



CALAF

IDENTITAT CALAF / MANRESA 05. URBAN GROWTH AND EXPANSION

IDENTITAT

PROJECTS

MANRESA



DENSITY CALAF/ MANRESA 05-06

www.idensitat.org

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Ramón Parramón

Projects' Coordination

Oriol Fontdevila

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Joan Morros, Secondary School 'Guillem Catà'

Jaume Mases, web designer and neighbour of Calaf

Estràbic Collective

Participating in the talks "In process" in October, 2005

Ramón Parramón, Idensity manager

Josep Oliveras, university professor of Regional Geography

Analysis by the 'Rovira i Virgili' University (Tarragona)

Jaume Mas, historian and archivist of Calaf Town Council

Pilar Parcerisas, art critic and exhibitions curator

Montserrat Cortadellas, artist

M.ª Alba Puigpelat, biologist, professor and director of the

Secondary School 'Alexandre Riquer' in Calaf

AAABIERTA [Asociación Aula Abierta¹]

Víctor Borrego, vice-dean of Culture and Students from the Fine

Arts Faculty in Granada

Antonio Collados, Projects' coordinator of AAABIERTA

Joan Roca, geographer

Espacio Tangente. Álvaro Alonso de Armiño, Belin Castro and

Sergio Corral, multimedia artists, members of the managing team

of Espacio Tangente and the urban forum Art and Territory in

Burgos

Pilar Echevarría M., architect

Joan Morros, sociocultural activist

Antonio Torrico, ex-president of the neighbour associations 'Torre

Baró' and 'Ciutat Meridiana'

Ramon Canal, expert in politics

Cecile Bourne-Farrel, independent curator

David Closes, architect, manager of the Urban Projects Service of

Manresa Town Council

Francesc Muñoz, professor of Urban Geography in the

'Universitat Autònoma de Barcelona'

Octavi Rofes, anthropologist

Manuel Delgado, professor of Anthropology in the Barcelona

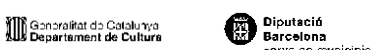
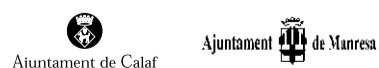
University

Martí Peran, professor of Art Theory in the Barcelona University.

Independent curator

¹ Open Class Association

Organised by:



Collaborations:





IDENTITY CALAF / MANRESA 05 ART SEARCHING FOR NEW WAYS OF SOCIAL IMPLICATION

Ramón Parramón
Oriol Fontdevila

*We do not see art as a simple reflection of society.
We see art as a means for building up society,
creating the future, and activating people.*
David Avalos (Group Material)

*Local initiatives may infiltrate up into a global
scale and vice versa.*
David Harvey

Communal space, interaction, identity, communication, confrontation, participation, conflict... these are elements, that linked to social and cultural factors of a specific place, become activating tools to project and intervene in public space from the area of creation.

The present growing landscape of artistic practices intervening in public space move between processing (works based on the process) and tuning (gadgets and devices lacking any relation with the context), or among a wide scope of intermediate nuances. In many occasions these interventions are promoted by the same artists or in other cases, they emerge out of the promotion of programmes that stimulate them thanks to the will of searching the presence of the town in the global cultural map. From the beginning, Idensity has chosen to encourage those projects based on a process that incorporates cooperation tactics. Therefore this is a programme that generates creative practices, the investigation of which looks towards new forms of involvement and participation in social space. To get this goal, it is necessary to conceive it as a long-term-programmed activity.

IDENTITAT 05

In its third edition, Idensity has promoted the development of five artistic projects in the specific contexts of Calaf and Manresa, besides a series of public activities and cooperation processes with training centres and entities, all destined to create a favourable frame for debate and the reception of questions articulated through this programme.

These questions especially refer to urban growth and expansion. Both phenomena are under process in Calaf and Manresa now, and in a near future, they will redefine the social and cultural context of both towns, together with the relation with its territorial context. This is the reason why there has been a focus on those aspects that, from a local regard, undergo processes of mutual relation with global dynamics.

CALLING FOR AND DEVELOPMENT OF PROJECTS

In reference to the projects, the first phase of Idensity consisted in asking for proposals through an open international call, valid from January to April 2005. A total of 187 proposals were received, five of which were selected to be developed.

Three proposals out of the total selected Calaf as a working context: **The City of Kids**, a project by Natalia Naranjo, Elena Perera and Víctor Viña, was developed according to the perception that kids have of the urban nucleus. Moreover this project was conceived as a tool for reflecting on the development and construction phenomena that the population is experimenting now. Being this the goal, the process included the use of digital tools to favour individual and collective expressions in a framework of educational experimentation. Moreover, it has been implemented with the participation of teachers and students of the Primary School 'Alta Segarra' from Calaf.

The aim of the project **Old Centre**, by Juan Linares and ErikaArtz, consisted on testing the ambitions that the neighbors of the Calaf's old centre have for their own quarter. This project had the aim to detect those aspects that are not taken into account by the rebuilding plans in the area. Through different small artistic interventions in private spaces, the bizarre relationship between what is normal and the little elements of self-construction offered by its inhabitants has become visible.

Ground Specific, by the architects' group 2A+P, formed by Gifranco Bombaci, Domenico Cannistraci, Pietro Chiodi, Matteo Constanzo and Valerio Franzone proposes a process of ecologic transformation that may promote a web of relations by encouraging participative work. To start with, the architects chose an urban land lacking any defined function, and established a process of cooperation with old people from Calaf. The aim was recovering and designing a garden, a new public space. In the future this group of old people would manage the use of this space and plan activities there.

Two of the developed projects correspond to Manresa. On the one hand, there is **Territorial Interpretation Service**, a knowledge device presented by Elvira Pujol and Joan Vilapuig, which can filter the perception and the symbolic world of those people who are engaged in the process of transformation the city experiments right now. This project is a service of territorial interpretation, investigation and diffusion of urban expansion within the limits of Manresa, as well as its structuring with the surrounding towns. Thus, the working model here connects acts of relationship, mechanisms of producing group knowledge and communication strategies.

The project **Catalan Troll** by the interdisciplinary studio AWP (Matthias Armengaud, Marc Armengaud and Alessandra Cianchetta) proposes to make a night tour in the territory, with the aim of revealing alternative ways of traveling and experiment the night. Troll occupies flexible places of the town with the intent of leaving traces,

trespassing new borders, inviting to have a poetic regard, at the same time that renews the geographical perception by means of connecting different social groups.

CONNECTIONS AND EDUCATIONAL ACTION

Besides these projects, **Idensitat** has also established connections with both local surroundings, Calaf and Manresa, through different channels, favouring an interrelation with various territorial media and showing interest for different fields of knowledge. Thus, in October 2005 took place the celebration of the activities schedule for Calaf/Manresa in process. The debate about the urban growth and expansion consisted on exhibitions about the development of the five projects, debates on the urban transformation processes and the outlining of a participation mechanism consisting on the distribution of different postcards around the public areas and shops of Calaf and Manresa, asking with them for personal contributions. They contained texts that invited to participate and others that presented questions related to the themes of the call, but from a specifically local point of view.

In a similar way, while the programme was developed, the collaboration with different knowledge fields permitted to carry out with students a series of activities based on the project. In this sense, it must be mentioned the participation of the **Secondary Scholl 'Guillem Catà'** in the projects made in Manresa, and the **Secondary School 'Alexandre de Riquer'** in Calaf. The last one collaborated in the articulation of an educational project about the public areas of the town, from the point of view of the young and their activities, conducted by some teachers of the school and the collective **Estràbic**. The aim of this analytical and propositional activity has been to show the capacity that the young have to become active participants to formulate the design of the public areas where they usually go and the activities developed there.

EXHIBITION AND PUBLICATION

The exhibition of this project intends to diffuse the activities made, emphasizing the different working processes. Besides the diffusion at different levels of the projects and the activities that took place in Calaf and Manresa, the exhibition also has an itinerant character in order to establish correspondences with other cases of urban transformation through the social intervention activities that can be made in the field of art.

Finally, the edition of a publication will put an end to this phase, that had the aim of diffusing different experiences and the theoretical bases developed out of them: interaction with social groups, tactics of critical analysis, territorial analysis procedures, social service actions, connection with educational centres, strategies of local dimension... and all those procedures that have been articulated in this third edition of Idensity, a programme setting the basis for experimentation in the social field, thanks to the impulse generated by artistic practices.

2A + P Architettura
GROUND SPECIFIC

Gifranco Bombaci, Domenico Cannistraci,
Pietro Chiodi, Matteo Constanzo,
Valerio Franzone

The first action the project SPECIFIC PLACE intends to develop is the possibility of transforming a garden into a public space for old people: a place of interchange and coexistence where to spend time at different moments of the day, either to chat, play or relax among other things.

SPECIFIC PLACE
An investigation about territorial growth

The quick development of a territory represents the moment when the dynamics and processes taking place in a specific area modify the relationships that have been consolidated in it. This generates a rural-urban growth at a territorial scale. In Calaf various social, cultural and natural conflicts are about to take place: is there a milieu the community may use to maintain sustainability?

The rural/industrial identity of a town like Calaf represents here and now an operative milieu which can be used as a device to control this quick growth, therefore it will be used to solve the lacks in the social and natural equilibrium. This situation generates new questions that are appropriate for small towns with a rapid growth:

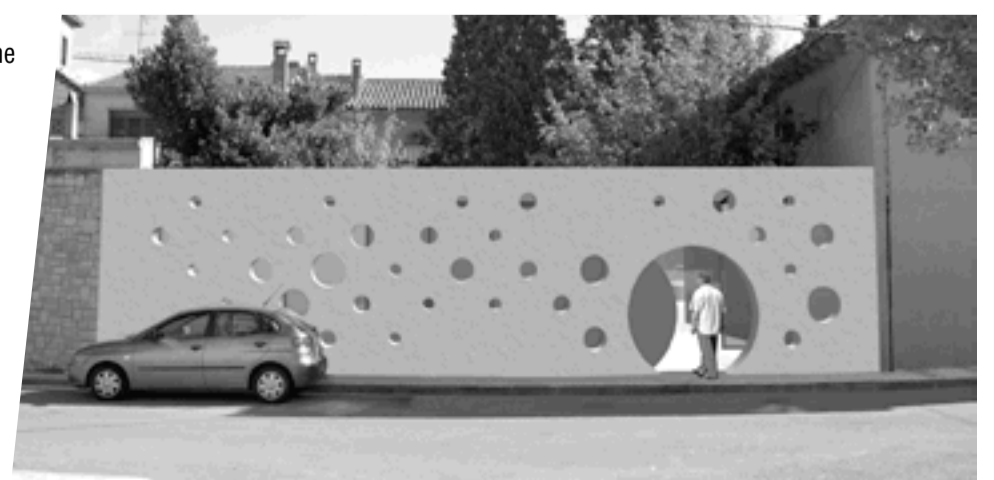
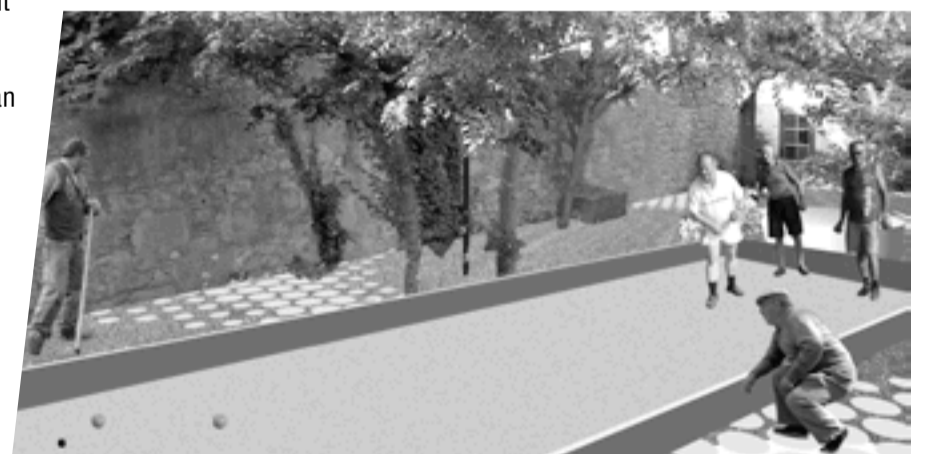
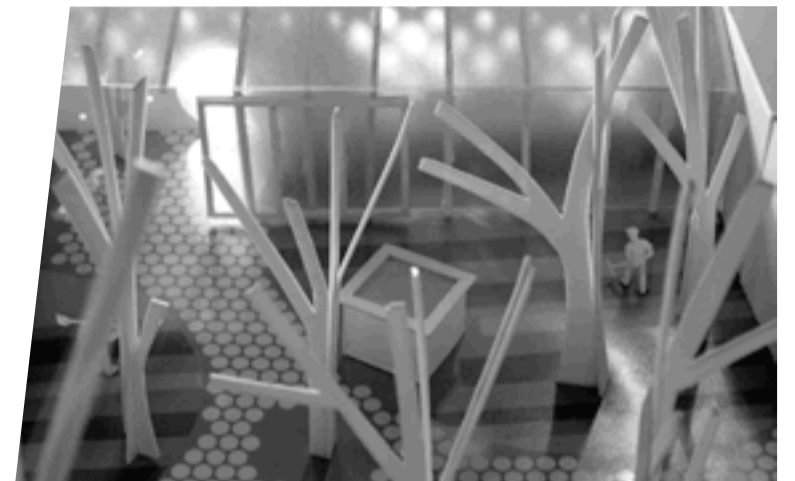
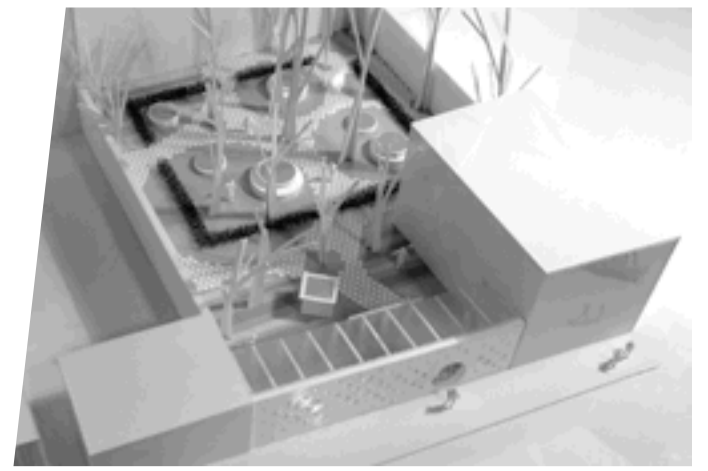
- What is the urban territory?
- Is it possible an interaction between an ecologic network and the growth of the urban territory?
- Can cultivation become a means of relation for inhabitants?
- Can a village become a big urban saloon?
- What is the new urban sustainability:

These questions show a new reality for this town, a new conscience for its inhabitants.

In this way, the artistic intervention plays the role of investigating about the ecology of transformation of this town and thus establishes a network of naturalisation and relationship. The final goal of these practices is the managing of public space by the use of two main means. The first one is the land's productivity, that is, its capacity to become a space of relation for the people,

who construct their system, place of knowledge and intimacy with the territory, which is at the same time natural and still social and private. The second means is participation, a device pointing towards two directions: artists and local population. It is a way of making inhabitants participate and be able to manage the development of their own land.

Working on the expected growth of a little town is an important occasion to consider urbanism as an operative means and not only a fact. It is a daring kind of urbanism based on process instead of being deterministic; a creative way to establish new relationships in the growing medium of Calaf.





PROCESS

Identifying the ecologic agents system in Calaf

Approaching: Analysis of Calaf and its territory (social, natural, economic and historic factors).

Interviews to citizens and the administration of Calaf to detect the needs of its territory.

Map: Ordering collected data through the analysis of the map.

Operative Strategy: Designing the strategy and specifying the first operative answers (dynamics outlines and the first visualizations of the project). Proposing the transformation of an abandoned space of the town into a new public space for Calaf. Through this transformation the mentioned goals about social development will become feasible.

Direct participation in the design of a project for a new public space

Sensitizing: Public meeting with citizens and the administration in the working frame of the Idensity lectures and exhibitions (October 2005) and the design workshops developed in the 'Casal de la Gent Gran de Calaf'¹ (November 2005). In all instances the strategy is explained and the first operative answers are obtained.

Project: Writing a final project according to the received answers and to a specific confrontation that took place between the population and the administration of Calaf. Finally, the project's execution is approved by the Calaf Town Council for the transformation of the space.

Self Construction

Appropriation: A process of self construction will take place, with the aim of making the citizens participate in the activities that the project development requires, working each one on their own occupations. The final goal is to favour an approach between the project and their future users, who become their creators.

Managing

Rules: Writing the rules which define the system of relation between user and the activity of the new social space: a garden. The regulations will be written by the citizens with the help of those who designed the project and the public administration will also participate, being the purpose obtaining the maximum interaction between need, offer and will.

PROJECT

In the middle of Calaf, enclosed between walls, there is a garden the existence of which is hardly known. In the crossroad of Teixidor Street and Santa Calamanda Boulevard, some very high trees lean over the houses. Nowadays, it is only possible to see this place, forgotten and inaccessible by now, from above the protection wall that encloses it.

A particular success: this space was given to the community of Calaf by an old woman under the only condition that, some day, the land would be destined to the use and joy of the old people of this town. Now, the Town Council tries that the project concerning the garden becomes a reality with the collaboration of people. It will be transformed in an inner enclosed space for the citizens and it will be projected, constructed and managed together with the users themselves.

The first action the project SPECIFIC PLACE develops represents the possibility to convert this garden in a public space for aged people; a place of interchange and sharing where to spend different moments of the day, either to chat, play or relax, etc.

Beyond the wall with holes stands the possibility to build a habitable greenhouse that will work as an intermediate space between the inside and the outside. It will be a space with a regulated climate that would permit the use of the garden in summer, as well as in the seasons of moderate climate.

Walking on the ground will be safe, although the concrete will be discontinuous and formed by circles placed in equidistant positions that will permit natural water draining and the growth of vegetation.

Similarly, imitating the circular structure of this ground, there will be empty places on the concrete designed for the growing of natural plants and flowers.

There will also be a 'petanca'² court and areas for playing outside, like those in the green house, where people would play cards, the game of dominoes or chess at a table. In a similar way and also for conversation and relax, the surroundings have the places destined to grow flowers, designed in such a way that could also be used as seats.

¹ Aged People's House in Calaf

² A game similar to bowling typically usually played by old people in open areas.

CALAF

LA CIUTAT DELS NENS

Natalia Naranjo, Elena Perera,
Víctor Viña

05



The City of Children Children's visions of public space

Can the new digital means widen children's vision of public space? How can we give them back the success they deserve as users of streets and squares? Is it possible to create new expression channels favouring the debate about the need of adapting these spaces to the youngest ones?

Taking these questions as a starting point, the project The City of Children is developed in cooperation with a group of twenty one children aged eight from the Primary School of Calaf. Starting on with a mainly educational and experimental perspective and having the support of certain tools and digital systems, during two weeks a series of activities will take place to promote observation, analysis and the interpretation of public space by children, who will be encouraged to express their opinion and compare it to the one the rest of the inhabitants have.

The activities contain exercises in the classroom as well as outside in the open. To place Calaf in a geographic context there are projections in the classroom of photographs taken from a satellite at different scales (Europe, Spain, Catalonia, Barcelone, Anoia) down to photographs of the area of Calaf, where children identify the different streets and squares of the town. Thus, some references are introduced to understand the more abstract concept of chart.

Later, children make a chart of Calaf, sized six square meters, in the playground of their school, marking and

decorating streets, squares and the main public spaces. It is surprising to see the special vision and orientation ability most children have. Each one placed on the chart the point their houses are, they build up a network of communication with plastic glasses and cords.

Once in the street, the group visits different places of the town, using the chart for orientation and making activities such as the observation in situ of old photographs of Calaf, exactly at the very point where the original photography was taken. This is a way to invite children to think about the changes produced in the public spaces of Calaf. 'What has happened with this monument?', says one; 'Before there were no traffic signs', says another.

Due to the specific characteristics of urban development in Calaf, a comparison is made, firstly of spaces and streets that are not easily recognised, due to the changes in the last decades (Trees Square, Saint Jacques Boulevard), as well as of spaces belonging to the old centre where the pass of time is not visible (Xiruguera Gate, Square of Eres).

The main activity consists of the children's audiovisual exploration of different places of Calaf. During the routes, made in couples, one of the children carries a small camera of integral security inside a helmet, as well as a small monitor that reproduces the filmed images. The second child carries a microphone that registers sounds and comments and a map of Calaf where he marks the route made.

This is a way for children to spontaneously pass through

streets, squares and public spaces of Calaf, commenting what they observe, and interviewing people they find on their way. They ask for the changes in the town, and also for their own wishes and change expectations.

The interviewed people can observe themselves in real time on the monitor that one of the children carries. This is a situation that creates certain tension: 'Let me see, am I on the screen? Look, how beautiful I am!' comments a woman; 'What are they recording? Ups!', says another. This interaction makes a journalist of the child and gives him or her the power and status lacked before. Those who are interviewed, when they see that they are being filmed, answer the questions with expectation, drunk by the effect of the video recording in real time.

The comments collected in the more than twenty interviews made by children, contain a wide scope of opinions: From the anecdote ('I would like Calaf had a beach'), contradiction ('Calaf has hardly changed, but its people have a lot'), economy ('Calaf?... bigger and more commercial'), social aspects ('Before we all knew each other.' 'Now it is more plural, there are a lot of foreigners.') Many of the interviewed people make not only comments to children, but they ask for specific things to a local audience, knowing that what is being filmed will be broadcast later: 'The Town Council should do more for the old centre', demands a seller, or 'I would like Calaf to be more open, more tolerant'; or even 'Everybody must park in the right place!'. Children become a new channel for the citizens' vindication.



Can new digital media expand the children's vision about public space?



Children's participation in this new communication channel, having the capacity to collect and diffuse different opinions and their interaction with other citizens, generates situations that invite to dialogue and incite to reflect on the change and development phenomena taking place in Calaf. Moreover the interest to improve the town is awakened, giving back to public space its original function of being a forum for debate and expression of opinions.

Back to the classroom, children mark using colours the old photographs of Calaf, adding or modifying what they consider necessary to improve the places, according to what they have observed in the previous activities, as well as the comments of the people they have talked with. These plastic exercises are the starting point for the intervention in the Big Square of Calaf, later. This intervention will consist on showing (in video) the drawings children will do in the same square. Moreover, these drawings will be recorded by a camera during their production and showed in real time on the church façade, as if it were an ephemeral and virtual graffiti.

On the whole, the developed activities of this project share two fundamental goals: on the one hand, propose mechanisms for promoting observation among children, the expression of their imaginary world and their conscious intervention in public space. On the other hand, they provoke an intergenerational dialogue with the rest of the citizens that will incite to reflect on the public spaces in which we would like to live.



How can we give back to them the attention they deserve as users of streets and squares?

Is it possible to create new channels for expression that promote the debate about the need to adapt these spaces to the little ones?

CALAF
NUCLEO ANTICO

Erika Arzt, Juan Linares

05

Our aim focuses on trying to highlight the needs and offering solutions to real problems from the perspective of what is singular, and at the same time, create symbolic marks pointing to the social, cultural and economic conditions affecting the subjects and their surrounding some times.



Aesthetic Municipal Rules
[Extract of the POUM, Municipal Urban Rules Plan of Calaf]

Article 141 Aesthetic Municipal Rules

1. It is an important goal of the present POUM keeping the general characteristics of the old centre of Calaf, therefore new buildings must adjust, as much as possible, their architectural composition and materials used to the traditional ones in the old centre.

2. For this purpose, roofs, windows, doors, etc. will follow the traditional norms of composition and construction and will respect in any case the following proportions:

a) As a general rule materials or imitations of bad taste, not matching well with the surroundings and which do not follow the traditional character of the old city, are forbidden.

b) Roofs will have double inclination, leaking rainwater to the façade. Their angle must be similar to that the neighbouring houses have.

c) The material used for the roof must not be too different from the traditional roof tile. The use of black colour material (concrete, slate, etc.) is specifically forbidden.

d) New constructions must have a rainwater collector channel and a channel to collect this rainwater to the street sewers.

e) The colours of the façades must be of traditional tones, using earthy or traditional colours harmonising with the whole. It is forbidden to use tiles for the façades or the white colour.

f) Doors and windows must be made of wood or dark aluminium. Rolling blinds must be preferably used with slat gates.

g) It is especially forbidden to leave façades unfinished and close to the middle walls (these must not be completed with rain walls made of uralite, onduline or similar non-traditional materials.)

h) The general finishing of newly-made buildings and those rebuilding works affecting the outside must be specified in a technical memorandum and a chart at 1:100 scale.

i) New electric and telephone devices must go under the ground.

Article 142 Tax Exemptions

Those works of rebuilding in buildings of the old centre preserving, renewing, modernising and contributing to keep an renew the character of the traditional buildings of the old city must enjoy the tax exemptions determined by the municipal taxing rules.



OLD CENTRE

Calaf is a little town in Catalonia and because it is placed only 95 Km far from Barcelona, presents a great potential for companies that want to establish themselves in this area. This process, having important consequences for the development of Calaf, has generated the need to redefine through a new city planning the lines and the future projection of the population. Among the different actions taken under consideration in the new plan, there is a programme of rebuilding the historic area, which has recently suffered an important degree of marginality.

With the intention of pointing to the possible limitations of the rebuilding process, a series of interventions were developed, taking as a reference the colours and the norms dictated by the programme, in order to make restorations according to the particular needs of the inhabitants in the old centre, who probably could not form part of this project.

CALENDAR FOR THE DEVELOPMENT OF THE PROJECT

May 2005

First visit

During a week the general intentions of the project are contrasted and studied with the context where they will finally be developed. At the same time interviews are held with different people of the Town Council who introduce aspects of the history of Calaf as well as general aspects of the Municipal Urban Rules Plan.

June 2005 – January 2006

Second visit.

In August there is a one-day visit to Calaf for to get photographs of the area of the Old Centre. Our interest especially focuses on the transformation that people have individually made in the architecture of the quarter as new needs were appearing.

Decision taking in relation to specific ways of intervention in the Old Centre and interaction with the community:

Analysing the information about aspects of the later history of the quarter, aspects of the new rebuilding plan and the material, either photographic or of any other kind, collected during the first visit to study possible forms of intervention in the quarter. At the same time, a questionnaire is prepared with the intention to distribute it among the neighbours and thus know in more detail their needs and wishes in relation to this plan.

Third visit.

October. One-week visit in Calaf. Debates. Presenting the project. Starting the process of interaction with the neighbours of this quarter, specifying the different forms of intervention and ways to carry them out.

Distribution of questionnaires to the neighbours of the Old Centre, and due to the null answer, we decide to write a letter explaining briefly which are the intentions of our project and offering the possibility to take into account those needs that matter. As an answer to this letter, Josep comes to see us and Ester, Juan's daughter, call us on the phone. In the next days we visit them and we decide to renew Josep's kitchen floor and two old windows in Joan's attic. During this week we also visit other three neighbours, but we do not reach an agreement.

January 2006

Materialisation of the project.

We visit again Josep and Juan to execute the interventions.

We act first in Josep's house. Dionisio, one of the bricklayers of the town, comes to the meeting with other two workmen to do the work. Three days later the new kitchen floor is installed. Josep invites us to eat 'paella' to give thanks. Later, we visit Ramón, one of the carpenters in town, to see if he has finished the windows we ordered. Afterwards we go with him to the meeting with Juan to change the windows. Next day, we visit Juan again and with his help we paint the windows in a greyish blue, the same colour used to paint one of the big doors we could see in the Huge Square or Town Council Square. This square was rebuilt with a donation from the Generalitat. The rebuilt area of the Big Square reaches the house of Juan's neighbour.

Both Josep and Juan could not satisfy these needs due to their economic limitations and also to the physical limitations of their age. This situation makes their participation in the process of rebuilding more difficult.

With the aim of contrasting this question and other questions that appeared throughout the project, an interview was written and sent to the responsible of urbanism in Calaf. This interview is going to be included in a publication together with the rest of documentation, either visual or written, collected during our visits which later will be distributed among the neighbours of Calaf.

Sitesize
SERVEI D'INTERPRETACIÓ
TERRITORIAL

Elvira Pujol,
Joan Vila-Puig

www.sitesize.net/sitmanresa



Itinerary through the surroundings of Manresa

La producció i l'intercanvi de coneixement local compartit està en la base de la creació d'un capital simbòlic i social comú.

Cal propiciar, doncs, arguments i metodologies compartides per reforçar la identitat col·lectiva en la ciutat i el territori.



Sunday, 19th of February. Diffusion action, Manresa Archive, Pla de Bages. Sant Domènec Square, Manresa



Sunday, 5th of March. Diffusion action, Manresa Archive, Pla de Bages. Eagle Park, at 1.5 Km north of Manresa. About the 'Transèquia' 2006 : popular walk through the medieval water channel, from Balsareny, going through the municipal areas of Sallent, Santpedor and Sant Fruitós de Bages, until arriving to the Eagle Park in Manresa.]

Territorial Interpretation Service

Nowadays, facing the dynamics of urban growth and expansion in almost all the territorial spheres demands, according to our point of view, an educationally based reaction to be able to strengthen certain situations presenting weakness in front of basically economic and macro-political tendencies, or speculative operations.

In order to understand the new ways of urban and territorial transformation, having the possibility of offering a propositional answer, it is necessary to generate a collective opinion about the arguments, the growth models that can be assumed and based on the shared agreements, assure the maintenance of the social life and cultural quality.

The production and the interchange of local knowledge is the basis for the creation of a social and symbolic common capital. Therefore it is necessary to favour shared arguments and methodologies to reinforce the collective identity in the city and in the territory.

SIT Manresa

It is a service of territorial interpretation, investigation and diffusion about urban growth and expansion in Manresa, as well as its articulation with other surrounding towns. It is stated as a work linked to knowledge production mechanisms, relational actions and communication strategies.

The goal of SIT is elaborating a service of documentation/diffusion of the territorial narration about the urban growth in Manresa/Bages and work on the present and future transformation of the territory from the metropolitan symbolic images and the information obtained thanks to knowledge, opinions and documentation of citizens and entities from Manresa and the Pla de Bages.

Working Phases:

1. Investigation:

- Investigation of the local territorial contents and symbolic images.
- Consultations with people and entities from Manresa/Bages, linked to an evaluation of the town growth.

2. Documentation:

- The territorial information elaborated in the town and the Bages area: territorial urban plans, citizens' rights, values and natural qualities of the landscape, economy and forms of territorial occupation, social history and cultural symbolic history.

3. Interpretation:

- Reordering, contrasting, crossing information and local and territorial knowledge through interviews, encounters and interchange.
- Rehearsing forms of representing contemporary urban expansion as a means of producing territorial content.

4. Diffusion:

- Making the Workshop SIT Manresa about urban expansion, appropriation tactics, and value of use for the growing urban space.
- Elaborating a programme of actions in public space, in the social and cultural context of Manresa.
- Working with schools the educational relation of this project.

Archive of Manresa/Pla de Bages:

The Archive is a visual catalogue of the territorial area of Manresa-Pla de Bages, containing information about the transformations of the territory, the description of its ecologic, economic and social impact; the emplacement, infrastructures and the urban planning, plus an aerial photograph and a emplacement map.

The use of the photographic image and the graphic resources to construct the Archive is done on purpose and corresponds to the criteria of access to information since frequently, the urban planning becomes too technical for the citizens. The aim is to make landscape and territory understandable to everybody.

In order to participate in the definition of the corpus of symbolic images, we have created the personal files of the archive, using the relation with the territory experimented by its citizens.

The information, the comments and the drawings delivered by the citizens through this file are included in the Archive, in relation to the metropolitan corpus of symbolic images of Manresa/Pla de Bages.

The Archive is seen as a tool of diffusion of the local knowledge about the territory. In this Archive will include the documentation generated by the citizens, entities, associations and institutions; as well as that elaborated from the interpretation project.

Continuity:

This service it is proposed as a methodology which, by keeping the singularities, may propose a new way of representation/interpretation connecting with other actions of knowledge generation in different territorial areas.



From 16th to 20th January. Exhibition and educational action in the Secondary School 'Quercus' from Sant Joan de Vilatorrada.



Territorial Architecture Environment and development In Pla de Bages (1996)



Archive Manresa/Pla de Bages SIT (Territorial Interpretation Service)



Localisation
Place_ Roundabout in Plan de la Sala Town_SALLENT
Typology_Industrial Waste
Date_January 2006
Catalogue S.I.T._SLLNT. 01

Transformation
Description_ Salt mountain, open air tip of salt wastes.
It has become the highest point in the Pla de Bages.

Impact
The "Salt Hill" has a very strong visual impact and it can be seen in a 63% of the territory of the Bages area. The company Iberpotash belonging to Dead Sea Works, which manages the exploitation and it is the owner, does not respect any of the environmental norms. All the water resources have been salted in this area, until reaching the Llobregat river.

Observations
The station quarter in Salient is sinking because the underground disappears due to the dissolution of the salt. New houses will be constructed to lodge their inhabitants.

Archive File Manresa _Pla de Bages

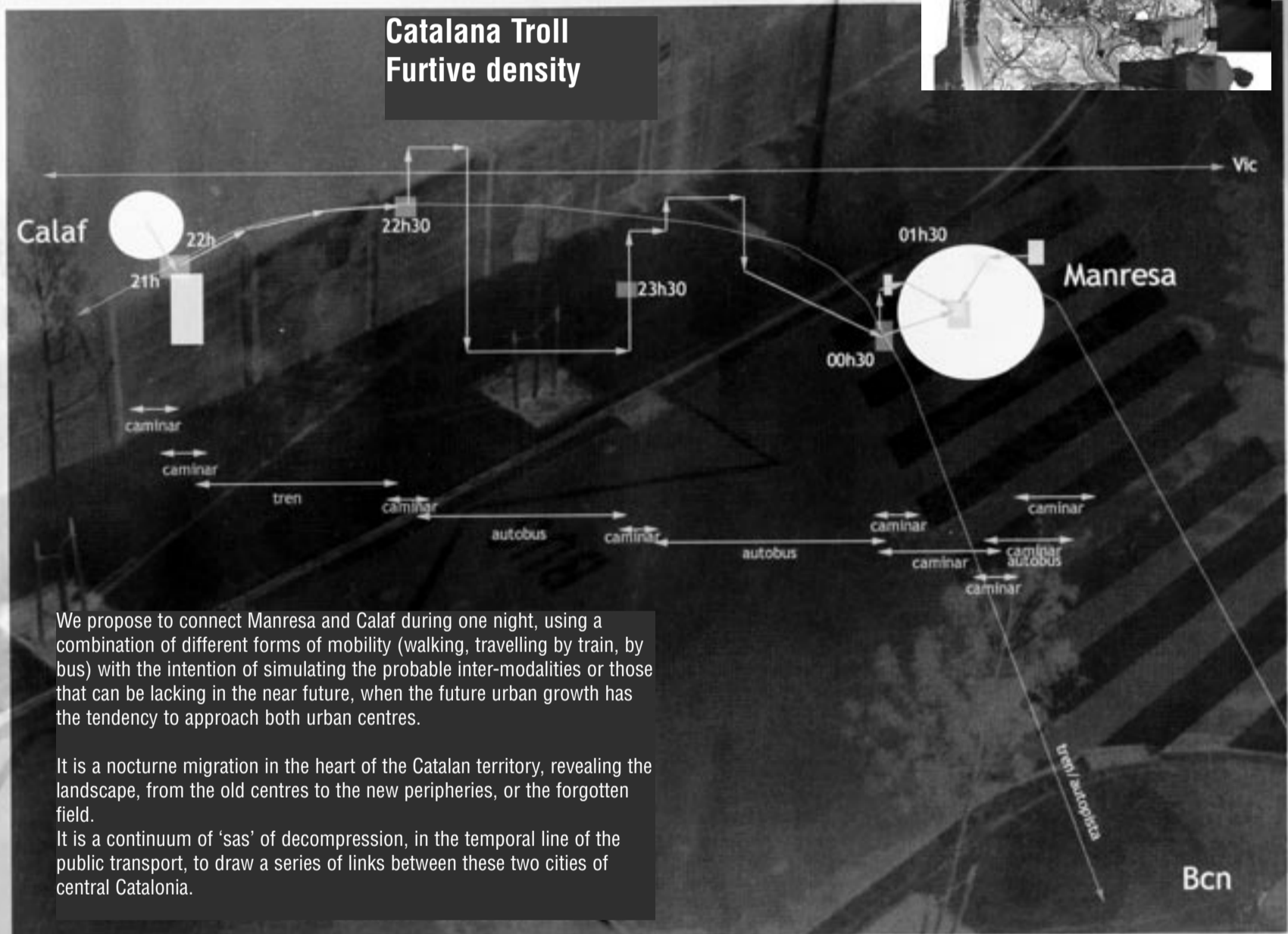
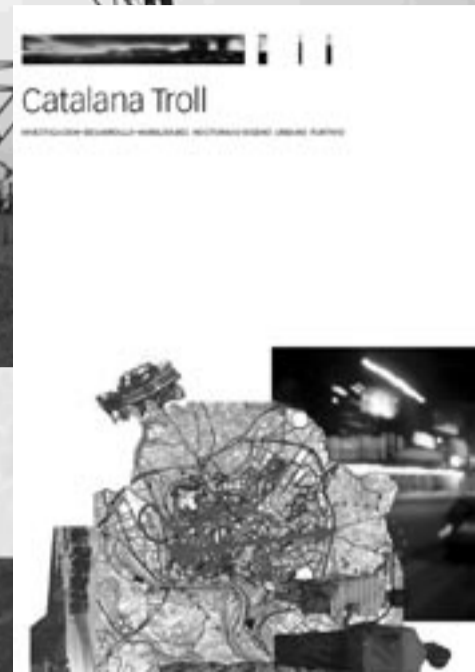


From the 24th of February to the 3rd of March Exhibition and educational action in the Secondary School 'Guillem Catà', in Manresa.



CAWPAF
CATALANA TROLL

Alessandra Cianchetta,
 Marc Armengaud,
 Matthias Armengaud





Catalan Troll is a project of cooperation designed to foment and develop nightly mobility at a metropolitan scale, beyond social, technical or cultural limits. The projects of Troll must necessarily be furtive, biodegradable, interactive and always develop according to the specificities of a place. It is an ephemeral passage, but that leaves traces.

CATALAN TROLL

In fairytales, trolls live by night, they come out of the forests to play in the garden. They are almost invisible because they are very quick; only children can see them. But next day adults can also see the traces left by them. Will you follow them in the dark forest?

At night, space and movement are perceived differently. Imagine nocturne territories as another state of the town, of life, relationships and possible experiences.

Some considerations

Are there differences at night still? Who wants to perceive night? Is still possible to talk at night? How many different nights are there? Landscape implies a kind of geography, but here the question would be to discover a geography of time: postulate the role of mobility and the critical statue of nocturne public spaces. Choose mobility as a revealing element of these states.

What is TROLL?

Prospective experiments with the aim of revealing and stimulating alternative ways of moving and living at night: how to move from one place to another, with whom and where to. Troll occupies the flexible places of the city, leaving traces, invitations, with a critical regard towards the logic of security (closing certain parts of the city and the market or rather opening 24 hours.)



TROLL?

Routes pointed by nomad game lights that act as signals of a provisional geography. A group of mobile interactive stations, placed in the waiting points and places of transit, will reveal territories unexpectedly accessible at night. They are nocturne gardens in movement that establish the phases of the routes at night.

'Free out in the streets, at night, a family of trolls, mobile individual entities, or collective ones, who can originate poetry, décalage, bringing the public to other places, to unusual or marginal urban spaces (outskirts, ephemeral spaces, no-places).'

Troll develops in the spatial limits of the night, passing through new borders in the nocturne space, while renewing a perceptive geography that connects different social groups. It is a link, between different countries and entities, having the common interest of investigating the night within a frame of shared values. By interacting with administration representatives, transport companies, researchers and designers, the neighbours associations expand their possibilities of participating in diagnosis phases and activities. An adoptive family, a web of new interactions increase the possibilities of each participant to act. A new way of understanding what is design and creativity today in our cities is proposed; emotional ties are drawn in relation to the contemporary human needs without forgetting the sense of community, of belonging and participation in the space.

Catalan Troll is a project of cooperation designed to impulse and develop mobility at night in a metropolitan scale, beyond social, technical or cultural limits. The projects of Troll must necessarily be furtive, biodegradable, interactive and must always develop according to the specificities of a place. It is an ephemeral passage that leaves traces behind. It is a process of design that facilitates movement and the possibilities of transport by intervening in the streets in a real way .

Furtive migrations at night invite a non-specialised public to experiment the body of the city in a different way, creating temporary communities that leave traces in the memory, uses and in the political context. Troll wants to awaken a dynamic consciousness of the urban night as a new border in the comprehension of public spaces. Probably it is an opportunity to redefine the values of a community that may also be valuable during the day. The Troll Protocol proposes temporary projects at night for reconciliation of citizens with their surroundings. Troll places the street corner among the growing nightlife marketing and the excessive preoccupation



for security at night in public spaces. Before these two tendencies occupy the night, it will still be the only natural space left in the city to reflect oneself. In opposition to the daily extreme functionality, the city at night can be experimented and take form according to the point of view and the needs of their inhabitants. Mobility at night can be transformed from hostile to social, infrastructures can transform from rigid to flexible and interactive.

Politically, the process of design of Troll opens the democratic question of accessibility at night.

It could happen that the perceptive dimension may impress participants more than the comprehension of the political and social dimension. Is there too much beauty? But night is a perceptive event. Reconnecting with the deep and mysterious element (darkness) it is possible to associate this experience to a particular sense. Beauty becomes a key dimension for the reconciliation of the urban inhabitants with their surroundings. Night is our secondary forest and projects might generate proximity and not distance.

Development

Specifically, Catalan Troll develops specific projects through seminars, work groups, exhibitions and public events. In the case of Manresa, the process started with a cartographic composition of the place, taking into account different dimensions (temporary, spatial) and emphasizing the question of its connection with Calaf and the rest of the territory. Later a design workshop was developed with the cooperation of students and teachers in the social and cultural activation cycle of the Secondary School 'Guillen Catà'. Then this project culminates with a nocturne itinerary between Calaf and Manresa the 22nd of April. This itinerary allows the perceptive experimentation of spaces and mobility, while leaving traces on the territory itself.



Estràbic
ACCIÓ EDUCATIVA
IES Alexandre de Riquer

05

**EDUCATIVE ACTION
COOPERATION PROJECT WITH THE SECONDARY
SCHOOL 'ALEXANDRE DE RIQUER' (CALAF)**

M. Alba Puigpelat Pallarès

Inside the cooperation frame between the Secondary School 'Alexandre de Riquer' and the programme Idensity, a group of students of the 4th course started a project to impulse learning outside the limits of the scholar institution, that will promote participation and the acquisition of knowledge in relation to the context, critical spirit, creativity and the notion of feeling that one belongs to public spaces.

To reinforce the teachers' task, Idensity has facilitated the Estràbic artists' collective cooperation for elaborating the project. In the Institute, the departments of Visual Education and Computer Science have considered the accomplishment of the project as part of their educational contents.

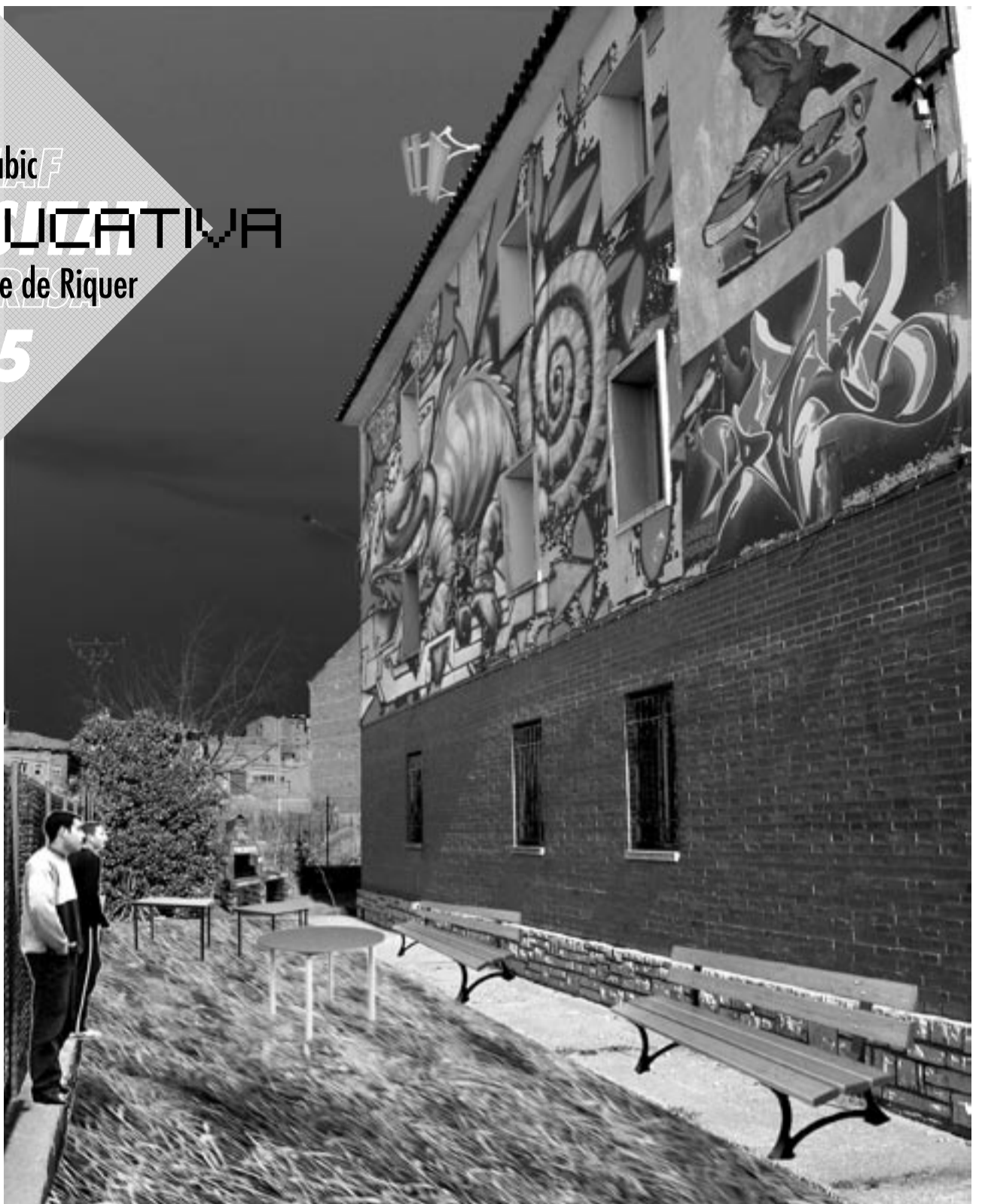
The activity developed throughout the second semester of the course 2005-2006 mainly consisted on the analysis of utilisation of the public spaces in Calaf, which are a meeting point for the young in town; these spaces are selected by the young themselves under the criterion of their potential in accordance to their interests and needs. After this the presentation of an intervention proposal in these spaces took place so it could be presented later to different public organisations with the aim to debate the contents and the intentions of the developed project, if it were convenient.

Convinced as we are that education needs to adapt itself to the real and nearby context, and that the existence of links between the school and its context constitutes an indication of the educational quality, we wish that this project becomes a message of social belonging and, consequently, of participation and implication of the citizens.

'ESTRÀBIC' COLLECTIVE

The goal of the project developed by the collective of creation 'Estràbic' together with a group of students of the 4th course of the Secondary School 'Alexandre de Riquer' focused on thinking about public spaces, their construction, aesthetic and capacity to interact with the youngest answering to their needs and expectations. Using an interview based on a map of Calaf, students of the 4th course were asked to signal their meeting points, on the one hand; and the spaces they disliked or found uncomfortable and rarely would visit, on the other hand.

The group of the project was in charge to analyse the interviews and choose the spaces which they would work on. At the same time, students were asked to photograph some of the mentioned meeting places from different perspectives, in a general view, in detail and from far away. The aim of the exercise was to reinforce the conscious act of looking, forcing the regard to be able to analyse the content later. 'What is that makes a space agreeable to me?' Many times the criteria that images always make evident are strictly aesthetic (the construction, the light occasionally



present in them, etc.). But usually, the image reveals what cannot be seen: the social element, the importance of a space when uniting or not certain collectives and the possibility that things happen in it. Therefore, the photographs permitted to decode the great majority of the elements that contributed in the creation of this idea of predilection for a space.

Thus is how finally a list of these elements was elaborated (from objects to light and colour characteristics) and expanded with the students' investigation of other elements suggested after the analysis, which were not in these spaces and that, according to their opinion, would favour the creation of an ideal public space.

Taking as a basis the photographic image of one of the disliked spaces and after modifying it, the work was finished with a morphing exercise. An image was transformed by the juxtaposition of different elements taken from other images.

The production process of this project has been marked above all, by learning how to observe and the capacity of decision-making about what one likes or dislikes. Certainly, the most remarkable and satisfying thing has

been to observe that, after giving some tools of reflection about what we look at and how we do it, students have progressively taken consciousness of the importance that the composition of spaces has, of the aesthetic and of the elements that conform them; but it is even more important that the addition of all these elements is what conforms the totality of the space and, if we observe it, we can cut off the regard into segments and carefully analyse what is in front of our eyes. Specifically, and making reference to how these spaces should be to be liked by the youngest, it must be said that the most important thing is not its construction or placing, but definitely their importance as social spaces.

Teachers who have participated in the project:
Albert Minoves, M^a Alba Puigpelat, Àlex Recasens.
Collective of Creation Estràbic:
Alejandro Araya, Jorge Caballero, Laura Casaponsa, Quim Moya, Eva Quintana.
Josep Mases, web designer and neighbour from Calaf.



"hi viuen persones de 25 nacionalitats diferents, d'entre les quals destaquen l'espanyola 878 persones, la marroquina amb 135 persones, i la senegalesa amb 35 persones, es per la romanesa amb 18 persones i la guineana amb 14."



Un opinió per l'opinió en aquesta part del territori i del país.
programa per CDRSOT CALA/ BARCELONA 01
Arribada de Calaf: 01/10/01 Calaf: 01/10/01 Barceles: www.cdrsof.cat

Tots emigrem d'algun lloc alguna vegada.
Tots som humans i podem ensenyar-nos i aprendre els uns dels altres si ens escoltem i aprenem a conviure amb respecte

"No s'oblidin d'informar el municipi de Calaf.
Ajuntament de Calaf, 2004.

Aquesta opinió és un document de treball (D200502)
distribuida per diversos punts de CALA i de la seva zona d'actuació.
01/10/01 CALA/ Barceles: 1 9000 CALA/



sa rebuda a la nova mesquita. Encara no és habitual que l'estrera d'un espai on els musulmans es reuneixen egar es visqui amb harmonia i concòrdia i que hi assisteixin no només musulmans, sinó també persones que altres creences, o que no en tenen cap, veïns anònims i representants de les administracions. s el primer cop que passa a Catalunya."



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→ Ribera en el servei sanitari.
Necessitem un servei d'ambulances més proper.
En casos d'emergència ens hem abandonats, cobert en els pobles dels voltants de Calaf.
→ L'eix Fenorrasi, perquè ha de donar la volta cap a Igualada quan ja és despesa d'una via de tren la qual solament s'hauria de reformar.
CALAF em sembla que té molt a dir.

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prevista la construcció de dues rondes que solucionaran l'accés al municipi, revitalització del pla antic, la posada en marxa de nous polígons industrials i l'augment d'equipaments i infraestructures per donar resposta a una població que va en augment."



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LA POBLACIÓ ESTRANGERA
TE MOLTES MÉS AJUDES PER PART DE L'AJUNTAMENT. ENCOMVI ELS COL·LABORADORS PER APURCS ECONÒMICS AL TINGIN NINGU ELS REGALA RES.
¡ NO M'HA DRET!

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ny 2004 es van empadronar a Manresa 4.123 persones, 51% procedents de les comarques de Barcelona, el 30% procedents d'altres països, 12% de la resta de l'Estat i el 7% de la resta de Catalunya."



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Ha de haver equilibri entre aquest creixement i els serveis que es presten als ciutadans.

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globalització econòmica ens porta també a aquesta realitat: "er que les pedres de la plaça Major han arribat aquí des de la llunyana Xina."



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ENCARA HAN DE MILLORAR MOLTES COSES EN AQUEST POBLE; PER EXEMPLE: LA VIA DEL TREN. A MÉS ELS IMMIGRANTS QUE ARRIBEN AQUI, NO SOLAMENT A CALAF SINO A CATALUNYA REBEN MOLTES MÉS AJUDES A L'HORA DE TENIR UN PÍS I EN MOLTS ALTRES ASPECTES I S'OBLIDEN DE QUE ES D'AQUI TAMBÉ N'HI HA QUE TENEN PROBLEMES!! PERÒ AIXÒ JA NO ES COOSA DE L'AJUNTAMENT SUPOSO!

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millora logística de Calaf, fruit de l'aparició de l'Eix Transversal, rementa una forta demanda en instal·lacions per part de noves empreses."



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Polígon industrials no en rolem més. Volem més jardins, parcs per la canalla.

NO CONTAMINEM VOLEM BUONA LA NATURA!

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