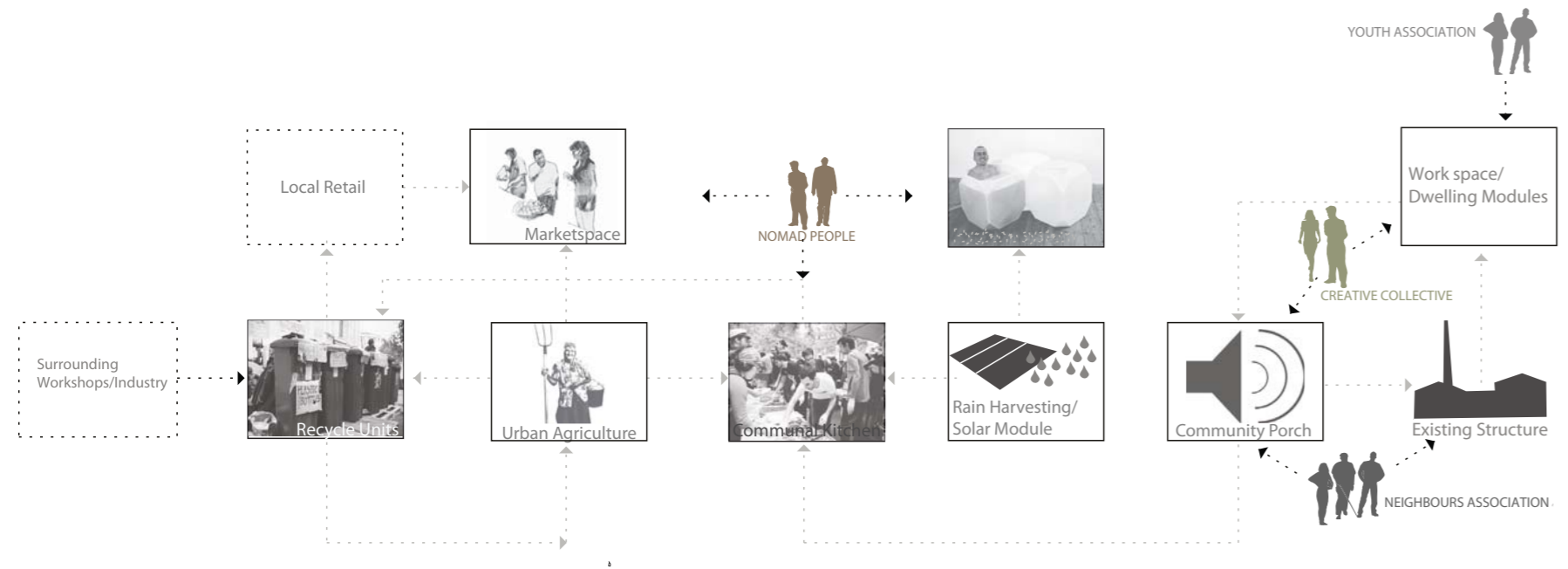
The burned Factory lacks of roof in certain places. *The Hanging module* can be used as a infill-module to the wounds of the building. The shelter structure (Tent) functions to weatherproof the factory.

site a phase 1 system of program

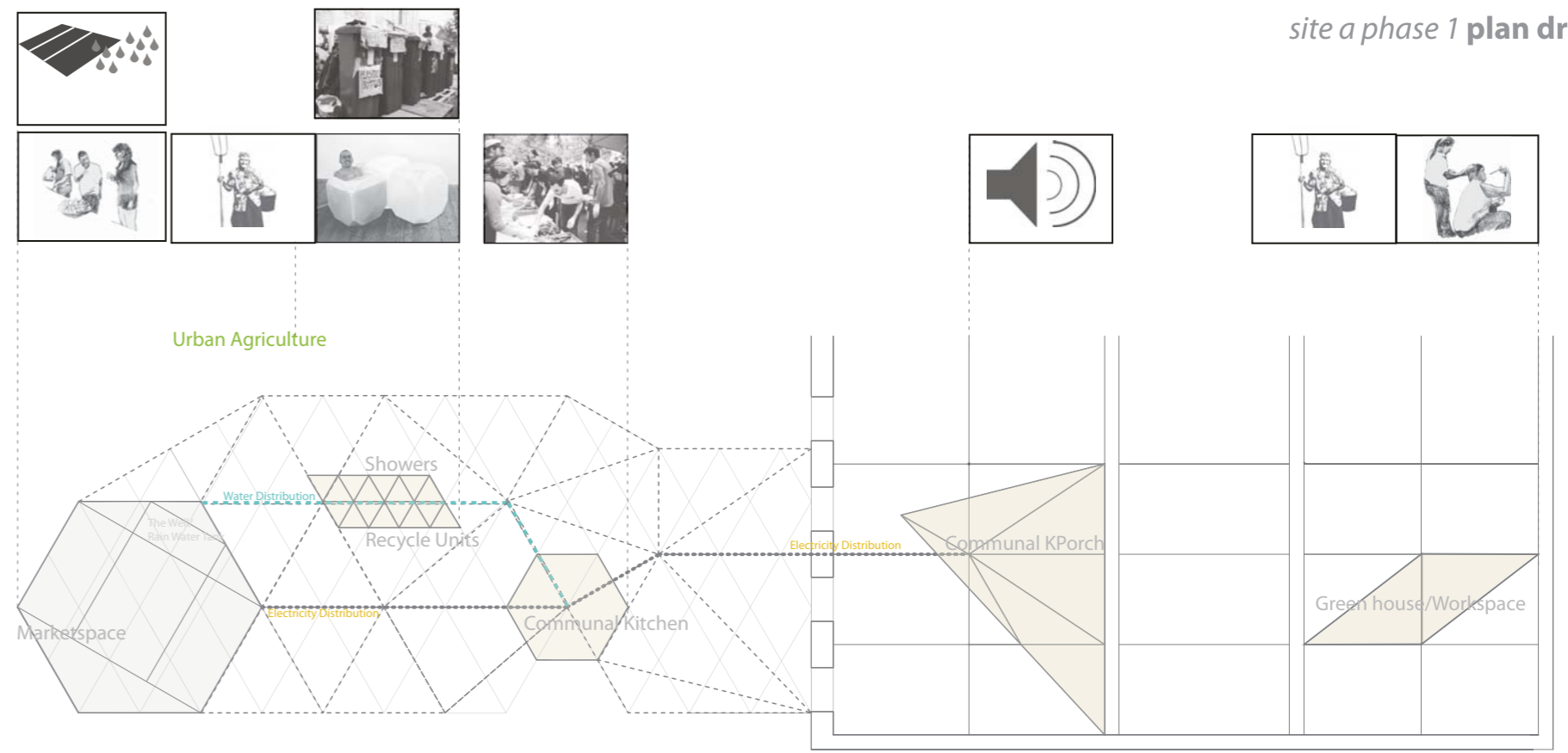


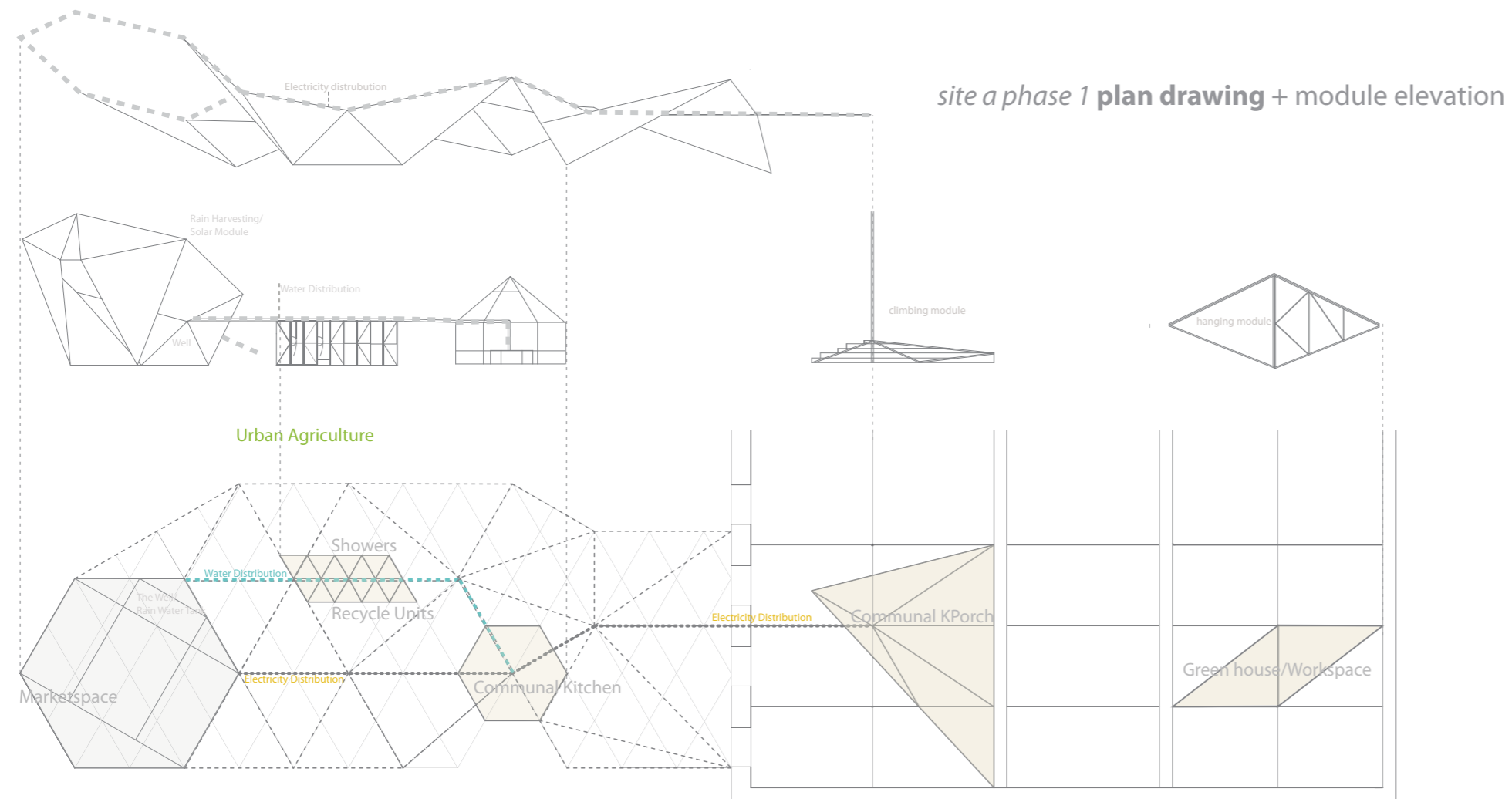


site a phase 1 system of program adding actors



site a phase 1 plan drawing





**produce**

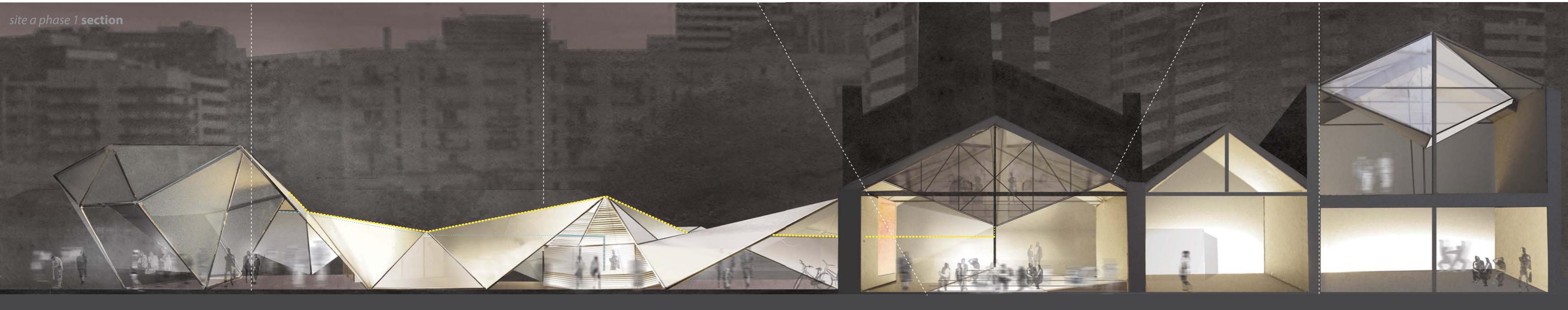
**sell, exchange, buy, well**

**shower, recycle eat, cook**

**meet, debate, inform, organize**

**work, dwell, play, produce**

site a phase 1 section



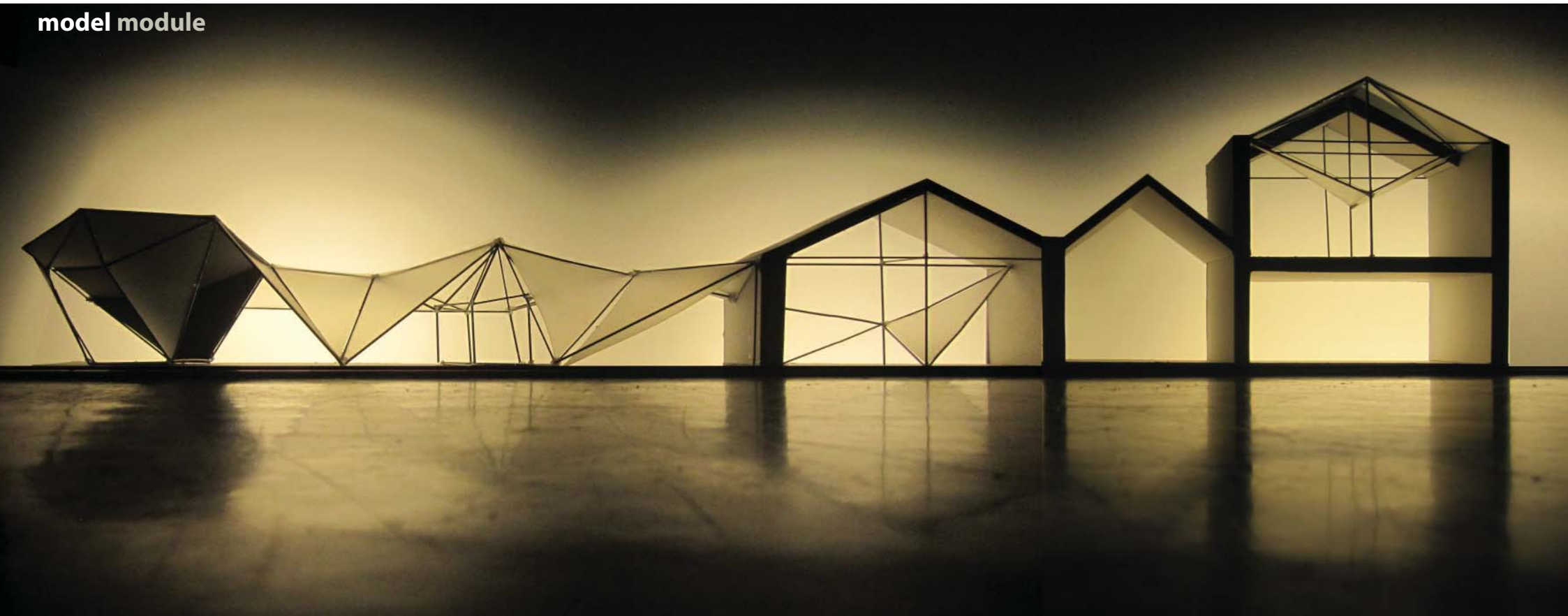
**attachments**

models

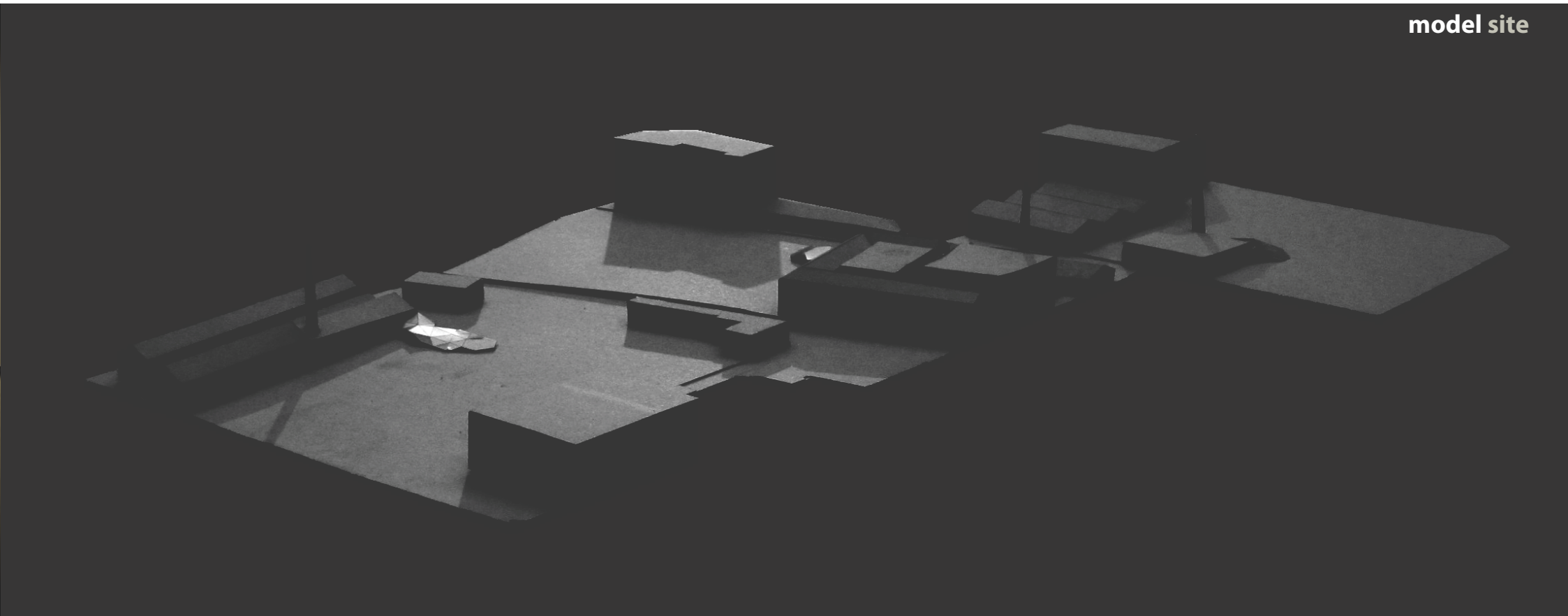
references

interview

model module



model site



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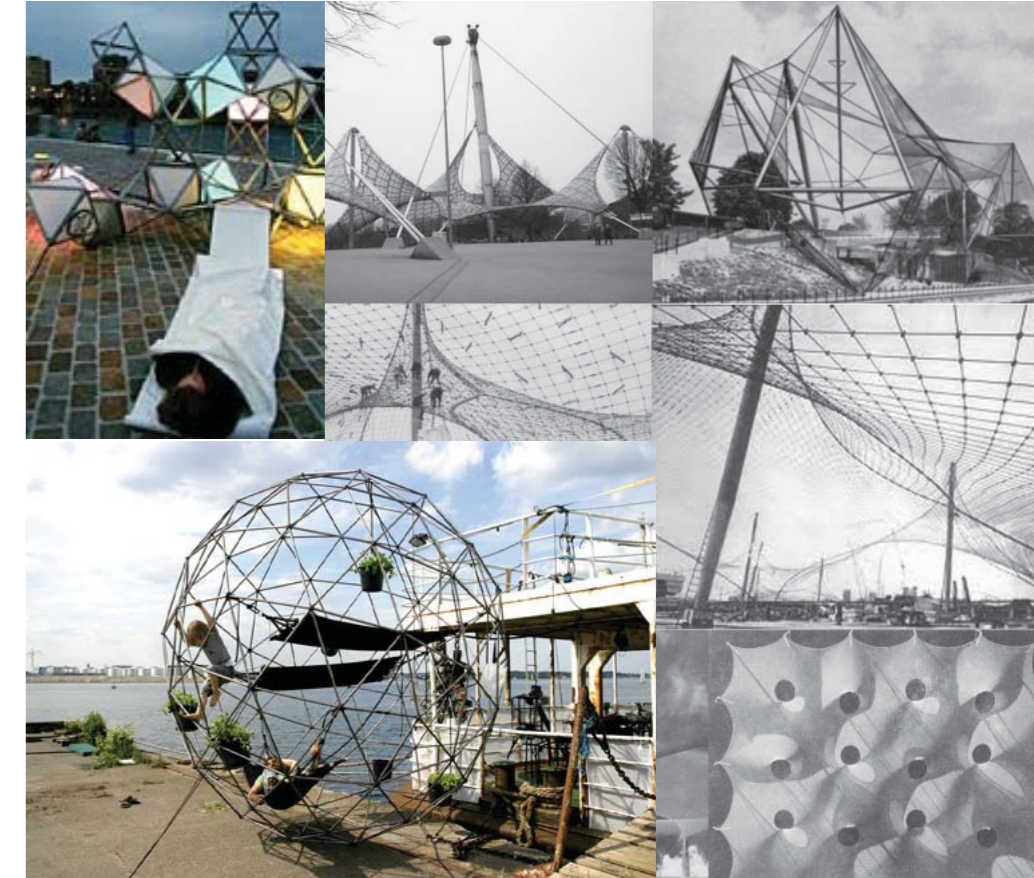
Teddy Cruz

n55

Otto Frei

Buckminster Fuller

Dose



## interview

Placido Romero: Resident Artist at the collective ateliers La Escocesa 2011-09-26, 12:00  
Translated by me from recording.

Would you like to explain the process of how La Escocesa came to be?

The factory was a private factory. It had always been the property of the same family. At a certain time there were no heirs left, they had died and he who then inherited was a man who was like the secretary of the previous owner.... Blurrrr... At this time you never rented out parts of a factory, it was always the whole complex. Well, when this owner died there was no activity in La Escocesa until about 9-10 years ago.

When did it shut down?

Exactly how long it had been closed when the artists arrived, I don't know. But the artists arrived 10 years ago. They came from other factories that had closed in the area of Poblenou. In specific there was one that was called El Submarino, that had been the residence for quite many artists, when it was shut down they went looking for empty buildings and found La Escocesa. At first arrived this group of artists and with time the factory started to fill up with people, artists, craftsmen and so on...

So at this time all the buildings (ships) were occupied?

Yes, the whole complex. This landlord (Francil) began to rent the space, when I don't know exactly ..but it seems as if this man was there every day, with the people and that he enjoyed the idea that it was full of artists. So, this lasted 7 or 8 years until, with the @22plan, there was a plan of re-organization of the district, and the whole complex was bought by

Renta Corporación. A company engaged in purchasing investment. Really, if you look into it, the company seems to serve as fuel to all political parties. In fact, if you searched online 3 years ago or so, there was a series of hassles because Renta Corporación bought down the price and sold to the municipality rather expensive. So the gains, seemed to have been split with the parties that made the proposition.. It's a way to finance a "project". If someone would look into it closely on what really happened, because everybody knows but nobody has investigated it, they would find this and that...

.....

Anyway, what this company did was purchasing La Escocesa and I think that the price was enough for the remaining heirs.. Once I asked if it was a good deal and he said they had made a lot of money.

So, they bought the entire factory and what they, Renta Corporacións, then dedicated themselves to do was, taking a crowded space and expell all of its inhabitants... To whom the contract ended it ended, and for those who stayed over time blurrr... And this is what they did at the factory ... expelling all the people from their space and only the few of us, we who did not have anywhere to go....We resisted until the City Council, because Renta Corporación gave a portion of the factory to the City ( that part of the factory in which we now reside)and then we were able to move back in. So this part now belongs to the city.

Why do you think they did this? To justify their actions?

No, this is when you make a redevelopment plan of that size. Then a certain part of the property must be marked to the City Hall for services, schools, day care and so on.....They had some sort of an understanding ,I guess for this and to increase the buildable space ... because of course being a very large block, there is a large amount of floor area.You can make a lot with this space ... you get the height. Maybe the City saw something there.. but high? Anyway ,exactly how it was made the decision I do not know, but something

like that....And then over the years, we have been there, creating ... And in the end getting the City Council to accept the plan of making La Escocesa to a Factory of Creation, and this is where we're at. And the company ,they tried to sell all the surrounding building(ships), but now with the crisis, they have not been able.

Nothing has happened?

Nothing has happened and nothing will happen in a long time....One thing we know is that the plot next to the fabric, where they were about to build fairly high buildings, Renta Corporación has sold it to the Municipality to build social housing.

The sites in the rest of the neighborhood, are in a "paused" state too?

The history or the objectives of this is that the reformation of Poblenou has been very contentious. The idea of putting there a technological district (which is an idea coming from the policy of the Socialists (PSOE) here in Barcelona) is an idea ... which wasn't a totally failure of idea, because here you had an industrial neighborhood that did not work. Poblenou had been formed in an era when Barcelona was an industrial city, but a really dirty industry...And the truth is that it had already been declining, that why there were so many artists here, because you could easily find a space and they were very cheap. So, then people began to come here to live. But then from the plan of reorganization, especially with the project of Forum... they made the plan of reorganization of this part of 22@ .. and this is where we are.

The part that was already built at this moment wasn't so bad ... but then there was this chief architect in the City, named Aranillo?.... I do not remember his name now, who has really been the creator of this whole idea of the city as it has developed at this spot.. The project that developed the city of Barcelona was much as the Eixample and The Cerda's

plan. And as this had always been how one did all the extensions, suddenly with this Architect Aranillo?? The project should create buildings, skyscrapers and create a new city? But I must say that really, in an urbanistic view it seems to have resulted in a disaster... it is a desert there today. But you never know how time will shape the history..

Would you like to tell us some more about your relation towards 22@ and their plans and slogans marketing an innovative and technological district?

These are issues that I don't have very clear. I've been, relating to this issue, depending on the fact that we are giving grants... because the artist collectives don't have the means to live a life in a city to expensive, where you have to have lots of money to live. Clearly I must rely on the collective. But, this issue I don't have it so clearly nore the subject of the City development in this sense? It is unclear and now I don't have enough time to get a clear picture.

Can you tell us something about the neighborhood associations? They also produce some criticism?

Obviously, if you suddenly realize your town, because Poblenou really was a smalltown, the only entrances to Poblenou was the street Pere IV because the other streets were tracks were cut, and it worked in a small town way. Then suddenly the City Council decides that this will change, and the people who lived there were the heirs of workers ...so emotionally, there was a lot of strong symbolics involved? They torned downall that which had been feeding their parents. What had created the environment. Because of this, at first the response was very strong. But on the other hand it couldn't be strong enough because this really was a neighborhood that was in a decadent state?

So, the neighbours of Poblenou remain critical. And that is no surprise if you look at what is happening there, but I think that a large part of these voices now have understood and maybe accepted that the city will grow. And that it certainly won't stop if there is nobody there. .the transformation ..

Was there any collaboration?

At first the struggle was superstrong, 22@ was the Monster, it was the thief. The present state is that the 22@ have started to do Campains to get publicity by the people, but to the people ... 22@ still sounds bad, it will always sound bad. Yet they try to promote ,for example, giving away computers to the neighbours ... So, they try to advertise to generate consensus with people but still they don't get much reaction. We ... an indicative network ... we really are in the position of ...I believe that the possibility of a neighborhood with creative spaces inside and such things could go well together with another...

Is La Escocesa safe today?

No. We have no security. During all these years we have made intensive campaines in order to remain our own activities inside.

How do you do this?

Well, look, in the association, there is a guy called Marco Norris?, an Italian. In the association, we who were there were 4 or 5, there was no more. Then, Marco with our website, made an Internet campain that came out pretty strong with lots of social repercussion . This was really the big secret. To make this campain of the network, making it into some-

thing important. It is about entering the willingness to do it, then advertise it... And begin to generate. And then there have been moments in this movement like the one we are in right now . And the truth is that we have managed to put forward a working system that up to this point has worked. Now what happens is that we have to decide how it should work in the future because this is something absolutely changing .. it always have to be reinvented.

And the theme of the Heritage of the factories?

This has happened because, of course, everything was erased. In Poblenou they just run over all of it without respect anything ... So then the ... industrial heritage...the Association of neighbors, everyone decided to defend it because these are important things, to tell the industrial history of Barcelona...But when it was accepted and decided to assure the industrial heritage there was not much left..What was left was Can Ricart and La Escocesa and almost nothing else..

So, what remains now is assured as Industrial Heritage?

Today it is, specifically La Escocesa is assured as Industrial Heritage, as is the remaining part of Can Ricart, the part that they decided to defend. Can Ricart was much larger before, but suddenly one decides that ... well this is the historical and the other we tear down. What was interesting with Can Ricart was that it was an entire industrial neighborhood, with the streets..It was the whole structure of a place where you could live, work, as if it was all generated. Can Ricart was like a system that behaved very unique ... And of course, now only two ships remain and with the rest they are going to do other things that have nothing to do with till system.... And with La Escocesa it is the same story .. Or, with La Escocesa they have to protect finished building, but as it doesn't sell, they don't fix it

Can you tell us something about other hidden activities or occupations in the neighborhood?

At this moment there is really not so many left... hm ... are you familiar with La Tejadora? It is an occupied building that, I'm not sure but I think it still remains occupied.. the people there do esceneria popular y and I think at this moment in Poblenou, this is the only place... because before there was the Macabra, the circus that was further down and I think the policy with this...well... It ended because it broke down before it could change.

What about this site (pointing at the site facing La Escocesa on the other side of Pere IV) Do you know anything about the current state?

This is a protected building as well. The current state is that they have declared it as industrial heritage, but it has been burned 3 times by the owners for it to fall. Because, of course, as it is not sold, it will fall and return to equity .. What is going to happen with this I do not know.

Here (pointing at the chicken street) they are gonna have to open this road, which is Provencals, which is not open yet .. and in principle it goes along up to Corts Catalans on the other side of La Escocesa. La Escocesa what happens is that , due to the preservation, the passage that is going through the block will be assured as a passage pietonal .. it is not going to be open as a street for cars traffic.. It is curious because in the original plan by Cerda the block was preserved like that as a whole....

And what will happen with all this nobody knows .. moreover this project .. what will happen due to the current state of the economic crisis .. is something....Yesterday there was an urban planner with us who said that this will never be as it was. I mean that, well

I guess the prices will go down and.. ..maybe the speculation will stop? Well, I suppose that would start to show a way out... We are temprarely year by year, every year we make an annual contract. There is a project of reorganization of the fabric that is already proven but we don't know when it will happen because, again, there is no money. So we maintain there in permanent agony..meanwhile we create...which is not so bad .

..... taking photo.....smalltalking about our project....and of making scenarios.....

One example, one of the things that we try to generate with La Escocesa is, well, that the site itself as a center of creation begins to infect the spaces around it. For example, the bar next door used to be a bar for those of the factory and such. Then, sales went down because there were no factories, no more pads , all empty .. and they did not know to whom to give food .. So we proposed to do the bar as the bar of La Escocesa , a place where people might come ... and they agreed , so now it is a part of La Escocesa with the remodulation of the factory hanging on the walls ... we have things there. The property around us, the rest of the factory, is still empty and now the owners have been in touch with us asking if we wanted to buy artists spaces inside the factory. At first they were to do luxury apartments and is now generating .. .. They are looking into the possibility of renting or selling it to other artists or to do a creative center. But what happens is that the artists do not have the money. It is very difficult to sell at this time. But, well, I think that somehow these small space interventions in some way can generate to its surroundings something that has to do with it. And well, Barcelona has indeed begun to take coincidence of the importance of the art in this city. Barcelona has always had an artistic tradition, but what happens is that ... before Barcelona was a city with a lot of... atmosphere? With the tourism and with this selling of an image...really waht happens is a city being emptied..full of holes. And for the people who want to do things there is not enough room..



**TACK** Hanna Andrén för samarbete deluxe! Placido Romero Martinez & La Escocesa, Oriol Hernando, Antonio Millán Gómez  
Ana Betancour, Carl-Johan Westerlund, Joaquim Tarraso, Lars Johnels och Anders Grahn.