



Ariadna Serrahima



*‘Somio en un gran taller’* A l’epistolari entre Joan Miró i l’arquitecte Josep Lluís Sert descobrim com Miró ‘somiava amb un gran taller’ i que un cop el taller dels seus somnis va estar acabat el pintor va tenir por.

Prenent això com a punt de partida, hem situat l’estudi al centre del nostre projecte i hem començat a plantejar com podria ser l’estudi dels nostres somnis encarregant el projecte a un despatx d’arquitectura. L’arquitecte ens ha parlat de llum, d’aïllaments, de temperatura i de consum energètic. Ha començat a desenvolupar idees en funció del que li dèiem i ha fet una sèrie de representacions que oferim aquí: uns plànols a escala 1/50 on trobem tota mena de detalls, noves obertures, dobles espais, una gotera domesticada, aïllaments pel fred, ventilació, climatització, pernil dolç i un llarg etc. A nosaltres ens ha calgut fer una maqueta per observar com es mourà la llum en els nostres somnis, com aquesta incidirà en els nostres espais de treball, explicitant que l’estudi és un espai de canvi perpetu, un espai que es veu afectat per l’ombra d’un núvol, per les hores de llum allargassades de finals de primavera o per les llargues tardes de nit a l’hivern. I a través de tota

aquesta informació, hem decidit començar a fer reformes. La primera ha estat en una porta prefabricada d’MDF. Aquesta porta permet entrar, sortir i tancar. És una porta espia en doble direcció, ja que, com sabem, tot sovint la persona que tenim més a prop és la més desconeguda. I si alguna cosa no ens agrada doncs comencem a donar-li forma inconscientment, deformant la nostra percepció, arribant a creure’ns que aquell blanc i blau és donostierra o aquell blaugrana es de Basilea. Al·lucinacions fetes a mida. El taller com a lloc on formar i deformar, companys inclosos. D’altra banda, com que el pressupost és limitat, hem decidit construir l’infinit. Aquest infinit ens permetrà aïllar qualsevol cosa del seu context, com un espai en transformació constant que genera imatges eternes. Encara amb l’infinit per resoldre, però, ja que no passa per la porta, hem decidit invertir en un terra, per no tenir fred de peus: un parquet de fusta de roure. Poc, però bo. Una cosa correcta. Finalment només ens queda l’última pregunta, l’última especulació: quines obres farem a l’estudi dels nostres somnis? I tenim por.

Xavier Ristol | Enric Farrés Duran

*‘I Dream of A Large Studio’* From the letters Joan Miró and architect Josep Lluís Sert exchanged over the years, we discovered that Miró ‘dreamt of a large studio,’ and that once his dream studio was finished, the painter got scared.

Using that story as our starting point, we placed the studio at the core of our project, and we started thinking how our dream studio might be. We entrusted the project to an architecture firm. Our chosen architect spoke to us about light, about insulation, about temperature and energy consumption. They started out developing ideas from what we told them, and they made a series of drawings that we are showing here: floor plans, sections and elevations at a scale of 1:50 where one can find all sorts of details, new openings, double spaces, a water leak under control, insulation for the cold, ventilation, air conditioning, ham, and many other things. We felt the need to make a model to study how light might move in our dreams, how it might infuse our work spaces and make it evident that a studio is a space of perpetual change, a space that is transformed by the shadow of a passing cloud, by the longer daylight hours in late spring or by the longer hours of dusk in the winter. And with all that information, we decided to

start refurbishing. The first thing we had made was a prefabricated MDF door. Through this door we can go in, go out, but it can also be closed. It is a two-way spying door since, as we all know, very often the person closest to us is the one we know the least. And if something does not quite suit us, unconsciously we start reshaping it, distorting our perception around it. That’s what happened when we started believing that that combination of white and blue was from San Sebastián, or that blue and red were the colors of a club from Basel. Tailor-made hallucinations. The studio as a place where things are formed, but also de-formed, studio-mates included. On the other hand, since we were running on a limited budget, we decided to build infinity. Our infinity allows us to isolate any given thing from its context, as in a space of constant transformation that creates images for eternity. But while we tried to figure out the creation of infinity, which did not fit through our door, we decided to invest in a new floor to prevent our feet from getting cold: a nice-looking oak floor. Not too much of it, but good quality. Just the right thing. Finally, we were left with one last question, one last thing to speculate on: what works would we make in our dream studio? And we got scared.