



Ajuntament de
Barcelona

After Landscape
COPIED CITIES

CURATED BY MARTÍ PERAN

14.03 - 17.05.2015

FABRA i COATS
CENTRE D'ART
CONTEMPORANI
BARCELONA

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**2014/15 SEASON
CURATED BY MARTÍ PERAN
OCTOBER 2014 – AUGUST 2015**

Exhibition

After Landscape. Copied Cities

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AFTER LANDSCAPE. COPIED CITIES
MARTÍ PERAN

The speed with which global ideological and economic neoliberalism is changing the surroundings has led to the disappearance of the original landscape within a growing affinity. In different cities the urban landscape is gradually being standardized to the point of being repeated in a continuous loop, with immediate consequences: the elimination of content denoting identity and a formal homogeneity that cancel out all complexity and diversity. This collapse of global architecture and urban planning, sidestepping their traditional possibilities for designing spaces of memory and identity, condemns the landscape to disappear due to excessive repetition and makes us the first after landscape generation, the first to survive its own landscape.

The replica of a particular city in a geographical context that is different to the original one is the highest expression of this after landscape condition. In recent decades the phenomenon of the copied city has grown as a consequence of multiple dynamics: the economic relocation that leads to an exportation of the dominant models, the accumulative management of the territory, the sublimation of tourism and the technologies of the simulacrum, and even the military agendas that require literal copies of warzones in order to trial their destructive capacity. After Landscape: Copied Cities is a project that asks us to reflect on all of these questions through a series of studies that open up the subject within a range of political, geographical and cultural perspectives.



Domènec. Baladia Ciutat Futura. 2011-2015.

ORIOl VILANOVA
No Middleman. 2015

No Middleman appears as a prologue. Before telling the story of different examples of the generic city that are springing up everywhere, Oriol Vilanova's study refers us to the sphere of interiors, where we suppose that the reality of the worlds of private lives is distinguished from the homogeneity that is growing unstoppably on the outskirts of the city. Nevertheless, it seems that the imposition of role models for life is so great that it gets into even the most private corners. Indeed, despite the fact that we are subjected to a repeated message of self-management – do it yourself – this apology for freedom feels absolutely rhetorical. The design of private space is subordinated to very particular patterns in order to ensure that freedom is trapped in a kind of repetition. To illustrate this dynamic, Vilanova uses the Hyllis shelving unit, a product sold by IKEA that works just as well in the garden, the bedroom, the lounge or the kitchen. The possibility of differing in the use of the standard is also a mere illusion. The simple management of small differences does not upset discipline but, on the contrary, it stabilizes the homogenization in a governable framework. Repetition, even opening up to difference, is also a policy for repressing the local at the limits of the generic.

DOMÈNEC
Baladia Future City. 2011-2015

Baladia City, National Urban Training Center, is a military training camp in Tze'elim, in southern Israel. Used by the Israeli defence forces to plan possible attacks on Arab towns in Gaza, the West Bank, Lebanon or Syria, the city has over 1,000 basic modules that can be reconfigured to represent different specific cities. The complex has fixed features: a kasbah, a mosque, and even a refugee camp. The idea is to offer a perfect scenario for trialling a war that simultaneously conceives the city streets as a place and a war zone. The need to deconstruct the urban environment, go over the walls and win the war thanks to a constant reorganization of the space becomes possible thanks to this simulacrum of reversible pieces. As a military training ground, Baladia City guards its secrets jealously. To overcome this difficulty, Domènec turned to different secondary sources: photographs posted on Internet by soldiers that have done exercises in the camp, panoramic views from Google Earth and, as his only first-hand source, the direct testimonies of its users. All this information converges in a model that reveals an eloquent paradox: Israel, far from resolving its obsession with equipping itself with a local identity, with the rationalism that inspired the first buildings in Tel Aviv, now appropriates local architecture in a kind of building simulacrum to feed the conflict.

AN ARCHITEKTUR
War and the Production of Space. German-Japanese Village, Utah, 1943. 2003

In 1994, the United States army declassified the documents referring to the weapons tests carried out in Dugway, in the Utah desert. Among the material was the report *Design and Construction of Typical German and Japanese Test Structure at Dugway Proving Grounds*, from 1943. The work of the group An Architektur consists in the presentation of the most relevant graphic materials from the above-mentioned report to reconstruct the initiative in full detail. Around that time the allied army needed to test its bombing methods to ensure the maximum effectiveness of its final offensives in Europe. The objective was to aim for the working-class districts of Berlin and other German cities with the intention of causing mass destruction, capable of sparking a popular anti-fascist uprising. For the trials in question, they had the collaboration of Eric Mendelsohn, who designed the construction of exact replicas of the neighbourhoods of Berlin thanks to his direct knowledge of the city. With the help of other architects close to the Gropius Group at Harvard, Mendelsohn erected some *mietskasernen* that were almost identical to the originals. In turn, Antonin Raymond, who had worked with F. Lloyd Wright in Japan, was given the job of building meticulous copies of working-class Japanese houses. The two replicas were repeatedly bombed with thermite or napalm and rebuilt for further tests. From that year, until the winter of 1945, the Royal Air Force and the US Eighth Air Force perpetrated an authentic massacre of civilians in different German cities.

JORDI COLOMER
PROHIBIDO CANTAR / NO SINGING
(A didactic text on the foundation of a heavenly city). 2012

In 1930 Bertolt Brecht published the libretto for the opera *Rise and Fall of the City of Mahagonny*, a city founded by some fugitives who have been cornered in the desert. There they see the possibility of designing an enclave where amusement will make it possible to attract and rob gold-seekers. The following year gambling was legalized in the city of Las Vegas, where gambling complexes soon sprang up, resorting to the reproduction of historical places such as Paris or Venice. The function of this kind of replica is obvious: to effectively cast a magic spell capable of causing the suspension of space and time necessary for unfettered consumption. Spain has a long history of entertainment cities. Two emblematic projects, both of which failed, were Gran Escala and Eurovegas. The founding of Eurofarlete, the fictitious heavenly city that Jordi Colomer documents, takes place on the land in the Los Monegros desert earmarked for Gran Escala. As in Brecht's text, some people arrive in the middle of nowhere and begin building a gambling city. They barely manage to erect the gatehouse and some rickety stages, but it is enough to evoke the spirit of Mahagonny. Through literary quotes from Brecht's text and using the techniques of distancing that the German playwright proposed to ensure pedagogical theatre, Jordi Colomer proposes a singular remake of the rise and fall of Eurofarlete.

ANDREA ROBBINS – MAX BECHER
770. 2005

Jabad-Lubavitch is the only Orthodox Jewish organization present on all five continents, with nearly 200,000 followers. In 1940 the organization purchased a small neo-Gothic building at 770 Eastern Park in Crown Heights, Brooklyn, as somewhere for the sixth rabbi Yosef Itsajik Shunerson to live during his American exile, fleeing from the Nazis. The Brooklyn building – known as 770 and considered a holy place by the organization – very soon became the emblem of the Lubavitchers, the reason why a reproduction of the original building is erected wherever they expand their doctrine. In this way 770 has been replicated all over the world with different degrees of fidelity. To date around 15 replicas of the New York 770 can be counted in places as different as Tel-Aviv, Jerusalem, Los Angeles, Toronto, Buenos Aires, Milan and São Paulo. The original 770 series by Andrea Robbins and Max Becher comprises 26 photographs of the original building and up to 10 reproductions in as many cities. Each replica is photographed using the same methodology: a frontal view and a perspective that contextualizes the building in its surroundings. The frontal view works as a mechanism for recording the name of each image in the archive; moreover, the front view also makes it possible to detect at first sight the degree of precision of each copy. In turn, the side view reveals the context into which the replica has been introduced, so that the viewer is forced in some ways to assess how it fits in each time.

STEFANIE BÜRKLE
Window of the World. 1999

Cities in miniature have a long history as attractions. The first examples are now remote and seem rather exotic (Bekonscot, 1929), but it is also very easy to find the miniature version of many extremely well-known places (New York, Mini France, Cataluña en Miniatura). In China there are as many as three complexes – World Park in Beijing, Grand World Scenic Park in Dongpu and Window of the World in Shenzhen – that combine a funfair with the miniaturized reproduction of historical places. In 1999 Stefanie Bürkle did an extensive photographic reportage on the park in Shenzhen. In a compressed landscape, numerous world-famous tourist attractions are combined a la carte. The park thus becomes a suitable place for place-zapping, a succession of geographical leaps for a floating and distracted attention span. The visitors behave this way, as if they were television viewers, like camera operators capable of joining together different geographical places and cultural imageries within a rapid flow of images. The conclusion seems simple: it is a case of promoting, in a fast and entertaining way, the understanding of the world as a whole in which ethnic and ideological landscapes converge in a happy totality. It is the perfect recipe for alleviating the possible effects of a commitment to capitalism in a context full of local specificities.

DAVE WYATT
Thames Town: China's New Suburbia. 2008

From the late 1980s onwards, the Chinese authorities opted to try out forms of economic liberalism to encourage rapid growth. A basic aspect of the programme entailed the migration to the cities of over 300 million inhabitants. To speed up the process and at the same time boost the ideological registers of the huge operation, the new China has reproduced western cities in different parts of its territory. The most emblematic area in this process is the outskirts of Shanghai, where the “One City – Nine Towns” project has been planned for years. The objective is to build various satellite cities of the megalopolis, among which European cities are unashamedly reproduced. In Anting, seven German architects’ studios are creating an “auto-city”, with a Formula One motor-racing circuit and a BMW plant; Tianducheng reproduces different parts of Paris; Pujiang does the same with cities in Tuscany in Italy, and a replica of Las Ramblas in Barcelona, converted into a shopping mall, is planned in Fencheng. Of all these, the largest-scale replica is Thames Town – a huge English city built in neo-Tudor style combined with traditional Victorian redbrick architecture – in Songjiang. Dave Wyatt did his reportage on Thames Town in 2008. At that time the city was only being used as a photographic backdrop for wedding reportages. Thames Town is no longer an urban landscape but emerges as a radical artifice reduced to its status as an image. It is simply a case of accelerating the imposition of social models associated with that western image.

DAVID GOLDBLATT
Monte Casino from the North, Fourways, Johannesburg. 26 September 2001. 2001

Apartheid was not repealed in South Africa until 1992. Up until then, since 1948 the white minority had imposed a rigorous system of segregation that condemned the black majority to precarious living conditions. Right from the start, David Goldblatt documented the situation his country was in, avoiding tackling the numerous conflicts caused by racism head-on, opting instead to portray the routines of everyday life in which those same conflicts were always imminent. Since the repeal of apartheid, Goldblatt has continued working – now using colour photography – to show how many scars and contrasts continue to affect the social body and the urban landscape of South Africa, through projects wide-ranging in scope such as *Johannesburg Intersections* (1999-2002). In the context of the same project, the *Montecasino From the North* series focuses on the leisure complex and casino, meticulously designed to replicate an old town in Tuscany, in Fourways, north of Johannesburg. The Montecasino complex, also known as Palazzo Montecasino, is simply the paradigm of the new situation: since the race laws were abolished, and despite the wounds this still entails, the new South African society has been reorganized according to the global laws of consumerism and spending power.

PROGRAMME OF ACTIVITIES

LECTURES AND PRESENTATIONS

Presentation of the exhibition projects by Dan Dubowitz (*Megalomania*) and Luis Molina-Pantin (*Colombian Narco-Architecture*)

Date: **13th March 2015**
Place: **Exhibitions Hall, Fabra i Coats - Centre d'Art Contemporani**
Time: **6 p.m.**

Presentation of the project *Mirador*. Blanca Muntadas – Octavi Rofes / Francesc Muñoz / Ramon Parramon

Date: **8th April 2015**
Place: **Exhibitions Hall, Fabra i Coats - Centre d'Art Contemporani**
Time: **7 p.m.**

***Baladia City. Replica and Model for a Dystopian Future.* Domènec**

Date: **21st April 2015**
Place: **Exhibitions Hall, Fabra i Coats - Centre d'Art Contemporani**
Time: **7 p.m.**

***Something supposedly delightful that I will never wish for again*
Lecture by Federico López Silvestre**

While the “progressive” sociology and urban planning of the early 1990s still looked kindly on the “generic city”, today nobody finds inspiration in any Western city. The logic of standardization has fascinated many of the most creative people. However, against the perfect symmetry of horror preached by the heirs of Ernst Neufert or Galton's Biometrika (e.g., the promoters of New Urbanism), a compensatory process can be discerned. To judge by the shapeless peculiarities of the old “ethnographic surrealism” (Bataille) or the satanic laughter of the most recent American narrative (David Foster Wallace), one gets the impression that literature and art have for decades been perceiving the neurotic processes of urban objectification and proposing some territories outside them.

Date: **14th May 2015**
Place: **Exhibitions Hall, Fabra i Coats - Centre d'Art Contemporani**
Time: **7 p.m.**

ACTIONS

**Shooting *Kusturicaland*
Joan Bennàssar Cerdà**

The work by Joan Bennàssar Cerdà presented in the exhibition is transmitted through the writing of a film script in which Kusturica, along with the different characters in his imagination, discusses creating the film and the problems associated with building his city inside another city. The exhibition space and the props become the stage for the film shoot. When it is finished, the script and the film will be sent to the director.

Date: **19th April 2015**
Place: **Exhibitions Hall, Fabra i Coats - Centre d'Art Contemporani**
Hora: **11.30 a.m.**

After the Banquet: intervention by the “Urban Opportunities” Master's Degree students

The students of the Urban Opportunities (*Oportunidades Urbanas*) seminar, part of the UPC master's degree in Architectural Projects, directed by Xavier Monteys, will develop an intervention based on the exhibition “After Landscape: Copied Cities”, whose results it will be possible to see at the end of the exhibition.

Date: **5th May 2015**
Place: **Exhibitions Hall, Fabra i Coats – Centre d'Art Contemporani**

Flows and codes 2: “Kitsch: Discussion between Fernando Castro Flórez and Ernesto Castro. Organized by Arts Coming

“If, in general terms, the spirit of a historical period can be grasped in its architectural façade, that of the second half of the nineteenth century was unquestionably one of the poorest and saddest in the history of mankind. It was the period of eclecticism, of mock Baroque, mock Renaissance,

mock Gothic. Whenever Western man established his lifestyle, it was unfailingly reduced to a bourgeois appropriation and, at the same time, to a bourgeois display, to a rigidity that signified both asphyxia and safety. If ever wretchedness was seen to be hidden by wealth, it was then.”
Hofmannsthal and his Time, Hermann Broch

Date: **13th May 2015**
Place: **Exhibitions Hall, Fabra i Coats - Centre d'Art Contemporani**
Time: **7 p.m.**

FILMS

***There where once we passed and now we return.* Programme of films presented by Carlos Losilla. Screenings and discussion.**

In recent years, the images that have perhaps most forcefully demonstrated the change in the neo-capitalist landscape have been those of the cinema. From the apparently most insignificant to the most monumental levels, from the private home to the public building, from the movie theatre itself to its place in the urban environment.

26th March 2015 *Les Bosquets* (2011)
by Florence Lazar

16th April 2015 *Cenizas* (2014)
by Carlos Balbuena

7th May 2015 *Good Bye Dragon Inn* (2003)
by Tsai Ming-liang

Place: **Exhibitions Hall, Fabra i Coats - Centre d'Art Contemporani**
Time: **7 p.m.**

WORKSHOPS

***Repetition and difference - repetition and difference.* Workshop by Oriol Vilanova at the Centre d'Art La Panera**

Carl Gustav Jung said that we are all born as originals and die as copies. It is a phrase that seems to be part of the language of self-help but it is useful for considering the ambiguity of concepts such as repetition, copy and cliché. Their uses, their relationships and their validity. We shall be

considering the copy from a not too distant space-time in which we no longer know what the word copy means. The disappearance of the original. Repeated. Repetitive. Unrepeatable. In nature all repetition is impossible. A common theme, open to the participation of artists, educators and cultural agents.

Enrolment for the workshop will be through the Centre d'Art La Panera: 973 26 21 85

Date: **9th and 10th March 2015**
Place: **Centre d'Art La Panera.**
Pl. de la Panera, 2 25002 Lleida
Time: **11 a.m. – 2 p.m. and 4 p.m. to 7 p.m.**

***After Landscape or Intermittent Maps*
Writing workshop directed by Eloy Fernández Porta**

Date: **18th March 2015**
Session 1. Learning from Paris

Date: **22nd April 2015**
Session 2. *Praise and execration of the theme park*

Date: **6th May 2015**
Session 2. *After the landscape, after the object.*

Place: **Exhibitions Hall, Fabra i Coats - Centre d'Art Contemporani**
Time: **6.30 p.m.**

SEMINAR

***Pantone landscapes: The visual order of copy & paste urban planning*
Seminar chaired by Francesc Muñoz**

The idea of “copied cities” is one of the commonplaces in the current debate about the future of cities, both local and global. The landscapes of urbanalization, the direct result of copy & paste urban planning, show us a type of urban form independent of the geographical space and indifferent to the anthropological place, replicated everywhere. These “Pantone” landscapes, in actual fact, tell of the establishment of a new visual order in the city space that determines conditions of hyper-visibility of some landscapes and of invisibility and exclusion of others.

Date: **14th and 15th April 2015**
Place: **Exhibitions Hall, Fabra i Coats - Centre d'Art Contemporani**
Time: **4 p.m. to 8 p.m.**

JORDI BERNADÓ
KidZania. 2014

KidZania reproduces a real city scaled down for children. Inside the grounds, the children have to act like adults, gaining access to different educational offers, all kinds of jobs and, of course, a succulent range of things to consume. In KidZania you can be a fire-fighter, a doctor, a journalist or a pizza delivery boy or girl; each job, accessible according to certain requirements, is rewarded monetarily in the form of kidZos, which can be deposited in the banks or spent in the city's many colourful shops. The value of work and money are, in effect, the axes on which the KidZania edutainment project spins. It is estimated that a third of the earnings come from the many companies – Coca Cola, McDonalds, Dominos, DHL, Jumex, Comex – that fill the urban landscape and which guarantee that KidZania hums with working and social activity. Jordi Bernadó's photographs are of the original State of KidZania in Mexico City. The sequence of images reveals firstly, under the omnipresent artificial sky, the interior nature of the whole complex. This kind of *enclosed* atmosphere accentuates KidZania's profile as an authentic laboratory in which the bases of a certain model of social cohesion are put to the test.

ANDREA ROBBINS – MAX BECHER
Global Village. 2003-2005

The Global Village and Discovery Center is a theme park about slum dwellings, created in 2003 by the organization Habitat for Humanity, and located in Americus, in the US state of Georgia. The company promoting it operates on all five continents, alleviating housing emergency situations, thanks to a peculiar offer of tourism and volunteer work. The funds come from official aid and private donations. Admission to the site costs five dollars and by donating over 100 dollars the visitor's name can be inscribed on the walls of the Donor Recognition Plaza. The work of Andrea Robbins and Max Becher in Global Village concentrates on the permanent exhibition installed in the grounds entitled "Living in Poverty Area", a collage of ramshackle buildings based on a careful investigation into underprivileged areas in Latin America, Asia and Africa. The museographical construction of each of the enclaves – with real objects, sometimes imported – gives the scene the air of a stage set accentuated even more by the photographs through the absence of users and visitors. Global Village thus exhibits itself as a sort of abandoned city, clean and silent, that reduces the real conditions of living in poverty to an image. Global Village represents an anteroom for legitimating the "slum tourism" that is presently spreading to such different destinations like South Africa, Namibia, Kenya, India, Thailand, Indonesia, Mexico, Argentina and Jamaica. Right now, the third of the world's urban population that survives in extremely degraded city neighbourhoods is the real theme park for this poverty tourism.

LUIS MOLINA-PANTIN
An Informal Study of Hybrid Architecture, Vol. 1 – Narco-architecture and its Contributions to the Community. Cali – Bogotá, Colombia. 2004-2005

The drug-trafficking business developed in Mexico and Colombia from the 1970s onwards, when illegal trafficking enjoyed an exponential growth that would give rise to the major drug cartels. In barely a decade, the volume of money that some cartels were handling (Sinaloa, Medellín, Cali) invaded society, up to the point where many drugs dealers led the way in a series of beneficial policies that made them true heroes as far as public opinion was concerned. Narco-architecture became the most important showcase for exhibiting the privileges of their new social role by leaning explicitly towards the exaggerated and the ostentatious. Historicist eclecticism, with a special predilection for neoclassical and neo-Baroque forms, crystallized in a kitsch style ideal for the grandiloquence that these mansions required. Luis Molina Pantin's investigation documents some of the most emblematic examples of narco-architecture in Cali. Its main aim, along with the ostentation of power, is confused with a desire for comparison with the standards of bourgeois taste. To stress this closeness between the drug baron's architectural imaginings and the exoticism with which the local middle class satisfies its yearnings, Molina Pantin proposes an explicit correspondence between narco-architecture and the overriding craziness of Jaime Duque Park, on the outskirts of Bogotá: a compendium of the absurd that includes replicas of the Seven Wonders of the World, among many other historical reproductions. The ability to condense so many alien cultural forms into a single landscape merely acts as an exhibition of misunderstandings, an acceptance of the cultural hegemony of Western history and a declaration of vulgar eclecticism.



Andrea Robbins – Max Becher. *Global Village*. 2003-2005.

JOAN BENNÀSSAR CERDÀ
Kusturicaland (a script for you). 2015

In 2003 the film director Emir Kusturica built the city of Drvengrad in Serbia near the Bosnian border in order to film *Life is a Miracle* (2004). Based on the rural architecture of the area, the “ethnic city” reproduces the local building traditions in an attempt at ideological colonialism in an area criss-crossed by territorial disputes. The translation of Serbian nationalist fantasies into architecture has led to the founding of other similar cities (Etnoselo Stanisci, Slobomir) but it was Kusturica himself who very recently inaugurated the most emblematic project: Andricgrad. Dedicated to the memory of Ivo Andric, it is planned to use Andricgrad as the set for the imminent filming of *The Bridge Over the River Drina*, based on the writer’s novel of the same name. A short distance away from Drvengrad, the city is in the vicinity of Visegrad, in the Serbian Republic of Bosnia and Herzegovina, where numerous war crimes were committed between 1992 and 1995. It is, then, a city annexed to another city, so that, while one lives on, affected by the memory of the ethnic cleansing and the massive ejection of Bosnians by the Serbian army, the new city aspires to gloss over that sinister legacy through a historicist simulacrum. *Kusturicaland*, after meticulous research by Joan Bennàssar, is no more than a parable used to display the data and the controversies that are hidden in the construction of Andricgrad, under Kusturica’s pretext of making a film. The different elements of the installation simulate a film set in which, on this occasion, instead of filming a fiction that distorts history, what we are shown are the filmmaker’s own nationalist and architectural ravings.

SCOTT CHANDLER, DAN DUBOWITZ, CLARISSA TOSSIN
Fordlandia. 2010-2011
Fordlandia: Henry Ford’s Lost City in the Jungle. 2012
When two places look alike. 2012

In 1927 the Ford Motor Company Ford tried to improve its results by using rubber from the Amazon basin in Brazil. For this it purchased two and a half million hectares of land in Santarém on the banks of the River Tapajós. In 1928 a huge number of prefabricated buildings were disembarked for the foundation of the city of Fordlandia. The enclave was landscaped through the importation of housing based on the humble Victorian-style bungalows that dotted the landscape of Michigan. Fordlandia was also equipped with basic services – small businesses, a school and a hospital – that guaranteed a model of living based on work. Despite the expectations with which the eccentric initiative was implemented, problems multiplied right from the start. There was constant rioting because of the working conditions, but the real fiasco arose from the erroneous planning of the plantations that led to the appearance of pests that devastated crops. This failure, far from disheartening the company, encouraged the foundation of Belterra in 1934, a sort of extension to the south of Fordlandia in search of improved cultivation and transportation conditions. In the new copied city, far from paying closer attention to local habits, the projection of a lifestyle alien to the customs of the region

increased. The company’s insistence never produced any results worthy of note; finally, in 1945, it decided to abandon the Amazon. Today Fordlandia lies covered over by the jungle while Belterra, re-established in 1995, is slowly coming back to life.

The photographs of Scott Chandler focus their interest on the current state of abandon of all the installations. The result is a disconcerting co-existence between the many traces of an outdated splendour and the difficulty nature has in erasing them. The group of images shows the ruins of Fordism, unusually presenting them in natural surroundings, a precedent of what has happened since then in so many urban areas abandoned by capitalism all over the world. The work of Dan Dubowitz, contrasting the current state of Fordlandia with documentary photos of the period, stresses precisely the component of paternalistic expansionism with which the adventure of Fordlandia was legitimated. It was not just a case of exploiting the raw materials required for production, but the ultimate aim was to trial a civilizing project by way of complex social engineering based on work. The promotional film about Fordlandia directed by Walt Disney shows this to be the case: Henry Ford, as a true pioneer, introduces a model society in Fordlandia based on the values of effort, comfort, hygiene, leisure, and of course, consumerism, amounting to an authentic reformist programme. Clarissa Tossin, far from restricting herself to examining this modern archaeology, proposes to close the circle and show how the social processes of abandonment in Belterra can be superimposed with mathematical accuracy on the architectural landscape of Michigan. The conclusion is unequivocal. Any new world can be constructed and equally destroyed by the arrogance of capitalism.

HEIDRUN HOLZFEIND – CHRISTOPH DRAEGER
Tsunami Architecture. 2012

Emergency housing, used in response to situations arising from natural catastrophes or wars, has developed numerous alternative forms of shelter in recent decades (prefabricated houses, inflatable structures). However, this range of alternatives for temporary shelter very often generates an additional problem by postponing the definitive rebuilding. During 2010 Christoph Draeger and Heidrun Holzfeind travelled around the areas most devastated as a result of the December 2004 Tsunami (Thailand, Indonesia, Sri Lanka, India) in order to see on the ground the process of rebuilding the affected areas. The focus of their research lies in the architectural solutions that have been implemented in this context of reconstruction. The evidence is that, on many occasions, ignoring local traditions, western types have been reproduced without specific protocols of adaptation to the local context.

ALEJANDRO FERNÁNDEZ MOUJÁN
Pulqui, a Moment in the Native Land of Happiness. 2007

Peronism achieved huge social influence in Argentina that it attempted to consolidate through an educational programme for children. Eva Perón took it upon herself to design the broad outlines of this peculiar civic pedagogy with pioneering projects such as the “Amanda Allen” Children’s City (1949). In 1951 President Juan Domingo Perón inaugurated the Children’s Republic in Gonet, in the district of La Plata. It was a sort of Justicialist theme park that had all the institutions corresponding to a republican democratic system, each of them represented by a replica (the Children’s Municipal Bank as the Ducal Palace, the Palace of Culture as the Taj Mahal, the *Legislatura* as the Houses of Parliament in London). Along with these architectural quotes, the project was completed with the reproduction of scenes inspired by the children’s fairy tales of the Brothers Grimm and Hans Christian Andersen. Walt Disney, who around that time was beginning the preparations for building his park in California, visited the Children’s Republic and copied the team of Argentinian architects’ literary references. Four years later Disneyland was opened. That same year, 1951, Peronism carried out the first trials of Pulqui (“arrow” in Mapuche), a fighter plane that was designed to place Argentina among the elite of the arms industry. The jet plane never demonstrated its capabilities, as the programme was abandoned after the 1955 coup d’état. In 2005 Daniel Santaro made a replica of Pulqui with the help of engineer Miguel Biancusso. Fernández Mouján’s documentary illustrates the whole process of building the jet plane to scale up to the failed attempt to make it fly in the grounds of the Children’s Republic.

**BLANCA MUNTADAS - OCTAVI ROFES /
FRANCESC MUÑOZ / RAMON PARRAMON**
Viewpoint 2015

Viewpoint is a specific project designed for After Landscape: Copied Cities that takes the “Barcelona model” as a subject for reflection. Structured in three chapters, *Common-places* clearly shows the success of the rhetoric that was used to describe the city’s urban transformation in the Olympic period. Through quotes from a famous text by Guy Julier, the description of Barcelona is now embodied in other places. *Take-away Places*, for its part, takes an in-depth look at the magnitude of the copy & paste processes in the design of urban spaces, so that Barcelona now appears inserted in a visual account that is indifferent to the territory. Lastly, *Illusory Places* summarizes the large number of competitions with which the authorities have devised a collection of futures for the city, very often self-contradictory.

+THE COPY&PASTE ARCHIVE

The Copy&Paste Archive is a brief collection of examples in which other copied cities are recorded from a consciously random and heterodox perspective. The idea is to stress the many-sided dimension of the phenomenon; case studies as obvious as the city of Las Vegas, as well known as the Palm Jumeirah in Dubai or as surprising as the Shanty Town hotel in South Africa appear immediately in the archive. Each of the cases makes it possible to stress some of the perspectives for analysis – economic relocation, ideological propagation or morphological cloning – that have been suggested by the different projects in the exhibition.

EXHIBITION

AN ARCHITEKTUR

War and the Production of Space.
German-Japanese Village, Utah
1943.
Graphic print 150 x 80 cm. 2003

JOAN BENNÀSSAR CERDÀ

Kusturicaland (a script for you).
Script (in collaboration with Lluís Aguiló), photographs and props.
2015.

JORDI BERNADÓ

KidZania series: MexicoDF (MX 86.3); MexicoDF (MX 86.4); MexicoDF (MX 87.4); MexicoDF (MX 88.1); MexicoDF (MX 94.2); MexicoDF (MX 96.3).
Prolaser Lambda, colour.
106.6 x 80 cm each. 2014.

STEFANIE BÜRKLE

Rome, Athens and Gizeh in Window of the World. 1999; *St. Mark’s Place in Window of the World.*
Graphic prints. 300 x 200 cm each.
1999.

JORDI COLOMER

PROHIBIDO CANTAR / NO SINGING.
(Obra didáctica sobre la fundación de una ciudad paradisíaca).
7 videos, master HD-CAM, variable runtimes in loop. Production: Matadero (Madrid) (AbiertoXobras), Ayuntamiento de Madrid and Maravills (Barcelona-Paris). 2012.

SCOTT CHANDLER

Untitled #4, Fordlandia; Untitled #5, Fordlandia; Untitled #11, Fordlandia; Untitled #19, Fordlandia.
Digital chromogenic prints on Dibond. 76 x 95 cm each.
2010-2011.

DOMÈNEC

Baladia Ciutat Futura.
Model, photographic prints and video. 2011-2015.

DAN DUBOWITZ

Fordlandia: Henry Ford’s Lost City in the Jungle. *Megalomania series.*
7 digital prints on Dibond.
112 x 85 cm each. 2012
9 archive photographs.
30 x 12 cm each. Benson Ford

Research Center The Henry Ford.
Walt Disney, The Amazon Awakens.
Excerpts from video. 1944.
Publication *Megalomania.*
Fordlandia, Brazil. Mirko Mayer
Gallery, Cologne, 2012

ALEJANDRO FERNÁNDEZ MOUJÁN

Pulqui, un instante en la patria de la felicidad. Cine Ojo,
Excerpt from the film. 2007.

DAVID GOLDBLATT

Monte Casino from the North, Fourways, Johannesburg.
26 September 2001.
Inkjet print on cardboard
75.5 x 79.5 cm each. Museu d’Art Contemporani de Barcelona MACBA Collection.

**HEIDRUN HOLZFEIND –
CHRISTOPH DRAEGER**

Tsunami Architecture.
Video 58 min. 2012.

LUIS MOLINA-PANTIN

Club Colombia, Private social club, Granda, Cali. Digital print. 16 x 19.8 cm. 2004-2005; *Contributions to the community by the Rodriguez-Orehuela Bros. Co-founder of the Cali Cartel.* Digital print. 16 x 19.8 cm. 2004-2005; *Hyundai car dealership, Cali.* Digital print. 19.8 x 16 cm. 2004-2005; *Parque Jaime Duque I, Estudio informal de la arquitectura híbrida, Vol. 1. La narcoarquitectura y sus contribuciones a la comunidad.* Cali-Bogotá, Colombia. Digital print. 35.9 x 44.8 cm. 2004-2005; *Parque Jaime Duque III, Estudio informal de la arquitectura híbrida, Vol. 1. La narcoarquitectura y sus contribuciones a la comunidad.* Cali-Bogotá, Colombia. Digital print. 35.9 x 44.8 cm. 2004-2005; *Parque Jaime Duque IV, Estudio informal de la arquitectura híbrida, Vol. 1. La narcoarquitectura y sus contribuciones a la comunidad.* Cali-Bogotá, Colombia. Digital print. 35.9 x 44.8 cm. 2004-2005; *Castillo Marroquin.* Digital print, 32.1 x 26.2 cm. 2004-2005; *Group of Houses, Cali.* 5 digital prints. 32.1 x 26.2 cm each. 2004-2005; *House (Entrance view), Cali.* Digital print. 32.1 x 26.2

cm. 2004-2005; *Neo-classical style building constructed by the Cali Cartel in the eighties, Granada, Cali.* 2 digitals prints. 32.1 x 26.2 cm each. 2004-2005; *Replica of Club Colombia, Ciudad Jardín, Cali.* 2 digitals prints. 26.2 x 32.1 cm each. 2004-2005.

BLANCA MUNTADAS – OCTAVI ROFES / FRANCESC MUÑOZ / RAMON PARRAMON

(in collaboration with Irati Irulegui and Charlotte Piochon).
Mirador. Installation with variable materials. 2015.

ANDREA ROBBINS – MAX BECHER

Global Village.
Monochannel projection.
2003-2005.

ANDREA ROBBINS – MAX BECHER

Série 770: Original 770 Eastern Parkway, Brooklyn, New York; Camp Gan Israel, near Montreal, Canada; Melbourne, Australia; Sao Paulo, Brazil; Kfar Chabad, near Tel Aviv, Israel; Kiryat Ata, near Haifa, Israel. Digital prints. 137 x 75 cm each. 2005

CLARISSA TOSSIN

When two places look alike.
6 digital prints. 75.5 x 50 cm each. 2012

ORIOL VILANOVA

No Middleman.
Installation. 2015.

DAVE WYATT

Thames Town I, digital print. 52 x 52 cm. 2008; *Thames Town II,* digital print. 52 x 52 cm 2008; *Thames Town V,* digital print. 52 x 52 cm. 2008; *Thames Town VI,* digital print. 72 x 72 cm 2008.

+COPY&PASTE ARCHIVE

Research and Edition of the case studies: Alicia Guerrero Yeste (in collaboration with Juan Guillermo Bermúdez), Freddy Massad, Martí Peran.

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Tuesday to Saturday, noon to 8 pm – Sundays and bank holidays, from 11 am to 3 pm